

**LONG  
LIVE  
THE  
PRINTED  
WORD.**



25-26.09.21  
ST LAURENCE CHURCH  
STROUD



## HIDDEN NOTES

Vol 2

HIDDENNOTES.CO.UK

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SATURDAY 25.09.21

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# PENGUIN CAFE

PÖPPY ACKRÖYD      PETER BRÖDERICK      DANIEL THÖRNE      SIMØN MCCØRRY

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SUNDAY 26.09.21

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JØNNY GREENWØD  
KATHERINE TINKER  
ØLIVER CØATES  
DANIEL PIØRØ

ERLAND CØOPER      JAMES MCVINNIE      SHIDA SHAHABI      HARRIET RILEY

PLUS: EMILY HALL: REQUIEM IN THE WOODS  
TONES, DRONES AND ARPEGGIOS: THE MAGIC OF MINIMALISM SCREENING  
+ Q&A W/ CHARLES HAZLEWOOD  
EXCUSE THE MESS PODCAST  
SOUND RECORDS DJ SETS + POP-UP RECORD STALL



BEDROOM  
COMMUNITY

130701



OLI

d&b  
audiotechnik

DARBYSHIRE





## SELF-RECORDED-DJ- SESSIONS:

**NEIL 'DUBBU' WILSON, TOM MONOBROW  
(SOUND RECORDS), MENDOZA AND PAVINYL**

## FILM PREMIERES:

**BOSS MORRIS - RITES, SIMON MCCORRY -  
PIECES OF MIND, ORBURY COMMON -  
GLENN SOLO**

## RARELY SCREENED/ HARD TO FIND FILMS:

**LAURIE LEE - THE LOST RECORDINGS,  
MESADORM - COLOUR AND SOUND,  
DENNIS GOULD, SICK TO MY BONES, JABJAB,  
PETE HOIDA - THE BLACK SEVERN ANGEL**

**AS WELL AS PREMIERING SELF-RECORDED-  
SESSIONS AND SCREENING RARELY SHOWN  
FILMS BY LOCAL FILMMAKERS GOOD  
ON PAPER TV ALSO COMPILES VIDEOS  
FROM LOCAL MUSICIANS, PERFORMERS  
AND MORE TO CREATE AN ARCHIVE FOR  
VIEWERS/READERS TO EASILY ACCESS AND  
SHARE INCLUDING NEW POETRY WORKS  
FROM JONNY FLUFFYPUNK AND ELVIS  
MCGONAGALL PLUS ACCLAIMED SHORT  
FILMS BLACK CAR HOME AND NO SHERBET.**

[GOODONPAPER.INFO/GOOD-ON-PAPER-TV](http://GOODONPAPER.INFO/GOOD-ON-PAPER-TV)

## PLUS!

**GOOD ON PAPER KIDS TV - FT. TOM  
PERVICAL, HANNAH SHAW, SILLY SCIENCE,  
DISCONATURE, JOHN DOUGHERTY, TRACEY  
CORDEROY AND EVE COY...**

[GOODONPAPER.INFO/GOOD-ON-PAPER-KIDS-TV](http://GOODONPAPER.INFO/GOOD-ON-PAPER-KIDS-TV)

# EDITOR'S NOTE

**WELCOME TO THE JULY 2020 ISSUE OF GOOD ON PAPER, AND THE FIRST WITH A PRICE TAG ON THE FRONT COVER AS WE ARE CHANGING...**

For the past five years Good On Paper has been available for free distributed by ourselves to over sixty independent stockists across the Stroud District every month. It remains an independent part time project set up to support and promote local venues, festivals, organisations and artists.

Like many others the last few months have been difficult and has forced us to reassess the way in which we operate.

Whilst we continue with our Supporters Subscription Service enabling you to receive a digital download or a copy through your letterbox the magazine is now available for £2.50 from selected stockists (more added as we go along/they re-open for business!).

This will enable us to:

- Become a more sustainable/viable business for the future.
- Work towards generating an income for our contributing writers, photographers and illustrators.
- Create new sections in the magazine including Good On Paper Young Artists; a dedicated space for local creatives aged 16-19 giving them a voice and a platform to share their work.
- Take the pressure off our advertisers, although this will still be an option, we will be less reliant on this stream of revenue for our ongoing future
- Develop a better online offering alongside the printed magazine but allowing us to react quicker to local arts news and carrying extra content and listings further promoting Stroud as a prime destination for arts and culture.

We are very much looking forward to inviting you along for the next stage in our journey. To continue to celebrate the printed word and this amazing place we call home.

Long Live the Printed Word

Alex and Adam

**FRONT COVER:** Adam Hinks

**CONTRIBUTING WRITERS:** Lorna Jenkins, Sean Roe, Christopher Taylor, Judith Gunn and Caroline Sanderson

**NEXT MONTH:** Amelia Warner, Phonsonic, Nettle Grellier, Dan Guthrie, Sarah Steele and more...

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## MUSIC

### EMILY BARKER

Acclaimed Stroud based singer-songwriter Emily Barker returns with her blissful and poignant new single 'Return



Me'. The track is Emily's first release of new solo music since her exquisite 2017 album, 'Sweet Kind of Blue'. In recent times Emily has found herself gravitating back to themes that have haunted her lyrics since she first started writing songs. The climate crisis that dominated last year's news brought burning questions back to the fore, and 'Return Me' marks her response – the yearning tug of home and family. "I started to ask myself whether or not the path I am on is still the right one in light of the sombre and overwhelming revelation that our earth is very sick," Emily said of the track. "Whether the journey is leading me where I want to go... whether it is time at last to return to my first home – a question that seems to have no answer, despite the number of songs I have dedicated to it."

[emilybarker.com](http://emilybarker.com)

### PHONSONIC

Phonsonic (aka musician, promoter and photographer Alexander Caminada) has just released a three track EP together



with a limited edition high quality exhibition print of the original artwork for the front cover. "Insight is a collection of tracks that have been created with a more reflective and introspective approach. Working on the sounds for this collection has been a process of discovery. Taking more time to listen to

what I've created was very revealing and rewarding. The use of field recordings, a 1980's micro cassette recorder and modular synthesis also fulfilled an urge to experiment and explore." Insight is now available as a digital download on all major platforms and the print can be purchased via bandcamp.

[phonsonic.com](http://phonsonic.com)

### AMELIA WARNER

Following 2018's Visitors and her critically acclaimed soundtrack to the film Mary Shelly directed by Haifaa al-Mansour,



pianist and composer Amelia Warner has just released a brand new four track EP. Released via Decca Records (part of the Universal Music Group) on the 19th June Haven is a hauntingly beautiful collection of songs recorded at her home in the Stroud Valleys and features Mike Lovatt and Dan Newell on trumpet, Richard Watkins on horn, Andy Wood on trombone, Owen Slade on tuba and Mitch Taylor on guitar.

[ameliawarnermusic.com](http://ameliawarnermusic.com)

## FESTIVALS

### STROUD BOOK FESTIVAL

For its 5th birthday year, Stroud Book Festival has announced that this year's Festival (4th - 8th November) will take



place online. Caroline Sanderson, Artistic Director of the Festival says:

"In these challenging times we felt we had no alternative but to shelve our physical events for 2020. However, we are hugely excited to be working with Andrew and MMOUK, a digital partner who will support us as we stage our 5th birthday festival, and ensure continuity for this autumn fixture in Stroud's cultural calendar, at a time when many of us are leaning on culture as never before". The first headline events in the 2020 Stroud Book Festival online programme will be revealed this month. The full programme will once again present an exciting and eclectic line-up designed to entertain every age group. This will include the annual Schools' Day aimed at local primary schools; a Sustainable Stroud strand in association with Transition Stroud; Stroud Short Stories and more.

[stroudbookfestival.org.uk](http://stroudbookfestival.org.uk)

### STROUD FESTIVAL OF FOOD AND DRINK

A new festival has just been announced for Stroud together with a fantastic line-up of some of the most respected



names in the business, showcasing the awesome food and drink venues based in and around the town. The programme features talks and masterclasses with the likes of Jay Rayner, Oz Clarke, Loyd Grossman, Romy Hardeep Gill, Jack Stein, Laura Rowe and Tim Maddams with many more to be announced. Stroud's finest home-grown food producers, chefs and restaurant owners will also be serving up tastings and workshops to suit every palette. Cornhill will host its own special events while The Long Table will take over the St Laurence Church Hall to hold a charity banquet in aid of Stroud Food Bank. There will be family entertainment and culinary games, live music brunches, breakfast yoga and street markets. Many of the events will be free, and Stroud will be buzzing with food trucks and bars, offering everything from international cuisine and local artisan produce, to vegan street food. Nothing is off the menu, with something for everyone on all three days of this

fantastic new festival...

[stroudfoodanddrink.com](http://stroudfoodanddrink.com)

### HIDDEN NOTES

The contemporary classical and avant-garde festival Hidden Notes (founded by Good On Paper) has just announced



that it has been postponed: "It is with heavy hearts that we have to announce that we are postponing Hidden Notes vol.2 to 2021. Following our debut last year we've had an incredible response to what we are trying to achieve with HN and had been looking forward to coming back in 2020 with an amazing lineup expanded with additional events including screenings, Q&A's, outdoor performances and DJ sets welcoming audiences from across the UK and abroad... Our priority has to be the safety and well being of our artists, crew and you. In these uncertain times it feels like the only (and right) decision we can make. However, the good news is that Hidden Notes will return for vol.2 on Sat 25th - Sun 26th September 2021 and we have managed to secure the exact same line-up! Also excited to announce the addition of Daniel Pioro performing with Jonny Greenwood, Katherine Tinker and Oliver Coates to close the festival on the Sunday." As well as featuring Radiohead's Jonny Greenwood the festival also includes Penguin Cafe as headliners for the Saturday plus Erland Cooper, Poppy Ackroyd, Peter Broderick, Emily Hall, Charles Hazlewood and many more. Weekend and a limited number of day tickets are available now.

