



Martyn Joseph

'Thunder And Rainbows'

The Best We Could Find 1988 – 2000

Released 5th March 2001 through Pipe Records, distributed by RMG/Universal

33-track, double CD collection featuring **chart hits** 'Dolphins Make Me Cry', 'Working Mother', 'Please Sir' and 'Let's Talk About It In The Morning', plus **favourite tracks** from Joseph's five independent albums and **brand new tracks** 'Thunder And Rainbows', 'This Is Us'.

As this 'best of' collection illustrates, Martyn Joseph's work matures with age. The Welsh troubadour, who first walked blinking and fairly reluctantly into the spotlight of popular acclaim with his 1992 chart hit for Sony, '**Dolphins Make Me Cry**', is a peculiarity: an artist who thinks rock'n'roll can be more than the soundtrack of our times, that maybe, just maybe, it can change not only the way we move but the way we think and live and breathe.

After building a major nationwide audience in over fifteen years of touring, Joseph has earned the freedom to call the shots with his own label, Pipe Records. Following two hit albums and five top fifty songs for Sony, and two albums for Grapevine, came a parting of ways, which - inadvertently perhaps - came as a liberation to Joseph's song writing at a time when chart-success no longer remained paramount. As he watched with growing interest the buzz of fan-chat and interaction on his website, it dawned on Martyn that maybe this was full-circle and it was time again to begin releasing his work on his own Pipe Records.

It was Joseph's blend of song writing maturity and passionate performance – plus a cult following worthy of a minor deity – which won him his original major deal in 1992. He had long been playing 200 gigs a year, selling out major venues and shifting shop-loads of independently released recordings. His debut album, the self-financed live recording, '**An Aching And A Longing**' sold a massive 300,000 copies, but never even dented the charts because fans bought it after the shows.

Joseph's songs are often laments for a culture gone awry – but laments seamed with compassion more than judgement, sadness more than anger. "I want my songs to drag the listener back into the real world and not to escape it," says Joseph. "Song writing is like a therapy for me, a way of dealing with the pain, the hurt, the sorrow, the joy, the questions.... and any answers there may be." Take '**The Good In Me Is Dead**' (from his album '**Far From Silent**'), which finds a refugee on the Kosovan border looking forlornly for his loved ones in a line of refugees, or '**People Crazy As Me**' which Joseph calls his "sermon on the mount", a song about "how we might live, some principles not rules, just a few old-fashioned precepts that I think we'd all be surprised by".

Martyn Joseph has, by turns, been dubbed a reluctant pop-star, a protest singer, a balladeer now and then, a Celtic rock star before they were in vogue, a folk troubadour. The artist is not so sure. "I'm pleased to say that I think it's hard to pigeonhole exactly what I might or might not be. I primarily think I'm the little guy in the crowd saying, 'The emperor's got no clothes on'. Protest? Well, I don't know. I'm more spiritually motivated, although to be spiritually

motivated means to be politically motivated, I don't think I can separate the two. I'm a singer of songs, a story teller. I'm a photographer; I take pictures, I just happen to sing my pictures."

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19d PINFOLD ROAD LONDON SW16 2SL TEL: 020 8677 8466 FAX: 020 8677 5374
(ROLAND HYAMS trading as) WORK HARD PR: VAT NO : 660 4206 64
Email: petrina@workhardpr.demon.co.uk Website: www.workhardpr.com

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Not surprisingly for this musical maverick, Joseph's live concerts are an intimate and informal affair – little is planned, the singer preferring instead to respond spontaneously to the numerous requests that are called out, or the bits of paper found strewn across the stage after half-time – personal requests for that song “that means so much to me because...”. It is primarily for this reason that Joseph succumbed to the idea of releasing a ‘best of’ collection, a request that kept on cropping up over the years. When he took the decision to put together the collection, he ran a poll on his website asking people to vote for their favourite songs. The number one request turned out to be the beautifully ambiguous ballad, **‘Have An Angel Walk With Her’**. Ambiguous, because, as Martyn recognises, it's a song that has gone beyond it's original meaning and become different things to different people.

“I thought **‘Thunder And Rainbows’** was a good title for this album because my songs are both hope and despair,” says Joseph. “Why do thunder and rainbows flow from the same sky? My songs are full of questions; there aren't many solutions to be found. The title track - penned with my friend, Liverpoolian poet Stewart Henderson - has a lovely lilting feel to it, and as I was recording it I could just see fifteen years in slow motion, all the venues and the different moments.”

The timeless qualities of the career-spanning ‘Thunder And Rainbows’ collection may be at odds with our disposable celebrity culture, but it proves beyond doubt that over the last decade and a half, Martyn Joseph has always chosen passion over fashion.

Discography

Albums

An Aching And A Longing	Pipe	1988
Being There	Sony	1992
Martyn Joseph	Sony	1995
Full Colour Black And White	Grapevine	1996
Tangled Souls	Grapevine	1998
Far From Silent	Pipe	1999
Thunder And Rainbows	Pipe	2001

Singles

Dolphins Make Me Cry	Sony	1992
Working Mother	Sony	1992
Please Sir	Sony	1992
Let's Talk About It In The Morning	Sony	1995
The Shirley Sessions EP	Pipe	2000

“Accomplished work like this deserves to be heard.” – Q Magazine

“Joseph proves that the path to integrity is a celebration not a chore.” – Mojo

“Martyn sings with such a passion that you feel every ounce of love and pain.” – The Tip Sheet

“A burnished voice, intimate manner and unhurried guitar style.” – The Guardian

“One of the most charismatic and electrifying performers in Britain today... tough and passionate.” – Tom Robinson

Visit the Martyn Joseph website at www.martynjoseph.com

For more info please call Petrina at Work Hard PR

020 8677 8466 or 020 769 6713