

cut back on playing the age card). Cohen and George have a highwayman apiece (though George's is called *Gilderoy*), there's *Ship In Distress* with its cannibalistic undertones, *Our Captain Cried All Hands* with its lesbian undertones, and special mention for *What I Saw In My Dream As I Slept In My Chair* with its fierce espousal of human rights and compassion for those less fortunate. The title track and opener paints on a similarly large canvas, while *Banks Of Green Willow* is just as chilling as the Carthy version from all those decades ago. The three instrumentals are no less effective. Lewis has a hand in all of them – he is frequently referred to as “a composer of note” (how I wish I'd said that), and with *Robin's*, *The Circus* and especially *Fenland*, his reputation is enhanced. The first two are preceded by traditional tunes, and the playing throughout is exemplary. Fiddle, guitar and squeeze box weave around each other, building each piece into an exuberant celebration of the tune-player's art (though to witness their technique in all its glory, you'd best see them live...)

To sum up, then, I am forced to admit that I hold the music of *Granny's Attic*, both live and recorded, in an esteem similar to that of Carthy, Tabor, Spiers & Boden, *Last Night's Fun* and *The Young Tradition* (oops – the “Y” word again...) – traditional folk music taken far beyond its parameters. It's a great record, they're a great band, and I suggest you immerse yourself in **Wheels Of The World** forthwith.

Alan Rose

‘Made in the Aker’ Honey and the Bear Independent

Honey and the Bear are Lucy and Jon Hart whose harmonic and multi-instrumental skills are augmented on this CD by flutes and whistles, melodeon, percussion and a chamber string section to produce a rich, full acoustic sound that provides a perfect setting for this collection of Suffolk-inspired songs.

Some versify old myths and legends (the first concerns a girl who in grief when her lover did not

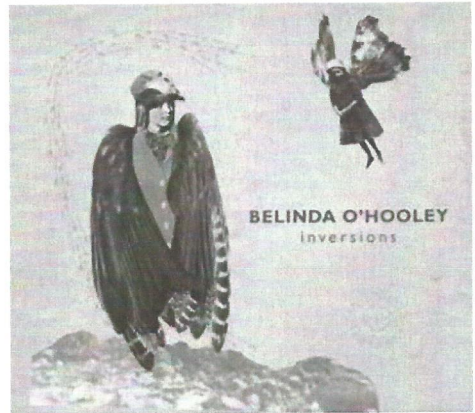
return from sea ripped out her own heart), local heroes (like the Cross family who have run the Blyth ferry for generations), a tree house called Tinker (confusing I know), hovercraft and even Dame Ellen MacArthur.

Contemporary and catchy but always with a sense of tradition, these eleven songs represent almost an hour's satisfying, intriguing and enjoyable listening.

TN

‘Inversions’ Belinda O’Hooley No Masters - NMCD 53

I am more often moved by music than any other artistic medium. It lives privately inside, unnoticed and unfelt by the world outside. Belinda's **Inversions** is one such experience. The clarity of thought and execution is unmatched by any recent offering by the folk world. I may be buoyed by the billows of emotion here, but, because my music listening is often a critical exercise with ulterior motives - learning/rehearsing or, more rarely, reviewing, I'm more used to being emotionally transported whilst playing music with other people, not alone in the office.



Encompassing the spoken word, both prosaic and poetic; instrumental music, both traditional (although much exercised upon - 'Inverted' if you wish) and Belinda and Heidi's contemporary compositions; the whole rounded out by a beautiful tune - *The Bonny Boy* - which she played at her father's funeral in 2017. The information sheet that accompanied the review CD tells us this song tune was the beginning of the **Inversions** journey, and, on knowing this, the whole thrust of the project becomes clear. Tunes referencing her father's playing, monologues exploring loss and as a journey to enlightenment (ours and hers?).

The one song sung, *Hawkward*, has a chorus that puts you in the eye of a soaring bird while exploring the space left by the loss of a loved one - it's a rapturous moment. *The Applecross Inn*, track seven, is a snip-sized recording of the reel *The Maid behind the*