

Nettle Grellier / Dan Guthrie / Phonsonic / Sarah Steele / Dialect / Jonny Fluffypunk
John Holland / Stroud School of Art / Archie Awford / Hidden Notes Playlist

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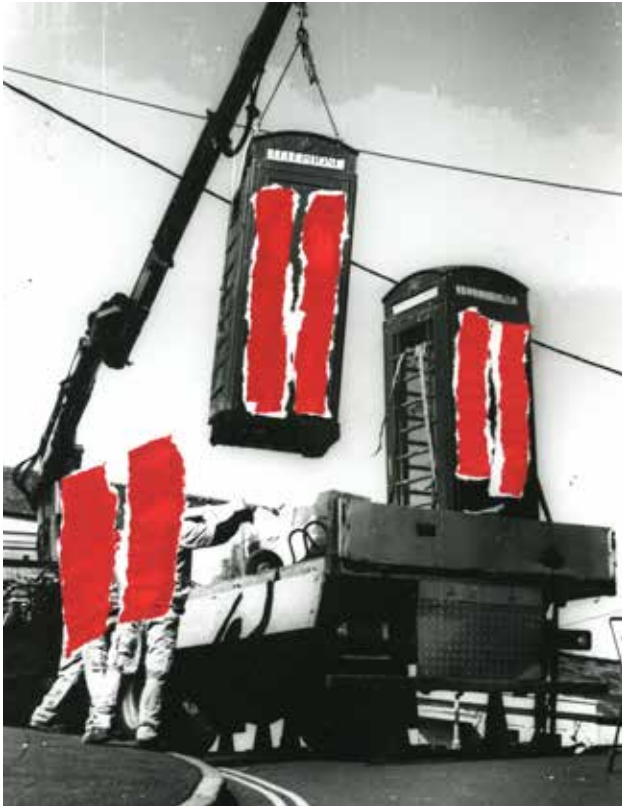
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EDITOR'S NOTE

FIVE YEARS, 63 ISSUES, FREE TO THE PUBLIC — NOW GOOD ON PAPER AND THE LOCAL ARTS COMMUNITY NEEDS YOUR HELP TO COVER OUR PRINTINGS COSTS FOR AT LEAST THE NEXT 6 MONTHS...

SINCE 2015 WE HAVE PROVIDED A FREE MONTHLY GUIDE TO THE STROUD DISTRICT, AS WELL AS FEATURING COMPREHENSIVE WHAT'S ON LISTINGS WE HAVE PREVIEWED THOUSANDS OF EVENTS AND PROMOTED HUNDREDS OF ALBUMS, BOOKS, ART AND MORE COMING OUT OF THE FIVE VALLEYS.

Together with producing a publication during this time we have raised money for charity, worked closely with festivals on their branding, design, websites and programmes, curated our own concerts and exhibitions, organised stages at festivals, put together the hugely popular annual Good On Paper Party and run our own festival which brings in audiences from across the UK and abroad.

The way in which the magazine was previously funded is currently not a viable option as many of our advertisers are still closed or not running live events for the foreseeable future. But rather than carrying on with our hiatus we changed the way in which we operate. For the time being...

In June we published a special edition celebrating the amazing projects which have been set up over the past few months to help the community during lockdown. Last month we printed, posted and distributed the July issue with many new regular features including arts and culture news, short stories, playlists, a poetry page and a dedicated section for Young Artists aged 16-19. These issues were available via our ongoing Supporters Subscription Service and select stockists temporarily for £2.50 a copy however our aim is to be free and accessible to all. This month due to all your help and support we have returned with a free edition.

Good On Paper is still a part time project (unlikely ever to be a full time project) and like many others we have also faced uncertain futures and difficult times in our regular (or at the moment not so regular) 9 to 5's but we feel that the contents of the magazine can continue to be an asset to the community and create some sense of togetherness whilst we feel apart therefore we plough on...

So for the first time in five years we have set up a Crowdfunder to enable us to continue to print and publish this magazine of ours as it's currently not covering its costs. It will also allow us to make the publication free again, making it fully accessible to readers of all ages and backgrounds across the Stroud District.

So if you read Good On Paper and would like to see it continue please donate what you can to our Campaign crowdfunder.co.uk/good-on-paper---your-local-stroud-arts-magazine. Small or large it all helps - if every reader gave just a pound it would cover our print for the next six months!

Thanks for reading.

Alex and Adam

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NEXT MONTH: Emily Barker, Purusha Sound, Hyperloop Records and much more...

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"I ATTAINED THE ORIGINAL IMAGE THROUGH A COMPLETELY ANALOG PROCESS. FIRST SHOOTING A 35MM FRAME ON KENTMERE 400 THEN PROCESSING IT IN MY DARK ROOM. I THEN DID A HAND PRINTED SILVER HALIDE ENLARGEMENT AND FINALLY USED ACRYLIC PAINT TO MASK OFF SOME OF THE IMAGE BEFORE CREATING A DIGITAL SCAN TO GET INTO A SUITABLE FORMAT FOR THE FRONT COVER..."

HARRY OLIVER
[INSTAGRAM.COM/H_M_P_O](https://www.instagram.com/h_m_p_o)

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MUSIC

ARON ATTWOOD



A mere two months after industrious multi-instrumentalist Aron Attwood (the Achievers/Albino Tarantino) released *Outside* - an album recorded, produced and released during lockdown - he returns with another inspiring ten track album. *Double Negative* is available now to listen to in its entirety and as a digital download via bandcamp.

aronattwood.bandcamp.com

HATTIE BRIGGS



Singer songwriter Hattie Briggs has been super busy over the past few months including 13 weeks of live stream busking, but she still finds time to release a brand new single *Don't Cry Until It's Over*. Produced by Patch Boshell it also features guitarist Angus Parkin, cellist Jasmine Scott Neale and artwork by Kayleigh Eliza.

hattiebriggs.co.uk

SARAH NICHOLLS



Stroud newcomer Sarah Nicolls is an innovative pianist and composer. She invented the 'Inside-out Piano', a sculptural feast of an instrument which stands 2.5m tall, designed to enable 'inside piano' playing. During lockdown she recorded and released two albums of improvised piano pieces: "This album has been born out of lockdown. For various reasons, I mainly get to play piano at sunset. I have also felt the need to be soothed by playing. And I'd already decided to make a keys-only album. So things have come together in a simple musical language: this is the kind of music that flows out of me right now. I'm lucky to be able to enjoy the solace and beauty of the acoustic piano, so I wanted to share that with the world." Everything in Black and White part one and part two is available now via bandcamp.

sarahnicholls.com

PURUSHA SOUNDS



Purusha Sound is the moniker of Benedick Gibson, a singer, percussionist and handpan player newly returned to Stroud following a nomadic eight-year sojourn in Europe, the Middle East and Africa and travels further afield. Accordingly, his music is a paean to the benefits of exploring the world, of opening up to new experiences and of leaving one's comfort zone, and to the challenges and opportunities these can bring. His debut self-titled

EP, written and recorded with longtime collaborators and session musicians Benja Bravo (Chile/Spain) and Rob Pemberton (UK), consolidates all of these experiences into a set of reflective and outward-looking musical and lyrical journeys.

purushasound.bandcamp.com

FILM

JOE MAGEE



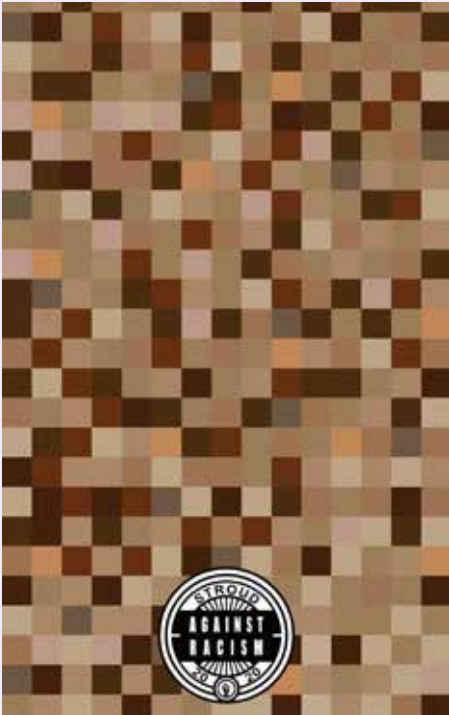
Award winning filmmaker Joe Magee has just released a new film for Emily Barker's brand new single *The Woman Who Planted Trees*. The collaborative film - a music video shot in Stroud during lockdown - is inspired by the work of Wangari Maathai and stars Corinne Walker. Kenyan activist Maathai founded The Green Belt Movement in order to reforest degraded land to provide food and empower women in her community. Since its establishment in 1977, over fifty million trees have been planted in the region, and over thirty thousand women trained in forestry, food processing, beekeeping and other trades that provide an income as well as protect and nurture the environment.

