



GALLERY PANGOLIN

A warm welcome awaits visitors to Gallery Pangolin, set on the slopes of the Cotswold escarpment in the village of Chalford. One of the few galleries to specialise in sculpture and related works on paper, the gallery has a well-established reputation for works of quality and excellence by both Modern and contemporary artists.

9 CHALFORD IND. ESTATE
CHALFORD
GLOS
GL6 8NT
01453 889765
www.gallery-pangolin.com

'In the Mix' exhibition continues throughout September

Please visit our website for viewing appointment details

EDITOR'S NOTE

WELCOME TO ISSUE 64 OF GOOD ON PAPER...

THIS MONTH WE WOULD LIKE TO SAY A HUGE THANK YOU TO ALL OF YOU WHO DONATED TO OUR FIRST EVER CROWDFUNDER AND ALSO SIGNED UP TO OUR SUPPORTERS SUBSCRIPTION SERVICE OVER THE LAST FEW WEEKS!

It meant that we could return to the printed world with our August edition and the issue you now hold in your hands in the ways we worked pre-covid - producing a free magazine fully accessible to readers of all ages and backgrounds...

We exist as Good On Paper to filter the local arts and culture scene to our readers in one place. Without our usual revenue platform our publication needs a different way to fund itself while our music venues, festivals and art establishments strive to find ways to operate to cover overheads. Stroud is still creating art and music in abundance which we continue to document and as listings creep back onto our pages we want to make sure we do not lose momentum in promoting this incredible creative place we call home.

So here we are with another edition, read on dear readers. Read on.

Long live the printed word.

Alex Hobbis and Adam Hinks

Good On Paper



COVER ARTIST

“LIGHTNING STORM OVER COVENTRY AREA AS VIEWED FROM RODBOROUGH ACROSS THE STROUD VALLEY. THIS IMAGE IS A COMPOSITE OF 165 IMAGES TAKEN OVER A 27 MINUTE TIME SPAN...”

TAMARA LYNN KWAN
TAMMYLYNN PHOTOGRAPHY
TAMMYLYNN.CO.UK

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NEXT MONTH: Stroud Theatre Festival, Sarah Nicolls, Select Trail 2020, Stroud Love Radio, Everything Is Light at the Sub Rooms and much more...

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MUSIC

FAELAND

Described on the BBC Introducing program as 'a really fabulous band making glorious folk music', Faeland makes the kind of music that touches your core. Their



new single, 'End of the Day', is a testament to this and it's no wonder their music has been described by BBC Radio Scotland and BBC6 Music as 'sweet, sumptuous folk' and 'ethereal acoustic stylings'. Made up of Rebecca Nelson and Jacob Morrison from Stroud, Faeland were listed as one of 2018's Albums of the Year by Folk Radio UK and have received widespread airplay on both sides of the Atlantic. Now, they're bringing their talents back with a new album and 'End of the Day' is the perfect introduction.

faeland.co.uk

THE PEEKIES

Stroud based singer-songwriting duo the Peekies - aka Christina Snell and Chris Fry - have just released their debut album Smokin Fish. The folk/country tinged



twelve track album is available now and also features Paul Bryant (bass/keys/drums/percussion), Pete Griffin (guitar/mandolin), Mikey Demus (guitar), James Slater (harmonica), Sarana VerLin (violin), Pete Mannheim (cello), Raphael Morter (violin), Ian Harvey (mandolin) and front cover illustration by Emma Leyfield.

thepeekies.co.uk

THE RED PROPELLERS

The Red Propellers have released Double Elvis the follow up to last year's No Film In the Camera. Its nine songs comprise the second part of the planned trilogy Under the Shadow.



It is available on compact disc locally through Rollercoaster Records in Chalford and Sound Records in Stroud. It is also available digitally via all mainstream streaming outlets (Spotify, Amazon Music, etc.). Peace Comes To Shove, the final instalment is written and rehearsed. The band are awaiting Covid release studio recording permission.

facebook.com/TheRedPropellers

STROUD SONG CONTEST

Following its debut in 2019 our town's very own song contest returns...and submissions are now open! Whether professional, amateur, satirical, folk, metal,



electronic or something else, they want to hear it... The only requirements is that your entry has to be your own original work and that you or your song has some connection with Stroud. Deadline for entries is Monday 7th September. Head to the website to listen to submitted songs and for further info.

stroudsongcontest.co.uk

FESTIVALS

STROUD THEATRE FESTIVAL

From October 2nd to 4th Stroud will play host to it's annual theatre festival, the largest in Gloucestershire with 25 companies bringing a range of shows including



award winning plays, serious dramas, exclusive premieres of new works, comedies, satire, children's shows and music to the town. This year's festival will take on a different feel as some of the performances have to be outside and as yet the organisers do not know whether inside performances are even possible. To reach those who may be vulnerable or self isolating the festival will also include an online element including live streaming and films made by local performers both in and out of lockdown. The outside performances are centred on Stratford Park with four different sites in the park hosting shows. "We are pleased to be working with Stroud District Council on the festival" said the director John Bassett. "The park is a great resource and although we are hosting the festival in October we are hoping that the weather will be fine! It is a great opportunity to experience theatre in a wonderful setting."

stroudtheatrefestival.co.uk

ART

HALLIDAYS MILL GALLERY

A new gallery space is opening up this month in Chalford. The Hallidays Mill Gallery will be available to hire for exhibitions, talks and music events by artists,



curators and arts professionals. The main aim of the gallery is to create a new and exciting arts hub for the community showcasing local, national and international talent. Opening exhibition 'Sacred Spaces' (3 Sept - 10 Oct) an exhibition of Indigenous Australian Art inspired by areas of the outback that are considered sacred by Aboriginal tribes. Visit the website for news, updates and further information about how to get involved.

hallidaysmillgallery.com

LITERATURE

RACHEL JOYCE

Acclaimed local author Rachel Joyce has just published her new novel *Miss Benson's Beetle*...It is 1950. In a devastating moment of clarity, Margery Benson abandons her dead-end job and advertises for an



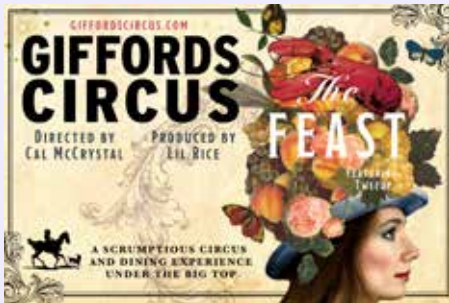
assistant to accompany her on an expedition. She is going to travel to the other side of the world to search for a beetle that may or may not exist. Enid Pretty, in her unlikely pink travel suit, is not the companion Margery had in mind. And yet together they will be drawn into an adventure that will exceed every expectation. They will risk everything, break all the rules, and at the

top of a red mountain, discover their best selves. This is a story that is less about what can be found than the belief it might be found; it is an intoxicating adventure story but it is also about what it means to be a woman and a tender exploration of a friendship that defies all boundaries. *Miss Benson's Beetle* is available now via Doubleday, an imprint of Penguin Books.

