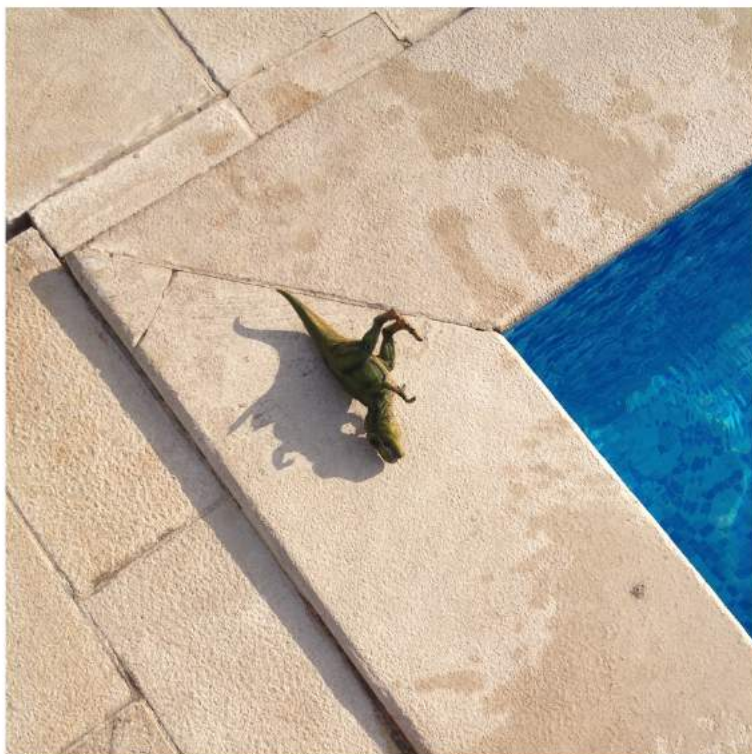
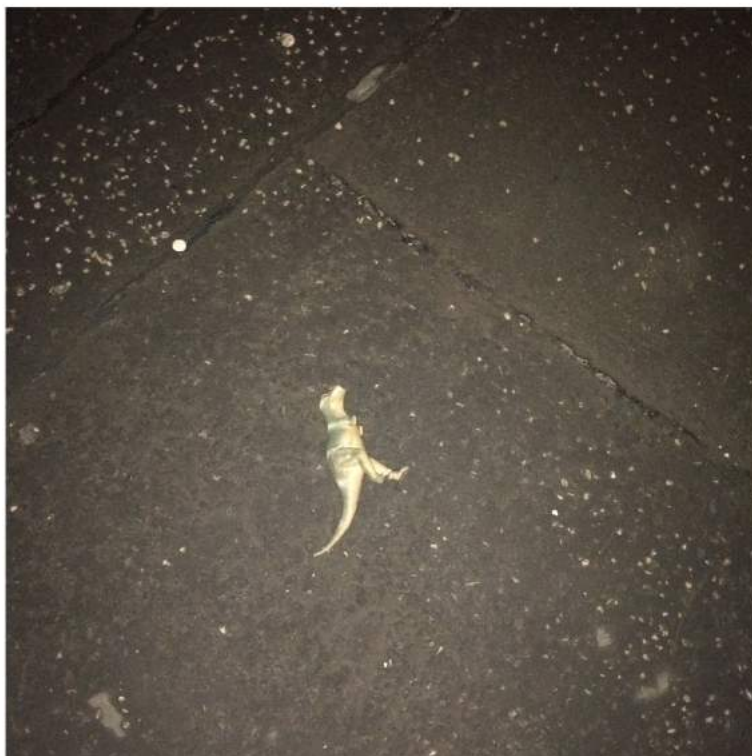


MOB-HANDED PRESS



COLLABORATIVE SONGBOOKS



ISSUE THREE: 'CREATURE'

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The creatures within...

Hello.

It's normally at this point that I'd share a personal anecdote or a quote that has informed the theme of the zine, but in this case I'd like to try a different approach.

This is the third collaborative songbook that we've made, and it in itself is a collaboration between us and FAB19. Three times we've put the call out, and engaged and conversed with artists and audiences in an attempt to put a finger on the process of songwriting.

These songbooks have always focused on process as much as product. The artists have not only given us their work, but shown their working. More than that, we were happy to learn that many of the ideas explored here have lived on.

Seeds of inspiration from previous issues have become recorded songs, or have kickstarted new ways of conceiving of music entirely. Each maker has provided inspiration, but some have taken it as well. These songbooks have also been honed in their intention and their purpose, and have expanded to meet the new frontiers that the music within it explores.

Creativity is an evolution, and collaboration is a catalyst for that. However these songbooks were envisioned in 2017, they are a very different creature now, and all the better for it. This zine belongs to everyone involved, for helping to make the biggest issue of MHP yet.

- CY, 2019

Changeling
ANGELA READ

It is a psychological observation. It is about being able to transcend a given situation. To be performed as the spoken word delivered in an other-worldly voice.

Strange changeling Angel stranger still to see you fall
And fallen, think it time to tell
Anonymity, invisibility in darkness dwells
With fiery light and colour spells
Spews forth engorges and enthrals
Pause...
Crawling paws
Manoeuvring on all fours
Blood at roots of claws.

