

LOCAL MATTERS

BACK STORIES

LOCAL HEADLINES IN DUNDEE SONGBOOK DRAMA

Friday, 21st August 2015

Dundee - 145

DEADLINE CARRIAGEWAY

CAPO II DADGBD

♩ = 100

The musical score is written for guitar in standard notation with a capo on the second fret and a DADGBD tuning. It consists of six staves of music. Above the staves are guitar chord diagrams. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked as ♩ = 100. The score includes various musical notations such as eighth notes, quarter notes, and rests. The piece ends with a final whole note on the sixth staff.

I SEE THE HAILSTONES FALLING AS I CROSS THE FINTRY ROAD
I HAVE TO MAKE THE CLOCK IN AND PICK UP ANOTHER LOAD
BUT THE WATER ON THE WINDSCREEN MAKES IT HARD FOR ME TO SEE
AND MY MIND IS ON THE DEADLINE

I SHOULDN'T HAVE STAYED UP DRINKING,
SHOULD HAVE GONE TO BED LAST NIGHT
BUT TIMES ARE HARD AND MY WIFE AND I WE GOT INTO A FIGHT.
BUT WHO IS THERE FOR A MAN LIKE ME TO TELL MY TROUBLES TO
WHEN I'M LIVING ON THE BREADLINE?

EIGHTEEN TONS OF METAL AND A WAGON FULL OF GRIT
IT CAN RUN YOUR LIFE AWAY
I NEVER SAW IT COMING WHEN I LEAST EXPECTED IT
AS THE LIGHTS TURNED TO RED, ON THE DEADLINE CARRIAGEWAY

I SOMETIMES WISH I'D STAYED IN SCHOOL AND PLACED A BETTER BET
BUT FOLKS LIKE ME AREN'T BORN FOR THAT WE TAKE WHAT WE CAN GET.
SO NOW I TAKE THE COUNCIL COIN TO SPREAD THE ROADS WITH SALT
IT'S A WORKING MAN'S LIFE, IT'S THE ONLY LIFE I'VE GOT

MR WADDELL SAID TO ME - "SON WE'LL HAVE TO LET YOU GO,
THOSE PEOPLE COULD HAVE DIED THAT DAY OUT THERE IN THE SNOW"
THERE'S A PRICE YOU PAY FOR LETTING ALL YOUR CONCENTRATION FAIL
IT'S A P45 COMING IN THE MAIL

THE COURIER Local Matters
**TERROR
AS GRITTER
TEARS
THROUGH
RED LIGHT**

WEDNESDAY 19TH FEB 2014

CAPO V STANDARD TUNING

COPS AND ROBBERS

♩ = 88

The musical score is written on a single staff in C major, 4/4 time. It begins with a treble clef and a key signature of one flat (Bb). The tempo is marked as quarter note = 88. The score consists of 32 measures, with measure numbers 6, 11, 16, 22, 27, and 32 indicated at the start of their respective lines. Chord diagrams are provided above the staff for measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, and 32. The melody is composed of eighth and quarter notes, with some rests and a final full bar line at the end of measure 32.

LORD HAVE MERCY ON THIS FUGITIVE SOUL OF MINE
I NEVER ASKED TO BE BORN INTO A LIFE OF CRIME.
BUT LIKE MY FATHER BEFORE ME AND THE BABIES RATTLING ON THEIR BARS
GENERATIONS OF 'CRIMEWATCH' SUPERSTARS, IN STOLEN CARS

NOW HERE COMES UNCLE IAN, HE SAYS HE'S GOT A LITTLE JOB TONIGHT
I NEVER STOP TO QUESTION IF IT'S WRONG OR RIGHT
WE TAKE THE STUFF TO THE CITY, WE CAN RUN IT 'ROSS THE
TAY BRIDGE AT DAWN.
WE KNOW PLENTY OF PLACES THAT WILL BUY OR PAWN, UNTIL IT'S GONE
(AND NOW WE'RE PLAYING)

