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INTERVIEW SCRIPT: DIVEBOMB: REFLECTIONS TO REWIND

PRODUCTION: SONGWRITERS ALMANAC

RECORDING SCHEDULE: TBA

AUTHORISED RECIPIENTS: DE - RM - AD - DK

OUTLINE SCRIPT: Songwriters Almanac EP2S1 - Running Time: TBA

As Edit Music: [Divebomb Albums 1 & 2 – Selected tracks] -playback approved – broadcast approved - IMRO / PRS T&C 's Apply – SPLHCB Subject to standard licence:

FX: as Selected throughout -as assessed & applied

Advert / Sponsor time space: 6 x 30 Seconds, (*approximately*)

MUSIC: Opening vocal sequence to Sergeant Pepper 's Lonely Hearts Club Band – cuts out at end of line “*Let me introduce to you, the act you 've known for all these years*”)

DE: My name is Dave Egan – I'm the lead guitarist, keyboard player and singer in DiveBomb

RM: I'm Rob McGuire and I'm the bassist and singer in DiveBomb

AD: I'm Alan Davis and I'm the drummer in DiveBomb

DK: I'm Derek Kelly and this is Songwriter Almanac - DiveBomb – “Reflections to Rewind”

FX: Big piano G7 chord reverberating – fades as DK intro begins

DK: It would be difficult, if not impossible, to calculate an exact number of new bands formed every year throughout the world - mainly because the vast majority are amateur, independent local acts that never formally register their existence and don't get anywhere in the high / medium or even low profile recognition stakes - defining their fate - after it all became too much – after becoming fed-up, after giving up, breaking up, ending up - lost and scattered among the musical wastelands of infinite digital anonymity - only ever to be resurrected when a grandchild innocently asks what songs grandad used to sing when he could sing – if he could ever sing?

DK: How's that for a joyous opening?

MUSIC: Play track from new album for 15+ seconds at full volume before fading and continuing to play in the background – under DK narrative- to return to full volume and play between DK narrative and Q&A - fades out into Q&A:

DK: One of the biggest changes we've all seen in the music industry over the past twenty-five years is how much product is now available - in the ether and everywhere tangible – excessive production for conspicuous consumption being the order of the day – more about how much rather than how good!

DK: I recently read a statistic that over 100,000 new tracks are uploaded to places like Spotify every day – much of which comes from new bands – most likely young inexperienced musicians who take the time to be bothered spending their disposable income recording, mixing and mastering what they’ve sweated blood & tears writing, arranging and playing – only to upload the finished product and make Daniel Ek - and his Machiavellian like streamers - a whole lot richer for little or nothing in return.

DK: The point I´m labouring is there is no question entry barriers to being a recorded artist have become practically non-existent - the proliferation of new bands and new music is testament to that.

DK: However, a problem inevitably arises with the escalation of so many wannabees to an art that requires the best of the best to be the best – what we actually get is too many, too often plunging new depths of poor quality / displaying a distinct lack of originality or real talent / exercising blatant plagiarism - often out of lazy ignorance -while - all the while - genuine talent, ability and cultured performance can easily get lost in that amorphous mass of mediocrity.

DK: Of course, these new avenues of access also allow freedom of expression and a healthy release of aggression - and that can often be very good or even very great for society - and – when using such a scatter gun principle – it is possible to possibly provide the world with something incredible.

DK: But the salutary metaphorical lesson in any organised discipline requiring great natural talent will be that not everyone who plays football well will make it in the premier league – most will be rapidly exposed outside their comfort zone and made realise it’s okay to play football just for the pure love of the game – recorded music makers will invariably plough the same furrow but with so much noise it´ s getting too hard to hear.

MUSIC: Track ends

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DK: I have a vague memory of when we first met – sometime around the turn of the millennium – if that doesn´ t make us all sound ancient

DIVEBOMB: *Answer*

DK: You´ d been together as a band for a while at that stage – how did you all meet – I take it you´re all from Dublin?

RM: *Answer*

AD & DE: **Expand on Answer**

DK: How long had you been playing drums when you played your first DiveBomb gig Alan?

