

**CHRISTY
MOORE**



THE BOX SET
1964-2004

1. Yellow Triangle

Christy Moore

Previously recorded on "Graffiti Tongue" in 1997. I was never happy with that rendition. Here I offer a better version with the Companeros from a late night break in recording. This song has travelled around the world and I dedicate it to the late Phyllis McGee who inspired me to write it.

*C.M. - vocal and guitar
Declan Sinnott - guitar
Donal Lunny - bodhrán*

2. Dunnes Stores

Author Unknown

This song describes the strike action taken by a small number of Dunnes Stores workers who refused to handle South African goods in the Henry Street Dublin store. Their action was taken in support of those oppressed South African workers who called for an international boycott. I can recall their picket line standing cold and alone in an atmosphere of hostility and apathy in Dublin. While many Irish looked the other way, this act of anti-apartheid solidarity was recognised and appreciated by South African workers and was acclaimed by both Nelson Mandela and Bishop Tutu.

*C.M. - vocal and guitar
Donal Lunny - hammond keyboards bouzouki
mandolin guitar bodhrán*

3. They Never Came Home

Christy Moore

I wanted to include this song. I could find no other version but this one from The Point Theatre Dublin in 1995. I offer it here for those who failed to get a copy in 1986 when it was banned and withdrawn.

C.M. - vocal and guitar

4. Nuke Power

Jim "Doc" Whelan

After the first Anti-Nuclear Event in Carnsore Point 1978 I received this song from the writer, one of the small number of local people who stoutly opposed the ESB and Government plan to build a Nuclear Power station at Carnsore. I recall the late Jim "Doc" Whelan's delight at his song being used as a weapon of opposition. This version was recorded in St. Patrick's Training College in Drumcondra in 1979.

*C.M. - vocal and guitar
Jimmy Faulkner - guitar*

**“I can recall
their picket line
standing cold
and alone in an
atmosphere of
hostility and
apathy”**

5. Who Cares?

Christy Moore

6. Mullaghmore

Christy Moore

I wrote the song for Donnacha Rynne who was active in the campaign to save Mullaghmore from ruthless developers, and the gombreens who ride in their wake. This recording was made in Bath, England where I spent a memorable day playing music with Neil and Calum McColl. 30 years earlier I had the pleasure of performing with their parents Ewan and Peggy in London.

C.M. - vocal and guitar

Neil McColl - guitar and mandolin

Callum McColl - psaltery whistle zither

7. Hey! Ronnie Reagan

John Maguire & Friends

This song was sent to me by John Maguire who wrote it with a group of friends in advance of Ronnie and Nancy's visit to the Shamrock Shore. This version was recorded in the garden shed by Leo Pearson in 1999. There was a bootleg of this song recorded in the town hall New York, which I have not been able to uncover at the time of going to print.

C.M. - vocal and guitar

8. St. Patrick's Dance in San Fernando

Colm Gallagher

I met and heard Colm Gallagher in Los Angeles in 1987. He writes wonderful songs. His "Reel in the Flickering Light" is a classic and this gem captures moments in life seldom written about. It's like a movie for me. It is simple and it is huge.

C.M. - vocal and guitar

“to save Mullaghmore from ruthless developers, and the gombeens who ride in their wake.”

9. Tim Evans

Ewan McColl

I learned this Ewan McColl song from the late Derek McEwan of Chadderton, Manchester in 1967. I recorded it in 1975 and this version is from that time.

C.M. - vocal and guitar

Declan McNelis - bass

Robbie Brennan - drums

Donal Lunny - guitar

Kevin Burke - fiddle

Jimmy Faulkner - guitar

10. Goose Green (Taking tea with Pinochet)

Christy Moore

Don't know when or where or how I came to write this. Found it in a copy one sleepless night and stuck it down on the old blaster.

C.M. - vocal and guitar

11. In Zurich

Jim Page

An outtake from the "Ride On" album of 1985; this song came from the author of "Hiroshima, Nagasaki, Russian Roulette". Jim Page is at the forefront of American songs of Resistance these past three decades, and he is still going strong. He still carries the torch passed on by Guthrie and holds it at the front line. His journey is never a safe one and it is always a joy to hear him. One of my favourite moments in 2003 was when Donal Lunny and I joined him on stage at Whelans, Dublin for a hot set. Ride On Jim.

C.M. - vocal and guitar

Donal Lunny - bouzouki

**“and send you up a heap of good
vibes that sometimes would fill you
with a fierce unnatural energy,**

12. The Powdered Milk Brigade

Christy Moore

A sleepless night. Pick up the guitar.
Press record on the blaster. It gets the
mind off the Heebies!

C.M. - vocal and guitar

13. Folk Tale

Lyric: Paula Meehan

Music: Christy Moore

I particularly like this recording by Nigel
Rolfe - at dawn between Hook and Crook
out in his garden above the estuary. The
milk lorry passed up and the birds listened
carefully. It was a beautiful moment.
I recommend you to read the poems of
Paula Meehan.

C.M. - vocal and guitar

14. The Two Conneeleys

Christy Moore / Wally Page

Previously recorded on "King Puck".
I like the atmosphere of this version
from De Barras in Clonakilty during
August 2003. I don't sing it often and
when I do it can sometimes prove to be
an emotional experience.

C.M. - vocal and guitar

Declan Sinnott - spanish guitar

jaysus ye'd be bollixed after it.”

15. Don't Forget Your Shovel Christie Hennessy

The Point Theatre, Dublin. This is what it was like to stand before 7,000 people who are out for a good night and want to hear you play and send you up a heap of good vibes that sometimes would fill you with a fierce unnatural energy, jaysus ye'd be bollixed after it.

C.M. - vocal and guitar

16. Quiet Desperation Floyd Westerman

I've offered this song on two previous albums but for the sake of two minutes and fifty three seconds I want to include this rendition from Theatre Royal, Drury Lane, London in 1996. It illustrates an element of my work for which I have deep gratitude. To be part of a song that, for three minutes, stills the night, quietsens the crowd, as together we deeply feel the loneliness imbued in the words of Floyd Westerman.

Previously recorded on "Ordinary Man" 1987 and "Live at Vicar Street" 2001.

*C.M. - vocal and guitar
Jimmy Faulkner - guitar*



1. January Man

Dave Goulder

I know, I know! I've recorded it recently and also in the distant past, but I am convinced you will want to hear this particular version of Dave Goulder's timeless classic. Despite the fact that there is a version of this on my last album I am confident that you will agree with me and consider this track worthy of inclusion. If you disagree with me, well that's the sort of thing that makes life interesting and I'll try and make it up to you with the next box.

*C.M. - vocal and guitar
Donal Lunny - keyboard
Declan Sinnott - guitar*

2. Poor Old Earth

Samuel Beckett

In 1974 I was staying with Tony and Janet Rohr in Hammersmith, London. Very late one night I heard Jack McGowan recite this piece and for years afterwards it resounded in my head. I made numerous efforts to record these words in the 80's and 90's until one night The Companeros took a run at it down in Kilkenny and it feels good. God only knows what Beckett makes of the outcome! Others, I'm sure, will be more forthcoming.

