

Shapes of Water—Sounds of Hope







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Water and Hope

Pendle Hill is an isolated, whale-shaped almost-mountain presiding over the area that now bears its name. The name, in typically no-nonsense Lancastrian fashion, simply means ‘hill’ and it is this that defines and shapes the landscape in its shadow, wrought by the water, also bearing its name, that courses down its slopes and through the valley.

This geology is in part what causes the area’s higher than average rainfall (the locals say “If you can see Pendle it’s about to rain; if you can’t, it’s already started”) that created a river strong enough to drive a water-wheel to run the first machine-driven weaving looms in the country, swiftly followed by some of the first steam engines, in an industrial revolution that saw thousands of looms in hundreds of mills throughout the valley, producing 85 per cent

of the world’s cotton goods by the 1880s. The natural humidity provided the perfect climate for the delicate yarn.

Water played another key part in the story when the Leeds & Liverpool Canal was built to bring the raw material from the cotton fields of America via the port of Liverpool. Brierfield Mill was built right on the bank of the canal so the raw cotton could be unloaded straight off the barges into the basement and come out the other end as fabric, in one of the very few mills in the country that housed the entire process from yarn spinning to weaving. It is in these vast, epic spaces that *Shapes of Water, Sounds of Hope* is to be performed by the people that live here, most of whom are here because of the mill that employed 2,000 people in its heyday, housed in the rows of terraced houses that still crowd around it.

After the Second World War, the Lancashire cotton industry was struggling to compete with the scale of production on the Indian sub-continent that benefited not only from cheap labour but also from the automatic looms that had been exported there from Lancashire (many made down the road in Blackburn). The trade unions here had fought against automation so the mills were still operating the original, labour-intensive Lancashire looms. In a bid to save the mill, automatic looms were finally brought in and jobs offered to workers in Pakistan who were already skilled operators. My father, who worked in Brierfield Mill almost all his life, still recalls these first immigrant workers who were able to operate ten or more of these looms at once, so effortlessly that it looked like magic. He felt huge sympathy for these men who had come alone so far from home, leaving their families behind them to a cold place that



Laurie Peake

Director,

Super Slow Way

had seen very few strangers over the centuries. When they left the mill gates they invariably went home to pray together, not to the pub.

Over the next three decades, the Pakistani workforce grew and made their homes here, finally bringing over their families and creating new communities, with mosques and great grocery shops! However, it was only in the mill that these two communities mingled, learning about each other's cultures, foods and habits. Again, my father fondly remembers Eid and Christmas celebrations alike with towers of chapatis and curry at break time over 24-hour shifts. In the course of our interviews with former mill workers there have been many such stories; moving accounts of people forming new understandings and of ordinary, but nonetheless moving accounts of acts of kindness born out of them.

Once the mill closed, opportunities for coming together closed down with it and the divide between the two cultures in recent years has only seemed to get wider. Over the past year *Super Slow Way*, with Suzanne Lacy and *In-Situ*, has been creating new opportunities to bridge that divide in simple community conversations, sharing food, singing and chanting. The two principal vocal traditions that are central to the project, Shape Note and the Sufi Dhikr (pronounced zikr) are centuries old and share the same collective impulse of singing and chanting together around a square and a circle respectively, as one voice.

In this landscape shaped by water, the mill is echoing once more with the sounds of hope.





Shapes of Water – Sounds of Hope

SUZANNE LACY

I was invited by Super Slow Way and In-Situ to research two concepts: the demise of the textile industry as an economic driver in the North West of England, and the increasing separation of Asian and White communities who used to work together in the area's vast textile mills.

As a key economic driver for the area, the mills also served as a common meeting ground for people of all races. Today, without these convening sites, it is arguable that each of the ethnic groups in the region has little common public space for real interaction.

What is the public commons now? What is this current moment? How will the future here be re-imagined? How do diverse perspectives of the past become more than sentimentalised histories but inform a community's self-identification and progress toward a better future? These are the questions my incredible collaborators and I asked each other as we began this art project--an example of what we might call "relational" or "social" art. On a relational level, we meant to explore how, through individual interactions, a community could explore its differences and similarities. On a social level, we hoped to work with partners in the area to build the capacity of individuals and organisations that partnered with us,

contributing ideas and energy and vision. We all saw art/culture as platforms for new insights and connections.