Poor Creatures
MARTYN PLANT

Despite wanting to write an upbeat and life-affirming song about animals and the natural world, I have ended up with an apocalyptic vision of the imminent extinction of the animal kingdom. However, a hopeful note is sounded as the song is structured around my attempts to save the Poor Creatures aboard various sea-bound vessels.

As usual, several false starts and meanderings occurred before the lyrics and image took on a life of their own and arrived at the 'finished' article. This is a very visual presentation, and the performed version will likely vary slightly from this lyrically. No melody or chord structure is indicated here, though these do exist, and the song is originally written in the key of C (sea). The tempo is andante, reasonably upbeat and moderately lively.

I am deeply concerned about the state of the global environment, and our treatment of animals and their habitats. I can only hope we realise the errors of our ways and save all the Poor Creatures.



Performance Scores: Some Songs for Creatures

JENNIFER WEIGEL

These songs are meant to be followed loosely. They are represented as written performance scores and are open to interpretation. This is left to the discretion of the performer(s), including sounds produced (or not), duration, how the beginning and ending are signified, etc.

In a post-Fluxus interpretation, typically the score may be read aloud in its entirety, or at the very least introduced by title and author, and then the end possibly denoted with a simple bow to the audience.

SILENCE

(For one or more singers)

Stand in front of the audience.
Try not to make any sound. Make even your breathing and movements as minimal and quiet as possible.

BREATHE

(For one or more singers)

Breathe in and out as loudly as you can.

KISS 1

(Duet for two singers)

Kiss one another loudly on the cheeks in greeting, making a popping sound.

KISS 2

(Intimate duet for two singers)

Kiss one another on the lips, hot and wet, loud and sloppy. Do this action for far longer than is socially comfortable.

MISUNDERSTANDING

(For two singers, performed at Fluxfest 2013)

Stand at conversation distance from one another.
Scream at top of lungs at one another.
Bow to audience.

TERRITORIAL DISPUTE

(For multiple singers)

Pose and circle one another, imitating birdcalls.

RABBLE

(For multiple singers/performers)

In a close-knit group, moving in unison, wander throughout the space, in and out of audience members as possible, mumbling and repeating the following:
Rabble – Rabble – Rabble...

SIREN

(For multiple performers, performed at Fluxfest 2014)

Hand out whistles.
Have everyone blow whistles until signaled to stop.

Creature

COSTAS CALAMVOKIS

My songs normally start with a scene or something that happened, often trivial. Then they slowly evolve into being about a hopefully-not-so-trivial something else. I usually try to blur the lyrics, making them broad enough to allow people space to find their own meaning. This song was different as the theme was given, but it fitted well with my current ponderings about the different selves within us. The first line came out of nowhere; the rest I had to work on, mostly driven by rhyme.

The song could either been performed in a slow and dreamy way, maybe something like Mercury Rev. Or, it could work much faster with the words barked out. So, anything goes, except the “bit that wrote this bit” part should be performed without too much thought.

Creature

C#m: 0x6650 B: 0x4440 A: 007650 E: 0x9900
F#m: 244222 E: 022100

(verse1)

C#m B |A E
It's the bit that feels the pleasure and the pain
C#m B A E
It's the bit that's buried deep inside your brain
C#m B A E
It's the bit that makes you dance out in the rain
C#m B A E
it's the bit that makes decisions in your name
C#m B A E
hundred million years its been the same

(chorus)

C#m B A E
It's the creature
C#m B A E
My old creature

(verse2)

it's the bit that feels disgust and the disdain
it's the bit that makes you get out or remain
it's the bit that volunteers to take the blame
it's the bit they'll beg and train us to contain
build a zoo and check those bars and get a chain

(bridge1)

C#m B |A E
It's the bit that wants, the bit that needs, the bit that makes the anger,
E
it's the bit that holds the greed
(rpt)

(chorus)

C#m B |A E
It's the creature
C#m B A E
My old creature

(bridge2)

C#m B A E
I can think logically, but there's a part of me
C#m B A E
split personality, twilight ambiguity double life duplicity
C#m B A E
the creature

its

F#m

the bit that wrote this bit the little bit wrote this bit
the bit that wrote this bit it didn't get far with it
the bit that wrote this bit the little bit wrote this bit
E
the creature
F#m
the little bit wrote this bit it kinda got stuck on it
the bit that wrote this bit it wouldn't let go of it
E
the creature

(verse3)

It's the bit that makes it worth going on
It's the bit that hears the pulse in the song
It's the bit that knows the warmth of a smile
It's the bit that feels the pleasure in the wild
It's the bit buried deep inside your brain

(chorus)

C#m B A E
It's the creature
C#m B A E
My old creature

START WITH MELODY, NOT CHORDS.

Didn't work: C#m B A E
Barre, no barre open
F#1 → G
other bit.

Creative

Its the part of your brain
Feels the pleasure & the pain
Dances in the rain

Feels the pulse

Its the bit that hears the music in your brain. (get away from notes)

Its the bit that feels the pleasure & the pain

Its the " " makes decisions in your name.

For x million years its been the same.

be who you want to be

I can think logically
But theres a part of me.