[hiddennotes.co.uk](http://hiddennotes.co.uk)

## SPOKEN WORD

### THE NAILSWORTH PODCAST

Last month saw the launch of this brand new podcast for Nailsworth and the surrounding villages featuring Interviews, chats and discussions with its people, businesses and groups. New episodes are put up every other Wednesday which so far includes Henry Herbert from Hobbs



House Bakery and Playcircle's Chloe Kempton.

[thenailsworthpodcast.co.uk](http://thenailsworthpodcast.co.uk)

## BOOKS

### TOM PERCIVAL

Industrious local children's author,



illustrator and animator Tom Percival will be releasing another book this month titled *Meesha Makes Friends* - a warm and affectionate look at the joys and difficulties of making and keeping friends, relating to others, and finding your place in the world. Wonderfully empowering and emotionally resonant, Tom Percival's *Big Bright Feelings* series is the perfect springboard for conversations about mental and emotional health, positive self-image, building self-confidence and managing feelings. *Meesha Makes Friends* is due to be published on the 9th July via Bloomsbury.

[bloomsbury.com](http://bloomsbury.com)

### SARAH STEELE

Author Sarah Steele's new book *The Missing Pieces of Nancy Moon* is due to be published on the 6th August via *Headline Review* and has already garnered praise from fellow authors Katie Fforde, Kate Riordan and Sarah Haywood: Florence Connelly is broken-hearted. Her marriage has collapsed under the weight of the loss she shares with her husband, and her beloved grandmother has just died. Even the joy she found in dressmaking is gone. But things change when Flo opens a box of vintage 1960s dress patterns found inside her grandmother's wardrobe. Inside each pattern packet is a fabric swatch, a postcard from Europe and a photograph

of a mysterious young woman, Nancy Moon, wearing the hand-made dress. Flo discovers that Nancy was a distant relation who took the boat train to Paris in 1962 and never returned. With no one to stay home for, Flo decides to follow Nancy's thread. She unravels an untold story of love and loss in her family's past. And begins to stitch the pieces of her own life back together....

[headline.co.uk](http://headline.co.uk)



## TECHNOLOGY

### PLURALITY.APP



An essential tool for our age of misinformation, *Plurality.app* from local software developer Derek Ekins allows you to see the independent perspective behind the mainstream media headlines and cut through the agendas of individual, billionaire-backed newspapers. When someone shares a mainstream media article and you click on it, *Plurality.app* kicks in and shows you one or more articles on the same subject from independent sources, giving you the whole picture and enabling you to share the article of your choice.

[plurality.app](http://plurality.app)

# PHOTO OF THE MONTH:

PATRICK PARTRIDGE



"Deciding to travel from Stroud to Bristol for Black Lives Matter should have been a difficult decision at a time where social distancing was very much recommended, but it wasn't. I felt I had to go for two reasons, to show my support for people of colour and to capture what I knew was going to be a historic day. The day was extremely powerful and the moment the Edward Colston statue was pulled down is a moment I will never forget. The atmosphere was electric. To me, this image means a lot, but for the people who have felt the effects of racism first hand, I can imagine this moment holds a much deeper rooted feeling."

The print is available to buy via [patrickpartridge.com/post/blacklivesmatterbristol](http://patrickpartridge.com/post/blacklivesmatterbristol) with 50% of the profits being donated to a selected charity associated with tackling systemic racism within the UK.

[patrickpartridge.com](http://patrickpartridge.com)



# STUDIO18

BY LORNA JENKINS



**STUDIO 18 IS A NEW AND EXCITING ARTS PROJECT JUST ALONG THE CANAL IN BRIMSCOMBE (ABOUT A 25MIN WALK FROM STROUD TOWN CENTRE). THE STUDIO IS A WAREHOUSE CONVERSION ENCOMPASSING SEVERAL STUDIOS, COMMUNITY EXHIBITION SPACE AND FILM AND MUSIC VENUE SPANNING 4,200 SQUARE FEET. FOUNDER, ARTIST ZACHARY WALSH, SAYS IT'S A "RAW AND VERSATILE PLATFORM FOR CREATIVITY OF ANY EXPERIMENTAL FORMAT."**



"The aim of Studio 18 is to connect artists with community through various projects and in doing so provide real viable opportunities for development for young and local artists in Brimscombe and the surrounding areas," he explains on a hot June day. "The studios are fast finding a real need in the local area for an open platform to come together and creatively express, free from institutional constraints, somewhere that's inclusive and friendly. Studio 18 is that place!"

The first open call to artists was for the Open Exhibition in June 2019, which exhibited over 130 works by nearly 50 artists, the majority local to the Stroud area. Another call-out was to artists aged 25 and under, drawing in a plethora of young talent including work from a three-year-old artist! "Mentoring was set up exploring curatorial aspects of exhibition and exhibitors engaged fully from logistical set up to invigilation and sales, providing young creatives with invaluable experience in professional art practice," Zac explains.

The studios have taken two artists from the 25 and under show for further mentoring, providing exhibition opportunities at Lansdown Hall and Studio 18, and to participate in the Art Shelter project in conjunction with Thrupp and Brimscombe Parish council. The Art Shelter project will turn bus stops along London road into interactive art installations, aiming to connect community. The project has already received funding from the Stroud District Council and Parish Council.

The last few months have been a tricky time for all of us, not least the businesses in Stroud. With government advice changing daily, it's been a challenge for Zac to plan ahead, but he's got a few projects in the pipeline. "Studio 18 has already been approached twice to tackle the ongoing tag vandalism around Stroud.

We have the perfect space at our studios with a 40 metre wall facing the canal. The project intends to focus young people that generally need a space to flex a voice creatively or just to be heard. The wall however would need to be clad so as to provide a good work surface, this would be the first step to realising the project," he explains.

After the cladding, Zac is planning a free workshop with street artists and local young people, giving tutorials on paint application and stencil work. "We're asking funding for the initial set up, workshop and paints. However, the project will be ongoing and funded by Studio 18. Potential start date would be August," he adds.

Over lockdown Studio 18 has also been improving its exhibition space to allow film screenings. "We'd like to make the most of this opportunity and provide a film night specifically aimed at young people, artists or not, to share their lockdown experience via film. One major drawback to this is that we have no projector. Previous film screenings have been made possible by Lansdown Hall who kindly lent us theirs. While funding for a projector would get us to a great start, a more ambitious and exciting development to this project would be the ability to create an editing suite specifically aimed at young people to gain insight into professional film making. We have two industry based



**“MENTORING WAS SET UP EXPLORING CURATORIAL ASPECTS OF EXHIBITION AND EXHIBITORS ENGAGED FULLY FROM LOGISTICAL SET UP TO INVIGILATION AND SALES, PROVIDING YOUNG CREATIVES WITH INVALUABLE EXPERIENCE IN PROFESSIONAL ART PRACTICE,”**

creatives connected to the studio; sound engineer James Kum and award winning film director Damien Sung who are happy to develop the Film Project further,” says Zac.

There’s plenty going on, with other possible projects including Art Camps for 14-16 year olds run by Stroud based artist Alice Sheppard Fidler, and the 25 and Under exhibition open call. It’s a particularly busy time for Zac, who describes lockdown as being ‘up and down’: “I have been keeping busy at the studios and having a baby!”

The pandemic has obviously had a real impact on the artistic community as a whole. “Yeah, it’s difficult as income has been majorly affected

and there’s been a real inability to plan for exhibitions and projects but they’re an inventive bunch so I foresee lots of very interesting ingenious developments coming through.”

It is that positive outlook that keeps Studio 18 and the Stroud artistic community thriving.

For news and updates including the Art Shelter Project follow Studio 18 on facebook and instagram @Studio18Stroud

—  
LORNA JENKINS IS AN EDITOR AND FREELANCE JOURNALIST FROM STROUD. SHE ALSO PAINTS AND SELLS HER WORK DURING STROUD OPEN STUDIOS AND IN MADE IN STROUD. INSTAGRAM: @LORNAPAINTSANDWRITES

# FILM POSTERS REINTERPRETED 2020

**FOR THE THIRD YEAR RUNNING THE EVER-GROWING COHORT OF ARTISTS, ILLUSTRATORS AND GRAPHIC DESIGNERS, BROUGHT TOGETHER THROUGH GOOD ON PAPER, GATHERED ONCE AGAIN FOR FILM POSTERS REINTERPRETED AS PART OF THE 2020 STROUD FILM FESTIVAL.**

Organised and curated by Mark Levy and Imogen Harvey-Lewis the Stroud based collective is made up of incredibly talented individuals all working hard within the creative industry.

The 2020 theme of World Cinema could not have been more poignant in this time of global awareness, international empathy and cooperation. Unfortunately, as with so many other local events the exhibition at the Sub Rooms was forced to close after just two days. It is due to return at some point in the not too distant future but until then all the unique works have been collected together on this double page spread to celebrate the lost (for the time being) exhibition...