We are not naïve to think that art/culture overcomes all problems, and so the project is underlined with research and commentary about the region's potential economic future, symbolised by a regenerative model of development (the mill) that does not necessarily solve anything for community residents. We ask together: how does this empty mill serve as a transitional space for reflection and questioning? How can a privatised space be a meaningful stage for collective action toward a revitalised public commons?



Suzanne Lacy

Artist

On repeated trips where I was welcomed into the lives and homes of people in Pendle, I found differences from my native working class birthplace, the San Joaquin Valley in California. I also found real similarities--in the ethnic diversity, lives of economic struggle, and the small town ethos of hospitality. My slow discovering of the region was aided by those I now call my friends--individuals working hard to enhance community cohesion, education, and citizenship practices. In the best result for an artist, they have taken this project as a support for their on-going efforts and co-created meanings to suit the larger project of forging a better future. Together we have fashioned a series of events, woven together by the fragile construct of an artwork, one we hope will leave small legacies and mark this important regional economic and social turning point. Where will Pendle be, who will it be, ten years from now?

The lengthy process of engagement and relationship-building, in order to produce the work, is actually part of the art itself. In my work this engagement typically concludes with a “performance” of community that is incidentally filmed for documentary purposes. But here we explore the idea of a community making its own film. The production is the performance, with all its facets exposed. Hanging lights, rehearsing Shape Note singing, learning Sufi chanting, residents reflecting in videotaped interviews, mill workers reuniting-- all come together over three days as a metaphor for, as Ron Pen suggests, “social harmony” in the mill where families used to work. Now they hope to do another kind of work: that of communal reflection, collective problem-solving and imaginative work, envisioning a better future for all.

The Shape Note Perspective

RON PEN

Musical harmony forges social harmony. Active, engaged participation in communal vocal expression in both Sufi chanting and Shape Note singing complements diversity with unity. Our distinct individual personalities are sustained, yet our commonalities are reinforced through the act of shared music.

Participants in Shape Note singing are seated in a so-called hollow square in which the four vocal parts - treble, counter, lead and bass - sing with one another and to one another rather than facing outwards to an audience. Similarly, Sufi chant is sung in concentric circles in which our human diversity is subsumed in unity and concord.

Neither the Sufi chant nor the Shape Note tradition are native to Great Britain, though both have roots in England and both have flowered in this culture. The origins of Shape Note singing can be traced back as far as 15th-century Britain and the system is where it had a strong presence, particularly in Pennine Lancashire.

As English citizens migrated to the American colonies, they brought with them the psalmody and melodies of the Anglican and Protestant tradition. This music formed the foundation of the New England singing schools that emerged in the early 18th century. At the same time, colonial tunesmiths began writing new music imbued with the American desire for individual liberty and freedom. Each vocal line

comprised a stubbornly independent voice that sought union in harmony with other voices as the many become one. To hear Shape Note singing is to hear the soul of democracy.

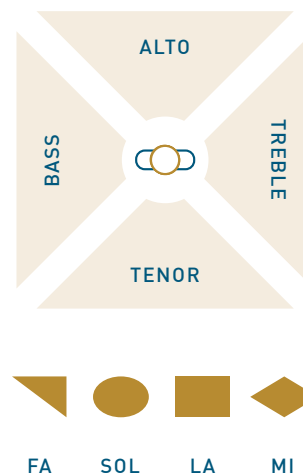
In 1801 American musicians William Little and William Smith conceived a system to make it easier to read music. They used four syllables coupled with four shapes: triangle=fa, oval=sol, square=la, and diamond=mi. Throughout the century, singing school masters travelled throughout the western frontier and the South, writing new tunes, creating new poetry, and publishing a wealth of tunebooks, including the Sacred Harp which has been published continuously in various editions since 1844. The title, "Sacred Harp" simply refers to the human voice, the one musical instrument nearly all humans possess.



