

Mp3 Gregory Page - Daydreaming At Night

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Critics say it's the best album Page has ever made. Always humble, Gregory says "This Masterpiece is best album Ever made". There is an indescribable sense when listening his music that you have uncovered a secret. "Never Heard Of Him" Rolling Stone 12 MP3 Songs ROCK: Acoustic, FOLK: like Joni

Details: Gregory's new album cover is titled Red Headed Woman was painted by his friend Mark Rimland, an autistic artist. Mark was one of the autistic savants with whom Dustin Hoffman worked in preparing for his role as an autistic savant in the Academy Award winning film Rain Man. Marks paintings have been exhibited and have won awards in exhibitions for handicapped artists throughout the United States. Marks artistic talent was not discovered until age 21. When his father preparing to write these notes asked Mark, then in his mid-thirties When did your teacher learn that you are good in art?. Marks reply was typical of the autistic savant: September 15, 1977. It was Thursday. Gregory Page Daydreaming at Night by Lou Curtiss Gregory has self Produced, Recorded, Mixed and Released 17 albums. Page's new album "Daydreaming At Night" is his best one yet. One of the signs of a good song, and a quality collection of songs, is whether you remember the words and can hum the tune (or at least have it whirling around in your mind). That is certainly the case here. I find myself humming "The Ghost with Sad Eyes" and singing parts of of "Everybody's Happy" on a regular basis. Poetic tag lines like "daydreams at night" and "sleeping in dirt" and "flying kites in the middle of night" stick with me. The overall image that runs through all the songs here is one of things passing and, in a nonthreatening way, it could be lives, loves, ideas, or even the Bush administration. Things pass, and Page reminds us that we don't have to dwell on it, we just go along for the ride; some nice memories will be picked up along the way. This is also the nicest package I've seen from Page. Ray Suen's swinging violin and mandolin, and Martin Greaves' keyboards, fit right in. Other guest instrumentation from Shanna Nichols, Doug Myer, A.J. Croce, and others fit in at the right places when needed. Page's vocals just get better and better. With a contemporary salute to the crooners of the 1930s, the songs have an appeal that makes them as up to date as the eternal subjects he sings about. Broken hearts, eternal truths, various kinds of sorrow, and loads of optimism get you through it all. The whole gang coming on with newly written songs (except for Gus Kahn's old chestnut "I'll

See You in My Dreams," which fits right in) sometimes sounds like they could be played on a wind-up phonograph. Also included is a photo verse booklet with images that fit with bits of lyric into the songs presented to remind you that although things pass, they also endure. This is a CD that's not only nice entertainment, it also gives you something to think about. I have a feeling I'm going to keep this one close at hand and play it through every once in awhile. It's that kind of CD - full of things that alter and illuminate or minds. One of these days someone in the Department of Musical Taste is going to decide that Page is the bee's knees and San Diego is going to lose another of our own. It's happened before. Meanwhile, grab this CD and go listen to him live. You'll never be sorry.

Autism and the Autism Research Institute
Autism is a little understood biological disorder of the brain which begins in infancy. Autistic individuals are severely impaired in their understanding of the world around them, although they sometimes display remarkable talents in such fields as art, music, or mathematics. Autism is a lifelong disability, but research is uncovering clues to its nature and cause. It is hoped that research will lead to effective means of prevention and treatment in the foreseeable future. The Autism Research Institute, a non-profit organization, was founded in 1967 to conduct research, to disseminate research findings, and to provide information about autism to families and professionals. For more information on autism or the Autism Research Institute, or to make a donation or purchase prints and notecards by Mark Rimland, write to... ARI, 4182 Adams Avenue, San Diego, CA 92116. Or visit [autismwebsite MarkRimland.com](http://autismwebsite.com)

