



# **SING ME A STORY SCRIPTS**

**THESE SCRIPTS ARE THE COPYRIGHT & PHYSICAL PROPERTY OF IRPP  
THE REMOVAL OF THIS DOCUMENT FROM THE OFFICES OF IRPP IS  
STRICTLY PROHIBITED**

**EXPRESSED WRITTEN PERMISSION FOR THE COPYING OF TEXT / LAYOUT /  
CONTENT OF THESE SCRIPTS IS REQUIRED FROM THE IRPP  
ADMINISTRATIVE OFFICE**

**RECORDING SCHEDULE: TBA**

**AUTHORISED RECIPIENTS: DR -SK - DK**

**SERIES 1****EPISODES 1 -12****RUNNING ORDER**

<b>Episode</b>	<b>Country</b>	<b>Title</b>
<b>01</b>	<b>USA</b>	<i>American Songbook</i>
<b>02</b>	<b>ENGLAND</b>	<i>This is England</i>
<b>03</b>	<b>SCOTLAND</b>	<i>Take the Highroad</i>
<b>04</b>	<b>IRELAND</b>	<i>Ceol agus Craic</i>
<b>05</b>	<b>CANADA</b>	<i>Oh Canada</i>
<b>06</b>	<b>AUSTRALIA</b>	<i>Good-Day Mate</i>
<b>07</b>	<b>MAVERICKS</b>	<i>Individual Originals</i>
<b>08</b>	<b>WALES</b>	<i>Cymru Am Byth</i>
<b>09</b>	<b>BEATLES</b>	<i>Never Let It Be</i>
<b>10</b>	<b>ABSURD</b>	<i>Ludicrous &amp; Laughable</i>
<b>11</b>	<b>DYLAN</b>	<i>His Own Chosen Speed</i>
<b>12</b>	<b>EU</b>	<i>ASong for Europe</i>

**IRPP Doc-Feb2026 – DJK -SMaS-E01-S01**

**Sing Me a Story EPISODE 1: USA**



Running Time: 30 minutes

Advert Time: 90 seconds – 3 x 30 seconds

**FX:** *Bell Toll (With Reverb)*

**DK:** Narrative Ballads are as old as communication itself.

In the vast canon of lyrical stories, we get to experience poignant tales of tragedy, love, heroism, hedonism and every aspect of the human condition. These are songs that resonate because they are invariably interspersed with the abstract, the absurd, the historical and - all too often – the hopeless.

**Music:** *Gentle guitar arrangement of 'Sing Me a Story' starts playing – tune continues to play under DK voice*

**DK:** It ultimately comes down to listening to the lyric – following the story while your heartbeat syncs with a rhythm that hypnotises - as the tale gets told.

So, sit yourself back and prepare to be transported to a myriad of different locations - where stories are born, bred and related - in song.

On this episode we celebrate composers and singers from that land of the free - where the popularity of narrative ballads have gone hand in hand since way when – since way before John Smith romanticised Pocahontas in song and story.

This is Sing Me a Story: **The American Songbook**

**Music:** *'Sing Me a Story plays out to fade.*

**DK:** There are no tunes in the American songbook that have created intrigue on a par with our first story song – a song were we're still not sure who it's actually about.

Carly Simon wrote You're So Vain in 1971 with a working title of "*Bless You Ben*" – which may be an early clue to who it's about – or maybe not?

Our New York City girl has been dropping hints for decades - yet all we know for sure is the first verse is definitely about Warren Beatty - the Hollywood Lothario with a reputation for bedding a thousand women - give or take a few.

That said, the inspirations behind the other verses have never been revealed - though Carly said she never knew anyone - when she wrote the lyric – anyone that is who raced a horse at Saratoga - or flew their jet - to Nova Scotia - to see a total eclipse of the sun.

She was emphatic it ‘wasn’t Mick Jagger – who did sing backing vocals on the track –and she also publicly ruled out David Bowie, Cat Stephens and David Cassidy – remember him.

Novelist Nicholas Delbanco is a candidate as he liked wearing an apricot scarf and had dated Miss Simon in the sixties – so he’s a serious maybe but I don’t know who he is – does anybody?

Carly cheekily revealed the identity at a charity auction once - only to swear the winning bidder of \$50,000 to eternal secrecy – so no help there.

She hid the name David in the background recording of the song in 2010 leading many to believe it was David Geffen – it wasn’t because Carley said it wasn’t

Believe me it goes on and on -leading me to conclude it - actually - doesn’t matter who the song’s actually about -it’s a truly great narrative ballad that didn’t really need the greatest and cheapest marketing strategy the music business has ever known

There you go and here we go with: You’re So Vain by Carly Simon

**Music:** *You’re So Vain by Carly Simon (4 minutes 26 seconds)*

**FX:** *Chimes*

**Advert:** 20 seconds

**FX:** *Chimes*

**DK:** Colonel Tom Parker once said; *'When I met Elvis, he had a million-dollar voice – now he has a million dollars'*

A huckster's way of saying; it's not called the music business for nothing  
And, believe me there are a million stories that bear that particular observation out.

'Take – *'Killing Me Softly'* for example - a beautifully crafted lyrical story of personal reflection and admiration that made its mark as a soft ballad in a hard world.

Why a hard world I hear you chorus

Well - in 1971 -19-year-old musician Lori Liberman was introduced to professional music businessmen Norman Gimbel and Charles Fox – an all-embracing management contract soon followed and all was goodish in Lori's life.

In November of that year Lori attended a concert at the world-famous Troubadour in Los Angeles.

The act that night was a solo artist and the venue was packed.

Lori was so taken by the performance she scribbled lyrical emotions on a napkin describing how she felt; *'this young man has a style'* he was; *'telling my life with his words'*

Immediately after the show she rang Norman – who she was then having an affair with - and gushed out the napkin notes she had taken.

Inspired by her impressions Norman worked it all into a lyric and gave it to his partner Charles to come up with a tune.

Lori recorded the song and released it in 1972 – there was no promotion by her management team so, of course, it didn't chart

Throughout the following year Lori toured small bars and clubs building a following and opening with the song – often telling her story of how it was inspired by a young Don McClean

In 1973 the song became a world-wide hit when Roberta Flack picked the song up and wrapped her incredible voice around it.

By 1976 things had turned sour between Lori, Norman and Charles – what was politely referred to as creative differences had Lori asking to be released from her contract

Norman and Charles didn't take it well and made it practically impossible for Lori to break free of their control

They did everything they could to effectively put her career on hold for years

They also removed all mention of Lori from the now hugely successful Killing Me Softly.

The song was covered by a host of top artists in the 70's and 80's - earning a fortune in royalties for Norman and Charles before becoming a monster hit in 1996 when the Fugees gave it their treatment.

In 2020 Lori said it was never about the money or official credit – she just wanted the world to know the origin of the song and the role she played in it  
Sure, why wouldn't she?

This is The Fugees with Killing Me Softly

**Music:** *Killing me Softly by the Fugees (4 minutes 14 seconds)*

**FX:** *Chimes*

**Advert:** 30 seconds

**FX:** *Chimes*

**DK:** There's no doubt Don McClean; *'had a style'*.

His second studio album in 1971 personifies not just his style but his performance ability and song writing prowess

The title track of the album - American Pie - is an all-time great narrative ballad and will undoubtedly grace an episode of Sing Me a Story

But in this episode, we concentrate on track 3 on that self-same album - the track Don says he; *'sat down with a print of Starry Night one evening and wrote the lyrics out on a paper bag'* - a lyric covered bag that would later be put up for auction for over a million dollars in 2015

Vincent van Gogh never knew widespread recognition or fame during his 37 years on this planet - though much of his work was considered genius by the time our troubadour from New Jersey was staring at a print of the Dutch master's most famous painting - before getting the paper bag and pencil out

An ensuing epitome of a narrative ballad succeeded in bringing the trials and tribulations of Vincent to the attention of a whole new generation - who embraced the lyrical and musical beauty of McClean's sympathetic retelling of a disturbed artist's journey into the abyss of frustrated reality

It is musically and lyrically a tour de force in composition and arrangement and deserves every accolade that has been heaped upon it over the years.

So, let's listen to Vincent by Don McClean.

**Music:** *Vincent by Don McClean (5 minutes 14 seconds)*

**FX:** *Chimes*

**Advert:** 30 seconds

**FX:** *Chimes*

**DK:** We end this episode of Sing Me a Story with a truly great lyrical composition – one that has puzzled me personally in a small way for many years.

The song itself is described by the composer as an autobiographical lament to the rites of passage experienced in surviving separation, poverty, loneliness and abuse

The lyric is written in the first person personal - until the last verse which switches to a third person descriptive chronicle of - a boxer of all things.

People tell me it's a metaphor for how life treats us all and the last verse is a vital conclusion to the song but - I just find it a touch discombobulating

At the same time, I totally concede it is impossible to imagine this song without the boxer verse – let's face it - if that verse wasn't there what would the song be called?

