

PETE OAKLEY

Ghost In The City Fellside FECD 103

A few hard facts: playing and singing the blues well is not easy; being young, white and coming from the Midlands of England makes it more difficult; and writing blues-based songs that don't sound either embarrassing or like retreads of better things is plain ridiculous. And Pete Oakley comes along and throws all these undeniable truths out of the window.

This album is excellent; the man can certainly play fiery blues, sometimes on slide, some desperately tricky, fingerbreaking instrumentals, and delicate fingerpicking as well (his guitar/banjo work on *Walking In A Dead Man's Shoes* is a particular delight). Gary Davis, Tampa Red and Casey Bill Weldon all came to mind while listening, but the important point is that Oakley has made something his own from his influences.

Lyrical, too, the darkness and cockiness of the blues drives the songs, with titles such as *If It Ain't Bust Don't Fix It*, *Southern Bound*, *80/90 Blues* and *Long Gone Down The Road Blues*. Oakley's themes are the traditional ones, and his treatment of them is sensitive and attuned.

On the opening and closing tracks, a full-blown boogie band - with outrageous barrelhouse Formula One piano from Big Bill Roberts - contrasts with the almost entirely solo performances between them; a bold move, and one which shows confidence bordering on swagger. You've got to be good to get away with it, and this album certainly is.

Ian Kearey

PETE OAKLEY

"GHOST IN THE CITY"

Fellside Records FECD 103

Stone Me! A country blues artist...from Derby! Writing all his own songs...from Derby! A ask you...Dear me...Good though. Pete Oakley picks like a demon..he even gives us blues banjo, a first as far as I'm concerned. He has energy and enthusiasm, and, praise be, a sense of humour in his lyrics;

You tell me in the morning, when we're in between the sheets, you want to go to France, you got a bad case of the Gites...

His one weakness is that his voice is sometimes not quite strong enough to carry the higher pitched passages, but his panache carries him through.

Blues melodies are mostly the same and a copyright case would drive any jury berserk. Pete reworks many of them with a tongue in cheek insight that brings them back fresh.

He is driven along by a Barrelhouse pianist called Big Bill Roberts, and adds occasional bass, flute and drums, but mostly it's all his own work.

I would suspect he gives a fine live show and also value for money...and from Derby too...Stone Me!

P.S. Phil Hare offers thanks "To Paul and Linda" (could it be...no...surely not) and Pete Oakley thanks "Linda for just about everything." Who is this Linda? I think we should be told. On American CD's this thank you business is getting completely out of hand with whole pages of the booklet being taken up with names that mean nothing to the buyer. On my next offering I mean to thank only Adam and Eve, so no one feels left out..but who is Linda...who is she?...

Harvey Andrews

STIRRINGS No. 85 SEPTEMBER - NOVEMBER 1995

Pete Oakley Ghost in the City

FECD 103

Available from Fellside Recordings, Workington
Cumbria CA14 3EW

This CD comprises 14 tracks, all composed and performed by Pete Oakley. Pete is primarily a bluesman, and this album is predominantly blues, in fact I could swear that when I opened the case, a wisp of cigarette smoke rose from the beer stained sleeve notes!

I won't pretend to be knowledgeable about the technicalities of blues, but I really do enjoy a good foot stomping wail. I number amongst my favourite albums, LP's by Big Bill Broonzy and Sonny Terry and Brownie McGhee. I enjoyed this one too. Pete does a first class job, and the tracks reflect a range of blues styles and influences. The guitar playing is fast and clean where appropriate, and the bottleneck Dobro is properly mean and moody. The backing musicians are effective but discrete, and with names like Big Bill Roberts and D C Smith in the line up, the blues pedigree seems assured. Three tracks stray from the hard twelve bar road, and they are No.5 *Down in the Wires*, No.6 *Reeling* which as the title suggests is a tune with celtic connections, played rather in the style of Martin Simpson, and No. 11 *Angels in the Basement*.

The remaining tracks are 1 *House on Fire*, 2 *Walking in a Dead Man's Shoes*, 3 *Ghost in the City*, 4 *Rainmaker*, 7 *Southern Bound*, 8 *Wave for Me*, 9 *80/90 Blues*, 10 *On the Bottle*, 12 *Fear of the Dark*, 13 (my personal favourite, as much for the sentiment of the title as the tune and lyric) *It Ain't Bust Don't Fix It* and 14 *Long Gone Down the Road Blues*.