Ron Pen
Professor,
School of Music,
University of
Kentucky

Although the tradition had almost vanished by the 1940s, it was tenaciously retained in rural portions of the American South until the 1970s when it began to proliferate once more throughout the United States, in connection with the folk revival. Today the Sacred Harp tradition has become an international phenomenon with large conventions and local singings taking place throughout the United Kingdom and Europe.

Shape Note Singings represent a celebration of music, family, and community in which people from all walks of life are welcomed into the hollow square to participate freely in the singing and fellowship of the music. Musical harmony begets social harmony. In this way, *Shapes of Water, Sounds of Hope* recognises the diversity of culture, religion, politics and yet, through musical dialogue, comes to an awareness of our common humanity. The fears that divide us can be confronted and transcended through this vibrant musical bridge.



The Sufi Chant Perspective

RALPH RAUF BASHIR

Currently the Project Manager at Building Bridges Pendle, I have been an active community worker for nearly twenty years. I am initiated into the Naqshbandi Sufi Order and my motivation and inspiration to help bring people together to live in peace and harmony is the basis of my spiritual journey.

Sufism is defined as the inner mystical dimension of Islam where practitioners (often referred to as Sufis) belong to a spiritual order, which is headed by a Master of Spiritual Sciences. Congregations and fellowships are formed around the teachings and practices of the spiritual order which people join based

on attraction and intuition. In all spiritual paths of Sufism, the fundamental goal is the same – which is the quest for the love of God, to become in union with this love and with all that God has created.

Practices are adopted by Sufis to enhance and develop their spiritual senses and bring a balance to their dimensions of physical, mental and spiritual well-being. The most common form of practice is chanting (Dhikr) which is universally followed by all Sufi orders across the world. Sufi chanting entails meditation, recitation of scriptural words and phrases, song and in some cases dance. All methods can be accompanied by various instruments.

Following the Commonwealth Immigration Act in 1962, the pattern of migration into our local area changed drastically where initially men and eventually their families from Pakistan came to Pendle to work in the textile industry. The rich Sufi traditions that have been prevalent in the Asian subcontinent for nearly a thousand years were the bedrock of survival for these families in a new and strange place which was ultimately to become their home. Chanting, singing and sharing of food according to Sufi customs were the beginnings of a social life and relationships between families and community.



**Ralph Rauf
Bashir**
*Project Manager,
Building Bridges
Pendle*

The *Shapes of Water, Sounds of Hope* project has bridged the history, culture and identity in Pendle. Connections have been established within an art-based concept which is seeking to demonstrate a community expression in a unique way; highlighting commonalities amongst strong community traditions of Sufi Chanting (Dhikr) and Shape Note. What has remained a strong local tradition within a private space, has been brought into an open space for all to become aware of and to experience. Whilst recognising the need to bring into the mainstream this beautiful and traditional form of vocal expression, the importance of people learning from each other has also remained an integral aspect of both building and adding value to positive community relations.

One of the key components needed for communities to be able to take steps closer towards each other in terms of having a real sense of togetherness rather than living side by side, is conversation. *Shapes of Water, Sounds of Hope* initiated a dialogue that is an important tool for people to be able to learn, understand and challenge each other in order to develop a greater level of respect and acceptance of the diversity which exists in Pendle. Our conversations will continue to empower the 'middle ground' and create a movement of cooperation which is visible for the wider community to see and join.

Industrial heritage and the working-class of Pendle

MASSIMILIANO (MAO) MOLLONA

When we talk about industrial heritage we may mean three different things.

First, we may mean ‘working-class history’ – the history of women and men who made a living out of their physical labour, mostly taking pride in their jobs and uniting in solidarity for better working conditions and pay.

Secondly, we may refer to objects, mainly buildings, but also machines, cars and tools, which have a special value because they are ‘historical’.

Lastly, by industrial heritage we may mean the ‘cultural heritage’ of ex-industrial (‘Northern’) towns, often associated with specific ethnic mixes, religious and musical traditions and natural landscapes.

