

...the new releases

is not his own is *St James Infirmary Blues* on which he is joined by longtime collaborator Paul Hewson on keyboard. A traditional tune, it has a sinister sound to it and the inclusion of Paul's keyboard work is a wise move as it improves the quality somewhat.

All of the fourteen songs on *ACOUSTIC MUMBO JUMBO* are approached in such a positive way you can easily see them being played all across the world to rapturous applause. The traditional *Big Rock Candy Mountain* is one song which I have heard covered by many artists in recent years but when it is performed in a style such as this you automatically say to yourself that it cannot be bettered. Glenn's own composition *Don't You Worry Baby* is in a much faster style which is both succulent and shows that he is in fact a versatile artist who can release both slow and quicker paced songs.

Full of great picking and downright stonking singing, this album is perfect for those who like the acoustic guitar to feature prominently and vocals sung in the highest possible quality. **RH**
www.lazyswede.co.uk

Iain Thomson FIELDS OF DREAMS

Self released
★★★★☆

An emotional album that is touching to hear

Iain Thomson's profession as a shepherd has led him to practicing his trade not just in his native Isle of Mull but also in New Zealand. He has used this experience in the songs which are to be found on this delightful album. A true genius at work, he is joined by twelve other musicians, who do a damn good job of supporting his lovingly done vocals.

This record consists of twelve songs and each one is a triumph with *Southern Line* being a prime example of this. It is one of the more rhythmic tracks and is simply a joy to hear. Inspired by Iain's time spent as a truck driver and more specifically the M74/M6 road which he frequently travelled on. This is a song that should become a live favourite and is so good that I do not see Iain having to return to the wheel of a HGV for a very long time, as his singing and songwriting talent is so exceptional that he won't need to return to his professional driving life. *Musician/Ulva Boatman* is inspired by Nigel Scott who is a fellow musician and the boatmen Donald Munro who runs a small ferry from Mull to the island of Ulva. A fine tribute to these people, towards the end of the song it morphs into a tune which is bound to get the audience up on its feet. This is a fine way to end matters and leaves a sensational taste in the mouth long after hearing it.

I hope with every inch of my life that Iain and his fellow musicians will continue releasing albums of this quality, for people who are as unbelievably talented as they are (in particular Iain himself) should

be given every opportunity to demonstrate their craft. **RH**
www.iainthomsonband.co.uk

Stompin' Dave & His Band PIANO COVERED

Self released
SDAHB 001
★★★★☆

Although his feet

do no stomping, the exquisitely fine tinkling more than compensate

Regarded as one of the world's best performers due to his remarkable ability to be able to tap dance whilst playing the guitar, slide guitar, harmonica, banjo and fiddle this album sees Stompin' Dave not playing those instruments but showcasing his impressive skills on piano—is there no end to this man's talent?

Joined by Graham V Bundy on drums and both Dave Saunders and Doey Damen sharing bass duties, the sound which this band creates is spellbinding. *When The Saints Go Marching In* may have been recorded by dozens of artists but I reckon none as good as this. Given the Stompin' Dave treatment in such an awe-inspiring way, it makes you want to thank the musical Gods for creating someone like him. The vocals move up and down throughout at various points showing that not only does he perform like someone on a mission to prove he has talent when this claim has already been rightly established but his vocals match his tinkling. *Nobody Knows You When You're Down And Out* follows a different style than the others found on this eleven track album which adds an extra dimension. It also has a commercial appeal to it and I wholeheartedly recommend you to buy the record for this song alone.

Having already received rave reviews in *Maverick* and other publications, this album is perfect for those who like their music performed in the best possible way; upbeat, excellently done and with a groove that is bound to see you get up off your feet and dance your troubles away. **RH**
www.stompindave.com

Susan Cowsill LIGHTHOUSE

BLU DP0514
★★★★☆

A set of finely crafted songs from American singer-songwriter set against the devastation of hurricane Katrina

This is Susan Cowsill's second solo album after she was part of the 1960s musical family, the Cowsills and progressed to be part of the group the Continental Drifters before embarking on a solo career. The album is laced with the intrusion of real life events namely the death of Cowhill's brothers and the devastation of hurricane Katrina which temporarily displaced her and her family from her adopted hometown of New Orleans. Track *Onola* is the most obvious reflection



Edie Carey BRING THE SEA

EdieCarey.com
★★★★☆

A restful tempo pervades the melodies in this collection, while the lyrics focus on love in its many forms

Over the next six months a swathe of fan-funded singer-songwriter recordings are scheduled to enter the public domain. This innovative approach to album funding by independent roots musicians began a few years back. Carey was way ahead of the game, as *BRING THE SEA* is this folk musician's seventh solo effort, and her third consecutive fan-funded release.