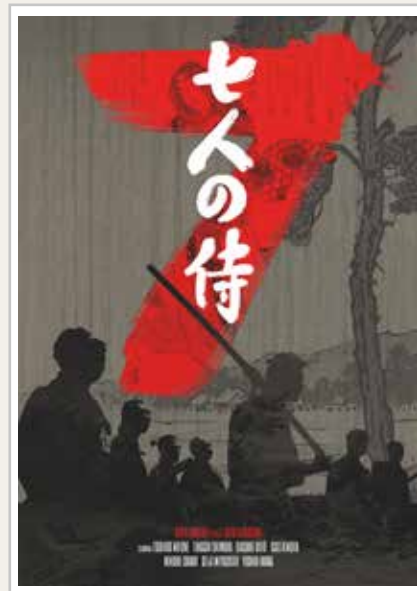
For news, further information and updates contact **mark@marklevyart.com**



## PRINCESS MONONOKE

Mark Levy

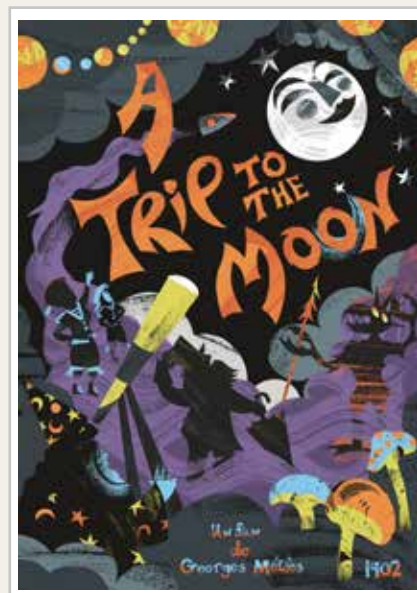
[marklevyart.com](http://marklevyart.com)



## SEVEN SAMURAI

Tom Percival

[tom-percival.com](http://tom-percival.com)



## A TRIP TO THE MOON

Hannah Dyson

[hannahdyson.co.uk](http://hannahdyson.co.uk)





**DELICATESSEN**

Rosalie Darien-Jones

[rosaliedarienjones.co.uk](http://rosaliedarienjones.co.uk)



**CITY OF GOD**

Adam Hinks

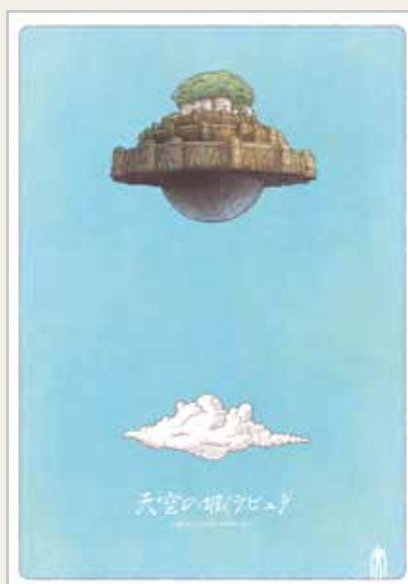
[thepdco.co.uk](http://thepdco.co.uk)



**DESTROY ALL MONSTERS**

Marcus Walters

[marcuswalters.com](http://marcuswalters.com)



**CASTLE IN THE SKY**

Mark Levy

[marklevyart.com](http://marklevyart.com)



**BICYCLE THIEVES**

Joe Magee

[periphery.co.uk](http://periphery.co.uk)



**PICNIC AT HANGING ROCK**

Imogen Harvey-Lewis

[imogenharveylewis.co.uk](http://imogenharveylewis.co.uk)

# LOSS<<>>GAIN

BY SEAN ROE



**ISOLATION ROOM IS A 'DEEP LISTENING' YOUTUBE CHANNEL PRESENTING EXCLUSIVE BINAURAL 'HEADPHONE SURROUND' MIXES. THE IDEA IS AN EXPANSION OF THE WORK BAND MANAGER JOHN BEST AND SOUND DESIGNER DAVID SHEPPARD HAD BEEN PUTTING TOGETHER IN THE GOODS SHED UNDER THE BANNER LOSS<<>>GAIN, WHERE REMOTE LIVE SHOWS WERE PRESENTED IN FULL SURROUND SOUND USING THE VENUE'S GROUNDBREAKING D&B AUDIOTECHNIK SOUNDSCAPE SYSTEM.**

The project kicked off during lockdown with a surround mix of Jónsi (Sigur Ros) and Alex Somers Sydney Opera House show with full orchestra and choir, before inviting submissions from the likes of Icelandic singer-songwriter JFDR and a version of John Luther Adams work for 16 cellos, as played by Oliver Coates. Future presentations include Anna Calvi, Mount Kimbie and Warp newcomers Jockstrap.

I caught up with John Best and David Sheppard one evening in my garden, two metres apart, to find out more about them and their ongoing project...

**YOU ARE BOTH RELATIVELY NEW RESIDENTS OF STROUD, HOW DID YOU MEET?**

**John:** We just met through a mutual friend, Rupert Howe. He lives on Bisley Road I live on Bisley Old Road. Rupert kept saying "there's this guy David, I think you should meet, I think you'd probably get on, you've worked with similar people..." and then yeah... we met at his place at a vinyl and whisky night. I think the thing is that David and I are both interested in ideas. I managed the band Sigur Ros and the stuff that we did was ideas based, so for example what we did was like Slow TV, we drove all around Iceland and broadcasted it live on YouTube for 25 hours. We used generative music to soundtrack it, took out stems and put it into the computer and created 25 hours of new music. I don't just like to put a band on stage, go on tour and sell some T-shirts. I think we found common ground in those sorts of ideas.

**David:** My primary work is sound design for contemporary and experimental music so I've always got involved with projects that need me to come up with new ways of doing something, to always come up with something creative.

When we were chatting about projects and people we knew the common ground was that we were both interested in things that just went in a different direction.

**J:** So another thing that I considered common ground was when Sigur Ros went on the road and I persuaded them to an ambient music night. We would create almost an anti-gig where you would come and lie down and there wouldn't be any lighting on the performers, we would flood the space with some haze, it wouldn't be clear even which direction the stage was, there would be people on a stage but you couldn't see them. We tried to do something that was inclusive and immersive, and that flowed quite easily into what we ended up doing in the Goods Shed.

**D:** What we were exploring was an idea, because d&b audiotechnik have a base in Stroud and their Soundscape system is set up in the Good Shed there was a unique opportunity to explore that. How could you present what could be a live show, but using live recordings in a way that allows a place like Stroud to have an event they wouldn't normally have. So the first one we did was from a festival that happened at the South Bank Centre called Deep Minimalism 2.0 which cellist Oliver Coates curated. So we could bring that event to the Goods Shed but rather than just play a film and stereo recording, we thought let's bring it to the space and play with the space...

**SO THAT EVENT ACTUALLY HAPPENED IN FEBRUARY THIS YEAR, BUT OF COURSE SHORTLY AFTERWARDS THE COVID19 PANDEMIC STARTED TO HAVE AN IMPACT. COULD YOU SAY SOMETHING ABOUT YOUR 'DEEP LISTENING' CHANNEL ISOLATION ROOM?**



**J:** The first thing we did on Isolation Room was also the last thing we were going to do in the Goods Shed, which was Jónsi and Alex Somers at Sydney Opera House. I did that last July, so that was 11 months ago when they played live at Sydney Opera House. We had multi track recordings of it, so I just went to them and asked how they would feel if we did a surround sound mix of that show. We planned it for the Good Shed, but lockdown happened a week before the show, so then David came up with the idea that maybe we didn't have to go dormant, we could do something with this material so he suggested that we could do surround sound using the d&b audiotechnik Soundscape system, and he could create binaural mixes of some of this material.

**D:** I had already done quite a lot of work in binaural mixing and when lockdown happened rather than just waiting till it was over I thought that maybe we should start exploring the same idea, that is we want people to listen to music but we want them to not just be watching a film and being distracted by that, but find a way for them (the audience) to immerse themselves in sound at that moment in time. What better way to escape your sense of being locked in than to be taken to a new space, because that's what it's doing, it's putting you inside a new space.

**IN THE DESCRIPTION OF THE ISOLATION ROOM YOUTUBE EVENTS IT SAYS "BEST APPRECIATED USING HEADPHONES". WHAT IS BINAURAL RECORDING? HOW DIFFERENT IS IT TO A REGULAR STEREO RECORDING?**

**D:** Because we hear everything through the two ears on the side of our head, if you were to capture the sound in a space by putting omnidirectional microphones in your ears, press record, and then play that back through headphones you would hear, as you heard, as it happened. Because it's representing exactly where your ears were. So that idea can now be recorded using digital technology. You can record any sound and define a space you want it to be in, move it around and use some software to encode it as if it were a pair of microphones in your ears, and that becomes the recording. So binaural basically means a stereo recording, but taken from the perspective of your ears, and to exploit that you put the sound behind you, above you wherever you want it and then the idea is to listen on headphones - because it only works with headphones. A lot of people when you say we can do a binaural mix they think wow!- but in actual fact with Jónsi and Alex Somers, what we're really doing is putting the orchestra on an actual stage with an acoustic that surrounds you, so you're inside a new listening space and some of the electronic sound move around your head, but it's not trying to blow your mind.

**J:** I don't do any of the technical aspects of it, hearing David explain about the concept of the orchestra being here and moving some electronics around I understood it more so than I had previously because up until now with (Binaural mixing) I've also erred on the side of wanting the sound to swirl around your head a bit more, I want it to come at me from here and then there!

**I IMAGINE THERE ARE A RANGE OF BENEFITS TO THE KIND OF REMOTE PERFORMANCES YOU ARE PROPOSING - WERE THERE OTHER ISSUES YOU WERE CONSIDERING ? WHAT KIND OF POSITIVE OUTCOMES WERE YOU HOPING FOR?**

**J:** The environmental aspect underpinning it. The main reason why this started was a green initiative really because audiences and artists travel. It's particularly pertinent for orchestral music because orchestras often can't travel. They can't get the budgets to travel and even if they can travel they've got on their conscience the environmental cost of doing that. Lots of them are asking very difficult questions at the moment about how much they can justify the way that they've been living up till now. So one of the pieces that we did at the Goods Shed was the London Contemporary Orchestra which was performed only once at the Southbank Centre in London, and if you weren't there in that room with 1,200-1,800 people on the night, that was it. The performance has been and gone and will never be seen or heard again. So what we're saying is it's not only that you can hear this thing again, but you can hear it as it sounded in the Southbank and you know that you're going to hear something that is going to be sonically immaculate in a different location, so it can spread culture it can get musicians paid and in the long run it can stop artists and audiences needing to travel so there are lots of layers in which this can actually do good.