It is difficult to find the right balance between these three meanings of industrial heritage – as working-class history, economic asset and regional identity. By over-emphasising the economic aspect, we may for instance, turn historical buildings into luxury developments and gentrification machines.

By focusing just on working-class politics we may fall in a nostalgic celebration of the past and miss the political complexities of the post-industrial era.



**Massimiliano
(Mao) Mollona**
Goldsmiths College,
Anthropology
Department

By emphasising multiculturalism, we may miss the structural conditions that make each culture unique and unevenly situated.

Shapes of Water, Sounds of Hope holds these three meanings of industrial heritage together. First, the project celebrates the working-class of Pendle and the old solidarities that existed between the Pakistani and the white community when Brierfield Mill, a space both of sociability and of intense labour, was one of the biggest textile mills in Europe.

At the same time, it shows that music and sound (i.e. culture) can build new relationships within communities by acknowledging, sharing and celebrating their

individuality and commonality of spiritual expression.

More intriguingly *Shapes of Water, Sounds of Hope* experimentally re-enacts these old class solidarities through a new form: the shape of music. Finally, by returning if only for a few days, the Brierfield Mill to its original community the event makes the point that these communities should be ultimately the beneficiaries of any future re-development of the mill. That the economic redevelopment of the mill should take the same collective, improvisational and inclusive shape of the music and sounds that will bring these communities together over these few, special days.

In-Situ

PAUL HARTLEY

*A*t In-Situ we are passionate about the role of art and artists in our communities. Our vision is for art to be part of the every day, an art of action, which challenges our thinking and behaviour. A bonus for me is that I am doing this in Pendle, where I am born and bred.

Working with Suzanne Lacy, who has long been an inspiration to In-Situ, helps bring a sense of scale to our work and ambition here in Pendle. As an arts organisation we have always wanted to engage with large numbers of people and this is a project on a huge scale, often associated with Suzanne's projects.

As a director of In-Situ, I have had the opportunity to work with local people, gaining a deeper understanding of our diverse communities at a time when socially, things appear to be more about division than unification. Using vocal forms, like Dhikr chanting and Shape Note singing, we have created a space where the simple things in life: socialising, eating and producing beautiful sounds, have become starting points for learning. It has allowed us to develop a sincere understanding of each other and make time for conversations about the important challenges and questions we face daily within our community.



Paul Hartley
Social Practitioner
& Director,
In-Situ

My formative years were shaped by the Baptist Church and, given that Shape Note traditions have religious roots, raised within me questions of spirituality and what that means to me and others in the context of everyday life. I have found new friends in Rauf Bashir and Nasser Rasool, revealing common ground with Sufism and my own Christian values. My local roots run deep and the project has affected me on a very personal level. Talking with Massimiliano Mollona allowed me to revisit forgotten memories of going to work at the mill with my father every Saturday, hearing the deafening clatter of the looms, which were in action even in the 1980s. I have learnt new skills like reading music with Ron Pen and singing through shapes with Hannah Land and both experiences moved me on an emotional level.

At the end of socially engaged art projects, the obvious question is 'what next'? The development of Brierfield Mill is set to play a major part in the future of the economic and social landscape of Pendle and In-Situ have developed a positive relationship with the developer, Barnfield Construction, who appreciates the central role art and culture can play in a community. To that end, Barnfield have designated one of the buildings on site for In-Situ and with our track record for delivering high quality art projects, we believe we can play a significant role in making art an important part of the everyday life of Pendle.

Shape Note Music

WAYFARING STRANGER. P.M.

"Thus have they loved to wander..." — Jer. 14:10

F Minor Bever's Christian Songster, 1858.

Arr. - John M. Dye, 1935.

1. I am a poor, way-far-ing stran-ger, While jour-n'y-ing thru this world of woe, I'm go-ing there to see my
 Yet, there's no sick-ness, toil nor dan-ger, In that bright land to which I go.

