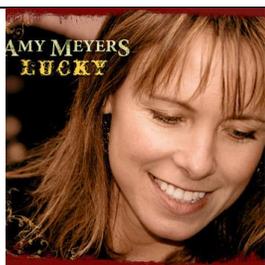


Lucky

Folk and Acoustic Music Exchange - Spring 2009

Reviewer: Frank Gulch

Amy Meyers has to be the most positive person in music outside of those crazy "Up With America" types, if they still exist. After a few times through the album, I read reviews and sat through a handful of screenings of Meyers' YouTube clips (Five have been posted by her, a couple of those in the childrens' section, so to speak). A few more times through the album, a long break, a few more times through and it hit me. Meyers is HAPPY (or at least, content), and if she isn't, she sure knows how to pull the wool over the eyes. You hear it in her voice. Better yet, you hear it in her music. Don't get me wrong. The subject is not always that positive. No Turning Back is about the futility of mankind and its penchant for war. Hate To Cry is maybe about love, maybe the struggle with life, it's not really clear. Long Throw, absolutely about love. Summer Town, images of a change of season. In the Clouds, a change of life. You get the idea. All good songs, but more important than that, each centered on a simple theme of hope. You hear them and walk away feeling better. For the next few minutes, if nothing else. Meyers has a unique way of phrasing that caught me a little off guard, at first. Her voice wavers slightly, especially when she extends her notes, but it grew on me after a few songs. It is a pleasant voice, a nice voice, and how could you not like the positive inflections? They fit the music to a 'T'. For myself, one track stands far and away above the others--the aforementioned No Turning Back. A jazzy tune, something one might play at night with the lights turned down, it floats on minor chords and brushed drums and a clarinet like you hear all too seldom--and those background vocals... This is a good album, no doubt, but No Turning Back is a great track and one wonders if maybe Meyers might, just for one album, do us a favor and sing a little lounge jazz. She has the pipes and especially has the feeling. It's just a thought, but one I thought worth mentioning. Meyers recorded a number of CDs before this and I might just go back through and check them all out. People who know me know how big a fan of sampling I am and the music is there for the hearing. I might even take a gander at Trains and Hens, her album of children's songs I grew up with (just try to get someone to sing Old MacDonald Had a Farm these days...they look at you like you're nuts) and, hey, Episode #1 of her kids' show is showing occasionally on Comcast. See what I mean? I can't help but smile. Life is good.

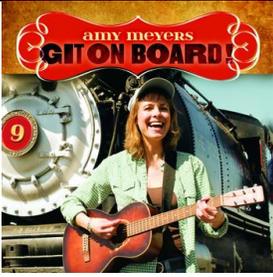


Lucky

Collected Sounds - Autumn 2008

Reviewer: Amy Lotsberg

I reviewed Amy Meyers' previous release, Strange and Beautiful a few years ago and Anna Maria reviewed The Crossing in 2002. At the time of my last review it was really pestering my brain that her vocals were reminding me of someone else and I could not place it. That's funny because that's what I was thinking this time too, before even going back and reading my old review. I even asked readers to help me, but got no takers. Maybe I'll have more luck this time. On Strange and Beautiful, I also was struck by the feeling that the album was a mish-mash of genres. I didn't see it as a bad thing, just different. But I don't sense that here, this one is much more focused. It's pretty much straight up folk throughout. For the most part it's guitar based, but there's some fun jazzy piano fiddling on January Days. The melodies are well written if a little predictable. But I actually find that a lot with folk music and I still enjoy it. I like the sentiment in Mondays Off ("I think it's time for me to take Mondays off"). Good idea! She must have a job outside of music. I can't imagine a musician caring about Mondays at all. Summer Town is quite catchy and has stood out to me a few times. While this is a nice record with some good tracks, they sort of melt together for me and none of the songs are really grabbing me with the exception of January Days.

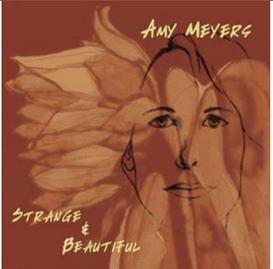


Git on Board

Bay Times- July 2011

Reviewer: K. Cole

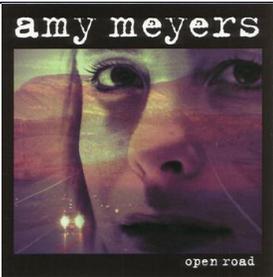
This bright collection of traditional American folk songs will make those in-the-mini-van-with-the-kids-in-the-back-sing-a-longs easy! Aimed at a young market, and I mean the nursery school crowd, you'll never have to try to remember the words to "Ol'Susanna" or "You Are My Sunshine" again. Meyers once again saves the Noe Valley double-wide stroller crowd with this one. Best Cut: "Worms." Location: On the carpet with the kids.