**D:** The bigger issue is to encourage people to stay local and go and hear these shows locally rather than go to London or wherever it's happening - you need

to provide a version of the event that brings a whole new dimension - that's really exciting to be at - that's not the same as the show as it originated. What we're trying to explore - what we're working out with our events here is - can we actually make a show that is equally exciting to attend and gives you the same buzz as being at the actual show because if you can do that then people will happily stay local.

**J:** And as somebody who managed Sigur Ros for 20 years I know that we didn't exceed demand for our performances, we under deliver in terms of audience demand so there's another way that you can look at this. We've have only been to South America twice in 20 years and yet every year we've got people in South America asking us to be there. So there are ways that you can look at this in the big picture, India, China, all the markets nobody ever goes to. The African markets even....

**YOU RECENTLY FEATURED A DUSK TO DAWN RECORDING BY CHRIS WATSON IN NORTHUMBERLAND NATIONAL PARK TITLED THE SYLVAN SPACE VIA ISOLATION ROOM. HOW DID YOU MAKE THAT CONNECTION?**

**J:** We sampled his recording of a glacier in 2006 for a Sigur Ros film we made, so I was in contact with his label Touch Music all those years ago and I've just stayed in touch with him..I thought to myself - what's going to work well in the Goods Shed...I imagined sitting there with a glacier moving around me so I wrote to him and said hey do you want to come to Stroud - and come and do something - and he says "yeah that sounds great" - but that couldn't unfortunately happen in the end - then he says "well I've got this other thing - how about this?" That's what kind of happens - I'm just chatting to people!

**WHAT IS THE IMMEDIATE FUTURE OF LIVE PERFORMANCES? WHAT UPCOMING PROJECTS ARE YOU THINKING ABOUT AND WHO MIGHT YOU BE WORKING WITH ?**

**D:** Because we're talking about recorded events, we can repeat them. So you could have a day where you come and have a show for an hour, the audience go out and any sort of cleansing that needs to be done is done then bring people in for another show. I think that is definitely something that will get talked about. I think it could happen, it's really down to what everyone's happy with. It is an issue though. Getting back to the question of performance, being involved in a lot of live performances, everything that I was involved in this year, has either been cancelled or moved to next year or the year after, and so we're looking at venues not opening till March next year, so it's an interesting moment because of what we're exploring. How this might lead into a new way of doing things, because we don't know how this will impact in the future -so we'll always have to be weary of this.

**J:** Tomorrow I'm going to go see Jack Wimpris, he's building some lighting for a socially distanced installation in the Sub Rooms. It's also great to have d&b audiotechnik in the area for a start, they are community minded people and they want to do right by the community.

**D:** Yes we've talked about it particularly with d&b audiotechnik. And we'll see if we feel happy with socially distanced events indoors. So far we haven't worked with anyone specifically to create something for this, but we're not far off that because the artists we're working with are all people whose art we recognise works in this format. We've recently done work with Warp records and a band called Jockstrap, they play short songs with electronics and are a potential collaborator for a live show.

**J:** What you want is somebody to come down to the d&b audiotechnik studios in Nailsworth and play with the system for a few days and work out some music that is actually made for this, that isn't adapted for it but actually made for it....

To experience previous Isolation Room YouTube shows including Jónsi and Alex Somers, Oliver Coates, JFDR, Jockstrap and Chris Watson visit [sgr.is/](https://sgr.is/) binaural and follow [Loss<>>Gain](https://www.facebook.com/donewithless/) on facebook @donewithless and instagram @loss.\_gain for further news and updates

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SEAN ROE RUNS STROUD RECORD SHOP SOUND RECORDS WITH TOM MONOBROW. HE IS ALSO A MEMBER OF WOOL HEADS - A NEW MUSICAL COLLABORATION WITH PERFORMANCE ARTIST UTA BALDAUF, AND HOSTS THE WEIRD SHIT SHOW ON DEEPBED RADIO



Image by Peter Foster

# ARON ATTWOOD

BY CHRISTOPHER TAYLOR

It seems many of us had grand plans of using the hours of spare time suddenly thrust upon us during lockdown to focus on musical endeavours. Dusting off the synths, pulling the guitars out of the cupboard and create a mini Abbey Road Studios in our bedroom or set ourselves an ambitious task of learning a completely new instrument. Some of us might have set our goals to high and had to readjust them slightly, Stroud dwelling multi-instrumentalist Aron Attwood (who can also be found playing drums with The Achievers and guitar/lead vocals in Albino Tarantino) simply writes, records and releases a 10 track album over the course of a few weeks

We caught up with Aron to find out the inspiration, drive and process involved in getting this musical and cathartic release out...

**YOU RECENTLY WROTE, RECORDED, PRODUCED AND RELEASED AN ALBUM CALLED 'OUTSIDE' WHILST IN LOCKDOWN. HAVE YOU HAD AN IDEA FOR A SERIES OF TRACKS FOR A WHILE OR DID THE ENFORCED CONTAINMENT BRING ABOUT THIS OUTPUT?**

I'm always writing. It's something I do for fun even if there isn't a definitive reason to do it. Lockdown meant a lot more free time, which is such a rarity. Some of the songs originated from briefs that I was working on for various commercial ventures. Some I wrote with a view to using them in my band 'Albino Tarantino', and others were just purely written for their own sake, for fun. It wasn't long into lockdown before I realised I had about an album's worth of songs. They were all quite different so I wasn't sure if they would fit together but when I listened to them as a whole I was surprised how they complimented each other really well. There seemed to be a common vibe running through them, which almost certainly was due to the environment they were created in. There is something very powerful about everyone going through the same experience at the same time.

**YOU NORMALLY PLAY IN BANDS - WHAT WAS IT LIKE WORKING SOLELY ON THIS PROJECT. WOULD YOU NORMALLY HAVE**

**BAND MATES TO WORK WITH TO GIVE FEEDBACK? DID THIS KEEP IT ALL VERY SELF REFLECTING?**

I've always done little solo projects. Mostly they are just for me. When I started writing I just enjoyed learning how different parts of music worked. I understood the rhythmical elements best as I have been playing drums since I was at school. I liked to explore things that I didn't know anything about, so originally I would write songs just to try ideas out like how to build harmonies. The song would just be a framework to build things on so I wouldn't really worry about writing perfect songs which I think was a really helpful device to have started from. I got very used to just knocking out songs for fun without any input from others early on. Most of what I know is instinctual. I probably prefer writing and recording alone, but working with others can be fun and you often end up with something neither of you would have got to alone.

**LISTENING TO THE ALBUM, HAS IT GOT A LOOSE THEME. YOU SUGGEST LISTENING TO IT IN ORDER, ARE THE SONGS A STREAM OF CONSCIOUSNESS?**

As I've said I hadn't intended them to be an album, but spent a good amount of time listening to them and considering the order and how they worked with each other. I ended up



organising them into a kind of suite with groups that sat together and created an overarching flow throughout the album. 'Outside' kicks off the album with a nice groove which is always important to me, being a drummer. It has a wistful nostalgic sentiment that longs for simpler times and the great outdoors. This sets the scene for the album. 'Help Me' is a light hearted look at loneliness but continues the theme that 'Outside' had started. 'I Got You' is a gear change down harmonically but lyrically quite positive still. It is actually a cautionary tale of dependency. 'Sitting Here Alone' continues the mood shift down toward melancholy. My attempt at a classic Otis Redding heartbreak ballad. 'The Government' is where we become decisive about the situation and start to build resolve by recognising who our collective enemy is. It's where the album says 'right! Let's get together and get through this'. 'Walls' is where illusion falls away and the rebuilding begins. The metaphorical scales have fallen from our eyes and we see clearly now. 'Stronger' is where we confirm where our strength lies. Communities, families, friends and neighbours pulling together. The final three tracks on the album I call the existential pop section. 'We Must Be Dreaming' is an ode to the big thoughts we all have about existence itself. Who are we? Why are we here? I was thinking about Bill Hicks and his comments about life being a ride or a dream. 'Soft Explosions' expands on the same ideas as 'We Must Be Dreaming'. If you watch a flower in time lapse it looks like it's exploding from seed to flower like a firework. We too are born, blossom and disappear in our own explosive way. The universe most likely started this way too. The Big Bang theory suggests we are still expanding from this central point so we and everything else in the universe is softly exploding. For the last track 'She Moved Through The Fair', early on in lockdown I found out a very good friend of mine had died from cancer. She was like a sister to me. Very nurturing and caring. We would often sit around and play songs acoustically and she would always play old Irish traditional. This song always reminds me of her and when I heard of her passing it immediately sprang to mind and I felt compelled to record a version for her. It was a way to feel close to her and show my love and respect. It was very hard to sing all the way through without breaking down so I ended up doing it a line or a few words at a time. It was a very cathartic process that helped me direct my emotions into something positive and document the importance of our friendship. Lockdown was very unforgiving to people losing loved ones. I didn't get to gather with my friends to remember and pay my respects to Una and others couldn't even hold the hand of a dying child. That really hit me hard. This event sort of kickstarted me into recording songs for myself during lockdown and greatly influenced the intensity with which I was doing it. That song really is the jewel in the crown of the album. Even though it is the last track on the album. I put it last because I couldn't imagine anything following it.

**BY JUXTAPOSITION, THE SONGS HAVE A PRETTY UPBEAT, SUMMERY FEEL, WITH LOVELY CLOSE HARMONIES, AND VARIOUS INSTRUMENTATION, DID YOU HAVE A SOUND THAT YOU WERE USING AS A TEMPLATE TO GIVE THE ALBUM SOME KIND OF COHESION?**

Not really. My only prerequisite for songs is that I like them. I'm my first audience. It's taken a long time to get to a point where I can listen to a song that I've written and think 'I like that' and not cringe or immediately want to start again. This is probably the third collection of songs I've written I could say that about but I must have written and recorded hundreds of songs to get to that point. I have to say I like a good groove, and vocal harmonies when they work well are so great. No instrument quite like the human voice. I've been listening to a lot of Latin music over the past few years and that is definitely influencing my songs greatly. There is a real art to writing a song that is upbeat without being cheesy or pointless. Sad songs have an innate pathos to them that you feel should be taken seriously. Happy songs are disarming so if you can put interesting or meaningful things in that context it has a lovely juxtaposition.

