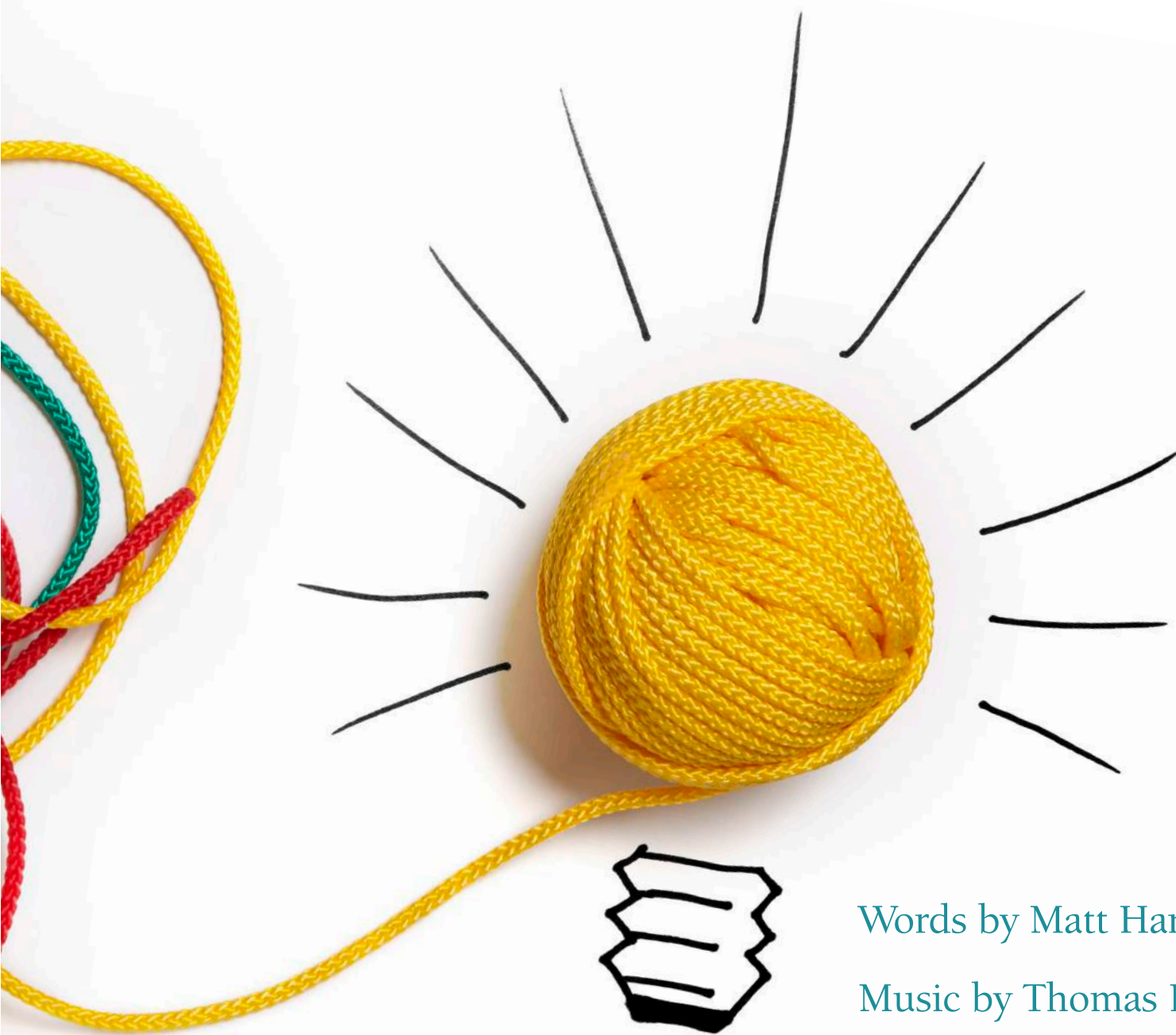




SOMETHING WONDERFUL IN MY BACK YARD

The Songbook



Words by Matt Harvey

Music by Thomas Hewitt Jones

Produced by Chloe Uden

A photograph of a man with short brown hair and glasses, wearing a blue button-down shirt. He is smiling and looking off to the right. A speech bubble with a black outline and a light beige, textured interior is positioned above his head on the left side of the frame. Inside the speech bubble, the text "Why Swimby?" is written in a bold, black, sans-serif font, preceded by two large black quotation marks.

“ Why
Swimby?

Why SWIMBY?

The term ‘SWIMBY’ came about because I was fed up of groups I knew, or was part of, who were doing what they could to stop appalling, ugly, unaffordable, unwanted developments going ahead being patronisingly labelled ‘NIMBYs’. NIMBY refers to ‘Not In My Back Yard’.

But none of the people I knew, or the campaigns I was part of, wanted no development at all. Rather, they were looking at what was proposed and knowing that it could actually be done differently, in a way that met the community’s needs, created more local work, was beautiful, life-affirming, something we could all be proud of. We knew it could be done better. Hence SWIMBY, ‘Something Wonderful In My Back Yard’.

If you want to buy a new computer, you don’t settle for something that weighs half a ton and runs on Windows 3.1x. You get the best thing you can, that best meets your needs, that you love, that will work for you. Yet if you ask the same of development that we’ll have to live with for decades, you’re a NIMBY.

So welcome the Age of the SWIMBY! Dream big, share your ideas, why settle for less? If we put our imaginations together we can create amazing things. Up and down the country, communities are coming together as and dreaming big. Be bold.



SOMETHING WONDERFUL IN MY BACKYARD

The Songbook

The SWIMBY songbook - Our story so far*

*(So far so good)

Words Matt Harvey

Music Thomas Hewitt Jones

Produced by Chloe Uden

Published by The Quixotic Press

regensw
delivering sustainable energy

Legal and acknowledgements

Regen SW's arts and energy programme aims to win hearts and minds in the bid to transition to a low carbon economy. This project is designed to support our transition and community energy groups in their work and hopes this heart warming project will give audiences and participants the energy and inspiration to make something wonderful in their own back yards.



Supported by
**ARTS COUNCIL
ENGLAND**



SWIMBY musical would not be possible without huge support from a great number of people.

This project has been crowd funded. We are very grateful to all of the project's backers and would like to extend special thanks to:

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Kal Lawrence is a student at Kennicott Sixth Form and he is responsible for designing the SWIMBY logo. We were so delighted with his work that we invited him to work on this songbook layout with support from Rick Lawrence.

www.kallawrence.co.uk

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Yarn bombing photographs by Matt Austin, Other photographs by Will Dolphin & Clive Chilvers.

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CONTENTS

About the Project	5
Our story so far	6
About the Songs	8
Home	10
Something Wonderful in My Back Yard	12
Veg on the Edge	19
Geurilla Gardening Tips	29
Make do and Mend	31
Carbon particles knitting pattern	37
Get a Life	38
Gullible We	46
Gullible stew recipe	55
Fellowship Carol	56
Because the Sun	59
Pie in the Sky	62
Yarn Bombing	68
Gullible We reprise	69
In our own Back Yard	73
Letter to my MP	75



About the project

I tell my kids you don't have to do something just because someone says you should, and that the excuse: "It was her idea, she said I should do it" cuts no ice. Nevertheless, this was all Chloe's idea. She said we should do it. I was coming to the end of a poet-in-residence role with RegenSW that she'd organised as Arts and Energy programme manager. At the back of our minds throughout this residency – that culminated with the publication of the *Element in the Room* – was the hope that some of the pieces might be set to music by my friend and collaborator Thomas Hewitt Jones and sung by community choirs. Interest had been shown.

But Chloe, aware that Thomas and I were finishing our musical retelling of Rumpelstiltskin prior to its production as *The Egg*, Theatre Royal Bath's Christmas show ("Wit, charm, great songs," *Guardian*) bypassed the songs-for-community-choir idea and went straight to: "Why don't you and Thomas write a musical?" "A musical?" "About Transition Towns?" "Transition Towns?" "Yep. Transition Town, the Musical." I laughed. Chloe laughed. Part of what was funny was that we both obviously thought it was a good idea. I ran it past Thomas. He laughed, "I'd love to do that." "Great, me too." "Oh and, um, Matt – what's a Transition Town?"

Once it became clear we were all serious we stopped laughing and became hard-headed. "Right, but who's going to fund this? Who'd want us to write this enough to pay something up front?" Chloe said we'd go to [Kickstarter.com](https://www.kickstarter.com). If enough people were interested we'd get the 10k we needed to get started. And this would of course, she said, attract more (it did) so we could keep going (we are).

I ran the idea past Transition co-founder Rob Hopkins. He laughed, too, in a good way. And gave us a lovely quote for the kickstart promo page (*see below). All the lovelier, I felt, because he later admitted to not particularly liking musicals. Later still he admitted to being the originator of the SWIMBY acronym, which we'd nicked from a local Don't Bury Dartington Under Concrete campaign.