I must mention how the *'lie de lie'* came about.

Apparently, the song writing genius from Newark didn't have a lyric for a chorus and spontaneously wrapped nonsense words in rhythm around a reverberating snare drum that sounds like a whiplash.

Well, can't say it didn't work

Here's The Boxer by Paul Simon.

**Music:** *The Boxer by Paul Simon (3 minute 50 seconds)*

**Music:** Gentle guitar arrangement of 'Sing Me a Story' starts playing – tune continues to play under DK voice & VO to fade

**DK:** Thank you for keeping me company - that was Sing Me a Story - Goodnight and may your God go with you

**V.O:** Sing me a story was written & presented by D.J. Kelly & produced by Stephen Kelly

Sing me a Story is a copyrighted production of IRPP

No AI was used in the making of this programme

**FX:** *Bell Toll (With Reverb) to bring guitar to an end*

**END**

**IRPP doc-Feb26 –DJK -SMaS -E02–S01**

Sing Me a Story: EPISODE 2: **England**

Running Time: 30 minutes

Advert Time: 90 seconds – 3 x 30 seconds



**FX:** *Bell Toll (With reverb)*

**DK:** Narrative Ballads are as old as communication itself. In the vast canon of such story songs, we get to experience poignant tales of tragedy, love, heroism, hedonism and the human condition – all sitting comfortably with the abstract, absurd, historical and hopeless.

**Music:** *Gentle guitar arrangement of 'Sing Me a Story' starts playing – tune continues to play under DK voice*

This programme is all about listening to the lyric while your heartbeat syncs with a rhythm that will allow you to lose yourself to the tale being told.

So, sit back and prepare to be transported to a myriad of different locations where stories are born, bred and related in song.

Tonight's show celebrates composers and singers from the green and pleasant land – where every empirical influence is absorbed and recreated to represent a unique style of musical storytelling that could only be concocted and delivered in English by the English for consumption and celebration by a receptive and grateful world

This is Sing Me a Story: **This is England**

**Music:** *'Sing Me a Story plays out to fade.*

**DK:** The story song we start with was inspired by the composer's experiences traveling across Europe in the 1960's as a broke musician looking for inspiration.

Finding himself in Paris he was enthralled by its itinerant artists, their rhythms, expressions and impressions of life in the city of lights.

He immersed himself in their musical observations composed in the shadows of a plethora of storied waterways, avenues and monuments providing monumental memories to millions of ordinary Parisians coping and not coping with anonymity and identity in a sprawling metropolis.

And when our young musician from England saw past such granite majesty – he wrote a song.

He thought to call the effort; *'Streets of Paris'*— before realising he was probably really writing about London and all its invisible problems sleeping rough on benches in empirical parks, sheltering under memorial bridges and dying in the shadow of man-made megaliths. The song went on to be his most successful composition – selling 90,000 copies a day at one stage - before becoming a standard for pretty much every pub singer with a guitar and a few chords

Here's Ralph McTell with his Streets of London

**Music:** *Streets of London by Ralph McTell (4 minutes 40 seconds)*

**FX:** *Bell Toll (With Reverb)*

**Advert:** 30 seconds

**FX:** *Bell Toll (With Reverb)*

**DK:** England has had more great poets than you could shake a stick at.

The majority of people tend to see the majority of English bards as long dead posh figures with romantic notions expressed through a command of meter and language – from an education too often gained from the dreaming spires of cloistered colleges

And then we get the likes of Pete Doherty

Wistful, hallucinatory, degenerate - complicated and simple in very equal measure – a voice of modern England who journeys through its towns, cities,

and landscapes collecting and annunciating observations that merge critical love in the words and expressions of the ordinary and noble.

Albion is such a story song - and a generational poem that would sit easy with all and any of Britannia's greats.

Using a poetic name for England – this libertine takes us on a stream of consciousness tour of his country - comparing the romantic with the violent - exploring alienation while celebrating the grim reality of survival -accepting the faux benevolence of an empirical past while delivering a tour de force of narrative ballad writing

Have a listen to Albion by Pete Doherty

**Music:** *Albion by Pete Doherty (Approx: 4 minutes 4 seconds)*

**FX:** *Bell Toll (With Reverb)*

**Advert:** 30 seconds

**FX:** *Bell Toll (With Reverb)*

**DK:** It's no surprise when musicians get a yen to write about other artists – especially when the artist in question inspires because of hardship, deprivation, mental issues or especially a lack of recognition in their lifetime. Michael Coleman is a songwriter who used his memories of Salford in Manchester to tell the story of a local man and his visual representations of bleak industrial landscapes with emaciated stick insect workers representing the reality of the industrial North of England.

This story song is in the tradition of narrative street ballads – the sort that survived on broadsheets and became popular because of a sing-along cracking chorus complete with a chant by schoolchildren

What more could you ask for?

Here's Brian and Michael celebrating L.S. Lowrey with Match Stalk Men & Match Stalk Cats & Dogs.

**Music:** *Match stalk Men / Cats & Dogs by Brian & Michael (4 minutes 38 seconds)*

**FX:** *Bell Toll (With Reverb)*

**Advert:** 30 seconds

**FX:** *Bell Toll (With Reverb)*

**DK:** Take a working class Liverpudlian lad who messes around in the 1960's - writing a clatter of songs with a social comedic edge

Add a posh record producer who is busy with an up and coming four-piece combo and likes to express his classical bias by adding a string quartet whenever he can

Throw in a posh manager - who has gained a reputation for signing and promoting a string of artists from all sides of the River Mersey

Finally get the posh manager to sign a working-class cloakroom girl from the Cavern club - because she can sing and is pals with most of the musicians he already manages – including the four-piece combo

Hand her over to the posh producer and get him to record her performance of a song from the working-class songwriters' notebook

The working-class songwriter is Stan Kelly

The posh producer is George Martin

The four-piece combo are The Beatles

The posh manager is Brian Epstein

The cloakroom girl is Cilla Black

The narrative ballad is Liverpool Lullaby

**Music:** *Liverpool Lullaby by Cilla Black (3 minute 10 seconds)*

**Music:** *Gentle guitar arrangement of 'Sing Me a Story' starts playing – tune continues to play under DK voice & VO to fade*

**DK:** Thank you for keeping me company - that was Sing Me a Story - Goodnight and may your God go with you

**V.O:** Sing me a story was written, presented by D.J. Kelly and produced by Stehen Kelly

Sing me a Story is a copyrighted production of IRPP

No AI was used in the making of this programme.

**FX:** *Bell Toll (With Reverb) to bring guitar to an end*

**END**

**IRPP doc-Feb26 –DJK -SMaS -E03–S01**

**Me a Story EPISODE 3: Scotland**



Running Time: `30 minutes

Advert Time: 90 seconds – 3 x 30 seconds

**FX:** *Bell Toll (With Reverb)*

**DK:** Narrative Ballads are as old as communication itself. In the vast canon of such lyrical stories, we get to experience poignant tales of tragedy, love, heroism, hedonism and every aspect of the human condition – entirely interspersed with the abstract, the absurd, the historical and - all too often – the hopeless.

**Music:** *Gentle guitar arrangement of ‘Sing Me a Story’ starts playing – tune continues to play under DK voice*

This show is all about listening to a lyric while your heartbeat syncs with a rhythm as you lose yourself to the tale being told.

So sit yourself back and prepare to be transported to a myriad of different locations where stories are born, bred and related - in song.

Tonight’s show is all about composers and singers from the Highlands and Lowlands of Bonny Scotland– where everything from the poetic laments of Rabbe Burns - savage betrayals and endless bloody battles are remembered in dirges Then we get the informed considered social contradictory expressions of disappointment, and homesickness - expressed in a musical lament from a country that gave the world innovations in music, sport, science, medicine, finance and literature - and got relatively little in return.

This is Sing Me a Story: **Taking the Highroad**

**Music:** *‘Sing Me a Story plays out to fade*

**DK:** The history of Scotland is rife with betrayal and treachery - the song that best portrays such terrible behaviour is A Parcel of Rogues - with its biting derogatory lyric:

*“We are bought and sold*

*For English gold*

*Such a parcel of rogues*

*In a nation”*

Ascribed to and popularised by Rabbe Burns in 1791- the song / poem sets out the tale of a group of corrupt, untrustworthy and treacherous commissioners - who surrendered a nations independence when bribed by London parliamentarians to vote in favour of the act of union in 1707

Here's a rendition of the tune by Dunfermline chanteuse Barbara Dickenson

**Music:** *Parcel of Rogues by Barbara Dickenson (3 minute 28 seconds)*

**FX:** *Bell Toll (With Reverb)*

**Advert:** 30 seconds

**FX:** *Bell Toll (With Reverb)*

**DK:** Del Amitri are a Glasgow Indie Rock band who emerged in 1983 and have gone on to sell millions of records world-wide. The song that established the band is a folk-rock anthem written in protest against the mundane and pointless.