Born in Burlington, Vermont, raised in Boston, educated in New York City and Bologna (Italy), these days the recently married Carey calls Chicago home. Having name checked locations in the East and Midwest, *BRING THE SEA* was produced and engineered by Evan Brubaker at his Forgiveness Studio in Tacoma, Washington State. Brubaker co-produced Edie's fifth album *WHEN I WAS MADE* (2003). The *BRING THE SEA* card gatefold cover lists twelve songs, bar one all being Carey penned originals, but hang around for five-minutes after the last song—*With You Now*—fades and a hidden tune pops up. The liner booklet credits it as 'top-secret, zombie flavoured' and I'd hazard a guess at the title being *My Dream Last Night*.

Love in its many forms—for ones parents, siblings, relations, friends and acquaintances, as well as past, present and future lovers—is explored by Carey in *BRING THE SEA*. Having found true love in *Easy Now* she presses home her point via the repeated: 'It's easy—So easy—Easy now.' I stumbled across Wisconsin musician Cory Chisel, son of a Baptist minister, a few weeks ago, after reading a recent Rosanne Cash interview. Edie covers the melodically soulful *So Wrong For Me* from last year's *DEATH WONT SEND A LETTER* by Chisel and the *Wandering Sons*. As for the album title that surfaces in the final line of the final verse to the twelfth song, *With You Now*—'You brought mountains—I'll bring the sea.'

Edie co-wrote *Can't Remember Summer* on Shawn Mullins' 2010 Vanguard release *LIGHT YOU UP* and although she didn't perform on his recording, here Shawn adds his voice to *So Wrong For Me*. Other *BRING THE SEA* guest artists include Glen Phillips (Toad the Wed Sprocket, WPA) Julie Wolf (Ani DiFranco, Indigo Girls), Erynd Kang (Bill Frisell, Laura Veirs) and Seattle based singer-songwriter and solo recording artist Sarah Sample. **AW**

<http://www.ediecarey.com/>



on the events of four years ago and a tribute to the spirit of the place.

The album mainly consists of new songs penned by Cowsill and whilst she may be reflecting on real life tragedies there is also a spirit of real optimism laced throughout the music especially when the pace picks up a bit on tracks such as *River of Love* which was written by her late brother Barry Cowsill. There is a guest appearance by long-time friend Jackson Browne on *Avenue of Indians* and she also produces a startling re-working of the Glen Campbell/Jimmy Webb classic *Galveston* which is stripped back to a simple acoustic version.

All in all an impressive set of songs with a sad setting but which doesn't descend into the depths of despair with enough up-beat numbers to leave you feeling uplifted. **IG**
www.susancowsill.com

The Autumn Defence ONCE AROUND

Yep Roc
★★★★☆

Wilco members discover AM friendly soft-rock.

This is the fourth album from the side project of original Wilco bassist John Stirrat and multi-instrumentalist Pat Sansone which is pretty amazing considering how many albums the parent group has released in the same period. *ONCE AROUND* is a heck of a lot different from what I expected from a Wilco pairing as it is full of harmonies, jangly guitars, melodies, couplets and even...tunes! There are echoes of the Byrds, Crowded House, early R.E.M and



(dare I say it) the Beatles throughout the album making it a pleasure to listen too.

There Will Always Be A Way just oozes with memories of the West Coast sound that was so prevalent in the 1980s as the Rickenbacker and 12-string guitar underscores a very soothing vocal from drummer Greg Wiecezorek. *Allow Me* even has a beautiful string section that comes in halfway through and makes you want to wallow in the lushness of it all. The Autumn Defence even do the unthinkable by combining English folk with their soft-rock signature on *Huntington Fair* and *The Swallows of London Town* and make both tunes sound astonishing. I'm smiling as I type this because I can't help imagining the band wearing turtle neck sweaters under corduroy jackets, skinny jeans and winkle pickers while they all sport French Bob haircuts!

I don't want to bore you with technicalities but the production on *ONCE AROUND* needs mentioning too, as every instrument is crystal clear throughout with nothing ever threatening to overshadow a wonderful singing voice. This is an album well worth searching out for music fans of all hues, not just for Wilco aficionados. **AH**
www.theautumndefence.com

The Dealers PROVENANCE

Self released
★★★★☆

An individual sound is created by a band with much to say

Although it reads on their website that this band have now disbanded,

