

william pint and felicia dale



A sampling
of
William Pint &
Felicia Dale's
CD reviews
from
newspapers,
magazines and
online
publications

music and myth of the sea

REVIEWS WHITE HORSES



Sea shanties and other ocean-going songs are the mainstay of White Horses from William Pint and Felicia Dale. The exuberant arrangements make this CD particularly appealing, highlighted with the unusual sound of Dale's hurdy-gurdy. Pint provides vocals and plays guitars, mandolins, keyboards and bodhran; in addition to hurdy-gurdy, Dale sings and plays whistles and bodhran. They're supported by Nancy Wharton on cello, Matt Eggleston on electric bass and

THE EXUBERANT
ARRANGEMENTS
MAKE THIS CD
PARTICULARLY
APPEALING...

Dalton Davis on drums. Jim "Silver Sewerpipe" Bachman and Jason "Cabin Boy" Brinkley chip in on the chorus of the final track, "The Sea." There's plenty of variety on White Horses. The CD gets off to a merry start with "Cape Cod Girls," which deviates from the traditional melody and features robust harmonies. The tone turns somber with "Davey Lowston," a song that tells of a doomed sealing expedition. The hurdy-gurdy has a mournful sound and Wharton's cello wells up

expressively. The result is emotionally resonant. The contrast between the two tracks is dramatically marked.

"Twiddles" by Janie Meneely is a wonderfully wicked song about the women that the sailors and sea captains leave behind. "Do we sit at home and twiddle thumbs until our men come home?" sings Dale. "Oh there's other things to twiddle when a girl's left on her own." It's a clever song that tells the other side of the equation of the sailor with a girl in every port: "If you added up two and two you'd figure out right quick/ That it's just because the lassies have a lad on every ship."

Pint and Dale rock and reel on "One More Day," a sea song given a back beat and a bass line, not to mention nifty riffs on the hurdy-gurdy. This lively track provides welcome relief from the grim and haunting "Bring 'em Down," which precedes it.

It's followed by a set of two hornpipes, "The Humors of Ballyconnell/Tom of the Mountains" which allows the duo to show off the instrumental side of their talent. Other tracks of note include — but are not limited to — "Pique la Baleine," a whaleboat rowing shanty, "Johnny Todd," and the poignant, lovely title track "White Horses (Are Calling Me)," which begins with a tune "Metal Man" performed on the pennywhistle. "Leave Her Johnny" is an upbeat rousing shanty and they close with the utterly nonsensical "The Sea."

Pint's expressive voice has an appealing and warm timbre. Dale's voice is equally expressive and versatile, whether standing out on a solo or meshing with Pint in harmony. The arrangements tend to bring out the best in their performances, and overall, this CD is as bracing as a brisk sea breeze.

[by Donna Scanlon]

Celtic Rambles: 2 February 2002

Folk ROOTS

WHITE HORSES

"WITH THIS NEW RELEASE, FRESHLY-RELOCATED STATESIDE DUO PINT AND DALE RETURN TO THEIR MORE USUAL STAMPING-GROUND, THAT OF THE MARITIME HERITAGE. NEITHER THE REPERTOIRE NOR ITS TREATMENT TURNS OUT TO BE PREDICTABLE, I HASTEN TO ADD, FOR THEY BOOKEND THE ALBUM WITH REFRESHING NEW INCARNATIONS OF THE SHANTIES CAPE COD GIRLS AND LEAVE HER JOHNNY LEAVE HER. ELSEWHERE THEY INTRODUCE US TO FASCINATING RELATIVELY UNCHARTED MATERIAL SUCH AS THE FRENCH WHALEBOAT ROWING SHANTY PIQUE LA BALENE, CAST NEW LIGHT ON THE DRAMATIC BALLAD OF DAVY LOWSTON, BRING A THOUGHTFUL DEMEANOUR TO THE TALE OF JOHNNY

