

## ...the new releases

through eloquently written poetry, a crystalline voice and melodic acoustic piano. There are no production tricks here, just the artist conversing with the listener.

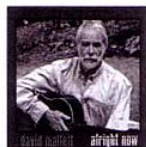
The thirteen original songs are meticulously crafted and honed. Their melodic and lyrical content reveal an intelligent woman with plenty of life experience; pain, beauty, love, gratitude and a realisation that time is a gift not to be taken lightly. The stark, melancholy-tinged feel of the album is appealing throughout. The elegant title tune, *Moth Around The Moon*, explores the difficulty of a relationship and the realisation that; 'When it comes to love we do not choose.' The harmony vocals, presumably layered by Charlotte, are most effective. These songs have surprising depth, sneaking up on the listener, revealing different layers of meaning with each play. Examples include *Kill Someone*, a strikingly original song about a young train-engineer being told by his father: '...son the chance is a hundred percent some fine day you're gonna kill someone ...'. The father talks of his 'first time'; 'Daddy's first time was a woman so fair, the sun made a halo on her long brown hair, she knelt before him with purpose and pain.' The train imagery is used as an effective metaphor in *Van Gogh's Moon*, about the unrelenting passage of time and the realisation that we are all on borrowed time. Thematically, *A Red Paper Box*, has a similar theme regarding love, possessions and children.

This is a fascinating, thought-provoking album. John Mock's simple production enhances the music, presenting it in a clear, uncluttered manner. If you ever cared for those ground-breaking early 1970s circa Carole King classics, like *TAPESTRY*, or the elegant majesty of Jackson Browne's debut then Charlotte Ryerson may well be an artist that appeals to you. Her music education and background, may have its roots in the early 1970s but it sounds fresh and vibrant right here in 2010. This is classic singer-songwriter fare. **JB**  
www.charlotteryerson.com

**David Mallett**  
**ALRIGHT NOW**  
North Road Records  
★★★★

Hard hitting and political, an album which deserves to think about

Featuring ten new compositions ALRIGHT NOW is Maine-bred and based Mallett's first studio recording for six years and *Ten Men*, a muscular folk-blues concoction, launches the collection. The precise identity of the: 'Ten men in black hats, In a shack on the edge of town' on: '...a cold cold night' is never revealed. Outside (the shack): 'Ten black cars sat idlin', while inside each greedy power broker appears hell bent on monopolising one of planet Earth's resources. The ensuing *One Of Those Things* focuses on life as a rich tapestry.



*North Meets South* is a song of reconciliation that finds Mallett journeying back three-quarters of a century in the lines: 'This is where we start to heal, This is a brand new deal' thereby reflecting the optimism that followed Roosevelt's election. Anticipating Barack Obama's presidency the closing verse finds Mallett driving home his message: 'We all got us here, We gotta get us out, Time to dig in.' In terms of America's economic recovery the opening verse of the next song, *Easier Than This*, could be viewed as 'crystal ball' gazing. As the lyric unfolds it becomes apparent that the Mainer is commenting on the machinations of the corporate music industry (as he has seen and experienced it).

Constructed around the repeated phrase: 'I'm forever lovin' you' there's no second guessing the focus of *Beautiful*, while the sound of a twelve-string Rickenbacker electric guitar propels the ensuing *Innocent Time*. The latter title doubles as a recollection of a lifetime spent making music, as well as confirmation of the (lifelong) joy that music has brought to Mallett's life. *End Of The Day* finds this Mainer—he's rapidly closing in on 60 years of age—reflect upon his life journey while questioning the efficacy of the current 'information cluttered' digital age.

The *Dark Side Of The Moon* lyric addresses the pitfalls that sometimes makes life a bumpy ride. That distinctive Rickenbacker sound (also) graces the penultimate *Don't Ask Me* and the opening lines: 'Funny how this garden grows. Where you least expect it' find the writer cast a backward glance at his three decade old signature composition *Garden Song*. Focusing on the sometimes troubled lives of friends and acquaintances the album closes with the optimistic title song. These days, in concert, Mallett is accompanied by long-time collaborator Michael Burd (bass, guitar) and Susan Ramsey (violin, viola) and they feature prominently on ALRIGHT NOW, as do Jim Doherty (drums), Robby Coffin (electric and classical guitars) plus David's sons Will (acoustic guitar, vocals) and Luke (vocals). **AW**  
http://www.davidmallett.com/

**Dayna Kurtz**  
**AMERICAN STANDARD**  
Munich Records-MRCD308  
★★★★★

What a voice!! Excellent mix of styles by this talented singer

I have to admit that I had never heard of Dayna Kurtz until this CD popped through my letterbox, and I placed it in car to play on my long journey to and from work. In fact, there was a problem on the M11 and I ended up having a longer journey home on the A10, and I was so pleased that I had such a great album to listen to otherwise I would have been very unhappy. In fact I just let the CD play over and over again! It was so good. Norah Jones is



a self-confessed fan of Dayna Kurtz, and now I am as well, with songs like the brooding rockabilly number *Billboards For Jesus* with Dayna also playing a great guitar solo.