We spoke with many Transition people – in Exeter, Essex, London, Bristol and, of course Totnes. WE read things – not whole books obviously, more things off the internet, blogs etc – and watched youtube about Transition, Incredible Edible, stuff like that. We have a story in embryo, characters who I, at least, can visualise and a clutch of songs. What you hold in your hand are the songs so far, the ones we were able to finish in time for this book. It's a bit make do and mend – but that's a good thing...

*Rob's quote: "When Matt first mentioned the idea of "Transition Town: The Musical", I couldn't help laughing. There was something silly about it, but at the same time something rather wonderful. Doing Transition has many of the elements of great musicals: drama, moments of high tension, highs of great choral unity, moments when it all locks in beautifully and it feels more exhilarating than anything else, and the fact that it needs a whole cast, not just one or two heroes. This is something designed to be performed by communities, and I really hope it becomes the 'Billy Elliot' for community activists, the 'We Will Rock You' for community energy, and the 'West Side Story' of rooftop gardeners. The world needs this musical. Please support it!"



Our story so far

Though the songs in this book don't quite – yet – add up to a whole musical's worth, they do fit into a story, kind of. And while it's not written in stone – or even sand, more a sort of putty – and we reserve the right to change any and everything, the overall arc of the story-so-far is pretty clear. I've put in brackets the (song) that is probably sung in a given place. In the 'make do and mend' spirit of the characters themselves, anyone using this book is invited to make up their own story or amend ours.

Our story is set in Fremsley, a small market town not far from where you live (Home) much of it in the Moonshine Café where pragmatic Lizzie Moon brings up her daughter Molly and serves fine vegetarian food plus the occasional Moonshine 'Special' (bacon sarnie, cooked upstairs) to those in the know.

A disappointed group trudge in to grump and a moan about the town council who've just voted yes (10 – 2) to a new supermarket. "Cllr. Featherstone's puppets!" opines Steve, libellously. Some Moonshine regulars quite like the prospect of a new supermarket, and in the ensuing argument (unwritten Supermarket Song) the protestors are dismissed as a 'bunch of blooming NIMBYs'. The epithet stings, and licking their wounds afterwards they decide that rather than fight Bad Things they need to actively promote Good Things – and become not NIMBY but SWIMBY. (Something Wonderful). There and then they decide to form Transition Fremsley.

This is the story of how this grows, takes shape and takes root. Early meetings are poorly attended. So are later meetings. Nevertheless, on they go. Interesting, disparate people turn up, join in, fall out and get off with each other in turn – the latter more offstage. The falling out happens more onstage, where arguments can so easily escalate into song (Get a Life, Gullible We). Plans are fomented, seeds are sown, awareness raised – well, reached for.

The Food Group gathers steam. To everyone's surprise the cool young man we thought was there because he fancies Molly turns out to be a maverick grower who loves the idea of guerilla gardening and edible veg in public beds. (Veg on the Edge). Stig's Repair and Restore group also does well. The enigmatic Eva confesses she only joined because she was lonely and a phrase on the poster – 'make do and mend' – reminds her of her mother. (Make Do and Mend). They also attract renegade WI members who introduce radical knitting. To general consternation one of them commissions a new Christmas carol. Everyone thinks it's going to be SO embarrassing. (Fellowship Carol). But it's not, it's lovely.

Years go by. (This is musical theatre, we can do what we like.) The supermarket never did get around to building their store and to the consternation of Mr Featherstone who, we've learned, was hoping to do well from owning access land next to the site, the council say the Transitioners can use the land formerly earmarked for the supermarket. They move groups and workshops there and, as part of re-skilling project, they build a hub, cafe and workshop space which is also Fremsley Youth Club. It's an 'earth-ship', says Stig and George looks it up on Google and confirms: it is.

They are even emboldened to form a Community Energy Group. To generate clean green energy and, you know, combat climate change. At the public meeting, despite the eloquence of their argument for renewables (Because the Sun) they are taken aback by the vehemence of opposition, but ultimately win the day (Pie in the Sky).

Things are going so well – till they are told their flagship eco-build wonderland will all have to come down. They didn't have permission to make it in the first place and anyway it's all needed now because the supermarket chain has decided to go ahead after all. They have to pull it down, their community energy scheme is going nowhere, it all looks bad for them. All that's left is to acknowledge the good they've done and lament. (In Our Own Back Yard).

Then Google George looks on the internet and points out that, technically, planning permission has to be sought again. Mr Featherstone recalls the 10 votes to two of last time, surely it's a shoe-in. Or is it? They mobilise to win hearts and minds, hold a march that's more of a parade than a protest, and yarn-bomb the town, dressing up prominent landmarks including the speed camera and the statue of Fremesley's great philanthropist Hector Cousins.

Many townsfolk are with them. The vote goes with Transition Fremesley and against the supermarket. They can hardly believe it. (Gullible We Reprise). They've not just grown food, repaired and restored, set up a renewable energy co-op and built an earth-ship, they've helped a town feel like a community. (In Our Own Back Yard Reprise) They have made Something Wonderful in their Back Yard. (Something Wonderful, Home, Reprise).

Bunch of blooming SWIMBYs that they are.



About the Songs

Home – “Home is where we start from” and this song starts the show. A fast-paced song about what home means to us, why it’s important, and could apply to any hometown. Contains one or two clichés – that’s homes for you.

Something Wonderful (in My Back Yard) – This title songs starts out wistfully wondering what it might be like if we did, one day, something special in our lives and how our children and grand-children might see us, before morphing into an upbeat anthem with the determined, present-time intention to “Make something extraordinary / that’s more than you that’s more than me”.

Veg on the Edge – An attitude-filled vegetable-inspired rap about a posse of young growers who grow as an act of radical defiance. Or so they claim. It’s ridiculous but got to be done straight.

“I got sorrel in my song, I got beans in my ballad / Everyone can sing along, it’s not rocket salad”

Make Do and Mend – A softer song about a woman making the best of things during a difficult time. People join in with Transition for different reasons. Many aren’t idealists nor even particularly concerned about energy or climate change, some are just a bit lonely. “Make do and mend, it’s what her mother says”

Get a Life – When you’ve been told to “Get a life” enough times you might begin to question what kind of life they mean, what kind of life do you want, what kind is available? This happy-go-cynical song questions the expectations and values we’re sold and asks if there are other lives we could ‘get’.. “Here’s a check list – just tick your favourite box / try to fit in, in that box you ticked!”



Gullible We – Everyone believes in something – this strangely reassuring song celebrates our credulousness along with our incredible resilience and hopefulness in the face of mis-information and myth. “Everything’s credible, credible to / Sweet gullible me & sweet gullible you” “And everything, everything, everything’s fine / You CAN have a powerful body like mine!”

Fellowship Carol – We’d written a song about friendship that we wanted to include, but it didn’t seem right for the musical so we wrote a traditional carol about friendship during a time of loneliness, imagining it written by one of the characters themselves. “So spare a thought or shed a tear / for everyone who’s far away / and raise a glass, or say a prayer / for those alone on Christmas Day.” Some of the characters aren’t sure about it but we love it.

Because the Sun – A melodic pro-renewable energy song about the logic, wisdom and ultimate inevitability of harnessing the power of elemental forces. “Because the need is always there / Because the means are all around / Alive within the quickening air / Within the waters, underground”

Pie in the Sky – An energetic, pro-renewable energy, Country and Western inspired song – Yee hah! “Put a saddle on a sunbeam / Hang a bridle on a breeze / Ride the tide into the future land / of Possibilities”. Could do with some nimble-fingered banjo-picking.

Gullible We (Reprise) – Revisiting the earlier celebration of this under-rated human trait with an unashamedly self-congratulatory reprise. “Turn Tinkerbell dreams into practical schemes”

In Our Own Back Yard – A simple song – the simplest in the Songbook – sung by people who are basking in – and blinking in surprise at – their own achievements. “Right here where we live / here where we live and love and argue / here where we never thought we could / we have made something good”



HOME

Words by Matt Harvey

Music by Thomas Hewitt Jones

Very bouncy and joyful

♩ = 105

1. Here's where I was born and raised,

Right here is where home and hearth is. Right here's where I spend my days, Home.

— is where the heart is. 2. Round here's where I was brought up, Right here un-der neath this rain-bow.

Home's home and there's no es-cape, This — is where I start from. 3. This place is what made me me,

Words by Matt Harvey © Matt Harvey 2015
Music by Thomas Hewitt Jones © Metronome Music Ltd 2015

12 F#m7 A B F#m7 A⁶ E/G# A Bsus⁴ B⁷

Here's where I was stirred and shak-en. Here's where they said I could be An - y-thing I want-ed!—

15 E B E E/G# E⁷sus⁴ E⁷ A B

4.Right here's_ where I earn my crust, Right here's_ where my heart was brok - en,

17 E B E A B E E/G# A⁶ F#m7 B

Right here's where my head woke up. Home_ is what you make it. 5.Here's where_ I was born and raised,

20 F#m7 A B E B E A B E

Right here_ where the whole thing start-ed. Here's where_ I will end my days, Home_ is where the heart is!