...they introduce
us to fascinating
relatively
uncharted
material

TODD AND IMPORT A NICELY UNDERSTATED RHYTHM SECTION (MATT EGGLESTON AND DALTON DAVIS) FOR A DRIVING JACK THE JOLLY TAR AND AN APPROPRIATELY ROCKIN' AND ROLLIN' ONE MORE DAY. NANCY WHARTON'S CELLO ON OCCASION. VOCALLY, BOTH WILLIAM AND FELICIA ARE IF ANYTHING STRONGER THAN EVER, WITH THE DOOMY BRING 'EM DOWN (LEARNT FROM THE SINGING OF LOUIS KILLEN) A PARTICULAR HIGHLIGHT. AS WELL AS A WONDERFULLY VARIED SELECTION OF SONGS, THERE'S A LIVELY PAIR OF HORNPIPES, A BRETON TUNE AND METAL MAN, WHICH BEAUTIFULLY SETS THE SCENE FOR BRIAN BEDFORD'S POIGNANT WHITE HORSES ARE CALLING ME. FINALLY, THE ALBUM'S HUMOROUS QUOTIENT IS PROVIDED BY BRIAN LEO'S THE SEA, WHICH YOU CAN EASILY PROGRAM OUT IF YOU FIND ITS WAVES OF 'UNMITIGATED SILLINESS' ENGULFING YOU... MYSELF, I FOUND IT A PERFECT FOIL FOR THE REST OF THIS FINE ALBUM, WHICH (LIKE THE DUO'S EARLIER ALBUMS) RETAINS A HEALTHY BALANCE BETWEEN ENJOYMENT AND SCHOLARSHIP."

David Kidman

There's tremendous power in the old sea chanteys of the British Isles and North American coast. They had to be strong songs, to energize the sailors doing hard work under difficult conditions in the age of sail. And few modern interpreters of sea chanteys capture their spirit and energy as well as the Seattle-area duo of William Pint and Felicia Dale. *White Horses*, their sixth album, is another choice collection of very contemporary arrangements of mostly traditional material.

This duo is equally comfortable in acoustic and electric modes, with the former predominating on this disc. They sing strong, clear harmonies, often multiplied by overdubbing, and, in addition to Pint's steady guitar accompaniment, their sound is defined by Dale's squall-

REVIEWS

SEVEN SEAS

This review is written by Kevin McCarthy, 8/04

Kevin's Celtic & Folk Music CD Reviews
<http://www.surfnetusa.com/celtic-folk/index.html>

Okay, you scurvy-laden landlubbers, it's time to get your sea legs a-working. William Pint and Felicia Dale are back with ten new offerings that will likely induce any and all listeners to make way to the nearest harbor and peg-leg it aboard anything with a mast and sails. No, you won't find "Michael Row Your Boat Ashore" or "Benny and the Jets (Skis)" here, but regret not for this is a collection of invigorating, touching and melodic selections certain to assuage even the most ardent loather of sea shanties and songs. The lyrics and music, combined with the strong, engaging voices of Pint and Dale, create a delightful aural and, yes, visual mix as the listener is treated to colorful high seas panoramas.

At just over 10 minutes, "The Mary Stanford of Rye" is the cut that packs the most emotional punch. A tragic, true-life story of the beauty of nature matched by its danger, 17 men of the Royal Navy Lifeboat Institute lost their lives in a rescue attempt that turned out to be unnecessary. The rescue boat eventually washed ashore as did many, but not all, of the rescuers bodies. In this sad case, dead men do tell tales. The opening cut, "High Barbaree," is a high energy pirate tale that immediately propels the listener into the world of brine.

"Billy Boy" features Pint and Dale in harmony and trading lead vocals in this rollicking call and answer cut.