Deep down inside of me

Really is a part of me

< Where is it going? >

< Don't get technical, theres no need >

< Repetition. >

< Good things >

< Passion Positive to your spine

blam Human

Never part of the machine

Smiles

Www
The bit that wants
the bit that needs
Both that holds the anger
Both that holds the greed

Contain explain again
Cham humane (in) restrain
is same

Its the creature < first two words are a waste! Adjective? >

My creature My old creature

My, is it me? My creature < or less personal? >

< actually don't like word creature! - use less? Need another? >

Stalking the alleys of mind
corridors

< Need Imagery >
< Office? >

Opening in the filing cabinets
Pressing all the buttons in the lift

START WITH MELODY, NOT CHORDS.

Didn't work: C#m B A E
Barre, no barre open
F#1 → G
other bit.

Its the bit that wrote this bit

bit that wrote this bit } repeat

this bit, this bit

Dada da dah dah

dah dah dah dah

Bit that sings this bit...

The bit that wrote this bit

kinda get stuck on it

didn't get very far with it

the little bit that wrote this bit

It wouldn't let go of it

The creature

music / feel sick < no! >

creature / weaker

smile / gole / while

laugh / sing

Straight from the replies to you

< too evolutionary? >

My old creature

Imagination, inspiration
creativity - Drives

But its not - its the limbic brain

The bit that makes it worth going on

The bit that hears the pulse in the song

Bit that makes you leave or say remain

Bit that feels the disgust & the disdain

split personality, Jekyll & Hyde, ambiguity, double life duplicity

AFFECTION AND AFFLICTION

ELIZABETH MIKELLIDES

Focusing on connections between musical notation and drawing is what I love to explore in my abstract artwork. The art that arises does so by using logical methodology, much like classical music's own rudiments and theory. On this occasion however, I did not employ pieces by Mozart, Bach or Chopin as a launchpad for drawings, but chose instead to use my own composition.

My entry for this collaborative songbook began by breaking down the word 'creature' and finding as many words as I could by using the letters within it. The two words that resonated most with the practice of drawing from this search were 'trace' and 'cut'.

From here, I proceeded to work out the number position of each letter in the alphabet (A being 1). The numbers for 'cut' are therefore 3 21 20. Turning then to piano notes, I attributed the number 1 to middle C and continued upwards. By following this system, I was able to attribute each note on the piano to a letter – giving way to my chords and ultimately the key for my song. Both words then, can be played as a chord since each letter is assigned a piano note. One can hear and see what 'trace' and 'cut' sound/look like in the playable piano score.

Once I had written my song, which is more of a musing of the soul than a vocal reflection, I started work on the visual element – the drawing.

By joining the notes to each other – 'tracing' their relationships – I then scanned my hand-drawn piece and continued to work on it digitally (yet another tracing). Using colour, I could cut into the original composition and alter its form, albeit on the surface. My creature had reached its final phase of development.

The resulting drawing is my 'creature' and the song (the piano score) brought it to light. The drawing by itself is not playable or singable, but the piano score is.

This is what the 'creature' within the score, within me, looks like.

3 18 5 1 20 11 18 5
CREATURE

I II III IV
 1, 3, 5, 5, 18, 18, 20, 21

Creators of habit,
 Uncontrollable beasts,
 The ones within...
 And the ones without

Always
 My creature of habit: Searching for musical
 appointments.

No major / f minor

TEARCE?

words that aren't too heavy:

3 18 5 1 20 5	Create	6
2 18 1 5 5	trace	5
20 11 1 5	tree	4
3 11 20	cut	3

C R É A T E
 T R U E
 C U T
 T R A C E
 T E A R

ret (soul flap or hip) in water to soften
 tear/ear

ear ARC
 race care
 ace car

3 21 20
 CUT, Ab FG
 CREATE
 TRU E
 TRACE
 TEA RE

Ab Major TRACE

f Ab C D# E#

CUT Ab FG

Trace + cut dual progression

I II III

dominant II?