CIRCUS

GIFFORDS CIRCUS

Following the postponement of their 2020 touring show Giffords Circus presents a brand new, socially distanced, totally fabulous, all singing, all dancing circus show and



dining extravaganza - *The Feast*. You will be seated under the big top at your dining table where you will be served a three-course feast, whilst you feast your eyes on Giffords Circus acts and performers in their brand new summer show, featuring many returning favourites including Tweedy, Lil Rice and the Giffords Circus band. "And now for something completely different," says producer Lil Rice, quoting that wonderful catchphrase from Monty Python's *Flying Circus*. "We wanted to create something totally joyous to lift the spirits. It has been an emotional and challenging year for all of us, so we thought we could all do with a little Giffords Circus magic. As a result of current government guidelines, we cannot put on our planned show *The Hooley*, so we have now postponed it to 2021. Let's celebrate our twentieth anniversary in style! It will be a feast for all your senses." *The Feast* launched on the 14th August and will run until the 13th September at their HQ at Fennells Farm.

giffordscircus.com

JAZZ STROUD PLAYLIST

A three hour and eleven minutes, thirty seven track Spotify Playlist by Jazz Stroud featuring artists which have appeared at previous editions of the festival, new tracks and some old obscure gems...

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

1. **Mona Baptiste:** Calypso Blues
2. **Andrew Wartts and the Gospel Storytellers:** Peter and John
3. **Pastor T.L. Barrett and the Youth for Christ Choir:** Like A Ship
4. **Rob:** Make It Fast, Make It Slow
5. **Ezra Collective:** Juan Pablo
6. **Waldo's Gift:** Bergson
7. **Zara McFarlane:** Future Echoes
8. **Maisha:** Eaglehurst/The Palace
9. **Ronnie Foster:** Chunky
10. **Auntie Flo:** Life is High
11. **Ishmael Ensemble ft Yama Warashi:** Yellow House
12. **Sarathy Korwar:** Birthright
13. **Alabaster DePlume:** Be Nice To People
14. **Alfonso Lovo:** La Bomba De Neutron
15. **Los Salvajes:** Amor Salvaje
16. **Meicio Askanasy, Jose Prates, Ivan de Paula:** Maracatu da D Santa
17. **Snazzback:** Groom
18. **Joyce:** Aldeia De Ogum
19. **Jorge Ben Jor:** Rosa, Menina Rosa
20. **Joe Armon-Jones:** Starting Today
21. **Ego Ella May:** Give A Little
22. **Levitation Orchestra:** Mystical Yang
23. **Jelly Cleaver:** Feeling Fine
24. **Zenel:** Treehouse People
25. **Kamasi Washington:** Desire
26. **Yazmin Lacey:** I'll Never Stop Loving You
27. **Nubya Garcia:** Pace
28. **The Comet Is Coming:** Liferforce Part II
29. **Run Logan Run:** 33 Hours
30. **Soccer96 ft Alabaster DePlume:** I Was Going To Fight Fascism
31. **Griz-O:** Ninja
32. **Modulus III:** Diego Says Hello
33. **Get the Blessing:** Sunwise
34. **Emma-Jean Thackray:** UM
35. **Yazz Ahmed:** Lahan Al-Mansour
36. **Tezeta:** Orange Rising
37. **Dakhla:** Gorilla Gorilla Gorilla

SCAN WITH YOUR PHONE
CAMERA TO ACCESS
THE PLAYLIST!



EMILY BARKER

BY TOM BERRY
IMAGES BY EMILIE SANDY



**THERE ARE FEW SIGHTS
MORE THRILLING THAN A
GATHERING OR MURMURATION
OF STARLINGS, WATCHING
HUNDREDS OF BIRDS SWARM
TOGETHER AT DUSK CREATING
SOMETHING GREATER THAN
THE SUM OF ITS PARTS...**

Such a scene has provided an unlikely inspiration to Australian songwriter and Stroud resident Emily Barker. Having witnessed such a phenomenon while sat in sand dunes on the coast in her home country she started thinking about migratory birds and the parallels with her own life – going home each year but constantly moving.

A Dark Murmuration of Words is Emily's latest record and it certainly isn't afraid to tackle the big issues that face us – the climate emergency and racial inequality are just two topics covered while the lead single The Woman Who Planted Trees is a tribute to Green Belt founder, Wangari Maathai. Yet this is a record that never feels difficult to listen to, the latest stopping off point in a remarkable career that has effortlessly straddled rock, folk, soul and Americana.

Of course, due to current circumstances, Murmuration is not quite getting the release that Emily had originally conceived. For now the bulk of touring will have to wait - although she will be playing the Red Rooster festival in September. She is determined though that this record will have longevity and will be returning to the stage as soon as it is possible and safe to play it live. In the meantime, lockdown has enabled her to 'strip things out a little', getting off the treadmill and developing her own projects. One particularly significant avenue she tells me about is writing



poetry, some of which will soon be published, another has been her popular Music + Coffee series on Youtube which pairs classic albums with great brews.

Its music however that remains her primary focus. For this record she has worked exclusively with Stroud based musicians and recorded it in a week in Pembrokeshire, rather than Memphis, which provided the setting of her last solo record. Despite this reliance on local talent the playing on the record really is top notch. Drummer Rob Pemberton (ex Low Chimes), bassist Lukas Drinkwater (who also happens to be Emily's partner) and Pete Roe on keys and guitar perfectly compliment Emily's songwriting and singing to enable her to shine. This approach sits well with the overall feel of the record that recognises the importance of acting at a local level to begin to influence the wider global situation.

Emily told me about the significant impact that one particular text has had on her own thinking: Doughnut Economics by Kate Raworth, who advocates a much more holistic approach to our time on the planet than the current obsession with economic growth. For Emily the book brought into focus the need to bring all of the issues facing us together to tackle them together. Just one example she says is 'educating girls being one of the most effective ways of defeating climate change.'

These issues are tackled on perhaps the most

striking track on the record Machine. While many of the tracks on Murmuration could fit under the Americana banner, Machine is almost abrasive. Emily herself recognises that the track is some sort of departure but it actually provides an extra dimension to the record which flows perfectly. She admits that she spends 'many hours agonising over the tracklisting' and the vinyl and CD versions of the release are programmed slightly differently to compliment the formats. Having previously worked in a record shop herself, Emily recognises the value of the physical album while respecting that much of her audience may stream as well.

