

resulting in a great finale packed with plenty of angst.

All of the songs on this album are great and could easily be released as singles. Sidney's vocal style will appeal to fans of both country and pop. Definitely one to watch! **SH** <http://www.sidneymusic.com/>

**Snowblink  
LONG LIVE**  
Fire Records  
FIRECD159

★★★★☆

Quirky album by talent many should watch out for.



With this being their debut album, Toronto duo Snowblink consists of Daniela Gesundheit and Dan Goldman and it is when hearing this record that you can see it has been in the minds of many of their fans for a long period of time.

Consisting of fifteen songs, it is an album best enjoyed live in an intimate setting with a prime example of this being the opening track. Titled *Rut & Nuzzle* its powerfully done vocals are a tribute to this duo's credibility and shows why they have become incredibly popular in their native country. You can see why Snowblink is quickly being heralded as the next big thing. They have a unique approach to creating music and it is with great hope that a second album is in the pipeline. **RH** [www.snowblink.org](http://www.snowblink.org)

**Steve Richard  
UP TO  
SOMETHIN'**

Force MP  
Entertainment  
★★★★☆

An excellent sound by

someone who has a hell of a lot going for him



Having toured with the likes of Lynyrd Skynyrd, ZZ Top along with Dierks Bentley and Montgomery Gentry, Steve Richard is the reigning Inspirational Country Music Award (ICM) New Artist winner and with some of the songs on here which are aimed towards the Christian community you can see why he has won such accolades.

One tune in particular is *Invisible Hand*. With a country pop sound at times that cannot be bettered, its production values are that good you can see it being played for many years to come on country music radio. With a quiet sound at its very beginning, the romantic *Love's Gotta Go Somewhere* would be great to be heard at the end of a long day whilst dancing in the arms of a loved one in some dusty honky-tonk. This is in fact the record's concluding tune and what a fine way it is to end the album.

With only six tracks, it is after hearing this record that you want it to have additional songs added to the track listing. Wishing him all the best for this years ICM awards, the experience Steve has gained from touring with such luminaries has obviously had a positive influence on him as he is now receiving acclaim for his music. This record is marvellous

from the first note hit to the last chord plucked. **RH** [www.steverichardmusic.com](http://www.steverichardmusic.com)

**The Trishas  
THEY CALL US  
THE TRISHAS**  
Self-released

★★★★☆

Four girls, five songs, amazing vocals and harmonies pervade



The web site home page for the January 2011 Steamboat Music Festival in Steamboat Springs, Colorado reads: '6 Days, 40 Bands, 5 Mountains and One Really Big Tent.' During the 2009 event the festival presented a tribute concert to Kevin Welch's music, and if the four girls involved had adhered to the original plan it would have been their one and only appearance as the quartet the Trishas. As it happens something clicked onstage that day, and the foursome decided to hang for a while. I witnessed the Trishas in action at Gruene Hall in May 2009 when they supported Kevin Welch and his multi-talented offspring Dustin on one of the duo's month-long Wednesday slots, the Chequered Cab Sessions.

Based in and around the Texas Hill Country, the Trishas are Sealy, Texas bred Jamie Wilson (ex-the Gougers), Liz Foster (of Ray Wylie Hubbard's 'science project' Liz & Lincoln), Kelley Mickwee (ex-Jed & Kelley)—she's originally from Memphis, and Kevin's daughter Savannah. **THEY CALL US THE TRISHAS** is their five-selection debut release, and features a trio of band composed originals, booked by a traditional tune and a song from the pen of Mr. Welch Snr. and a couple of his buddies. Launched by a percussive mantra of boot heels and handclaps, and aided by scratchy fiddle, given the power of the lead vocalist's delivery of the traditional *Trouble About My Soul* the needle teeters at times in the red zone. On this rousing number the girls make sure the listener is wide awake from the get go.

Wilson, her voice possesses a pleasing waver, co-wrote the country flavoured *Give It Away* with pals Jason Eady and Scott Davis, and it's followed by Foster's *Rise Above* a soul/gospel concoction. Austin based musician Jonny Burke and Savannah collaborated on the wistful love song *So Blue*, and taking turns on lead vocal the girls close with a killer rendition of *Till I'm Too Old To Die Young*—the song they performed during the aforementioned Steamboat/Kevin Welch tribute.

The Trishas excel in the four-part vocal harmony department, bring on the full studio album I say. **AW** <http://thetrishas.com/>

**Toni Price  
CHERRY  
SUNDAY  
ORCHESTRA**  
Self-released

★★★★☆

Some are old, a few are new, plus there's the ever present blues. This is prime Price and



no mistake!