2. I know dark clouds will gath-er o'er me, I know my way is rough and steep; I'm go-ing there to see my
 Yet beau-t'ous fields lie just be-fore me, Where God's re-deemed their vig-ils keep.

3. I want to wear a crown of glo-ry, When I get home to that good land; I'm go-ing there to meet my
 I want to shout sal-va-tion's sto-ry, In con-cert with the blood-washed band.

Fa-ther, I'm go-ing there no more to roam; I'm on-ly go-ing o-ver Pen-dle, I'm on-ly go-ing o-ver home.

Moth-er, She said she'd meet me when I come; I'm on-ly go-ing o-ver Pen-dle, I'm on-ly go-ing o-ver home.

Sav-ior, To sing His praise for-ev-er-more; I'm on-ly go-ing o-ver Pen-dle, I'm on-ly go-ing o-ver home.

“The night cometh when no man can work.” — John 9:4

Stephen Jenks, 1805.

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Carrollton, GA (originalsacredharp.com)

IDUMEA. P.M.

"A time to be born and a time to die" ~ Ecc. 3:2

A Minor Charles Wesley, 1763.

Ananias Davisson, 1816.

1. And am I born to die? To lay this bod - y down! And must my trem - bling spir - it fly In - to a world un - known? known?

2. A land of deep - est shade, Un - pierced by hu - man thought; The drear - y re - gions of the dead, Where all things are for - got! got!

3. Soon as from earth I go, What will be - come of me? E - ter - nal hap - pi - ness or woe Must then my por - tion be! be!

4. Waked by the trum - pet sound, I from my grave shall rise; And see the Judge with glo - ry crowned, And see the flam - ing skies! skies!

DARK AS A DUNGEON

♩ = 160

Merle Travis, 1946

First system of the musical score for 'Dark as a Dungeon'. It consists of three staves: a treble staff and two bass staves. The treble staff contains the vocal melody with lyrics underneath. The two bass staves provide a harmonic accompaniment. The lyrics are: 'Come all you young fe-llers so brave and so fine Seek not yer for-tune way down in the mine. It'-ll'. The time signature is 3/4 and the tempo is marked as ♩ = 160.

Come all you young fe-llers so brave and so fine Seek not yer for-tune way down in the mine. It'-ll

Second system of the musical score for 'Dark as a Dungeon', starting at measure 12. It consists of three staves: a treble staff and two bass staves. The treble staff contains the vocal melody with lyrics underneath. The two bass staves provide a harmonic accompaniment. The lyrics are: 'form as a ha-bit and seep in your soul, 'til the streams of your blood run as black as the coal. It's'. The time signature is 3/4.

12
form as a ha-bit and seep in your soul, 'til the streams of your blood run as black as the coal. It's

dark as a dun-geon and damp as the dew, where the dan-gers are dou-ble and the plea-sures are few; where the

dark as a dun-geon and damp as the dew, where the dan-gers are dou-ble and the plea-sures are few; where the

dark as a dun-geon and damp as the dew, where the dan-gers are dou-ble and the plea-sures are few; where the

rain ne-ver falls and the sun ne-ver shines, _____ It's dark as a dun-geon way down in the mine_____

rain ne-ver falls and the sun ne-ver shines, _____ It's dark as a dun-geon way down in the mine_____

rain ne-ver falls and the sun ne-ver shines, _____ It's dark as a dun-geon way down in the mine_____

PARTING FRIENDS. P.M.

"For I am now ready to be offered, and ... my departure is at hand" — 2 Tim. 4:6

Arr. - John G. McCurry, 1842

F# Minor

Fare - well, my friends, I'm bound for Pen - dle, I'm trav-'ling through the wil-der-ness; I go a - way, be - hind to leave you;
Your com - pa - ny has been de - light - ful, You, who doth leave my mind dis-tressed.

Per - haps nev - er to meet a - gain, But if we nev - er have the plea-sure, I hope we'll meet on Pen - dle's land.

PENDLE L.M.D.

"Through shared song, the many become one."