SOMETHING WONDERFUL

Words by Matt Harvey

Music by Thomas Hewitt Jones

Gently flowing: poignant and atmospheric

♩ = 120

Am Amsus⁴ Am F Dsus Dm

One day, may-be in my life time, could be in my daugh-ter's or my daugh-ter's

5 Asus⁴/B Esus⁴ E Amsus⁴ Am F Dmsus⁴ Dm

child-ren's lives, Some-how we could make a diff-'rence, We could build the world we've hard-ly dared to

9 Cmaj⁷ Am/C Bsus² B Emsus⁴ Em C^{b5} C

dream of yet. One day they will speak a - bout us, though it seems un -

12 E⁷sus⁴/A Am Dmsus⁴/B Dm/B Esus⁴ E E⁷sus⁴/A Am F⁵add^{#11} F

like - ly, would-n't it be won - der - ful. If we real-ly did do some - thing they might tell the

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Music by Thomas Hewitt Jones © Metronome Music Ltd 2015

76 Dmsus⁴ Dm Am Dm⁶ Am

sto - ry, a sto-ry of our lives Yes, the sto-ry of our lives,

20 Dm⁶ E⁷sus⁴/A Am F Dmsus⁴ Dm

The tale of what we did here: would-n't it be some-thing if we did do some-thing won-der-ful in

poco rit.. **Moving on slightly (becoming more confident)**

24 Asus⁴/B Asus⁴/E E⁷ D⁹ 3 F^{#m} C^{#m}/E

our back yard. Though the for-ces of 'how it's al-ways been' stand

rit. .

28 D⁹ Bm Aadd⁹/C[#] E/G[#]

guard, We could make some-thing won-der-ful in our back- yard...

(upbeat 2n new tempo)

**Up-tempo, swung
(very lively indeed)**

♩=160

33 E (no chord) A *f* F#m

We'll cul - ti - vate com - mu - ni - ty, A germ of ge - ne - ro - si - ty,

38 D Dm

We'll har - ness our own hun - ger's pull — and we'll — make some - thing won - der - full!

42 A F#m Bm7

Make some - thing for the great - er good Right here in our own neigh - bour - hood, Make some - thing

47 D/E (optional 2nd part) A

quite ex - tr'ord - in - 'ry — That's more than you — and more — than me! — We'll make some -

51 F#m Bm7

thing ex-em - pla-ry The op-po - site of a - pa-thy, Where 'how it's al-

55 E7sus4 A

- ways been' stands guard Make some-thing won - der-ful in our back yard.

Instrumental

60 F#m Bm Dmsus2/F Bmdim Dm6/E

66 **ff** F#m Aaug/C# A/F# F#m6 Dmaj7/C# Bm7 C# D/C B7

We won't shrink and we won't hide We'll catch the cur - rent, ride the tide, ride

70 A/E F#m/E C#m/E D/E A/E F#m/E D/E Dmaj⁷(add9)/E

tides of high an - xi - e - ty, — We'll make some - thing ex - tr'ord - in - 'ry, — sow seeds of se - ren - di -

75 E (no chord) A *ff* F#m

- pi - ty... We'll pull our socks — up and our fin - gers out, We'll give them some

79 D Dm

- thing to think a - bout, And though it may — not be — i - deal, — Make some - thing last

83 Dm⁶ A F#m

- ing, some - thing real, Some - thing in - con - tro - ver - ti - ble, We're flex - i - ble —

87 (pronounce 'He') Bm7 E7sus4

— and ver - sa - tile, And e - ven though — it's blood - y hard, — Make some - thing won

91 E7/B A F7

- der - ful in our back yard. —

Solo

fff

94 Bb6 fff Gm7 Cm7

We'll make some - thing ex - em - pla - ry, The op - po - site — of a - pa - thy, Where 'how it's al -

99 Cm7b5 (upper notes: optional 2nd part) Bb6

- ways been' - stands guard, — Make some - thing won - der - ful in our back yard. — Make some - thing

103 Gm⁷ Cm⁷

for the great-er good, Right here in our own neigh-bour-hood, Make some-thing quite ex-tr'ord-in-'ry,

108 Ebadd⁹/F Bb/D Eb Edim⁷ Bb/F

— that's more than you — and more than me. — SOME - THING WON - DER - FUL IN OUR BACK YARD

112 Bb/D Eb Edim⁷ Bb/F ✓ Bb/D Eb Edim⁷ Bb/F

YES, SOME - THING WON - DER - FUL IN

116 F (no chord) div. Ab/Bb rit. Bb Bb (no chord)

OUR BACK YARD!

During this number extensive use of percussion is encouraged to create a rap beat of your liking.

VEG ON THE EDGE

Words by Matt Harvey

Music by Thomas Hewitt Jones

Very rhythmic, upbeat, with a strong pulse

♩ = 120

E \flat 7

Csus \sharp 4/A C/D

G

G

G \sharp 7/B

C \sharp 7

I'm grow-ing Veg on the Edge out be-yond the bor - ders, I'm the

4

G

G \sharp 7/B

C \sharp 7

G

G \sharp 7/B

C \sharp 7

thin end of the wedge, I don't fol-low or - ders. Yes I'm

6

E \flat 7

Cadd \sharp 9/D

liv-ing on the edge of a veg-'ta-ble pre-ci-pice, Deal-ing with the for-ces of veg-'ta-ble pre-ju-dice, I

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Music by Thomas Hewitt Jones © Metronome Music Ltd 2015

8 G^7 G^7/B C^9 G

make my own luck, build my own e - di-fice From but-ter-nut, broc-co - li, leeks and let-tu-ces

10 A^7 G/B Cm $C^\sharp dim$ $Gmaj^7(no^3)/D$ A^7 G/B Cm $C^\sharp dim$ $Gmaj^7(no^3)/D$

But-ter-nut, broc-co - li, chick-pea, ce-le-ry, Chi-co-ry, check it out, broad bean, brus-sel sprout.

12 A^7 G/B Cm $C^\sharp dim$ $Gmaj^7(no^3)/D$ Eb^7 C^6/D

I got sor-rel in my song, beans in my bal-lad, Ev-'ry-

14 $G^\sharp m/G$ $C^7/9$ F F

one can sing a-long, it's not_ rock-et sal-ad.

17 F F Bb/F

Massed chorus-
So, _____ here's what I know: _____

RAP verse-1
Couch po-ta-to? Not me, I make my own chut - ney,

RAP verse-2
Cri - ti-cal cri-tics who diss and dis - pa-rage us

20 Bb/F F

Massed chorus-
We _____

RAP verse-1
make my own chut - ney, _____ My

RAP verse-2
But-ton their lips_ when they taste my a-spa-ra-gus, They judge my clothes, judge my ac - cent till they

22 F C/F ✓

Massed chorus-
reap what we sow,

RAP verse-1
pump-kin's real-ly some-thing My ra-dish-es are ra-di-cal I've got feel-ings for my soft fruit-

RAP verse-2
see me dig-ging rows with my Spear and Jack-son, I'm

24 Bb/F Dm

Massed chorus-
I grow,

RAP verse-1
My pars-nips are pro-di-gal My fen-nel is phe-no-men-al, My

RAP verse-2
not a ma-so-chist, I just like my bras-si-cas.

26 Dm F/C Am/C Am Bb

Massed chorus-
grow what I need.

RAP verse-1
spin-ach is un-stop-pa-ble My mas-sive mam-moth mar-row's math-e-matic-'ly im-

RAP verse-2
They see I'm a pro-vi-der, a do-er, a dig-ger,

28 Bb Bb F

Massed chorus-
Sow seeds,

RAP verse-1
pro-ba-ble Teach-ers don't ap-plaud us, They us-ual-ly ig-nored us,

RAP verse-2
Then they re-a-lise I'm a moth-er-fig-ure, Then they re-a-lise he's a mo-ther-fig-ure. The

30 F Bb/F

Massed chorus-

RAP verse-1

RAP verse-2

Use the stick and car - rot to pun - ish and re - ward us, The

green stuff I grow there, I can make a meal with it,

31 F F F Bb/F F

Massed chorus-

RAP verse-1

RAP verse-2

sow, _____ as you would

teach-ers don't ap-plaud us, They us-u-al-ly ig-nored us, They use the stick and car-rot to pun-ish _____ and re-

Got my spade, - my fork, my hoe there, - yeah, deal with it. -

33 Bb/F

Massed chorus-
reap,

RAP verse-1
ward us.