*C.M. - vocal
Donal Lunny - bouzouki
Declan Sinnott - guitar*

“If you disagree with me, well that's the sort of thing that makes life interesting”

3. Tippin' it up

trad. arr. Christy Moore

The Boyle Fleadh Ceol in 1964. We were full of it. A few van loads of short grass balladeers, out for sport and porter when we landed into Bridie Grehans pub where the music was epic. In the midst of all the mayhem Mrs. Grehan called "order" and the pub went quiet and this small man in the corner began to sing. What followed changed my life, for John Reilly carried "Lord Baker", "What Put the Blood" "Raggle Taggle Gipsy" "The Well Below The Valley" and "Tippin' it up" to us. These and a few others were saved before poor John passed away. God knows what he might have taken with him. John was a transporter of our culture and we barely noticed him. My gratitude to Bridie Grehan and to Tom Munnely. They cherished the beauty.

C.M - vocal and bodhrán

4. Poitín

Christy Moore

It's a hoor, if you get fond of it!

C.M - vocal

5. 1945

Christy Moore

Here is a song I wrote about growing up in Newbridge, Co. Kildare.

C.M - vocal

6. Little Musgrave

arr. **Christy Moore**

This is one of the big songs in my life. Here is a version from 27 years ago. I found the words scattered around the floor of an old auction room in 1973 - loose pages from a fallen book. I gathered them up on Liffey Walk and took them home to Inchicore where I stuck them together again and found this wonderful lyric. Some time later I heard the melody elsewhere - (Nic Jones maybe) and married the two. I still love to sing this but don't often find the right setting.

Last Saturday night (11/10/03) I performed it in The Hall in Lisdoonvarna with the original Planxty Band (our first gig since 1982) and it was hypnotic. Once again I fell under its spell.

C.M. - vocal and guitar
Jimmy Faulkner - guitar
Declan McNelis - guitar
Donal Lunny - bouzouki and keyboard
Kevin Burke - fiddle
Michael O'Domhnaill - guitar

7. Johnny Jump Up

trad. arr **Christy Moore**

Me and Jimmy Crowley were doin' a world tour in 1974. We hit Kealkill, Ballydehob, Schull and these were just the big gigs. We were stuck in the Brown pub in Kealkill with Tom and Suzanne Whitty when Jimmy taught me this one. Bumped into Barney McKenna in Donoghues, Merrion Row during the recording sessions in '76 and he arrived at the studio where we recorded this for sport. That album was deleted.

C.M. - vocal
Barney McKenna - banjo

“I was driving a vegetable van by day and chanting by night.”

8. Radcliffe Highway

trad. arr Christy Moore

Originally learned while living in Rochdale in Lancashire in 1967. I was driving a vegetable van by day and chanting by night. The late Derek McEwen gave me this song. When I tried to remember it in 1999 I couldn't trawl it up so I rang Martin Carty who duly obliged and sent me this version, which I recorded on Declan Sinnott's mini-disc.

C.M. - vocal and guitar

9. John O'Dreams

Bill Caddick

Declan Sinnott and I rehearsing as I found my way back into the world of performance after a lengthy lay-off. This fine song I learned from its writer Bill Caddick in Wolverhampton in 1968. There are a few versions. Planxty played it on the B-side of Riverdance, it featured on a "C. Moore and Friends" album in 1980, but I've never recorded a good version yet. I include this rehearsal tape because it was a special time for me.

C.M. - vocal and guitar

Declan Sinnott - vocal and guitar

“You can hear the crowd discovering us

10. Cold Blow

trad. arr **Christy Moore**

While residing with Mike and Patricia Harding in Crumpsall, Manchester in 1967 there was a lot of song swapping taking place. Mike taught me this song, which I subsequently recorded on the third Planxty album. Here is a solo version.

C.M. - vocal and bodhrán

11. The Raggle Taggle Gypsy

Planxty

I include this version (albeit a bad recording) because it captures a magical moment in my life. Planxty were playing support to Donovan in the City Hall Cork when this recording was made. It was the night that Planxty took off. We arrived into Cork an unknown Irish Band playing support to an International recording star and we left Cork next day, all of us three feet taller! You can hear the crowd discovering us and our excitement and giggles at the enthusiastic response.

*C.M. - vocal and guitar
Donal Lunny - vocal and bouzouki
Andy Irvine - vocal and mandolin
Liam O'Flynn - pipes and whistle*

and our excitement and giggles”

12. El Salvador

Johnny Duhan

I found a cassette of this rehearsal with Jimmy Faulkner and it appeals to me. I like the shape of it. I don't recall where or when we made this, but it feels like the late 80s.

*C.M. - vocal and guitar
Jimmy Faulkner - guitar*

13. Jack Doyle

Jimmy McCarthy

September 11th 2002. Declan and I do a benefit concert for Muintir Beara Community Hall in Kilcrohane, Sheeps Head, Co. Cork and there was a request for this Jimi Mack gem.

*C.M. - vocal and guitar
Declan Sinnott - spanish guitar*

14. Joxer (original)

Christy Moore

Here is the first draft of what has become a well-known ballad. Donal and I recorded this in Lansdowne Studio but this early version was considered unsuitable for release. It was written on the Portlaoise ring road during a pit stop on the way back from the Gleneagle Hotel in Killarney - we took on a nail outside Mountrath and limped to Portlaoise where Cid aired the spare while I got busy with the biro. It came at a time when most Dublin ballads were either about heroin or joyriding, so Joxer brought a few smiles with him. My collaborator pleaded eloquently for this inclusion. Suspecting him to be a closet Sligo Rovers fan, I submitted to his plea. (Here you are Luke).

*C.M. - vocal guitar bodhrán
Donal Lunny - bouzouki*

15. Intro

Christy Moore

16. Lawless

Mick Curry

It was one of those mad nights in The Point Theatre, Dublin, when the vibes were hot and edgy. This recording carries well the atmosphere of the time, the enthusiasm of a large and well-relaxed audience and how their energy can lift a performance.

C.M. - vocal and guitar

**“we took on a
nail outside
Mountrath and
limped to
Portlaoise
where Cid
aired
the spare
while I got
busy
with the biro.”**



1. Different Love Song

Dick Gaughan

I first encountered Dick Gaughan in Sandy Bells, Edinburgh, in 1967 when we were both embarking on our long journeys through song. He gave me this song many years later when I visited his home in Leith. His is one of the constant voices in the Folk Revival and he remains a committed singer carrying the stories of struggle and revolution wherever he goes. This recording is an outtake from the 1987 album "Unfinished Revolution".

*C.M. - vocal
Donal Lunny - bouzouki
Eoghan O'Neill - bass
Davy White - drums
Des Moore - guitar
Declan Sinnott - guitar*

2. Changes

Phil Ochs

Eamon McCann from Derry introduced me to the work of Phil Ochs. I've tried to record this song many times. The quality of the recording here is not good but nevertheless, I love this version. There is an atmosphere here that I could never get in the studio. Donal Lunny's electric bouzouki is locked to the lyric and the song means a lot to me. I doubt if I'll ever catch this feeling again. It was a rare moment and I'm happy to have it here. I give thanks.