For all of the record's political dimensions, it is actually Emily's voice that really stands out as the most impressive aspect. As I listened to it I remembered the first time I heard her voice at one of the annual Good On Paper Parties at the Prince Albert. I was cueing up an Eddy Grant record when it hit me. On stage was a woman with a voice like honey, I turned to a friend and just said 'wow, she's good!' That same voice beautifully compliments the gorgeous songs she writes and enables the listener to really engage with the lyrics, something Emily is particularly keen to achieve with Murmuration.

I asked her when she first realised she could sing? It was in a school year 10 graduation event when she sang Aretha Franklin's Respect that the penny dropped. For the next two decades this particular

talent has enabled her to tour the world, collaborate with heroes and record work that will ultimately cement her legacy. Talent is great but it's also clear that in this particular case, it is also accompanied with hard work and an ongoing willingness to learn and innovate that has got Emily where she is today.

This really is a universal record – it will appeal to those who like the current in vogue alt-folk acts such as Laura Marling and This Is The Kit as well as those who most know Emily for her haunting theme for the Wallander TV series. It will appeal to those who want a proper album discussing the big themes of our time but also those who just want great tunes sung well. Emily Barker is a unique talent and we're very lucky to have her...

A Dark Murmuration of Words will be released on the 4th September via Thirty Tigers. For further news and updates visit emilybarker.com



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

PURUSHA TRIO

BY SEAN ROE



A few weeks ago Ben Gibson wandered into Sound Records and asked if we could sell copies of the EP he had recently produced. The strikingly expressionistic cover produced by Stroud based artist Rosalie Darien-Jones sets the mood for a great set of six complex and carefully arranged songs recorded in Spain and Stroud featuring Ben on vocals and handpan alongside a host of other musicians including local musician Rob Pemberton. I caught up with Ben to discuss the release and the ideas behind the unique project.

COULD YOU TELL US SOMETHING ABOUT THE NAME OF THE PROJECT, ABOUT THE CONCEPT OR MEANING OF PURUSHA AND HOW IT INFORMS THE MUSIC?

The Sanskrit word 'purusha' is used throughout classical Indian texts. I came across it in yoga philosophy, which is influenced by a dualist philosophy called Samkhya. In Samkhya it is contrasted with 'prakriti'; purusha and prakriti can be read as consciousness and its contents, or the seer and the seen. I think perhaps sound, as vibrational frequency, falls into a grey area between these concepts – a non-dualist framing sound can show these concepts to be one and the same. I decided on 'Purusha Sound' as a name for this project, acknowledging the influence of yoga, meditation and non-dualist philosophy on my life. Now the project in its live form has become Purusha Trio, based in Stroud.

HOW DID THE PROJECT COME TOGETHER? DID IT TAKE A LONG TIME TO PRODUCE? I SEE IT'S BEEN RECORDED AND WORKED ON BOTH IN MADRID AND IN STROUD...

I first envisaged the project on a ten-day Vipassana meditation retreat, probably when I should have been focusing on my breathing! I thought about involving two specific people. At that time, I was living in Madrid and in a band that was very active there, named Not My Circus. I wanted to continue working with my bandmate Benja Bravo, who was enthusiastic about writing different kinds of arrangements with me. The second person

was Stroud's own Rob Pemberton, who apart from being an incredible musician is one of my oldest friends; we actually played in our first group together at 13 years old. To my delight Rob was keen to produce the record. Although I conceptualised Purusha Sound, it's definitely a group effort; that record wouldn't have been made without either Rob or Benja. I am very grateful they brought their ideas and experience to the process. It came together in stages. Benja and I did a lot of arranging in Madrid, where I readied the pre-production. In a studio in Madrid in December 2018, Benja tracked guitars and Rob tracked drums while I recorded lead vocals and handpan parts. A month later I came to Rob's studio in Stroud and we got deep making synth parts and textures, practically finishing the tracking. Production then took six more months, working around everyone's schedules. Rob did some stunning work on that and we finished this time last year.

THE TITLES OF THE SONGS ARE ALL LIFE AFFIRMING AND POSITIVE - WHERE DO YOU DRAW INSPIRATION FROM FOR THE LYRICS? WAS THE MUSIC WRITTEN BY YOU OR CREATED COLLECTIVELY?

The creative process was collective. Benja and I arranged a lot of the EP together. I wrote lyrics, most vocal melodies, and most handpan, bass and drum parts. Benja wrote many guitar parts. All three of us, but mostly Rob, wrote keys/synths. My friends in Madrid, Cachin Selis and Dario Santamaria, contributed to shaping the sound

world you hear on record with flutes, drums, and enthusiasm. As for lyrical inspiration: in that meditation retreat we had to give up your possessions for the ten days, along with remaining silent and observing some other austerities. I was having very creative experiences throughout the retreat, with no pen, paper or instruments with which to express them. As a result, I then spent a week in Andalucía writing every time I sat down. These lyrics poured out of me. Many of them I barely altered since their first draft, for better or worse. I preferred to leave them as 'divine inspiration', if you like. The retreat wasn't the sole lyrical inspiration. The songs channel experiences from the eight years I spent living and working abroad, journeys of self-exploration as well as geographical exploration. Now I have returned to Stroud, my hometown, with these songs as vivid mementos.

WHILE THERE'S AN ARRAY OF INSTRUMENTS ELECTRONIC AND ACOUSTIC ON THE RECORD - THE HANDPAN IS QUITE PROMINENT - IS THIS AN INSTRUMENT YOU WRITE ON? WHAT DREW YOU TO IT IN THE FIRST PLACE ? WHERE DID YOU GET YOURS ?

I have been playing the handpan since 2017. I was drawn to it from two perspectives. As a drummer and percussionist, I appreciated its adeptness as a solo performance instrument, enabling rhythm, harmony and melody. And as someone who has performed 'sound healing' with gongs, I saw its potential to stimulate strong vibrational or emotional movement in the listener. I think the handpan has all of these qualities at once. The pan you hear on the EP is a Taopan, made by a wonderful maker in Germany. I also have one from Bristol-based maker Meridian. Each is bespoke, made to a scale of your choice. This makes writing on it an interesting challenge, as you're essentially forced into certain keys if you want the handpan to have prominence in the arrangement. For the Purusha Sound EP I used just one scale, but the arrangements are dense, with many instruments involved. I intended for the handpan to be prominent but not dominant in the songs.

YOU'VE TRAVELLED FOR A NUMBER OF YEARS IN AFRICA, THE MIDDLE EAST AND IN EUROPE. DID YOU SUPPORT YOURSELF BY PLAYING MUSIC? WORKING WITH MUSICIANS FROM THE PLACES YOU VISITED? THE TRAVELLING MUST HAVE EXPOSED YOU TO SOME GREAT NEW SOUNDS AND DIFFERENT CULTURES... ARE THERE ANY THINGS YOU'VE SEEN OR EXPERIENCED THAT STAND OUT ?