periphery.co.uk

ART

STROUD AGAINST RACISM

The landmark banner that hangs from the front of the Ecotricity offices has always been a beacon of solidarity and positive change. Ecotricity have agreed to pay £1.5K of the £2.5K costs, and now the banner will show residents and visitors alike that Stroud is proudly, and visibly, against racism. The pixel mosaic represents unity and equality, hence every box being the same size to make people consciously and unconsciously consider how everyone's skin tone is acceptable and should have no difference in how they're treated. Polly Stratton, Stroud Against Racism's founder said, "Anti-racism shouldn't be radical, it should be the norm. There has been an increasing interest in anti-racist literature and an increase in conversations around the topic, that's really heartwarming. Until people recognize that racism is woven into the very fabric of our society, we will never be able to live fully in unity and harmony. We are



not an organization of blame and shame, because we recognize our part in it all, we are just interested in raising awareness”

stroudagainstracism.co.uk

FESTIVALS

SELECT TRAIL



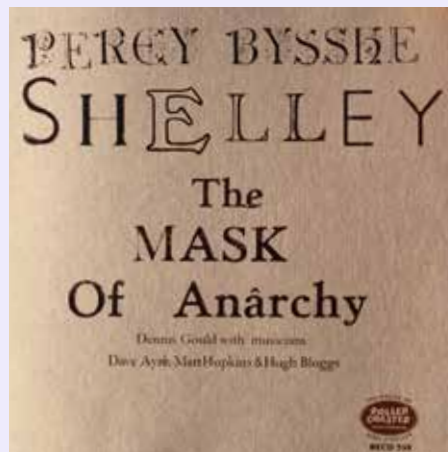
The annual Select Trail Open Studios have just announced that the re-scheduled event will now take place on the weekends of 17th-18th and 24th - 25th October. All details will be in the online brochure and from the 72(!) participating artists' blogs/websites. There will be some changes and you may be asked to make

an appointment. The range of work is truly inspiring with jewellery, pottery, painting, printing, stone carving, glass, textiles, willow. Artists across the five valleys have been busy creating new work and look forward to welcoming you to see and buy in a safe relaxed space....

sitselect.org

SPOKEN WORD

DENNIS GOULD



Letterpress anarchist and poet Dennis Gould has just released a cd of a performance of Percy Bysshe Shelley's the Mask of Anarchy. Perhaps the finest Ballad in the English language it was written by Shelley after the Peterloo Fields Massacre in Manchester on the 16th August 1819. Released via local record label Rollercoaster Records it also features accompanying music by Dave Ayre, Matt Hopkins and Hugh Bloggs.

rollercoasterrecords.com

TED X STROUD WOMEN



In the spirit of ideas worth spreading, TED has created a program called TEDx. TEDx is a program of local, self-organised events bringing people together to share a TED-like experience. TEDxStroudWomen at the Sub Rooms on Sun 29th November will coincide with TED.

com's annual TEDWomen event. It will feature both established and undiscovered speakers of all genders, who will spark deep discussion and connection on the theme of emergence. In this turbulent world, what new ideas and ways of thinking will come into the light? Event organiser (Guinness World Record-holding ocean rower, author, motivational speaker and environmental campaigner) and local resident Roz Savage MBE said: "We're in the middle of turbulent times, but often out of chaos comes innovation and new ideas. Our event aims to showcase thoughts and concepts on a theme of emergence – out of the turmoil what might appear?" Roz added: "We're delighted to be hosting this event and very excited to find speakers with great ideas and theories."

tedxstroudwomen.co.uk

THEATRE

RED DOG THEATRE COMPANY



Coming to a garden near you – Curious Move and Red Dog Theatre company present On Air. Four actors and a musician take to the outdoor stage in residential gardens throughout Gloucestershire and further afield. Expect cut glass vowels and vintage glamour as the cast recreate scripts from the heyday of the wireless. Garden owners are invited to get in touch if they are interested in being a host to On Air. As a host you can create a small but perfectly formed and socially distanced audience of your friends and friends of friends, giving you an opportunity to see those faces you've missed in lockdown. Audiences can purchase tickets from their host at £10 per head. There will be a bar to buy wine and soft drinks with a percentage of the proceeds donated to The Actor's Benevolent Fund. Only a few dates left for booking so don't miss it!

reddog.org.uk

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“HAVE YOU HEARD THE ROMAN MYTH ABOUT DAPHNE.... WHO TURNS INTO A BAY TREE?”

It's a good opener and leads us into a discussion about Monty Don, mental health and green fingers. Nettle Grellier is happy to be back in Stroud, based at SVA, after a studio stint in Redruth. Lockdown and personal circumstances have meant a return to the town where she grew up, a place where she can slip straight back into the artist community. “Every single person on my street is an artist.”

Back to Daphne, from whom Nettle is currently taking inspiration, “She was being chased by Apollo who wouldn't leave her alone, so she called on Mother Earth for protection, who turned her into a laurel tree.” Sure enough, many of her latest works include branches, weeds and leaves sprouting or being pulled from orifices and growing through toes. It's a definite shift away from her recent series 'Easy Peelers' and 'Poisson chez moi' more intimate, figurative paintings. Painted in response to her world, faces have taken on a pained expression, eyes glare. It's clear that the uncertainty of world events are being translated onto the canvas, shared in a candid Instagram message, Nettle writes “This is the closest depiction of how it feels that I can make.”

“These paintings shouldn't be here,” she explains. Under normal circumstances they would have been shipped off to the Delphian gallery as part of an exhibition called 'Common Ground'. Mentally, she has moved on from many of them, but they are still here – it's a particularly pertinent symbol for

the current crisis where everything is in limbo and no-one can move forward. I am more familiar with the other paintings hanging around her studio, as I have been following her progress on Instagram and have come to love her hot, neon orange and purple figurative work. There is so much heat and energy coming off these walls, I'm transfixed. We stand closely beneath a large diptych entitled 'Baby baby bye bye' and she explains that the canvas is grounded with a mixture of cadmium red, permanent orange and yellow ochre. which peaks through from beneath the figures. Above my head hangs 'End Times' a political piece exploring climate crisis and Conservative toxicity.

I suggest that these paintings could become her 'signature style' which she instantly rejects, “repeating a format is lazy,” although it's a painting style that has received great acclaim and has been snapped up by highly regarded galleries in the past few years. Personally I'm a big fan of the figures set against backgrounds of hot pink and terracotta tones – to me, they are reminiscent of the flattened nudes and stylised faces of Picasso. I'm drawn to the femininity and closeness of the bodies, dirty feet, holding hands, accents of checked cloth, pomegranates, oranges, picnics and bumblebees. But don't be taken in, “I don't want my paintings to be too....nice,” Nettle insists and repeats a few times during the course of our meeting. Thinking about it later, as I wander away from her studio, I consider that the sentiment might also be reflected in the artist herself. She's nice, yes, but also smart and strong and quietly ambitious. Pretty with her shaven head, “It's so freeing.” Political and quirky

too, quick witted, generous in her chattiness but also decisive in her views. I get the feeling she is living an experimental life, sticking close to her ideals of social justice. Pretty paintings are given coarse titles such as 'Sweaty' and 'Clammy' – it's an interesting combination.

The 'huggy paintings' as she describes them, were born out of an adventure, travelling around Southern Spain in an enormous green removal lorry for the best part of five years, culminating in a year-long residency programme devised by Nettle and her boyfriend in Granada. Almost accidentally, they invited students and graduates to live with them on a remote farm and paint. It became an affordable residency for early career artists called Los Artistas del Cortijo - many stayed for months at a time, formed friendships and learnt from each other in so many ways. Nettle is proud of this achievement and would like to recreate it again somehow, acknowledging that it was a special set of circumstances that brought them all together.

The topography of the dry hills of Granada accounts for the Mediterranean-African heat and colour radiating from the paintings. The limited colour palette is intentional, bringing a lightness to the work. The intertwined legs, arms and bodies illustrate a real need at that time to find closeness with others, having travelled as a solitary pair for so long. Nettle explores physical intimacy, purposefully painting groups of friends who are at ease in each other's company.