DIRTY LINEN

William Pint & Felicia Dale Seven Seas
[Waterbug WBG 0055 (2004)]

A new recording from the hearty, harmonious duo of William Pint and Felicia Dale is always a treat, and this one is no exception. The music of Pint & Dale has often been heavily scented with salt air, and Seven Seas is almost completely devoted to sea songs, both traditional and recent. Their voices and harmonies are strong and their rhythms tight, but the most distinctive part of their acoustic arrangements is Dale's spine-tingling hurdy-gurdy, whether it's wailing a high-flying melodic counterpoint on their uptempo arrangement of the old pirate tale "High Barbaree" or keening softly on "The Mary Stanford of Rye," a tribute to a British coastal lifeboat crew lost in a storm. "The Prince's Royal" is an uptempo instrumental set that combines a Turloch O'Carolan air with a pair of Northumbrian dance tunes that closes the disc with a wonderfully hypnotic spin. (Tom Nelligan)



In other hands, "Lost," a roll call of numerous vessels lost at sea and the reasons for such, could easily become dull and mundane. Not so here as Pint and Dale turn it into most affective mariner history.

"The Packet Rat" details a sailor's love of his chosen life wherever he is. Think of it as an expanded version, with multiple Shangri-Las, of "Lost Horizon."

"Heavens A Bar" is the seaside version of "Big Rock Candy Mountain," with sailors inserted for hobos. Instead of "little streams of alcohol, come trickling down the rocks," the spirits come free of charge in this one in a building down by the docks.

What's left to say but, yes, shiver me timbers, mate. This release is that good and deserves placement on the Best of 2004 lists. Or risk walking the plank.

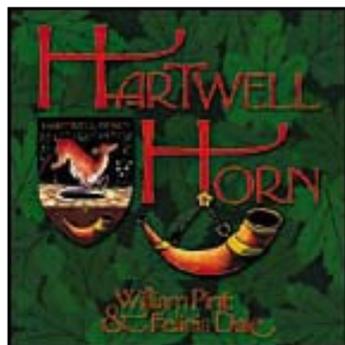
Felicia Dale on hurdy-gurdy, fiddle, whistle, keyboard and vocals, and William Pint on guitar, mandolin, keyboard and vocals, are backed by Tania Opland on fiddle and vocals; and Mike Freeman on percussion and vocals.

Kevin McCarthy

REVIEWS

HARTWELL HORN

Seattle-based singers and multi-instrumentalists William Pint and Felicia Dale rank among North America's most exciting interpreters of



music based in the traditions of the British Isles and France. They're both talented ballad singers who can blend their voices in a powerful counterpoint and they have a great ear for old and new material. The most distinctive part of their sound is Dale's wailing hurdy-gurdy, which the duo uses both as a lead instrument in dance tunes and as an unconventional but spine-tingling reinforcement on some of their songs.

Hartwell Horn finds Pint and Dale returning to an all-acoustic sound following the amplified electric power surge of 1997's *Round the Corner*, and while the arrangements are unplugged this time their energy and sense of fun are undiminished. "Captain Grant" is a fast-paced narrative of a well-intentioned Scottish outlaw who meets the usual end, while "The Widow and the Devil" is a clever R-rated tale of an amorous woman who wins a bedroom bet with Satan. On "Sing Ho to the Greenwood," multi-tracked voices are joined by hurdy-gurdy and whistle in an uplifting choral round. Several of the vocal tracks are sung as unaccompanied duets, like the jolly account of a pre-supermarket-era shopping spree called "I Went to the Market to buy a Cock," and

"Johnny Sands," a lighthearted look at a seriously dysfunctional marriage of a few centuries ago. Five of the 15 tracks on the disk are instrumental sets, featuring exhilarating Breton dance medleys, a rousing Playford piece called "Rufty Tufty," and a unique and mesmerizing hurdy-gurdy arrangement of "She Moved Through the Fair."

Tom Nelligan (Waltham, MA)
Dirty Linen #86 Feb./March 2000

If you're like me, a good round of folk music can sweep away troubles and cares. I've been impressed with the work of William Pint and Felicia Dale, whose new release,

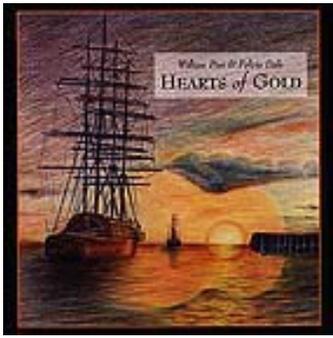
"Hartwell Horn"

(Waterbug Records) contains 15 songs that should keep you entertained for hours and hours.