*C.M. - vocal and guitar
Donal Lunny - electric bouzouki*

“There was great friendship, love and porter, football and dogs, dancing and singing”

3. Ballindine

Christy Moore

What a time I had in that Vale of Honey.
There was great friendship, love and porter,
football and dogs, dancing and singing -
with a bit of miserable banking to keep a
fellow from going mad - all that came later.
I landed there (Clonmel) in late '63 and
discovered a new world, most of it idyllic.
I was learning the strum, I'd progressed on
to the 5th chord (E minor) and there were
songs round every corner. I became a sort
of travelling troubadour to a group of
sporting business people who carried me
to hurling matches and race meetings and
greyhound tracks and all I had to do was
sing for my entrance fee.
(In memory of Michael Murray).

C.M. - vocal and guitar.

4. Anne Lovett

Nigel Rolfe / Christy Moore

Nigel Rolfe wrote these words as a
memorial to Anne Lovett. The music came
later. Anne Lovett paid the ultimate price
for our lack of compassion and charity. We
stood idly by as church interference into
our conscience and political psyche turned
us into an idle flock. Perhaps her death
will not have been in vain if it helps us face
up to the Catholic church hierarchy who,
still today, behave dispassionately when
confronted with their own centuries of sin.
Did they not teach us that Forgiveness
comes only after Confession?

This recording was made in the Olympia
Theatre, Dublin in the late 80's.

*C.M. - vocal
Donal Lunny - keyboard*

“about towns in Yorkshire

5. Dalesman's Litany

trad. arr. Christy Moore

The big Lunny bodhrán sound is holding up the basement here. We were doing some rehearsing for “This is the Day” in Declan’s studio. We rehearsed this old Yorkshire song but it didn’t survive to the album.

I first recorded it in '76 on a long since deleted album. I started singing it in '68 when I lived in Causeway Foot, near Halifax, a time of learning. It is based on an old dialect poem about towns in Yorkshire where begging was a hanging offence and I learnt it from the singing of both Denis Sabey and Alastair Cameron.

C.M. - vocal

Donal - keys and bodhrán

Declan - guitars and percussion

6. Intro

Christy Moore

7. Farewell to Pripchat

Tim Dennehy

Previously recorded on “Voyage”. I include this version because I like it. It is such a privilege to have the opportunity to sing songs like this, more so when 6,000 people sit and listen as they did at this performance in the Point Theatre in Dublin in 1996.

Tim Dennehy from Mullagh, West Clare wrote the song and recorded it on his own first album. I heard him sing it late one night in Tom Malone’s pub in Miltown Malbay (much later than the sergeant would like). It was after Mrs. Malone had treated us to a fine feed of fried mackerel with bread and butter washed down by the finest of porter. Its no wonder Tim sang so well.

C.M. - vocal and guitar

where begging was a hanging offence”

8. The Lakes of Pontchartrain

trad. arr. Mike Waterson

I know I've laid this track down once or twice before but here is a good version worthy of inclusion. The Companeros were hard at work on the "This is the Day" album. Late one January night we were singing and playing for the simple joy of it. I asked Tim Martin to run the tape and we slipped into The Lakes. This song has transported me to many exotic places. I first heard it in Hull, East Yorkshire in 1967 and since then it has had a great re-awakening - coming first to Ireland and then heading back across the Atlantic. I often wonder where did Mike Waterson first hear it sung. It is a wonderful example of how a great song will long outlive the name of the person that wrote it.

*C.M. - vocal and guitar
Donal Lunny - bouzouki
Declan Sinnott - slide guitar*

9. Cricklewood

John B. Keane

I learned this from Tony Grehan in Moss Side Manchester in 1967. I recorded a poor version on my deleted first album in 1968. I thought to do a simple rendition for this project as a small salute to the recently departed John B. His work will long outlive the names of those who rejected it. I met him twice briefly, each time a great pleasure.

C.M. - vocal and guitar

10. Strangeways

Christy Moore

I wrote this after hearing a woman describe the horrific abuse she had suffered as a child. The original lyric was so vicious and ugly that I could not sing it. It evolved thus and hopefully still describes the hurt and confusion of an innocent child who had been tragically abused by her father.

C.M. - vocal and guitar

Donal Lunny - keyboard and vocal

Declan Sinnott - vocal and guitar

11. Wise and Holy Woman

Christy Moore / Wally Page

Previously recorded as "Yellow Furze Woman" on the King Puck album. This version contains the original lyric. When my mother died it became "Yellow Furze Woman" for a few years but it reverted. I recall the moment I found this song. I was driving up the boreen to Mattie and Nuala Fox's house in Derryneel and the imagery of the opening lines unfolded. The final words were written during a severe electric storm in New South Wales two years later. There are bits here from the kitchen in Newbridge in the 50's, from the Travellers Halting site in Clondalkin, Co. Dublin, from Chico Mendez in the rubber plantations of South America, from Pat Clarke in Sao Paolo and from George Bush Snr in Kuwait. This version was recorded in the Theatre Royal in Drury Lane, London in 1996.

C.M. - vocal and guitar

Jimmy Faulkner - guitar

“I've never even received an acknowledgement of receipt, never mind a rejection.”

12. Veronica

Christy Moore

I wrote this lyric on Cape Clear Island, Co. Cork on the day Veronica Guerin was murdered. This is the original melody. The subsequent version recorded on "This is the Day" had new music by Donal and Declan. I submitted it for the film, but, as in all submissions I've made to moviemakers, I've never even received an acknowledgement of receipt, never mind a rejection. I'll keep trying though!

*C.M. - vocal and guitar
Declan Sinnott - guitar
Donal Lunny - keyboards*

13. Cry Like a Man

Dan Penn

This song is on a recent album (This is the Day). Nevertheless I include it again here for this later version contains the full lyric (unlike the album version where I somehow managed to forget the 'middle 8' and we didn't notice!) This live version, made in Vicar Street in 2002, has the bit of magic and I like listening to it.

*C.M. - bodhrán and vocal
Donal Lunny - vocal and bouzouki
Declan Sinnott - vocal and guitar*

“Some sham taped it down the hall with a ghetto blaster under his arm and a microphone stuck up his arse”

14. Viva La Quinte Brigada

Christy Moore

Barrowlands, Glasgow 1991 - This dreadful recording is included because I love it. Some sham taped it down the hall with a ghetto blaster under his arm and a microphone stuck up his arse, but I'm very glad he took the trouble. I was charmed to hear the glorious Glasgow hordes sing out the way they do. When I break a string and change guitars they carry on regardless, those whistlers and clappers and moulds, bless them all.

I mispronounced the names of Danny Boyle and Blazer Brown - excuse me.

C.M. - vocal and guitar

The Barrowlands Choir - backing vocals

15. The auld Triangle

Brendan Behan

This track and the previous one showed up when I put the word out that I was interested in any rare recordings that might be lying about. The song has not been in my repertoire since the sixties. However, it somehow showed up on a Dublin bootleg from the mid 80's. We all used to sing this Brendan Behan classic in the early days. I've sung it a number of times in Mountjoy jail (though never on a Monday morning) where it always gained an added relevance and poignancy.