COPS AND ROBBERS, RUNNING THROUGH THE CITY AT NIGHT
DISAPPEARING FACES THAT FLICKER IN THE FLASHING BLUE LIGHTS
IT WAS BACK IN THE SCHOOL YARD WHERE WE FIRST LEARNED
TO MAKE CRIME PAY
NOW COPS AND ROBBERS IS THE ONLY GAME WE PLAY

WELL I KNOW ONE THING FOR CERTAIN, WHEN THE PIGS THROW ME INTO A CELL,
I'LL BE LIVING ON THE INSIDE BUT I'LL BE LIVING WELL
AND WE'RE NOT SO VERY DIFFERENT, WE'RE JUST OPPOSITE SIDES OF THE WHEEL
THEIR JOB IS TO CATCH ME - MY JOB IS TO STEAL, AND NOW THE GAME IS REAL
(BUT STILL WE'RE PLAYING)

THE COURIER by J. Mallen STOLEN GOODS 'FENCED' IN DUNDEE

WEDNESDAY 19TH MARCH 2014

CARPENTERS TALE

STANDARD TUNING

♩ = 92

BEN SHARP'S MY NAME BEN SHARP I AM
I GUIDE MY CHISEL WITH A STEADY HAND
I HEFT MY HAMMER AND I FLEX MY SAW
BUT NOW I WONDER WHAT I DO IT FOR
I'VE LOST MY JOB IN A COURT OF LAW
WORKING FOR THE COUNCIL MAN O'
WORKING FOR THE COUNCIL MAN

I GAVE MY GRAFT THREE SCORE AND FIVE
I'M ONLY 60 AND I'M BURIED ALIVE
THEY THREW ME OUT ON THE RUBBISH TIP
THEY LET ME GO WHEN I LOST MY GRIP NOW
I DON'T WANT TO HEAR ANYMORE OF YOUR LIP
ESPECIALLY FROM A COUNCIL MAN OH
ESPECIALLY FROM A COUNCIL MAN

A MAN CAN WORK AND A MAN CAN CRY
AND IF HE BREAKS YOU CAN ASK HIM WHY
BUT IF THE ANSWER IS YEAR OFF SICK
THEY'LL BRUSH YOU AWAY LIKE A BROKEN OLD STICK
IT'S A BITTER CUP FOR A MAN TO SIP - WHEN HE'S
LAYING ON THE ON THE COLD HARD GROUND NO
LAYING ON THE COLD HARD GROUND

I'LL TAKE MY BOLSTER AND MY OLD STEEL BRACE AND
I'LL PUT THEM AWAY IN MY OLD TOOL CASE
I DON'T GIVE A DAMN WHAT TRIBUNALS SAY
THEY'VE GOT NO RIGHT TO TAKE MY JOB AWAY
AND IF I LIVE TO FIGHT ANOTHER DAY I'LL
HAMMER DOWN THE COUNCIL MAN YES
I'LL HAMMER DOWN THAT COUNCIL MAN

BEN SHARP I AM, BEN SHARP'S MY NAME
I HONED MY CHISELS AND APPLIED MY PLANE
I PUNCHED MY HAMMER AND I RIPPED MY SAW
THEY TOOK IT ALL AWAY IN A COURT OF LAW
AND I'LL TELL YOU WHO THE HELL I DID IT ALL FOR
GOD DAMN IT FOR THAT COUNCIL MAN OH
GOD DAMN IT FOR THAT COUNCIL MAN

THE COURIER Local Matters BROUGHTY JOINER LOSES DISMISSAL CLAIM

MONDAY 19TH MAY 2014

NUMBERS GAME

STANDARD TUNING

♩ = 92

IN THE NUMBERS GAME
YOU ARE ALL THE SAME
IN A GILDED FRAME
YOU DON'T HAVE A NAME

WHEN THE MAN COMES LOOKING FOR A DRONE
HE CAN TAKE HIS PICK FROM ALL OF THE CLONES
BUT YOU'RE NOT TO BLAME
YOU JUST DID WHAT YOU WERE TOLD