Ron Dav

Rock 'n' Reel

PETE OAKLEY-LONG SHADOWS (GASLIGHT RECORDS)

Long-time UK blues stalwart, and Derbyshire area musical guru and pioneer, Pete Oakley has been trading his wares and treading the boards for several years now. 'Long Shadows' his latest album is possibly his finest to date, with the man himself sounding relaxed and seemingly thoroughly enjoying himself on an album made up of ten originals. With a scratch supporting cast that features a veritable who's who of The Derbyshire roots/folk scene including John Squire on fiddle, Dave Blant on piano, bass and organ and Freddy Hopwood on drums and whistle it looks likely on paper that the listener is in for a treat. From the off Oakley's own quietly persuasive vocal stylings lead the way, with hints of Alan Price, and interestingly enough Richard Ashcroft appearing in his delivery. Although primarily rooted in the blues Oakley has more tricks up his sleeve than you might imagine, combining sixties pop, classy singer-songwriting, folk-rock flavours and lots of nods to various branches of Americana. The main focus though is the album's acoustic ambience, with the quirky opener 'Sundown Blues Again', fashioned from ragtime, left field pop and a swath of atmospheric strings setting the scene for a veritable acoustic feast. A cut like the gorgeous 'My Lady Is Smiling Tonight' possesses the grace and timeless beauty of the best from the pen of Ralph McTell or Steve Tilston. The strength of Oakley's presence and delivery is further evidenced on the live reading of title cut 'Long Shadows', whilst the poignancy and contemporary attack of 'The Day They Closed The Folk Club Down' possesses the kind of rugged magic of the best of Australia's Mick Thomas. It's a similar story for 'Daddy Played A Steel Guitar' where Oakley's imagination takes a flight of fancy to superb effect to create a cut that like so much here seems likely to enter the repertoire of more famous songwriters. Throughout Oakley lays down the guitar lines, or picks his way round the fretboard with authority and no little class leading the way on an album that, although including sterling support, is definitely his grand vision and creation.

(Pete Oakley Music, 46 Station Street, Burton-On-Trent, Staffordshire, DE14 1AX or www.peteoakley.com)

Sean McGhee

LONG SHADOWS

Pete Oakley Gaslight Records gascd003

I had not heard of Pete Oakley before receiving this CD for review. The titles of the songs give the first clue - 'Sundown Blues Again', 'My Lady is Smiling Tonight', 'Daddy Played a Steel Guitar', 'You Can Take the Last Train', 'Stone Cold Delta Blue'. This is mid Atlantic soft edged acoustic folk, with country blues overtones. I know some of you will stop reading now, which is a shame, for Pete's songs and performance have a depth and subtlety belied by their accessible tunes and format. There are some great lines full of insight and ironic humour - "she's smarter than you'll know by far, she'll take the kids and you'll get the car!" from 'My Lady is Leaving Tonight'.

I understand Pete runs a guitar shop and there is some fine playing on this CD, but always understated with well-worked arrangements to enhance the songs. Five other musicians bring variety by adding mandolin, fiddle, piano, whistle and harmonica. The singing is excellent and Pete has a good voice, easy to listen to with power when needed. The delivery of the songs is firmly within this genre and nowhere more apparent than on 'long shadows' which is a live recording.

Will you like it? From 'the day they closed the folk club down' there's the line "I can still hear all that oldtime rock 'n' roll". If that's what you like at a folk club then it doesn't come much better than this - give it a listen (and get past track 2).

Visit www.guitarsuperstore.com or ring 01283 500365 for further information.

Jerry Bix
or ring 01283

Pete Oakley

Long Shadows
Gaslight Records
gascd003

Pete Oakley blends folk with acoustic blues. Personally, I prefer the folky material to the blues. *Must've Rained All Night* is a good solid protest song with some cool lyrics like *The Green Man is slowly turning brown around the edges*. *The Day they Closed the Folk Club Down* is a sort of English folk version of Don McLean's *American Pie* the day the music died, etc. The title track was recorded live at the New Pokey Hole in Netherseal and reveals a strong resemblance to Clive Gregson in both playing and singing style. — By Tim Readman

BLUEPRINT

BLUEPRINT OCTOBER 1993

Burton-on-Trent guitarman Pete Oakley began with a really fast ragtime 'Stackalee' and then gave the pub audience a "popular" set which included 'Can't Be Satisfied', 'Mojo', 'Bringing The Blues Back Home', from his latest tape, 'Wine, Wine, Wine' AND 'Digger My Potatoes' — fast and furious stuff!

Pete Oakley and Perry forming a new duo to finish the evening off (with enthusiastic audience participation) by playing 'Alberta' and 'Crow Jane' as if they had been playing together for years

He was joined by Richard Everitt of the Sensational King Bizkit Blues Band on harp, but the pairing was not so successful as was the Foster-Oakley set the previous evening

PENGUIN EGGS
Issue No.17
Spring 2003

Folk on Tap

PETE OAKLEY
 "Back Porch Blues"
 Gaslight Records GAS 001. MC

This is the first release by Pete Oakley, although his second cassette was reviewed in a previous FOT, (don't blame us, that's just the order in which we received them!)