This simple acoustic rhythm drives a lyric that observes the drudgery of a day in the life of 80's Scotland where nothing ever happens only to be followed by another day when nothing ever happens again.

A in a snapshot of a time and a place that's both Scottish and universal – I particularly love the line expressing the pointlessness of it all;

*“While American businessmen snap up Van Gough's*

*For the price of a hospital wing”*

Nothing Ever happens by Del Amitri

**Music:** *Nothing Ever Happens by Del Amitri (3 minutes 57 seconds)*

**FX:** *Bell Toll (With Reverb)*

**Advert:** 30 seconds

**FX:** *Bell Toll (With Reverb)*

**DK:** The Celadons were an ancient tribe who inhabited the region north of Hadrian's wall.

The Romans - who built several walls to protect themselves from these rough, tough, troublesome natives - called the land beyond the wall; Caledonia.

When Dunblane native Dougie McLean found himself busking for francs in Brittany he developed an extreme level of homesickness for Scotland. So, he did what any composer would do in the circumstances – he wrote a love song to his country of birth.

He called the tune Caledonia

This story song has gained global appeal because of its memorable melody and universal sentiment of a profound yearning for home.

Gotta t love Caledonia by Dougie Mclean

**Music:** *Caledonia by Dougie McClean (3 minute 34 seconds)*

**FX:** *Bell Toll (With Reverb)*

**Advert:** 30 seconds

**FX:** *Bell Toll (With Reverb)*

**DK:** In 1969 the album '*The Corries in Concert*' was released.

The Scottish world lightweight boxing champion Ken Buchanan adopted a song from the record as his ring entrance anthem.

The song caught the imagination of the Scottish rugby team and before you could say "*Tae Think again*"- the chorus was ringing around Murrayfield.

It wasn't long after that every Scottish sporting occasion was employing the lyric and melody to announce their identity in a nationalistic and vitriolic chant.

The song was written in the early 1960's by Roy Williamson and is a patriotic dirge describing Robert the Bruce's historic victory over King Edward the second - at the battle of Bannockburn in 1314.

The song urges contemporary Scots to rise and fight in the pursuit of independence from England by reminding of how once their ancestors stood against;

*"Proud Edwards Army*

*And sent him homeward*

*Tae think again"*

**DK:** Here's The Corries with Scotland's de facto national anthem

**Music:** *Flower of Scotland by The Corries (4 minutes 30 seconds)*

**Music:** *Gentle guitar arrangement of 'Sing Me a Story' starts playing – tune continues to play under DK voice & VO to fade*

**DK:** Thank you for keeping me company - that was Sing Me a Story - Goodnight and may your God go with you

**V.O:** Sing me a story was written, presented by D.J. Kelly

Sing me a Story is a copyrighted production of IRPP

No AI was used in the making of this programme.

**FX:** *Bell Toll (With Reverb) to bring guitar to an end*

**END**

**IRPP Doc: FEB26 – DJK-SMaS – Ep04 -S01**

**Sing Me a Story EPISODE 4: Ireland**



Running Time: 30 minutes

Advert Time: 90 seconds – 3 x 30 seconds

**FX:** *Bell Toll (With Reverb)*

**DK:** Narrative Ballads are as old as communication itself. In the vast canon of such lyrical stories, we get to experience poignant tales of tragedy, love, heroism, hedonism and every aspect of the human condition – entirely interspersed with the abstract, the absurd, the historical and - all too often – the hopeless.

**Music:** *Gentle guitar arrangement of ‘Sing Me a Story’ starts playing – tune continues to play under DK voice*

This show is all about listening to a lyric while your heartbeat syncs with a rhythm as you lose yourself to the tale being told.

So, sit yourself back and prepare to be transported to a myriad of different locations where stories are born, bred and related - in song.

This episode celebrates the Emerald Isle and features some of the great Irish balladeers giving great performances of great narrative ballads.

Welcome to Sing Me a Story: **Ceol agus craic**

**Music:** *‘Sing Me a Story’ plays out to fade*

**DK:** In the pantheon of great ballad singers Ireland has produced its fair share of men and women who could more than sing for their supper

Now about we start with a truly great balladeer from Carrick-on-Suir in Tipperary - performing a cracking song that sits so well on him - he sets the standard for how it should be sung;

It’s a heart-breaking love story where the heroine is the wife - as is often the case in real life and how she cares for her man despite his deterioration and descent into an undiagnosed form of senility

Courage and perseverance combine as this she holds their collective memories sacred while calmly managing the sadness of life's realities with an unshakable positive disposition

I'm especially drawn to the little details of their relationship - like how she slips a drop of whiskey into their bedtime tea; to; "*keep away the dew like*":

It really is a gorgeous sad song written in 1968 by an American lad called Michael Peter Smith, who, for the record, had never been to the Netherlands  
The Dutchman sung by the masterful Liam Clancy

**Music:** *The Dutchman (5 minutes 12 seconds) by Liam Clancy*

**FX:** *Bell Toll (With Reverb)*

**Advert:** 30 seconds

**FX:** *Bell Toll (With Reverb)*

**DK:** The intoxicating Sheriff Street legend; Luke Kelly - stands alongside great troubadours - like Woody Guthrie and Pete Seeger – voices reflecting injustice and the struggle of working men and women in songs that told their stories and mattered

The Ballad of Joe Hill is such a song that started out as a poem by Alfred Hayes before being given a tune by Earl Robinson in 1936

Joe Hill was a union activist back when such a thing was neither profitable nor popular.

This ex-patriot Swede wrote protest songs and drew caustic political cartoons – which, by all accounts, upset a lot of powerful people at the time.

There is no evidence Joe was a violent man – more a self-taught dreamer with a creative streak.

In 1914 he was arrested and accused of murdering a retired policeman.

Despite the prosecution hardly having a case at all- Joe was found guilty and executed by a firing squad of the; ‘*Copper Bosses*’.

In the years since - singers like Luke Kelly, Pete Seeger and Woody Guthrie recorded his song and kept alive the lessons of the Joe Hill story and how he was scapegoated and railroaded by the establishment - simply because he was a union man.

Here’s Luke’s recording of the song.

**Music:** *The Ballad of Joe Hill (2 minutes 50 seconds) by Luke Kelly*

**FX:** *Bell Toll (With Reverb)*

**Advert:** 30 seconds

**FX:** *Bell Toll (With Reverb)*

**DK:** Ireland has been blessed with exceptional traditional musicians and composers - who write and sing of Irish rebellion, Irish martyrs and heroes of a bloody Irish history.

Top of the heap in this category is Christy Moore - a generational talent who has spent a much of his career educating anyone who’d listen - through singing the Irish story

In Spain in 1983 Christy was reading a book called ‘*Connolly Column*’ – a story of Irish Socialist volunteers who made up a contingent of the fifteenth international brigade – noble civilians of the world gathering in Spain to show solidarity against a fascist clown whose only intention was to create a dictatorship out of a democracy.

Upon finishing the book, the singing storyteller from Newbridge sat down and wrote this song and later recorded what many believe to be one of his best works.

- Music:** *Viva la Quinta Brigada (5 minutes 14 seconds) by Christy Moore*
- FX:** *Bell Toll (With Reverb)*
- Advert:** 30 seconds
- FX:** *Bell Toll (With Reverb)*
- DK:** We end this episode of Sing Me a Story with what I believe to be the definitive version of a traditional Irish ballad that has become a traditional Irish classic
- It's a story of love and loss where a young girl tells her fiancé how her parents have finally approved their proposed union – their happiness is short lived as she returns later that day as a ghost to tell him of her tragic death
- Who better to sing this story of love and sadness than Dublin songstress Sinead O'Connor – with the voice of an angel and the delivery of a poet
- Music:** *She Moves Through the Fair (3 minute 50 seconds) by Sinead O'Connor*
- Music:** *Gentle guitar arrangement of 'Sing Me a Story' starts playing – tune continues to play under DK voice & VO to fade*
- DK:** Thank you for keeping me company - that was Sing Me a Story - Goodnight and may your God go with you
- V.O:** Sing me a story was written, presented and produced by D.J. Kelly
- Sing me a Story is a copyrighted production of IRPP
- No AI was used in the making of this programme.
- FX:** *Bell Toll (With Reverb) to bring piano to an end*

**END**

**IRPP Doc: October 2025 – DJK- SMaS - E05-S01**

**Sing Me a Story EPISODE 5: Canada**



Running Time: 30 minutes

Advert Time: 90 seconds – 3 x 30 seconds

**FX:** *Bell Toll (With Reverb)*

**DK:** Narrative Ballads are as old as communication itself. In the vast canon of such lyrical stories, we get to experience poignant tales of tragedy, love, heroism, hedonism and every aspect of the human condition – entirely interspersed with the abstract, the absurd, the historical and - all too often – the hopeless.

**Music:** *Gentle guitar arrangement of ‘Sing Me a Story’ starts playing – tune continues to play under DK voice*

This show is all about listening to a lyric while your heartbeat syncs with a rhythm as you lose yourself to the tale being told.

