

## Dusty Relics - Re-issues & Compilations

### Ade Cull DANCING BAREFOOT Self Released

★★★★☆  
A socially aware  
singer who  
should be paid  
more attention to by mainstream  
audiences



Having first heard Portsmouth based singer-songwriter Ade perform at the 2009 Southsea Folk & Roots Festival, I was immediately bowled over by his honest approach to music and his ability to pick an extremely fine song or two—or several in the case of this self penned album that was originally released in 1992.

Of the ten songs, the delightful *See You in the Morning* is one to completely lose yourself in. With a straight forward picking style that Ade seems to effortlessly pull off, the backing vocals on this are ace which you'll never tire of hearing. *The Moon and the Marigold* is stonking to say the least, and with a romantic sound about it I could see

this being regarded as a cherished favourite by many.

With several gigs happening across the UK over the next few months, there really is no reason for you not to see Ade Cull in action. His beautiful approach to music is sadly lacking in music today, and an artist such as this should be seen in the flesh. **RH**  
<http://dooliedesign.co.uk/ade>

### Clive Gregson I LOVE THIS TOWN, TAKE ONE

4 Tunes Records  
★★★★

Clive unlocks his  
demo archive  
with a cracker.

Look for more to follow

Back in 1996, *I LOVE THIS TOWN* was released Stateside by Compass Records, with the Demon label following suit in the U.K. Featuring a coterie of Nashville session musicians, Clive and Compass co-owner Garry West co-produced



the studio version. Solely featuring Clive—drums, keyboards, guitars and vocals—TAKE ONE equates to his first run demos recorded in his Nashville home prior to The Jukebox and Sound Emporium sessions. Furthermore, TAKE ONE is the first of a series of download only albums that Gregson plans to release this year.

Aided vocally by Jimmy Buffet, Nanci Griffith recorded Clive's *I Love This Town* almost a decade later for her HEARTS IN MIND album, a recording on which Gregson played guitars, Dobro, mandolin and accordion. The running order of TAKE ONE replicates its predecessor and the title song opens the album. Led at the outset by rippling electric guitar runs and featuring a double tracked vocal, Clive's *pre-dux* is rhythmically airy and bright, and replete with a lyric that will forever be ironic—'I love this town...like an unmade bed.'

Songs bearing hook-laden melodies have been a career-long Gregson trademark and *Tattoo* is undeniably one of those. It's chock

full of intricate mandolin and guitar licks, and the male-female relationship conundrum is further explored relative to heartbreak and loss in the equally tuneful *Love Casts A Long Shadow*, *Things I Didn't Do* and the soulful *The Cross I Bear*, while the personification rich *Lonely Street* lyric hints at future positive possibilities relative to l-o-v-e. In terms of construction *Jericho Junction* tips a nod to the Beatles and 1960s Brit pop, *Geography* is a companion piece to musical collaborator Boo Hewerdine's *History*, while the up-tempo *Secondhand Car* is defined by raw chunky electric guitar licks.

Introduced by a gently finger-picked acoustic guitar *Ramshackle Road* is narrated by a loser in life's love stakes, with a lyric constructed around the repeated 'Easy Street leads to Ramshackle Road.' Whether, in terms of content, album closer *My Brilliant Past* is actually autobiographical I guess only Clive knows. That comment apart it remains another tuneful gem. **AW**  
<http://www.clivegregson.com/>

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