I actually lived and worked in several countries; I haven't spent time travelling in the classical sense. I've never supported myself through music and at one point spent some 18 months away from music completely, which drove me crazy! I stored up some creativity though, released when I moved to Madrid and formed Not My Circus. Then came the Purusha Sound EP and now Purusha Trio. I have been lucky enough to work with many musicians from different parts of the world, from a Congolese reggae artist in Istanbul to a Venezuelan shaman in Madrid who writes prog songs on pipes and charango. These have been inspirational, barrier-breaking experiences for me, reminders of our common humanity. Nothing but continuous proof that music, as vibration made audible, speaks across all cultures. Some of the places I've found myself in are home to people facing many hardships, which is undoubtedly reflected in the sounds to which I was exposed. But overwhelmingly, across cultures, what I heard was joy being expressed. In my music, I have tried to reflect my belief that if we listen deeply, we can all hear joy inside of us.

WITH THE ARRIVAL OF CORONAVIRUS - IMPACTFUL FOR MANY PEOPLE IN SO MANY WAYS BUT ALSO FOR MUSICIANS/ PERFORMERS WITH LIVE PERFORMANCES BEING CURTAILED - HAS THIS PERIOD BEEN A DIFFICULT OR PRODUCTIVE OR CREATIVE TIME FOR YOU? CAN SOMETHING POSITIVE COME OUT OF IT?

I relocated back to Stroud at the beginning of the Coronavirus period, after a hard nine months for me musically. I had been studying ethnomusicology full-time, which had been brilliant, but finding it hard to juggle live performances etc. alongside it. Now I am home and since playing with my friends post-lockdown – which feels very natural – I am enthused about upcoming live shows and some new compositions as well!

CAN YOU SAY SOMETHING ABOUT YOUR FUTURE PLANS - YOU MENTIONED REHEARSALS WITH ROB PEMBERTON - ARE THERE LIKELY TO BE RECORDINGS OR GIGS TO COME OUT OF THIS COLLABORATION?

The project has melded into a live trio, faithful to the spirit of the record but going in some exciting new directions. Rob and Lachlan McLellan, both of Low Chimes, are the other members. It's a promising collaboration; when playing with such good friends, the energy is as positive as it gets. We're debuting the live setup – Purusha Trio – at a small event in September, mindful of Coronavirus. We'll be ready for more whenever we can safely offer it, so if you like

what you hear on the EP, get in touch!

The self titled debut EP is out now, head to **purushasound.bandcamp.com** to listen to the record in its entirety and follow Purusha Trio on facebook **@purushasoundmusic** and instagram **@purushasound** for regular news and updates.



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.





HYPERLOOP RECORDS

BY ADAM JONES

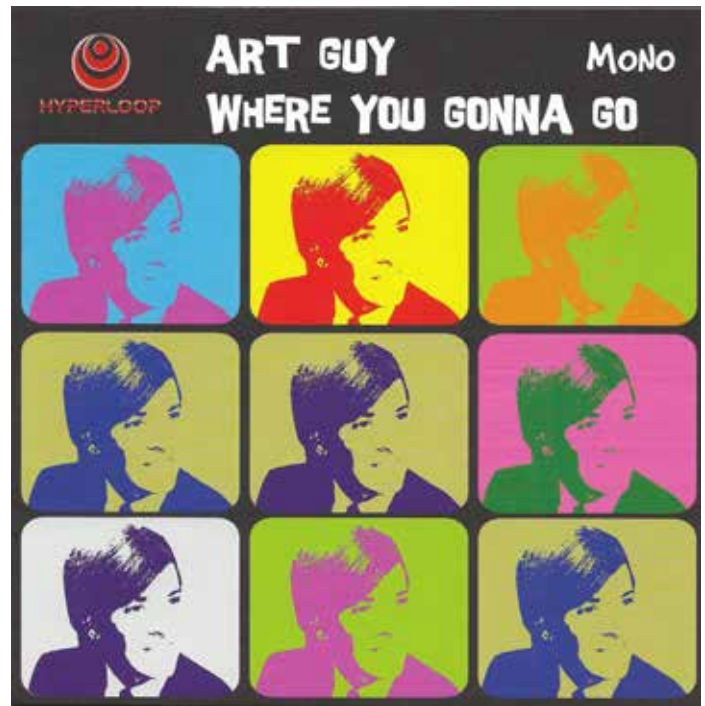
It takes all of five seconds for that air-horn of fuzz guitar to come in and we're off without any let up until the song ends two joyous minutes later. What a ride 'Where You Gonna Go' by Art Guy is, managing the timeless trick of downbeat lyrics smuggled under the catchiest of melodies. Reverb-inflected garage rock, campfire backing vocals and West Coast flutes bounce around this freight train pop song - it sounds like the only thing Thee Oh Sees had on the record player whilst writing their warped classic, 'Castlemania'. It is both tragic and mysterious that this barnstormer has been on the shelf since 1967 but let's thank Hyperloop Records that that's no longer the case.

I'm sat outside Hyperloop HQ whilst label man Glyn Bowen blasts 'Where You Gonna Go' through the kitchen window, such are the unexpected joys of interviews during the age of Coronavirus. After nerding out over forgotten records and psych-pop hits we got down to talking about the nitty gritty of running an independent label.

Hyperloop Records is a Brimscombe-based label specialising in re-releasing garage rock nuggets, mostly from the sound's heyday of the late '60s. But while the sound harks back half a century, the label was in fact inaugurated in 2017 by a much more recent band, Australian psych-rockers King Gizzard and the Wizard Lizard, who offered the rights to their album 'Polygondwanaland' for free to anyone wanting to start a label, claiming, "this album is FREE. Free as in, free. Ever wanted to start your own record label? Go for it! Employ

your mates, press wax, pack boxes. We do not own this record. You do. Go forth, share, enjoy." Which is exactly what painter, decorator and avid record collector Glyn Bowen did, making a very limited 50 lathe-cut copies and selling them on eBay, Discogs and in local record shops. As Glyn notes, "As a lifelong music fan, I'd always been interested in one day releasing a record and thanks to the generosity of King Gizzard I've been able to follow that dream."

Spurred on by the success of that first release, Hyperloop set its sights on finding garage rock gems from the past that for a variety of reasons had slipped into the eye-wateringly expensive bracket online, "Some of these records go for hundreds of pounds these days and I feel my label's mission is to offer an alternative for those people, like me, who love these songs but can't justify those sorts of prices." This ethos



“SOME OF THESE RECORDS GO FOR HUNDREDS OF POUNDS THESE DAYS AND I FEEL MY LABEL’S MISSION IS TO OFFER AN ALTERNATIVE FOR THOSE PEOPLE, LIKE ME, WHO LOVE THESE SONGS BUT CAN’T JUSTIFY THOSE SORTS OF PRICES.”

of quality music at reasonable prices has enabled the label to build up a formidable catalogue that includes The Quests’ driving single ‘Shadows in the Night’ which sounds like a midnight jam session by The Shadows; gorgeous 12-string Byrdian rocker ‘Abba’ by The Paragons and fuzzed-out organ worship from The Bit ‘A Sweet.