So, sit yourself back and prepare to be transported to a myriad of different locations where stories are born, bred and related - in song.

This episode of Sing Me a Story concentrates the extraordinary talent unleashed upon a grateful world from the settlements, towns and cities that dot the rugged prairies, mountains, rivers and lakes of a vast country stretching from the Pacific to the Arctic to the Atlantic.

The land of maple syrup and Mounties has produced some of the best narrative ballad singer songwriters that ever thread shoe leather.

This is Sing Me a Story: **Oh Canada**

**Music:** *‘Sing Me a Story plays out to fade*

**DK:** Joni Mitchell stands tall among the greatest narrative ballad composers – she is out on her own if one applies her gender to that statement.

Not long ago I found out the Metro Toronto police cars used in the 1960’s - to pick up lawbreakers - were painted yellow and referred to as ‘Big Yellow Taxies’

This put a whole different spin on the last verse of the song with the same name – made it more interesting – it couldn’t be better

The thing about Joni is she wrote great melodies – often played in open tuning  
- always accompanied a lot of lyrics that are quite Shakespearian – none more  
so than when penning environmental lines like:

*‘Don’t it always seem to go – but you don’t know what you got till it’s gone’*

*‘They cut down all the trees – put them in a tree museum – charged all the  
people - a dollar and a half just to see them’*

*‘They paved paradise – and put up a parking lot’*

I like the possibility that in the final verse as her Old Man is driven away by  
cops in a big yellow taxi – I mean – who could leave Joni?

**Music:** *Big Yellow Taxi by Joni Mitchell (3 minutes 24 seconds)*

**FX:** *Bell Toll (With Reverb)*

**Advert:** 30 seconds

**FX:** *Bell Toll (With Reverb)*

**DK:** Gordon Lightfoot was a Canadian songwriter whose songbook is synonymous  
with romantic and visual portrayals of iconic trains, terrible shipwrecks,  
majestic rivers and freedom highways

However, his best-known composition just happens to be about divorce and  
the family tragedy attached.

This highly personal story song compares events in his relationship to a ghost  
movie and as cliched as a paperback romance novel - summing up with the  
lyric;

*‘I don’t know where we went wrong. But the feeling’s gone and I just can’t get  
it back’*

An exposure in metaphor portraying a universal sentiment of loss without  
definable reason.

After the release of the song his daughter asked, he change the line;

*'I'm just trying to understand the feelings that you lack'*

To

*'I'm just trying to understand the feelings that we lack!'*

Subtle but emotionally huge methinks – a bit like the song methinks

Here's Gordon Lightfoot with; If I Could Read Your Mind

**Music:** *If You Could Read My Mind by Gordon Lightfoot (3 minutes 49 seconds)*

**FX:** *Bell Toll (With Reverb)*

**Advert:** 30 seconds

**FX:** *Bell Toll (With Reverb)*

**DK:** When an extended narrative ballad - set to music by a recognised poet - was described as being part biblical and; part the woman the poet slept with last night – it was merely embracing the idea of this story song mixing; *'holiness and horniness'* to create an opus magnus.

Leonard Cohen is reputed to have written between 80 and 180 draft verses for *'Hallelujah'* a composition that apparently took five years to write

The song started out as a track on an album that was rejected by Columbia Records.

Written in the key of 'C' major - the progression of C'', F'', G'', 'A' minor, 'F' matches those referenced in the song's opening lines which has assisted many amateur interpretations ever since

I like to see it as a poem with music that celebrates our blessings and acknowledges our losses - the sublime to the ridiculous

Said Cohen of the song that did not chart until after his death.

On the evening of May 29, 1997, the artist who did have a world-wide hit with 'Hallelujah' - spontaneously went swimming while fully dressed - in a Harbour of the Mississippi River

He was singing the chorus of Zeppelin's 'Whole Lotta Love' when he hit the water.

Then the wake of a passing tugboat swept him away from shore and took him under water. After that there was no sign of him

Five days later, passengers on a riverboat spotted his body caught in branches overhanging the bank.

The subsequent autopsy showed no signs of drugs or alcohol,

Let's celebrate Jeff Buckley's interpretation of Leonard Cohen's masterpiece

**Music:** *Hallelujah by Jeff Buckley (6 minutes 34 seconds)*

**FX:** *Bell Toll (With Reverb)*

**Advert:** 30 seconds

**FX:** *Bell Toll (With Reverb)*

**DK:** *'It's another one my environmental songs ..... not sure that's how it started out but I recognize in it now - this thread that goes through a lot of my songs. this time-travel thing - comparing how it was - to how it is'*

So answered the composer when asked what his song was about

Dolly Parton, who wanted to record the ballad for the Trio II album; asked the same question and received the reply; *'I have absolutely no idea'* - which made the blonde Tennessee bombshell roar with laughter

The story song in question consists of three verses which jump in time - from a medieval celebration - to a burned-out present-day basement - to a premonition of the end of humanity's time on Earth - whereupon the; *'chosen ones'* are evacuated in silver spaceships

To keep the lyric relevant; the original line; *'Look at Mother Nature on the run in the nineteen seventies'* has been amended time and again by the composer and is currently sung as; *'Look at Mother Nature on the run in the twenty first century'*

Here's Neil Young with his *'After the Goldrush'*

**Music:** *After the Goldrush by Neil Young (3 minute 46 seconds)*

**Music:** Gentle guitar arrangement of *'Sing Me a Story'* starts playing – tune continues to play under DK voice & VO to fade

**DK:** Thank you for keeping me company - that was Sing Me a Story - Goodnight and may your God go with you

**V.O:** Sing me a story was written, presented and produced by D.J. Kelly  
Sing me a Story is a copyrighted production of IRPP  
No AI was used in the making of this programme.

**FX:** *Bell Toll (With Reverb) to bring piano to an end*

**END**

**IRPP Doc: October 2025 – DJK-SMaS-E06-S01**

**Sing Me a Story EPISODE 6: Australia**



Running Time: 30 minutes

Advert Time: 90 seconds – 30 x 30 seconds

**FX:** *Bell Toll (With Reverb)*

**DK:** Narrative Ballads are as old as communication itself. In the vast canon of such lyrical stories we get to experience poignant tales of tragedy, love, heroism, hedonism and every aspect of the human condition – entirely interspersed with the abstract, the absurd, the historical and - all too often – the hopeless.

**Music:** *Gentle guitar arrangement of 'Sing Me a Story' starts playing – tune continues to play under DK voice*

This show is all about listening to a lyric while your heartbeat syncs with a rhythm as you lose yourself to the tale being told.

So sit yourself back and prepare to be transported to a myriad of different locations where stories are born, bred and related - in song.

On tonight's show we emersed ourselves in the narrative culture of a country that is also a continent. A huge dry and sparsely populated land in the southern hemisphere - idiosyncratic in the startling landscapes of the outback and the awesome natural structure of the great barrier reef – both rich in unique wildlife and home to an ancient indigenous people co-existing among a thriving modern society populating the incredibly picturesque cities of Australia

This is Sing Me a Story: **Gooday Mate**

**Music:** *'Sing Me a Story plays out to fade*

**DK:** War is futile and gruesome with no room for any glorification – such sentiments are exemplified in a story song of a young Australian who had walked the outback in pursuit of an understanding of life and national identity

only to be cajoled into enlisting to fight in World War one by a nationalistic fervour to perform thier patriotic duty

Two weeks into combat he is hit by a big Turkish shell and lose his legs during a bloody battle of the Gallipoli campaign

*To hump tent and pegs*

*A man needs both legs*

*No more waltzing Matilda for me'*

He returns to Australia to live out his days as a chair bound cripple and reflect as the years pass how the younger generation become apathetic to him and the countless others like him.

Scots born Australian Eric Bogle wrote many great narrative ballads;

'*And the Band Played Waltzing Matilda*' can, without doubt, be considered his tour de force in storytelling, melody and savage observation

Anyone hearing it for the first or hundredth time will see clearly the horror and pointlessness in organised conflicts that involve innocents killing equally innocent fellow human being

Have a listen to June Tabor's rendition of Eric Bogles; *The Band Played Waltzing Matilda*

**Music:** *The Band Played Waltzing Matilda by June Tabor (6 minutes 25 seconds)*

**FX:** *Bell Toll (With Reverb)*

**Advert:** 15 seconds

**FX:** *Bell Toll (With Reverb)*

**DK:** Australian Nick Cave could be described as an esoteric Avant Garde artist and it's no real surprise he constructed a narrative ballad that tells the story of a man about to be executed by electric chair while equating the whole experience with a religious awakening.

The '*Mercy Seat*' refers both to the symbolic opening of the Ark of the Covenant and the employment of the electric chair as an instrument of death. The song is rife with references to Old Testament Christianity that possibly imply the mercy seat in question is a symbol for the throne of an almighty deity.