Zion's Hymns "Day of Worship" G Major

"A Lancashire Lad"

From the letters of Mr. John Whittaker

The Times April 14, 1862

♩ = 120

1. A Lan - ca - shire lad has been wri - ting long let - ters to the press
of how A - mer - i - ca's fig - ting has plunged in - to dis - tress

2. No more at the bell's chee - ry ring - ing, Hur - ry we off to the mill,
At la - bour no lon - ger sing - ing, The loom and shut - tle still.

3. We'd will - ing - ly work, will - ing - ly. Work can no long - er be had
Gone is our last shill - ing and hun - ger is dri - ving us mad.

4. To you, our friends, we are a' - cry - ing, "Can you help us from your store?
Starv - ing, a - las and dy - ing, your eyes will be - hold us no more.

2 8

men, wo - men and child - ren, the hands of the mill'n pit, Heart bro - ken

God lead us not in - to temp - ta - tion, In our sor - row to thee we cry.

Think of our sad de - so - la - tion. Say, "Can you help us to flit

How can you re - vel in ri - ches, peace - ful - ly sleep in your bed?

15

and fam - ished they wan - der, And cry can you help us a bit?

Stretch thine arm o'er our na - tion, send suc - cour or thou - sands will die.

woe, wretch - ed - ness, star - va - tion, Dear friends, can you help us a bit?"

Thou - sands of Lanc' - shire wit - ches are beg - ging for mor - sels of bread.



Dhikr Chants & Mill Ballad

OPENING SONG - SUN RAY

La ilaha illAllah, La ilaha illAllah
(There is no deity but Allah)

She is special, He is special
Because in their hearts shines his Sun
You are Special, We are special
Feel the light which makes us one

La ilaha illAllah, La ilaha illAllah

I'm a raindrop, you're a raindrop
Travelling on the wings of clouds
Long before that we were ocean
And to the ocean we shall return

La ilaha illAllah, La ilaha illAllah

I don't exist, you don't exist
With real existence there's only one
I'm a sun ray, you're a sun ray
We don't exist there's only Sun

La ilaha illAllah, La ilaha illAllah

Close your eyes and you will see
It's the same light in you and me
Listen carefully and you will hear
Your heart singing loud and clear

La ilaha illAllah, La ilaha illAllah

CHANTS

La illaha illallah Muhammadur Rasullah
There is no deity but Allah and Muhammad is the messenger of Allah

Hu Ya Hu
Followed by a chat with names of God
Hu Ya Hu
Song – Nami Danam (Urdu)

Hu Allah Hu
Hayy Allah Hayy
Noor ala Noor
Hu Allah Hu
Hu - He
Hayy - Ever living
Allah - God
Noor - Light

SONG – (URDU)

Nami danam che manzil bood Shab ja-ay ke man boodam,
Baharsu raqs-e-bismil bood Shab ja-ay ke man boodam
Khuda khud meer-e-majlis bood Andar la maqan Khusrao,

Muhammad sham-e-mehfil bood Shab ja-ay ke man boodam

Wichode de main sadme roz challan Ya Rasulallah, Karan main
teriya din raat gallan Ya Rasulallah
*Daily I bear the sorrows of your separation O Messenger of God, Day and
night I speak only of you O Messenger of God*

Jadoon wekhan koi janda musafir shehr tere nu, Kivein wagde huwe
hanjuwan nu tallan Ya Rasulallah
*When I see travellers make the journey to your city, How can I stop the
tears flowing O messenger of God*

Hawa-e wagdi-e ley ja Madine athroo mere, Te akhin hor ki main
nazar kallan Ya Rasulallah
*Oh passing breeze carry my tears to Madina, And ask what else I may
present O Messenger of God*

Jinna nu ishq tere da kadeh paani nahi milya, Dilan diyan oh sada suk
jaan vallaan Ya Rasulallah
*Those who have not tasted the wine of your love, Their hearts will forever
whither O Messenger of God*

Zahoori nu mile qatra tere wagde samandar choon, Teri rahmat diyan
har paase challan Ya Rasulallah
*Zahoori seeks a drop from your gushing oceans, Waves of your mercy
surround us O Messenger of God*

MILL GIRLS LULLABY

WRITTEN BY PAUL GRANEY

The Industrial Revolution was key to Lancashire's development, but what is not so well known is that it was the principal area for industrial ballads. Broadside ballads were the favoured medium for the transfer of information between the sixteenth and nineteenth centuries.