Biography
Musician/songwriter and producer Gregory Page was born in London, England to a musical family. As a teenager, he attended Trinity College of Music where he studied classical guitar and composition. At the age of sixteen, Page moved to Southern California where he began tirelessly writing and recording his own brand of music. As the years passed, Page not only worked on his own projects but also began to work with an eclectic array of artists such as Jason Mraz, John Doe, Jewel, Tom Brosseau, Steve Poltz and AJ Croce, amongst others. Gregory Page has become a veritable institution in San Diego. The prolific Page is a modern-day troubadour whose lonesome music is the sonic equivalent of Jack Kerouac's "On the Road." Page has written 17 CD's including "Love Made Me Drunk" (written in Paris), which is a violin-soaked heartbreaker that could've doubled as the score for "Amelie." Mr. Page has recorded and produced Jason Mraz, John Doe along with four Tom Brosseau albums along with Angela Correa's debut CD. Gregory is a founding member of The Hatchet Brothers The American Folksingers. A long time friend of Steve Poltz, GP spent 4 years touring the world and beyond with The Rugburns. Some

of the imagery that Gregory Page's music often conjures up: railroad yards (pre-Korean War, rusty), jukejoints, dive bars, poker games, gun racks, trailer parks, tumbleweeds, tractors (stalled in the middle of long, windy fields), pickup trucks, mangy dogs, lost dogs, New York hotdogs, whiskey (cheap), beer (warm), wine (jug), dancehalls, ballrooms, worn copies of the Woody Guthrie Songbook, grasshoppers, horseflies, cicadas (buzzing at night), cigarette butts, black coffee, American cars, hitchhiking, redheaded girls, girls named Maria, lonely girls on wooden porches, cowboy shirts, Nashville clear station radio, joyriding, scratched Hank Williams records, dust devils, flasks, fedoras, fiddles (not violins), jew-harps, pedal-steel, greasy-spoon diners, semi-trucks, poetry (Kerouac), poetry (Sandburg), poetry (Bukowski).

Gregory Page is one of San Diego's most celebrated singer-songwriters. Page has a quirky, off-beat charm and introspective style that is, to say the least, thoroughly entertaining. Gregory seems to be a rather arch character, revelling in contradictions and spiking expectations. In his recordings he uses instruments such as the Celtic Harp, mountain dulcimer, mandolin, hammered dulcimer and a pump organ, electric guitars, Wurlitzer Organ, Electric Base, Drum Loops, Banduris, Violas, and an Aladdin's cave of other sound-producing objects. Page is a songwriter / producer / chef / a more than capable singer, a versatile arranger and one heck of an inventive guitarist. Gregory Page is San Diego's gentleman troubadour- in-residence is the prince of thrift store chic, the coolest crooner to ever blow a mouth trumpet, and one of my favorite songwriters on the planet. The first time I ever heard Gregory Page was at the sort of show that you might want to avoid if your passion is contemporary songwriting -- The Multi-Artist Christmas Concert. The potential for trouble here is that there's a better than even chance that the talented group of songwriters you've come to hear will be so swept up in holiday sing-along fervor that the program dissolves into way too many variations of Jingle Bells and Have Yourself a Merry Little Christmas. It was many years ago, before I'd ever heard him sing a note, that I found myself at just such an event with Gregory Page on the bill among others. So it's possible that when White Christmas was announced I may have let out a teeny, little groan. But Gregory proceeded to play the most interesting, original, and beautiful arrangement of White Christmas I had ever heard. It was love at first verse.

Treetops have never glistened quite so enchantingly before. I was hooked instantly without ever hearing an original work because I knew that a man who could re-find that kind of beauty in an old chestnut like White Christmas was a songwriter to be reckoned with. Dozens of shows and innumerable songs later, that first conviction has been confirmed many times over. Gregory is a compelling and sophisticated