As I said – all very esoteric

Johnny Cash covered the song as part of his album about the convicted innocent and defined it as follows;

*'The song makes me think and wonder- if a man is on death row for 25 years, - maybe we should consider whether or not he has become a good human being and should we still want to kill him'*

Nick Cave said of Cash's recording of his song;

*'He's a great interpreter of songs – that's part of his genius and I don't care what anyone says, Johnny Cash recorded my song'*

**Music:** *The Mercy Seat by Johnny Cash (4 minutes 35 seconds)*

**FX:** *Bell Toll (With Reverb)*

**Advert:** 15 seconds

**FX:** *Bell Toll (With Reverb)*

**DK:** An anthem written and recorded on a wave of feminism with the rise of the feminist movement in the 1970's - it's a bit of a surprise Australian songbird Helen Reddy's; '*I Am Woman*' was not initially a hit – given her established status as a performer

The song started out as an album track before being released as a single where it flitted in and out of the lower regions of the Billboard 100 for six months before hitting number one in December 1972

When asked about the inspiration behind the song, Helen said;

*'Women have always been objectified in showbiz. When I was young, I'd be the opening act for a comic and as I was leaving the stage he'd say, 'Yeah, take your clothes off and wait for me in the dressing room – looking at me lasciviously as he said it'*

*I wanted to react as an audience, mainly male, laughed, at this uncalled for put down*

*'I thought about all the strong women in my family who had gotten through the depression and world wars and drunken, abusive husbands .... I so wanted to be like them - I so wanted to sing about them.*

*I certainly never thought of myself as a songwriter ..... but I remember lying in bed one night and the words, 'I am strong, I am invincible, I am woman', kept repeating g over and over in my head'*

*I gave them to my friend Ray Burton who crafted my scribblings into the track *I am Woman* by Helen Reddy – an anthem for the age.s*

**Music:** *I am Woman by Helen Reddy (3 minutes 59 seconds)*

**FX:** *Bell Toll (With Reverb)*

**Advert:** 30 seconds

**FX:** *Bell Toll (With Reverb)*

**DK:** The lyric of a song composed in 1895 by Bush poet Banjo Paterson with a melody by Christina McPherson - is now considered the country's unofficial national anthem

The title was Australian slang for travelling on foot- or waltzing - with one's belongings in a '*Matilda*' - or a bag - slung over one's back.

The song tells the story of an itinerant worker - or a swagman - boiling a billy -or a pot - at a bush camp and capturing a stray jumbuck - or a sheep - to eat.

When the jumbuck's owner, a squatter - or a farmer - and three troopers - or mounted policemen pursue the swagman for theft, he declares;

'*You'll never catch me alive*' before promptly committing suicide by drowning himself in a nearby billabong - or a waterhole - after which his ghost haunts the site.

There ye go isn't that as clear as festy - or mud - as the say in the outback bush.

Here's Waltzing Matilda performed by Australian Balladeer Slim Dusty

**Music:** *Waltzing Matilda by Slim Dusty (3 minute 23 seconds)*

**Music:** *Gentle guitar arrangement of 'Sing Me a Story' starts playing – tune continues to play under DK voice & VO to fade*

**DK:** Thank you for keeping me company - that was Sing Me a Story - Goodnight and may your God go with you

**V.O:** Sing me a story was written, presented by D.J. Kelly and produced by Stephen Kelly

Sing me a Story is a copyrighted production of IRPP

No AI was used in the making of this programme

**FX:** *Bell Toll (With Reverb)*

**END**

**IRPP Doc: October 2025 – DJK-E07-SMaS-S01**

**Sing Me a Story EPISODE 7: The Mavericks**



Running Time: 30 minutes

Advert Time: 90 seconds – 3 x 30 seconds

**FX:** *Bell Toll (With Reverb)*

**DK:** Narrative Ballads are as old as communication itself. In the vast canon of such lyrical stories we get to experience poignant tales of tragedy, love, heroism, hedonism and every aspect of the human condition – entirely interspersed with the abstract, the absurd, the historical and - all too often – the hopeless.

**Music:** *Gentle piano arrangement of ‘Sing Me a Story’ starts playing – tune continues to play under DK voice*

This show is all about listening to a lyric while your heartbeat syncs with a rhythm as you lose yourself to the tale being told.

So sit yourself back and prepare to be transported to a myriad of different locations where stories are born, bred and related - in song.

**DK:** On this show we dig deeper into the archive in search of story songs by artists who sometimes operate outside a specific culture or background to capture the ears and imaginations of millions across the planet with their narrative ballads – sometimes performed by themselves or interpreted by others.

This group of individuals reflect a level of singular talent that encapsulates a universal need for story-telling or the deliverance of a message in the form of a great song

This is Sing Me a Story: **The Mavericks**

**Music:** *'Sing Me a Story plays out to fade*

**DK:** In 1960 a secular polyphonic Belgium poet and composer of medieval and Renaissance music – penned a rambling story piece about the exploits of sailors on shore leave in Amsterdam.

His arrangement for the narrative combined an eerie musical crescendo building to accompany the melancholic and vitriolic lyric – the composer didn't much like the work and only recorded a lame live version

Roll on nearly a decade and the number one Avant Garde star of the day – David Bowie – put out his cover of The McCoy's; 'Sorrow' with the B side of the single being a re-surfaced recording of the aforementioned Jacques Brel's; 'The Port of Amsterdam' delivered with a drunken honesty that was a serious departure from his normally polished produced output – However, in my humble opinion, I reckon Ziggy nailed it

Decide for yourselves with The Thin White Duke's interpretation of Jacques Brel's Port of Amsterdam.

**Music:** *The Port of Amsterdam by David Bowie (3 minutes 22 seconds)*

**FX:** *Bell Toll (With Reverb)*

**Advert:** 15 seconds

**FX:** *Bell Toll (With Reverb)*

**DK:** A melodic and powerful story song written and composed by Ron Miller and Ken and Hirsch eventually became popular when recorded by a singer simply known as; Charlene.

I say eventually because upon its original release in 1977 the song rapidly sank into obscurity and it wasn't until its re-release in 1982 that it reached number three on the Billboard Hot 100

It then went gold in Australia - holding the number-one spot for six weeks – Subsequently it topped the charts in Canada, Ireland, and the United Kingdom -

was a top-10 hit in Norway, Belgium, New Zealand and the Netherlands

All that along with the accolade of being Motown's first top-10 hit by a white female solo singer

The vocalist applies a somewhat hypnotic middle of the road R&B style to tell the story of a desperate wife and mother who would like to trade her humdrum domestic existence with allusions to a hedonistic lifestyle in search of self-fulfilment

Strangely enough there is another set of lyrics for the song which tells the story of an elderly man, destined to die the very next day and is sharing a coffee with a younger man who is 'raising hell' the way the old man used to.

Anyway, here's I've Never Been to Me by the delectable Charlene

**Music:** *I've never been to me by Charlene (3 minutes 39 seconds).*

**FX:** *Bell Toll (With Reverb)*

**Advert:** 30 seconds

**FX:** *Bell Toll (With Reverb)*

**DK:** ‘Redemption Song’ was unlike anything Bob Marley had ever recorded before - an acoustic ballad, without a hint of reggae rhythm – a personal plea sung to the simple beat of a solo acoustic guitar playing simple chords after a simple iconic opening lick.

Yet the rhythmic ingenuity that marked his career can still be heard in the breakdown between verses - while his voice also drips with characteristic authority as he urges us to;

*‘Emancipate yourself from mental slavery’*

because

*‘None but ourselves can free our minds’*

These lines were taken from Jamaican political activist Marcus Garvey who declared himself King of Africa in the 1930’s – and inspired the song

It’s a performance that catches the ear partly because of the way Bob stutters his way through some of the lines to give them a ‘*Marley*’ phrasing that results in the lyric achieving definition and added meaning

Take a bow Robert Nester Marley with your Redemption Song

**Music:** *Redemption Song by Bob Marley (3 minutes 22 seconds)*

**FX:** *Bell Toll (With Reverb)*

**Advert:** 15 seconds

**FX:** *Bell Toll (With Reverb)*

**DK:** ‘Eve of Destruction’ is perhaps the most popular narrative protest song ever released

It was written by P. F. Sloan in 1965 and recorded by Barry McGuire - whose angry almost shouty treatment of the vocal - to accompany the composers bright rhythm guitar - touched a universal nerve which resulted in a massive hit and became a perennial favourite for buskers and pub singers that continues to this day

The lyric references social issues of the time, including the Vietnam War, Civil Rights, the draft lottery, nuclear war, the space race and mounting problem in the middle east

Could have been written last week really

Of course, it was castigated by a mainly conservative media in 1966 and banned by a whole host of radio stations – which only served to send sales through the roof

So, let's end this episode with a vociferous Barry McGuire and his take on the; Eve of Destruction

**Music:** *Eve of Destruction by Barry McGuire (3 minute 41 seconds)*

**Music:** *Gentle guitar arrangement of 'Sing Me a Story' starts playing – tune continues to play under DK voice & VO to fade*

**DK:** Thank you for keeping me company - that was Sing Me a Story - Goodnight and may your God go with you

**V.O:** Sing me a story was written, presented by D.J. Kelly and produced by Stephen Kelly

No AI was used in the making of this programme

Sing me a Story is a copyrighted production of IRPP

**FX:** *Bell Toll (With Reverb) to bring piano to an end*

**END**

**IRPP Doc: October 2025 – DJK-SMaS-E08-S01**

**Sing Me a Story EPISODE 8: Wales**



Running Time: 30 minutes

Advert Time: 90 seconds – 3x 30 seconds

**FX:** *Bell Toll (With Reverb)*

**DK:** Narrative Ballads are as old as communication itself. In the vast canon of such lyrical stories, we get to experience poignant tales of tragedy, love, heroism, hedonism and every aspect of the human condition – entirely interspersed with the abstract, the absurd, the historical and - all too often – the hopeless.