**FINALLY - WHAT OTHER ASPECTS DID YOU DISCOVER ABOUT YOURSELF IN LOCKDOWN?**

I always thought I was an extrovert when actually I think I'm an introvert. I really love socialising but lockdown really regenerated me. I loved totally simplifying my daily routine. I love just getting on with something on my own be it music, gardening or DIY. I feel blessed and thankful for where we live. We have AMAZING neighbours. A lovely view of the Severn over to Wales. Watching sunsets in the garden will never get boring. I had time to realise I am somewhere right now where I've always wanted to be. As humans we have an inbuilt drive to strive and look for the next thing. It's what motivates us to just do what we do most of the time. But it's really nice when you can actually stop for a minute and enjoy where you are right in the present and all the effort it took to get there was worth it. During lockdown I grew a lawn from seed. It was really amazing watching the tiny blades appear after about a week. Then get thicker and spread out until it was a lush green lawn after a while. Every time I look at it now it feels nice to know I did that. Kind of like life.



Outside is available now and can be purchased and listened to in its entirety via bandcamp at [aronattwood.bandcamp.com](http://aronattwood.bandcamp.com)

CHRISTOPHER TAYLOR IS A CREATIVE PRODUCER IN THE ADVERTISING AND MARKETING INDUSTRY, ALSO SPECIALISING IN FILM AND MUSIC PRESENTING FOR TV AND RADIO. - [WEAREAUDIOPHILES.COM](http://WEAREAUDIOPHILES.COM)

# SOUND RECORDS PLAYLIST

A twenty seven track, two hour Spotify playlist from Stroud's independent record shop Sound Records all taken from albums which are available in store...

**SEARCH ON SPOTIFY FOR "GOOD ON PAPER SOUND RECORDS PLAYLIST" OR SCAN THE QR CODE AT THE BOTTOM OF THE COLUMN**

1. **Gary Bartz and Maisha:** Let's Dance
2. **Rustin Man:** Kinky Living
3. **DJ-Kicks - Kruder and Dorfmeister:** Livin' Free
4. **Captain Fantastic and Starr Fleet:** Under Cover Lover
5. **Hailu Mergia:** Yene Mircha
6. **Jazz Sabbath:** Iron Man
7. **Konk:** Konk Party
8. **Masahiko Sato:** Mr. London
9. **Alabaster DePlume:** I Hope
10. **The Upsetters:** Medical Operation
11. **Collocutor:** The Angry one
12. **Pixx:** Andean Condor
13. **Zorro Five:** Reggae Shhh
14. **Laurie Spiegel:** Strand of Life (Viroid)
15. **Rolling Blackouts Coastal Fever:** The Second of the First
16. **Neil Young:** Vacancy
17. **Laura Marling:** Song for Our Daughter
18. **Thundercat:** It Is What It Is
19. **Nightmares On Wax:** Groove St.
20. **Busi Mhlongo:** Zithin' izizwe
21. **Caribou:** New Jade
22. **Groupe RTD:** Raga Kaan Ka'Eegtow (You Are the One I Love)
23. **Baxter Dury:** Slum Lord
24. **Chip Wickham:** Route One
25. **Etuk Ubong:** Ekpo Mmommom
26. **Grimes:** Darkseid
27. **The Orielles:** Bobbi's Second World

SCAN WITH YOUR PHONE CAMERA TO ACCESS THE PLAYLIST! >



# BLACK TWIST

**SO WHAT DO YOU WHEN YOU'RE IN THE MIDDLE OF A PANDEMIC? MAKE A FILM! OBVIOUSLY! WHY WOULD YOU THINK OTHERWISE? EXCEPT IT'S NOT QUITE THAT SIMPLE, NOR IS IT THAT SUDDEN, BUT IT IS POSSIBLE.**

BY JUDITH GUNN

"I wrote a script just over a year ago, it was at the beginning of film school" says Fridtjof Ryder, writer and director of the film *Black Twist* and the film school is Westminster University. The tradition at film school is that the making of short films is part of the course "just to get to grips with stuff" he adds. But getting to grips with making films, for Fritz, means just getting on and making films. Fritz and his life long friend and cinematographer, Ravi Doubleday, also local and also at Westminster, decided to continue their tradition of making films as teens and to make this one, *Black Twist*, a full feature, made in Stroud, and set in Gloucester - easy!

"When Fritz first said to me ten grand, I kind of spat out my tea" says Henry Richmond, producer and recent graduate from Bristol University. Ten thousand pounds is not an easy amount to raise in current circumstances, but *Black Twist* started an Indiegogo campaign, and at the time of writing they had raised £8,000 with plenty of time left on the clock, so what's the buzz around the film? "I dropped the script off at his house and we started chatting. I knew someone who knew him, who said he would be fine with reading new stuff, so I dropped it off with a letter and he got back to me very quickly... and things sort of developed from that." Fritz is talking about the actor Mark Rylance (look him up, but you can start with *Wolf Hall*). Rylance is so impressed with the script he has given it his backing, and his testimonial on the *Black Twist* Indiegogo campaign is unequivocal. "The screenplay wakes me up at night." he states "I am disturbed and excited by it at once". He likens the script to the films of David Lynch, films like *Eraserhead* and *Blue Velvet*, disturbing indeed. Fritz agrees "I want to do something that speaks a bit more to a fable". The film has a surrealist and magical realist element to it, while Fritz himself sites Jonathan Glazer and his film *Under the Skin* as an influence.

The film features the return of a Romani man to Gloucester after the death of his mother, Fritz wants to "speak a bit more to something less grounded in this world". The Indiegogo site proclaims that the film "is alive with complex, gritty, and diverse characters. It intends to give a voice to Gloucester's forgotten lives whilst also delivering genre blending psycho thriller sequences and sparkling black comedy!"

During his year off Fritz directed his short *Flicker* and *Go Out* starring Ronald Pickup for the NFTS/BFI collection. Pickup's career ranges through film and stage, to television from early *Dr Who* to *Downton Abbey*. He is also impressed by the *Black Twist* script and has given it his full support as has the producer Matthew Cook (*Spygame*, *Philophobia*). The NFTS/BFI academy







**"THIS SCREENPLAY WAKES ME AT NIGHT. IT CONTAINS A VERY OLD CONNECTION TO THE GREEN MAN RITUALS OF CARNIVALE, WHEN SOMEONE WOULD DRESS UP AS THE GREEN MAN AND EMERGE FROM THE DEEP FOREST TO RAMPAGE THROUGH THE TOWN. THIS VERSION IS REALLY SCARY AND POWERFUL, AS IT SHOULD BE. THERE IS A BEAUTIFUL EXPRESSION OF THE UNCONSCIOUS ENERGY OF NATURE IN MAN. IT REMINDS ME OF ERASER HEAD AND BLUE VELVET AND FILMS I LOVED BUT DON'T SEE MANY OF ANY MORE. I AM DISTURBED AND EXCITED BY IT AT ONCE."**

**– SIR MARK RYLANCE**

(THE BFG, DUNKIRK, BRIDGE OF SPIES, WOLF HALL)

facilitates prospective filmmakers to make a range of short films to be shown on the South Bank. Fritz directed Ronald Pickup while his cinematographer Ravi has gone on to make a short film for Calling the Shots which showcases on BBC platforms, all this while starting at film school.

That's who supports the film, but who's in it? Exclusive to Good On Paper on the day of this interview, producer Henry Richmond was excited to announce that Shaun Dingwall is cast (most recently in Noughts and Crosses). They already had Rory Alexander, graduate of Bristol Old Vic Theatre School and Nell Williams (recently of Game of Thrones) and the cast is still growing. Henry is preoccupied now with the details of final casting, catering and care for those who will work on a film in a pandemic.

Names, experience, enthusiasm are part of the buzz around the movie, but for Henry it was the script. "I must have read the script about three months or four months ago now because Fritz had been shouldering a lot of the production side himself ... He is such a brilliant writer ... as soon as I finished reading, I knew this was something I wanted to be involved with." Henry is not new to reading scripts, before university, he got involved as a runner with the making of the film Philophobia, set in the Cotswolds, written and directed by another local filmmaker, Guy Davies. "I have always been passionate about film as a medium and obviously I've grown up with literature, so it's interesting looking at what film can do that literature can't." Henry is continuing his studies with a Masters in Film at Royal Holloway. "I love developing stories and helping other creatives achieve their ambition. I really like the idea of taking a story and developing it and transforming it." Philophobia was produced by the film company Fablemaze, so after his work on that film Henry consolidated his interest and experience. "I got in touch with the producers, and for the last year I have been doing some script editing for them alongside university. They have been really helpful with regard to this film [Black Twist]. They are kind of acting as a guiding hand. They're not producing it, but we're operating with their guidance, they have been fantastic so far."

Fritz grew up in Gloucester and in Berlin, his parents are artists "so visual language was always a huge part of being at home, drawing and painting and looking at stuff and all those things sort of triangulated and I started shooting short films with my cinematographer". He considered acting and theatre,

he nearly went to RADA and while in Berlin got involved in theatre directing, but film is his strongest calling and part of the attraction is the collaboration. "You create something yourself first and that ceases to be yours once it's written. It becomes everybody's and everybody chips in and you try and steady the boat, the whole time you hope it won't sink and if you're lucky you come out the other end."

