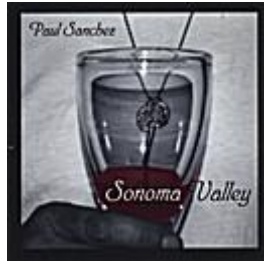


Mp3 Paul Sanchez - Sonoma Valley



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New Orleans "songwriter of the year, 2000". Gambit weekly, reader's poll. 16 MP3 Songs in this album (39:02) ! Related styles: FOLK: Gentle, POP: Folky Pop People who are interested in Lyle Lovett Harry Chapin Scott Walker should consider this download. Details: bit Weekly Feb.8, 2000 Paul Sanchez -Sonoma Valley(PSM) by Kevin Moreau In the supercharged rock enviroment of a Cowboy Mouth show,Paul Sanchez's appeal lies in his aw shucks demeanor. With his stiff necked rooster strut, he looks like a regular joe who got called up from the front row,and his songs establish a familiar, barstool intimacy that compliments Fred LeBlanc's fiery proclamations. On his solo recordings, Sanchez cranks that intimacy knob to 11. He's not some faceless singer staring out over the crowd at open mike night; he's your best friend, sitting in your living room, and you're the only person in the audience. That atmosphere made earlier solo efforts like Jet Black and Jealous winsome affairs,and it's absence on Sonoma Valley is cause for a tinge of regret. Songs like "Same Old Disguise and "Footsteps I Hear" mark a new level of sophistication in Sanchez's songwriting, although his penchant for agreeable melodies remains intact. The new found lack of immediacy also makes it harder to imagine most of these songs reborn as Cowboy Mouth rockers. A couple of exceptions are "Nasty Evil Clown"(with great understated tuba work from Monte Montgomery) and the Irish Boy-styled sing-a-long "All Are Welcome In Heaven", with the appealong notion that God's "only been kiddin' /with all this religion /and there ain't no such thing as Hell". "I Can't Stand You Now(the hate song)" also echoes with the direct, hummable storytelling of Sanchez's most familiar work. His solo records also give him a chance to flex his balladeer muscles, and the first two songs -"Sleep Well Tonight" and "Sonoma Valley" are handsomely sung, smartly written, and easily memorable, as are most of the 17 songs here. Sonoma Valley boasts a fine roster of guest musicians (especially John Boutte). It might lack the accustomed entre nous quality, but it shows that Sanchez is

only growing as a songwriter.

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