IN THE HOLDING PEN
WHERE THE CHILDREN DREAM OF BETTER DAYS.
SAY THE LINES AGAIN
AS THEIR TROUBLED EYES BEGIN TO GLAZE

ASPIRATIONS HARD TO SEE
WHEN YOU DON'T KNOW WHO YOU WANT TO BE
IN A CHANGING WORLD
WE STILL PLAY THE NUMBERS GAME

TRUTH GETS HANDED DOWN FROM ABOVE
LIKE A RULER IN A FISTED GLOVE

NOW YOU DO THE SAME
SHUT UP AND PLAY THE NUMBERS GAME

1 TRUTH COMES FROM AUTHORITY
2 INTELLIGENCE IS THE ABILITY TO REMEMBER AND REPEAT
3 ACCURATE MEMORY AND REPETITION ARE REWARDED
4 CONFORM: SOCIALLY AND INTELLECTUALLY
5 NON COMPLIANCE SHALL BE PUNISHED

THE COURIER Local Matters

**DUNDEE
S4 EXAM
RESULTS
WORST IN
SCOTLAND**

THURSDAY 19TH JUNE 2014

POLICE IOI

STANDARD TUNING

A

Refrain ♩ = 80

B

Verse melody

C

Break

(REFRAIN) POLICE IOI - CALL POLICE IOI

(VERSE)

SHE WAS SITTING IN THE SHADOW OF A COLOURED PARASOL
BUT WHEN I CAME TO FETCH HER SHE JUST WASN'T THERE AT ALL
I COULD SEE THE THE CHILDREN PLAYING ALL ALONG THE ESPLANADE
AND I HAD A SINKING FEELING AS I STOOD THERE IN THE SHADE

(REFRAIN) POLICE IOI - CALL POLICE IOI

BY THE TIME I MADE THE PHONE CALL I COULD TELL THAT SHE WAS GONE
CALL THE AMBULANCE AND COASTGUARD 'CAUSE THERE'S SOMETHING
REALLY WRONG
WHO ELSE COULD HAVE SEEN HER AT THE ORCHAR NURSING HOME?
I WAS ONLY GONE FIVE MINUTES NOW SHE'S FRIGHTENED AND ALONE

(REFRAIN) POLICE IOI - CALL POLICE IOI

(BREAK)

A BLACK CAR STOPS AT THE SIDE OF THE ROAD - IT'S HIM -
THANK GOD YOU CAME AT LAST, I'VE GOT EVERYTHING I NEED NOW LET'S GET OUT OF HERE.
(I'M NEVER GOING BACK, I'M GONNA LEAVE IT ALL BEHIND, YOU KNOW I JUST COULDN'T TELL HIM)

THE COURIER MASSIVE SEARCH WOMAN VANISHES IN FERRY

SATURDAY 19TH JULY 2014

LEE PLEASE REMEMBER

CAPO V DADGBE

♩ = 92

The musical score is written for guitar in the key of D minor (one flat) and 4/4 time. It features a capo on the 5th fret and a DADGBE tuning. The score consists of five staves of music. Above each staff are guitar chord diagrams. The first staff begins with a tempo marking of ♩ = 92. The music is a single melodic line in the treble clef, featuring a mix of eighth and quarter notes, with some measures containing rests. The piece concludes with a final whole note chord.

LEE YOU GOT US SO WORRIED
TAKING OFF IN THE DARKNESS ALONE
NOW YOUR CHILDREN ARE CRYING
BECAUSE THEY DON'T KNOW IF YOU'RE COMING HOME
IT'S BEEN 12 HOURS AND COUNTING
SINCE THEY SAW YOU IN THE HILLTOWN LAST NIGHT
PAPERS SAY IT'S NOT LIKE YOU
TO WANDER OFF AND DROP OUT OF SIGHT

LEE PLEASE REMEMBER
WHEN THE SPIRIT TAKES YOUR BODY TO ROAM
WILL YOU GIVE US SOME KIND OF A WARNING
YOU'RE LEAVING HOME?