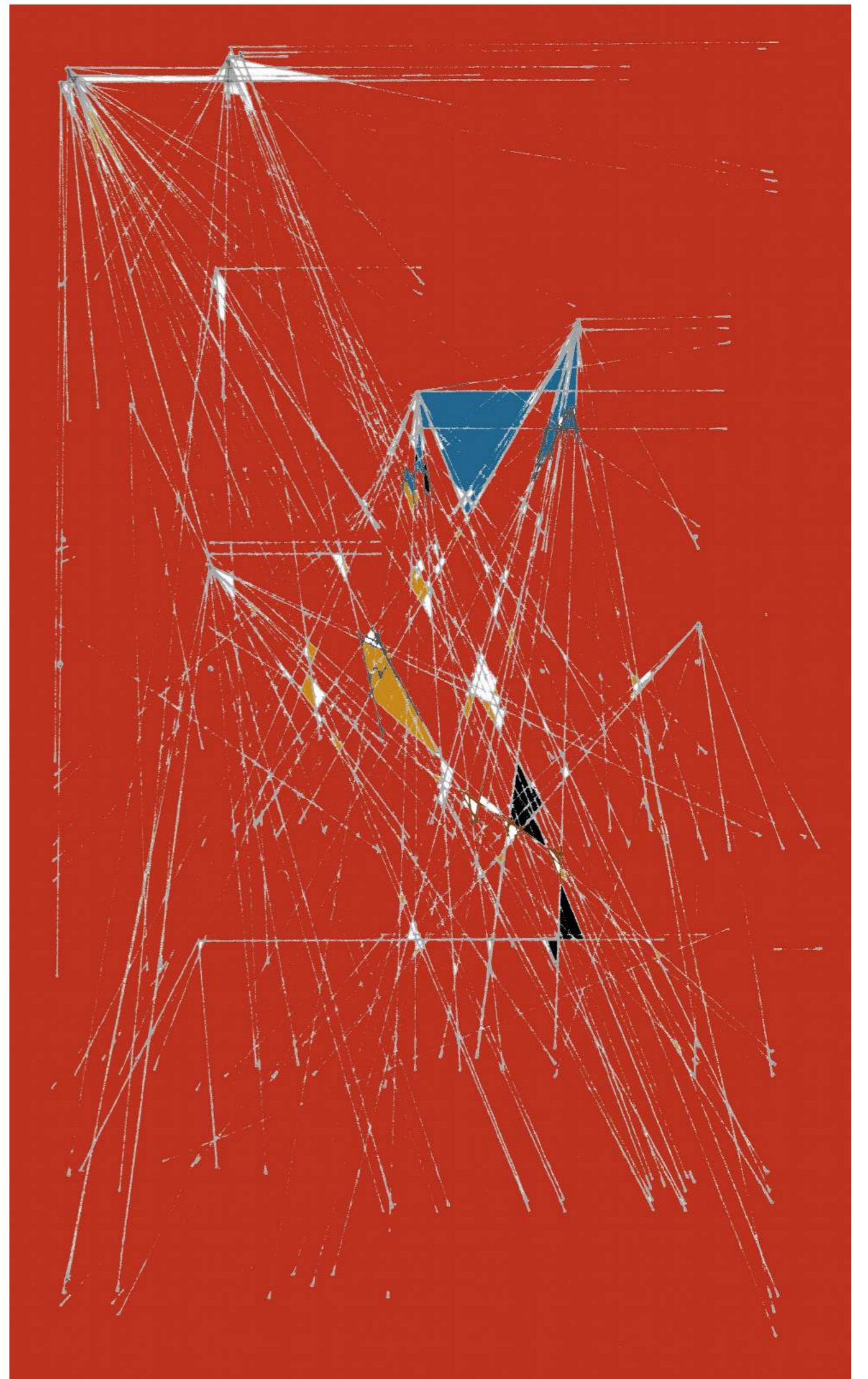
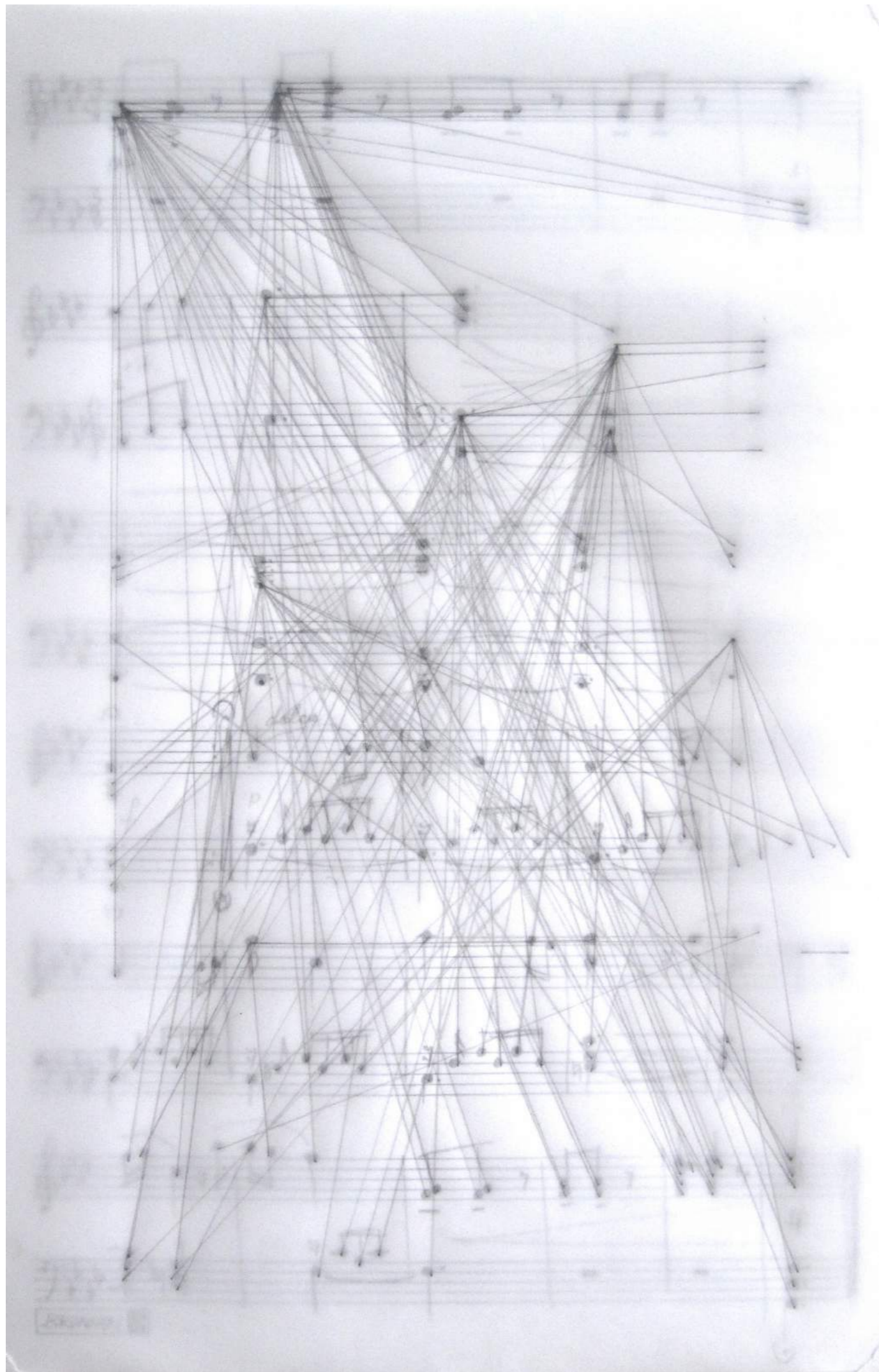
Common dual progression:

- I - VI - VII (Fm - D# - Eb)
- i - iv - VII (fm - Dm - Eb)
- i - IV - V (Fm - Dm - Cm)
- i - VI - III - VII (Fm - D# - Ab - Eb)
- ii - V - I (Gm7b9 - Cm - Fm)

My dual progression: I - III - V - II - I - V - II

BRUNNEN

Handwritten musical score for 'CREATURE' in 3/8 time, Ab major. The score consists of 16 measures across four systems. The first system starts with a treble clef, a key signature of two flats (Ab major), and a 3/8 time signature. The melody begins with a half note G4, followed by quarter notes F4, E4, D4, and C4. The bass line consists of a half note Ab3. The second system continues the melody with quarter notes B3, A3, G3, and F3. The bass line has a half note G2. The third system features a melodic line with a half note G3, quarter notes F3, E3, and D3, and a bass line with a half note Ab2. The fourth system concludes with a melodic line of quarter notes C3, B2, A2, and G2, and a bass line of a half note Ab1. The score includes dynamic markings such as 'mf', 'rit.', 'p', 'cresc.', and 'dolce'. A 'BRUNNEN' logo is visible at the bottom left.



Kill The Magpie
DAVEY JOE McCLURE

According to folklore the magpie has a drop of the devils blood on its tongue.

Kill the Magpie is a song written from the perspective of a magpie, and is based around the superstition that seeing a single one of these creatures will bring you bad luck unless you perform certain rituals to prevent it.

This rhyme has plagued and intrigued me everyday for years, not so much because I truly believe in witchcraft but because I believe in the habitual and psychological effects that this superstition has caused.

As a person dealing with anxiety I tend to overthink a problem or situation so much that it feels unreal, that I personally feel as though something is out to get me, or even that I'm being targeted by a higher power perhaps.

Except the magpie isn't targeting me, nor is any other higher power. Perhaps this is an unconscious side effect of this habitual thinking, a madness even. I'm waiting to see it. I want to see it.

My eyes are ready to see the stark black and white against the green grass. Seeing a magpie doesn't trigger bad luck but it triggers a negative thought process within me and through this negative thinking I create my own bad luck.

I am the magpie.
I am a creature of habit.

YOU LOOK THROUGH THE WINDOW CANT BELIEVE IM THERE
IM THE BLACK AND WHITE DEMON FLYING THROUGH THE AIR
IM GONNA GIVE YOU SORROW BETTER SIT AND WALLOW
THERE AINT NO OTHER MAGPIE BETTER LUCK TOMORROW
IM GONNA MAKE YOU QUESTION IF ITS ALL IN YOUR HEAD
IM GONNA MAKE YOU QUESTION IF ITS ALL IN YOUR HEAD

YOU KNOW IM GONNA FOLLOW YOU FOR ALL OF YOUR DAYS
BECAUSE THE LORD AINT WORKING HIS MYSTERIOUS WAYS
IM GONNA SPART A FRENZY GONNA GONNA START A CRAZE
GONNA TREAT YOU LIKE A RAT KEEP YOU KEEP YOU IN MY CAGE
IM GONNA MAKE YOU QUESTION IF ITS ALL IN YOUR HEAD
IM GONNA MAKE YOU QUESTION IF ITS ALL IN YOUR HEAD

KILL THE MAGPIE

NOTHING HAPPENS YET ARE YOU FEELING SUSPICIOUS?
ARE YOU SUPERSTITIOUS? IM ON THE EDGE OF MALICIOUS
IM COMING ROUND THAT CORNER BUT YOU DONT KNOW WHEN
MY OLD BLACK MAGIC'S COMING ROUND THAT BEND
IM GONNA MAKE YOU QUESTION IF ITS ALL IN YOUR HEAD
IM GONNA MAKE YOU QUESTION IF ITS ALL IN YOUR HEAD