The latest 7 inch salvo from the label is the aforementioned ‘Where You Gonna Go’ by Art Guy (his real name, honest), the sole solo release for Guy between stints as the drummer for surf combo The New Dimensions and the bluesier Smokestack Lightnin’. Prior to Hyperloop’s intervention this year, the record had only ever been released as a promotional 45 on the Valiant label immediately before the label hit hard times and folded. The promo stayed in limited circulation among knowledgeable fans with deep pockets, and gradually gained an avid cult following due to heavy rotation on popular internet radio stations dedicated to the garage rock scene.

The detective work involved in tracking down the creators of these garage greats is clearly part of the appeal for Bowen. It’s a testament to his diligence that Art Guy was traced on Facebook and convinced to give this release his seal of approval; other artists have been somewhat harder to find considering the era’s propensity for stage names, relaxed attitudes to proof-reading on early records, and the obstacles of label mergers and murky legalities.

To avid diggers, music database and trading site Discogs offers a trove of priceless leads. Acquiring the licensing rights for Bowen’s forthcoming release, ‘Mountain’ (almost a proto ‘Don’t Fear the Reaper’ with a blistering organ solo) by Welsh band Sunshine Theatre, required more work than usual; the band had split up in 1971 after releasing a solitary single,

two members have since passed away, and their drummer is currently AWOL in the Welsh hills. Enter Discogs. Bowen discovered their one-time manager’s name on their Discogs’ description and subsequently made contact.

Another surprising tool in the Hyperloop arsenal is YouTube and its comments; Glyn describes how fruitful the comments under old garage rock videos can be when seeking contact details for long dormant bands, as users claiming to be family members, old school friends or, better still, band mates share their reminiscences freely.

This rabbit warren of contacts and clues extends to the community of fellow music lovers who’ve taken Hyperloop to their hearts - the label boasts an avid international following with fans of garage rock stompers in Spain, Germany and Iceland being notably keen - those same customers have provided Glyn with information on extant members of groups he has sought to contact, as well as suggestions for other dusty but ear-expanding songs ripe for rediscovery which he has been happy to investigate and indeed has led to Hyperloop acquiring licensing rights.

Now, if only Hyperloop Records could find a way to rescue Quebecian obscure Martin Martin’s ‘Say ‘Shalom’ from the vaults I would be a happy bunny...

Hyperloop releases are available from Sound Records and Trading Post as well as online via Discogs. Follow the label on facebook @HyperloopRecords and twitter @HyperloopR for news and updates.

ADAM JONES IS A PROFESSIONAL GARDENER AND HOBBYIST WRITER BASED IN STROUD.



THEO DEPROOST

BY PAUL HARPER

The idea of the museum is a product of the Enlightenment, a period focused on the eighteenth Century that saw the growing application of systematic, rationalist methodologies to all aspects of knowledge and belief, challenging the previously settled orthodoxy of faith, tradition and authority. It presents itself to us as a rational narrative about the world and our place in it, carefully constructed out of the rigorously categorized phenomena of the natural world and the random objects left by our ancestors. But they are also places of wonder, and, in truth, places where fact and fiction, reason and imagination work together to tell stories. They are repositories for the vast accumulation of our material culture – stuff, significant and otherwise, not all of which can be accommodated by the gallery spaces or by the narrative. The museum stores consequently become a cabinet of curiosities all of their own, an archive of useful evidence for future researchers perhaps, and a hidden mine of oddities and left over things, ranging from the unimportant and overlooked to the bizarre and theatrical. All of which makes the museum a rich source for contemporary artists.

Theo Deproost is a photographer, based in London, who balances a successful commercial studio with a practice as a fine artist. He grew up in Stroud and is making plans to return to live in the area in the near future. Like many others he is finding that London, with its dearth of affordable studio space, is becoming a less and less congenial place to make creative work.

As a child he was a regular visitor to the Museum - when it was still in Lansdown. The Museum fed his curiosity and imagination, and gave him a taste for the unique experience of losing oneself amongst the vitrines and display cases.

Over the last three years Theo has been delving into the stored collections of the Museum in the Park and photographing selected objects. His aim is to bring the hidden into the light and to create new narratives. He has been particularly attracted by the preserved animals and the butterfly collections, fascinated by the idea that these inanimate objects once lived and that they might be reanimated as artworks. This idea obviously has a particular resonance in those cases, but it can be applied to all of the objects in the museum, taken out of the contexts in which they were made and used, in which they lived. They are categorised,



labelled and carefully conserved as historical evidence, their meanings fixed for posterity.

Another focus has been the collection of geological specimens. Theo has made a series of extraordinary close up images that suggest larger landscapes, connecting micro with the macro – revealing how the colossal geological forces that shape the landscape on a large scale are also present in the tiniest fragments. This is an idea that has been explored in a very different way by sculptors such as Barbara Hepworth. The photographs are both epic and fantastical landscapes, and precise, analytical readings that tell us about the underlying structures of matter.

Some of the objects and compositions are simply odd – two wasps in a matchbox, a birds nest on an ancient phonograph, a guillemot emerging from an old leather briefcase. Theo has photographed them as they came to be given to the Museum. These images unsettle the orderliness of the collections and their relationship to scientific truth. Rather, they evoke the authentic disorderliness of lived reality.

Theo wants to arrest our attention, to make us look again at these things. He wants to reveal them in all their detail, highlighting their core components of shape, texture and colour. But In creating these images he isn't simply making an accurate representation of the world, he also wants to draw our attention to its strangeness, to make us alert to the richness of the world around us.

The images are striking, not just in their beauty, but in their technical mastery. In order to capture the extremely fine detail of the geological specimens or the extravagant iridescence of the butterflies' wings Theo uses highly complex technical processes. This craftsmanship is evident across the range of his work, but always in balance with his artistic intention.

The works that have come out of this exploration of the Museum's stores have been curated to make an exhibition, *Lost in Time*, which places the photographs alongside selected objects in relationships that are poetic rather than taxonomic, surreal and unsettling, but absorbing and compelling. In some ways it reproduces those formative experiences of wandering around the museum as a child, filled with wonder.

Due to Covid 19, the exhibition has not yet been open to the public. Although this has been frustrating in some ways, Theo has relished the idea of the work, carefully arranged in a darkened room, away from the public gaze – rather like his subject matter. The Museum is looking forward to welcoming people back into the building once they are properly Covid secure and the exhibition will be fully open. In the meantime, there is a film that offers an intriguing taster for the show, which can be found on the Museum website at museuminthepark.org.uk/lost-in-time, and Theo's work can be seen on his website at theodeproost.com.

Visits to the exhibition will need to be pre-booked via the Museum's website: museuminthepark.org.uk. The beautiful Walled Garden is also open for pre-booked visits. If you can't book online please call the Museum on 01453 763394.