I believe I was in McDaid's once at the same time as Brendan, but sure who doesn't? I'm reminded of the singer Des English who sang "They Tell me poor Brendan is Dead" when I played his folk club at the back of Strangeways jail in Manchester in 1967.

C.M. - vocal

16. Intro

Christy Moore

17. Brown Eyes

(for Joe Sheeran)

Shane McGowan

I'm playing in a huge marquee in Belgium on a Saturday night in 1995. The Spirit of the Killing Field lingers. That day I had found the name of my granduncle Joe Sheeran on the memorial wall at Ypres. He hailed from The Cotton Mills on the Boyne Banks near Yellow Furze, not far from Senchelstown, on the low road between Navan and Slane. I got very emotional during this rendition - all the old people came back to me as I chanted, Ely and Jack Power, Frank and Jem Sheeran, Kathleen Sheeran (Ryan, Ashforth-Upton, Knowles), Jim Byrne, Jem Gibney and Auntie Annie. My head was full of ghosts and my heart was aching with loneliness as I stood before 10,000 Belgians (and a few

drunk Paddys) and delivered Shane's words on the balmy night. I'll never forget it. One of those special nights.

C.M. - vocal and guitar.

18. Johnny Connors

Christy Moore / Wally Page

This is a rehearsal demo of the original version of this song, (which featured later on the "King Puck" album.) It has drum machine and lazy bass as Donal and I work up an arrangement. It also has an early feel to it and contains the original lyric, which I thought maybe you'd like to hear - rough vocal and all.

*C.M. - vocal and guitar
Donal Lunny - keyboards and machines*



1. Lay with Me

Author Unknown

I stumbled across a Waylon Jennings concert in London in the early 80's. Bought cassettes and played nothing else in the van for 12 months. Shook the man's hand and held his Fender Guitar. It had hair on it. As I recall - Waylon and Willie did this song on the tape, which I have not seen for twenty years. Recorded this for the "Ordinary Man" album. Didn't make the cut.

*C.M. - vocal and guitar
Arty McGlynn - guitar
Donal Lunny - keyboard*

2. This is the Day

Wally Page

Donal and I made this demo in 1991 at Ceol Puca in County Wicklow eleven years before we recorded it on the album 'This is the Day'. I like the vibe of this rehearsal and the fact that the song is so different from the subsequent recording. Wally wrote this many years ago while camping in Killary Harbour.

*C.M. - vocal and guitar
Donal Lunny - bouzouki and keyboard*

3. Among the Wicklow Hills

Pierce Turner

I took liberties with Pierces song on the "Ride On" album. Here I offer the actual lyric he wrote and I thank him for his patience as I went "rambling through his oeuvre"!

C.M. - vocal and guitar

“Finsbury Park, 1971 - and a squat full of loopers.”

4. Aisling

Shane McGowan / Christy Moore

Mark Cooper of London was making a documentary about the McGowan fellow and asked me to do a version of this, sure what could I say. There is a version of it on "Smoke and Strong Whiskey" too and Shane recorded it himself which I've not heard yet but it was après Pogues. I believe this to be Shane's writing at its very best.

C.M. - vocal and guitar

5. Grey Lake of Loughrea

trad. arr. Christy Moore

Finsbury Park, 1971 - and a squat full of loopers. In the midst of all the mayhem, Tony Small from Galway sang this song and the madness was stilled for a while. It stuck in my mind and 16 years later I sang this version for the "Voyage" album but it didn't make the cut. Can't understand why.

C.M. - vocal and guitar

Pat Crowley - piano

Donal Lunny - keyboard and guitar

6. All I Remember

Mick Hanly

Previously recorded with Moving Hearts and on "The Time Has Come". This version is from Mick O'Brien's show on Radio na Life in 2002 and I like the taste of it.

C.M. - vocal and guitar

“the ears of those who

7. Someone to Love

trad. arr. Christy Moore

A lonely auld song. Tried to record it many times after learning it from the singing of Joe Heaney. I heard it on a tape he made for Lynn Doherty in Maroubra in New South Wales. Sometimes I love to sing this but not always. Most songs I can put out almost at will but this one needs a lonely air around it - it won't exist in any old atmosphere but maybe needs the ears of those who know the feeling of loneliness.

*C.M. - vocal and guitar
Donal Lunny - bodhrán
Declan Sinnott - guitar*

8. Trip to Carnsore

trad. arr. Ballymageebar Ceili Band

Previously released by "The Early Grave Band" on the anti-nuclear 12" single and by "The Ballymagash Ceili Band" as a B-side to "Bunch of Thyme" (God forgive me).

*C.M. - bodhrán
Declan McNelis - bass
Jimmy Faulkner - guitar
Kevin Burke - fiddle
Robbie Brennan - drums*

(This was a band which worked under different names on and off in the mid to late seventies. It's all a bit hazy but the music has a sparkle.)

know the feeling of loneliness.”

9. Danny Boy (Derrylondon air)

Author Unknown

Nigel Rolfe assembled a collection of work from various Irish artists. This was subsequently released as an album called "Laments". He asked me to perform "Danny Boy" and this is a rehearsal of that work.

C.M. - vocals harmonium bodhráns

10. Ships in the Forest trad. arr. Christy Moore

Seems like a long time since I first heard this. I've a memory of Mick Moloney singing it in Parnell House in 1965 maybe. I'm sure it was from Mick I learned it. This is a rehearsal tape from the "Ordinary Man" period in the 80's and the song was a constant in my 60's repertoire, but seldom sung since.


*C.M. - vocal and guitar
Donal Lunny - bouzouki and keyboard*

11. 100 Miles from Home Johnny Duhan

This recording is from the Opera House in Cork - 1988. Despite its poor quality and the fact that I kept cutting across Donal's accompaniment with wrong chords, I want to include it as it contains something special which I cannot define but I am sure that you will hear it too.

*C.M. - vocal and guitar
Donal - vocal and bouzouki*

12. Intro Christy Moore



13. Smoke and Strong Whiskey

Wally Page

Here is a recording from the London Palladium in the mid 90's. I'm unsettled in the performance and I keep stepping across Jimmy's playing making it difficult for him to establish his pattern. It has been a fault of my live ensemble work and I've often seen pain on the faces of my collaborators as they try to hang on to wherever the song is leading us. I enclose it for its awkwardness, its audience participation, and its discomfort.

*C.M. - vocal and guitar
Jimmy Faulkner - guitar*

14. I Love The Way Pierce Turner Sings

Christy Moore

It's dark and lonely work but someone has to do it!

C.M. - vocal

“I've often seen pain on the faces of my collaborators”

15. The Hamburg Medley

Christy Moore

The Markethalle in Hamburg is a splendid venue. I came back out for a 3rd encore, I was tired but they were still not sated. They were calling out for allsorts and I launched into this not knowing where it might lead. God, but it was a lovely night. I was offered a wee red rose and I sang on and on and the stillness was inspiring - there were a thousand Germans, the songs, the guitar, myself and the power that was created. This is a ramble through various verses before we parted out into the night. This was our last embrace. I love singing in Germany

C.M. - vocal and guitar

16. Tyrone Boys

Christy Moore

Here is a complete version of this song - I first recorded back in 1987. In those days there was such paranoia about my lyrics (after the High Court debacle over "They Never Came Home") that WEA had the briefs crawling all over my songs. It doesn't happen a lot these days. I must have lost it!