Most early broadsides focussed on country themes but during the mid-nineteenth century cities and industry began develop quickly, altering the ballads subject matter. Not only does the North West favour the industrial ballad but in Lancashire we also have some of the finest examples of dialect pertaining to work.

The Wayver of Wellbrook by Ben Brierley mentions, "Wi' mi pickers an' pins, An' mi wellers to th' shins; Mi linderins shuttle and yeald hook, Mi treddles an' sticks an' mi weight-ropes an' bricks, what a life! Said the Wayver o' Wellbrook." This dialect chorus perfectly outlines the main devices used on a hand-loom. Further on, the folk revival of this material was well-managed in this area and Nelson's own son, Paul Graney, wrote a song in the style of the old masters. This was called "Mill Girl's Lullaby" and was set to music by very capable Wiganers Gary and Vera Aspey.

What Paul may not have suspected is that this song would also have relevance for the economic migrants travelling to the area to work in the mills. The industrial songs of Lancashire keep gaining relevance the further into the future we travel, now allowing those from further flung places to express themselves.

Close your eyes, me weary Brid
Lay down your bonny head
Your Mammy's up at crack of dawn
To go to work in't shed

Now go to sleep, me little bairn
Hush, love, lie thee still
Thee Mam'll come tomorrow neet
When she comes home from t'mill

Your Mam has got to go to work
To earn herself a bit o' brass
But I'll see thee tomorrow neet
So sleep, me bonny las

When tha gets up tomorrow morn
Be sure tha makes thy clogs to shine
I've left thee porridge on't fire hob
And clean skirt hung on't line

Be good at school and do thee sums
And don't you play in all the muck
But come straight home at th'afternoon
And don't go near yon brook

So go to sleep and greet no more
It's been a very lonely day
But don't thee fret, me little Brid
I'll play with thee on Sunday



Thank you

Super Slow Way, In-Situ, Canal & River Trust, Arts Council England, Creative People and Places, Free Spiritual Centre, Building Bridges, Brierfield Action in the Community, Pearl, Brierfield Town Council

Creative Team and Project

Management

Suzanne Lacy
Paul Hartley
Ron Pen
Massimiliano Mollona
Rauf Bashir

Musicians

Jennifer Reid
Julian Evans
Hannah Land
Hussnain Hanif

Community Engagement

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Katie Nolan
Elena Adorni
Uzma Raziq
Naheed Ashraf
Zoya Bhatti
Tayeba Butt

Filming

Soup Collective
Graham Kay
Huckleberry Films

Photography

William Titley
David James

Book Design

Source Creative

Brierfield Mill

Paul Fyles



Thank you

Interviews

Darren Ruth
Humaira Naheed
Helen Holmes
Doris Metcalfe
Harun Jumma
Mirza Faraqat Ali
Khadam Hussain
Razaq Ahmed
John Singleton
Afzai Khan
Ian McKay
Liaqat Ali

Audrey Drinkwater
Jack Drinkwater
Dildar Hussain
Azhar Ali
Mohammed Aslam
Noor Ahmed
Rita Barton
Asif Bosell
Lynn Blackbrun
Jacky Murtaugh
Tayeba Butt
Mohammed Saleem
Shezad Saleem

Shahida Ahmed
Jackie South
Jack Spencer
Justyna Rylo
Megan Chapman
Elena Murphy
Imtiaz Shah
Guy Jamieson
Shakeel Shariff
Doris Metcalfe
Khuda Yar Khan
Farooq Bashir
Marilyn Clegg

June Deeming
Mohammed Hanif
Emma Fielding
Mariam Farnworth
Margaret Bracewell
Hamza Ashraf
Naheed Ashraf
Zoya Bhatti
Asma Mahmood
Sana Aslam
Zara Waris
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