**Music:** *Gentle guitar arrangement of ‘Sing Me a Story’ starts playing – tune continues to play under DK voice*

This show is all about listening to a lyric while your heartbeat syncs with a rhythm as you lose yourself to the tale being told.

So sit yourself back and prepare to be transported to a myriad of different locations where stories are born, bred and related - in song.

**DK:** To paraphrase a proverb from the Valleys; *‘A nation without music is a nation without a heart’*

We’re talking a land of rich cultural identity – a country that prides itself in choir, soloist and a plethora of songs

We’re talking a land of tradition wrapped in poetry and expressed in a steadfast belief in equality

We’re talking a land that rocked the cradle of workers’ rights

We’re talking a land that birthed the National Health Service

Welcome to Sing Me a Story: **Cymbru Am Byth**

**Music:** *‘Sing Me a Story plays out to fade*

**DK:** The singer returns home to be greeted by loved ones including Mary his sweetheart. He walks down the road holding hands, smiling as he passes forgotten landmarks - all the while experiencing a euphoric sense of happiness

Abruptly he realises he was only dreaming and reality dawns in a greyness that reminds him - it is actually the day of his execution

In 1966 Tom Jones was a young singer from Treforest in Wales - who took his robust baritone voice to America – lent it to The Green Green Grass of Home – had a world-wide hit and went on to be the legend he is.

**Music:** *The Green Green Grass of Home by Tom Jones (3 minutes 04 seconds).*

**FX:** *Bell Toll (With Reverb)*

**Advert:** 30 seconds

**FX:** *Bell Toll (With Reverb)*

**DK:** In Swansea in 1961 four lads got together and formed a band which they eventually called ‘*The Iveys*’

Not long after they changed their name to Badfinger which they took from the working title of Beatles song; ‘*With a Little Help from My Friends*’

The song had been called ‘Badfinger Boogie’ because John Lennon had written the melody on the piano using a sore finger

In 1968 Beatles Roadie Mal Evans signed the band To Apple – Paul McCartney wrote them the single; ‘*Come & Get It*’ which was a million seller and a world-wide hit – they had three subsequent big hits

On an album the band released in 1970 called ‘*No Dice*’, was a track which was bound for obscurity before being picked up by John Lennon acolyte Harry Nilson in 1971 and released as a single to huge acclaim. The Song written by Badfinger’s Peter Ham and Tom Evans topped the charts both sides of the Atlantic and has been a perennial radio favourite ever since along with being covered by over 180 different artists.

Here’s Harry Nilson’s version

**Music:** *Without You by Harry Nilson (4 minutes 42 seconds)*

**FX:** *Bell Toll (With Reverb)*

**Advert:** 30 seconds

**FX:** *Bell Toll (With Reverb)*

**DK:** Calon Lan is a hymn reckoned to have been written around 1890 by a Welsh lad called Daniel James.

It’s a big tune that has no problems incorporating in its rendition the four-part harmonies of a full choral arrangement

However, it is most at home and most recognisable when being bawled out on the terraces of a packed rugby stadium where the Welsh National Team are doing their thing

The anthem is sung in Welsh and the lyric talks about wanting a pure heart rather than the superficial things in life

But this song is not really about the words – the story is in the sound of fifty thousand Welsh voices exuding pure passion

Here's Kathrine Jenkins giving it her treatment

**Music:** *Calon Lan by Kathrine Jenkins (2 minutes 28 seconds)*

**FX:** *Bell Toll (With Reverb)*

**Advert:** 30 seconds

**FX:** *Bell Toll (With Reverb)*

**DK:** In 1975 at the Townsman Club in Swansea a young singer was giving her

everything to her cover of Nutbush City Limits

A talent scout spotted her and next thing you know she's in a London recording studio

A few months later she's offered a recording contract and two months after that she released her second single which turned out to be the one that broke her

Meanwhile our aspiring recording artist underwent a medical procedure to remove nodules from her vocal cords - after which she didn't observe her doctors' order to rest the voice for several weeks – hence the distinctive vocal quality she has since become world famous for

Her first hit was written by producers Ronnie Scott & Steve Wolfe and is a song of love sick sentiments filled with lots of slightly disconnected everyday imagery

It somehow works as a story, partly because of the pleading way our singer delivers it in a low raspy voice - that is essential in providing a sultry element to a narrative relying on distinctive images and emotional sounds

Here's Bonnie Tyler with Lost in France

**Music:** *Lost in France by Bonnie Tyler (4 minute 00 seconds).*

**Music:** *Gentle piano arrangement of 'Sing Me a Story' starts playing – tune continues to play under DK voice & VO to fade*

**DK:** Thank you for keeping me company - that was Sing Me a Story - Goodnight and may your God go with you

**V.O:** Sing me a story was written, presented and produced by D.J. Kelly  
Sing me a Story is a copyrighted production of IRPP

**FX:** *Bell Toll (With Reverb) to bring piano to an end*

**END**

**IRPP Doc: October 2026 – DJK-SMaD-E09-S01**

## Sing Me a Story episode 9: **The Beatles**

Running Time: 30 minutes

Adverts: 90 seconds – 3 x 30 seconds

**FX:** *Bell Toll (With Reverb)*

**DK:** Narrative Ballads are as old as communication itself. In the vast canon of such lyrical stories, we get to experience poignant tales of tragedy, love, heroism, hedonism and every aspect of the human condition – entirely interspersed with the abstract, the absurd, the historical and - all too often – the hopeless.

**Music:** *Gentle guitar arrangement of 'Sing Me a Story' starts playing – tune continues to play under DK voice*

This show is all about listening to a lyric while your heartbeat syncs with a rhythm as you lose yourself to the tale being told.

So, sit yourself back and prepare to be transported to a myriad of different locations where stories are born, bred and related - in song.

How does one define a staggering songbook like the one created by a band from Liverpool.

Take an entire generation of thought, opinion, comedy, politics and music

Call it the 1960's

Then accept that it was truly a period of immense social upheaval – then take the time listen to the 12 UK studio albums from the Beatles

You will experience unforgettable melodies and lyrics that were are simple, complex, obscure and a complete record of a decade that changed the world

John, Paul, George and Ringo didn't set out to change the world - but they ended up playing their collective part in the world changing

Welcome to Sing Me a Story: **Never Let It Be**

**Music:** *'Sing Me a Story plays out to fade*

**DK:** Paul McCartney wrote and sang the verses on This track from the album Sargent Peppers Lonely Heart Club Band while *John Lennon wrote the chorus* - which they sang together.

The song's instrumental background was performed entirely by a string orchestra - arranged by Mike Leander and with stalwart producer George Martin not consulted

It is one of only a handful of Beatles recordings in which none of the members played a musical instrument.

The song is a classic example of a narrative ballad and was inspired by a story Paul read in the Daily Mail

Here's *She's Leaving Home* by the Beatles

**Music:** *She's Leaving Home by The Beatles (3 minutes 36 seconds)*

**FX:** *Bell Toll (With Reverb)*

**Advert:** 30 seconds

**FX:** *Bell Toll (With Reverb)*

**DK:** A Day in the Life is another song inspired by newspaper articles - particularly a report on the death Guinness heir Tara Browne - *'He blew his mind out in a car - He didn't notice that the lights had changed'*

It is the last song on the Sargent Pepper album

The opening and closing sections of the song were written by Lennon with McCartney contributing the middle section.

All four Beatles were involved in arranging the song which many consider to be the bands best arrangement.