Nettle was always going to be an artist. If pushed, the only other career choice she could consider is becoming a dog trainer. She comes from a



“EVERY SINGLE PERSON ON MY STREET IS AN ARTIST.”

family of artists and creatives and so ‘simply joined the family business,’ which didn’t seem scary at all because she knew the nuts and bolts of it. And there’s absolutely no sign of coasting, only advancing with a steely determination. Nettle is currently taking part in the Turps Banana correspondence course, an artist led programme devised by a group of YBA’s to offer unbiased support and advice to emerging artists. She tells me that the feedback and mentor support has been invaluable. I can sense Nettle’s ambition, seemingly unfazed about networking and collaborating in group shows, seeking out and

securing press coverage, confidently navigating the industry.

Beyond this she would like to embark on a Masters degree and continue developing as an artist. “What does success look like to you?” I ask. Her answer is refreshingly direct, “Being able to paint every day and make a living. I’m at the stage where I’m still saying yes to everything. I guess becoming an established artist might mean saying no and being more selective.” Her daily practice is disciplined and impressive following a fairly strict 9am – 6pm routine, “routine is important to me,” underpinning her professional day. She doesn’t dream about her paintings, but often wakes up and heads straight back to where she left off. One thing she is very clear about is painting at night doesn’t work for her, neither does painting and drinking, definitely not.

Apart from the fluorescent pinks, oranges and earth tones, Nettle is partial to Kings Blue Deep and Michael Harding paints in particular. She’s keen to share her secret tip with Good On Paper readers about bulk buying paint from Ebay or from the discount shelf in Jacksons Art, “Why not, let them in on it!” Another initiative she is keen to promote is the #artistsupportpledge led by Matthew Burrows, currently followed by 54.4K on Instagram ‘A movement, a generous culture and a dynamic

economy open to all artists and makers anywhere in the world.’ She’s thrilled to have been able to buy paintings from other artists whom she admires as a collector herself.

If you want to snap up a Nettle Grellier piece, now is your chance as she is selling drawings from her Instagram page via #artistsupportpledge for £100 each. A percentage of her sales are shared amongst charities that are important to her including The Outside Project, an LGBTIQ + Shelter and Community Centre COVID 19 Hotel and Refuge Fund. There will also be the chance to buy a limited edition print on sale through Unit London Gallery later in the year. There’s no doubt her talent and commitment will be a winning combination as she moves into the next phase of her career. I’ll be watching from the sidelines.

All details of Nettle’s forthcoming exhibitions can be found on her website nettlegrellier.com and Instagram page [@nettlegrellierartist](https://www.instagram.com/nettlegrellierartist) You can also make a private appointment to view paintings in her studio in Stroud by emailing nettlegrellier@hotmail.com

SARAH EDMONDS WORKS AS A MARKETER SUPPORTING SMALL BUSINESSES IN THE CREATIVE INDUSTRY - SARAHEDMONDS-MARKETING.COM

DAN GUTHRIE

BY PAUL HARPER



In Dan Guthrie's film, *albion, refreshed*, a rapidly shifting montage of Ankara cloth samples coloured red, white and blue, plays out within a rippling flag-shaped insert that hovers over images of Margate sands and the flat sea beyond. Waves don't so much break as flop impotently onto a dismal beach. Running beneath the flag is a poem, collaged from words found on the Wikipedia entry for the Union Jack. The soundtrack is a wonkily discordant take on the anthem, *Rule Britannia*, composed and performed by Law Holt. The image is stark and direct. It suggests a dystopian Britain, recognisable in recent debates around Brexit and, more recently around the Black Lives Matter campaign and attempts to confront and re-frame a dominant, imperialist telling of history. The element of beauty, the flickering colour and pattern of the cloth, at once as exotic and as familiar as a Balti, seems to represent 'the stone that was cast out', the very thing that might be essential to a modern Britain. Again, in a timely way, in framing the Union Jack and a nationalist anthem as it does, the film questions whether the symbols and signs that seek to embody our history are adequate to express the reality of our colonial past, or do they in fact stand in the way of transcending the ugly facts of that past. The beauty of the Ankara cloth, such a contrast to the dull background and the insistent dissonance of the soundtrack, seems to suggest that it is precisely the creative energy that comes from a rich layering of culture and identity that is the best of us as a nation.

Dan, who has a place to study History of Art at Goldsmiths, describes himself, with characteristically phlegmatic cool, as casually, almost accidentally, winning a commission to produce *albion, refreshed* through the BBC sponsored New Creatives scheme. He says that he was prevaricating over writing an essay when he filled in an application for the scheme as a displacement activity. However, at that time he had already achieved some success in what is, after all, a competitive field. His self-produced short film, *Three Young Men on a Bench* had been selected to be shown as part of the *Woke*. Beyond the *Voyage* event at the ICA in March 2019. This was an immersive event featuring young British artists who were exploring stories and experiences of migration, integration and what it means to be a person of dual heritage living in the UK.

He has also worked as a curator, having been invited to become the Young Programmer for the London Short Film Festival in 2019. In addition, last year he curated *Skin in the Game*, a programme of short films, as part of the SITE festival. Shown in

the Goods Shed, it featured work by artists aged 16-24 who are exploring themes around heritage, family, identity and community that are pertinent to the experience of people of colour in Britain today. The films were made as part of the Channel 4 and Arts Council of England Random Acts partnership.

Dan has established a place for himself as an artist with a distinctive strong clear voice, but he is keen to emphasize that filmmaking is necessarily co-operative in nature, drawing on diverse skills. Indeed, one of the joys of the medium for him lies in the opportunities that it presents for working with other people. *albion, refreshed* offered the chance to collaborate with Law Holt, whose work he had been drawn to for some time and he also worked closely with Nielsan Bohl, another exceptional young local filmmaker, as Director of Photography and Editor.

Part of the creative labour of making *albion, refreshed* involved Dan scanning hundreds of samples of Ankara cloth. These high definition scans, animated to form the central images in the film, are striking works in their own right. As such,

Dan was invited to show them as large format prints on the platforms of Stroud and Stonehouse railway stations from March of this year as part of the innovative Station Gallery project initiated by Creative Sustainability in partnership with GWR and the Association of Community Rail Partnerships. Sadly, as with so many other projects, as a result of the pandemic crisis, the exhibition has had to be postponed. Nevertheless, it will go ahead as soon as the current restrictions are lifted. Creative Sustainability will be announcing a revised start date in the near future.

Creative Sustainability frame the idea of an environmentally sustainable future in terms of community, based on an understanding of creative practice that is both individually empowering and socially situated, connecting us and supporting social cohesion. They work in a variety of ways and in different contexts, but in all of their work they emphasize inclusivity, co-production and accessibility.

The Station Gallery project uses 24 large poster frames on the station platforms at Stonehouse and



Stroud to show a programme of work that explores themes of people, places and sustainability, and that celebrates local talent. Alongside showing work by established artists they see it as a way for non-professional or marginalised artists to try out their work on a public platform and to develop their confidence. The very public nature of the space means that people who would not normally visit an art gallery, or who may feel, for whatever reason, excluded from formal cultural venues may encounter the work by chance.

The Station Gallery will be an interesting location in which to view the images, taken out of the carefully constructed setting of the film. The work will be shown without an explanatory text, so that they speak entirely for themselves. The film makes a polemic, which will not be spelled out explicitly in this showing. The images may simply be read as colour and pattern, objects of beauty, but they assert a more complicated cultural narrative. Even without detailed knowledge of their origin, these samples subtly evoke the complex interweaving of the histories of Britain and the Black Diaspora. They are perfect metaphors for, and, shown in this way, expressions of, our interwoven and multi-layered identities.

For news and further examples of Dan's work visit danguthrie.net albion, refreshed is currently available to view on the BBC New Creatives website at bbc.co.uk/programmes/p07rsnml For updates in regards to the exhibition head over to the Creative Sustainability website at cscic.org

PAUL HARPER HAS A WIDE RANGE OF EXPERIENCE OF WORKING IN THE ARTS. HE WAS A FOUNDING DIRECTOR OF ALIAS ARTS AND IS VICE-CHAIR OF THE FOREST OF DEAN SCULPTURE TRUST. HE CURRENTLY COMBINES WRITING, RESEARCH AND TEACHING WITH CONSULTANCY IN THE VISUAL ARTS AND CRAFTS.





PHONSONIC

BY TOM BERRY

With live music impossible for the foreseeable future, the onus for most musicians is inevitably on the studio or even the bedroom. This is perhaps a more naturally comfortable arena for those of an electronic persuasion who are able to piece tracks together alone while maintaining the necessary social distance.

One such artist is Stroud's own Alexander Caminada, known as Phonsonic. As well as recording under his own name, he has participated in a number of collaborations and has been instrumental in regularly pulling together the Five Valleys' electronica scene via his Sounds for a Small Space initiative at Museum in the Park. I caught up with him to find out about his latest work as well as his career to date...