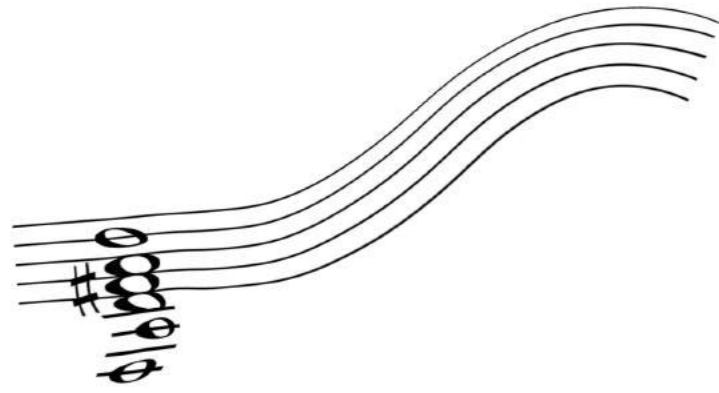
YOU'RE LOOKING PETRIFIED TRYNA KEEP A STEADY LEVEL
BUT IM WORKING KINDA HARD RUNNING ERRANDS FOR THE DEVIL
YA TRYNA SLEEP TIGHT HEAR MACHINE GUN OUT THE WINDOW
WELL IM WATCHING AND IM WAITING TO DELIVER MY CRESCENDO
WHATS SEEN IS SEEN YOU CANT FIND GREEN SO NOW YOU LOOK FOR RED
BUT NOW YOU'RE FIGHT AN EVIL BY WISHING IT WAS DEAD

Deper
CAMPBELL SIBTHORPE

Deper is the disquiet of not seeing or knowing. The 'creature' is concealed in the cracks between what you do not hear and read.

Continually growing, *Deper* is paced and stretched differently each time it is performed to elicit the multiple atmospheres, continuing to inflate the ambiguity of the song.

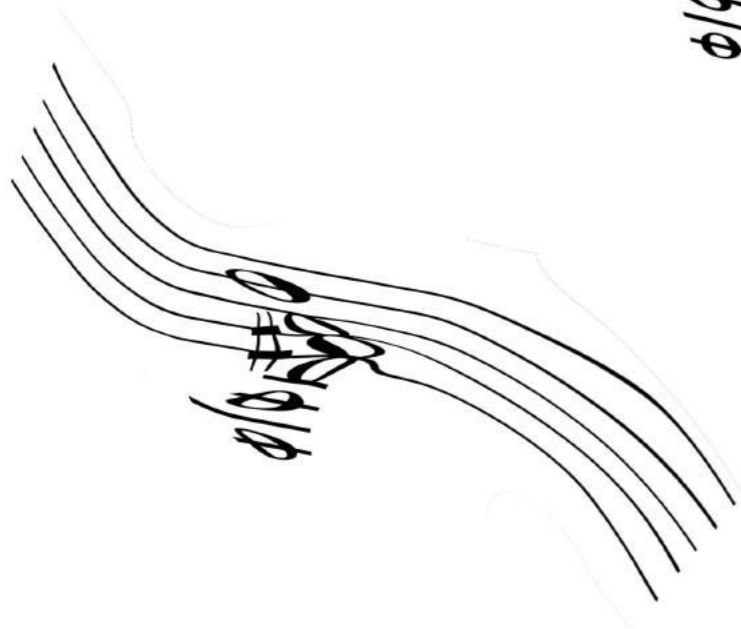
In a low breathless voice with only a handful of notes, the almost spoken delivery is reminiscent of Cohen or Dylan.



Nail-biter
hiding inside the crescent of a moonlight shaving
dissipating, disappearing
beneath the rough side of the fruit
bobbing in the water
next to you



Trailblazer
disguised in the resonance of a dust storm brewing
sediment, setting in
against the beltline of its route
growing out a border
next to you

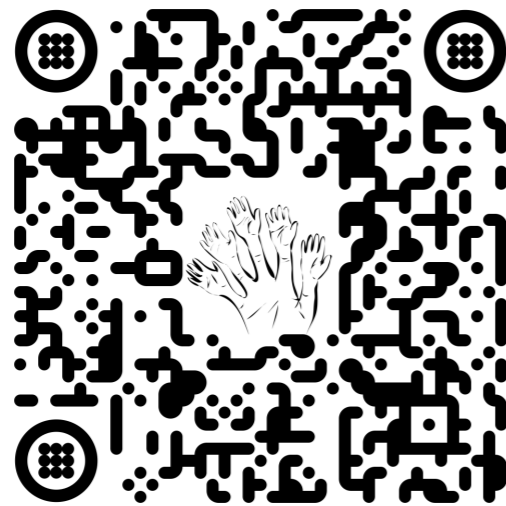


Adjudicator
washing off the rotten scent from the marrow worth saving
chewable, chewing on
insides of the blood-stained flute
catering for an order
next to you

A Creature for Crow
Matchfixers

A Creature For Crow, our submission for the project, was written in an afternoon together with this issue in mind. To begin, we started with the droning keyboard sounds heard throughout and found a drum pattern we thought was interesting enough to carry the song. From there, we added the moody bass progression (helped by the E Flat tuning) and built the guitar parts around it (I wrote the chorus guitar lines, and Henry wrote the pretty damn beautiful verse part).

This is the first song we've ever done when Henry sings a verse, so it was really fun to hear his Bowie-esque tones on this. The lyrics revolve around the idea of 'eating crow', that is, being forced to accept you were wrong (I'm proud to have found a way to include a reference to a panopticon in this song).



tried to make the damage work
thought I could be doomed and romantic
now the joke's on me: I can't shake off all of these bad habits
who is going to love these limbs of lead?
who's going to console me now that the vibrator's dead?

so unfurls the sash
the phoenix back to ash

created a creature for eating crow
open my skull and watch it grow

we've been patrolling the panopticon until our sense of self is gone
public disgrace (with aplomb)
scale up from detention
the healing frequency's oversubscribed
you're going to have to go alone tonight

I can't believe you told your friends I was a nice man
I'm stood alone saying 'I hate Iceland'

Rain of Jellyfish

CHRIS YEOH

A note about non-aqueous rain:

In 1894, it rained jellyfish in the streets of Bath.