RAP verse-2
Sip - ping on their Ma - li - bu the cy - ni - cal are doubt - ing the nu -

34 Bb/F F

Massed chorus-
Wake

SPOKEN:
"What-have-you-discovered?"

RAP verse-1
I've had e-nough of this what I've dis-co-vered is: You don't

RAP verse-2
tritio-nal val - ue of my pur - ple sprout - ing, Don't like par-ty folk, got no use for them,

36 F F Bb/F F C/F

Massed chorus-
up from your sleep

RAP verse-1
need a stick and car-rot if you write your own nar-ra-tive, — You don't

RAP verse-2
just like an ar-ti-choke, I'm talk-in' about Je - ru - sa - lem.

SPOKEN:
"Tell-us-again!"

38 C/F Bb/F Dm

Massed chorus-
and grow,

RAP verse-1
need a stick and car-rot if you write your own nar-ra-tive I'm

RAP verse-2
No-bo-dy knows what went down at the al - lot - ment,

40 Dm F/C Am/C Am/C Bb

Massed chorus-
— grow what you need, —

RAP
verse-1
liv - ing in a world with a veg - 'ta - ble pre - ju - dice, liv - ing on the edge of a veg - 'ta - ble pre - ci - pice,

RAP
verse-2
Down at the al - lot - ment no - bo - dy knows what went down. — I'm

42 Bb Bb

Massed chorus-
— Grow

RAP
verse-1
Grow - ing's the one thing I — can be - lieve in, You ✓

RAP
verse-2
liv - ing in a world with a veg - 'ta - ble pre - ju - dice

43 F F Bb/F

Massed chorus-
food, _____ sow

RAP verse-1
make your own bed then you sow the seeds in. _____

RAP verse-2
Liv - ing on the edge of a veg-'ta-ble pre-ci-pice, Grow-ing's the one thing I can be-lieve in, You



"When Richard Reynolds began planting flowers secretly at night outside his tower block in South London, he had no idea that he was part of a growing global movement committed to combating the forces of neglect, land shortage and apathy towards public spaces. But before long, his blog had attracted other guerrillas from around the world to share their experiences of the horticultural frontline, and is now a focal point for guerrilla gardeners everywhere" – On Guerrilla Gardening by Richard Reynolds

Here are some top tips taken from Richard's really wonderful website which has some really great pictures and community pages:

1. Spot some local orphaned land

You will be amazed how many little grubby patches of unloved public space there are. Neglected flowerbeds, concrete planters sprouting litter and untamed plants, bare plots of mud. Choose one close to home, perhaps you pass it on the way to the shops or work, and appoint yourself its parent. This will make it much easier to look after in the long term and reduce the risk of straying into a dangerous neighbourhood.



2. Plan a mission

Make a date in the diary for an evening attack, when trouble-making busy bodies are out of sight. Invite supportive friends. (You can also invite friendly strangers through the community pages on www.guerrillagardening.org)

3. Find a local supply of plants

The cheaper the better. For city dwellers think local DIY stores, supermarkets and wholesalers. The cheapest plants are ones that are free. Sometimes garden centres will have spare plants to give you for the cause. Or befriend someone with a garden (you might even be lucky and have a garden yourself).

4. Choose plants for front line battle

Think hardy - resistant to water shortages and the cold, and in some locations pedestrian trampling! These plants need to look after themselves a lot of the time. Think impactful - colour, ever green foliage, scale. These plants need to really make a difference, for as much of the year as possible. In London I use a lot of herbs like Lavender and Thyme, tulip bulbs & shrubs.

5. Get some Wellington Shoes

Whilst protecting your feet from mud and providing good purchase on a fork, these rubber shoes also don't look too obviously "agricultural" as the usual boot, and blend in well with the urban environment. I've even worn these clubbing. Andy (a fellow guerrilla gardener) wrapped his white trainers in carrier bags which worked very effectively, and enables a very convincing clean-footed get-away should you want to whip them off quickly.

6. Bag some bags

Plastic bags or bin liners are essential for clearing up the detritus of war as weeds, litter, flower-pots, and pebbles need to be carried away. For gentle work; recuse wind blown carrier bags or for more serious gardening; reuse compost bags or giant sacks from builder's merchants. The thick plastic does not rip and you can lug a great deal in them to a nearby bin.

7. Regular Watering

One of the responsibilities of a Guerrilla Gardener is on-going tending. Water is short in many parts of the world, even drizzly old London. The Guerrilla Gardener must usually carry water. I have used petrol canisters; they are the perfect watertight, efficiently packed, portable transportation. But it has caused passers-by to ask if I am a nocturnal arsonist.

8. Seed bombs

For gardening those areas where access is difficult or a long dig is unsuitable, use a seed bomb (sometimes called green grenade). These are seeds and soil held in an explosive or degradable capsule. There are many different methods; some you can easily make at home, some that require a bit more ingenuity. Have a look online for some recipes.

9. Spread the word

Let people know what you have done with a few flyers under doors near the guerrilla gardening war zone, a poster taped to a phone box or bus stop, a marker in the soil. Engage passers by in conversation; perhaps even bring a few spare tools. And welcome local media (particularly if they'll help towards the cost of your gardening, which many do).

10. Buy the book!

Through building this website I have met and talked with guerrilla gardeners around the world. Some publishers encouraged me to write a book and I leapt at the chance to put it all together in a beautiful handbook and find out more about why, what and how people were fighting for and against. It's not a manifesto, it's a collection of different approaches, tales and tips, history and horticulture, and although you'll learn my favourites it also raises questions about society today. I hope you find it inspiring, useful and entertaining. It's available in English, German, French and Korean.



MAKE DO AND MEND

Words by Matt Harvey

Music by Thomas Hewitt Jones

Haunting

♩ = c.66 D

C#m⁷

F#m

And where she goes no-bo - dy

6

E/G#

A

Ama⁷

Dmaj⁷(add⁹)

Bm/D

Aadd⁹/C#

C#m⁷

F#m

✓

knows, - No-bo-dy knows she's here, - But she's far, - far a-way And no-one knows her name We are

12

F#m

E/G#

Dmaj⁷/A

F#sus⁴/B

F#m

F#m

D/B

crea - tures of cu - ri - o - si - ty. - Make do and mend - it's what her mo - ther says.

18

D

Amaj⁷sus²/F#

Bm⁷

She's not the first, won't be the last, - lost in the lab - 'rinth of the past, - she's on - ly

Words by Matt Harvey © Matt Harvey 2015
Music by Thomas Hewitt Jones © Metronome Music Ltd 2015

23 Bm⁷ G Bm Bm⁶ F#m E/G#

walk-ing in the rain, "Make do and mend" that's what she used to say.

CHORUS

30 D/A F#sus⁴/B D D C#m C#m Bm

That's why she's out in ev-'ry wea - ther, Some how keep-ing it to-ge - ther, She

36 Bm F#m F#m F#m/A D D C#m

says she's got a way to go_ (way to go),_ She's mak-ing do, make do and mend,_

42 C#m Bm Bm

Do - ing what she can_ while she can._

45 C D/C C

48 F#m Bm7 Aadd9/C# F#m F#m

It's on - ly nat - 'ral that_ we_ want to un - der - stand Peo - ple ask, we are

psub.

53 E/G# Dmaj7/A Bsus2 F#m F#m D/B

so, so cu - ri - ous_ She needs a friend,_ well does - n't ev - 'ry - one?_

58 D Amaj7sus2/F#

She's not the first,_ won't be the last,_ lost in the lab - 'rinth of the past_

62 **Bm⁷** **G** **Bm** **Bm⁶**

— She's on - ly walk - ing in the rain Make do and mend, it's what her

67 **F#m** **E/G#** **D/A** **F#sus⁴/B** **D** **CHORUS**

mo - ther says. — That's why she's

72 **D** **C#m** **C#m** **Bm** **Bm**

out in ev - 'ry wea - ther, Some how keep - ing it to - ge - ther, She says she's got a

77 **F#m** **F#m** **Amaj⁷sus²/A** **D** **D** **C#m**

way to go — (way to go), — She's mak - ing do, make do and mend, —

82 C#m Bm Bm C D/C

Do-ing what she can while she can.

87 C F#m Bm7 Aadd9/C# F#m

In her Swiss ar-my knife are a hun-dred use-ful tools But

p_{sub.}

92 F#m E/G# Dmaj7/A B_{sus}² F#m F#m D/B

not a sin-gle one is help-ing They said that love would be for-e-ver,-

98 D Amaj7_{sus}²/F#

Like a-ny-one she needs a friend Some-one on whom she can de-pend,

102 Bm⁷ G Bm Bm⁶ ✓

— All she can do's make do and mend — "Make do and mend", that's what she

107 F#m F#m E/G#

used to say. — No act of kind - ness is e - ver,

111 D/A F#m/A Dadd⁹ D F#m

sing lower octave if possible

e - ver lost.

