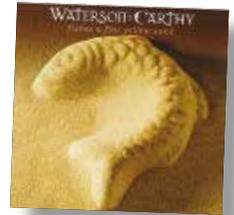


Waterson:Carthy*Fishes & Fine Yellow Sand* (Topic Records, 2004)Chosen by **JULIAN MAY** BBC producer and *Songlines* contributor

In 2004 Waterson:Carthy were at the peak of their powers: Norma Waterson in wonderful voice; Martin Carthy playing the guitar with ease and mastery; their daughter Eliza inheriting both instrumental and vocal prowess and with a presence all of her own; and, crucial in the mix, the melodeon playing and simply lovely singing of Tim Van Eyken. They kick off with a leave-taking, 'Goodbye Fare You Well', performed with real swing. They end with the great prison song, 'Twenty-One Years on Dartmoor'. In the middle is a fantastic live version of 'Napoleon's Death', one of the great songs of the traditional canon, and an obscure Grateful Dead number, 'Black Muddy River', transformed in Norma's performance into a sad yet uplifting standard that, if there were justice in this world, would be sung nightly in pubs around the globe. Oh yes, some cracking country dance tunes, too.

TRACK TO TRY: *Goodbye Fare You Well***Michael Marra***High Sobriety (Live at the Bonar Hall)* (Inner City Sounds Records, 2017)Chosen by **ANDY MORGAN**journalist and *Songlines* contributor

It's about time everyone made their entry into the improbably beguiling world of Mick Marra, one of the greatest songwriters these isles have ever produced. Dundee born and bred, Marra wrote dozens of songs that mix heartfelt emotion with surreal comedy and a deeply perceptive view of Scotland and the world. No clichés, just endlessly captivating tales of the unexpected. Marra, who died in 2012, achieved some kind of fame when his song 'Hamish the Goalie' – a tribute to the legendary Dundee United goal-keeper Hamish McAlpine – was adopted as the club's anthem. His beautiful 'Mother Glasgow' deserves an even greater fate. This live recording preserves a lot of Marra's wry and hilarious between-song repartee, and it features many of his unforgettable classics including 'Mother Glasgow', 'If Dundee was Africa' and 'Frida Kahlo's Visit to the Tay Bridge Bar'.

TRACK TO TRY: *Frida Kahlo's Visit to the Tay Bridge Bar***Gerry Mulligan & Astor Piazzolla***Summit* (Erre TV, 1974)Chosen by **CHRIS MOSS**journalist and *Songlines* contributor

This was a 30th birthday gift. I'd been living in Argentina for five years at the time and hadn't gotten into tango.

Summit converted me to the tango story. Recorded in 1974, it marks a transition from classical experiments with the Conjunto 9 towards a sound at once more electronic and freeform. Piazzolla hooked up with baritone jazz saxophonist Gerry Mulligan and ten Italian musicians. It is a homage to Buenos Aires and the longing for home, a study in the urban existential and a lyrical celebration of collaboration and friendship. Piazzolla penned most of the tracks and his melodic signature and clamorous harmonies lead all the way, but Mulligan's sax is the only instrument ever to come close to the maestro's *bandoneón* for expressiveness and emotional virtuosity.

TRACK TO TRY: *Años de Soledad***Baden e Vinícius***Os Afro Sambas* (Forma, 1966)Chosen by **MATT MILTON***Songlines* reviews editor

This Brazilian classic from 1966 by the singer-poet Vinícius de Moraes and virtuoso classical guitarist Baden Powell rarely gets spoken of; it has been rather overshadowed by Brazil's psychedelic *tropicália* movement that flowered around the same time. A landmark recording for its subtle fusion of African influences with Brazilian samba; it is both gloriously sunny and slightly melancholy, with vocal harmonies by the Quarteto Em Cy that sound like medieval madrigals contrasting with jazzy horns and clattering percussion. Everything is anchored by the warm baritone vocals of de Moraes and Powell's dancing guitar; the constantly surprising arrangements are utterly sublime. This an adventurous twisting of Brazil's musical roots into baroque-pop shapes. Powell released a re-recorded version; it's the original you want.

TRACK TO TRY: *Bocoché***King Sunny Adé***E Dide (Get Up)* (MESA/Bluemoon Recordings, 1995)Chosen by **ALEXANDRA PETROPOULOS***Songlines* deputy editor

Nigerian musician King Sunny Adé is recognised as one of the first African pop stars; he started playing his *jùjú* grooves in the 60s. But it's this gem from the mid-90s that holds a special place in my heart. OK, so the music is pretty dated thanks to the fact that King Sunny Adé was trying to pander to Western audiences with shorter, poppier songs – the sound here is more 90s than the Spice Girls or hammerpants – but it's impossible not to boogie to this cheese. In fact, that's why I love this album so much: a ten-year-old me happened to spot this album at the record shop and was so taken by the talking drum grooves that dominate it that I begged my mum to let me buy this with my birthday money. I'm pretty sure she thought her child was defective, but I was allowed to buy the cassette and proceeded to spend my childhood trying to sing along to the Yoruba lyrics and throwing embarrassing shapes to the far-out keyboards, talking drum and slide guitar. If you like a bit of musical cheese, then this is a 'gouda' album.

TRACK TO TRY: *E Dide E Mujo*