Except, it may not have done.

Though it's documented on Wikipedia under the heading 'non aqueous rain', all sources on the subject point to one brief paragraph in the apocryphal Book of the Damned, about legends of places and times. Every listicle and clickbait article produced since is nothing more than a baseless regurgitation of the scant facts available. Even the Book of the Damned seemed non-committal about this veracity of this gelatinous news. Was it not jellyfish that rained down on Bath Spa station, Manvers Street, and the Abbey, but rather larvae, worms, frogspawn?

Such is the laziness of online news that we may never truly know what happened. The repetitiveness and randomness of the information informs the composition of *Rain of Jellyfish*.

To determine the notes that would be played, and their order, I rained jellyfish (or not) on sheet music from a great height and documented it. The length of the notes is my own interpretation.

Instructions: Play the following bars ad infinitum on whichever instrument is most appropriate, until you are tired of thinking about it all.



Rain Of Jellyfish

$\text{♩} = 70$

1

Musical notation for measures 1 through 6. The score is written for piano in 4/4 time. The right hand (treble clef) and left hand (bass clef) are shown. Measure 1 starts with a treble clef and a 4/4 time signature. The melody in the right hand consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a simple accompaniment of quarter notes: G2, B1, D2, G2. Measure 2 continues the melody: A4, B4, C5, B4, A4, G4. Measure 3: B4, C5, B4, A4, G4. Measure 4: F#4, G4, A4, B4, C5, B4, A4, G4. Measure 5: A4, B4, C5, B4, A4, G4. Measure 6: F#4, G4, A4, B4, C5, B4, A4, G4.

7

Musical notation for measures 7 through 10. The score continues from measure 6. Measure 7: G4, A4, B4, C5, B4, A4, G4. Measure 8: A4, B4, C5, B4, A4, G4. Measure 9: B4, C5, B4, A4, G4. Measure 10: F#4, G4, A4, B4, C5, B4, A4, G4.

Alien's Tale

JEANICE LEE

(Lyrics by LEE; music by LEE and MORELLI)

I love the idea of the collaborative songbook and writing songs to a brief in general. I enjoyed issue 2: *Restless* so much that I jumped at the chance of creating a new song for issue 3: *Creature*.

This time, it is truly a collaborative effort as I teamed up with the lead guitarist of my rock band, MARCO MORELLI, who wrote the chord progression for this song, and PAUL LEE, a talented photographer and graphic designer, who came up with the imagery based on the idea and feel of the song.

Thinking about the theme 'Creature', I began visualising all sorts of creatures under the sky and thought about writing something along the lines of equal rights to exist and co-exist in this world. But the thought about how other creatures beyond this sky might see us as creatures of another kind became very overwhelming, and it became the angle I took on this song.

Aliens' Tale is a hypothetical narrative from the perspective of extraterrestrial creatures, i.e. aliens, looking at an extinct species of other creatures: human beings.

The song is really a reflection on how we, human beings, have all these amazing, wonderful things on this planet which are finite and precious, and if we carry on destroying them through our actions and inactions, there will be nothing left in the not-too-distant future. Indeed, we could be the one who wipe out not just ourselves, but all the other creatures in our beautiful world.

CLASSIFIED DOCUMENT

~~RESTRICTED | CONFIDENTIAL | INTERNAL USE ONLY~~ TOP SECRET



Document Title

ALIENS' TALE

Originator(s): **JEANICE LEE & MARCO MORELLI** Date: **17 March 2019**

Case reference: **FaB2019-CSBissue3-Creature** Evidence type: **(1) Text-based
(2) Photographic**

(1) Text-based evidence

Official transcript of the message recovered from an abandoned Unidentified Flying Object (UFO). Initial analysis indicates that it could be a musical composition.

ALIENS' TALE - B MINOR - 90 BPM

VERSE 1

[Bm]
They had it all
[A]
High mountains, waterfalls
[G]
Full moon and rising sun
[D] [A]
give shades to four seasons
[Bm]
And there was more
[A]
Blue oceans, sandy shores
[G]
Lush valleys, rolling hills
[D] [A]
Under the stars sit hay bales

CHORUS

[G] [A]
If we had the same privilege, there'd be no need for voyage
[Bm] [F#m] [G]
No need for odysseys, in search of such age-old fantasies
[A] [D] [A]
...age-old fantasies

VERSE 2

[Bm]
Love was their fall
[A]
For gold, diamonds and more
[G]
Possessions, going places
[D] [A]
More power, super status
[Bm]
That was not all
[A]
They lost sight of their core
[G]
They killed in the name of peace
[D] [A]
And passed it off as good deeds

BRIDGE

[G]
They ruled, they took, they deployed
[A]
They chose, they sought, they destroyed
[F#m] [Bm] [G] [A]
The rest, as they say, is history
[D] [A]
The rest is history

TOP SECRET

(2) Photographic evidence (by Paul Lee)



(Case reference: FaB2019-CSBissue3-Creature)

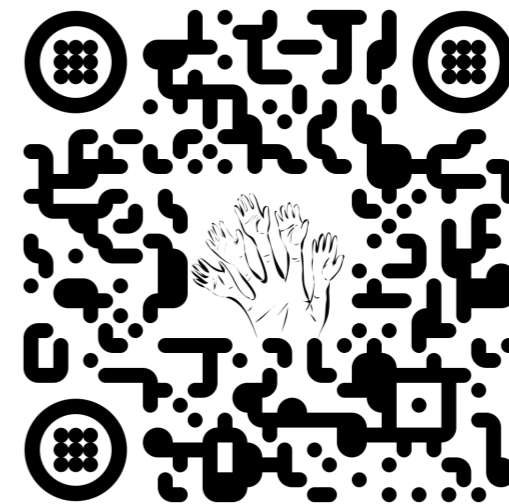
You fall into your screen

REPL ELECTRIC

This is a narrative-driven piece, exploring the journey of d[-_]b falling into her computer screen and the monsters she meets.