Carbon particles knitting pattern

Clare Bryden is a knitting activist – or a craftivist. She uses yarns to help people understand the chemistry involved in climate change and our impact on the environment in an act of gentle protest.

Watching her knit some carbon dioxide particles, we were inspired to incorporate knitting in the SWIMBY story somehow. So in honour of her work, we've included a knitting pattern for a carbon dioxide particle below. If you are new to knitting, some of the codes below may be a mystery. But the internet is full of marvels such as tutorials and knitting videos.

kfb knit into the front and back of the stitch

.. repeat stitches in between

k2tog knit two together

skpo slip stitch, knit next stitch, pass slip stitch over the knitted stitch

Wool	Double knit
Needle	3.75mm
Tension	26 stitches to 10cm

The atom will be approx 20 cm in circumference.



ATOM Pattern

Cast on 12 sts

r1	knit
r2	purl
r3	kfb into each st (24 sts)
r4	purl all
r5	*k1, kfb* across row (36 sts)
r6	cast on 1 st, purl across row, cast on 1 st at end (38 sts)
r7-r18	continue in stocking stitch for 12 rows starting with a knit row
r19	k2tog, *k1, skpo* (25 sts)
r20	purl
r21	k2tog, *skpo* to last 3 sts, k1, k2tog (13 sts)
r22	p1, *p3tog*

Cut yarn leaving a 20 cm tail.

Thread onto needle, thread through remaining stitches and pull tight.

Sew edges together, stuff atom, thread through casting on stitches and pull tight.

Knot tails together, thread onto needle and pass through atom, and cut so ends stay inside.

BOND Pattern – joining two atoms of the same colour

Cast on 4 sts, leaving a 20 cm tail.

Knit i-cord for 16 rows.

Cast off i-cord, leaving a 20 cm tail.

Pattern – joining two different colour atoms

Cast on 4 sts, leaving a 20 cm tail.

Knit i-cord for 8 rows.

Knit 1 stitch i-cord, join the second colour and knit the rest of the row.

Knit i-cord for 7 rows.

Cast off i-cord, leaving a 20 cm tail.

Knot the tails of the two colours at the join.

Thread each tail in turn onto a needle, pass through the cord of the same colour, cut so ends stay inside.

Work the knot inside the cord, and the stitches so they even out.

Thread each 20cm tail onto a needle and sew the bond onto the atom.

Pass remaining tail through atom, cut so ends stay inside.

GET A LIFE

Words by Matt Harvey

Music by Thomas Hewitt Jones

Swung, with feeling
♩ = 160

A Sing up the octave if you wish, as desired D D Em⁷

Get a Life, — yeah, Do what you want — to do.

6 Em⁷ G⁶ G⁶ A

Here it is, — and you can make it what you want, — what you want!

10 A⁹ Dma⁷ Dma⁷ Em⁷ Em⁷

— Get a job, — hey! Raise a fa - mi - ly, — aww! — Take a mort -

15 G G⁶ C A Dmaj⁷

- gage on, — hnnh! You can pay — off one day — You can go — to school, whoo!



Words by Matt Harvey © Matt Harvey 2015
Music by Thomas Hewitt Jones © Metronome Music Ltd 2015

20 Dma⁷ D⁶ Em⁹ Em⁷ G

then u - ni - ver - si - ty, "Hi, I'm at u - ni?" It might lead to work

24 G C A Dmaj⁷ D⁶

but there's no gua - ran - tee. Here's a check - list,

28 Dmaj⁷ D⁶ Em⁷ Em⁷ Gadd⁹ Gadd⁹

tick, just tick your fav - 'rite box tock, Try to fit in, deep breath! in that box

33 A Cmaj⁷ A Dma⁷ D⁶ Dmaj⁷ D⁶ 3

yicked! Fall in love, ah! have a re -

37 Em⁷ Em⁷ G G C

la - tion-ship, - eww! Think of the be - ne-fits - you'll be e - li - gi-ble for!

42 A Dmaj⁷ D⁶ Dmaj⁷ D⁶ Em⁷ Em⁷

— So con-sume, - Be - a good ci - ti zen - if that's what you want.

47 Gadd⁹ Gadd⁹ Aadd⁹ Aadd⁹ no chord

— Is that what you want? - In your

51 Bmaj⁷ Bmaj⁷ Emaj⁷ Emaj⁷ Em⁷

life, you might want it to be mean - ing-ful, - with - a lit-tle heart and soul. -

56 Em⁷ Bmaj⁷ Bmaj⁷ Bmaj⁷

Know what I mean? For a good life look-with-in

61 Emaj⁷ Emaj⁷ Em⁷ Em⁷ B

and with-out_ Plant a lit-tle seed of doubt, wa-ter it well.

66 B Ema⁷ Ema⁷ D#m⁷

In this world_ there_ are still pos-si-bi-li-ties,

70 G#7(add⁹) C#m⁷ F#⁹

No-one can tell you who you are_

73 B⁷ Asus²/B Dmaj⁶ B⁷/D[#] Emaj⁷ F[#]maj⁷

Who are you? Are you some - one who

77 D[#]m⁷ G[#]9 C[#]m⁷ D[#]m⁷ Emaj⁷

wants to find some - thing mean -

80 G[#]m⁷ C[#]min⁷(add4) A⁷/13

ing - ful in your

83 D D Em⁷ Em⁷ G⁶

Life. What will you make of it? Get a job, and

88 G⁶ A A⁹ Dmaj⁷

you can buy a load of stuff,— loads of stuff!— Yeah,— Get a car,— brrrrmm,

92 Dmaj⁹ Em⁷ Em⁷ G

burn— some fos - sil fuels, brrrrmm brrrrmm, Go on ho - li - day,—

96 G⁶ C A Dmaj⁷

burn some more— fos-sil fuels.— Get a home— P C,—

100 Dmaj⁷ Em⁷ Em⁷ G G⁶

click, sit— there and stare— at it,— sit and stare— at it,— sit and stare,

105 C A Dmaj⁷ Dmaj⁷ Em⁷

— sit and stare,— Get a smart - phone, now sit and stare at that,

110 Em⁷ G G C

Buy some new apps,— sit and stare at them,

8^{vb}

114 A A⁹ Dmaj⁷ Dmaj⁷ Em⁷

Buy some clothes,— dude! made by kids far a-way, aww, mi-ni

118 Em⁷ G G C

dudes! Brand names, you know the ones,— which ones? We won't name,— they might sue,

1 2

122 A Dmaj⁷ D⁶ Dmaj⁷ D⁶ Em⁷

— ooh!— Take your choice,— choose! The fu-ture is yours to shape,—

126 Em⁷ Gadd⁹ Gmaj⁷ G⁶

Think, hmmm, what— do you want?

129 A⁹ A⁹ D

— Get a life!

GULLIBLE WE

Words by Matt Harvey

Music by Thomas Hewitt Jones

Bright, with gusto

♩ = 140 F

Bb/F F F Bb/F F

3 3 3 3 3

The trou-ble with me, and the trou-ble with you Is we're

5 F C/F F Bb F

3 3 3 3 3

gul - li - ble we, we're the gul-li-ble who Ev - 'ry - thing's cre - di - ble, cre-di-ble to Sweet

9 Csus⁴ C Bb⁵add^{#11} Bb Bb F

3 3 3 3 3 3 3

gul-li-ble me and sweet gul-li-ble you In - cre-di-ble? Yes it's in-cre-di-bly true!

13 Dm Am Bb⁵add^{#11}

3 3 3 3 3

(lower line: optional extra part) Buy more than you need and get sev - 'ral more free

The musical score is written for voice and piano in 4/4 time. The key signature has one flat (Bb). The tempo is marked as 140 beats per minute. The score consists of five systems, each with a vocal line and a piano accompaniment. The piano part features a steady bass line and chords in the right hand. The vocal line includes triplets and various melodic phrases. Chord symbols are placed above the vocal line: Bb/F, F, F, Bb/F, F, F, C/F, Bb, F, Csus⁴, C, Bb⁵add^{#11}, Bb, Bb, F, Dm, Am, and Bb⁵add^{#11}. There are also performance instructions like 'Bright, with gusto' and '(lower line: optional extra part)'.

Words by Matt Harvey © Matt Harvey 2015
Music by Thomas Hewitt Jones © Metronome Music Ltd 2015

17 Dm Csus C Am⁷ Bb⁵add^{#11} Bb Csus C

Spend more than you earn, you can be just like me. The

20 A/E Bm/E D/E E

gov-ern-ment's do-ing the best that it can To save us from ru-in, they've got a plan! And

24 D/E E D/E D⁶/E D⁶/E

ev-'ry-thing, ev-'ry-thing, ev-'ry-thing's fine, You can have a pow-er-ful bo-dy like mine!-

27 E F/C C F Bb/F F

You may think it's fun-ny, I think it's pro-found, Gul-li-ble We keep the

37 C/F F/A B \flat F Csus C C/A

world turn-ing round And yes I in-sist, I in - sist, I in - sist With-out our kind mon-ey— just

35 B \flat 5add \sharp 11 B \flat B \flat F

could - n't ex - ist It would-n't ex - ist, — just could-n't ex - ist.