In fact, all three filmmakers are local: "All three of us have acted together" says Henry who met Ravi and Fritz through the South West theatre group Barnstorm when they were in Stroud "and the theatrical energy of Barnstorm (where actors collaborate to devise and perform a play in one intense week) has been applied to our working relationship." This is the intensity they intend to carry on into the filming, which they hope will happen in Gloucester, in August this year, pandemic permitting.

Fritz wants to represent Gloucester in all its forms "all the time I'm kind of stealing speech and bits of conversation I see around in Gloucester, so I can be true to the tone of Gloucester. It's not about doing something radical it's more about this idea of mood and so the forest and Gloucester and this little place that seems to half think it's a city but also a village."

How long it will take to make the film in current circumstances is uncertain, although if enthusiasm, talent and motivation mean anything then it won't be long. This team is more likely to make a film before their universities have managed to sort out what to do with their courses. Once made, they hope to steer it through the traditional route of taking it to festivals and they are hoping for a good response, which if the word on the script so far, is anything to go by, looks certain.

For further info and to support the film visit [indiegogo.com/projects/black-twist-debut-feature-film/#/](https://indiegogo.com/projects/black-twist-debut-feature-film/#/) and [facebook.com/BlackTwistFilm](https://facebook.com/BlackTwistFilm) for news and updates and further information.

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JUDITH GUNN IS A FRUSTRATED SCREENWRITER AND THE AUTHOR OF DOSTOYEVSKY: A LIFE OF CONTRADICTION. SHE HAS TWO STORIES IN THE LATEST EDITION OF STROUD SHORT STORIES AND IS THE CREATOR OF ONLINE EDUCATIONAL CONTENT AND BOOKS. SHE DOES THIS WHILE TUTORING STUDENTS ONLINE AND WRITING THE GREAT NOVEL JUDITHGUNN.COM

# KATE RIORDAN

BY CAROLINE SANDERSON



Sitting under azure skies, with author Kate Riordan in a socially distanced manner outside her Chalford house, we can almost make believe we are in Provence, the setting for her atmospheric and sizzlingly suspenseful new novel, "The Heatwave". Set in the early 1990s, the book opens with Sylvie, her younger daughter Emma by her side, returning to the south of France to live in the crumbling family home of La Rêverie. But although Sylvie has worked hard to put the past behind her, the house remains haunted by the presence of Élodie, her beautiful but malevolent first child, whose death a decade before the villagers still whisper of. And now, as Provence swelters in the heat wave, Sylvie's own memories of Élodie creep close again, like the forest fires spreading across the region. And the secret she has concealed for so many years is about to come out.

The French setting of "The Heatwave" – Kate's fourth novel – is so brilliantly evoked that it doesn't surprise me to learn that its author spent many childhood holidays in the south of France, during the time period spanned by the novel. "I love France, and I've always wanted to set a book there. And I wanted to write something I didn't need to do much research for.

Not in a lazy way but so that I'd be sure to get all the nuances right", Kate tells me. "I remember France in the 1990s so clearly: Orangina, Pschitt lemonade, those jars of mustard with Disney characters on. It's my era and so I made Emma, the younger daughter the same mid-teens age I was in 1993".

At the heart of this page-turning novel – as with Kate's previous novels too – are family relationships, particularly those between siblings, and between mothers and daughters. "With this novel, I had the idea of a dead older sister, and a younger sister forever living in her shadow. I love novels about dark and dodgy family dynamics".

The instruction to write about what you know is a well-established and much-debated adage of the writer's craft. With Kate Riordan, it is more a question of writing about the things she doesn't know and which preoccupy her as a consequence. "The Heatwave" for example is essentially an exploration of life paths not travelled, as a sister, and as a mother. Her preoccupation with siblings and sibling rivalry derives from being the only child of parents who divorced when she was 5. "I've got a younger half-brother and sister who are my dad's kids but I'm my mum's only child so because I lived with her, that's how I grew up, as an only".

"The Heatwave" is in fact dedicated to her mother to whom she remains very close. But Kate has no children of her own, having suffered several miscarriages in the past. "I always assumed I'd have children because I'm pretty conventional on the whole. And then it dawned on me that there was good chance that it wouldn't ever happen. For me there was both grief and relief in that realisation. I was never a broody kind of person who cooed over babies in the street, and so I was never sure how I'd cope with having a child. A lot of these feelings went into the book too. The character of Emma is my grief in a way because she represents both myself as a daughter but also the daughter I sadly now won't have. Whilst Élodie is the changeling child and unequivocally a nightmare, so she represents the daughter I'm relieved I won't have!".

Because it is so gripping, it is difficult to write about "The Heatwave" without introducing spoilers. But suffice it to say that this is a novel satisfyingly full of light and shade: a sun that beats down mercilessly,

but also one that casts shadows. Fire (I'm thinking "Jane Eyre" here) also plays an elemental role in this Gothic-edged story, which makes excellent use of flashbacks to the 1960s and 70s to unsettle the reader's perception of what is really going on. "It's challenging to write structurally but I like to feed in clues for readers to try and spot. Some will guess the ending before it happens and others won't. But I don't think I've made it massively obvious".

Whilst Kate's previous novels – 'The Girl in the Photograph', 'The Shadow Hour' and 'The Stranger' were set further back in the historical past, Kate does not feel tied to any particular time period in her writing: her new novel in progress has a contemporary setting. But her chief preoccupation – with the lives of women and how they have dealt with situations where they are repressed, or suffer trauma such as miscarriage or depression – remains unchanged. "Female dynamics: sisters, mothers, daughters, friends, are always going to be at the heart of what I write. And for me, whatever the time period, whatever the geographical setting, writing is always a leap of empathy".



The Penguin paperback edition of *The Heatwave*, with its zingy swimming pool cover will be published on September 3rd. The good news for those who cannot wait that long to be transported to France, is that this terrific novel is already out in e-book. "76% of the reviews on Amazon so far are 5 star ones which I've never

had before", says Kate, happily.

In my opinion, such glowing reviews are richly merited. 'The Heatwave' is superb for summer reading, but no means just for summer. Invest it now online, or hold out until September 3rd, and buy the stunning-looking paperback from your local independent bookshop. Or even both.

CAROLINE SANDERSON IS THE ASSOCIATE EDITOR OF THE BOOKSELLER, THE EDITOR OF THE AUTHORS LICENSING AND COLLECTING SOCIETY'S MONTHLY MAGAZINE THE ALCS NEWS AND THE PROGRAMME DIRECTOR OF THE STROUD BOOK FESTIVAL. SHE IS ALSO THE AUTHOR OF FIVE PUBLISHED NON-FICTION BOOKS. @CAROSANDERSON



# THE POETRY PAGE: FOLLOW THE SCIENCE

(A PUBLIC SERVICE ANNOUNCEMENT  
BY THE UK GOVERNMENT)

Death is knocking at the door  
Shake his hand, show defiance  
Ignore his grim, whispering scythe  
Wash your hands, follow the science

Change the science, don't lick doorknobs  
Go out if you must, stay at home  
Lock it down and ramp it up  
Paint a rainbow monochrome

Watch out! There's a mugger about!  
Be unsure of a big surprise  
Wrestle that mugger to the floor  
He's invisible, use your eyes

Fight the enemy tooth and nail  
Send him packing, take control  
Sit on his sombrero, squash him  
Whack him like a plastic mole

Clap for nurses dressed in bin-bags  
Doctors wearing Marigolds  
Dance a conga round a care home  
Jog for Jesus, don't catch colds

Keep calm, carry on, panic  
Keep your distance side by side  
Come out from your Alpine tunnel  
Move a mountain, turn the tide

Disinfect yourself with common sense  
Your country needs you back to work  
Over the top with Typhoid Mary  
Do-or-die, be more Dunkirk  
Sacrifice your health, save our wealth  
Salute the contradictory  
Fill up our world beating morgues  
Dig your own grave for victory

Stay alert, stop, look, listen, think  
Careful now, say oops upside your head  
Comb a giraffe, sit on a cornflake  
Ride a black swan, eat garlic bread

Let your leaders spread the blame  
Bury your silly, little head in the sand  
Mind your tone as they mask the truth  
And wash, wash, wash their bloody hands

by Elvis McGonagall  
[elvismcgonagall.co.uk](http://elvismcgonagall.co.uk)



Illustration by Adam Hinks

# SHORT STORIES: THE SLIP

BY EMMA KERNAHAN

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Dear Maggie,

I'm sending you a 'snail mail' letter because, what with the internet and the phone lines being down for now, i thought - you can't go wrong with a good, old fashioned bit of post.

Just wanted to let you know, in case you missed my moment of fame on The One Show (national news!) that i am alive and well and making good use of the snood you sent me last year (thank you so much, what a beautiful gift). As I said in my little 'vox pop', calling it a slip makes it sound like an accident, but those of us who are sensitive to such things can't help but feel that there was something deliberate about it. After all, it happened on Christmas Eve, which was completely unnecessary. Mary over at the Post Office says it made her whole bed shake, and she knew right then something was wrong because that hasn't happened since 1996, even at Christmas.

Apparently it was the largest land-slip ever recorded in mainland Britain, but thankfully, the bit that went was over at Gannigan's farm and not in the village itself, so no need for alarm.

The whole thing is a terrible shame, not least for Ted Gannigan, of course, who lost his house and his entire dairy herd, not to mention his wife, asleep upstairs. Anyway, silver linings; it puts paid to that unfortunate business over his planning application. And it does somewhat put Torden Magna on the map (or rather, off it). Chandlerford Abbas hasn't had a landslide in two hundred years, and even then it wasn't anything like this .

Now the shock is over, and Frank has finally stopped making jokes about the earth moving, we are all adapting rather well. There's no power while the road is blocked, but what with our raised beds and Frank's concerns over fuel prices last year we have enough supplies to last us until doomsday, or possibly the Britain in Bloom finals, whichever comes first. So for now, we are enjoying candle-lit evenings without the tourists (bliss!). We're all much more relaxed now we can really support each other, as a community. The

plumbing's not working so we've been doing our business in the garden, it's actually rather lovely this time of year. And Frank's taken down the sign on the drive that says 'Don't even THINK about parking here' so it's literally Blitz spirit!