My favourite track on this CD has to be the excellent *Are You Dancing With Her Tonight?* which is reminiscent of the wonderful ballads of the 1950s, and Dayna's voice is just amazing, I find myself keep skipping back to this song as I love it so much. Also on this track Kern Kennedy is fantastic on keyboards and there is also some fine sax from Jim Aldridge. I have not heard a voice like this since Annie Lennox became such a vocal force in the early 1980s, and you can hear quite a similarity between the two singers on the wonderful *Here Comes A Regular*. Dayna also plays some superb lap steel which can be heard on the soul tune *Don't Go Down*. She also ups the temperature with the powerful rock'n'roller *Lou Lou Knows* before swinging out with the really enjoyable *Election Day*. Superb album from this major talent. **DK**  
www.daynakurtz.com

**Dogan Mehmet**  
**GYPSEYHEAD**  
Hobgoblin Records  
HOBDCD1010  
★★★★★

The 2008 Young Folk Awards runner-up releases his debut album at nineteen and does so to exceptional standards ...

Opening with *Wraggle Taggle Gypsies*, Dogan's take on the Scottish traditional folk ballad from the 1970s, I felt was a little over zealous, as I know it's not of his own writing and have heard the young local band Wheeler Street re-invent the song to marvellous results, so was slightly put off and sadly the song did not do the same for me as Wheeler Streets version. The main reason for this was the fact that although opening with an energetic vibrancy, the middle part was fussed over too much with layering upon layering of sound, and the actual song seemed to get lost along with the vocals. However, the self-penned second track *The Ragging Seas*, lifted my hopes significantly for the album and from there *West Pier* also self-written re-ignited my love for his music. A classic male folk voice, his vocals are straight and deep, streaked with a love for traditional English folk music, but with hints of something slightly off that pass. This is probably found in his heritage, because although born and bred in Brighton, he's a second generation Turkish Cypriot and speaks fluent Turkish and is very passionate about that heritage. As a runner up in the 2008 BBC Young Folk Awards and at just nineteen this is Dogan's first album, and is a wonderful achievement. A couple of the tracks are Turkish tunes and *Ozman Aga* is in fact a traditional Turkish gypsy song. However, I much prefer the contemporary English folk songs that are coming out of the young folk writers right now, and so the Turkish folk songs are somewhat

lost on me. However, this is a marvel and certainly a rewarding release for such a young talent. **LB**  
www.doganmehmet.com

**Durwood Haddock**  
**HANKS A LOT**  
Eagle International Records EICD 110  
★★★★★

An impressive and thoughtful tribute album

Those who have followed traditional country music for a very long time are likely to tell you that Durwood Haddock has been on the music scene as far back as they can remember; and they wouldn't be wrong. Born and raised in Texas, he took an interest in country music when he was very young, soon becoming a talented multi-instrumentalist. He formed his first band while still at high school and before long he was playing in honky-tonks across Texas and Oklahoma. He was soon heard hosting his own radio shows, was a welcomed guest on the Big D Jamboree in Dallas, took up jobs as a DJ before teaming up with the notable songwriter, Eddie Miller in 1954 and co-writing *There She Goes* with him, initially recording it himself, without much success, before it became a massive hit for Carl Smith and later, Patsy Cline. Since then it has reputedly been recorded by around 150 different artists and has sold millions of copies. Durwood then recorded self-composed singles for a number of labels including Four Star, United Artists, Cimmaron and Monument before setting up his own label, Eagle Records, in 1963. Apart from all this, he headed up a successful publishing company in Nashville before founding the Curtis Wood Agency in 1970. Initially the agency booked major artists before branching out into radio and record promotion, so there is little that Haddock does not know about the music business.

Now, with just the fifth album of his lengthy career in music, Haddock salutes the four 'Hanks' whose music influenced him during the early part of his career, Hank Williams, Thompson, Snow and Locklin. Haddock could have taken the relatively easy route by simply regurgitating the best known songs by these four artists. but, apart from the three Hank Locklin selections, his choice is interesting. The album comprises a dozen tracks and Haddock devotes three songs to each artist. His choice of Hank Williams' songs is *The Blues Come Around*, *No Teardrops Tonight* and *My Heart Would Know*. His salute to Hank Thompson includes *Most Of All*, *Green Light* and *Honky Tonk Girl*, while his pick from Snow's sizeable catalogue is *I Wonder Where You Are Tonight*, *Yellow Roses* and *A Fool Such As I*. Haddock thanks Hank Locklin for his influence on him with *Send Me The Pillow You Dream On*, *Please Help Me I'm Falling* and *Let Me Be The One*, Locklin's first number one hit, dating back to 1953.

Wisely, at no point does Haddock attempt to sound like any of these