38 F F/E Dm Am B \flat 5add \sharp 11 B \flat

So buy more than you need — and get sev-'ral more free

42 Dm Am B \flat 5add \sharp 11 B \flat Csus 4 C

Spend more than you earn, you can be just like me. The

45 A/E Bm/E D/E E

gov-ern-ment's do-ing — the best that it can To save us from ru-in, they've got a plan! And

49 D/E E D/E D⁶/E D⁶/E E F/C C

ev-'ry-thing, ev-'ry-thing, ev-'ry-thing's fine, You can have a pow-er-ful bo-dy like mine!—

53 F Bb/F F C/F F/A

Quite an e-nor-mous per-cent of me knows That the truth may be o-ther than what I sup-pose, As I

57 Bb F Csus⁴ C C/A

drink in their facts to the tips of my toes We a-dapt to the facts we be-

60 $Bb^5add\sharp 11$ Bb Bb F F Bb Bb^6/C C

lieve to be true Sweet gul-li-ble me, — sweet gul-li-ble you With-out

64 Bb/F $Fmaj^7$ $Bbadd^9/F$ $Fmaj^7$

peo-ple like us Tin-ker-bell would be dead We keep her a-live in our gul-li-ble heads The e-

68 Bb/C $Fmaj^7$ $Asus^4$ A Bb/F

co - no - my needs us, with-out true be-liev-ers it crash-es and burns You may think it's fun-ny, — I

72 Am/F Bb/F F Bb/C Bb/C C

think it's pro-found, Gul-li-ble We — keep the world turn-ing round. The

77 Gm7 C/D Gm7 C/D

world needs our Tin-ker-bell, Tin-ker-bell dreams For all its ker-ching, ker-ching-ker-bell schemes, So

81 Gm7 Am Bb Dbmaj7(b5)/Eb5 Dm Am

ma-ny ker-ching, ker-ching-ker-bell schemes! So buy more than you need and get

86 Bb5add#11 Bb Dm Am Bb5add#11 Bb Csus4 C

sev-eral more free Spend more than you earn, you can be just like me.

90 Bb/F Am/F Bb/F

Please do not pi-ty me, Facts seem to fit in me. There's an a-bun-dance of

rit. - - - - -

93 Am/F Gm7(add9) Dm7 Bbm7/C C9

things to be - lieve, More than a cy - ni - cal soul can con - ceive

A tempo

96 F F/E Dm Am Bbm5add#11 Bb

Buy more than you need and get sev - eral more free

100 Dm Am Bbm5add#11 Csus4 C

Spend more than you earn, you can be just like me The

103 A/E Bm/E D/E E

gov - ern - ment's do - ing the best that it can To save us from ru - in, they've got a plan! And

107

D/E E D/E Bm⁷/E

ev - 'ry - thing, ev - 'ry - thing, ev - 'ry - thing's fine You can have a pow-er-ful bo-dy like mine!

(some voices sing an octave lower if necessary)

110

E (no chord) E E/D Asus/C# D E F#m A/C# D

— And ev - 'ry - thing's cre - di - ble, cre - di - ble to Sweet gul - li - ble me and sweet

114

E F#m Aadd⁹/C# D E F#m

gul - li - ble you And ev - ery - thing, ev - ery - thing, ev - ery - thing's fine You

117 optional higher **no rit.** top **Note** **ossia**

can have a pow-er-ful bo-dy like mine!

F F 3 3 3 F G A A (no chord)

can have a pow-er-ful bo-dy like mine!

fffz



Gullible Stew

A sweet, rich everyday vegetable curry

You will need:

- 1 onion
- a suggestion of celery - people always suggest celery - you'll miss it if it isn't there
- 1tbsp sunflower oil
- 4 cloves from a believable bulb of garlic
- 2 and half cm piece of fresh ginger that's without foundation
- a fait accompli of coriander (about 2 teaspoons)
- 2 tentative teaspoons of cumin
- a persuasive pinch of cayenne pepper, depending on how hot you like it
- 1 level teaspoon of completely trumped up turmeric
- 1x400g tin of chopped tomatoes
- an improbable quantity of sweet potatoes (not the giant ones, we don't believe in giants)
- a credible cauliflower
- 1x400g tin of coconut milk
- a completely made up quantity of cashew nuts
- a suspicion of sea salt and freshly ground black pepper

1. Peel the onion, roughly chop the onion and celery and fry gently in the oil in a large saucepan for 5 minutes. Peel and grate the garlic and ginger, add to the pan and fry for 1 minute. Add the spices and cook for a further 2 minutes until they are fragrant.
2. Add the tomatoes, and the peeled and cubed sweet potatoes. You'll probably notice how chunky I leave the veg. Cook for about 30 minutes, adding water if it seems to be drying out.
3. Divide the cauliflower into florets and add them to the pan with the coconut milk. Put the lid on and simmer for around 8 minutes, or until soft.
4. Meanwhile, gently toast the cashew nuts in a dry frying pan.
5. Season to taste and add the nuts just before serving.

Should be served in a highly convincing casserole dish. Stand back and admire the placebo effect.

Tips:

Add an assertion of spinach or a placebo of peas for colour

Serve on a bed of rice with a duvet of dreams and a mattress of imagination

Finish with a blob of yoghurt

FELLOWSHIP CAROL

Words by Matt Harvey

Music by Thomas Hewitt Jones

Gently flowing: poignant and atmospheric

♩ = 70 (D7)

Chords: G Bm/F# Dsus4/E Em7

1. It's Christ-mas Day, _____ your fam-i - ly _____ As they should be _____ are
 2. You need - n't ask, _____ "what would Je-sus do?" _____ You know he would - n't

Chords: Cm6/Eb Gmaj7/D C6/D

ga - thered near, _____ The pres - ents lie _____ be - neath the tree, _____ It's
 turn a - way, _____ Not turn a - way _____ from some - one who _____ was

Chords: Bm/D A7 C6/D D7 Am/G D/F#

per - fect, _____ it's Christ - mas Day. _____ Come o - ver here _____ and look out -
 all a - lone _____ on Christ - mas Day. _____ It is - n't hard _____ to un - der -

Chords: D7 omit3/A G Gmaj7sus4 G F/G F6/G Caug ma7 Am/C

side, _____ There's some - one there _____ who's on their own _____ A
 stand _____ the call to go _____ out of your way _____ To

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 Music by Thomas Hewitt Jones © Metronome Music Ltd 2015

74 G/B F/G G⁷ Am/C Cm⁶/E^b G/D

stran - ger out in the cold Who's on their own on Christ - mas
no - tice and hold out a hand Hold out a hand on Christ - mas

77 C⁶/D B⁷ Em A/E

Day. Day. 3. And may - be we could prom - ise To keep

Moving on slightly

21 C Dm⁶ Dm⁶ Am Am Am/G[#] Cmaj⁷/G

each and ev - 'ry day the same, And do what our best self would do To

25 Cmaj⁷/D Dsus⁴ D⁷ (D⁷)

keep a - live the Christ - mas flame. 4. But

Tempo I; more passionate

28 Gmaj⁹ Gmaj⁷ Gmaj⁹ Gmaj⁷ F/G G⁷ Cadd⁹ C^{6/9}

how can you — ex - tend a hand to some - one who's — so diff - rent from you? It's

32 Cmadd⁹ Cm⁶ G/D Em/C# Am/G D⁷/F#

sim - ple, — you just reach out Reach out a hand on Christ - mas Day — So spare a

36 C⁶ Bm⁷ G/B D/A F/G G⁷ C #5 Am/C

thought — or shed a tear For some - one who — is far a - way — And

40 Bm⁷ omits G/B Cm⁶ Cm/Eb G/D Am/D G

raise a glass, or say a prayer — For those a - lone on Christ - mas Day.

rit. — — — — —

8va — — — — —

BECAUSE THE SUN

Words by Matt Harvey

Music by Thomas Hewitt Jones

Flowing, heartfelt

♩ = c.66 G

The musical score is written for voice and piano in G major, 4/4 time. It consists of four systems of staves. The first system (measures 1-2) features a vocal melody starting on G4, with lyrics 'Be-cause the sun can - not un - shine'. The piano accompaniment has a steady eighth-note bass line. The second system (measures 3-4) continues the melody with lyrics 'Be-cause the earth's core can - not freeze'. The third system (measures 5-6) has lyrics 'The tide is bound to toe the line Its rest - less mo - tions ne - ver cease'. The fourth system (measures 7-8) concludes with lyrics 'The wind can drop but not un - blow Sun can be blocked but not con - strained'. The final system (measures 9-10) has lyrics 'Earth can't un-spin, nor streams un-flow Be-cause the o - ceans can't be drained'. Chord symbols are placed above the vocal staff: G, Bm7, G/B, C, Gsus2/B, C/A, C/D, Gmaj7sus2, G, Bm7, G/B, Cadd9, G/B, C, Am7, F, Dsus, and D. Performance markings include 'Ped.' (pedal) and 'sim.' (simultaneous).