This is a collection of reworkings of old classics such as 'Stackolee', 'Alberta, Alberta', 'Make Me A Pallet On The Floor' and a medley based around 'Freight Train' and 'Bed Slat And All' (beautifully picked by the way). His guitar and dobro playing are obviously the work of a man who loves pre-war East Coast guitar pickers: in fact one track, 'Winsboro Cotton Mill Blues' had me searching my "Goodrich & Dixon" under Blind Boy Fuller's name until I realised that it was one of two self-penned items on the cassette.

This will sit happily on the shelf next to the Blind Boy Fuller's and the Rev. Gary Davis'. Need I say more except that perhaps a guest appearance on Paul Jones' R & B show is overdue.

PA

Broadstairs Folk Week

PETE OAKLEY is a blues musician making a welcome return to Broadstairs after his 1992 visit. His guitar workshops were extremely popular last year, so do get there early this year; or you may prefer to catch his superb playing at the Blues Concert.



Pete Oakley



Pete Oakley

THE TOP BELL

PETE OAKLEY
 One of the Country's leading exponents of Country Blues.

ACOUSTIC BLUES

ACOUSTIC BLUES FESTIVAL COLNE, 1993.

Fantastic set by rockin' guitar man, Pete Oakley, and chicken-scratchin' harp player, Robin Walton, from Derby. Pete played his specialty "Sliding Delta" (an instrumental) at a speed which had to be seen to be believed—I saw it AND I DON'T BELIEVE IT!! The fastest man with a bottleneck since Kokomo Arnold in the 1930's. The joint was really jumpin' too!

Folk on Tap

Issue 54 1st January to 31st March 1993
 PETE OAKLEY
 "OLD GUITARS NEVER LIE"
 Gaslight Records GASC 002

Midlands based country blues man, Pete Oakley has produced a fine album of originals accompanied by his own picked guitar and the occasional support from bass and/or harmonica. He plays national steel on some tracks and the comparisons with Michael Chapman's (remember him?) and John Fahey's playing are inescapable but then that's no bad thing is it? The opener is an up tempo anthem to greasy southern soul food, "Salt Fish, Black Beans And Dry Bread" and it certainly kicks the album off to a great start. This track remains with you for a long time. Other tracks to note are "Renthouse Slide" (great pun!) about dodging the rent man, played with flair on bottleneck national steel, and slow numbers such as "This Guitar's For Singing" and "Lincoln's Inn Fields". Good autobiographical stuff here. Very good sound and not a duff track thoroughly recommended to all lovers of acoustic blues. Apparently he's looking for gigs in the south, so all you promoters take note. You won't be disappointed if this is anything to go by.
 PA

CHEQUE MATES

FOLK 'N' ROOTS CLUB

THURS 19TH MARCH ★ A STAR NIGHT!! ★
 THE VERY TALENTED FOLK BLUES RECORDING
 ARTIST: - "PETE OAKLEY" - A GREAT
 SCOOP FOR THE CLUB - DON'T MISS IT!

ESSEX FOLK NEWS

OLD GUITARS NEVER LIE

Pete Oakley



Pete Oakley is a superb blues guitarist as this album amply demonstrates. He is an effective if slightly inhibited singer although this could be due to the mix which could feature a touch more vocals on some of the tracks. All songs were written by Pete Oakley who has a creative approach to blues music and obviously enjoys the sounds and the meanings of the words he writes.

The album has a powerful start with Salt Fish, Black Beans and Dry Bread. The high harmonies work particularly well and the solos: acoustic guitar, harmonica and slide guitar are exciting and brilliantly performed. There is no questioning of stereotyped roles in this song as it is a 'Gal named Mississippi Lou' who cooks the rice and beans and 'Momma' 'who keeps the chilli burning and the enchiladas turning'. In 'Bill Bailey won't you please come home', at least the man offers to do the cooking! One of my favourite tracks is I Never Did. He has created an authentic sounding blues ballad. I particularly like the way the title line comes in at the end of each verse.

Pete shows that a blues is not necessarily about following an orthodox sequence in Bluesman. Renthouse Slide features some manic slide guitar playing, a suggestion of social comment and some driving percussion which I suspect may be Pete's very resonant feet. Bringing The Blues Back Home is a vehicle for some very hard driving guitar picking which is the most distinctive feature of this performance. This song has the immortal line 'Mississippi John sure will turn you on.' Side A ends with one of the most successful songs This Guitar's For Singing which could easily have been an alternate title for the album. The song has more of a contemporary folk feel but a strong blues content and gives rise to my favourite line '..... .. I sing about Stagger Lee. The old folks say he was a bad man. He ain't never been bad to me.'