Alex's interest in electronic music began as a teenager in the late 70s. "I was really into Mike Oldfield at the time" he explains "and I was asked to play my flute on a couple of tracks for a brilliant guitarist called Alvin Kramer to go on a tape of new age music he was producing." Alvin had just got an Arp Axse synth and Alex was fascinated by the sounds it made. In due course he went to dance performances where ambient and electronic music were being used and was struck by how well the music suited the movement – a lifetime's fascination with electronic music had begun.

The move into production came sometime later. About 10 years ago Alexander had started listening to a lot of dance music and became interested in DJing with his MacBook. Using Ableton Live software he realised how easy it was to record his own ideas so started to put some songs together. Over time he's honed his own sound to a point where his music is both dreamy

and melodic but also has greater depth for those who want it.

Alex clearly listens to a broad range of music himself and embraces a wide range of musical styles, moods and melodies. For him, it's not so much the type or genre of music that matters but the quality of the production. His own mood influences what he listens to but it seems that there is a slow shift to being more critical about what really interests him. "I'm fascinated by sound above all and can quite happily listen to something very slow like Solas (Claire M Singer) where the organ and cello create these amazing harmonics, or the album Zwischen by Jan Jelinek with chopped speech and random electronics. I love being surprised by sound and hearing something I wasn't expecting. I'm also really drawn to anything percussive - I'm currently going through a spell of listening to a lot of Berlin techno on the Tresor Records label."

The artists that influence and inspire Phonsonic have changed over the years. "I draw something from lots of different people, Jazzanova for example was a really big influence in me getting interested in electronic music. They have this fantastic mix of acoustic, samples and electronic sounds." More recently the likes of Biosphere and Loscii, Taylor Deupree and the aforementioned Jan Jelinek have fascinated and

inspired him by how they experiment with sounds and textures.

I wanted to know more about Alex's process for making a track. "I record a lot of ideas and sound sketches" he says "it may be a new synth sound, a few notes on the flute or a field recording. These sketches are filed away for future use. When I come to creating a new track, I will go through these sketches and find one that inspires me to do more work on it. Slowly I start adding to the sketch by building other sounds around it. The finished track can take anywhere from a week to several months of remixing before I'm happy with it." This perfectionism is clear in his recordings which sound fantastic sonically, which is so important in a genre where even the subtlest sound is listened to intently.

Alex tells me that he particularly enjoys using a synth called Peak by Novation which apparently gets lots of use as it sounds great and is very easy to use. He also has some Eurorack modular that's great for more experimental sounds. He's also really into granular synthesis where a sound is split into tiny grains that can then be manipulated into new sounds. He has a love/hate relationship though with his first musical love, his flute "I love playing it but I'm frustrated because I don't practice my scales enough!" he admits.

So what drives him to create? "The creative process is the most important part of it for me and beyond that, I have no huge ambitions. I feel lucky that I have the time to do it and that I don't have the pressure my day job gives me of making it earn money. I just to continue to experiment and explore which is a huge reward that will keep me happy."

Talking of the day job, Alex is an acclaimed photographer and this inspires him in the musical realm. "I often mix the two and the track Ship was created after shooting this slow-motion video. The visuals influenced the sounds that I ended up with. Sometimes it happens the other way around and I'll have a sound that I will then try and match with an image or video."

And how about Stroud in particular as an influence in informing his work? "I've lived in Stroud for 30 years and during that time the arts seem to have been consistently important for everyone that lives or moves here. There have been so many amazing opportunities and they seem to continue. I love how each new generation of artists make their mark and how everyone is so supportive and genuinely enthusiastic."

A key fora for this is one Alex created himself, the Sounds for a Small Space initiative at the Museum in the Park had become a must attend monthly event before lockdown for those interested in electronic sound. How did it come about? "When I first started producing music, I became aware that there weren't any venues in Stroud that suited ambient and experimental music. I wanted to find somewhere intimate and small where there wouldn't be any noise or distractions as ambient music is so often very quiet and subtle. I approached the Museum and they welcomed the idea and offered the fabulous Garden Pavilion. It's been really rewarding introducing the musicians to an audience genuinely interested in their work."

"I am looking at restarting the performances and will explore the options. Meanwhile, Sounds for a Small Space has lots of content on YouTube and I'm talking to artists about producing some new performances for it."

Alex also recently worked collaboratively with other Stroud artists Andrew Heath and Simon McCorry "Working collaboratively is very rewarding. I learn so much from Simon and Andrew and we seem to get on and produce work quite easily. There never seems to be a shortage of ideas and it's exciting to see how each of us is constantly pushing the boundaries to try and find something new and different. We've set up as Konstruct, our first live album is Coastal Event and is published on the Sounds for a Small Space label. We're now working on a new album that takes the idea of each of us creating tracks from sounds recorded by the others.'

Alex's most recent music such as Temporal Discoveries sounds (to these ears!) more synthy, perhaps influenced by the likes of Stranger Things etc. Is this a new direction? "Well, I'd have to look up Stranger Things! But you're right, the album does have that synth element but the difference is perhaps that I try to bring in other sounds elements that are not electronic. My new EP Insight has less focus on that classic synthy sound and explores more subtle soundscapes and textures. I've even dusted off my flute for the track Simplice to add a more acoustic element."

Finally, I ask, it's fair to say your music is pretty slow burn, do you ever just get the urge to make a three minute pop song?! "As mentioned before, I love a good beat and I am working on a techno project that may see some results - a bit longer than 3 minutes - later this year..."



So there you have it, Stroud's very own electronic pioneer, constantly evolving, restless in his creativity but perfect to chill to. Lay back, press play and zone out...

Phonsonic's latest release Insight is out now as a digital download via phonsonic.bandcamp.com and his collaborative album Coastal Event with Konstruct (Simon McCorry, Andrew Heath) is available from soundsforasmallspace.bandcamp.com

For regular news and updates follow Phonsonic on facebook and instagram [@phonsonic](https://www.instagram.com/phonsonic) and [soundsforasmallspace.org](https://www.instagram.com/soundsforasmallspace) for forthcoming Sounds for A Small Space news and footage of previous concerts.

TOM BERRY IS A RECORD SHOP PROPRIETOR, DJ AND MINNIE RIPERTON OBSESSIVE. HE CAN BE FOUND PROPPING UP THE COUNTER AT SOUND RECORDS

HIDDEN NOTES PLAYLIST

A nineteen track, one hour and forty five minutes Spotify playlist featuring every artist from Hidden Notes Festival vol.1 and the rescheduled vol.2...

SEARCH ON SPOTIFY FOR 'GOOD ON PAPER - HIDDEN NOTES PLAYLIST' OR SCAN THE QR CODE AT THE BOTTOM OF THE COLUMN...

1. **Lubomyr Melnyk:**
Son of Parasol
2. **Manu Delago:**
The Silent Flight of the Owl
3. **Daniel Piore ft. Valgeir Sigurdsson:**
Dust ii particles
4. **Hatis Noit:**
Illogical Lullaby
5. **Emily Hall:**
Mantra
6. **Sebastian Plano:**
Verve
7. **Emilie Levienaise-Farrouch:**
Scale of Volatility
8. **Claire M Singer:**
Wrangham
9. **Group Listening:**
Snow Canon
10. **Spindle Ensemble:**
Bea
11. **Jonny Greenwood:**
Three Miniatures From Water
12. **Penguin Cafe:**
Chapter
13. **Poppy Ackroyd:**
Paper
14. **Erland Cooper:**
Haar
15. **Peter Broderick:**
A Snowflake
16. **James McVinnie:**
North Star - Etoile Polaire
17. **Shida Shahabi:**
Pretty In Plums
18. **Daniel Thorne:**
From the Other Side of the World
19. **Simon McCorry:**
The Nothing That Is

SCAN WITH YOUR PHONE CAMERA TO ACCESS THE PLAYLIST! >



SARAH STEELE

STROUD AUTHOR SARAH STEELE'S DEBUT NOVEL THE MISSING PIECES OF NANCY MOON TELLS THE STORY OF FLORENCE CONNELLY, A WOMAN WHO HAS JUST HIT ROCK BOTTOM WITH THE COLLAPSE OF HER MARRIAGE AND DEATH OF HER BELOVED GRANDMOTHER. BUT EVERYTHING CHANGES WHEN SHE DISCOVERS A BOX OF 1960S DRESS PATTERNS HIDDEN IN HER GRANDMOTHER'S WARDROBE. "EACH PACKET CONTAINS A FABRIC SWATCH, A POSTCARD FROM AROUND EUROPE, AND A PHOTOGRAPH OF THE MYSTERIOUS NANCY MOON WEARING THE HANDMADE CLOTHES IN EACH LOCATION," SARAH EXPLAINS. "WITH HER OWN LIFE IN TURMOIL, FLO DECIDES TO REMAKE EACH OF THE OUTFITS AND WEAR THEM WHEREVER NANCY DID, IN ORDER TO FIND OUT WHAT HAPPENED DURING THAT SUMMER OF 1962."