C.M. - vocal and guitar



1. Hey Paddy

Wally Page

Wally Page used to sing this fine song until some comedian robbed it and turned it into a crass jingle. I've always thought it a fine piece and tried to record it on a number of occasions. This is a demo version, which Donal and I made in Poulaphoucha in 1991.

C.M. - vocal

Donal Lunny - bouzouki keyboards bodhrán

2. On the Blanket

Mick Hanly / Christy Moore

Moving Hearts on the road during the hunger strikes in the Summer of 1981. We recorded this in the Community Hall, Colooney, Co. Sligo on the night that Martin Hurson was laid to rest. I particularly recall the strangeness and incongruity of this concert. While many were out for the night and were oblivious to the significance of the occasion, others among us were deeply hurt by the terrible events that were taking place.

I will never forget the deaths of these men nor will I ever remain silent when others seek to mock them.

Mick Hanly & Christy Moore - vocals

Donal Lunny - keyboards

Keith Donald - saxophone

Eoghan O'Neill - bass

Brian Calnan - drums

Declan Sinnott - guitar

Davey Spillane - whistle

“others among us were deeply hurt by the terrible events that were taking place.”

3. Southern Winds

Tom McCreesh

Tom McCreesh is a singer and musician who lives in Oregon, U.S.A. He was born and grew up in New York of Irish parents. He is a first cousin of Raymond McCreesh, who died on hunger strike in 1981.

When my brother Andy returned to Ireland with his family he carried this song back to me from Tom whom he had befriended during his stay in the States.

Tom described to me how he wrote this song while on a visit back to Ireland where he stayed in Raymond McCreesh's home place.

C.M. - vocal and guitar

4. Don't Hand Me Over

Author Unknown

I rang Mick Hanly about this song thinking he had written it but he had not heard it before. I've no idea when I recorded it or who wrote it but that sounds to me like Arty McGlynn on guitar.

*C.M. - vocal and guitar
Donal Lunny - bodhrán
Arty McGlynn - guitar (I think!)*

5. Shoot Out The Streetlights

Donal O'Kelly and Christy Moore

Donal O'Kelly wrote this lyric - I performed it once as I recall and made this recording in the Garden Shed one sleepless night in 1998.

C.M. - vocal and guitar

“I once performed this song at the gates of Portlaoise Prison”

6. The Bridge at Killaloe (Scariff Martyrs)

trad. arr. Christy Moore

I heard this in East Clare in 1965 in the home of Mrs. Murphy on the windswept hill of Tulla. She had attended the funeral of “young McMahon and Rogers, Brave Egan and Kildea” and her description of the November morning still rings clear in my mind when I sing these verses.

*C.M. - vocal and guitar
Donal Lunny - guitar
Jimmy Faulkner - guitar*

7. North and South

Christy Moore / Bono / The Edge

Here is a rough version of this song recorded during a sound-check in the Savoy in Cork in 2001. The song began in Bellaghy in Co. Derry in 1986 and finished in Dublin in 1995.

This song has had as many critics as admirers.

*C.M. - vocal and guitar
Declan Sinnott - guitar
Donal Lunny - bodhrán*

8. At the G.P.O 1980

Christy Moore

First Hunger Strike Rally. I sang these words on that day but I cannot recall any melody.

C.M. - vocal

9. 90 Miles to Dublin

Christy Moore

Released originally as a single and subsequently on the album "H Block". I wrote this song after spending two days with (the late) Kieran Nugent, Fra McCann and Ned Brown who were the first Blanket Men to be released from the H Blocks. The song describes their time on the Blanket.

*C.M. - vocal and guitar
Andy Irvine - harmonica and mandolin
Donal Lunny - guitar*

10. Wicklow Boy

Christy Moore

Donal Lunny and I once performed this song at the gates of Portlaoise Prison while Nicky Kelly was on hunger strike. This later version was recorded in 1999.

C.M. - vocal and guitar

11. Ballinamore

Fintan Vallely

This was released as a B-side to "Ronnie Reagan". Fintan Vallely wrote a series of fine ballads at this time.

*C.M. - vocal and guitar
Arty McGlynn - guitar*

12. Rialto Derry January 1993

Christy Moore

This recording was made in the Rialto, Derry where we gathered to remember, not that we'll ever forget. Before the concert I spoke with Eamon McCann and wrote these few words before going out to sing. It was an emotional night and listening to this I can hear myself barely getting through this rendition. There were scores of people in the Hall who had been bereaved, many others had been shot and injured and their presence in the room created an emotion that welled and welled. These words later grew into "Minds Locked Shut" which I recorded some years later on the album "Graffiti Tongue".

C.M. - vocal and guitar

13. Armagh Women

Margaretta D'Arcy

I first heard this song from Geraldine King of Inishbofin. The powerful lyric focused attention upon the women in Armagh jail whose support for their comrades in the H blocks was not always acknowledged. I dedicate this recording to Mairead Farrell.

*C.M. - vocal and guitar
Donal Lunny - keyboards*

**“their presence in the room
created an emotion that welled
and welled.”**

14. On The Bridge

Christy Moore

This is the original version of the song. It was recorded in the National Concert Hall, Dublin in 1986. It is interesting to contrast the audience participation at this gig with that of the Glasgow audience on the following track.

C.M. - vocal and guitar

15. Scapegoats

Eamonn Cowen / Christy Moore

This recording from the Barrowlands in Glasgow arrived shortly before I closed the box. The Birmingham six were still in prison when this was recorded. Nights like this are never forgotten. The way those people sang with me that night. I recall having the feeling that all these voices would surely be heard.

C.M. - vocal and guitar

16. "They Fouled the Ball Daddy"

Christy Moore / Phil Stewart

These are words spoken by Gerry Conlon to his father Giuseppe. I attribute this performance to the Dominion Theatre, Tottenham Court Road in London on the week that Gerry Conlon, Paul Hill, Paddy Armstrong and Carol Richardson were released. Paul and Gerry were at the show and the audience rose to greet them. I sang on and on but it was their gig and I was never as happy to have my stage commandeered - it surely was their night.

C.M. - vocal and guitar

17. No Time For Love

Jack Warshaw

Early Moving Hearts (Liberty Hall 1981). Although there is a recording of this song on the first album (Moving Hearts WEA) I have included this much longer version. Despite it not being Moving Hearts at their best, it is the only live recording of this song - always a highlight of our early 80's gigs. Night after night it soared and I am happy to have been able to include it here.

*C.M. - vocals
Donal Lunny - keyboards
Keith Donald - saxophone
Eoghan O'Neill - bass
Brian Calnan - drums
Declan Sinnott - guitar
Davey Spillane - whistle*

18. On a Single Day

Peadar O'Riada / Christy Moore

Peadar O'Riada sent me this lyric and I recorded it for a documentary he made with Paddy Glackin of RTE. They made this programme to mark the 150th anniversary of the Great Famine.