Side B. Double meanings have been part of the humour of blues songs for many years although I Just Don't Want It No More is to me more reminiscent of English music hall style. Anyone who doubts the potential of the Ukulele as a valid instrument should buy a copy of this album just for this track. As delightfully manic as most of the other tracks Travelling Blues is a kitchen sink drama with a wonderfully flexible number of bars in the guitar solo. Arrangements are always a matter of taste and I don't think the keyboards work on Waiting For The Deal. Gambling Man Blues is superbly rhythmical with a recurring passage which has a sense of the tempo being cut in half. The bass guitar is most effective in this piece. The last track is Lincoln Inn Fields, not typical of the style of the rest of the songs, it makes a powerful ending with an Appalachian feel to it. The pitch of Pete's voice is higher and consequently stronger and delivers the song in a less tongue-in-cheek manner.

Well I take my jack
From an old plastic bag
That I found by the T.V. store
If I drink my fill.
And I probably will
You won't read about me any more.

Peter Dunhill

TAPLAS

PETE OAKLEY

Old Guitars Never Lie

Gaslight GASC 002 (cassette/
vinyl)

PETE Oakley has been getting good reviews in blues circles for some time and this cassette certainly doesn't disappoint.

As a country blues guitarist he has obviously done his homework. All the titles are self-penned but he retains a good feel for and appreciation of the music, his playing ranging from light, almost Mississippi John Hurt



Photo: Colin J. Kirk

style of playing to hard Delta slide guitar. Both are played very well. On some tracks he's joined by equally enthusiastic bass and harmonica players, making for a good all round set.

Like a lot of these guys, Pete is also a guitar nut, using among other things, vintage nationals and wooden guitars.

I shall be looking out for him and his first album, Back Porch Blues.

Graham Wilkins

£3.00

Classic Rock Society

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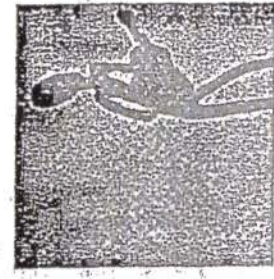
Pete Oakley

Long Shadows

This is a blend of folk & blues with a hint of something else. I'm not going to try and give you a definitive description of Pete's style; you'll have to explore that for yourselves.

All of the songs are superbly written and easy to listen to. However, this album does have a dark-

pete oakley



long shadows

er edge to it compared with some of Pete's earlier works.

The opening track 'Sundown Blues Again' bounces along with infectious banjo drawing the listener into the song. There is an interesting and almost familiar keyboard background to the chorus and that closing section sounds familiar also, no, it can't be, must just be my imagination, or is it?

The wonderful melody and tune of 'Jelly Roll Ain't Hard to Find' flows along, fantastic guitar work, but please don't ask me what the lyrics mean. It doesn't really matter, the tunes structure and flow maintains the interest, the words seem almost unimportant.

The stand out track, for me anyway, is the title track. Recorded live at the New Pokey Hole in Netherseal it is a fine vehicle for Pete's powerful vocals, the guitar is not to be missed as well. The rest of the album contains some great sounds, the haunting tale behind 'Daddy Played a Steel Guitar', the powerful lament for the loss of a live music venue in 'The Day they Closed the Folk Club Down', the driving rhythm of 'You Can Take the Last Train'.

This is an excellent album. So, if you haven't tried the odd bit of 'folk/blues' yet then let this be your taster. The album is available through Pete Oakley Music, contact 01283-500366

REVIEW

LONG SHADOWS PETE OAKLEY gasCD003

FROM: 01283/500365 or 500366

We have known Pete for a good many years and eagerly awaited this CD. He is a very fine bluesman who writes all his own material with some great choruses. This is very much modern day blues, there is even environmental issues mentioned. (Must've rained all night). Pete is an experienced almost charismatic entertainer. The enthusiasm he feels for the music is very soon carried to the listener. We really loved "Long Shadows", "The day they closed the folk club down" and "Daddy played a steel guitar ". Great refrain on "I got the blues " (I got the blues and the blues have i ; i'm too old to live and too young to die). Well produced inlay with lyrics. Enjoying Pete Oakley's music is really living.

KATHY & BOB DRAGE

Pete's porch blues album

Findern's very own folk-blues guitar virtuoso has released an album of traditional tunes on his own label.

Back Porch Blues is an impressive collection of material recorded at Burton's Track Station studio by the man himself, Pete Oakley.

"I have tried to maintain the sound of the songs while not doggedly copying other versions," he told *Beatbox*.

The album seems to owe a little to the likes of John Renbourn, although Pete — who originates from Winshill and is a familiar figure among regulars at Burton Folk Club — says he has drawn much of his inspiration from the Delta Blues of such luminaries as Robert Johnson.