Following the release of **TALK MEMPHIS** (2007), her seventh solo release for the now defunct Antone's Records/TMG imprint, Price left Austin and headed for America's far western shores. Having racked up an unbroken run of fifteen-years, in mid-April 2007 Price ended her essential Tuesday evening Happy Hour performances [aka Hippie Hour] at South Austin's Continental Club. Clifford Antone had passed away in May the previous year, while Champ Hood spun of this mortal coil in November 2001. Adored for decades by Austin's musically astute fans, Price's 2003 release **BORN TO BE BLUE** paid tribute to Champ, her much missed 'Right Hand Man' Considering that Mambo John (Treanor) and Shoeshine Charley (Miller) had also departed in recent times, maybe it was time for a break?

Three years farther along and Toni is back—in Austin, and once again singing her heart out at Happy Hour. Plus, she has released a new album on her own label. It's no biggie to relate that it's the eighth straight Price and Derek O'Brien co-production. As for the album title, sure it's a pun, but it's also a historic fact that sundaes were originally, and sometimes exclusively, sold Stateside on a Sunday. The presence of the word 'orchestra' in the title becomes obvious once you've heard the music in the grooves, and while, in truth, that orchestra amounts to just half a dozen players, plus a few assists, by way of varying the tempo throughout the dozen tunes they totally recreate 'that orchestra sound.'

Popularised in 1931 by the late Ben Selvin, in the guise of Buddy Campbell and his Orchestra, Toni opens with the tasty foxtrot paced *Moonlight Saving Time*. That said, there's also a fair sprinkling of contemporary offerings such as *When You Are Near* penned by Champ's fiddle playing son Warren. You want more continuity? Toni's Nashville based buddy Gwil Owen has landed at least one tune on every one of her albums, on this occasion it's *Do You Take Me For A Fool?* Elsewhere, the Big Easy is name checked in *Blues For Rampart* (Ilda Cox) and the joyous *Going To New Orleans* (Walter Hyatt).

Lagniappe is a term in common usage in America's Deep South. According to the WWW it's: 'a small gift given to a customer by a merchant at the time of a purchase.' The **CHERRY SUNDAY ORCHESTRA** 'lagniappe' is a video of Toni and the gang delivering a gutsy studio rendition of Star Baby. The latter song penned by Canadian Burton Cummings (the Guess Who) closes this CD. O'Brien's trademark electric guitar licks apart, the Austin area based support players include Rich Brotherton (acoustic guitar), Riley Osborne (piano), Warren Hood (fiddle) and playing slide guitar on Star Baby his cousin Marshall (the Belleville Outfit). As for Toni, on this recording she just sounds so totally relaxed...and having fun singing. **AW** <http://www.toniprice.com/>

**Wise-Magraw  
HOW THE  
LIGHT GETS IN**  
Red House Records  
★★★★☆

Three and a half decades on, Magraw and Wise reunite for their sophomore set



The Red House label issued a self-titled disc by these Twin Cities based musicians thirty-five years ago. Dean Magraw, a St. Paul, Minnesota native, initially studied classical guitar at the University of Minnesota and later at Berklee College of Music in Boston. His partner Marcus Wise learned to play congas in Spain, and having met Ustad Diam Ali Qadri as a visiting artist at the University of Minnesota, Wise subsequently studied tablas with Qadri in India.

During the recording of this album, Magraw was still receiving treatment for MSD (Myelodysplastic Syndrome) having just undergone a bone marrow transplant. The recording was Wise's idea, making music being a form of intentional (and hopefully restorative) therapy for his infirmed friend. They began by attempting to complete a long abandoned musical project, but in the process a whole new sonic universe evolved. The third verse of Leonard Cohen's song *Anthem*, which appeared on the Canadian's 1992 song collection **THE FUTURE**, provided the inspiration for the title **HOW THE LIGHT GETS IN**. The verse in question unfolds as follows—"Ring the bell that still can ring, Forget your perfect offering, There is a crack in everything, That's how the light gets in."

The seven selections that constitute the almost fifty-minute long **HOW THE LIGHT GETS IN** vary in length from just under four minutes to over thirteen minutes. Employing references to countless musical genres, and possessing either one or two-word titles such as *Delphonic*, *Portals* and *Black Cherry*, Magraw's acoustic guitar and Wise's tabla's combine in a aural marriage that is on occasions soft and melodic (*Jade*), energetic even (*Simple Thread*), or jagged and at times up-tempo (*Entrainment*). **AW** <http://deanmagraw.com/how-the-light-gets-in-wise-magraw/>

**Strawbs  
40TH ANNIVERSARY  
CELEBRATION  
VOL 1: STRAWBERRY  
FAYRE**  
Witchwood  
WMDCD 2048

★★★★☆  
**40TH ANNIVERSARY  
CELEBRATION  
VOL 2: RICK  
WAKEMAN  
& DAVE  
COUSINS**  
Witchwood WMDCD 2049

★★★★☆

Folk-rockers roll back the years

It's been a busy time for the Strawbs. The folk-rock pioneers reformed with their feted 1973 line-up (almost), and celebrated with a 40th anniversary show across two