BY ANNA BAILEY

I ask Sarah what it was about the sixties that made her want to set a book during that time. "Firstly the clothes! I'm an avid vintage-fashion wearer, and many of my own pieces come from the early sixties. 1962, the year in which Nancy's story is set, was a particularly interesting year: the first man sent into space, the Cuban Missile Crisis, the Beatles' first concert, the year Marilyn Monroe died. It was also a time when where you came from became less important than how you looked."

Sarah tells me she has sewn all her life, after learning from her mother on her old turn-handle Singer. "I've made dressing-up clothes for my kids, curtains, evening gowns...you name it," she says. "During lockdown I set myself the challenge of making a set of new dresses and loved having the time to create these and to make a few things with my family. Our kitchen table was part Sewing Bee, part Bake-off for quite a few weeks." This seems very fitting, as family itself is a vital theme in *The Missing Pieces of Nancy Moon*. "I don't think there is a family on this planet that doesn't have a story," Sarah says. "If you go back far enough. A group of people thrown together through biology and proximity is always going to be a pool of tension, loyalty, love and frustration. Everyone can relate to being a sibling, a child, an aunt, a parent, a cousin, with experiences that colour our reading and understanding of fictional families and make us feel either better or worse about our own."

Speaking of relatability, it's difficult to write a character without imbuing them with some aspect of the author. I ask Sarah if she found that to be the case with her novel. "Beyond our love of beautiful clothes, I definitely share Nancy's desire to travel, and there might just be a little of Flo's stubbornness in me... Flo and I do have a vintage dress in common, which appears both in my wardrobe and the novel."

Nancy is definitely a passionate traveller. Whilst she is very much a modern sixties girl, it's easy to imagine this enigmatic young woman caught up in some Agatha Christie-style Grand Tour of the Continent, rife

with mystery. "I have loved travelling around Europe ever since my first student Interrail trip," Sarah tells me, explaining how her own love of adventure inspired Nancy's journey. "France and Italy are my favourite countries, [but] I cleverly made sure the book included at least one location I'd never visited, so I could justify a research trip!"

The Missing Pieces of Nancy Moon is Sarah's debut novel, having previously worked as a publishing assistant at Hodder and Stoughton, and then as a freelance editor. I ask what prompted her to start writing her own fiction. "I've always loved playing around with short stories, and my background certainly gave me the confidence to write on a larger scale. I've been a voracious reader of fiction all my life, and I'm drawn to the 'what if?' when something triggers my writer's imagination: the compulsion to find the story behind the prompt. I always carry a notebook on me, for those moments when I see or hear something that might become the inspiration for a plotline or a character."

Once the initial research period was over, however, she was able to get a first draft of *The Missing Pieces of Nancy Moon* completed in an impressive eight months. "My friendships with writer friends are under constant threat because of the speed at which I write," she jokes. "I originally trained as a classical musician, so I'm no stranger to locking myself away and getting on with it."

On the subject of being locked away, I ask Sarah if the recent lockdown has affected her publication process. "The early weeks of lockdown were spent with my head down completing the first draft of my new novel. The editorial process for Nancy happened some time ago, fortunately, and the publication machine has worked incredibly efficiently, despite no one knowing what these last few months would bring. I'm amazed at how much the publicity and marketing departments at Headline have been able to do during this period: you would never know they'd all been working from home and through furloughs. It's been a shame not to be able



to get to London to see the team, but at least we have had Zoom. I'm very fortunate that our publication date comes after bookshops have reopened—I feel greatly for authors who launched books during those first difficult months."

Indeed, these last months have been tough on the creative community. Despite what all those Instagram influencers might suggest, staring at the same four walls every day hasn't necessarily been conducive to creativity. I ask Sarah if she has any advice for those who've been struggling to write. "Writing is something you need to practise and not just think about, so just start getting it down: make some character sketches, listen to your characters talking to one another, try out a scene you can already imagine, write a prologue that might lead you through that blank first page. And don't be afraid of scrapping it all and starting again: mistakes are there to make the next draft better, and it's amazing what can be recycled, even years later."



The Missing Pieces of Nancy Moon is published via Headline ([headline.co.uk](https://www.headline.co.uk)) in hardback, ebook and audiobook from the 6th August. Join Sarah Steele and Katharina Child on Thursday 13th August at 8pm for a special Facebook Live launch event from Atelier Stroud, talking about the dresses and dressmaking behind Nancy Moon. For more

details, visit [atelierstroud.co.uk/Nancy-Moon](https://www.atelierstroud.co.uk/Nancy-Moon)

ANNA BAILEY IS A FREELANCE JOURNALIST AND ILLUSTRATOR BASED IN THE COTSWOLDS. SHE ENJOYS FOREIGN CINEMA, CIDER DRINKING, AND OUTRUNNING HER STUDENT LOAN REPAYMENTS.

DIALECT

SARAH PHAEDRE WATSON TALKS TO JULIETTE MORTON – AN ACCOMPLISHED POET AND WRITER WHO WRITES UNDER THE NAME JLM MORTON – ABOUT HER NEW PROJECT WHICH GIVES WRITERS A WEALTH OF OPPORTUNITIES TO NURTURE AND GROW THEIR TALENT.

BY SARAH PHAEDRE WATSON



When I was sent through the details of my interviewee for this article I set about my favourite pastime: 'stalking for absolutely legitimate reasons'...

After 30 minutes of 'professional preparation', I was beginning to wonder at this woman who had achieved so much, and I began to feel a little intimidated. Raised in Cirencester Juliette studied literature at Manchester and Sussex universities, eventually getting a PhD exploring gender, whiteness/race, power, heritage and place. Later she did a creative writing MA at Goldsmiths.

She's also lived in various countries in Africa and worked with a number of organisations such as Comic Relief, UNICEF and Malala Fund. Somehow, she has found time to become a widely-published poet, as well as building up an extensive publication record in global education.

If I'm honest I wasn't sure if I was the right person to interview such a high-achieving author.

I needn't have worried, from the moment she picked up the phone Juliette put me at ease; her quick and frequent laughter relaxed me, our shared rural background was a delight. I immediately liked her, and I hope that our brief conversation will give you an insight into Juliette's contagious enthusiasm and what makes her new project Dialect, just so exciting.

JULIETTE, I'VE BEEN STALKING (COUGHS LOUDLY) ... RESEARCHING YOUR LIFE AND I'M IN AWE OF YOUR BACKGROUND – DO YOU MIND EXPLAINING TO ME A BIT ABOUT HOW YOU'VE HAD SUCH AN INTERESTING CAREER?

JLMM (laughing): Well I guess it is kind of mad isn't it! My family moved to Cirencester when I was five and by the time I went to university I was set on a career in academia. I had it all planned out; I would wear tweed and glasses, live in a Cotswold cottage with roses around the door, a dog at my feet...

SO WHAT HAPPENED!? I WAS SLIGHTLY INTIMIDATED WHEN I READ YOUR BIOGRAPHY – SO MANY AWARDS AND INCREDIBLE INTERNATIONAL ORGANISATIONS!

I chucked it all in – I felt frustrated by academia and wanted to experience the real world. Two weeks later I was offered a job teaching English in China, and from there I became really engaged in social justice issues and travelled all over the world. I spent time in Nigeria, Afghanistan, Sierra Leone, Rwanda and other places working with humanitarian agencies and later Comic Relief – advising them how to spend their money to support education projects and women's and girls' rights.

WHAT HAPPENED THEN, WHAT CHANGED?

Having experienced life in parts of the world where culture and literature have been suppressed by war I understood what it was to live without it and just how important it was to me – how much it enriches our lives. I decided to move back to England, and fully commit to writing – to write a novel – but somewhere in amongst it all I realised I was a poet, and the minute that happened it was like a tap had been opened, and the words just kept flowing...

AND WHY STROUD...

I guess I have always graduated towards Stroud, maybe it's my raver background! Then there's Laurie Lee – the moment I read Cider with Rosie I knew I would live in Stroud some day.

I'M SO GLAD YOU HAVE (EASING THE INTERROGATION ELEMENT OF OUR CHAT) BECAUSE 'DIALECT' IS REALLY EXCITING. IT'S SOMETHING THAT I NEVER REALISED THAT WE NEEDED HERE – BUT IT JUST MAKES COMPLETE SENSE.

