

WINTERSONG A FILM ON DAKOTA SUITE

by Pascal Hofmann and Benny Jaberg

LIST OF DIALOGUES (English)



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CREDITS (written text)

00:38 Interview with Chris at Goodison Park

I remember coming to this ground and sitting up the top there when Bob Latchford broke his leg in this goal here. I remember the noise of him breaking his leg, I could hear it up there, clack.

That would be something lovely to do with my son, to have those great memories. Coming to the game with my dad and just talking about football and being with other men and watching the game and excitement. It's just brilliant to have a sense of tribalism and definition and to feel like you belong with all the people that are here and they're like all your brothers, you know, it's great. It's a really good feeling.

It seems like this is as much my family home. 'Cause it seems like so much of my life is in here and I consider myself to be an Evertonian more than anything else, more than a musician, more than a man, I consider myself to be an Evertonian.

I remember crying my eyes out and then just picking up my guitar and writing that song straight away and everybody thought it was about women. Whenever I play it I say this is a song about football, because football can break your heart like a women can't. So I always think about it when I'm writing songs.

01:44 "When Skies are Grey" (song)

If you find me
when my skies are grey
and you will
yes you will

Will you hide me
in your broken rooms
say you will
say you will
And I know
its all too much to bear

I know

Will you blind me

02:30 Radio Everton Speaker

Everton have beaten Norwich City by a goal to nil at Goodison Park and doing so has consolidated fourth place in the Premiership table.

WINTERSONG a film on dakota suite (main title)

WHEN YOU GET OLDER

THE TABLES TURN A LITTLE (written text)

02:53 Interview at Chris' House

I can't actually remember much of my childhood before I went to Holland, when I was nine, I don't know why that is. It's all a bit cloudy. I remember going to Holland. I remember driving in the middle of the night and thinking that I'll never see my friends again. I remember learning the language and being able to speak Dutch within two months and a whole part of me just didn't translate to that foreign language and only 10 percent of who I was, was coming through. And so I kind of felt lost. From an early age I felt lost.

03:48 Interview with Chris and Sherlock (original language: Dutch)

Your house was there and mine was here. Both within about the same distance. There was a bicycle track in between. Right. And over there was a shopping centre. Yeah, and here we played football. It was fun.

04:16 Interview with Chris and Sherlock

Sherlock: We don't even know why we are friends and we became friends. In a way we are opposite, but on the other hand...

Chris: ...we're the same?

Sherlock: ...we're the same?

Chris: Man that's deep, that's really deep.

Sherlock: Hey yo, I go to a lot of "let-it-go-parties".

Chris: Everything is nothing.

Sherlock: Yeah, Hip-Hop is everything. No, I don't know. You don't know either.

05:01 Interview with Chris in front of his former house in Groningen

I spent a lot of time in this, these two windows that's here on the top of my bedroom and I had my own door into that room. I wouldn't see my parents hardly ever and they were always in the bar and doing drugs and stuff. I guess it was the first time I really felt like I was alone and I didn't really... That I wasn't re-coping well with that and there was nobody there to kind of give me any answers or give me any guidance apart from maybe Sherlock.

05:42 Voice-over, record store in Groningen

Those are the main memories I have really of Holland. Just being with Sherlock and walking around and listening to music and buying records every week and just trying to make sense of feeling little bit on the edge, in the outside.

06:07 "Autobiography" (song)

In my childhood trees were green
and there was plenty to be seen
My father made the walls resound
he wore his collar the wrong way round
My mother wore a yellow dress, gently

Come back early or never come
Come back early or never come
Come back early or never come

When I was five the black dreams came
Nothing after was quite the same
the dark was talking to the dead
the lamp was dark beside my bed

Come back early or never come
Come back early or never come

LIKE A MAN OUT

SEARCHING FOR THE DAWN (written text)

08:19 Interview at Chris' House

When I really started taking it seriously I was 20. I've been married. I've been married about six or seven months and I was struggling with myself a little bit so I was writing poetry and tried to express myself and I remember writing a poem and thinking: Oh, that maybe work to music, that sounds like it might be a song.

08:40 Voice-over, about the beginning of Dakota Suite

So I wrote "Mood indigo". The song was basically on the first EP I wrote though. And I still don't understand how it happened, but the tape of those songs got into the hands of this guy in Leeds, he had a record shop. And then it all just kind of snowballed. And I feel lucky and humbled by the fact we've been able to make the record we have because I just keep sitting here thinking: how does a guy with almost no talent and no musicianship get to make six records? It's a bit odd.

