

...the new releases

who lay on a railroad track and waited for a train to snuff out her pathetic life. Then there's *The Miner's Tale*, sung a capella, and a beautiful duet, *Lonesome Lullaby*, sung with John Lowell. The album was recorded in the small town of Victor, Idaho and was produced by Ben Winship who assembled a host of musicians, providing Heather with the ideal instrumentation that her well constructed compositions called for. As for Heather's voice; it is expressive, soulful and her diction and phrasing cannot be faulted. She certainly demonstrates her love and understanding for bluegrass and is a welcome addition to a growing group of female artists who have made major inroads into the music over the past couple of decades; a music which, until then had been very much male dominated.

There may be a temptation to eject the CD at the end of the final track, *Southern Storm*, but any who do that will miss a hidden track, *Growing Up Blue*, a poem which gives us a good insight into where Heather is coming from musically. For this she gives full credit to her stepfather who introduced her to the music of a number of artists who were to prove to be influential in what she is today. Those who are constantly on the look out for a new voice in bluegrass music could do themselves a big favour by checking out Heather Bristow and *HOPE ON THE VINE*. **LK** myspace.com/heatherbristow

Ian Siegal
BROADSIDE
Nugene Records
★★★★
Fourth album
to be released
from a worldclass
performer and
singer-songwriter



Slaker begins *BROADSIDE* on a positive high. Full of emotion in his voice, Ian sings with such passion, capturing you there on the spot with his incredible talent as a singer. As a songwriter, his lyrics work very well, and with Andy Graham on bass and Nikolaj Bjerre on drums, Ian seems to have it all figured out.

His fans should be more than satisfied with his new release, full of rocking blues *Hard-Pressed* is a down-right gritty tune, full of blues rock at its biggest and baddest. Johnny Henderson appears as a special guest on this track, providing piano which never strays the attention from Ian's rustic vocals and guitar playing. *Quarantine* is not the best of the songs from *BROADSIDE*, for lyrically it is weak as Ian sings about 'the queen of broken hearts' deceiving him. It sounds as though this song has got a bit confused in the making as it sounds like three different songs mashed into one. Maybe it works well for Ian, but for this listener it is slightly an odd track and I'm not sure whether it works or not.

Listening to the opening few seconds of *Kingdom*, it does become apparent that if it was not for Ian's unique voice, his sound would fade into the background as I have

heard so many sounds found on this track. Luckily for Ian, he has a remarkable voice which makes him stand out from other rocking blues performers. Once again, Ian has made a successfully great album, but strays a little from perfect, making us blues fans love his rough edges even more. **CB**

Kieran Goss I'LL BE SEEING YOU

COG
Communications
COG CD 223

★★★★

An emotional
and heartfelt
album



Irish singer-songwriter, Kieran Goss, travelled to Austin, Texas to record this, his eighth solo album. Jointly produced by himself and Gabe Rhodes, it is interesting to see Gabe's mother, Kimmie Rhodes, collaborating with Goss on the composition of three songs as well as singing harmony on a couple of tracks, while Kimmie's husband, Joe Gracey is responsible for recording and mixing the album. In the past Goss has proved himself to be a sensitive and articulate writer, but *I'LL BE SEEING YOU* may well prove to be more personal than anything which has preceded it. He dedicates his album to his mother and young sister-in-law, both of whom he lost to cancer in the year or so before undertaking this project. Added to the trauma, his wife was diagnosed with breast cancer shortly before the death of his mother but, mercifully, following intensive treatment she has survived, but, being aware of these facts, it comes as no great surprise to find that this is a deeply personal collection of songs of love, loss and optimism.

We find Goss' name attached to all twelve compositions. The opening number, *One Boy's Treasure* finds him sharing the writer's credits with Kimmie Rhodes and Beth Nielsen Chapman as we are exposed to a number of brief snapshots of his life, concluding with the conviction that nothing is lost that cannot be found, a piece of homespun philosophy with a strong ring of truth to it. Kimmie also helps out on the writing of the title track, a slow, pensive song on which she adds quite beautiful harmonies. Her third collaboration comes with *Line Of Innocence* where, those of us old enough to have crossed that line, have perhaps come to appreciate that forgiveness is the salve which manages to keep a relationship from falling apart. Again, Kimmie's vocals add a lot to the delivery. The majority of songs finds Goss enlisting the help of Brendan Murphy as co-writer while Ann Kinsella, who also sings some sweet harmony vocals on a couple of tracks, shares the writing credit on the rueful *Over And Over*. True, many of the songs are slow, pensive and introspective but there is a happy, carefree bounce to *The Reason Why*, a delightful little love song, *Let Me Take You Home Tonight* and *The One That Got Away* with its repetitive chord

sequence giving it a sort of feel of an early 1960s pop song.