OUT THERE IN THE EDGELANDS
WHERE THE LONELINESS CHASES YOU DOWN
ONCE THE DARKNESS LETS GO OF YOU
WILL YOU FIND THE STRENGTH TO TURN IT AROUND?

LEE PLEASE REMEMBER
WHEN THE SPIRIT TAKES YOUR BODY TO ROAM,
WILL YOU GIVE US SOME KIND WARNING
YOU'RE LEAVING HOME?

LEE PLEASE REMEMBER
WHEN YOUR DEMONS CALL YOU INTO THE NIGHT
WE'LL BE SITTING HERE WAITING AND PRAYING
THAT YOU'LL COME HOME ALRIGHT

THE COURIER Local Matters FAMILY HEARTACHE OVER MISSING MAN

TUESDAY AUGUST 19TH 2014

THAT SHIP HAS SAILED

CAPO III DADGBE

The musical score is written for guitar in the key of D major (three sharps) and common time (C). It features a tempo marking of quarter note = 84. The score is divided into four systems, each with guitar chord diagrams above the staff. The first system contains measures 1-4, the second measures 5-8, the third measures 9-12, and the fourth measures 13-16. The melody is primarily composed of eighth and quarter notes, with some triplet markings in measures 6 and 10. The piece concludes with a final whole note chord in measure 16.

ONCE WE HAD A FEELING THAT A DREAM WAS COMING TRUE
WE SAW THE LIGHT AND THEN WE HEARD THE SOUND
BUT THE VISION CRACKED AND SHATTERED TO A MILLION GRAINS OF SAND
SLIPPING THROUGH OUR FINGERS TO THE GROUND

THAT SHIP HAS SAILED, THAT SHIP HAS SAILED
AND IT TOOK A PRECIOUS CARGO ON THAT DAY
OVER THE SEAS AND INTO THE BLUE
AND THEY SOLD US DOWN THE RIVER ON THE WAY

CHOICES MADE BY DREAMERS, CHOICES MADE THROUGH FEAR
CHOICES MADE FROM LIES AND HOLLOW WORDS
AND IF YOU CHOOSE NOT TO DECIDE YOU STILL HAVE MADE A CHOICE
WORST OF ALL IS CHOOSING NOT TO HEAR

THAT SHIP HAS SAILED, THAT SHIP HAS SAILED
AND IT TOOK A PRECIOUS CARGO ON THAT DAY
INTO THE BLUE, NEVER TO RETURN
AND THEY SOLD US DOWN THE RIVER ON THE WAY

WHEN ONE DAY OUR CHILDREN GROW AND SEE THE WORLD ANEW
THEY'LL BUILD A LAND FROM LESSONS SORELY LEARNED
AND WITH THEIR HEARTS UNITED THEY'LL HAVE A CLEARER VIEW
AND THEY'LL FIND THE STRENGTH TO RISE AGAIN

THAT SHIP WILL SAIL IN FROM THE BLUE
GLIDING OVER THE HORIZON OUT AT SEA
SHE'S COMING HOME WITH THE WIND IN HER SAILS
AND WHEN THAT SHIP COMES IN
WE SHALL BE FREE (REPEAT)

THE COURIER Local Matters

THE BIG VOTE: REPORTS, ANALYSIS

FRIDAY 19TH SEPTEMBER 2014

THEY'RE MAKING MONEY OUT OF PLANT FOOD TODAY

IT'S A MEDICAL MATTER
STOP THAT LEGALISING PATTERN
THEY'RE MAKING MONEY OUT OF PLANT FOOD TODAY

IT'S ALL THE RAGE
ON YOUR LOCAL FRONT PAGE
THE EQUATIONS ARE TOO DULL
PLEASE LET US PLAY

CAN'T CONTROL THE STRENGTH, SHIFT THE MOLECULES AND COMBINE
LET'S HAVE A PUFF.....WE CAN MOVE BACKWARDS IN TIME
HEXAGONS THE FAVOURITE SHAPE, I CAN'T REMEMBER WHY
NO SIR IT WASN'T ME, I CANNOT TELL A LIE