The list includes such winners as "Rufty Tufty," "Twas in the Pleasant Month of May" and the wonderfully funny, "Down with the French." Both Pint and Dale possess excellent voices and their enunciation makes each word of a song crystal clear.

You don't have to be a folk aficionado to like this album.

Bob Powers
G21 POWERSOUND
G21 The World's Magazine



The Seattle-based duo of William Pint and Felicia Dale make nautical music fun, dynamic, and varied – and above all, musical. Too often, performers of sea music seem to figure that loud is good, and gale force is better. Pint & Dale come at this stuff with more subtlety, and their material ranges beyond the usual shanties. It's not the volume of the air, but that the wind can blow gently, as well as stiffly.

Varied instrumentation, a wide-open sense of rhythmic possibilities, two very fine voices, and a nice mix of traditional and traditionally based music from several cultures make Hearts of Gold a real treat for the ears and a recording that bears many listenings, even for those who are not usually big fans of nautical music. The duo's vocal enthusiasm and relish for the music transcend any narrow interest in any particular type of music. They are obviously both fine musicians who could play many kinds of music well.

Felicia Dale's hurdy-gurdy provides a strong fundamental drive in many of these songs, and the lilt of her tin whistle fills space after

HEARTS OF GOLD

space with its high pitched delight. William Pint's fine guitar work runs from quiet and subtle to flat-out hard driving rhythm. Both voices are versatile and expressive William's at times does some marvelous swooping; Felicia's full-bodied alto sounds a bit like June Tabor when she sings lead.

Shanties include Tony Goodenough's lusty, ribald Pump Shanty (the pun is obvious); the Welsh Hob Y Derri Dando, and a wild, percussion filled version of the West Indian shanty The Essakeeba River. Sea songs often advance the proposition that the seafaring life is superior to life on land.

Its a questionable proposition at best given the hard work and danger aboard ship, and one often wonders just who it is, the land lubber or the sailor who needs convincing. Pint and Dale's rousing performance of the title song Hearts of Gold might just possibly convince a few land-lubbers that the life of a sailor really is more exciting than a life on land. Closer to land, Companioned by the Sea by Marjorie Howell and Bob Zentz, is a pensive hymn to the sea as seen by one living right on the shoreline.

Sarah Davis's Wreckers is a spooky, morally challenging tale of land-based pirates who are respectable people, who lure ships onto the rocks with a false light. The traditional Bay of Biscay (also known as Willie

the Waterboy) is a hauntingly told ballad of the return of the ghost of a lover lost at sea. There's fine instrumental work on a handful of tunes too, including a marvelously and quite literally cranked-up version of the Scottish pipe tune The Atholl Highlanders.

William Pint and Felicia Dale take sea music to places it's never been. I'd take the trip with them anytime.

Dwight Thurston
The Canton Voice

William Pint and Felicia Dale have always left a strong impression with

REVIEWS

HEARTS OF GOLD

Pint and Dale sing a bounty of traditional and contemporary sea shanties and songs of the sea, as well as a French-Canadian canoe paddling song. Their taste in nautical poetry is clear sailing and there's plenty of wind in the sails of their performance. A chorus of friends augment their harmonies, along with Dale's hurdy-gurdy standing in for a concertina. Other unusual instruments include didgeridoo, doumbek, djimbe and ankle bells. That's not the usual fare for sea songs, and it's what keeps this album interesting and entertaining.

Pint and Dale sing with intelligence and conviction. They made an effort to collect the traditional material from primary sources, and the contemporary tunes from their authors, among whom are Bob Zentz who co-authored *Companions by the Sea*, Sarah Davis, Mary Benson and Tony Goodenough. Pint and Dale robustly perform the traditional *C'est l'Aviron*, and *London Julies*. *The Wreck of the Lady Washington* is a tragi-comic parody sung to the tune of The Greenland Whale Fishery. You won't regret setting sail on a musical journey with Pint & Dale.