The smell has taken some getting used to, but we hardly notice it these days. Apparently it's quite common for unusual aromas after a large landslide, though actual fog is a rarity. It gives the village a rather quaint appearance, especially with the cannons on the sea front firing again. Nobody knew they were even working. It's played havoc with Sue's mindfulness, but at least it got rid of the journalists. They had virtually taken over the Red Lion and one of them asked Brian if he served craft beer, which upset him, as you can imagine. Anyway, they disappeared rather suddenly, and we can all breathe a sigh of relief, even if coughing a bit. Brian says it's just like the good old days, with the pea soupers. He's from Basildon, so he knows.

Of course, it's not completely peaceful - nothing ever is when you have two rival fudge shops, and as I'm sure you know, we've had the army in since New Year's Day. (I'll spare you the details, but long story short, noone is accusing Nancy at For Fudge Sake of using pre-mixed rum and raisin any more). And i say army - armies is more accurate. Both world wars, you know. It might be something to do with they way they suddenly marched out of the cliffs after the landslip - or maybe it's the conditions at the front (remember the campsite toilets in St. Nazaire!) - but either way the soldiers are absolutely filthy. Covered in mud. Pam's so busy she's had to Hoover the cafe carpet twice a day, but she doesn't make a fuss. She just gets on with it - it's Blitz spirit over at Fruit Cakes Tea Rooms, I can tell you.

And then there's the others - ever since the slip, all kinds of military personnel keep wandering out of the sea or just popping out from bushes. We've had Cavaliers, Roundheads and Red Coats turning up - you name it. I may have the body of a weak and feeble woman, Maggie, but I've become quite the expert on handling swordsmen, let me tell you!

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They arrived in the wrong order, you know. Frank noticed that - what a stickler for detail he is since he did the British Heritage Reenactment day. (He's still wearing his armour btw. Won't take it off! Actually he can't take it off, but he finds it's terribly supportive for his lower back and any time he sees Sue coming he can just pop his visor down - very much a win, win.)

Anyway, Alison's got sixteen of 'our boys' in her B&B, and as long as you're firm they're no trouble - terribly short - and what with them only washing once a month and not needing to bother about the continental breakfast, she's making a killing. Obviously, the murder rate has gone up, but that's only to be expected when you have a town full of Napoleonic soldiers and a fully equipped crazy golf course. And we don't have to worry about graffiti down at the bus shelter, plus everyone has polio and firm views on the Irish, so it's just like the good old days.

Not everybody has really 'got the memo', as they say, which is a pity - the vicar says religious tolerance and the free movement of people has been part of the fabric of British society for three thousand years, but he would: he's from Chandlerford Abbas. I do concede that parts of the town look a little macabre since public executions made a come-back, but it's part of our heritage, like littering or playing the lute, and anyway I've got a feeling it's really going to add something to the scarecrow trail. Pete at the butcher's is describing this year's entry as his 'piece de resistance', so I do hope we're not going to have anything too cosmopolitan.

Obviously - the bombing has been a trial, what with the spitfires that keep miraculously churning their way out of the sand at low tide. Very tricky for dog walking, but absolutely marvellous watching them fighting the Nazis over the cliff-tops on bright afternoons - Blitz spirit! I've started taking a flask of tea and a coffee and walnut loaf, making it a bit of an outing. So far we've lost 6 houses and the visitor centre/art gallery but we're not giving up - Sally's been keeping everyone feeling jolly with a half price sale on inspirational

cards. I bought as many as I could, until the gift shop was entirely destroyed by a direct hit of course. Still, as I reminded Sally, life's not about waiting for the storm to pass, it's about learning to dance in the rain. Also, if you are ever in need of a reminder that it's 'Gin O' Clock', I'm your woman.

In other news, Graham who owns the garden centre is planning to adapt his Morgan and float it over the channel to fight the French and the Germans. And good luck to him. He's always been an underdog - I'm sure you recall that business with the traffic warden. You know Graham - he likes to call a spade a spade, although I must say that's a bit rich coming from someone who refers to his own spade as 'The Shoveller 3000'. Anyway, these days you can just about make him out practising by the beach huts, wrapped in a National Trust promotional banner and waving a cutlass. He's not a racist, Maggie, he's a local businessman with legitimate concerns about immigration.

Right, must dash - it's my day in the charity shop and there's a garrison of Roman centurions in there who keep taking more than five items into the changing rooms. Sometimes you just have to wield the sword of truth and the trusty shield of British fair play, Maggie! On that note, I hope all is well with you and Mark after that unfortunate news from HMRC. I'm sure Mark has an excellent solicitor, and as my enclosed card points out, you can't change the direction of the wind, but you can adjust your sails. We do hope to see you 'sailing in' soon here in Torden Magna - you don't have to be mad to stay here, but it helps! I've attached this letter to the leg of a seagull and have given it strict instructions to avoid the A30 at rush hour so I'm sure it will be with you shortly.

All my best to you and the boys,  
Sandra

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EMMA LIVES IN STROUD AND WRITES SHORT STORIES, FLASH FICTION AND SATIRE. WHEN SHE'S NOT WRITING, SHE'S A SUPPORT WORKER. SHE ALSO BLOGS AS CRAPPY LIVING. HER WORK CAN BE FOUND IN PLACES SUCH AS THE VISION PROJECT, ELLIPSIS ZINE, THE OCCULUM, WRITERS' HQ, THE F WORD AND MCSWEENEY'S. SHE WON THE 2018 GLOUCESTERSHIRE WRITERS NETWORK PROSE PRIZE, THE FUNNY PEARLS SHORT STORY PRIZE 2019 AND HAS BEEN SHORTLISTED FOR THE BATH FLASH FICTION AWARD. SHE SPENDS FAR TOO MUCH TIME ON TWITTER @CRAPPYLIVING



# YOUNG ARTISTS: BONES LIKE THAT

**TO LAUNCH OUR NEW GOOD ON PAPER YOUNG ARTISTS SERIES WE CAUGHT UP WITH INDIE PUNKSTERS BONES LIKE THAT, COVERING THEIR FORMATION, THE LOCAL MUSIC SCENE AND HOW THEY MANAGED TO STAY CREATIVE DURING LOCKDOWN...**

## **HOW DID THE BAND START?**

**Alb Lucas (drums):** Archie, Tegan and I were previously in a band together - after that ended we started playing together for a bit before asking Hugh our guitar player if he could help us out with some songs. For quite a while we went without a singer, before we all attended a song writing workshop where we heard Emily our singer, singing a song she had written, and asked her to join.

## **WHO INSPIRED YOU TO MAKE MUSIC? AND WHO ARE YOUR MAIN INFLUENCES?**

**Archie Lammas (bass/backing vocals):** Songwriters like Jenny Lewis from Rilo Kiley and Dan Campbell from The Wonder Years are both huge influences on me, as they have such an incredible way of telling

a story with their lyrics yet also leaving room for the rest of the musicians, which gives you the feeling that a band worked on the song in a way that some songwriters can't match. They're able to strike a great balance of individual and group sentiment that makes them stick out to me a lot. As for influences, they tend to be in the pop punk genre. Stuff like The Story So Far and Four Year Strong has massively shaped my writing recently. The combination of energetic performances and that touch of pop sensibility just can't be beaten for me.

## **HOW WOULD YOU DESCRIBE THE MUSIC OF BONES LIKE THAT?**

**Hugh Chidley (guitar/backing vocals):** I think that our sound comes from all of our music tastes combined which allows us to enjoy the music we are playing. The way in which we write our songs (all of us in a room basing a song on a riff or short idea) means we can all chip in and add our own suggestions. Overall, I'd say we're an indie punk band with different pop and other influences mixed in. Alb and Archie provide a punk sounding foundation for the rest of the band to build on top of. Emily's vocals are indie-inspired creating a wide range of aesthetics we hope will connect with our listeners.

## **WHAT ARE YOUR SONGS ABOUT?**

**Emily Saunders (vocals):** Our songs tend to centre around themes that hopefully everyone can relate to in some way, rather than stemming from particular anecdotes. For example, 'Never Done This Before' focuses on rebellion, snapping out of perfectionism and allowing yourself to let loose. Our latest single 'Second Storey Window' explores the vulnerabilities of friendship. A lot of our songs tend to focus on relationships not necessarily romantic, but also with ourselves, friends, family and loved ones. I'm very excited for our next release 'Murphy's Law' as it channels summery optimism, feeling a lot more carefree with a much more bluesy melody - hopefully a good spirit lifter for quarantine!

## **SINCE YOUR FORMATION YOU HAVE PERFORMED REGULARLY BOTH LOCALLY AND FURTHER AFIELD, WHAT HAS BEEN YOUR FAVOURITE GIG SO FAR? AND WHY?**

**Tegan O'Connor (guitar/backing vocals):** We've actually kept a rough count and I think we've done about 50 gigs over the past 4 years. The first one which springs to mind, for me, is definitely Chalfest 2019. We managed to come first in the Stroud Show's young Battle of the Bands, which won us a slot on the main stage and it was incredible. Not only did it feel super professional but it was by far the biggest audience we'd played to, and the stage was huge.

Another standout favourite is the Tetbury Goods Shed gig in February. It was our first local headliner gig in a long time and the atmosphere was just awesome. The whole night was really fun; we were very lucky to have the fantastic local bands Drifted and The Kick support us, and it was actually quite touching to see the amount of friends and family who showed up.