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.

SHORT STORIES:

A WHOLESOME ADVENTURE

BY MELANIE GOLDING

Sally was just coming out of the petrol station when she caught sight of the young woman holding the sign that read NORTH. The passenger seat was clear, as if it were waiting to be filled.

She drove all the way round the roundabout and pulled up just beyond the hitchhiker. Her heart beat wildly; she realised she'd never done anything like this before. It felt like an adventure, but a wholesome one: what could be more worthwhile than saving the planet, one hitchhiker at a time?

'Jump in!' said Sally.

'Thanks,' replied the hitchhiker.

Something about the voice put Sally on edge, though she couldn't, at that point, have told you what precisely.

When the woman got into the car – the neat, recently valeted car – the smell hit Sally's nostrils even before the door closed. She'd been expecting patchouli, perhaps, or an illicit suggestion of cannabis to take her back to her teenage years. This was a thick, unwashed odour mixed with the sharp stench of cigarette butts and old dog.

'Not very nice out there,' said the hitchhiker, her face still turned away as she gathered her bag. 'Good to get inside out of the wet.'

'No problem,' said Sally, voice slightly choked, 'Glad to help, honestly.'

The woman paused. She seemed to mutter something under her breath. This was worrying.

The door slammed and she turned towards Sally, who managed not to scream but couldn't prevent her eyes widening and her jaw dropping open momentarily. She saw not the expected peachy visage of a young student or activist, but the aged walnut skin of an old vagrant, complete with several fleshy naevi sporting long white hairs, and a pointed nose with a large blackening blemish at its tip. She wants to get that seen to by a dermatologist, was the unwanted thought that sprang to Sally's panicked mind.

'Where, exactly, are you going?' Sally managed to say, rearranging her features into an expression of polite enquiry.

'As far as you're going, I suppose.'

The hitchhiker grinned, revealing three, perhaps four, brown and jagged teeth. 'I'm grateful for anything in this weather. You'd think someone would have stopped before now, really. Miserable lot. Where, exactly, are you going?'

A strange thing happened then. Sally looked the old witch straight in the eye and thought the word Gloucester, but what came out of her mouth was the truth. 'York,' she said, and cringed at her mistake. She tried again. 'Sorry, I meant York.' What? Why couldn't she say the word Gloucester. Gloucester, she thought. 'York,' she said. The old woman raised one straggly eyebrow.

'York would be perfect for me,' said the hitchhiker. 'What are we waiting for?'

'Oh,' said Sally, and started the engine.

After they'd been driving for a while, a startling noise came from the woman. The hitchhiker was snoring, fast asleep, her head lolling against the window.

At that moment Sally noticed that the hitchhiker's bag gaped open towards her. Something shiny caught her eye and she risked taking her eyes from the road for a second. It was a book; a very old, beautiful book, with a metal symbol attached to the front, which was almost circular, intricately cast. Another glance revealed that it was an ouroboros; a snake curled around many times, eating its own tail.

There was a sign for the services. She indicated to leave the carriageway. Didn't really need the loo, but it was probably best to go, she thought, while she had the chance.

Even as she parked in a spot far away from the other cars, far away from the restrooms, she was telling herself this was nothing but a toilet break. Even as she turned off the engine and considered waking the hitchhiker to see if she needed anything, she made no move to do so. She sat quietly, listening to the crone snoring, her eyes following the body of the ouroboros snake from mouth back to tail and around again. Even as she thought, I shouldn't be doing this, she reached towards the book and slid it silently from the old lady's bag and into her own, trembling hands.

The pages inside were covered in mysterious printed

symbols. Nothing made any sense; she couldn't even tell what language it was written in. As she looked, some of the words appeared to change, to move from line to line.

Finally, a she caught sight of a word that she could understand.

'RISE,' read Sally out loud, and immediately the car shot straight up in the air.

The noise of the ascent was deafening; the force of it pinned Sally to her seat. She could see the lights of the motorway threading away into the distance, the towns picked out of the black by street lighting as they rocketed skyward. The hitchhiker woke up.

'What have you done?'

Sally said, 'DOWN' but they kept on shooting up at a sickening speed. 'DESCEND,' she yelled, and then thought, maybe if I close the book, we'll be back where we started. Before she could do it the hitchhiker reached over and grabbed it back, brought it up close to her face and muttered something that Sally didn't quite hear. The car slowed to a gentle stop. They began to float back down towards the ground.

'You're an idiot,' said the hitchhiker. 'And a thief. You stole my book.'

'I didn't steal anything.' Sally was deeply offended by the accusation. 'I just had a look.'

The crone gave Sally a long look. 'I see you're a curious cat,' she said, 'interesting. You know what happens to those, don't you?'

Back on the motorway, Sally's mind was working overtime. It seemed pretty obvious that the inestimable power that the book represented far outweighed the societal value of a disgusting old crone. Perhaps a small sacrifice was worth the greater gain, to humanity, to everyone.

In the passenger seat, the hitchhiker had fallen asleep again, slumped against the door. All it would take was a little push. The book seemed to be telling her to do it.

Sally waited until there were no cars too close to them, and quietly popped the catch to release the hitchhiker's seatbelt. Still travelling at a steady seventy-one miles per hour, she swerved onto the hard shoulder and leaned across, pushing open the passenger door and giving the old woman a hard shove so that, with a small squeak of protest, the witch rolled out and disappeared into the undergrowth.

'YES,' said Sally, punching the air. She'd done the deed, and she felt OK about it. Brilliant, actually. There were far too many people on the planet, that was a well-known fact. She'd done humanity a favour in

dispatching the witch. Like ripping off a stinky old plaster, bish-bosh, and the book was hers.

In the car park of a derelict Little Chef, Sally took out the book. She let it fall open in her lap, allowed her eyes to wander over the words as they moved and shifted. Then, she saw again the word she recognised.

'RISE,' read Sally, and because she knew what was happening this time, she relished the sensation of flying straight up in the air, the G-force pressing on her body. She watched the lights of Coventry and the intersection of the motorways, the lines of white headlights and red taillights like strings of living fairy lights, everything the size of toys. Below her, an aeroplane shot by, its body huge and dark and thunderous, its windows lighting up the clouds. A thousand thrills raced through Sally's body.

Enough. She needed to get back down; to see what else this astounding book could do. 'DOWN', she said. Oh, shit. That hadn't worked last time, either. 'DESCEND,' she said. Nothing happened. 'DROP,' she shouted, 'SINK! FALL!' Sally panicked. 'DECLINE?' The air was thinning. She stared hard at the words, but her eyesight was failing. There was nothing for it. She closed the book.

Nine police officers gathered outside the abandoned Little Chef building, looking down into the car-sized hole in the tarmac. There'd been reports of an explosion, but the bomb squad removed their helmets when it became clear there was no bomb.