R. Warr

Sing Out! The Folk Song Magazine, USA

Here's another splendid set of nautical material from this Seattle-based duo that spotlights guitar and hurdy-gurdy as its lead instruments. A high percentage of tracks are sea songs related to the

subject of sailors longing for/being away from/traveling towards home. Two selections in that category are the title track, which features hurdy-gurdy, keyboards, and fine harmony singing of lyrics taken from text found in the journal of an 1832 whaling voyage; and *Pump Shanty*, which is segued in medley with a spirited dance tune sporting didgeridoo, hand drum, and ankle bells accompaniment.

Combinations of violin, mandola, whistle, bass, cittern, and percussion back the pair several times. For variety, there are West Indian and Welsh sea shanties, and inland waters compositions like *C'est l'Aviron* a traditional canoe paddling song, and *Wreck of the Lady Washington* about a near-disaster on a Washington state river. The finale is a hurdy-gurdy-led instrumental romp through the classic Scottish bagpipe tune *Atholl Highlanders*. Spearheaded by Pint's singing the overall feel of this excellent album reminds me of the fine Barry and Robin Dransfield LPs of the 1970s. Highly recommended.

Dirty Linen, #54 Oct/Nov 1994

REVIEWS

HEARTS OF GOLD

William Pint and Felicia Dale have sprinkled this album with jewels gleaned from their recent travels. Their time on the road appears to have been well spent. They have assembled the finest collection of seafaring songs to have graced my ears in many a year.

These two bards of the northwest are no stranger to the sea shanty or salty reel. They are equally at home with ballads of shipwrecks and lost love.

Whether touring as a duo or as part of a larger ensemble, William and Felicia manage to keep the salt spray in their lyrics and the sea breeze in their voices.

Hearts of Gold is a balanced mix of traditional and contemporary songs gathered from the desert northwest to Brittany. Look for a wide variety of musical styles that will hold your interest. Pint and Dale bring a treasure of refreshing new sea songs that are accessible without being trite.

As you might expect, the album is packed with rich harmonies; a cappella and accompanied. William sings lead vocals on most cuts; his clear tones unequaled. The solo on Essakeeba River is especially gripping and compelling.

I would buy this album just to listen to Felicia play the hurdy-gurdy. Few have such mastery of this unusual instrument or can get such a range of emotions from it. While Felicia only comes front and center for several songs, she belts out a delightful version of Cést L'Aviron. ...

Making lots of wonderful music and providing back up vocals for Hearts of Gold are John Peekstok (keyboards, bass guitar and cittern), Anna Peekstok (didgeridoo), Tania Opland (violin), Jarrod Kaplan (percussion instruments), and Adrienne Robineau (conga).

The production quality and engineering for Hearts of Gold is first rate. Rob Folsom has a large following among northwest artists both for his technical skills and two of the finest ears in the business. Hearts of Gold is a must for anyone who loves the sea.

Mark Horn
Folk and Acoustic Music Exchange

THE SEA IS AGAIN THE INSPIRATION OF THIS EXCITING 94 RELEASE; WITH HOME A MAJOR THEME, AS IT OFTEN IS WITH TRAVELERS, BOTH SAILORS AND MUSICIANS. REMINISCENT OF GORDON BOK AND ANNE MAYO MUIR. GREAT...ROUSING... HAUNTING...FANCIFUL...SUPERB!
Canadian River Music

ROUND THE CORNER



There weren't a whole lot of fragile hurdy-gurdies aboard old sailing ships, nor were there electric guitars and drum kits, for that matter. But that's no reason not to crank up Anglo-American sea

music and have some fun, as the Seattle-based vocal/instrumental duo of William Pint and Felicia Dale do here on their fourth album. Their arrangements are modern, harmonious and sometimes rocking, but always true to the saltwater spirit of this collection of mostly-traditional sea shanties and nautical ballads.