C.M. - vocal

**“I was never
as happy to
have my stage
commandeered
- it surely was
their night.”**



1. Roots

Christy Moore

One of those sleepless nights. Just me and the tape - anything to get away from the head staggers.

C.M. - vocal

2. The Old Man's Song

Ian Campbell

I don't recall who taught me this song. The recording is flawed. It was recorded over an old tape and the previous recording peeps through occasionally - I also stumble the words. Nevertheless I feel it is worthy of inclusion for the quality of the song. Ian Campbell was one of the most influential singers in the 60's and I met him at his club in Digbeth, Birmingham. He now lives in Kilkenny. We last met at the making of the Luke Kelly documentary. He also wrote "The Sun is Burning in the Sky" which I recorded in 1978 on "The Iron Behind the Velvet" album.

C.M. - vocal and guitar

“it was a different world and we sang and listened differently.”

3. 1913 Lockout

Donagh McDonagh

Recorded in 1968 in the M.S.G club Manchester. This is a powerful song, written by Donagh McDonagh. I learned it in Glasgow from the singing of Arthur Johnstone who played with a fine band called "The Clutha". I enjoy hearing again the energy of the work from this period - it was a different world and we sang and listened differently. It was a time before the Music Industry took notice of this music. We were operating entirely in an independent environment and the work was still underground.

C.M. - vocal and guitar

4. Seth Davy

trad. arr. Christy Moore

Learned from "Jackie and Bridie" at their club in Liverpool. Recorded at the Adelphi, Leeds Bridge. Leeds was a great city for me in the 60's. I had a good following and got to know some great singers there. Among them were Allan "Spud" Taylor, Bob Pegg, Alma Ford, Andy Turner, Geoff Wood, to name but a few. It was a special time in my life and I'll always be grateful for the friendship and music I encountered there.

C.M. - vocal and guitar

5. The Bould Rake

trad. arr. Christy Moore

Its 1964 and I'm clerking in The National Bank, Tulla, Co. Clare. I'm down the hill in John Minogue's Hotel hearing Spencilhill for the first time, sung by its writer, Robbie McMahon. There's a fellow there called Joe McGrath (he became a good friend) and he has this tape recorder. I'd never seen a tape machine before and he invited a few of us back to his house for my first recording session. Four dozen stout and a couple of stout gossoons - and 35 years later I hear from Joe's nephew Mike McGrath in Woodside New York. Somehow this old tape crossed the Atlantic to resurface decades after I'd forgotten the whole episode. Thanks Mike and God rest you Joe McGrath - you whistled a lovely tune. (The first time I ever met Willie Clancy was with Joe McGrath and John Minogue - we travelled from East to West Clare in a green Beetle, I played "Liverpool Lou" with Clancy on the pipes and we drank every drop of Celebration Cream in Miltown Malbay!!)

C.M. - vocal and guitar

6. Bridget's Pill

trad. arr. Christy Moore

I first met Sean Cannon at the Cofas Tree Club in Coventry in 1968. He sang this song and taught it to me later the same night. This recording was made in Cockermonth, the Lake District, in 1969 at a club run by the singer Muriel Graves. It's a sort of song we don't write any more. I don't know who wrote the song but it addresses, in a comical, almost silly way, one of the important issues of the day. This recording was made at a time when a condom was viewed in the 26 Counties with shock and complete horror. Dark forces, rallied by celibates, exerted their religious power over women's rights, and they used to get away with it too, the sinful buckers.

C.M. - vocal and guitar

“with Clancy on the pipes and we drank every drop of Celebration Cream”

7. The Lark in the Morning

trad. arr. Christy Moore

From the singing of Luke Kelly - recorded in
The Upper George, Halifax in 1967

C.M. - vocal and guitar

8. Come by the Hill

trad. arr. Christy Moore

I first heard the Irish singer Michael Hipkiss perform this song at his club in Birmingham. When I say 'his' club, I'm describing a room above a pub called "The Old Contemptibles" in the centre of Birmingham. Michael booked the room each Sunday evening and he had a number of regular singers and musicians who were "resident" performers. Each week there would be a guest musician who would usually be a full time professional. That was the basic modus operandi of the clubs that went to make up the British Folk Scene in the sixties. In 1968 there were about 1,500 of these clubs around Britain, many of them with very varied musical policy and politics. I believe this particular recording was made at The Adelphi Club, Leeds Bridge, 1968.

C.M. - vocal and guitar

“Liverpool is always special,

9. The Enniskillen Dragon

trad. arr. Christy Moore

Another song from the Tulla session with Joe McGrath in 1964. I learned it from the P.W. Joyce collection in 1963. This book also yielded The Curragh of Kildare and The Rambler from Clare. Sure 'twas manna from Heaven for this budding balladeer!

C.M. - vocal and guitar

10. Weela Waile

trad. arr. Christy Moore

I recorded this in 1998. I find it an interesting and dark song that once was played for laughs but now I hear it differently. It could be a lot darker too and maybe it will be. I first heard it performed by Eamon Clinch of "The Beggermen" in Manchester in 1967.

There are two renditions here side by side. I had planned to include only the 2nd piece but Robyn Robbins, the mastering engineer, felt it worked as a single entity so I put away the snips.

C.M. - vocal and guitar

always lives up to expectations

- a true city of culture.”

11. Whiskey in the Jar

trad. arr. Christy Moore

This is the version I used to sing in my 60's travels around the Folk Clubs of John Bulls Island. The melody comes from the Colm O'Lochlainn Collection. It never was as popular as the Clancys - Luke Kelly - Phil Lynott version, but has its own charm. I recorded this in 1998 in the garden shed.

C.M. - vocal and guitar

12. Intro

Christy Moore

13. Tribute to

Ewan McColl

Ewan McColl

Liverpool Philharmonic - 1996. There were Liverpool dockers locked out and their spirit was in the air. After dedicating some songs to the dockers I played this tribute to McColl, a picket-line singer in his day, who had just passed on. Liverpool is always special, always lives up to expectations - a true city of culture.

C.M. - vocal and guitar

“This experience caused such a reaction in my head”

14. Finnegan's Wake

trad. arr. Christy Moore

This is a song from my '66 repertoire that I like to sing to myself occasionally. I heard it first from Ciaran Bourke or Ronnie Drew at an early Dubliners gig. They were such vital nights - The Clancys and The Dubliners had so much energy and vitality that I'm still runnin' on the memory of it.

C.M. - vocal and guitar

15. Down in the Valley

trad. arr. Christy Moore

A unique recording. It includes Liam O'Flynn singing.

25 years before "O Brother Where Art Thou" Planxty rehearsed this song above Scruffy Murphys pub in Mount Street Dublin, but we decided not to put it on the first Planxty album. To think we could have been riding the rods with George Clooney!

I love this trip down memory lane. The old Planxty harmonium wheezing into life - and the four of us thirsty for sport.

I wish to thank the band for allowing me to include this and the other two Planxty tracks.