AD: *Answer*

DK: What kit did you learn on and what kit do you play now?

DK: Same questions for you with the bass Rob?

RM: *Answer*

D K: I suppose I better ask Dave the same questions – wouldn't want him sulking

DE: *Answer*

DK: I clearly remember what impressed me most when I first heard the band - on a demo C90 cassette I believe -it was definitely the quality of the songs as oppose to performance – when Dave ´s sister Deirdre, told me you'd written some of them – well, to paraphrase Shania; *“That impressed me much”*

DE: *Reflect on association between Deirdre and DK*

DK: Let's talk about song writing so:

- First attempts to arrange a tune
- Who takes the lead in how a song should be performed
- Elaborate on writing with each other, how does that work
- Do you all contribute musical parts, fills, licks, solos?
- Talk about your influences, individual and common
- Remember first live performances of something you'd written
- How confident were you?
- How long before you hit that special moment when people you don't know sang your song back to you?

DK: Jaysus that's a clatter of questions – I ´ll just sit back now and leave the work to you lot for a while?

DIVEBOMB: *Answer*

DK: Before I forget -where did the name come from?

DIVEBOMB: *Answer*

DK: So, now we have an idea of who you are and how and where you started - how you developed your creative processes - let's talk dynamics – the who's who in DiveBomb

DK: Most bands start out paying lip-service to being a democracy –were DiveBomb ever actually a democracy and did a hierarchy evolve – if so how does that work – plus what was the biggest row you had - who is the biggest stormer outer - now it's warming up!

DIVEBOMB: *Answer*

DK: Right – The first album – basically I had an analogue studio in a cottage in Woodenbridge, Wicklow and I pretty much threw the keys at you and said get on with it – the only thing you had to do – besides figure out how everything worked so you could record and mix an album – was to buy your own tape – Ampex 456 I believe – about thirty quid for thirty minutes

DIVEBOMB: *Answer (begin by describing – cottage initial impressions – grounds – studio – journey, etc.*

DK: Let's have a listen to the first track you recorded – what's it called and what's the background to it – how about we drop that one on Rob?

RM: *Answer*

Music: Play track

DK: That was (*track name*) from the first DiveBomb album – recorded in a cottage studio in Woodenbridge, Wicklow around 2001

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DK: I'm here in the studio with DiveBomb and we're talking the life and times of this three-piece combo- who are just about to release a new album twenty-five years after their first.

DK: So back to analogue recording in rural Ireland - back when the sum total of your collective studio nous was somewhat less than it is today.

DK: So, who was best at manipulating knobs - it was a 32 track Soundcraft desk recording on to two Tascam 16 track quarter inch decks – with a bunch of different microphones and plug-ins wasn't it?

DIVEBOMB: *Answer*

DK: Can you remember how long it took to record the album and how often any of you felt like throwing a pit of Guinness at the engineers' window – bit of a Commitments reference there for those who missed it

DIVEBOMB: *Answer*

DK: How many of the tracks were written and fully arranged and how many were works in progress as you were recording?

DIVEBOMB: *Answer*

DK: How about another track from the album and how about Alan, you break it down for us this time?

AD: *Answer*

DK: That was (*track name*) from the first DiveBomb album. This is A Songwriters Almanac – DiveBomb - Reflections to Rewind

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DK: One of the things I remember most from when you were recording that album is shooting the video – Why did you pick that song to blow the promo budget on and who was responsible for concocting the surreal comic storyline used – before you all answer please remember this is radio and maybe you should give our listeners an idea of what I mean when I describe the video as surreal comedy – I mean they’ll hear the song but?

DIVEBOMB: *Answer*

DK: Maybe we’ll load the video on to the website – anyway Here’s the sound-track

Music: Play [*track*]

DK: That was [*song title*] from the video “promoting” the first album by DiveBomb – Ciaran Tannan shot and directed the video ‘didn’t he – he was principal cameraman on the movie: “Borstal Boy” at the time – and the album was, as far as I can remember, mastered by the fella who mastered one of U2’s albums - just saying: we’re not dealing with muck here!