'I've never seen anything like it,' said one of the officers. 'It's been pancaked. Steamrollered.'

'Or stamped on by a giant,' said another, for a joke. Nobody laughed.

The fire crew was on the way with cutting equipment to retrieve the body. Or, what was left of the body, which from what they could see, was mostly paste.

'If I didn't know better,' said the captain, 'I'd say that it dropped out of the sky. From a considerable height.'

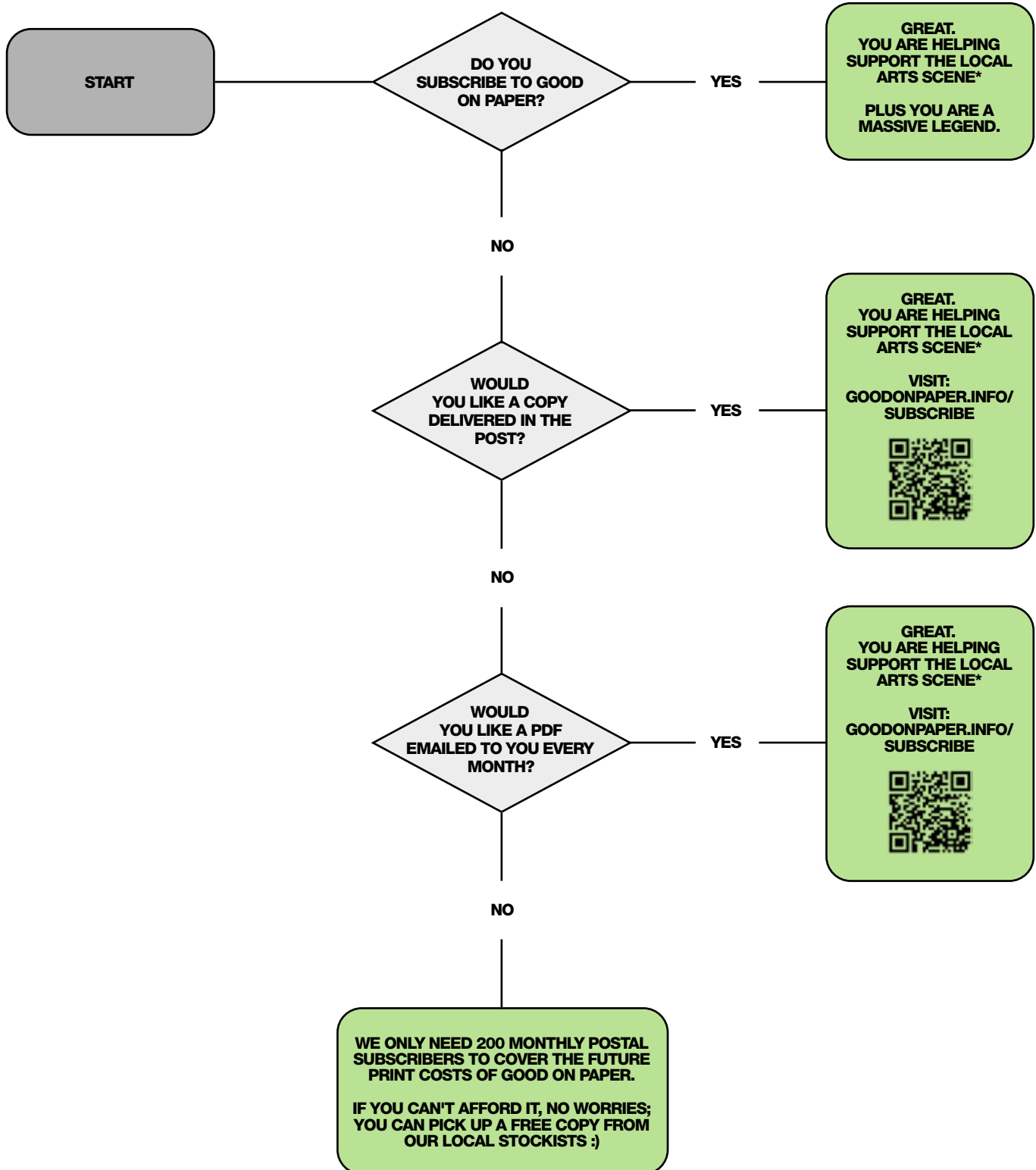
The officers were silent for a moment, faces tipped skywards.

'Yeah,' said one, 'but that's impossible.'

A few miles away, the hitchhiker stood at the side of the road in the gathering dawn. At her feet was the drawstring bag, the book safely tucked inside. She held a felt-tipped sign reading NORTH, with blue drips from the H where the ink had run.

MELANIE GOLDING HAS LIVED IN THE STROUD AREA SINCE 2007. SHE IS THE AUTHOR OF THE ACCLAIMED LITTLE DARLINGS, PUBLISHED BY HARPERCOLLINS IN 2019. SHE IS STUDYING FOR A PHD IN CREATIVE WRITING AND WORKING ON HER NEXT NOVEL, ALSO INSPIRED BY A FOLK TALE.

WHY SUBSCRIBE TO A POSTAL OR DIGITAL COPY OF GOOD ON PAPER?



*The local arts scene need help during this difficult period. We exist as Good On Paper to filter the local arts and culture scene to our readers in one place. Without our usual revenue platform our publication needs a different way to fund itself whilst our music venues, festivals and art establishments strive to find ways to operate to cover overheads. Stroud is still creating art and music in abundance which we continue to document, and as listings creep back onto our pages, we want to make sure we do not lose momentum in promoting this incredibly creative place we call home.

THE POETRY PAGE: RESEARCH SAMPLE

By Maria Stadnicka
mariastadnicka.com

I

During supper in our usual tavern it reeks
of shoe polish. At six o'clock waiters dust
the old piano then serve wine out
of bleached carafes. Two past seven,
room temperature eighteen Celsius.

Twenty-three guests order the same
main course. Those by the piano need
salt and spare cutlery. Seven twenty-eight.
The kitchen door opens and closes
four times in twelve minutes.

At four past eight there will be a power cut.
Guest B finishes his lamb chops in nine minutes.
At three past eight, the waiters bring out
tealight candles. Guests A, C and F reach
for matches. No-one speaks.

II

Each night a railway station keeps
heaters on for passengers waiting
at high-fenced platforms.

A shorthaired girl in a seat by the window
carries a school bag loaded with snow
and purple beheaded flowers.

Her face greets road sweepers, women
queuing at the milk factory gate. The carriage
shines through a break in the line of flats.

Thoughts, roads, marginals. At regular intervals,
sirens break the mist in punctuation marks.
The city wakes to mend broken shoes.

III

Few years back when mother came
for Christmas, I'd emptied out

the master bedroom, put clothes,
shoes and paintings in storage.
Books went in the attic, with curtains,
carpets, ceiling lights, lamps, mattress.