*Pint, who handles most of the vocal leads, isn't a classic shanty singer — his voice is more earnest than resonant. He has a sense for the power and feeling of the songs, though, whether they tell of a sailor's longing for home, as in their slow arrangement of *Come Down to Hilo*, or of the exuberant celebration of the successful rounding of Cape Horn in *Round the Corner, Sally*. The most striking thing about the diverse, multi-instrumental arrangements is Dale's hurdy-gurdy, which adds an ominous buzz to the broken-token ballad *John Riley*, a plaintive wail to the story of *The Sailboat Malarky*, and a jubilant scream to the very electric title track. *Sugar in the Hold*, a New Orleans cargo-loading song, gets a Bourbon Street boogie shuffle, while the Channel Islands song *Marguerite* (sung in French by Dale) gets grafted onto an Irish jig. There are some quiet tracks, too. A setting of Rudyard Kipling's seal legend *The Beaches of Lukannon* is a close-harmony duet, while the shanty *Haul on the Bowline* is sung as a straight unaccompanied chorus piece.*

-Tom Nelligan



A MODERN APPROACH TO SEA SONGS IS TAKEN BY WILLIAM PINT AND FELICIA DALE. THIS IS THE THIRD RELEASE

"SHIP KICKIN' MUSIC!"

Jack Cou tts director
Liverpool Shanty Festival

FROM THE SEATTLE-BASED DUO, AND REPRESENTS A FLIGHT OF FANCY FROM THEIR PAST RECORDINGS AS THEY EXPERIMENT WITH CELTIC-ROCK RHYTHMS AND DELIVERY IN THIS COLLECTION OF NINE TRADITIONAL AND TWO RECENTLY COMPOSED SONGS. I HAVE TO SAY, THESE ARRANGEMENTS, FOR THE MOST PART, ARE NOT MY CUP OF TEA, BUT THE MUSICIANSHIP IS STELLAR AND THE SINGING IS ENGAGING ALMOST ALL THE WAY THROUGH. DALE DELIVERS SOME EXCEPTIONAL WORK ON HURDY-GURDY, ITS MANIACAL DRONING MAKING A PERFECT BASS LINE FOR SOME OF THESE SONGS. HER PLAYING IN THE 7/8 RUCHENITSA IS PARTICULARLY EXTRAORDINARY. PINT IS CLEARLY ENJOYING HIMSELF WHEN HE LENDS AN ELECTRIC GUITAR TO *ROUND THE CORNER SALLY*, OR BELTS OUT *SUGAR IN THE HOLD*. BOB ZENTZ'S LOVELY SETTING OF KIPLING'S *BEACHES OF LEUKANNON* IS ALSO INCLUDED.

PINT AND DALE HAVE CLEARLY DONE THEIR HOMEWORK IN FINDING AND RESEARCHING THESE SONGS, AND THE RESULT IS A CHARACTERISTICALLY MODERN COLLECTION, BUT ONE THAT GIVES A NOD TO THE WORK DONE BY COLLECTORS LIKE (PAUL) CLAYTON.

-Mary DesRosiers
Sing Out! Magazine USA

REVIEWS

PORT OF DREAMS

Having been stranded once again upon my beloved desert island, I thought I'd alert you in on some of the music I brought along. I found myself listening to a lot of nautical music (no doubt in hopes a passing tall ship would come to the rescue). One of the most wonderful nautical tapes ever to cross my deck comes from Seattle's William Pint and Felicia Dale. Entitled *Port of Dreams* (and also available on CD), it includes seven traditional songs of seafaring life, three fine contemporary songs, and a few instrumental pieces.