Back Porch Blues is available at Oasis Records in Derby for £6, or direct from Pete at 34, Hillside, Findern DE6 6AZ, for £6.50 including postage.

Pete has lined up a series of live dates during November.

You can see him at: Top Bell, Barton — November 7; Midlands Guitar Show, Derby Assembly Rooms — November 16; Peasmoldia Folk Club, Derby — November 22.

PETE OAKLEY



Back Porch Blues

Cassette:
'Back Porch Blues'
(Gas 001)



● Pete Oakley . . . porch singer.

PETE OAKLEY AND ROBIN WALTON - REVIEW AND PREVIEW

Blues Megastars Pete Oakley and Robin Walton make a most welcome return to Max's Blues Club next Friday, February 3rd. Pete and Robin, who reside in Derbyshire, haven't appeared in Lancaster since the summer of '94, so there is a slim chance some you unlucky punters have never experienced this raucous pair before. If you want to hear "good-time blues" a gospel of the highest order, then add this gig to your "must see" list, I promise you will not be disappointed! As you read this, Pete Oakley's third collection of songs entitled *Ghost in the City* is being released on the Fellside label and will be available on CD and tape in the shops. Local keyboards wizard "Big" Bill Roberts (of the Hustle and Betty's Blues fame) helps out on a couple of numbers of this recording and hopefully will be joining Pete and Robin live on stage on the 3rd. Fast and furious, foot stompin' and frenetic, guitar, mouth harp, glass and Pils bottle, they play them all!! They're big, they're beautiful and they're back in Lancaster on Friday 3rd February, upstairs at the Yorkshire House.

B.J. Jeffrey

FOLK ROOTS

PETE OAKLEY

Back Porch Blues Gaslight GAS001

Pete Oakley's *Back Porch Blues* is a nice little tape; Pete's subtly strutting guitar style is complemented by a good, crisp production throughout a bunch of songs from the tract of musical territory where the country blues blends into ragtime. As you might expect with the ole blues genre, the wares of the off-licence are prominently featured in the subject matter of these songs, although with the inclusion of for example, *Hot Tomatoes (And They're Red Hot)* and *Diggin' My Potatoes* Pete skilfully broadens the appeal of his tape to include those of a more greengrocerly persuasion as well. It'll cost you £6.50, including U.K. p&p, from ~~XXXXXXXXXXXXXXXXXXXX~~

THE FOLK MAGAZINE

PETE OAKLEY: 'Back Porch Blues'

I first became aware of Pete Oakley through his club appearances about five years ago. It was immediately clear that although he is a highly skilled technician of the guitar fingerboard, he never lost sight of what music is about: passion, excitement, sensitivity.

His performances had all the essential ingredients and were highly charged on a similar level to the likes of Neil Cox.

For those of you whose bag is 'pretty' music, this is probably not for you. A lot of white kids got hold of this kind of music (ragtime & blues), made it 'pretty' and promptly lost its essence. Not so Pete Oakley. He's got his finger on the pulse, tunes in his own heart and plays with imagination and gusto. This album is not sophisticated but is eager; the vocals have guts and gravel, the guitar playing has a raw edge of imperfection.

I'm glad that he didn't keep going back and re-doing it till every note was as clean as a mortuary and just as dead. My criticisms are minimal. Side One is samey in terms of pace and picking patterns, but Side Two breaks out of this, especially with (for me) the collection's highlights: 'Alberta Alberta', which has an almost country feel, and 'Wine Mop Mop', which is out-and-out acoustic hard rock.

On a scale of one to ten I'd give this album nine. For those who remember the 'Kicking Mule' releases covering this area of music, I'd give them about five.

PETE OAKLEY



Back Porch Blues

14 Country Blues Tracks

Available now from P J Oakley,
34 Hillside, Findern, Derby DE6 6AZ
Cassette: £6.50 inc. P & P.
For bookings Tel: (0283) 702511.

Taste of blues

Image has always been part and parcel of the music business. Cut your music — then cut your appropriate dash — or vice versa.

Pete Oakley's image is one of freewheelin', card dealer, hard drinkin', stay out all night asleep in a boxcar bluesman who cut his musical teeth somewhere between a Tampa railroad siding and a Mississippi back porch.

Trouble is, I happen to know Pete comes from Winshill.

He's paid his dues, though, most certainly, right from the time he fumbled his way onstage at places like Burton Folk Club as a raw, very young teenager with a repertoire of maybe three songs and as many chords.

Now, Radio Derby's Ashley Franklin says Pete is a rising star of the British blues scene.

Thanks for the hype, Ashley — but how about a look at the real thing.

Old Guitars Never Lie Gaslight Records GAS 002 is Oakley's second album, a follow-up to his debut cassette, *Back Porch Blues*.