The song's narrative mixes observations on the general news of the day with personal reflections – Paul having a smoke on the bus to work - along with John's cheeky joke of association in comparing a natural phenomenon in Blackburn with how many people the Albert Hall holds the lyric; *'I'd love to turn you on'* which got the track banned by the BBC

The song famously ends with two orchestral crescendos - the second crescendo finishes with one of the most famous chords ever recorded - played on several keyboards and sustaining for over forty seconds

A Day in the Life by The Beatles

**Music:** *A Day in the Life (5 minutes 38 seconds) by The Beatles*

**FX:** *Bell Toll (With Reverb)*

**Advert:** 30 seconds

**FX:** *Bell Toll (With Reverb)*

**DK:** John said it was inspired by a nursery school drawing titled '*Lucy in the Sky with Diamonds*' his 3-year-old son Julian brought home

John also said the imagery in the song came from his reading of Alice in Wonderland

Paul can't remember where newspaper taxis came from

John also said the initials in the title being LSD was entirely coincidental and a total surprise to him when it was pointed out

All the Beatles admitted they were experimenting with hallucinogenic drugs around the time the song was written and recorded

Whatever – here it is – *Lucy in the Sky with Diamonds* by the Beatles

**Music:** *Lucy in the Sky with Diamonds (3 minutes 29 seconds) by The Beatles*

**A FX:** *Bell Toll (With Reverb)*

**Advert:**30 seconds

**FX:** *Bell Toll (With Reverb)*

**DK:** 'A woman called Nancy Cooke de Herrera and her son Rik was staying at the ashram of Maharishi Mahesh Yogi - in Rishikesh India at the same time the Beatles visited in 1968

Apparently, John Lennon took a dislike to the mother and son for a number of reasons – not least because the son went on a hunt to kill elephants and ended up shooting a tiger – whom he posed with for pictures and posterity before returning to meditation with his Mammy and seeking to commune with God. To show his disdain for spoilt wealthy American kids protected by their equally spoiled mothers - the Beatle wrote; '*The continuing Story of Bungalow Bill*' - which later featured on the White Album

**Music:** *The Continuing Story of Bungalow Bill by The Beatles (3 minute 15 seconds).*

**Music:** *Gentle piano arrangement of 'Sing Me a Story' starts playing – tune continues to play under DK voice & VO to fade*

**DK:** Thank you for keeping me company - that was Sing Me a Story - Goodnight and may your God go with you

**V.O:** Sing me a story was written, presented and produced by D.J. Kelly  
Sing me a Story is a copyrighted production of IRPP

**FX:** *Bell Toll (With Reverb) to bring piano to an end*

**END**

**IRPP Doc: October 2026 – DJK-SMaS-E10-S01**

## **Sing Me EPISODE 10: - The Absurd**

Running Time: `30 minutes

Advert Time: 90 seconds – 3 x 30 seconds

**Intro Music:** *Bell Toll (With Reverb)*

**FX:** *Bell Toll (With Reverb)*

**DK:** Narrative Ballads are as old as communication itself. In the vast canon of such lyrical stories, we get to experience poignant tales of tragedy, love, heroism, hedonism and every aspect of the human condition – entirely interspersed with the abstract, the absurd, the historical and - all too often – the hopeless.

**Music:** *Gentle guitar arrangement of 'Sing Me a Story' starts playing – tune continues to play under DK voice*

This show is all about listening to a lyric while your heartbeat syncs with a rhythm as you lose yourself to the tale being told.

So, sit yourself back and prepare to be transported to a myriad of different locations where stories are born, bred and related - in song.

Sometimes the narrative ballad is employed to give us a laugh with composers expressing skewed or nonsensical views of life in making an absurd point or employing their craft to a deliberate take down of someone or something who has gotten too big for their boots.

The result can be gentle, acerbic or even somewhat esoteric – whatever that means

One way or another – as long as it's clever, melodic, sardonic nonsense then it gets my vote

This is Sing Me a Story: **Ludicrous & Laughable**

**Music:** *'Sing Me a Story plays out to fade*

**DK:** The scathing yet gentle observational humour of Lancashire Lass Victoria Wood has passed muster on many occasions on many stages - and placed her front and centre with a very appreciative public since the early 1970's

This track personifies her incredible talent of incorporating so much in such a clever lyric - delivered flawlessly at machine gun speed while accompanying herself with virtuoso piano in front of a live audience at the end of a crowded one woman show– such a class act.

Here's Victoria Wood with the Barry & Freda song or *'Let's do It'* if you prefer

**Music:** *Let's Do it (Barry & Freda Song) by Victoria Wood (5 minute 08 seconds)*

**FX:** *Bell Toll (With Reverb)*

**Advert:** 30 seconds

**FX:** *Bell Toll (With Reverb)*

**DK:** Eric Bogle left his native Scotland at the age of twenty-five to settle in South Australia where - quipped with his trusty guitar and a knack of writing a decent ballad - he set out on a career of singing, writing and singing what he wrote

Like a million troubadour before him he honed his craft playing pubs and clubs – sometimes even busking for a dollar on the sun-drenched streets of Adelaide.

He stuck at it - got better and went on to achieve world recognition with classic anti-war songs like *'Green Fields of France'* and *'The Band Played Waltzing Matilda'*

However, his years of playing covers in half empty bars to demanding drunks was not forgotten and he couldn't have expressed it better than in this ballad of frustrated reflection - any pub singer will tell you he hit the nail on the head with the observation

Can You Sing Any Dylan by the redoubtable Eric Bogle

**Music:** *Can you sing any Dylan by Eric Bogle (4 minutes 4 seconds)*

**FX:** *Bell Toll (With Reverb)*

**Advert:** 30 seconds

**FX:** *Bell Toll (With Reverb)*

**DK:** Dillie Keane formed Fascinating Aida in 1983 and was soon joined by long term collaborator Adele Anderson.

The group has had many additional members over the years as they performed their alternative view of everyday middle-class life using catchy melodies – often original though sometimes borrowed – while their really clever lyrics fool the listener into believing these genteel - perhaps inebriated - ladies of a certain age - are making an important suburban point in accents suited to the local Conservative club

Their Christmas song is a wonderfully shocking example of their ability to surprise and I would include it but it's not very radio friendly

Here they are extolling the virtues of cheap flights in their own inimitable manner.

**Music:** *Cheap Flights by Fascinating Aida (6 minute 12 seconds)*

**FX:** *Bell Toll (With Reverb)*

**Advert:** 30 seconds

**FX:** *Bell Toll (With Reverb)*

**DK:** The Monty Python ensemble set a standard for mixing the absurd with a sophisticated level of satire while skirting around the edges of vulgarity and the obscure without ever patronising their audience – unless they believed it would be funny to do so

Bruce's Philosophers Song was written by Eric Idle and vocalises a bunch of stereotypical uncouth Australians singing about a series of great thinkers who they see as great drinkers – like themselves

It pretty much ticks all the boxes of how to be absurd, clever, satirical, ridiculous and downright funny

Here's the lads from perhaps the greatest comedy troupe ever - doing -

Bruce's Philosophers Song

- Music:** *Bruce's Philosophers Song by Monty Python (1 minute 04 seconds)*
- Music:** *Gentle guitar arrangement of 'Sing Me a Story' starts playing – tune continues to play under DK voice & VO to fade*
- DK:** Thank you for keeping me company - that was Sing Me a Story - Goodnight and may your God go with you
- V.O:** Sing me a story was written, presented and produced by D.J. Kelly  
Sing me a Story is a copyrighted production of IRPP
- FX:** *Bell Toll (With Reverb) to bring piano to an end*

**END**

**IRPP Doc: February 2026 – DJK-SMaS-E11-S01**

## Sing Me a Story EPISODE 11: **Dylan**

Running Time: 30 minutes  
Adverts 90 seconds: – 3 x 30 seconds

- FX:** *Bell Toll (With Reverb)*
- DK:** Narrative Ballads are as old as communication itself. In the vast canon of such lyrical stories we get to experience poignant tales of tragedy, love, heroism, hedonism and every aspect of the human condition – entirely interspersed with the abstract, the absurd, the historical and - all too often – the hopeless.

**Music:** *Gentle guitar arrangement of 'Sing Me a Story' starts playing – tune continues to play under DK voice*

This show is all about listening to a lyric while your heartbeat syncs with a rhythm as you lose yourself to the tale being told.

So, sit yourself back and prepare to be transported to a myriad of different locations where stories are born, bred and related - in song.

**DK:** There are a litany of poets who vie for the title of greatest – a lesser list if the words require musical accompaniment, then if it's a list looking to align music and words with general popularity among the actual masses the list is awful is undoubtedly short and if we convince the academics to drop the Bard of Stratford then .....then ..... the nominees are reduced to one name

Robert Allen Zimmerman was born in Duluth Minnesota in 1941

In 1962 he released his first album with some of his poems set to music and delivered in a voice of sand and glue employing only simple guitar chords and a bluesy harmonica for the most part.

For the next 60 years Bobbie Dylan has delivered classic after classic – he is our world's poet laureate for the second half of the twentieth century – his extensive volume of metered chronicles provides their own type of historical and human record.