Strange & Beautiful

Collected Sounds

Meyers has an alto voice that slips into falsetto occasionally giving it a unique lilting quality. She is accompanied by several instruments but mostly piano and acoustic guitar. I especially like "Good" - it's funky and fun. "Girls Like You" also has a lot of personality. For the second half of the CD, she makes use of piano as well on a couple of songs and it sounds great! "Downside" is especially pretty...I think "How Long?" is my favorite track here. It's one that stuck with me upon first listen and when I heard it again, it felt like an old friend...The CD starts out sounding like straight up folk, but then a pop song "pops" up. Later comes an adult contemporary piano ballad, then when you get to track ten, it almost sounds like jazz. "Spring" borders on classical, complete with strings (and is beautiful)...Because there are so many styles in one, maybe only open minded music fans will love every single song, but there is something here for everyone. This is a really nice CD.

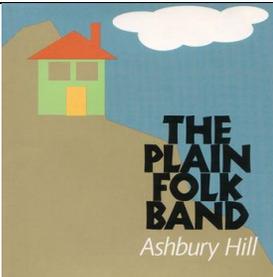


Open Road

Totally Adult - Los Angeles

Reviewer: John Schoenberger - from The Album Network

In the mid '90s, Amy Meyers left the popular Bay Area band, Plain Folk, to pursue a new road of musical expression. In 1997, she released The Wheel, which was warmly received by local critics and gave her the confidence to continue with her music. She now returns with an EP that clearly shows musical growth and a renewed willingness to experiment. Meyers' music is certainly folk-based, with a distinct pop sensibility (due in large part to her beautiful vocal style), yet you can't help but notice her efforts to stretch things out. In fact, each of the five songs on Open Road have a different musical feeling; however, there's a common thread that runs through them all. "[These songs] are all about moving forward and leaving things behind that are hard to leave behind, and just going for it." says Meyers.



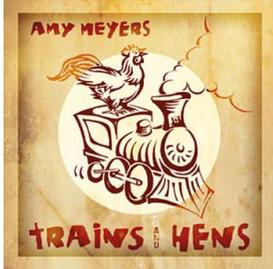
The Plain Folk Band

Outlet Magazine - Essex, UK

Reviewer: Trev Faull

Subject: The Plain Folk Band - "Cole Street Sessions"

Six tracks featuring singer/guitarist Amy Meyers with no frills but plenty of old fashioned charm... Amy's voice is bright and clear, making full use of the songs' potential. Subject: The Plain Folk Band - "The Pink Tape" ... It opens with one of their best songs, "Someone Else's Hands" overflowing into folk-rock-blues territory... the tape ends with the excellent "Cheap House Wine" a rousing vintage rocker approaching that legendary 'Sun' sound of the late 50's Memphis legends. A satisfying closer and hopefully just a taster of what Amy and her band can do.

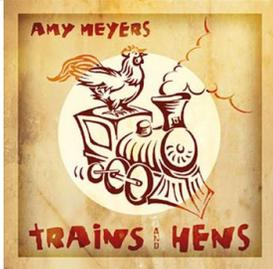


Trains & Hens

Children of the New Earth

Reviewer: Kathleen Jacoby

This is a real sing along treat for the little ones, with old favorites that we've all sung when we were growing up. It's hard not to sing along as you hear I've Been Working on the Railroad, or get up and dance to a swinging rendition of Twinkle Twinkle Little Star. I even found myself going through all the hand movements I learned in Kindergarten when Itsy Bitsy Spider played. Amy and her band have a wonderful fresh approach to a lot of children's favorites, and you can tell that kids of all ages will dance and sing to this delightful album which includes participation by children and barnyard animal sounds contributed by playful adults.



Trains & Hens

Sing Out - Autumn 2007

Reviewer: AP

Amy Meyers is a music educator from the San Francisco Bay Area, with 5 releases predating this debut children's CD. On Train and Hens, Amy covers 19 standard kids' songs, playing with styles, modes and tempos. There are plenty of chances for participation.

"Hello There" is a call-and-response opener for little ones to sing and act out throughout the bouncy number. "Cluck Old Hen," complete with clucking hen imitations, becomes a tool for counting. Amy switches from minor to major and changes tempo. This has an old time country flavor. "Working on the Railroad" accelerates during the "Dinah won't you blow" section. It begins with a slow steady beat, adding quicker upbeat drumming and a bright trumpet section.

"Train is a Comin'" is a nice change from the previous pieces with soulful gospel feel and overdubbed harmonies. The fishing song "Crawdad Hole" has a bass line against a jazz piano with great instrumentation breaks.

Taking the old French melody that became "Twinkle Twinkle Little Star," Amy covers four genres, moving from classical to rock to reggae and finally jazz all in the same number. "Ba Ba Black Sheep," a similar melody, utilizes a few chord changes from the standard as she sings throughout at a very slow tempo.

"The Itsy Bitsy Spider" begins with a jazz bass line with heavily high-hat drum backing. Long breaks with jazz piano make this number slightly out of place in what's a children's CD Release.

There are many chances for music educators of the very young to demonstrate the elements of music; beat, genre, modes, instrumentation and a variety of styles. This release is recommended for music educators and for parents of the pre-school crowd. The good musicianship is consistent throughout.