WE SMOKE IN THE WOODS
THE CHEMISTRY LAB'S CLOSED
IRONICALLY OUR SCHOOL
IS CALLED THE GROVE

MAGICAL MUSHROOMS AND BIG CRUMBLY SPLIFFS
FOR THE BRAVEST AND THE BOLDEST, AN 8HR TRIP
FIGHTING AND THIEVING BREAKING AND ENTERING
LINED UP AND TALKED DOWN TO
DISMISSED AS A FOOL

IT USED TO BE EX PUPILS
OR MATES OF A MATE
THE DOPE WAS UNKNOWNABLE, BUT, IT'S TRUE TO SAY
THE ACID OR SHROOMS COULD GO EITHER WAY

BUT GENERALLY THEY WOULDN'T KILL YOU
ALTHOUGH PSYCHOSIS WAS AN OPTION
IT WOULDN'T FUCK UP YOUR CIRCULATION
OR DESTROY A MAJOR ORGAN

BUT THOSE WERE THE INNOCENT LOCALISED ECONOMIES
BEFORE THE INTERNET, GLOBALISATION AND BLACK MARKET LABORATORIES
AND YOUNG MEN WILL TRY AND INCREASE THEIR PRESENT DANGER
CAUSE THE TESTOSTERONES DOING ODD THINGS TO THEIR GENERAL BEHAVIOUR
A, B OR EVEN C, THE GOVERNMENT EMPLOYS SCIENTISTS AND SACKS THEM WHEN THEY'RE FREE
WITH THEIR OPINIONS, BACKED UP BY THE SCIENCE
THAT THE POWERS THAT BE, USE AS A FICTITIOUS LICENCE

THAT OUR DRUG POLICY IS A HEALTHY POLICY

IT'S A CHAOTIC RESPONSE TO A PARTICULAR ENTERTAINMENT.
NOW ALL CULTURES IN TIME LIKE TO GET OFF THEIR HEADS
INTEGRAL TO OUR SPECIES, LIKE BREWING BEER AND MAKING BREAD
IF YOU CRIMINALISE AND RESTRAIN IT, CONFUSE AND DEMONISE IT
THE MARKET WILL MOVE IN AND PRETTY MUCH REORGANISE IT
AND PROFITS WILL KEEP GROWING WITH NO STANDARDISED PRODUCT
AND NATIONAL BARRIERS WILL BE CONVENIENTLY OVERLOOKED
AND SCHOOL KIDS WILL BE SCHOOL KIDS
CAUSE THAT'S WHAT THEY ARE

IT'S A MEDICAL MATTER
STOP THAT LEGALISING PATTERN
THEY'RE MAKING MONEY OUT OF PLANT FOOD TODAY

IT'S ALL THE RAGE
ON YOUR LOCAL FRONT PAGE
THE EQUATIONS ARE TOO DULL
PLEASE LET US PLAY

THE COURIER Local Matters **WARNING AFTER BROUGHTY PUPIL'S COLLAPSE**

WEDNESDAY 19TH NOVEMBER 2014

NOT THE ONLY ONE

CAPO II DADF#AD

♩ = 80

BARRE 5TH FRET

TALK ABOUT YOU DIRTY SECRETS
TALK ABOUT THE FEAR AND SHAME
THEY MAKE IT SOUND LIKE YOU'RE THE PROBLEM
MAKING OUT THAT SOMEHOW YOU'RE THE ONE TO BLAME

DOWN IN THE DARKEST SHADOWS
HIDDEN FROM THE SUN
WHERE EVERY CITY KEEPS IT'S SECRETS
YOU'RE NOT THE ONLY ONE

YOU'RE LOOKING FOR A NEW DIRECTION
FIXING UP THE WATERFRONT AND
(NOT FORGETTING) THE V & A
THEY TRY TO SAY YOU DON'T DESERVE IT
MAKE IT SOUND LIKE YOU'RE NOT WORTH IT - ANYWAY.