## **DO YOU THINK THERE IS MUCH OF A MUSIC SCENE IN STROUD FOR YOUNGER AUDIENCES?**

**Archie:** There is, but it can be a little hard to find at times. While there are lots of events going on, they don't always seem accessible to younger audiences and bands. That being said, once the younger bands get used to gigging with people who might even be 30 or 40 years older than them, all sorts of great opportunities can open up. In particular, Chinese Burn, as well as Lotte at The Prince Albert have been so kind to us and treated us so well that we've been able to play to all sorts of events and crowds that we wouldn't have otherwise. The key is meeting the people who like what you're doing, and putting on the best show you can every single time, because you never know who could be watching.

## **HOW HAVE YOU MANAGED TO STAY CREATIVE AND IN TOUCH DURING LOCKDOWN?**

**Emily:** I've used this opportunity to get stuck back in to other musical outlets I've let fall by the wayside during



A levels etc - I've dusted off the trombone and picked up the guitar which is a welcome supplement to pure vocals. I've also had a lot more time on my hands to explore other genres of music and discover artists whose work I love. We've had our first socially distanced outdoor band practice and have been keeping in touch online, so fingers crossed we can write and record a few more tracks before university in autumn!

**WHAT ADVICE WOULD YOU GIVE TO OTHER YOUNG MUSICIANS?**

**Tegan:** Definitely that "a gig is a gig". This is pretty much our mantra - basically, take advantage of every gig opportunity that is offered to you, and play it like it's your most important show yet, whether you are playing to five people or a hundred. Personally I think that nowadays it's so easy to make your Instagram and Facebook page look amazing, that it actually makes it more difficult to stand out from the rest. Live shows have been so important for us and I think that although social media is an extremely useful tool, you should never underestimate the impact of a solid live performance.

**WHAT IS THE BEST ADVICE YOU HAVE BEEN GIVEN?**

**Alb:** The best advice I've been given was to prioritise working on our live shows and song writing. There was no way for any of us to be the most technically accurate players but if we put on interesting live shows and really went for it, it would be another way for us to stand out. We did this by watching bands we liked and trying to imitate them during practices, then we started putting our own spin on things and once we became more comfortable on stage trying it out there too.

**FINALLY, WHAT'S NEXT FOR THE BAND?**

**Hugh:** We have new music to be released including two singles (one of which Emily mentioned earlier) in the coming months, as well as hopefully some studio time before 3/5 of the band goes to university. We also hope to put on another headline gig before this happens, but with the uncertainty of coronavirus we just have to hope...

Bones Like That's new single Second Storey Window is available now on all major platforms including Spotify, Amazon and Apple music. For news and further info visit [facebook.com/boneslikethat](https://facebook.com/boneslikethat)

# RELEASES

RECOMMENDED ALBUMS, EP'S AND SINGLES RECENTLY RELEASED BY STROUD DWELLING BANDS AND SOLO ARTISTS

**ARCHIE AWFORD**  
In Waves



**BAD STATIC**  
Five Litres of Spit



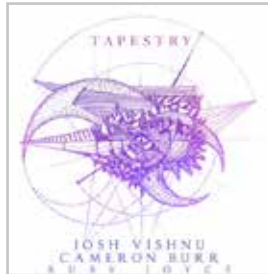
**BONES LIKE THAT**  
Second Storey Window



**DRIFTED**  
Toy Car



**JOSH VISHNU, CAMERON BURR, RUBY JOYCE**  
Tapestry



# YOUNG ARTISTS

**ARE YOU A POET/WRITER/MUSICIAN/ARTIST/DESIGNER/FILMMAKER AGED 16-19?**

**IF SO WE WANT TO HEAR FROM YOU!**

Get in touch via [alex@goodonpaper.info](mailto:alex@goodonpaper.info) with Young Artists in the subject together with links and examples of your work and a short description/bio.

*This is a dedicated space for young artists across the Stroud District, giving them a voice and a platform to share and promote their work.*



# ONLINE LISTINGS

## DEEPBED RADIO

A new project led by artists and supported by artists that has set the task of profiling DJs and audio projects with roots or threads to artist led hubs in the Stroud and Gloucester area. Deepbed is an online station but it's also a meeting place for an emerging artists community with a common interest in each other's creativity. Follow Deepbed on facebook and instagram for weekly programme schedules and the website to listen back to previous shows.

[deepbedradio.org](http://deepbedradio.org)

## HAWKWOOD COLLEGE

### Thurs 2nd - Fri 3rd Climate Change Action Lab II

How do we really change our current behavior? How can we introduce new systems into our organisations? This extraordinary time of global lockdown has brought to light the necessity to create systems, organisations and lifestyles that harmonise with the natural world – without exception. What comes next, how do we #BuildBackBetter?

This live virtual action lab will create the space to re-imagine the ways in which we can limit our impact on our planetary resources in the decade ahead. 09:30am £120/£80concs

[hawkwoodcollege.co.uk](http://hawkwoodcollege.co.uk)

## RAW UMBER STUDIOS

Raw UMBER Studios are running regular, free online portrait drawing sessions. They're a chance to draw or paint from high resolution photographs at the same time every week (Sunday from 2pm – 3pm). The videos mimic a traditional / portrait drawing session. Tutor Lizet Dingemans joins in, does a demonstration, and gives hints and tips. At the end of the session Raw UMBER give you a link where you can download the photographs from so you can continue working on your drawings.

[rawumberstudios.com](http://rawumberstudios.com)

## SGS COLLEGE

### Creative Writing with Ronnie McGrath

Through a series of workshops you will draw on your own experience,

exploring such concepts as history and memory, to write about the 'SELF', and be guided through the necessary steps in which to produce well-crafted and imaginative pieces of writing that draw on both poetry and prose. As well as educating the imagination to put your life experiences into words, we will look at what writing is and what it can become. For the unseasoned writer, playing with words will enable you to develop your writer's voice; those who have been writing a while will learn how to drill deeper into their notion of writing as a whole, and build upon their knowledge of the word. Whether you already have some experience of writing or are just embarking on your writing journey, all we ask is that you have an open mind and a willingness to draw on new ideas to develop your writing. You will need to have access to a computer for the webinars and tutorials.

### Everyday Creativity

This course looks at how we see and relate to the simple everyday things around us through activities such as drawing, painting, collage, mixed-media and photography. We will practice slowing down our attention to look, make responses and appreciate the beauty of appearance. Weekly task sheets will give you a structure to work by along with loads of hints and tips to get you making images and developing your personal art practice. This course is suitable for all levels of experience and is set up to need a minimal amount of art materials, you will need to have access to a computer for the webinars and tutorials. Dan McDermott has over the past 20 years developed a substantial body of work as a professional artist - working predominantly as a painter and also utilising photography, moving image, drawing and printmaking techniques. Exhibiting extensively and producing numerous commissions over this period, his work can now be found in many private and corporate art collections worldwide.

### Experimental Drawing: Methods and Techniques

In this course, you will be introduced to drawing methods and techniques for you to develop and explore in your own way. Experimental approaches are welcomed. We will explore

different ways of mark making using tools and applying them to create unique marks. We will draw from objects to create textural, patterned and abstracted drawings as well as using sound, moving image, life and the space around you as inspiration for drawing. The aim of the course is to introduce you to a wide range of drawing methods, in the hope that you come closer to finding your personal drawing style.

[sgscoll.ac.uk](http://sgscoll.ac.uk)

## STROUD FILM FESTIVAL

### Thurs 2nd Secrets of a 1st A.D. with Marcus Collier

Marcus Collier is a film and TV 1st Assistant Director with 25 years' experience in bringing ideas to our screens. This role is central to all film and TV productions and yet sometimes receives little public attention. Marcus has many fascinating stories and useful insights for those who are interested in or wish to be in the film industry. Marcus will answer your questions about everything to do with being a 1st A.D. Marcus' credits range from feature films through commercials and music videos to TV programmes like Eastenders and Casualty. Part of 'Inside Film', a series of online events with film industry professionals.

[stroudfilmfestival.org](http://stroudfilmfestival.org)

## STROUD LOCKDOWN RADIO

Stroud Lockdown Radio is a local live and interactive 'pirate radio meets chatroom'. A DJ collective playing MOBO and World music SLR was formed by reggae DJ Juggla, hip-hop DJ Neil Wilson and jazzman Derrick McLean as a community response to the lockdown. SLR features 14 of Stroud's favourite DJs performing every weekend, Friday evening to Sunday.. Selection ranges from the Northern Soul of veteran DJ Andy Edwards through to the Acidiscotek of Crooked Stylus. To listen, follow Stroud Lockdown Radio Facebook page, clicking on the links posted at showtimes.

[facebook.com/  
stroudlockdownradio](https://facebook.com/stroudlockdownradio)

## THE DOOR

### Tues 14th Sorelle From the Sitting Room

Oxford-based opera trio Sorelle invites you to sit back, relax and enjoy the show from the comfort of your own home. Introducing their new concert set: "Sorelle from the sitting room". Women in opera are so often brushed off as lovesick, weak, or sidekicks. These three sopranos wanted to change that. Sorelle, or 'sisters', is an innovative new all-female operatic group created to revitalise the image of the women of opera – the queens, heroines and lovers – and restore them to their rightful place in the public imagination. With performances from superb sopranos Katie Blackwell, Megan Strachan and Olivia Bell. Accompanied by talented pianist Gwen Mouncher. Following a sold-out debut concert in Nailworth, Sorelle were invited to perform at the Stroud Shakespeare Festival and have enjoyed entertaining audiences in Stroud, Oxford and London since. "Sorelle from the sitting room" will be available for a limited time only from 7pm Tuesday 14th July. Premiering first on Facebook [facebook.com/TheDoorStroud](https://facebook.com/TheDoorStroud) and then available to watch again from 8:30pm on Youtube. With this concert Sorelle are pleased to be supporting The Door Youth Project (Stroud, Gloucestershire) which is continuing to bring hope to young people and their families during this complicated and confusing time. Your donations will help provide much needed mental health support, positive role models, and safe spaces for those most in need.

[thedor.org.uk](http://thedor.org.uk)



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