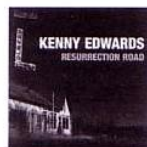
The instrumentation throughout is stripped right back with Goss and Gabe Rhodes on guitar, John Gardner on percussion and Glenn Fukunaga on bass. Gabe adds a little piano and pump organ here and there but the blend is ideal for the material and for Goss' gentle, warm voice. **LK**

Kenny Edwards RESURRECTION ROAD

Self-released

★★★★

Second solo
album from
legendary Californian musician



Circa 1965, Kenny Edwards was a founding member of the Stone Poneys, featured in the original incarnation of Bryndle, was bass man in Linda Ronstadt's road band for many years, and during the closing decade of last century performed/recorded with Bryndle 2. Along the way he produced and played on a number of Karla Bonoff's albums, scripted a few episodes of TV's Miami Vice and, Ronstadt apart, served as a sideman to many. Like his seven-year-old self-titled debut album, *RESURRECTION ROAD* is produced by Fred Koella.

Edwards penned four of the

album's ten songs on his own, five more in collaboration with, respectively, Katy Moffatt, Kostas, Pat Milliken and in two instances Lydia Wagner. The only cover, and penultimate tune dates from 1973, namely Ann Peebles' number six Stateside r&b chart hit *I Can't Stand The Rain*. Excluding Edwards and Koella the other *RESURRECTION ROAD* session players are Jerry Marotta (drums), Danny Frankel (drums), David Piltch (acoustic bass) and Julia Baucke (harmony vocal). Between one and, mainly, three players contribute to individual tracks, and apart from handling lead vocals Kenny proves that, these days, he's pretty handy with mandolin and acoustic guitar. He played guitar in the Stone Poneys.

The album opens with the title song, and Katy Moffatt collaboration, wherein, wising up, the male narrator decides to give up on women and love...at least for a time. Album stand out, the ballad *Will You Still*, is another love song and finds Edwards in fine voice. Further odes to the opposite gender include *So Many Ways*, the blues tinged *I Surrender* and album closer *Because It's You*. Varying the lyrical fare, the *In Your Eyes* narrator looks within himself for the meaning of life. Edwards' almost acoustic sophomore effort is a low-key delight. **AW** <http://www.kennyedwards.com/>

Josh Turner HAYWIRE (DELUXE EDITION)

Hump Head HUMP 077

★★★★★

Album number four maintains the high quality this budding superstar has set with his previous albums

Josh Turner has gained critical acclaim for his prowess as a songwriter and the soulfulness of his voice, which is best described as a cross between Don Williams, a more melodic Johnny Cash and an edgy Jim Reeves. The South Carolina singer-songwriter has the freshest sound on country radio right now. This is his fourth album, and finds him exploring romantic territory via such gorgeous love songs as *Your Smile*, *Lovin' You On My Mind* and a stunning revival of Don Williams 1988 hit *I Wouldn't Be A Man*. But don't think this is all one-piece balladry. Far from it, he opens with *Why Don't We Just Dance*, a neat mid-tempo two-stepper, and then there's *Eye Candy*, a co-write with Pat McLaughlin and Shawn Camp that really cooks with driving piano by Gordon Mote, the sawing fiddle of Aubrey Haynie and Steve Hinson's pedal steel to the fore. He maintains the uptempo mood with *Friday Paycheck*, but unlike most of today's country performers, this is not heavy-handed rock-styled country, but more bluegrass-flavoured uptempo fare with the likes of Haynie and Bryan Sutton much in evidence throughout.

You'll love Mike Johnson's Pedabro with its sliding characteristic feature on *Your Smile*, whilst the harmonies on *As Fast I Could* and *The Answer* are an impressive flavour of Turner's deep south country sound. *I'll Be There* is a song that all parents should be able to connect with; it has a message that draws you into the song. Turner's vocal performance is also excellent, warm, gentle, and lulling in and of itself. This deluxe edition has four bonus tracks—live versions of Josh's big hits *Long Black Train* and *Your Man*, alongside *Let's Find A Church*, a song left off his debut album and *This Kind of Love*. The latter is a delicate romantic ballad with Haynie's fiddle and Hinson's pedal steel very much to the fore. *Let's Find A Church* is an uptempo love song that drives a steady beat underpinned by Paul Franklin's pedal steel, and Mote's country style piano that almost plays a duet next to Turner's voice. The arrangement and accompanying instrumentation keeps right on pace with the established energy and drives it home.

HAYWIRE is a great CD for old school southern soul-meets-country fans. An album that's ultra radio-friendly—in a good way, it is sure to please both traditional country and easy listening listeners. Josh Turner is in superb vocal form throughout and the musical arrangements and session players are top drawer. In other words, Josh Turner strides through this irresistible collection like a superstar on the verge of explosion. **AC** www.humpheadrecords.com