YOU RISE FROM THE RUSTING RUINS
REACHING FOR THE SUN
WELL EVERY CITY'S GOT IT'S PROBLEMS
YOU'RE NOT THE ONLY ONE
EVERY CITY'S GOT ITS SECRETS
YOU'RE NOT THE ONLY ONE
YEAH EVERYBODY'S GOT THEIR PROBLEMS
YOU'RE NOT THE ONLY ONE


THE COURIER Local Matters EXPOSED: DUNDEE'S SECRET ADDICT SHAME

FRIDAY 19TH DECEMBER 2014

VICTORIA

STANDARD TUNING - FINGER PICKED

♩ = 100



VICTORIA, I HOPE YOU DON'T MIND THAT I PUT YOU IN THIS SONG
NOW YOU'RE HERE, AIN'T IT GOOD TO KNOW
THERE'S SOMEPLACE YOU BELONG?

STANDING THERE BY THE WATER SIDE
WITH THE TREASURE THAT YOU KEEP INSIDE

VICTORIA, YOU LOOK SO BEAUTIFUL TONIGHT

AND I LIKE YOUR STYLE BUT I KNOW THERE'S THOSE
WHO WANT TO PUT YOU DOWN
BUT IN A LITTLE WHILE, YOU ARE GOING TO BE
THE BEST LOVED GIRL IN TOWN

TAKE MY HAND DARLIN', COME WITH ME
'CAUSE THAT OLD ALBERT GUY'S JUST HISTORY

VICTORIA, YOU LOOK SO BEAUTIFUL TONIGHT

YOU LOOK SO PRETTY SITTING BY THE SEA
NOW YOU'RE EXACTLY WHERE YOU'RE MEANT TO BE
I CAN'T HELP FEELING THIS WAS DESTINY

VICTORIA, YOU LOOK SO BEAUTIFUL TONIGHT, YES YOU DO

VICTORIA, YOU LOOK SO BEAUTIFUL TONIGHT

THE COURIER Local Matters
**GOVT
OFFERS
EXTRA £10M
TO V&A
PROJECT**

MONDAY 19TH JANUARY 2015

THE BACKSTORY

IN AN AGE WHERE THE STREAMING PLAYLIST HAS SUPPLANTED THE ALBUM AND WHERE THE PHYSICAL FORMAT HAS ALL BUT RECEDED INTO THE CLOUD IT MAY SEEM LIKE AN ODD IDEA TO PRODUCE A SONGBOOK, BUT THE DISCOVERY OF AN OLD SONGBOOK BELONGING TO MY GREAT GRANDFATHER BROUGHT THE REALIZATION, THAT OF ALL THE FORMATS DEDICATED TO CAPTURING MUSIC, PAPER AND INK STILL HAS THE GREATEST LONGEVITY. NEXT TO ORAL TRANSMISSION, THE SONGBOOK REMAINS A PORTABLE AND DURABLE METHOD OF PRESERVING AND COMMUNICATING SONGS, IT STANDS APART FROM A RECORDING, IT REQUIRES NO TECHNOLOGY TO BE READ. WHEREAS A MUSICAL RECORDING PRESERVES ONLY ONE VERSION OF A SONG FOREVER IMMUTABLE – A SONGBOOK PROVIDES THE DNA, THE RAW DATA BY WHICH IT CAN BE RE-ANIMATED AT ANY TIME AND PLACE BY ANYONE OR ANY GROUP OF PLAYERS. ALL YOU NEED IS SOME RUDIMENTARY KNOWLEDGE OF HOW TO READ THE DOTS. THIS IS IMPORTANT, ESPECIALLY IN A TIME WHERE THE SHEER UBIQUITY OF RECORDED MUSIC HAS CAUSED THE SONG TO BECOME ALMOST COMPLETELY DECONTEXTUALISED AND IN MANY WAYS RELEGATED TO THE REALM OF AUDIO WALLPAPER.