Be-cause the sun can - not un - shine Be-cause the earth's core can - not freeze

The tide is bound to toe the line Its rest - less mo - tions ne - ver cease

The wind can drop but not un - blow Sun can be blocked but not con - strained

Earth can't un-spin, nor streams un-flow Be-cause the o - ceans can't be drained

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70 Am Am(maj7)

Be-cause the need is al - ways there — Be-cause the means are all a - round

12 Am7 Am6 Am7/D D7

— A-live with-in the quick-'ning air — With-in the wa-ters, un-der - ground —

15 Gadd9 Gmaj7sus2 C Gsus/B

Be-cause a price must yet be paid — For all our craft and ar - ti-fice There is a choice that must be made:

18 A7 C/D Gadd9 ✓

— The Now price or the Af - ter price. — Why not reap sun and wind and sea, —

20 Gmaj⁷sus² Cadd⁹/G

And seek to max - i - mise the crop? The power is here. Why would - n't we?

22 Am¹¹ Gsus⁴/A Gsus⁴/B Csus² Dadd⁴ G

Why on Earth would we stop? Be-cause the earth's core can-not freeze

25 Gma⁷sus² Em G/D

Its rest - less mo - tions ne - ver cease, The tide is bound to toe the line

27 C C/D G Gadd⁹

Be - cause the sun can - not un - shine.

PIE IN THE SKY

Words by Matt Harvey

Music by Thomas Hewitt Jones

Fast, and very funny

♩ = 120 D

A D *f* D Bm/D

Put a sad-dle on a sun-beam Hang a

4 Dmaj7 Bm/D D7 G Gm/Bb D/A Bm E7 A

bri-dle on a breeze, Ride the tide in - to the fu-ture Land of Pos - si - bi - li - ties.

7 A *ff* D D/C G/B Gm/Bb

They tell me, "If you want that ki-lo-watt You've got-ta frack and drill a lot— And

Words by Matt Harvey © Matt Harvey 2015
Music by Thomas Hewitt Jones © Metronome Music Ltd 2015

10 D/A B E A **Slower** G A **Faster again** A

Solo voice: (.) Everyone again:

then of course you spill a lot",— And when I ask them "WHY?", They say, "Don't

14 D D D

let 'em tell you oth-er-wise,— Those Green-ies tell a pack of lies,— When will you peo-ple re-a-lise— It's

17 Em⁷ G/A D A D D Em⁷ A⁷

all just pie in the sky!" Slap my thigh, Pie in the sky!

ff *f*

21 D Em⁷ A⁷ D Em⁷ A⁷ A D **Becoming slightly more intense**

Hi-de-hi and Ho-de-ho, It's the high-wide sky-pie ro-de-o,— And I say, If the sky can pro

25 E/D D E/D D E/D

vide, Gee, that's kind-a nice of it, If there's pie in the sky Then cut me a

29 D A D Dmaj⁷ Bm/D Dmaj⁷ Bm/D

slice of it. Serve me up a plate-ful, I'll be glad and I'll be grate-ful, Earth,

33 D⁷ G Gm⁶/Bb D/A Bm E⁷ A⁷ A D D/C

wa-ter, wind 'n' fire are my dream team Let's tap the to-ing and the fro-ing, Bag the

37 G/B Gm⁶/Bb D/A B Em D/F#

beam-ing and the blow-ing, Milk the move-ment of the ev-er flow-ing stream.

(Country texture should carry on through increased harmonic intensity)

40 G A D E

Yee ha! So frack me no frac-ture And drill me no

43 D A⁷sus⁴ D/F# Fm⁶ Em⁷ A⁷

well And nuke me no re - ac - tor 'Cos I'm go - in' for to dwell In the

46 **f** Dmaj⁷ Bm/D Dmaj⁷ Bm/D D⁷ G Gm⁶/Bb

Land of Pos - si - bi - li - ty The Land of In - ge - nu - i - ty Ex - ploit - ing ev - ery pro - per - ty Of

49 D/A Bm Asus⁴/E E⁷ Dsus⁴/A A⁷ **ff** **f** D D/C

earth, sea, wind and sun. It puts the fill in my phi - lo - so - phy, A

52 G/B Gm/Bb D/A B⁷ E⁷ F⁹ A⁷

sigh in my psy-cho-lo-gy, - Adds meat to me-teor-o-lo-gy, An' I guess it's kind of fun - Yee ha!

Split into 3 parts at your discretion (top line only if sung as single part)

56 D *ff* Em⁷ A⁷ D 3 Em⁷ A⁷

ff In the land where the sky can pro - vide

ff Slap my thigh, Pie in the sky! Hi - de - hi and Ho - de - ho, It's the

ff Slap my thigh, Pie in the sky! Yee ha!

58 D Em⁷ A⁷ C/D 3 D⁷

In the land where the sky's made of pie,

high - wide sky - pie ro - de - o, Yee ha!

high - wide sky - pie ro - de - o, of pie!

Becoming more passionate & insistent

60 **G** *f* **D** **E⁹**

Be-cause the rec-kon-ing is bec-kon-ing, The pla-ne-ta-ry au-di-tors are reel ing ev-'ry

63 **G/A** *ff* **G/B** **G/B** **A/C#** *f* **D/F#** **G**

sec - ond in, There's flood-ing and there's shor-ta-ges. Put a sad-dle on a sun-beam, Hang a

66 **G#dim⁷** **D/A** **D⁷/F#** **Gadd⁹** **Gm** *ff* **D/A** **Bm⁷** **E⁷** **A⁷**

bri-dle on a breeze, Ride the tide in - to the fu-ture Land of Pos - si - bi - li -

69 **D** **A** **D**

ties.

Yarn Bombing

Yarn-bombing is the art of covering things with knitting or crochet. It is usually bright and colourful and invites us to look again at the object that's been bombed. It is fairly durable, but unlike graffiti, it is easy to remove. Yarn bombing is usually playful, friendly and brings a smile to passers-by.

We wanted to include it in the show because it's so colourful and joyful and as different characters take up knitting then collaborate on civic yarn-bombing it becomes a subliminal symbol of community cohesion! (We hope).

There are no knitting patterns for yarn-bombing. It could be the first free-style knitting experience someone has! But basically if you can knit or crochet at all (even if it's just a rectangle shape), you can yarn bomb! (You just have to choose something that could be wrapped in a rectangle!)

The moment that you know how to increase or decrease you can cope with more complex shapes.

We found that working on smallish handleable items is a good place to start – choose walking-sticks, saucepans, trowels or table lamps etc. It is fairly straightforward to knit and compare what you've knitted with your object to make sure it fits as you go.

You will need:

Knitting needles and plenty of wool in different colours

Lots of everyday objects for knitters to choose from

A group of willing knitters (an existing knitting circle could do this for instance) - Tea and cake

In two x 1 and a half hour sessions, you can usually start and often finish something like this – and then you have all sorts of objects that make a great display. It is always interesting to see what others have made.

One of the yarn-bombing sessions ran was held in Totnes in August 2015. We decided to run this project as part of our community musical www.SWIMBYmusical.com.

It's always good to let conversation flow comfortably in a knitting session, but often groups are willing to consider questions too. Here are some questions about energy that you could bring up:

What are your first memories of electricity?

What's it like in a black out?

What's your favourite appliance and why?

What are your top tips for saving money on your energy bill?

Once people are comfortable knitting freestyle it becomes easier to take on bigger challenges. You could choose to yarn bomb something larger together – perhaps a lamp post, or a telephone box, or the fence around a sub-station.

If you want to delve deeper into questions about what we can do to support local energy projects to improve our community's resilience, it may be worth inviting someone from a community energy or sustainable energy group to come and join in one of these knitting sessions! You could then consider things like:

What do you think about community energy?

Can you think of any good places to put solar panels, hydro systems or wind turbines near here?

What do you think we should do about energy now to protect future generations?

I know it's ambitious, but I would really love to yarn-bomb the base of a wind turbine! So if anyone out there wants to join me in doing this please let me know! (Here's a model I made earlier!)

