

### Sleep With Angels

Robyn McCorquodale

Independent

robynsong.com

Robyn McCorquodale's album takes one back to the days when pop songs like *The Wind Beneath My Wings* by Bette Midler held sway on the airwaves. You could be forgiven for experiencing a certain amount of trepidation at such a thought, the way you might when the hired wedding singer politely asks you to buy his homemade CD. But in this case, never fear, McCorquodale's insightful lyrics and impressive vocal delivery make this a rewarding experience.

To be sure, she may make quick fans of the easy listening crowd with songs like *Butterfly* and *Take My Hand*, but the more serious listener will appreciate the depth of meaning (*Butterfly*, for example, works on a more metaphorical level) and the level of sincerity in McCorquodale's voice. The majority of the songs fall into the category of jazz-tinged power pop ballads, but McCorquodale can mix things up a bit, such as on the countrified funk numbers *Just Laugh!* and *Dance in the Sun*. With the title song, *Sleep With Angels*, which is achingly heartfelt, she proves that she is not just a Vegas-style cabaret entertainer but a genuine singer-songwriter.

*Sleep With Angels* boasts lovely production values, and McCorquodale is smart enough to surround herself with some top-notch musicians. The only difficulty she may encounter with this release is finding the right audience. The older demographic, as well as MOR fans, may find her directness a bit too startling, whereas the younger, indie-oriented, crowd may find her a bit old-fashioned and stuffy. But there is always that large middle ground that will undoubtedly gravitate towards her delightful story songs.

September/October 2014 Issue



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## REVIEWS: MARK ANTHONY BRENNAN



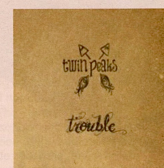
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**Trouble**  
Twin Peaks  
Independent  
twinpeaksmusic.ca

Twin Peaks is the duo of Lindsay Pratt and Naomi Shore, who hail from the northern community of Fort St. John. They blend small town humour and wisdom with that distinctively British Columbian indie folk attitude. Their lively take on country is like a breath of fresh Peace River air — it's as if CMT and that whole modern Nashville scene never existed.

Although they generally stay within the boundaries of country music, the duo's fancy meanders from swampy blues (*Rain on Me*) to more modern country-rock (*Hold On*) and from indie folk (*One Long Year*) to old-school stomp (*All I Want is You*). Through it all the instrumentation is deep and the production rich, making for a delightful listen. And the gals, despite their breezy, carefree style, having something interesting to say. Their subject matter may be the usual small town fare, involving love, loss and heartbreak, but their lyrics are often clever and are always delivered with wit and charm.

To give you your bearings, the best comparison I can make is to the Dixie Chicks, a nod that I am sure Pratt and Shore will appreciate, but it still doesn't do them justice. Fact is, they take traditional country and pass it through a modern indie folk filter, coming up with a sound that is really all their own. Just take a listen to *Willow Tree* and try and tell me that isn't one of the best songs you've heard all year — in any genre.