09:05 Radio Jingle I

Yeah. Ok, we'll go again yeah?! Ok, it's jingle time. On Radio 2 it's jingle time. No it's Radio 2. I've got my Radio 2 voice on - has to be Radio 2.

09:22 Voice-over, band history

I never really wanted to be in a band. I always feel like the whole thing is been a mistake, and some day somebody will realize that and ask me to stop playing the guitar.

09:31 Radio Jingle II

Adam Walton's Musical Mystery Tour

NOTHING LASTS

IT ALWAYS FADES (written text)

09:46 Interview in Preston

This is actually the nearest piano to my house, even if it's technically 90 miles away. Pretty much everything I've done has been thought of on this piano, which is very out of tune, but I play this piano. I quite like to have this piano in my house, I like them to sell it to me 'cause it's the piano

that I've written everything on, I've ever done. So when ever I'm here I tent to play things and then I write them down like this 'cause I can't write music, that's quite bad.

If I write a song, I feel it but if I can't remember what the feeling was, I loose it. It's lost.

I don't think that I am a musician per-se, I think that I just have an ability of anything, a very bad ability to just express something, that I'm feeling at that moment and I should start writing down what it was, what I was concerned about, because then I could bring it back into my memory, that would work.

PRAYING TO THE STREETLIGHTS (written text)

12:51 Interview at Chris' House

Mainly I write in this room. 'Cause this is where my guitar is and this is where this couch is. I used to write in my bedroom but we have this different room now in our new house. Mainly I write in America as well. Cause I feel like I belong there. I like the way it makes me feel. I like the things I see, I like small town America where you can just stop and sit around and watch things go by. So I just pretty much write in those two places and I write at Riverside.

I only ever write as a response to something. So it's complete catharsis for me. It's never controlled. It's always like an out poring. And then I just start playing and then I just start singing out what I feel and that's the only way that can work for me. 'Cause otherwise I'm not interested. I never pick up my guitar just to play cause it's like my guitar. It's... For me it's a tool. Just to push something out. Cause otherwise I just go crazy.

13:56 "How safe We must Seem" (song)

Every time you fought back down

I wish you will

Every time you fought back down

I wish you will

but you're not my kind

you're not my kind

Around my finger
down your scar
and if only I didn't have to think
about what's gonna happen to you
happen to you

and I hope
you spread your dreams
relieved by faith
I know
I gave you promises
that I could not keep

and everywhere you go I'm sure you'll find
everywhere you go I'm sure you'll find
better than this
but you won't be mine

WHO CAN TELL
WHAT YOU'RE GOING TO SEE (written text)

16:09 After the performance at Chris' House

So, normally, when I've written a song of any sort or I've got a chord progression I like, I normally go to David's house and we talk about the chord progressions and see what might work and we talk about arrangements and I'll tell him the sorts of things I'm feeling and seeing and the kind of mood I want to set and then we kind of make some notes and start doing some general ideas about the song and then at some point we record it, step by step.

17:42 Chris plays the guitar at David's house

David: Wow. Different type of change for you Chris.

Chris: It's a different move I know. I kind of like that as well.

David: Nice.
Chris: Cause I like the switch between that. Like a little Mariachi band was going by.
David: Yeah. Lot's of... You could go to "Brass-Mountain" with that.
Chris: Well, you could.
David: Yeah.
Chris: So, I'm thinking about that quite a lot.
David: Yeah, 'cause that could be one of those really long coda things.
Chris: Exactly.
David: That you just keep going on.

18:40 Interview with David and Chris

David: When you get a certain number of songs and it starts looking like a record rather than just odd songs they can affect each other.
Chris: That's when we need artwork.
David: Yeah.
Chris: And titles. If I try to remember any of them... I don't know that "Ferris Wheels of Winter" is that song. Do you? I don't.
David: No.
Chris: But I just think "Ferris Wheels of Winter"; great title David, fantastic, well done.
David: See that's probably where a lot of time gets wasted when we discuss the songs, and we probably talking about diff... We don't really know what song do you mean. And he'll be saying: That song with the... And then I'll say some title that you may or may not just thought of and not actually tell me.
Chris: You're working on a complicated brass part in your head and when I actually mention a song: Oh, Erase that. Don't need it.
David: Different song.

19:40 Interview with David and Chris

David: He realized that it costs all this money going to the studio and...
Chris: ...the majority of time we're sitting around and drinking tea.
David: Well that's a thing. The, the way we do it now is a lot better. If we record the drums in a room or somebody's house it's not perfect with all the microphones in

a soundproofed drum room and stuff. I'm sure it's not recorded brilliantly and there's all sorts of noises in it but it actually matters what you're playing.