GULLIBLE WE REPRISE

Words by Matt Harvey

Music by Thomas Hewitt Jones

Bright, with gusto

♩ = 140

F F#sus4 F F/E Dm Am

(lower line: optional extra part)

Plant more than you need and share

5 Bb5add#11 Bb Dm C#sus4 C Bb5add#11 Bb C#sus C

what you don't eat Har-vest the sun and the wind for your light and heat We're

9 A/E Bm/E D/E E

each of us do-ing the best that we can To save us from ru-in, we've got a plan! And

Words by Matt Harvey © Matt Harvey 2015
Music by Thomas Hewitt Jones © Metronome Music Ltd 2015

13 D/E E D/E D⁶/E D⁶/E

ev - 'ry - thing, well, al - most ev - ery-thing's fine You CAN have a won-der-ful vil-lage or town,

16 E F/C C

dis-strict or sub-sec-tion of a ma-jor con-ur-ba-tion like mine! Re -

19 F B^b/F F C F/A

si - li - ent me and re - si - li - ent you We're as strong and as weak as the mil-li-ons who Get

23 B^b F C^{sus}4 C C/A

up, go to work, do what they've got to do And we're bril-li-ant too, yes we're

26 Bb⁵add^{#11} Bb Bb F F F/E

bril-li-ant too Re - si - li-ent me and re-si - li-ent you.

30 Dm Am Bb⁵add^{#11} Bb Dm

Plant more than you need and share what you don't eat Har-vest the sun and the

34 Am Bbadd^{#11} Bb C^{sus}4 C A/E Bm/E

wind for your light and heat We're each of us do-ing the best that we can To

38 D/E E D/E E D/E

save us from ru - in, we've got a plan! And ev-'ry-thing, well, al-most ev-'ry-thing's fine, You

42 D^6/E D^6/E

3 3 3 3 5

CAN have a won-der-ful vil-lage or town, dis-trict or sub-sec-tion of a ma-jor con-ur-ba-tion

44 E F/C C Gm^7

3 3 3

like mine! The world needs our Tin - ker - bell,

47 C/D Gm^7 C/D

3 3 3 3 3 3

Tin - ker-bell dreams For all its ker - ching, ker - ching - ker-bell schemes, Turn

50 Gm^7 Am Dm/Bb $Bbmin^6/C$ p F

3 3 3

Tin - ker - bell dreams in - to prac - ti - cal schemes!

IN OUR OWN BACK YARD

Words by Matt Harvey

Music by Thomas Hewitt Jones

Warm & gently flowing

♩ = c.120 F

The musical score is written for voice and piano in 4/4 time. The key signature has one flat (Bb). The tempo is marked 'Warm & gently flowing' with a metronome indication of approximately 120 beats per minute. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. Chord symbols are placed above the vocal line to indicate the harmonic structure.

System 1 (Measures 1-4): Chords: F, F, F/E, Dm, Dm, Dm/C. Lyrics: 1. In our own back yard / 2. Right here where we live.

System 2 (Measures 5-8): Chords: Bb, C(sus4), C, F, C(sus4), C. Lyrics: Some - thing that we can all be proud of / Here where we live and love and are - gue.

System 3 (Measures 9-12): Chords: F, F, F/E, Dm, Dm, Dm/C. Lyrics: That we have made with our own hands / Here where we ne - ver thought we could.

System 4 (Measures 13-16): Chords: Bb, C(sus4), C, F. Lyrics: Some - thing real, some - thing good / We have made some - thing good.

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Music by Thomas Hewitt Jones © Metronome Music Ltd 2015

17 F F F/E Dm Dm Dm/C

Here in our home town
We can all walk tall

21 Bb C(sus4) C F C(sus4) C

Some - thing that we can all be proud of
Hold our heads high as we want to

25 F F F/E Dm Dm Dm/C

We can all walk tall

29 Bb C(sus4) C F rit. F F

Walk just as tall as an - y - one.

LETTER TO MY MP

Words by Matt Harvey

Music by Thomas Hewitt Jones

Flowing, heartfelt

♩ = c.66

1. I sat down and wrote a heart-felt plea to my M P, "You
2. I sat down quiet calm - ly and I wrote to him once more, Well
(3) ..took a big deep breath and then I count-ed up to ten, I

5

like to frack but don't turn your back on re - new - a - ble en - er - gee." ?
re - searched facts and fig - ures that would be hard to ig -nore. |
count - ed up to twen - ty then I count - ed down a - gain |

7

He wrote back on House of Com mons note - pa - per to me And
proud - ly licked the en - ve - lope and post - ed it, and then Re -
did a me - di - ta - tion, and went to a peace - ful place then

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Music by Thomas Hewitt Jones © Metronome Music Ltd 2015

v1 (spoken): "I'm paraphrasing."

v3 [spoken] ... Paraphrasing, right?

Kind of

9

said, "don't wor - ry your pret - ty head." He said,
ceived the fol - low - ing re - ply: He said,
I told him to shut his face. "You can

11

"Thank you for your let - ter and your in - ter - est - ing views blah de
"Why are you to lec - ture on what is and is n't Green?" blah de
take your frack - ing pat - ro - nis - ing pom - pous blah de blah you can

13

blah de blah, blah de blah, blah de blah, and
blah de blah, blah de pat - ro - nis - ing blah, and We'd
shove it up, all the way, up your blah, and

15

fos - sil fuels are what hard - work - ing fa - mi - lies would choose." (That's
not be back - ing frack - ing if it was n't real - ly clean. You're
if they need some - one to hold you while the deed is done, I'll

[v2:Spoken] He called you ignorant?
He may have said ill-informed.
I told you, I'm paraphrasing.... !

17

ac - tu - al - ly what he said.)
ig - no - rant_ and rath - er rude.
per - son - al - ly do the honours.

1 & 2.

v3. ("I probably shouldn't have said that.") 3.1

1 & 2.

3.

4.1 re - ceived a let - ter from a

3.

firm of Lon - don lawyers quot - ing facts and fig - ures from a ve - ry dif - ferent source

they chose pa - ra - graphs from the Pre - ven - tion of Har - rass - ment

Act of nine-teen nine-ty sev-en. Now I've got to keep at least a hund-red

yards from my M - P or else blah de blah fine or cust - od - ial blah blah a

set-back I ad-mit, but it has not put me off par - ti - ci - pa - to - ry de - moc - ra - cy.

"It's important to get involved!"

ffz





What is Transition?

‘SWIMBY - The Musical’ was originally called ‘Transition Town the Musical’. Although the title changed, it still tells the story of an imaginary community becoming a Transition Town. So what on earth is one of those? There are now Transition groups in over 50 countries around the world, in thousands of places. Basically, it’s a process whereby people come together to reimagine and rebuild the place they live.

It started in Totnes in 2006, and it’s a creative, dynamic, fun way of getting people together to do good things. Transition groups start new food markets, community energy companies, food-growing projects, teach each other new skills. They might print their own money like the Totnes Pound, Exeter Pound or Bristol Pound. They often start new businesses, new enterprises, and try to bring assets like land or buildings into community ownership. And they make new friendships in the process.

The fundamental idea is to make that community more resilient, more able to adapt and thrive in uncertain or difficult times. Here’s our Transition Manifesto which might give you a better sense of what Transition is:

- Reimagine and rebuild
- Put care at the centre
- Weave your community together
- Live within limits
- Your local economy matters - support it
- Seize the opportunities that present themselves
- Be entrepreneurial
- Celebrate often
- Enable your community to own assets
- Look for the fertile edges
- Be creative, playful and open
- Keep telling great stories
- Invest in your community
- Turn needs into opportunities
- Support each other

And this approach is the economic model of the future. A recent report which looked at the work of 39 Transition groups in 15 countries found that between them they had raised over £13,155,104.88 in community investment in renewable energy, led to 131,049 more miles being cycled, put £1,025,379 worth of complementary currency into circulation, led to 74,196 more miles being walked, inspired 15,527 hours of volunteer input, saved 21 tonnes of food from landfill per year, begun work on building projects with a value of £3,521,150, saved 1,352,277 miles of car travel, created 39 new social enterprises, and produced 16,200 MWh of renewable electricity per year, which generates annual savings of 9,202 tonnes of CO2.

Starting local CAN change the world, and IS changing the world. If ‘SWIMBY - the Musical’ inspires you, turn that energy into action, and change the world, starting at your back door.

www.transitionnetwork.org

SOMETHING WONDERFUL IN MY BACK YARD

A sparkling new crowd-funded community musical!

Think of a musical and you might imagine the romance of West Side Story or the razzle dazzle of Chicago. But this new musical has a different setting and tackles a very different subject: how do a motley group of ordinary, argumentative people persuade their make-do-and-mend, muddle-through market town to embrace community food and energy schemes and become more resilient?

Designed to be used by community choirs; This songbook contains the first songs from the musical with parts for piano or guitar accompaniment. We've also included knitting patterns for carbon dioxide particles, approaches to guerrilla gardening and a recipe for gullible stew.

Words by Matt Harvey

Music by Thomas Hewitt Jones

Produced by Chloe Uden