This is Sing Me a Story: **His Own Chosen Speed**

**Music:** *'Sing Me a Story plays out to fade*

**DK:** In 1966 middleweight Boxer Ruben ‘*Hurricane*’ Carter was charged with being involved in a triple murder that had taken place at the Lafayette Grill in Paterson New Jersey

In 1967 Carter and an associate were found guilty of the murders - a verdict widely considered, at the time, to be racially motivated and somewhat controversial based on evidence withheld by the prosecution

After reading Carter’s biography and visiting the boxer in prison Dylan began to write ‘*Hurricane*’

The song was probably the most powerful he’d recorded in a decade

In 1985 a federal judge ruled Ruben Carter had not received a fair trial and overturned the conviction - resulting in Carter's release

The judge went on to comment that the prosecution had been based on racism rather than reason and concealment rather than disclosure

Since first observing that; ‘*the answer was blowing in the wind*’, Bob Dylan has made people think and act with his poetic story-telling – though rarely more direct than *The Hurricane*

**Music:** *The Hurricane (8 minute 35 seconds – shorten by 2 mins)*

**FX:** *Bell Toll (With Reverb)*

**Advert:** 30 seconds

**FX:** *Bell Toll (With Reverb)*

**DK:** In 1962 Dylan wrote a protest song that posed a series of poetic observations in the form of rhetorical questions – questions about humanity’s attitude to big subjects like war, peace and freedom

Each question was resolved with an ambiguous; '*the answer, my friend, is blowing in the wind*' – leaving listeners to ponder the intangible and think for themselves

A perfect example of Dylan asking people to think without colouring their thoughts with bias.

The classic *Blowing in the Wind* by Bob Dylan.

**Music:** *Blowing in the Wind (2 minutes 51 seconds)*

**FX:** *Bell Toll (With Reverb)*

**Advert:** 30 seconds

**FX:** *Bell Toll (With Reverb)*

**DK:** It is the track on *Blonde on Blonde* and features a brass band

It's the song where a Dylan refrain is anything but ambiguous - or is it?

It's the song that was banned from many radio stations in Britain and the US due to the media mistaking - or not mistaking - that unambiguous refrain for something it may not have meant.

It's the song that may or may not reference Rosa Parks with the slightly ambiguous line;

*'They'll stone you when you're trying to keep your seat'*

It's the song that went to number 2 on the Billboard singles chart –

It's *Rainy-Day Woman No 12 & No 35* by Bob Dylan

**Music:** *Rainy Day Women 45 minute 36 seconds)*

**FX:** *Bell Toll (With Reverb)*

- Advert:** 30 seconds
- FX:** *Bell Toll (With Reverb)*
- DK:** Going to wrap this episode with a song written by Dylan in 1967 while he was staying out of the public eye as he recuperated at a cabin in Woodstock, New York following a motorcycle accident that nearly killed him
- Roger McGuinn's band The Byrds – who had a huge hit with Dylan's Mister Tambourine Man - recorded a version of You Ain't Going Nowhere in 1968 and issued it as a single – it was the first commercial issue of the song - predating Dylan's own release by three years and a perfect example of how many big artists are associated and often credited with songs actually written by the Nobel Laureate
- And to emphasise the point here's the Nitty Gritty Dirt Band doing their take on You Ain't Going Nowhere
- Music:** *You Ain't Going by The Nitty Gritty Dirt Band (3 minute52 seconds)*
- Music:** *Gentle guitar arrangement of 'Sing Me a Story' starts playing – tune continues to play under DK voice & VO to fade*
- DK:** Thank you for keeping me company - that was Sing Me a Story - Goodnight and may your God go with you
- V.O:** Sing me a story was written, presented and produced by D.J. Kelly
- Sing me a Story is a copyrighted production of IRPP
- FX:** *Bell Toll (With Reverb) to bring piano to an end*

**END**

**IRPP Doc: February 2026 – DJK-SMaS-E12-S01**

**Sing Me a Story EPISODE 12: A European Union**

Running Time: `30 minutes

Advert Time: 90 seconds – 3 x 30 seconds

**Intro Music:** *Bell Toll (With Reverb)*

**FX:** *Bell Toll (With Reverb)*

**DK:** Narrative Ballads are as old as communication itself. In the vast canon of such lyrical stories, we get to experience poignant tales of tragedy, love, heroism, hedonism and every aspect of the human condition – entirely interspersed with the abstract, the absurd, the historical and - all too often – the hopeless.

**Music:** *Gentle guitar arrangement of 'Sing Me a Story' starts playing – tune continues to play under DK voice*

This show is all about listening to a lyric while your heartbeat syncs with a rhythm as you lose yourself to the tale being told.

So, sit yourself back and prepare to be transported to a myriad of different locations where stories are born, bred and related - in song.

**DK:** Music doesn't recognise borders – lyrical language may differ and cultures may clash but the universality of music captivates all who make its acquaintance - take notice and appreciate humankind's similarities in expressing every emotion - from joy to sorrow.

The lyric is the language of melody and a bridge to allow access and appreciation and understanding – On this episode let's explore the story-telling of artists whose second language is English and while their primary expression music

This is Sing Me a Story: **A Song for Europe**

**Music:** *'Sing Me a Story plays out to fade*

**DK:** Bjorn and Benny started writing the song on Viggso - an island within Stockholm's archipelago

The biographical narrative ballad had an original self-explanatory title of *'The Story of My Life'* and was composed with an up-tempo beat.

Four days later the two lads returned to the song, and came up with the idea of re-arranging it with a descending piano line and looser structure.

Bjorn recorded a demo using nonsense French words before taking the track home, getting drunk on strong whiskey - and writing the quickest lyric he reckons he ever wrote – later saying;

*‘I was drunk and wrote it in an hour - the whole thing came to me in a rush of emotion’*

Bjorn gave the lyric to Agnetha who naturally associated with the story of their lives - later commenting how she used the emotion of Bjorn’s words - when recoding the video for the song

Agnetha and Bjorn separated in late 1978 and divorced in January 1979 – The Winner Takes It All was written in 1979 and released in July 1980

**Music:** *The Winner Takes I All by ABBA ( 4 minutes 58 seconds)*

**FX:** *Bell Toll (With Reverb)*

**Advert:** 15 seconds

**FX:** *Bell Toll (With Reverb)*

**DK:** Golden Earing are a Dutch Band who many would say wrote and recorded the best driving song ever

It’s a narrative rock masterpiece with a suite of an unforgettable basslines a host of memorable riffs – a cracking storyline - a chorus that is an anthem in itself and a ground-breaking mash playout that personifies this classic

The song was written by band members Barry Hay and George Kooymans and tells a story from the point of view of a man who has a psychic connection with his girl which he calls '*radar love*'.

This connection tells him she urgently needs him - He drives all night - loses control and is involved in a fatal accident

In the afterlife he discovers him and his girl still have radar love

A strange reference in the song is to the Brenda Lee 1966 release '*Coming on Strong*' which is referred to as a '*forgotten song*' – no idea why

While you're thinking about it - here's Golden Earring with Radar Love

**Music:** *Radar Love by Golden Earring (3 minutes 44 seconds)*

**FX:** *Bell Toll (With Reverb)*

**Advert:** 15 seconds

**FX:** *Bell Toll (With Reverb)*

**DK:** Let's stay with the original narrative that inspired the lyric to this excellent anti-war story song

A childish expression of remembrance is mistaken for a UFO – A military general sends a fighter pilots to investigate - finding only balloons – the suddenly deranged airman puts on a show of firepower out of frustration – his action alerts and spurs paranoid world leaders whose only thought is to launch defensive nuclear strikes at perceived enemies - a cataclysmic war ensues and dystopia results – all from a harmless childish prank: *99 years of war left no room for winners* - *all because innocent children released 99 red balloons*

In a piece of bitter irony song ends with the singer walking through the devastated ruins of the world and finding a single red balloon

Let's let Nina tell you in her own inimitable style

**Music:** *99 Red Balloons by Nina (5 minute 55 seconds)*

**FX:** *Bell Toll (With Reverb)*

**Advert:** 15 seconds

**FX:** *Bell Toll (With Reverb)*

**DK:** Icelandic artist Bjork is not easy to categorise – perhaps best described as a copious mix of expressions ranging from Monet to Dali to Joyce to Proust to Yeats– all that and more bound together with a Nordic twist that brings out the Edvard Munch.

She has so many narrative ballads and I struggle chose which track is most appropriate when introducing the mind and work of this extraordinary creator and the stories she tells.

In the end I went with her vision of a tsunami of millions and millions of poverty-stricken people swelling to a height that reaches above the airplane she is a passenger on.

This gargantuan he wave consumes the plane causing it to be carried earthbound at tremendous speed and crash into the White House which is instantly dispatched into oblivion

Yep, I did warn you

Anyway - here's Bjork being chaotic, catchy, compelling and undeniably unique with; Earth Intruders

**Music:** *Earth Intruders by Bjork (3 minute 51 seconds)*

- Music:** *Gentle guitar arrangement of 'Sing Me a Story' starts playing – tune continues to play under DK voice & VO to fade*
- DK:** Thank you for keeping me company - that was Sing Me a Story - Goodnight and may your God go with you
- V.O:** Sing me a story was written, presented by D.J. Kelly and produced by Stephan Kelly  
Sing me a Story is a copyrighted production of IRPP
- FX:** *Bell Toll (With Reverb) to bring piano to an end*

**END**