There are songs in several genres, including shanties and ballads, and they are performed in various styles; some are unaccompanied, while some have impressive accompaniments by up to 10 different instruments including guitar, hurdy-gurdy, mandola, whistles, and various drums. Outstanding tracks include the French shanty *Roulez*, C. Fox Smith's *Tow Rope Girls*, and a wonderful, recently composed ballad by Jerry Bryant about *Harbo and Samuelson*, two Norwegians who rowed from New York to France at the turn of the century.

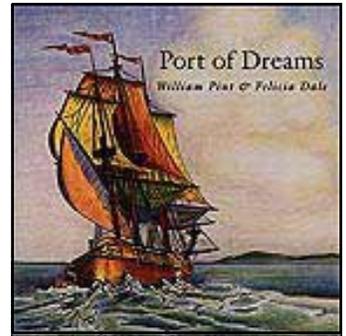
All the tracks are enjoyable, and the high level of energy and enthusiasm displayed by the performers, as well as a great deal of talented musicianship, make the tape great fun. In addition, production standards are very high, and this tape really stands out for excellent sound as well as excellent music. This comes with my highest recommendation.

Steve Winick
Dirty Linen

"...William Pint and Felicia Dale take a bunch of sea shanties and inject them with a contemporary vitality rendering them a rewarding listening experience on *Port of Dreams* their self-produced CD album. Pint's voice is reassuringly strong exuding a smooth warmth, that is aided and abetted by the harmonious gelling with Dale's vocals.

Together they feed on the ancient

I am a sucker for sea shanties and songs that speak of faraway adventures in gloomy, mysterious ports full of danger and rust. The problem is that most sea shanties are either



too 'folksie' or sung in languages that have long been extinct. So it is a great pleasure to find a set of recordings with loads of great sea songs sung in magnificent harmonies and bedecked in superbly expressive music. William Pint and Felicia Dale sing of tall ships and eccentric personalities with a vitality and harmony that make the listener taste the salty air, sharing the passage on a schooner to some distant port. Their other CDs are also highly recommended to the lovers of acoustic-folk nautical music: *Round the Corner* and *Hearts of Gold*.

Stavros Moschopoulos
FAO CASA Gazette,
Food and Agriculture Organization of the
United Nations, Rome, Italy.

ÒCongratulations! (*Port of Dreams*) is a beautiful album. I think *Harbo & Samuelson* is one of the most powerful songs I've ever heard and a great performance as well.

É Keep up the fine work.Ó

Dave Sear, WNYC Radio, New York, NY

melodies and tastefully embellish them with their instrumental wizardry bringing together the sounds of guitar, mandola, whistles, and bodhran to create the desired atmosphere. The inclusion of some sparkling hurdy-gurdy led tunes adds to the overall attraction and proves there's far more than the grunge movement coming out of Seattle!!"

Rock 'n' Reel Magazine, U.K.

This CD package sports a tall ship under full sail, and upon closer inspection you will notice that the body of the vessel is in fact the body of a hurdy-gurdy. For those who do not know what a hurdy-gurdy is, it superficially resembles an over sized violin, with a sound somewhat like the bagpipes.

Port of Dreams is an acoustic album featuring William on guitars, mandolin and keyboards, Felicia on hurdy-gurdy, penny whistles, bodhran and keyboards. They also enlist the help of Tom Lewis, John Peekstok and Jill Kennon to fill out the sound.

If you thought that the sea never gave up her treasures, then think again. *Port of Dreams* is just that, a treasure chest of traditional and contemporary songs with nautical themes. There are sea shanties, two sung traditionally a cappella, as well as a French shanty *Roulez* featuring Felicia on lead vocal, (William does most of the lead vocals). Other songs include a very nice easy listening version of Tom Lewis's *Inside Every Sailor*, as well as three instrumentals.

This is a difficult recording for me to single out weak or strong tracks, because from the opening *The Saltpetre Shanty* to the final track, they are all gems. If you had the pleasure of hearing this duo perform for the HFS in the late Spring/early Summer of 1990, or heard William's first release *Change of Fortune*, then you will find that this recording is a natural progression for him and lives up to the high standards set in his first cassette. A must for all lovers of sea songs! If you wish to purchase a copy of *Port of Dreams* or *Change of Fortune* you can write to either William or Felicia at the following address. It's worth the wait and you won't find them in a local record store.