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DK: Before we move on to what has happened since those halcyon days in the Elysian fields of Avoca -hark at me with all the classical references - anyway -I’d like to throw the spotlight on my favourite track from the album - a song I still sing regular and often. David Egan, talk to me about Marlina?

DE: *Answer*

MUSIC: Play Track

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DK: My last clear memory of working with you lot was a showcase you put on in a venue in central Dublin -can't remember the name of the place – it was a big basement and I think I had arranged for people from Hotpress to come and see the show – I do know Mick Lennox was the booking manager there and he went on to manage Raglans who were a band Ste Kelly started he and the band previously featured on Songwriters Almanac– check it out on the website – it ´s a cracker – so, can anyone remember the name of that venue?

DIVEBOMB: *Answer and expand*

DK: I read on your Wikipedia page you split up in 2007 – tell me about that

DIVEBOMB: *Answer*

DK: And now, despite that, you're back making music as a band.

DK: You know - the last time we were together in the same room was the best part of quarter of a century ago making and promoting your first album and now we're back making a radio programme to promote the release of your second album – not sure if it's a case of; “*All change - changed utterly – a terrible beauty is born*” or just “*tempus fugit*” – Which would you go with chaps?

DIVEBOMB: *Comment*

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DK: Well, that about concludes the reflections bit in the programme sub-title - time to talk “Rewind” and the new era of DiveBomb – want to kick us off Dave?

(DE starts to answer before being joined by RM & AD with appropriate additions and detail in response –keep it easy and fluid – like it ´s a well-rehearsed song where you have to know all the parts to make it work):

Cover:

- How it came to be a reality as oppose to just talk?
- Why so long?
- Background to songs and songwriting
- Recording process- how different?

- Any AI used?
 - Was doing it again tough -did it feel rusty - was it easier because you'd done it all before?
 - Have any of the songs been performed live?
 - Does it feel the same in some way?
 - Does it all get better with age?
1. During this series of questions and answers, each of you mention a track from the new album you're particularly fond of / proud of:
 2. When you talk about each of these tracks make the soundbite serve as an intro to play the track
 3. Give each track a detailed build -up like in previous answers
 4. DK will interject to bridge programme, band and track titles – adverts will follow the playing of each track:

DK: At the start of this programme, I offered my thoughts on the changing mechanics and forces within the music industry over the past twenty- five years. DiveBomb, I believe, are the perfect example of how the whole chaotic muddle of desperation, fear affecting the business can play havoc with a band, it ´s members and it ´s music.

DK: Bu this group weathered the slings and arrows and survived as a unit – as a band - evolving along the way as practitioners of their collective craft - enduring while being undoubtedly guilty of having the pure cojones never to:” *illegitimi non carborundum*” – if I can use my dog Latin to make a point.

DK: I ´ve known these lads a long time – I also haven't known them for a long time. After listening to the new album and being intimate with their first album for more years than it seems possible - I can only arrive at a single assumption – a satisfactory reason why they keep - and have kept going - keep - and have kept creating - have kept – and hopefully – will keep giving a finger to anyone small enough to mock

DK: It simply has to be – can only be -must be -the music - always the music – what else could it be - let's face it -what else could there be –other than the music -what better, more honest reason is there than a pure unadulterated love of the music

DK: If you're lucky enough like these lads to have the talent, ability and creativity – and are consistently driven to express who you are and

how you feel – then yeah – it can only be properly down to and done through the music

DK: Thanks, Dave, Rob, Alan - Thanks for the music – Thank you DiveBomb

DIVEBOMB: Respond

DK: And so, to conclude and finish my rant I'm pulling rank and playing out with my new favourite DiveBomb song from my new favourite DiveBomb album – This is (track name) and that was Songwriters Almanac - Good night and may your God go with you

MUSIC: Play Track ´ fades after one minute to play to under credits – at end of credits bring up the volume and play to a conclusion

VO Songwriters Almanac DiveBomb – Reflections to Rewind was written and presented by Derek Kelly

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