"This time I decided to write all the material myself but it still has a country blues and roots feel to it," says Oakley. Blues and country it certainly is, with Pete showing his terrific versatility in a wide variety of styles: ragtime, country picking, slide — even a dose of highly mobile skatule on *I Just Don't Want It No More*.

BLUEPRINT

Pete Oakley
Old Guitars Never Lie
GAS 002

Ah, but they do! The title on the sleeve is belied by the label on the nice shiny black vinyl record inside which is entitled 'Old Guitars Never Die'. Said sleeve is adorned with two fine examples of said old guitars — a beautiful crackle finish, solid backstock, colander cover-plate 14 fret National Doolina, circa 1937, and something with a wooden body and a hole in the top.

There are some really encouraging things about this LP. a) it's an LP, this warm-toned format fiercely refuses to die! Digital mastering has helped ensure really good sound quality, though. Just a man and his old guitars (not forgetting his Burton-on-Trent multi-track recording studio, allowing him to treat us to generous helpings of his ukulele, percussion and keyboards as well)

15

October 15 Pete Oakley and the Organic Blues Band

Welcome return of local favourites who gave a great show when they launched their latest album here in the Summer.

With Oakley supplementing his own percussion to Nigel Davies' excellent bass and occasional harmonica from Robin Evans, the result is a lively collection of material that improves with every play. It was certainly a good decision on his part to write the material himself as Pete produces strong melodies and excellent arrangements. Pete is to be congratulated on an excellent piece of work. ● *Old Guitars Never Lie is available direct from Pete Oakley.*

Home-grown blues man Pete Oakley has released a new album, **Old Guitars Never Lie**. **Andy Parker** checks out the music.



● Pete Oakley . . . 'excellent piece of work.'

NEW AND BLUE

b) all eleven titles are written by the artist. This both saves on royalties and provides a welcome injection of lyrical innovation. His creative songwriting talent reminds me of Terry Clarke who manages to transplant Austin, Texas to Reading, Berkshire quite successfully (look out for *Clark/Michael Messer/Case Taylor CD 'Rhythm Oil'* out soon on Minecokex). Likewise, in Pete's songs, the hand-outs and Red Cross stores of Mississippi are transformed into the Salvation Army and meals on wheels, with little loss of verisimilitude.

c) there's a wide variety of admirable playing (slide, Piedmont picking, Appalachian overtones, ragtime) and interesting accompaniments (jaw's harp, harmonica — from Robben Watson) and the whole album fairly buzzes with lively enthusiasm.

The music industry being what it is, I don't know how likely you are to find this in your local friendly megastore, but you could always phone Pete Oakley on 0283 702511 to find out. Polyramatic Pete will even sell you a set of Newtone guitar strings, as advertised in your very own *Blueprint*!

Stuart Cumberpatch

Burnley 4th. **N**ational **B**lues **F**estival **B**urnley 4th. **F**estival

Pete Oakley and Robin Walton then proceeded to tear the place apart. Robin's harp weaving all around Pete's guitar as they did a heavy "Gamblin' Man Blues". Then Pete produced his masterpiece "Delta Slide" which starts off with relaxed, way-down-in-the-alley slide and builds 'til his fingers look like one—a crazy instrumental; he's a fool with that guitar, man! This was followed by the pair doing an equally frenetic "Diggin' My Potatoes" with Pete hitting the box all over the place—pure magic. guys.

NIGHTLIFE

► The essential guide to what's on and when

OFF THE BEAT

Oakley in new album launch

FINDERN folk and blues exponent Pete Oakley launches his new album, *Old Guitars Never Lie*, at a gig at the Brewhouse, Burton, next Friday (7.30pm, tickets £2.50,

ring 0283 516030).

Pete will be playing half the gig solo, and half backed by the Organic Blues Band from Burton.

Radio Derby's Sound and Vision show will broadcast some of the night's music live.

The album of original material follows Backporch Blues, on Pete's own Gaslight label, and will be available at £7.50 on vinyl and cassette at the gig, and from Oasis Records in Derby.

But you can catch Pete tomorrow in Derby, for he will be in action at The Wherehouse, Friargate, at lunchtime (noon to 2.30), and after his big Burton date — at Tutbury Festival on June 21.



● Pete Oakley... *Old Guitars Never Lie*.

Oakley on home ground

DERBYSHIRE bluesman Pete Oakley will be appearing in his home town, Burton, on Thursday for a Blue Door gig at The Brewhouse.

It will be a welcome change for Pete (pictured) who has had a busy year, appearing all over the country at clubs and festivals, including headlining at the Mean Fiddler, London.