That's so kind – thank you so much for your enthusiasm! I realised when I moved here that although there are some fantastic poets and writers in the area there just aren't the same opportunities as you would find in say Brighton or Manchester, or even Bath or Bristol. There are loads of creative people who I felt would benefit from a writing development programme – writers with a kernel of talent that could be something really special if it was developed. I know that if you want to shape your writing you need to do some work on yourself and your talent. And so 'Dialect' was born – perhaps not in the way that I imagined it to be due to the pandemic because the courses and workshops were meant to be delivered in person – but our Summer school programme is available online now which will be led by brilliant local writers Kirstie Davies, Alice Jolly, Johnny Fluffy Punk and Chloe Turner. Later in the year we'll also be offering writers the opportunities to publish their work.

THE COMMUNITY IS FOCUSED ON WRITERS BASED IN RURAL PARTS OF THE COUNTRY – SMALL TOWNS AND REMOTE PLACES – IS IT AIMED AT THE KIND OF TRADITIONAL WRITING THAT WE MIGHT ASSOCIATE WITH 'CHOCOLATE BOX' RURAL IDYLLS?

Not necessarily, although the life that we will have experienced growing up or living in a rural location will absolutely have a bearing on us as writers. For instance, I live near Rodborough Common and it plays a big part in my writing, but although I was attracted to the Stroud valleys by Laurie Lee I think it's time we

wrestled the countryside back from him.

I'm poet in residence at Lake 32 (Cotswold Water Park, for which Juliette publishes a poem each month), but growing up in the 1970s I knew it as Large Lake. When I was very young it was a working gravel pit, and in my teenage years it became a windsurfing spot where my brother used to fish. I was terrified of swimming in open water but overcame it in that lake and it's had a huge impact on me – all of that has given me a special connection with that particular spot. But I also write about the five valley's colonial past – the fact that our railways were built using the compensation paid to slave-owners when slavery was abolished. What I hope we can do as rural writers is to also write about places that aren't necessarily valued, reclaim our spaces. It's a political act in itself.

NOW DIALECT IS UP AND RUNNING, WHAT WILL YOU BE WORKING ON NEXT?

From here I want to build on what we've already achieved – the initial response to Dialect has been incredible! We're planning a podcast as well as a bi-annual literary magazine where writers will have the opportunity to have their work published. Plus, I've just begun to release details of our Autumn programme of regular writers' groups and workshops. Aside from launching a critique group for experienced prose and poetry writers we'll also have exciting masterclasses from top flight authors such as poet and BAME historian Louisa Adjoa Parker and award-winning journalist Louise Tickle.

AND FOR YOU, WHAT DOES YOUR FUTURE HOLD?

Dialect would never have got off the ground without the support of Paper Nations, a creative writer incubator based at Bath Spa University, their financial support and business mentoring has been invaluable. Now I want to 'pay it forward'. During lockdown it's become even more apparent how important art and culture is in our lives and I want to support those people – I've never bought so much art! I want Dialect to be part of that post-Covid recovery.

For further information about Dialect and to sign up to the Summer School visit dialect.org.uk You can also follow the project on facebook, twitter and instagram @dialectwriters for news and updates.

NO ONE KNOWS WHAT SARAH PHAEDRE WATSON REALLY DOES, SHE SPENDS TIME GALLIVANTING OFF TO AFRICA TO MAKE FILMS, WRITING FOR VARIOUS PUBLICATIONS, OR PASSIONATELY SUPPORTING COMMUNITY ARTS AND EVENTS. SHE CERTAINLY GETS ABOUT A BIT

LISTINGS

EXHIBITIONS

SVA

FRI 7TH - SAT 29TH

Simon Munnery: What Am I?

Andy Holden, artist and curator, presents the first ever art exhibition by legendary alternative comedian Simon Munnery. The exhibition will include paintings, props, jokes, videos and archive material spanning 35 years of stand-up comedy. It will include many of his well-known characters such as Alan Parker: Urban Warrior, with whom Munnery had a cult BBC Radio 1 show, and League Against Tedium, which formed the bases of his BBC 2 television series Attention Scum. Munnery was described by The Scotsman as: 'The closest that comedy gets to modern art', and this exhibition will allow visitors to decide for themselves if his eclectic, profound, and humorous endeavors can be considered art, or not. Some of Munnery's props from his 35 years of performing at the Edinburgh Festival have been transformed into sculptures, and his stick-men drawings that appear in many of his shows will be exhibited. Also on display, is the oil painting which was the center of his most recent Edinburgh stand-up show The Wreath. Munnery has had brushes with the world of art before, having collaborated with Banksy on Exit Through the Gift Shop and appearing occasionally as spokesperson for the mysterious graffiti-artist. He also once sold a painting, featuring a joke about the Rolling Stones, to Ronnie Wood

of the Rolling Stones. The exhibition features Alan Parker: Urban Warrior, returning after 25 years to amuse the crowds at Extinction Rebellion. During Alan's stirring routine, which includes showing the crowd some of his drawings, we see many of the crowd getting arrested. We also witness a funeral, staged by Munnery in his garden, in which he 'catches the Wreath'. Death, pretentiousness and politics are all scrutinized for jokes, but in the humour something else seeps out, and perhaps that something could be 'art'? Friday and Saturday 10am-4pm

sva.org.uk

MUSIC

KITSCH COFFEE AND WINE BAR

SAT 1ST

The Wax Lounge

DJ sets from DJ Action Jackson and DJ Fade - with both spinning a selection of Soul, Funk, Jazz Rare Groove and more! 2-5pm Free

SUN 2ND

The Breakfast Club

The Breakfast Club at Kitsch returns... High quality breakfasts supplied by Boho Bakery and lo-fi sounds supplied by Dubbu, an all-vinyl mix to accompany your Sunday morning indulgence. 10am-12pm Free

[facebook.com/](https://www.facebook.com/KitschCoffeeWineBar)

[KitschCoffeeWineBar](https://www.facebook.com/KitschCoffeeWineBar)

THEATRE

STROUD BREWERY

WEDS 12TH

IKP Productions: The Wonderful Wizard of Oz

Following the success of The Sword in the Stone and The Three Musketeers, IKP returns with another "bonkers" theatre adventure in Summer 2020 with a brand new comedy adaptation of L. Frank Baum's The Wonderful Wizard of Oz. Join Dorothy, the Tin Woodman, the Scarecrow, the Cowardly Lion and Toto as they encounter munchkins, witches, winged monkeys, enchanted slippers and a Wonderful Wizard! Expect the unexpected in this comedy for all the family, featuring physical humour, fast-paced multi-rolling and plenty of laughs for all ages. This venue is outdoors so please come prepared if the weather looks wet! Doors open at 6pm. Food and Refreshments available.

stroudbrewery.co.uk

FILM

ELECTRIC PICTURE HOUSE

SAT 1ST - TUES 4TH

Military Wives

Inspired by the global phenomenon of military wives choirs, the story celebrates a band of misfit women who form a choir on a military base. As unexpected bonds of friendship flourish, music and laughter transform their lives, helping each other to overcome their fears for loved ones in combat.(12A) 7.30pm

SUN 2ND - THURS 6TH

Portrait of a Lady on Fire

Romance and art entwine in Portrait of a Lady on Fire, a sumptuous new masterpiece from Céline Sciamma (Tomboy, Girlhood). (15) 7.30pm

FRI 7TH

Dirty Dancing

It's the summer of 1963, and 17 year old Frances "Baby" Houseman (Jennifer Grey) is about to learn some major lessons in life as well as a thing or two about dancing...(12A) 7.30pm

SUN 9TH - TUES 11TH

Do The Right Thing

On the hottest day of the summer New Yorkers' similarly overheated tempers catalyse a full-scale race riot in Spike Lee's breakthrough film, still all too relevant today.(15) 7.30pm

THURS 13TH - SUN 16TH

Some Like It Hot

After witnessing a Mafia murder, slick saxophone player Joe (Tony Curtis) and his long-suffering buddy, Jerry (Jack Lemmon), improvise a quick plan to escape from Chicago with their lives. (U) 2pm

SAT 15TH

Back To The Future

From Academy Award-winning filmmakers Steven Spielberg and Robert Zemeckis comes Back to the Future - the original, groundbreaking adventure that sparked one of the most successful trilogies ever.(PG) 7.30pm

wottoncinema.com

**GOOD
ON
PAPER
TV.**



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

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

THE POETRY PAGE: I BUILT A SHED

I built a shed.
I've been meaning to for ages,
but I never had the time and
right now I don't have much
but I have time, so I built myself a shed.