*C.M. - vocal
Donal Lunny - vocal and harmonium
Andy Irvine - vocal
Liam O'Flynn - vocal*

16. Paddy on the Road

Dominic Behan

This is the way I sounded on my first album, recorded in 1968 in Chelsea in London. I rehearsed with the combo for six hours on Thursday and it was recorded in six hours on Friday. Never met the band before or since. This experience caused such a reaction in my head that I recorded "Prosperous" on the rebound - so it wasn't all that bad!

*C.M. - vocal
Steve Benbow's Band did the rest!*

17. Three Drunken Maidens

trad. arr. Planxty

Planxty's first recording after the "Prosperous" album. Trend studios, one take and no overdubs. Freddy Meyer on the desk as Liam sailed into The Foxhunter's Reel. A plague upon whoever decided to fade it out. Andy learned this song from Maddy Prior of Steeleye Span.

*C.M. - vocal and guitar
Donal Lunny - vocal and bouzouki
Andy Irvine - vocal and mandolin
Liam O'Flynn - pipes and whistle*

CHRISTY MOORE



THE BOX SET 1964-2004

Christy Moore

With: Donal Lunny, Declan Sinnott, Jimmy Faulkner, Andy Irvine, Liam O'Flynn, Arty McGlynn, Declan MacNelis. Also; Mick Hanly, Kevin Burke, Eoghan O'Neill, Davy Spillane, Brian Calnan, Keith Donald, Neil McColl, Calum McColl, Robbie Brennan, Barney McKenna, Steve Benbow Band, Davy White, Pat Crowley.

Recorded By: Leo Pearson, Tim Martin, Pat Morley, Brian Masterson, Ian Carey, Davy Meade, Mick O'Brien, Matt Kelleghan, Robyn Robbins, Andrew Boland, Nicky Ryan, Walter Samuel and others along the way...

Produced by Christy Moore

Edited by Michael Traynor

Mastered by Robyn Robbins*

Sleeve Design by Turlough Rynne

*At Mid Atlantic, Enniskillen.

This Project was made possible by the work undertaken by my collaborator Michael Traynor. Without his input I would never have seen it through. His enthusiasm encouraged me to continue at times when I was faltering.

I dedicate this work to my late friends Owen Hand, Pat McGowan and Janet Rohr.

www.christymoore.com

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YELLOW

1. **Yellow Triangle** (3.32)
 2. **Dunnes Stores** (3.48)
 3. **They Never Came Home** (4.06)
 4. **Nuke Power** (3.21)
 5. **Who Cares?** (0.36)
 6. **Mullaghmore** (4.39)
 7. **Hey! Ronnie Reagan** (3.10)
 8. **St. Patrick's Night in San Fernando** (2.16)
 9. **Tim Evans** (3.19)
 10. **Goose Green (Taking tea with Pinochet)** (2.29)
 11. **In Zurich** (2.24)
 12. **The Powdered Milk Brigade** (1.06)
 13. **Folk Tale** (2.53)
 14. **The Two Conneeleys** (3.26)
 15. **Don't Forget Your Shovel** (4.12)
 16. **Quiet Desperation** (3.01)
- CM** (BAL Music)
Author Unknown (MCPS Eng.)
CM (BAL Music)
Jim "Doc" Whelan (IMRO/MCPS)
CM (IMRO/MCPS)
CM (BAL Music)
John Maguire & Friends (IMRO/MCPS)
Colm Gallagher (Colm Music ASCAP)
Ewan McColl (Harmony UK)
CM (IMRO/MCPS)
Jim Page (Whid Isle Music USA)
CM (IMRO/PRS)
Paula Meehan / CM (BAL Music)
CM / Wally Page (BAL Music)
Christie Hennessy (Cara Music)
Floyd Westerman (Full Circle 1984)
- Kilkenny, 2001
Poulaphouca, 1991
Point, Dublin, 1994
St. Pats, Drumcondra, 1979
Garden Shed, 2000
Bath, England, 1996
Garden Shed, 1999
Garden Shed, 1998
Dublin Sound, 1975
Garden Shed, 1998
Templeogue, Dublin, 1984
Garden Shed, 1999
Waterford, 1995
Kilcrohane, 2003
Point, Dublin, 1994
London, 1996

PINK

1. **January Man** (4.25)
 2. **Poor Old Earth** (4.04)
 3. **Tippin' it up** (2.46)
 4. **Poitin** (2.07)
 5. **1945** (3.24)
 6. **Little Musgrave** (6.36)
 7. **Johnny Jump Up** (2.53)
 8. **Radcliffe Highway** (2.35)
 9. **John O'Dreams** (4.09)
 10. **Cold Blow** (3.33)
 11. **The Raggle Taggle Gypsy** (4.45)
 12. **El Salvador** (3.55)
 13. **Jack Doyle** (3.09)
 14. **Joxer (Original)** (4.39)
 15. **Intro** (1.32)
 16. **Lawless** (4.03)
- Dave Goulder** (Robbins Music UK)
Samuel Beckett (IMRO/MCPS)
trad. arr. CM (IMRO/MCPS)
CM (IMRO/MCPS)
CM (IMRO/MCPS)
trad. arr. CM (IMRO/MCPS)
trad. arr. CM (IMRO/MCPS)
trad. arr. CM (IMRO/MCPS)
Bill Caddick (MCPS UK)
trad. arr. CM (IMRO/MCPS)
Planxty (IMRO/MCPS)
Johnny Duhan (MCPS IRE)
Jimmy McCarthy (MCPS IRE)
CM (IMRO/MCPS)
CM (IMRO/MCPS)
Mick Curry (MCPS IRE)
- Kilkenny, 2001
Kilkenny, 2001
Dublin, 1999
Garden Shed, 1998
Garden Shed, 1998
Dublin Sound, 1976
Dublin Sound, 1976
Cork, 1998
Cork, 1999
Garden Shed, 1998
Cork, 1972
Dublin, 1987
Clonakilty, 2003
Westland, Dublin, 1987
Point, Dublin, 1996
Point, Dublin, 1996

BLUE

- | | | |
|--|---|--------------------------|
| 1. Different Love Song (4.05) | Dick Gaughan (MCPS UK) | Landsdowne, Dublin, 1987 |
| 2. Changes (4.43) | Phil Ochs (ASCAP USA) | Dublin, 1984 |
| 3. Ballindine (3.25) | CM (IMRO/MCPS) | Garden Shed, 1997 |
| 4. Anne Lovett (3.08) | Nigel Rolfe / CM (Bal Music) | Dublin, 1988 |
| 5. Dalesman's Litany (4.01) | trad. arr. CM (IMRO/MCPS) | Kilkenny, 2001 |
| 6. Intro (1.04) | CM (IMRO/MCPS) | Point, Dublin, 1996 |
| 7. Farewell to Pripchat (3.43) | Tim Dennehy (BAL Music) | Point, Dublin, 1996 |
| 8. The Lakes of Pontchartrain (6.08) | trad. arr. Mike Waterson (IMRO/MCPS) | Kilkenny, 2001 |
| 9. Cricklewood (2.36) | John B. Keane (IMRO/MCPS) | Garden Shed, 1997 |
| 10. Strangeways (2.58) | CM (BAL Music) | Cork, 2002 |
| 11. Wise and Holy Woman (4.01) | CM / Wally Page (BAL Music) | London, 1997 |
| 12. Veronica (3.33) | CM (IMRO/MCPS) | Kilkenny, 2001 |
| 13. Cry Like a Man (4.34) | Dan Penn (ASCAP USA) | Vicar St. Dublin, 2003 |
| 14. Viva La Quinte Brigada (5.08) | CM (BAL Music) | Glasgow, 1994 |
| 15. The Auld Triangle (2.39) | Brendan Behan (MCPS) | NCH, Dublin 1986 |
| 16. Intro (1.06) | CM (IMRO/MCPS) | Belgium, 1995 |
| 17. Brown Eyes (for Joe Sheeran) (4.03) | Shane McGowan (Stiff Music) | Belgium, 1995 |
| 18. Johnny Connors (4.34) | CM / Wally Page (BAL Music) | Poulaphouca, 1991 |