20:10 Interview with David and Chris

David: I think the producing is everything.
You do it as you go along. It's not like a separate thing. So it's kind of more knowing what you need. Or what a piece of music needs for it to be done. The production is kind of invisible.

20:32 Interview with David and Chris

David: I'm not allowed to do anything.
Chris: That you actually like doing.
David: Yeah, but... Well, no, but I kind of like it in a sense that it's more focused. It's a collaboration, it's not like I'm doing a thing and I can do what I want. We collaborate, don't we?
Chris: I tried to convince David that it's as much his band as mine, because he's not having it.
David: Well I don't... It is your thing.
Chris: Yeah but I don't like to think that it's my thing.
David: Yeah, but it is.
Chris: Yeah but I know, if I wake up tomorrow morning saying: I'm not doing anymore. You will go: Oh please Chris, don't, please Chris I need Dakota Suite, it's brilliant. But I still think it's nice for me to say that we're like a gang rather than like: oh it's just me all the time. A gang.
David: A gang. Dealer? Well gang. Who is in that gang? John. Colin. Huge gang!
Chris: Before you came along, if it wasn't wood I would absolutely not considering using it. So it's good that he brings things I wouldn't considering and tries to get me to listen to music that I eventually a year later decide it's actually pretty good. But essentially the relationship is really about films and comics, isn't it, and books. Films, comics and books.

WOMEN BREAK THEIR VASES

AGAINST THE WALL

AND MEN DRINK TOO MUCH (written text)

22:20 David with microphone stand

Right, is there another microphone?

22:05 Interview at the Seaside

All I knew was he actually lived at the bottom of my road. So I went and saw him and it turns out that he is an incredible drummer and he's up for a Grammy but the logic for me is still the same, he lives at the bottom of my road and if he'll play, I'll use him and he's been around ever since, really.

22:25 Interview with John at Chris' house

Basically Chris' songs, all his songs are slow, you know, there are all very slow. I remember the first time I turned up to play with Chris for the very first time, I couldn't believe how slow his songs were and I was; you know, the first time I was playing them he kept saying: "no man slower, even slower" and I'm going: "are you joking?".

22:50 Voice-over, David about the production process

Most of the songs we tend to start off where we're getting an idea of what we want to do with it. And then we'll get like scaffolding which shall either be drums and guitar or piano and drums or something that's just like a structure you can work on. And then, that's like your palette; and then, after that, you can think: right, how's about some brass on here that sounds like this and we'll try it like this... If you added up all the time it takes, it wouldn't be that long at all. We're not very specific. For instance, if we gonna do piano, we don't necessarily sit here and go: right, we gonna do it for this long. We kind of do it on the spot. And it's like with the drums as well.

24:06 David, Chris und Colin talk about how to play a song

David: How's about we try where you do four of the verse as an intro. Then four.

Colin: Yeah.

David: Then the chorus. Then four. Then the chorus. Then the third section.

24:15 Voice-over, Chris about collaboration with Colin

I would play Colin a brief movement and say I want this kind of really move in big slaps. It's hard for me personally if I have an idea of a, like a more complicate string movement and then it's quite complicated because Colin has to make sense of it and then notate it and then play it back to me so I can say "something high here". That quite takes a long time.

27:57 David, Chris und John talk after the drum recording

Chris: That was really good. We've done that straight away.

David: It sounded alright without piano.

Chris: What's again?

David: It sounded alright without piano.

Chris: I was gonna say frankly we done that straight away, that we're been like: "done". "I'm done".

John: There's just one part where I know I was out the piano. I don't know if I was out of the click or not. On the kick-drum.

David: Alright.

28:31 Interview with John at Chris' house

The work I do with DS various greatly from the other kind of things I do. I mean, I've been doing this for a long time now, you know, playing in countless bands; but DS's music is quite unique to anything else I've ever done or, you know, at all really. It takes a certain kind of sensitivity as a drummer to play the songs. You know, how Chris wants them, the way he hears them. I just think I kind of hear them the same way as him. Hopefully.