songwriter, rightfully revered by other San Diego songwriters in a town jam-packed with talent. His songs might not be as immediately accessible to a listener's ear as less complex works would be. And it's a good thing he's such an agile singer because those intricate melody lines are tough to sing lots of chromaticism half-steps that aren't in the song's musical scale - and unpredictable interval jumps. He doesn't cater to the Top 20 audience's predilection for an up-tempo beat with predictable melodies and chord changes. He likes ballads and is drawn to sad, love-lost topics. In his lyrics, he ranges from the abstract and metaphorical to the impressionistic with very little visual imagery or story line to help hook you into the music. The effect is somewhat like listening to poetry in that you may need to hear a song several times before the full impact registers. Sometimes I wonder how a songwriter with over fifteen albums of original works can continue to write well, original works. And yet each new song is as fresh and interesting as the last. Each new CD invariably becomes my new very favorite Gregory Page CD. If you're wanting to purchase an album or two, the array can be a little daunting. Here's what I recommend for a starter set: Happiness is Being Lonely, And I Look Up (very acoustic with a quiet hymn-like ambiance), Love Made Me Drunk (very fun and very French 1930's film era), and The Romantic Adventures of Harry (the first release, maybe the most accessible, too). You can buy CD's using the email form on Gregory's web site at gregorypageandyou.com and you'll find a calendar of upcoming shows there as well. I'm sorry to resort to an old cliché like casts a spell but once a listener connects to this music that is exactly what a Gregory Page show feels like a little trance-like and a little starry-eyed - as those smooth, haunting melodies float over you. He has an unparalleled ear for beauty both in performance and in recording. In a roomful of musicians renowned for their guitar playing, he will invariably deliver the most beautiful guitar sound from an instrument that he's likely to claim was found in a dumpster. He never uses an electric pick-up in his guitars and prefers to perform with no amplification at all. His guitar work is artistic and thoughtful and classically influenced.

Concert Review By Mr. Gowder On Friday the 27th of October, Barri and I set off for San Diego to go see our pal Gregory Page perform in honor of his new cd, Daydreaming at Night. The show was at Lestats in Normal Heights, home of the Gregory Page Stage. We had been to Lestats many times before to see Gregory and a host of other performers. It's a quaint little venue attached to an independent coffee shop. Whenever we go, Barri looks forward to a special drink called a Jimmy Milano. It's a mixture of white and dark Mexican chocolate and espresso. We met our friends Teresa and Jonathon and Ken and Carrie there. Gregory was gracious enough to let us all in early during the

soundcheck. The line outside was mounting and we knew it would be a full crowd. When the doors finally opened at around 9:10, the seats and empty spaces quickly were filled. We had staked out a couple of tables up front and we were joined by some people on the floor in front of us. I could feel a good show coming on. Gregory brought along his friends to back him up. Some of the most talented musicians in the San Diego independent scene. Most played important roles on his new cd. Playing keyboards was long time accompanist Martin Greaves. On Drums, Brian Cantrell. On Violin and Mandolin, Ray Suen. Finally, on supporting and lead vocals, Miss Erika Davies. In the first set, Gregory called on songs from the new cd Daydreaming at Night as well as some old favorites. Daydreaming at Night is a milestone cd for GP. It is one of his more cohesive cds with a recurring theme. He addresses feelings of melancholy and loss but with an eye toward moving forward and leaving the pain behind you. I have seen many of the songs develop over the last year as GP started writing and performing them. The cd, with its expert arrangements and detailed production bring the group of songs together into something that is greater than its parts. With the cd complete, you can feel the difference in the way GP performs the songs. There is a certain confidence in the fact that he has found the right arrangements and delivery of each of the new tunes. He also takes care to repurpose some older songs like Only a Broken Heart. They fill right into the parts where they were needed as if they were waiting to be placed there all along. Gregory and friends took a short break. After a brief intermission, the music began again with Mr. Roy Ruiz Clayton. Roy is a San Diego treasure. He is a true renaissance man. He is a painter, a master potter, a musician, a poet and probably much more than we know about. The first time I saw Roy, he was supporting GP. I have had the chance to see him many times since then. He is one of the funniest guys I have met. Roy played a couple of songs that Ray and Brian had never heard before but they supported him as if they had known the songs all of their lives. After Roy finished, Gregory came back on and played another set. Gregory used a variety of instruments from nylon and steel string guitars, ukelele, kazoo and some newfangled electronic autoharp looking thing. The new instrument being used to play a samba version of Stars Above You. GP closed with a request for Goodnight, Saturday Night. It seemed fitting to end the show with a song from the first cd in a show honoring the release of his 18th. After the show, GP hung around to talk with his fans, most of which he knows by name. He took pictures, autographed CDs and embraced anyone who wanted to speak to him. He is one of the nicest guys I know and one of the most talented artists I have ever seen.

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