RED

- | | | |
|---|--|----------------------|
| 1. Lay with Me (3.28) | Author Unknown (ASCAP) | Artane, Dublin, 1996 |
| 2. This is the Day (4.45) | Wally Page (No Rules Music) | Poulaphouca, 1991 |
| 3. Among the Wicklow Hills (2.33) | Pierce Turner (Screen Gems) | Garden Shed, 1997 |
| 4. Aisling (3.20) | Shane McGowan / CM (BAL/Stiff) | Dublin, 1996 |
| 5. Grey Lake of Loughrea (5.15) | trad. arr. CM (IMRO/MCPS) | Dublin, 1986 |
| 6. All I Remember (2.56) | Mick Hanly (Doghhouse Songs Ltd) | Dublin, 2003 |
| 7. Someone to Love (2.56) | trad. arr. CM (IMRO/MCPS) | Kilkenny, 2001 |
| 8. Trip to Carnsore (3.35) | trad. arr. Ballymageebar Ceili Band (IMRO/MCPS) | Dublin, 1975 |
| 9. Danny Boy (DerryLondon air) (2.46) | Author Unknown (IMRO/MCPS) | Dublin, 1990 |
| 10. Ships in the Forest (3.11) | trad. arr. CM (IMRO/MCPS) | Artane, Dublin, 1985 |
| 11. 100 Miles from Home (3.35) | Johnny Duhon (IMRO/MCPS) | Cork, 1988 |
| 12. Intro (0.56) | CM (IMRO/MCPS) | London 1997 |
| 13. Smoke and Strong Whiskey (4.16) | Wally Page (No Rules Music) | London 1997 |
| 14. The Way Pierce Turner Sings (3.30) | CM (IMRO/MCPS) | Garden Shed, 1998 |
| 15. The Hamburg Medley (9.20) | CM (IMRO/MCPS) | Hamburg, 1994 |
| 16. Tyrone Boys (4.45) | CM (IMRO/MCPS) | Garden Shed 1998 |

LILAC

1. **Hey Paddy** (4.30)
 2. **On the Blanket** (7.13)
 3. **Southern Winds** (3.23)
 4. **Don't Hand Me Over** (3.29)
 5. **Shoot Out The Streetlights** (1.49)
 6. **The Bridge at Killaloe (Scariff Martyrs)** (5.46)
 7. **North and South** (4.03)
 8. **At the G.P.O 1980** (1.30)
 9. **90 Miles to Dublin** (5.39)
 10. **Wicklow Boy** (3.42)
 11. **Ballinamore** (2.23)
 12. **Rialto Derry January 1993** (2.01)
 13. **Armagh Women** (3.41)
 14. **On The Bridge** (2.59)
 15. **Scapegoats** (2.50)
 16. **"They Fouled the Ball Daddy"** (4.13)
 17. **No Time For Love** (9.01)
 18. **On a Single Day** (2.58)
- Wally Page** (No Rules Music)
Mick Hanly / CM (Doghouse Songs Ltd)
Tom McCreesh (1984 Cullyhanna Music ASCAP)
Author Unknown (IMRO/MCPS)
Donal O'Kelly / CM (IMRO/MCPS)
trad. arr. CM (IMRO/MCPS)
CM / Bono / The Edge (BAL Music)
CM (IMRO/MCPS)
CM (IMRO/MCPS)
CM (IMRO/MCPS)
Fintan Vallely (IMRO/MCPS)
CM (IMRO/MCPS)
Margaretta D'Arcy (IMRO/MCPS)
CM (IMRO/MCPS)
Eamonn Cowen / CM (BAL Music)
CM / Phil Stewart (IMRO/MCPS)
Jack Warshaw (MCPS UK)
Peadar O'Riada / CM (IMRO/MCPS)
- Poulaphoucha, 1991
Coloneoy, Co. Sligo, 1981
Rialto, Dublin 1986
Place and Date Unknown
Garden Shed, 1998
Dublin, 1976
Cork, 2002
Garden Shed, 1998
Dublin, 1978
Garden Shed, 1998
Dublin, 1988
Derry, 1993
Place and Date Unknown
Dublin, 1986
Glasgow, 1990
London, 1988
Dublin, 1981
Kildare, 1997

GREEN

1. **Roots** (1.30)
 2. **The Old Man's Song** (2.40)
 3. **1913 Lockout** (2.17)
 4. **Seth Davy** (3.22)
 5. **The Bould Rake** (3.13)
 6. **Bridget's Pill** (3.12)
 7. **The Lark in the Morning** (2.22)
 8. **Come by the Hill** (2.39)
 9. **The Enniskillen Dragoon** (2.20)
 10. **Weela Waile** (4.39)
 11. **Whiskey in the Jar** (3.08)
 12. **Intro** (0.33)
 13. **Tribute to Ewan McColl** (4.31)
 14. **Finnegan's Wake** (3.01)
 15. **Down in the Valley** (3.07)
 16. **Paddy on the Road** (3.20)
 17. **Three Drunken Maidens** (2.33)
- CM** (IMRO/MCPS)
Ian Campbell (MCPS UK)
Donagh McDonagh (IMRO/MCPS)
trad. arr. CM (IMRO/MCPS)
trad. arr. CM (IMRO/MCPS)
Author Unknown (MCPS)
trad. arr. CM (IMRO/MCPS)
trad. arr. CM (IMRO/MCPS)
trad. arr. CM (IMRO/MCPS)
trad. arr. CM (IMRO/MCPS)
trad. arr. CM (IMRO/MCPS)
CM (IMRO/MCPS)
Ewan McColl (Harmony Music)
trad. arr. CM (IMRO/MCPS)
trad. arr. CM (IMRO/MCPS)
Dominic Behan (MCPS)
trad. arr. Planxty (IMRO/MCPS)
- Garden Shed, 1999
Manchester, 1967
Manchester, 1968
Leeds, 1967
Tulla, Co. Clare, 1964
Cockermouth, Cumbria, 1967
Cockermouth, Cumbria, 1967
Leeds, 1968
Tulla, Co. Clare, 1964
Garden Shed, 1998
Garden Shed, 1999
Liverpool, 1996
Liverpool, 1996
Garden Shed, 1999
Mount St., Dublin, 1972
London, 1968
Lad Lane, Dublin, 1972