I'M DROWNING

THIS WATER DOESN'T CARE (written text)

29:37 Interview at Chris' House

I feel like all the things that I write are all soundtracks to feelings I have had or to something I've seen, or... like the song "Riverside". It is on "Signal Hill". I remember my friend John, my closest friend John, ringing me up in the morning and he was having troubles with his partner - and they wouldn't getting on very well. And he told me a story of something happened that morning that was so distressing to him that he would phone me and tell me all about it. And I found this so sad. And he said to me, he said: "Chris, I really feel like I'm breaking up inside - I can't stand this any

longer". And that phrase: "I feel like I'm breaking up inside" just stayed with me. And I had that. I had the little guitar. I get out, went to get the guitar and I played the guitar it was just: "Are you breaking up inside - is it true, are you breaking up inside?". And then I went to the house a week later. And I just sat upon the train bridge and recorded the train going by. Because I imagined him being sorrowful and the train, the early morning train going by. And I have this horrible image of him, which makes me feel really tearful.

31:53 Interview with Chris at the Seaside

When I came back from Holland I spend a lot of time here, just in the dunes, sitting in the grass just thinking and be on my own and wondering what was happening. And we take a lot of pictures here for artwork because Jo and I have both similar feelings about the sea, we love the way it envelops you and it's nice and soft but then if you kind of jump in it from a big enough distance it's like concrete and the fact that it kind of like it's soft and it laps on your feet but it also eats away at the land and destroys things.

For me Jo is like the fifth member of the band, with the way the things look and the feel of the record and so Johanna has to go out and take something; 'cause she knows what I am feeling at that time she always takes something that just sums up where we are. Like "The river only brings poison" with that pictures of the ice floating on the water was really important because it was; things seemed to be calm on the surface but underneath there is torrents and undercurrents and it's destructive.

32:58 Interview with Chris at his house

And then it was David who sent me the title "This river only brings poison" and I just thought: That's so how I see my life. I just bring poison and unhappiness to people.

33:22 Interview with Chris at the Seaside

For me DS is like my diary, every record just sums of a period time in my life and so the artwork and the words and even the titles, everything has to be right 'cause it has to conjure up the feeling of the time and what I was going through. So for me I don't see it like a band or a music project, I see it almost like an installation.

I'M JUST FEELING FOR SNOW (written text)

34:31 Interview at Chris' House

Through the whole period of making music I've always worked, do like social work jobs. From when I was fifteen I always wanted to work with offenders, which is what I do now. So I feel like my whole life has been building towards working with people who are in jail and whose lives are also quite ruined. I've worked in mental houses and I've worked with kids leaving care. And I've always felt like to me, the work I do is much more important than the music I make and I would never... When we had the opportunity to possibly sign with Sire, take a, you know, big deal, I didn't want to. And I feel stupid now. Because, when you're a bit older you maybe think: Oh, I should have taken that. But I just felt like I couldn't do it because the most important thing in my life apart from my kids and my wife is my work because it gives me fulfilment.

When I die, my records won't matter. What matters to me is the hundreds if not thousands of people that I will have spent time with and to whom I gave everything I could, to help them to see things slightly differently and maybe I've helped them along in some way. Concerning when I'm writing music, the work must come through because it is a very painful thing, most days.

35:42 Introduction of "I can feel your disease" (song)

This song is a very cheery song, about a boy that received a small package of joy and when he opened it up it made him happy. Actually it's not about anything to do with that, it's called "I can feel your disease".

36:15 "I Can Feel Your Disease" (song)

If I gave you a second, would you give me an hour more
If I taught you a lesson, would you turn away
and walk through that door...

36:54 Interview at Chris' House

Playing live for me is not a pleasant experience in any way. We kind of stopped doing that, because I can't stand it anymore. I'm just repulsed by the whole experience, 'cause I just think: I'm this clown up here living through this deeply painful experience, nobody cares about that, nobody knows about that and I'm up here killing myself and feeling really miserable. It's just: why does anybody need to see this? So when I'm playing them it's like: Oh, I remember this time. This

was bad. And that's why I'm shouting and screaming a lot.

TAKE YOUR FEELINGS TO THE SEA
AND WATCH THEM FLOAT AWAY (written text)

38:18 Interview at Chris' House

I feel like I'm a prisoner of my world and my experiences. I feel like I'm a prisoner of my regrets and the things I can't escape. The things that everybody else and more than likely the people that are actually the subject to my songs have years ago forgotten about but I just can't quite seem to let go of and that hurt me. And I feel like for so long I was even mute for times where I couldn't speak about it. Because it was so painful whereas now I feel like I can at least express things. I'm a very rigid person in the sense that I've my routines, and I can't deviate from them because to deviate from them is painful.