Pete, who actually lives at Findern, has also been busy on the airwaves with dates on the Andy Kershaw Show, the Johnnie Walker Show, the AM Alternative Radio 5, BBC Folk on



2 and the BBC World Service.

And you can hear him on BBC Radio Derby's Sound and Vision programme with Ashley Franklin tomorrow between 6pm and 7pm as a preliminary to the Brewhouse date.

Pete has two albums to his credit, Back Porch Blues and *Old Guitars Never Lie* and is currently working on a third.

Admission to the Brewhouse is £2.50 (box office 0283 516030).

TUTBURY MIDSUMMER MUSIC FESTIVAL DAY 2 - SUNDAY, 21st JUNE

PETE OAKLEY - Playing since his early teens, Pete has become the regions leading solo folk/blues artist. He has been described by the music press as a 'highly skilled technician of the guitar fingerboard' who plays with 'passion, excitement and sensitivity'.

BLUES AT THE PARK

GIG REVIEW - PETE OAKLEY

AT THE PARK HOTEL, MAY 7TH

JUST WHEN I THOUGHT I was carving my way nicely through the artists currently on the Country Blues circuit, up pops PETE OAKLEY all the way from Derbyshire, to smack me round the head.

Influenced by the likes of Mississippi John Hurt, Blind Boy Fuller, Tampa Red and Reverend Gary Davis, Pete doesn't really need a pick-up or microphone to enhance his ferocious style — presumably you heard him if you had your windows open in Lancaster on May 7th!

Complemented intermittently by raucous ROBIN WALTON on harmonica, Pete and Robin had no time or inclination to take prisoners — so if you wanted cooling down, you just ran out of luck — these boys were red hot!

From the Gospel flavoured *Heaven has no Mercy* — courtesy of Reverend Gary Davis and Pete's own foot stomping *Red House Slide* to Muddy Waters' *Got my Mojo Working for me* (complete with Pete's sliding beer glass), Pete and Robin's live performance isn't just loud, it's a place where broken guitar strings are traded in for passion and the odd bum note for humour. (By the way, Pete practices 'safe blues' and wears an aluminium appliance on his finger every time he slides!)

This larger-than-life pair were also joined by "Big Andy" at the end of their set for 'duelling harps' — who cares who won!

I'm pleased to say a large audience (consisting of several local musicians) were at the Park Hotel to witness Pete Oakley, and I sincerely hope that live music (courtesy of Geoff Beard) is here to stay.

Pete Oakley and Robin Walton — they're BIG, they're BRASH and they're BACK in Lancaster at Max's Blues Club (John O'Gaunt, Market Street) on Wednesday 24th June — Welcome back boys! ●(B) JEFFERY

New blues on old guitars

South Derbyshire folk-blues supremo Pete Oakley launches his new LP with a special gig at Burton's Brewhouse on Friday.

Old Guitars Never Lie features a veritable gamut of original material, all recorded with Pete's trademark attention to detail.

The launch party promises to be a star-studded occasion, with backing for the main man coming from the Organic Blues Band. In addition to tracks from *Old Guitars*, Pete and the chaps will delve into their back catalogue for the remainder of the set.

And those unable to make the show can console themselves by listening to BBC Radio Derby's *Sound and Vision* programme, which will broadcast the show live.

Tickets are £2.50 and the gig gets underway at 7.30pm.

BEATBOX

THE WHEREHOUSE

June 14th.
PETER OAKLEY

"Pete knows these country and back porch blues in his heart and uses his subtle, finger on the pulse, strutting guitar style to play them with imagination and gusto." FOLK MAGAZINE.



Oakley on home ground

DERBYSHIRE bluesman Pete Oakley will be appearing in his home town, Burton, on Thursday for a Blue Door gig at The Brewhouse.

It will be a welcome change for Pete (pictured) who has had a busy year, appearing all over the country at clubs and festivals, including headlining at the Mean Fiddler, London.