MUSICAL MANUSCRIPT PROVIDES A VEHICLE BY WHICH SONGS CAN BE REPLAYED AND (MOST IMPORTANTLY) RE-INTERPRETED IN ANY GIVEN SITUATION. PLAYED IN THIS WAY A SONG CAN EMERGE FROM THE PAGE IN A NEW AND INDIVIDUAL FORM, CHARACTERISED BY THE UNIQUE QUALITIES OF THE PLAYERS, THE INSTRUMENTS AND THE SITUATION OR LOCATION IN WHICH IT IS PLAYED – IT BECOMES THE SYMBIOSIS OF ALL OF THE ABOVE, IN THIS CONTEXT IT CAN RECLAIM SOME OF ITS MEANING AND HONOUR A SENSE OF OCCASION AND PLACE.

I LIKE TO IMAGINE THAT SOMEWHERE IN THE FUTURE WHEN ALL RECORDING FORMATS AND THEIR ASSOCIATED TECHNOLOGIES HAVE BECOME REDUNDANT EXCEPT AS MUSEUM PIECES OR CURIOSITIES IN THE DOMAIN OF ENTHUSIASTS, WHEN THE CLOUD HAS CEASED TO EXIST AND TAKEN ALL OUR DIGITISED MEMORIES WITH IT, THAT SOMEONE WILL FIND A DUSTY MANUSCRIPT AND BE ABLE TO HEAR THE MUSIC AGAIN, AS A LIVING TIME-BASED ART FORM, EXISTING ONLY IN THE MOMENT OF ITS PLAYING.

ABOUT THIS SONGBOOK

THE SONGS IN THIS BOOK REPRESENT INTERPRETATIONS OF ONE YEARS WORTH OF LOCAL HEADLINE STORIES AS PRESENTED IN THE DUNDEE COURIER NEWSPAPER. HEADLINE STORIES APPEARING ON THE HOARDINGS ON THE 19TH DAY OF EVERY MONTH WERE USED AS THE SOURCE MATERIAL FOR THE SONGS AND AS SUCH THE COLLECTION REPRESENTS A CONTEXTUALISED GROUP OF WORKS ROOTED IN THE LOCAL DUNDEE AREA. ALTHOUGH THE SONGS CONTAIN REFERENCES TO REAL EVENTS AND PEOPLE, THEY ARE FICTIONALISED VERSIONS OF THE FACTS AS THEY WERE PORTRAYED, HENCE THE TITLE 'BACKSTORIES'. THE SONGS TRY TO IMAGINE WHAT MAY OR MAY NOT HAVE ACTUALLY HAPPENED AS CONTRIBUTING FACTORS BEHIND THE EVOLUTION OF THE HEADLINE STORIES. THE REAL TRUTH MAY NEVER BE KNOWN, BUT PERHAPS SOME OF THE LOCAL EVENTS OF 2014 WILL BE REMEMBERED IN THIS MYTHOLOGISED FORM – WHICH WOULD BE VERY MUCH IN KEEPING WITH THE FOLK SONG TRADITION.

CREDITS

ALL SONGS WRITTEN BY EMIL THOMPSON EXCEPT **THEY'RE MAKING MONEY OUT OF PLANT FOOD** BY MICHAEL MALLETT AND MARK HUNTER.

HUGE THANKS ARE DUE FOR ADDITIONAL INSTRUMENTAL AND VOCAL COLLABORATIONS BY MARK HUNTER, ANDY SPILLER AND MICHAEL MALLETT WHO HELPED ME MAKE SOME RECORDED EXAMPLES OF THESE SONGS USING NO MORE THAN A TINY 4-TRACK RECORDER THE SIZE OF A CIGARETTE PACKET THAT WE PASSED AROUND BETWEEN OURSELVES.

THEY ARE AVAILABLE ONLINE HERE:

[HTTP://SONG-BOOK.BANDCAMP.COM/](http://song-book.bandcamp.com/)