39:29 Live performance, Introduction of "Signal Hill" (song)

Nobody really understands what I'm saying so I'm speaking quickly but this song is called "Signal Hill" and Signal Hill is a place I went trying to kill myself after things went badly wrong about seven years ago. It's a really good place to go and trying to die. It's in California, just south of Los Angeles; really big hill, you can see the Ocean. It's lovely. I recommend you try it sometime. Or not, if that is the case, maybe.

40:38 "Signal Hill" (song)

Your sad eyes tell me
there's no-one to break my fall
and nothing lasts
it always fades
it slips away, it slips away

40:14 Interview at Chris' House

It's like every day I have to remind myself, I am not in that place anymore, but I still feel I can't get out of that mindset and that way of feeling and I'm constantly trying to push and find a way out of it and I can't really do that.

41:20 Voice-over, end of Chris' live performance

I'm just this guy standing to the side of the window. Just peering out when nobody can see me in the dark. That's the way I feel about the world. I'm really not sure about it. And I'm not sure about my interactions with other people and I'm always quite afraid of people talking to me or being with other people because I'm just not sure about things.

WHEN ALL MY HOPE IS GONE

I'M SEEING

THROUGH YOUR EYES (written text)

41:55 "Chapel rain" (song)

What's happened to us?

How did we fall so far

Now we've both got scars

that won't heal with time or age

The murder of the hours

we each have left to live

and feelings

that have already killed us

How could we know this would end so badly

How could we know this would die so soon

I must be evil

I must be evil

44:01 Voice-over, End of "Chapel Rain" (song)

In the year that I tried to kill myself, my wife was so steady on swerving in her love for me and I was putting her through very difficult experiences and she was, it was like she never blinked.

YOU ARE OUTSIDE

PLANTING THINGS IN THE GARDEN

WHILE LIFE FALLS APART (written text)

44:19 Voice-over, performance at Chris' house

I would hate to think that anybody felt that we have an unhappy marriage because of the songs I write, like if I write a lyric that says, like "Streets where all I saw" is like: "Oh, how can you see all the rain falling down around our bed". It suggest unhappiness but my wife's always been the most constant thing in my life, you know, and I would hate for anybody to think that I'm unhappy with her, because I'm not, I never have been. I don't know where I end and where she starts. And I feel like she's just mashed into my side. When she goes out I feel like just turning my life off until she gets back.

44:55 "The streets were all I saw" (song)

oh say, can you see
all the rain coming down
around our bed and do you know
what I see when my eyes are closed

45:50 Chris stops playing the song

Is that gonna pick up? It's gonna pick that up, isn't it? You hear that?

45:59 Voice-Over, empty living room

I feel lucky to be just sitting here and having my two kids and having my relationship with my wife. 'Cause I could not have had it, I could have lost it.

ANOTHER MONDAY

MORNING COMES ROLLING IN (written text)

46:11 Voice-over, family

I always felt like I was still alone. I loved her but I would doing periods where wouldn't speak for a whole days. I was still myself in my own little world. But as soon as Jacob came along, I finally looked up from the floor and went: Wow there's a whole world out here. I've never noticed it. And having Ira as well is really helping me along but it hasn't affected my songwriting 'cause I just have a world of regret. I've got enough to keep me going.

46:04 "Rocky Raccoon", Beatles (song)

Rocky had come equipped with a gun
to shoot off the legs of his rival
His rival it seems had broken his dreams
by stealing the girl of his fancy
Her name was Magil and she called herself Lil
but everyone knew her as Nancy

Now she and her man who called himself Dan...

Jacob: I want it to be a Smarties-Song.

Chris: Really?

...were in the next room at the hoe down...

Jacob: The next one to be a Smarties-Song!

...Dan burst in and grinning a grin

Chris: He said: "Give me a Smarties, give me a Smarties!"

47:12 Interview at Chris' House

It's like people say: "Oh, I know you go to the depths of despair and bring me a song, bring me memory back. So I don't have to do it". But that's not very fair on people and people change you know. I don't think that I'll make anymore records because I don't want to have to continually revisit the same memory. If I've written a song about something I'm not gonna write another one, that's it. That's done. So I feel like I'm now coming to a position where I think: I've written about that and now that time is gone. So, I think this last... this next record, if we ever do make one, if I can stomach to put one out, I think it might be the last one that I write. Certainly vocal stuff because I feel like I love close that chapter.

END CREDITS (written text)

48:43 “Boats in a Sunken Ocean” (song)

Sometimes I feel it all
and all that I want is you
I remember when we wept
for what we knew
I know that you're holding me
but I'm wearing out
I remember when you said
I set you free
I set you free