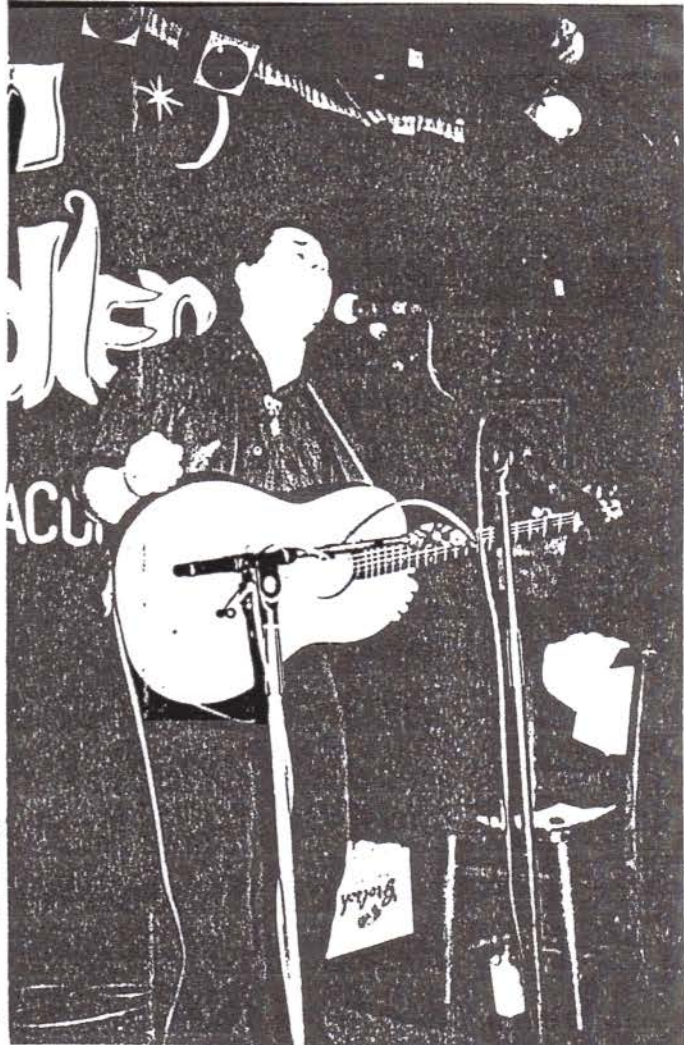
Pete, who actually lives at Findern, has also been busy on the airwaves with dates on the Andy Kershaw Show, the Johnnie Walker Show, the AM Alternative Radio 5, BBC Folk on



2 and the BBC World Service. And you can hear him on BBC Radio Derby's Sound and Vision programme with Ashley Franklin tomorrow between 6pm and 7pm as a preliminary to the Brewhouse date.

Pete has two albums to his credit, Back Porch Blues and Old Guitars Never Lie, and is currently working on a third.

Admission to the Brewhouse is £2.50 (box office 0283 516030).



ROCK 'N' REEL

ROCK 'N' REEL ISSUE TEN, WINTER 1990/91

► **Pete Oakley - Back Porch Blues**
(Gaslight Records
(Cass) GAS 001)

I'm beginning to think there may be a whole new country blues scene out there just waiting to explode in a welter of second generation Berts, Daveys and Wizzes. There's certainly been a glut of strong, home-made Delta-styled albums just recently, most of them of an extraordinarily high standard. The latest comes from Pete Oakley, who is a fine picker and also an arranger of some originality. This is no mean feat on familiar fare like 'Stackolee' and 'Diggin My Potatoes'. Oakley cast most of these pieces as 'traditional', although most blues fans would apportion an author - rightly or wrongly - I'm sure. 'They're Red Hot', for instance will be familiar to many as the 'sore thumb' amongst Robert Johnson's legacy, and the famous "Spo-Dee-O-Dee" drinking number is here presented in Sticks McGhee's lesser know 'Drink of Wine, Mop, Mop' version. Also worth catching are two of Oakley's own instrumentals, 'Delta Slide' and 'Little Toe Rag', which auger well for a strong compositional future. Very listenable stuff, ~~the best of the best~~

Paul Lewis

BLUEPRINT

THE LISTENING BLUES

**Pete Oakley
Back Porch Blues
GAS001**

Side two is full of good material, the country pickin' on "Got The Blues And Can't Be Satisfied" is outstanding. Due to the high quality of the guitarman'sp throughout the album, I recommend trying to get along to see this man live. I know I'm going to.
Dancin' Sailor John Beeton

1253
FOCUS Book
Please enclose information on the artist, because I would like to present the music on my own local radio show (radio West In Stavanger).
P. J. OAKLEY
34, LESTIDE
FINDERN
DE915, 066 64Z ENGLAND

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ES AT JIM'S ACOUSTIC CAFE—COLNE FESTIVAL 1991
Pete Oakley on a battered old National and "Little" Walton on harp had a hard job following this session but soon had the crowd's raucous support. Beating all over his box in Blind Boy Fuller style and also playing great slide on "Sliding Delta", Pete got some fine support from his sidekick, Little Walton. Blues of a high standard and great variety.

BACK PORCH BLUES. Pete Oakley. Gaslight Records. GAS 001.

Yet another folk performer who is prepared to put his money where his mouth is. After a year at the Manchester School of Recording and having had numerous requests from audiences for an album of his work, Pete Oakley went into the studio and recorded himself. The resultant collection of 14 country blues tracks, including a couple of self-penned instrumentals is a mixture of good singing, good blues picking, Pete has a good blues voice and

is obviously a competent, if not brilliant, blues guitarist,