All the slowing down
brought the neighbourhood out into the gardens;
the weight of clocks lifted from our shoulders.
blinking in daylight like blitzed cockneys
the morning the bombs stop falling.

We shared the time of day and then, after a bit,
we started sharing surplus building materials
we all had kicking about, and I built a shed.

The wood, I had already;
the 28 sheets of corrugated tin
came from the guy living with his mother five doors up
in a house that smells of sad wallpaper and Vim;
handed over fences at the regulation social distance
with gloves and masks and chat about the quiet of the street
now Alan Beeton's Land Rover has been grounded.

I built a shed,
and in so doing I did myself a succession of minor injuries-
metal cuts, splinters and once from trying to
saw whilst reading
a Beano strip upside down to a six-year-old;
my partner- a nurse- is less sympathetic since my morning angle-grinding
sheet metal after her nightshift. I have to clap louder on thursdays now.

I built a shed
I can't escape a pandemic virus
but with a bit of hard graft I can escape my family;
somewhere I can watch the rain fall and await a future
when we can all get back to being how we were in the past.
It's my tin palace.

Three doors up, I hear the woman say
it looks like something from a Caribbean shanty town-
she's locked down with Steel Pulse blasting out all day long,
so I'll take her comment as positive.

by Jon Seagrave / Jonny Fluffypunk
jonnyfluffypunk.co.uk



SHORT STORIES: ORLY

BY JOHN HOLLAND

Orly told me this, "Most men are fools, so don't date a girl who shows you just how big a fool you really are." He also said, "Never go with a girl who keeps still. Not twice anyway."

Orly wasn't exactly my grandpa. He wasn't even a Fulsome like Ma and Pa and me. But he lived with us. In the farmstead. On the land we sharecropped. Always had, as far as anyone could say.

He helped with the corn, bending his long brittle back to harvest the not-yet-yellow cobs the way Mr Crosby liked them. Helped with the animals. Feeding or plucking the chickens. And helped my folks with me. I loved to chase the animals round the farm, ride roughshod on Della, our mare. But Ma would come to the door and shout, "Virgil, go get Orly now."

Late in the day, Pa still sweating in the fields, Orly would sit me down on his sharp dusty knees, his tobacco smell filling my nose, his whiskers tickling my neck, and read me from one of his paper-worn books. About Huck and Tom. Uncle Remus and Br'er Fox. My favourite was Mark Twain's 'Cannibalism in the Cars' about railroad passengers dining on each other. Even though Orly read it to me he said I was too young to read it myself. That made no sense. Like a lot of what Orly said. Only later, as I got older, did I understand. Sometimes, not even then.

It was Orly who taught me to read. Using my fingers to mark each word or line, in a way that Miss Jacobs said was wrong. But Orly still read that way. With eyes on the end of his fingers, Ma said. And would listen to me read, and laugh when I got something wrong, his creekly old chest like a locomotive starting up.

He was the only one of us who wasn't God-fearing and didn't go to church. Sundays the three of us got dressed, and drove into town in Pa's truck, the dust blowing a storm behind us. I said I thought he stayed home because he had no Sunday best. But Ma said Orly found God in his books.

Unlike most folks, none of his sayings were from the Bible. These were his sayings I remember best -

"As slow as molasses in January."

"You don't have enough sense to pound sand down a rat hole."

"That makes as much sense as government cheese."

"Never eat anything bigger than your head."

And, in fact, the more I think about it, the more I recall that it was mostly Orly who put me straight about things.

One hot evening, instead of reading, Orly walked me from the farmstead, about a mile along the dusty track, the one that leads away from town. My throat was parched by the time we stopped at the fork in the road.

He pointed down the main road with one long twisted finger, "Why would you choose to go that way?"

I thought for a moment. "If I wanted to go in that direction," I said.

Then, pointing down the road that led from the fork, he asked, "Well, why would you choose the other way?"

Again, I thought. "Well, if I wanted to go in that direction instead."

"That's right," he said. And we turned round and dragged our tired feet back home. Nothing else was said.

I remember too, when I was in my teens, that I'd told Jemima May I'd meet her at the soda stream in Bonny's store. I wasn't sure why I'd said that to her, but she'd been bugging me at school, pushing and whacking me and saying, "Billy Gustaffason wants to show me the soda stream."

And I hadn't wanted him to be the one to do that, so I guess that's what made me ask her.

That night, at dinner, which was what Orly called one of Ma's sonofabitch stews, I asked Pa for advice on girls and all.

He told me he got everything he knew from Orly and that Ma had never complained. Ma gave me a smile, the like of which I'd never seen before – like a coyote about to eat a chicken.

We all ate dinner quicker than usual. After, I sat with Orly in the wooden chairs on the porch. Ma and Pa went upstairs early to leave us be – although I knew they snuck open their bedroom window to listen, because I heard them whispering.

Orly told me things I knew already and things that I didn't. Things that made me fearful and things that made me think it was my birthday.

That's when he told me about avoiding girls who make you feel a fool. And about not going with girls who keep still. Not twice anyway, he said.

I can't say I understood that at the time. But his advice held good and when I met Jemima May we got on like red-eye gravy and country ham.

Later, I asked Orly how come, if he knew so much about women, he never married.

"One fine morning," he said. "I'm going to wake up dead. And I wouldn't want no wife of mine seeing me like that."

It wasn't so long after – a grey blowy April morning – that Orly failed to stir. And although he would have hated all the churchifying at his funeral, when I said my farewells, my heart felt as big as the prairie sky.

I'd asked Jemima May if she'd come with me to the funeral. She said she was going to meet Billy. But that she's see me the next day. I was cross because the funeral was real important to me, and I felt a fool for liking her. And I remembered what Orly said about avoiding girls who made you feel like that.

But I recalled something else he told me. About not going with girls who keep still. And I figured that I could wait another day to see if she was the type of girl or not.

JOHN HOLLAND IS A MULTI-PRIZE WINNING SHORT FICTION AUTHOR FROM STROUD WHO STARTED WRITING STORIES AGED 59. AS WELL AS WINNING FIRST PRIZE IN FIVE SHORT STORY COMPETITIONS, HIS WORK IS WIDELY PUBLISHED IN ANTHOLOGIES AND ONLINE. JOHN ALSO RUNS THE TWICE-YEARLY EVENT STROUD SHORT STORIES. JOHNHOLLANDWRITES.COM / STROUDSHORTSTORIES.BLOGSPOT.COM

STROUD SCHOOL OF ART

END OF YEAR SHOW 2020

Whilst the Stroud School of Art turns 160 years old, COVID-19 has impacted on us far beyond what we ever dreamed of. We want to be enveloped again in studio practice and the opportunity of material exploration and experimentation; we look forward to those days returning. Although we have become more accustomed to a 'new' way of working, we stand true to our roots of creativity. Our online exhibition is a record of the determination, talent and engagement of our students from Level 1 to Level 5 (aged 15-70) across disciplines from Fine Art to Games Design, and we continue to be proud of their accomplishments. This work has been produced prior to and during the lockdown period, so although it doesn't document the Final Major Project work that we usually show in our final exhibition, it celebrates the talent that the Stroud School of Art continues to nurture across multi-platforms. We are pleased to have produced and launched an online gallery; it might not be the same as usual, but we embrace change and innovation. Thank you to the staff and students who have contributed to the development of the show, and we hope it stands as testament that creativity will always prevail over adversity."

Kayleigh Reynolds, Stroud School of Art

Instagram @stroud_school_of_art

Untitled by Abbie Dix



Fragile Balance by Wren Edgar



The Souvenirs of Paris by Jack Halford



Freshly Baked by James Bermingham



Large Townhouse by Callum Venn



Pomma by Nora Beck



Egg by Holly Beard



M Shed by Sue Caul



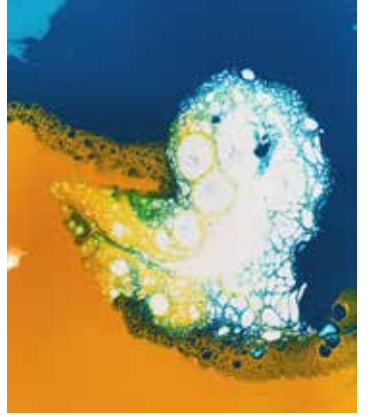
Alice by Tom Mundy



Untitled by Fim Underwood



Untitled by Seren Jones



Light Installation by Sarah Cartledge



Two Metres by Ben Bishop



Untitled by Lucy Cummins



Pretty Vibrations by Clementina Bailey



Purple Jacket by Sophia Giles



Ben McPhail



Surroundings 2 by Libby Coleman



YOUNG ARTISTS

ARCHIE AWFORD

OUR YOUNG ARTISTS SERIES CONTINUES AND THIS MONTH WE CAUGHT UP WITH LOCAL SINGER SONGWRITER ARCHIE AWFORD. HIS DEBUT ALBUM IN WAVES CAME OUT IN MAY AND REACHED OVER 12,000 STREAMS IN JUST FOUR WEEKS, A REMARKABLE ACHIEVEMENT FOR THIS INSPIRING LOCAL MUSICIAN...