The performance was created by live coding. The act of writing programming code live to an audience, controlling music and 3D visuals.

The visuals and music are both equally important in the direction of the piece. The programming code being visible adds another layer of narrative and meaning.



```
live_loop :By_the_light_of_the_terminal, sync: :unsyncable do
  with_fx :echo, mix: 1*(ring 0.025+rand*0.1,0.055+rand*0.1,0.03,0.02,0.01).look, phase: (rings 1/4.0, 1/8.0).look do
    8.times{tick;
      pp = (cycle
        -----
        ----- D1 -----
        ).look$0
      #pp=_

      dust_pat(pp){|accent|
        fuzz = rand(0.05)
        with_fx (cycle :slicer,:krush,:bitcrusher,:echo).tick(:pfx), mix: 0.5, phase: 1/4.0, decay: 2 {
          dtterrain 0.1
          smp pp, amp: accent+1.6, attack: 0.0, start: 0.1-fuzz, rate:
            (knit
              -0.25,32,-0.25,32,
              -0.5-fuzz, 1,-0.5,31,
              -0.25-fuzz,1,-0.25,31).look
            )
          smp pp, amp: (3+accent+(rand*0.1))*1, rate: -2*(knit 1.1,4, 1.0,2).look, pan:
            (cycle
              0.25 0.25 -0.25 -0.25 0.25 -0.25
              0.5 0.5 -0.25 -0.25 0.25 -0.5
              0.5 0.5 -0.25 -0.25 0.25 -0.5
            ).look, cutoff: (ramp 40,127,256*4).tick(-:ashooft)
          }
          s1 = (cycle
            - 5 - - [5] - - - - - 5 - - -
            - 5 - - [5] - 5 - - - - 5 - - -
            - 5 - - [5] - - - - - 5 - - -
            - 5 - - [5] - - - 5 - - - 5 - - -
          )
          s2 = (cycle
            - - - [5] - - - - - 5 - - -
            - - - [5] - 5 - - - - 5 - - -
            - - - [5] - - - - - 5 - - -
            - - - [5] - - - - - 5 - - -
          )
          s3 = (cycle
            - - - [5] - - - 5 - - - 5 - - -
            - - - [5] - - - 5 - - - 5 - - -
            - - - [5] - - - 5 - - - 5 - - -
            - - - [5] - - - 5 - - - 5 - - -
          )
          s=(knit s2,16*4,s3,16*4, s1,16*4).look
          #s=_
          mt s.look, accent=(line 75, 85, 16*4).look, 100
          #mt_cc morph: ((line 0 0, 1 1 16*16*2)+(line 1 1, 0 0, 16*16*2)).look
          s=(cycle
            2 - - - 5 - - - 5 - - - - -
            5 - - - - - 5 - [2] 3 - [5] 5 5
          ).look
          accent=110
          s=_
          # s
          mt s, accent=70, 75
          end
          if (s=(cycle
            [5] - 5 - 5 - 5 - 5 - 5 [5] 5 -
          ).look)

```



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Images within songs provided by contributing artists. Nevermore Raven by ELACIA VAUGHAN (Instagram: @elacia.vaughan). Cover images by CHRIS YEOH.

About the contributors:

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JENNIFER WEIGEL is a multi-disciplinary mixed media conceptual artist. Weigel utilizes a wide range of media to convey her ideas, including assemblage, drawing, fibers, installation, jewelry, painting, performance, photography and video.

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COSTAS CALAMVOKIS is an English/Greek/Burmese person who has lived in London, Greece, Wiltshire, Bristol, California and Portugal before washing up in Bath 7 years ago. He has been writing songs for longer than he can remember and shows no sign of stopping.

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DAVEY JOE McCLURE (1991) is a visual artist and musician from Birmingham who specializes in illustration, sound and poetry. With an interest in exploring mental health and a

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London based songwriter, CAMPBELL SIBTHORPE, explores the relationship between love and death in striking stories that wrestle to find where the divine meets the tragic, ecstatic or mundane.

CAMPBELLSIBTHORPE.COM

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JEANICE LEE is a 4-piece, female-fronted melodic rock band bringing you a spectrum of rock songs with poetic lyrics, edgy melodies and dark undertones that explore the self, the system and the world; delivered with powerful vocals, high energy and strong emotions.

FACEBOOK.COM/JEANICELEEMUSIC

MATCHFIXERS is the bedroom pop project of JOSEPH FULLER and HENRY MASSEY, encompassing different styles, guests and audio quality.

MATCHFIXERS.BANDCAMP.COM

JOSEPH is an artist working with programming code, realtime media and audio often in a performance

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