Harbourfolk News, Nova Scotia

PORT OF DREAMS

**"...one of the best
(self-produced or otherwise)
recordings I've heard for a while."**

Paul Hartman, editor, Dirty Linen

**"...Gusto is the order of the
day...enthusiastic, enjoyable..."**

Folk Roots

"...EXCELLENT!"

Radio Limerick, Ireland

"...Positively Stunning."

Victory Music Review

"...From Start to finish (*Port of Dreams*) shines. It is a collection of sea songs and tunes (some not from the sea) arranged by William Pint and Felicia Dale. The harmony singing and range of instruments used on this recording are impressive, but one instrument must have special mention; the hurdy-gurdy, an instrument enjoying a deserved revival in the UK and used with great skill and effect on this recording. Their singing and playing bursts with energy and quality throughout; the recording quality is very good but suffers, to my ear, from a slight over-use of studio effects. Best track has got to be *Port of Dreams*- over five minutes of splendour, including *Bransle De Bourgogne*, *George Sands* and *Last Chance*.

Currently on tour in the UK with Tom Lewis, this duo should not be missed. This is professional stuff, performed professionally by two exceptionally talented people.

Although perhaps irrelevant to the recording, the sleeve note cover art credit says *Vielle-a-Voile* by W. Pint & F. Dale. This cassette has the most stunning library case picture I've seen in a long while, and would appear to be an original painting; a delightful touch.



WHEN I SEE WINTER RETURN

A splendid Yuletide tribute bursts from this compact disc in living color. Northwest artists William Pint and Felicia Dale have created sounds to warm the darkest winter's night. Pint's voice is rich, full and resonant with the passion of a true bard of yesteryear. (Dale's) vocal harmonies are fabulous and effective. Hurdy-gurdy, guitar, mandolin, whistle, and bodhran are nicely blended and well used. They did a marvelous job collecting songs celebrating the winter season. The album includes old favorites like *Lo, How a Rose E'er Blooming*, and some very obscure songs, not the least of which is a French song written in the 13th

Century, *Quant Je Voi Yver Retorner*, on which (Dale) sings an exquisite lead. *The Woodcutters Song* is a lovely and instructive song that teaches the listener about smart choices when gathering wood to warm the winter. *Over the Hill and Over the Dale* proved to be the most enchanting and mysterious tale of The Three Wisemen that I have ever heard. Oh the whole album is enchanting; just go buy it and make this holiday season a special one!

(Marilyn OMalley)

Victory Review

When I See Winter Return is a similar recording, (to Telynor's *Off the Beaten Track*) but has a more folksy and less medieval feeling. It relies more heavily on William Pint's firm but gentle fingerpicked guitar than on any other instrumental sound. Felicia Dale's hurdy-gurdy adds a continental European flavor, and the octave mandolin, bodhran and whistles put a Celtic spin on some songs. Both Pint and Dale are good singers, not flash, but direct and expressive. They're also good at dressing their material in shiny new clothes; songs so common as to be banal, like *Auld Lang Syne* and *I Saw Three Ships*, are given new and unusual arrangements. Less frequently covered

traditional material, like *The Trees Are All Bare*, a descriptive piece from the Copper family's collection, and *The Woodcutters Song*, are likewise performed with appropriate but unexpected settings. Dave Goulder's *The January Man* and J. M. Neal's *Over the Hill and Over the Dale*, are among the songs by well known composers, and O'Carolan's harp tune *Planxty Loftus Jones*, whose opening notes sound like those of *Joy to the World*, is included for a lark. Finally, the couple are not above crafting verse of their own, as when they supplement the 13th-century French song *Quant Je Voi Yver Retorner* with new lyrics describing themselves and their music. All of it is done tastefully, and the results of their efforts are beautiful. In short, this is another Yuletide feast.

(SW)

Dirty Linen, USA