WHEN DID YOU START MAKING MUSIC?

I started writing songs very early, around 9/10 years old. I remember writing a song with my brother called 'Screech' that was very aptly named because it sounded horrendous. When I was 12 or 13 I got a loop station and that's when I started layering sounds and building songs that I'd post online. That was my process for years, until I started properly recording and producing my own stuff.

WHO INSPIRES YOU? AND WHO ARE YOUR MAIN INFLUENCES?

If I'm properly into a band I'll watch or read every interview under the sun; listening to how they got started or how they write songs gives me a lot of inspiration, I guess because it allows me to find my own ways of relating to these mega successful artists. All the artists that inspire me undoubtedly influence my music; artists like Radiohead, Tame Impala, Sticky Fingers, Childish Gambino, early Coldplay.

HOW WOULD YOU DESCRIBE YOUR MUSIC?

I'd describe it as an original culmination of all the music I enjoy listening to; a mix of indie psychedelia, alt rock and melancholic singer/songwriter. I like when people say it's 'fresh', that is what means the most to me. Whether people like it or hate it, if they think it's somewhat fresh, to me, that means I've been successful.

WHAT ARE YOUR SONGS ABOUT?

Honestly... a 40 minute conversation with a girl I haven't seen since. 'In Waves' is mainly about dreams; whether it be dreams of certain relationships working out or my life in 5 years. I think the themes of dreaming and longing after something come through in what I choose to write about. When it comes to lyrics, I don't often consciously think about what the song is about. Often I'll press record and lyrics will come out naturally, then later I'll find meaning in whatever random things I said. Although, when writing 'Six Steps' I was



very meticulous in what I was saying as that song had a clear message.

YOUR DEBUT ALBUM 'IN WAVES' HAS BEEN STREAMED OVER 12,000 TIMES IN THE FIRST MONTH OF IT'S RELEASE WHICH IS AN IMPRESSIVE FEAT. HOW DID YOU GO ABOUT GETTING YOUR MUSIC OUT THERE?

Once the music was done for the album, I was definitely overthinking the business end. It felt very contrived, like 'how can I manipulate people to click on my stuff'. I read lots of information from companies all claiming to have the 'right' way of promotion. I spoke to one of my close friends who had worked in marketing for a short while, he really helped me find the creativity and humour in promotion. We would make videos and skits then promote them on Instagram. I filmed some acoustic versions too which brought in new listeners. My belief is that if the music is good and has something to offer, people will share it and word of mouth will do its thing.

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

This is difficult to answer as I moved to Stroud in November, but it feels like a vibrant and creative space. I worked at the Prince Albert and really enjoyed seeing a new band each night; seeing young people pour in and have a great night was so good to see when I first moved here. I would say I do think there's a cool scene for young audiences to build a following and have fun doing so.

HOW HAVE YOU MANAGED TO STAY CREATIVE DURING LOCKDOWN?

I've been fortunate in this lockdown in that my lifestyle has not altered that much. Particularly at the start, I knew exactly what I had to do to finish the album; I could spend all day mixing the songs. But once it came out, I really struggled. I felt so drained, I didn't want to look at my computer screen or any instrument. However, because I was spending so little time making music, I was listening to a lot more of it, which

helped me feel creative. Also, knowing musicians I love have been going through the same thing and seeing what they have been doing has been very cathartic. The livestreams, song breakdowns, acoustic sessions have all given me bursts of creativity.

WHAT ADVICE WOULD YOU GIVE TO OTHER YOUNG MUSICIANS?

Make the music you want to make. It's very easy to fall into the trap of trying to sound like a particular band or artist, but I think the most satisfying thing you can do is take ownership of a song that feels so inherently you. Also have people around you trust who can listen to your songs and keep you on track when the doubt creeps in.

WHAT IS THE BEST ADVICE YOU HAVE BEEN GIVEN?

One that has had the most profound effect on my music is something Kevin Parker once said in an interview, 'it's okay if your music doesn't sound like everything on the radio. It can sound crappy as hell but as long as it feels good people will connect with it'. I liked this so much it became the intro track on 'In Waves'. It reminds me to be authentic. Particularly in the mixing phase, it reminded me that it wasn't necessary that everything sounded perfect sonically, as long as the feeling came across.

FINALLY, WHAT'S NEXT?

Right now I am finishing an EP with my brother, set to come out late August which I am really excited about. I also have a single coming out soon that I made whilst making the album which didn't quite fit the vibe of the other songs. Other than that I'd love to get a band together to start touring these songs and record a set of live versions/music videos. In short, getting these songs out to as many people as possible is the main goal.

Archie Awford's twelve track debut album In Waves is available now on all platforms including Spotify, Amazon and Apple music. For regular news and updates follow Archie on Instagram @archieawford



ONLINE LISTINGS

DEEPBED RADIO

A new project led by artists and supported by artists that has self 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

DIALECT

SAT 8TH

Short fiction: Inspiration and Practice for the Rural Writer with Chloe Turner

In this online taster workshop you will explore where and how rural writers can find inspiration. The workshop will also look at some of the opportunities and constraints of flash (very short) fiction and short stories, and look at a great example of each – these will be made available in advance of the session. The workshop will also go over some techniques to make your stories vivid and compelling, and you will write some original short fiction during the session, sharing your work (for those who wish to – brief feedback will be available on these pieces by email after the session for those who prefer this approach). 10am-12pm via Zoom (places are limited) £20 (plus booking free)

WEDS 12TH

Writing the Spoken Word with Jonny Fluffypunk

Rooted in what used to be called performance poetry and drawing on elements of theatre, storytelling, comedy and music, spoken word is an evolving art form that allows - nay, encourages - its practitioners to create work that celebrates and fully expresses their unique personalities and worldview. Led by Jonny Fluffypunk, in this workshop you will explore ways of Being Yourself in your art. There will be practical exercises in writing work specifically for the immediacy of performance, and it will look at ways of effectively performing it too. 7:30-9:30pm via Zoom (places are limited) £20 (plus booking free)

THURS 20TH

Making A Scene with Alice Jolly

Use the world on your doorstep to create gripping scenes. Scenes are the building blocks of every short story, novel, play and film. But what actually is a scene? Led by Alice Jolly, this workshop helps you to identify your scenes, break them down and rebuild them so that they shine. You don't need big and dramatic events, you don't need exotic locations. The idea itself doesn't matter, what matters is what you do with it. Come along prepared to do lots of writing. Be ready to throw out the baby with the bathwater. Writers at every level can benefit from these practical scene building exercises and will leave with new skills, inspiration, confidence and ideas to develop at home. 7:30-9:30pm via Zoom (places are limited) £20 (plus booking free)

Dialect.org.uk

HAWKWOOD COLLEGE

THURS 6TH/13TH/20TH

Poetry and Activism with Drew Dellinger

Poetry and activism both emerge from our capacity for imagination, our interconnectedness, and our love for the planet—allowing us to transcend world-views of separation and experience a cosmology of connection. These workshops will explore poetry, arts activism, creativity and social change, worldview, the power of story, the “New Story,” and connections between ecology, justice, cosmology, spirituality, and creativity. All levels. No prior experience necessary. 8-9pm via Zoom £50-£65

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

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, hiphop 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)

WEDS 26TH

Summer Fiction Reading: Flights

Originally published in Polish in 2007, the English translation won the Man Booker International prize in 2018. The author, Olga Tokarczuk, also won last year's Nobel prize for literature. 7:30 - 9:30pm head to the SRRG website for further details including link to register for the video call...

stroudradicalreading.wordpress.com

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Together we can help our town centres thrive again



**GOOD
ON
PAPER**

**YOUNG
ARTISTS**



**Are you a poet/writer/musician/
artist/designer/filmmaker aged 16-19?**

If so we want to hear from you!

We now have a regular space for young artists across the Stroud District, giving them a voice and a platform to share and promote their work via Good On Paper.

Get in touch with Good On Paper - Young Artists in the title together with links and examples of your work with a short description. Contact details are on our website.

Please note there is no deadline as it's an ongoing project!

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THE
PRINTED
WORD.**

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