In the excitement of her coming,
I made the mistake of forgetting

The Psychopathology of Everyday Life
on the bedside table. Second night

into her visit, she woke up to complain
she could not sleep for all that clutter.

IV

When I feel lonely, I visit my local tip.
Apart from Wednesdays, I always find

someone willing to help get rid of
stuff which prevents me from moving on.

Yesterday I discarded so much old junk
that, back home, I noticed

the front door sign was gone
and the post box with my name on it.

A boarded-up dwelling.
I got in and a woman I'd never met

was moving about hoovering.

She was wearing my shoes



BAD STATIC

FOR THIS MONTH'S YOUNG ARTISTS SECTION WE CAUGHT UP WITH STROUD BASED MUSICIAN FLOYD MAGEE FROM BAD STATIC - A DUO HE RECENTLY FOUNDED WITH FELLOW MUSIC MAKER JACK FINCH. THEIR SNARLING, VISCERAL DEBUT SINGLE 6 LITRES OF SPIT WAS RECORDED AND RELEASED DURING LOCKDOWN, QUICKLY CATCHING THE ATTENTION OF RECORD LABELS AND THE NATIONAL PRESS. THE BAND'S DIY ETHIC AND SOUND SITS COMFORTABLY AMONGST THE RESURGING POST-PUNK SCENE PROPELLED BY THE LIKES OF IDLES, FONTAINES D.C., BLACK MIDI AND SQUID AND WE ARE VERY MUCH LOOKING FORWARD TO FOLLOWING THEM ON THEIR JOURNEY...



WHEN DID YOU START MAKING MUSIC?

Since I can remember. I have always messed around with guitars, keyboards, etc, but I've only recently started actually recording anything.

WHO INSPIRES YOU? AND WHO ARE YOUR MAIN INFLUENCES?

I'm sure I've been subconsciously influenced by many things without me inherently realising. I think it's best not to go looking for inspiration, but instead to find inspiration as a by-product of just living your life and doing things you enjoy. I am listening to a lot of House at the moment though, and one artist that's always inspired me is Mall Grab; the melodies and production have always resonated with me as having really good energy, which I strive to create in music.

HOW WOULD YOU DESCRIBE YOUR MUSIC

Amateur skill level, terrible production quality, mediocre, with meaningless lyrics.

WHAT ARE YOUR SONGS ABOUT?

Usually nothing. They always start with a phrase; it could be something a friend has said, or something I've read somewhere, or anything. 6 Litres of Spit for example is just something my friend said while drunk, and we went from there. I feel like you can never assign too much meaning to anything without being pretentious, so it's best for the lyrics to speak for themselves, and to let the listener fill in the gaps.

BAD STATIC'S DEBUT EP MEAT MACHINE AND IT'S LEAD SINGLE 6 LITRES OF SPIT WAS RECORDED AND RELEASED DURING LOCKDOWN - HOW DID YOU MANAGE TO PUT IT TOGETHER?

It was all done in the most ghetto way imaginable, and most of it was recorded in my room. We didn't have any soundproofing, so to record Jack's vocals, we set up the laptop and a microphone underneath a duvet, and he would just scream into the microphone whilst I recorded it. You could only do so much under that duvet though, before it started to get really hot under there.

Then we just threw everything else into GarageBand and turned the overdrive up on everything, even the drums, to give the whole thing that unique, awful sound.

AT THE MOMENT THE EP IS AVAILABLE TO LISTEN TO IN ITS ENTIRETY VIA YOUTUBE AS A DEMO, DO YOU HAVE PLANS FOR IT'S FULL RELEASE?

Yeah, a Bristol-based record label is interested in picking us up. But we're going to have to actually mix and master the songs properly first, which might take a while, because neither Jack nor me know anything at all about music production.

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

Certainly, there's a big scene for drum and bass in Stroud I think. I have always loved drum and bass, and I think the D&B community in Stroud is really good, but as for punk or anything like that, the scene is basically non-existent. There are a few decent rock/punk bands

around at the moment in Stroud, but the lack of interest in that kind of thing for young people is definitely apparent. I suppose you can't force what young people like and dislike.

WHAT ADVICE WOULD YOU GIVE TO OTHER YOUNG MUSICIANS?

Die young, and always have a spare set of strings if playing live.

WHAT IS THE BEST ADVICE YOU HAVE BEEN GIVEN?

"In music, as in life, there are no mistakes, just chances to improvise" – Miles Davis

FINALLY, WHAT'S NEXT?

I have literally no idea. Probably a new, slightly less awful album if you're lucky.

Search '6 Litres of Spit' on YouTube or scan the QR code to watch the video for the debut single.



LISTINGS

ART

GALLERY PANGOLIN

TUES 1ST - WEDS 30TH

In the Mix

A changing mix of sculpture, prints and drawings by gallery artists including: Anthony Abrahams, Jon Buck, Lynn Chadwick, Halima Cassell, Ann Christopher, Terence Coventry, Sue Freeborough, Anita Mandl, Charlotte Mayer, Ellis O'Connell, Almuth Tebbenhoff and Deborah van der Beek. The gallery is open by appointment, please contact Sally or Cath to book a viewing.

gallery-pangolin.com

HALLDAYS MILL GALLERY

THURS 3RD SEPT - SAT 3RD OCT

Aboriginal Art UK: Sacred Places

On 3rd September, Aboriginal Art UK will be launching 'Sacred Spaces', an exhibition of Indigenous Australian art. This show will focus on works inspired by areas of the outback that are considered sacred by Aboriginal tribes. 10:35am - 4:30pm

halldaysmillgallery.com

HAWKWOOD COLLEGE

FRI 25TH - SUN 27TH SEPT

Weaving the Line

A practical art retreat. Develop the confidence to take risks with your ideas and nurture your own creative voice. This course is suitable for those new to drawing or making, or for experienced artists wanting to revisit or refresh their practice. In observing the line through drawn marks, we will experiment with different interpretive techniques to find our own linear language. We will explore our artistic process through material play; manipulating yarns, threads, cloth and paper into woven samples. This is an opportunity to explore and experiment to expand your practice through artistic curiosity. £320 non-residential

hawkwoodcollege.co.uk

LANSDOWN HALL

TUES 1ST - MON 7TH

Foraged Colour

Foraged colour will be an example of sustainable, closed-loop creation with zero air miles. Foraged materials will be our starting point for change. Pushing the boundaries of place and what can be sourced locally, delivering examples of sustainable textiles. It will resonate with the current discourse about biodiversity, climate change, re-use and upcycling. Through the investigation of natural dye plants and fungi that are readily available in the UK, the aim of the project will be to create contemporary textiles

and garments from British wool, to exemplify the abundance of colour and natural resources around us. Employing eco foraging practices, using fallen branches for bark and only taking 10 percent of lichen.

WEDS 9TH - MON 14TH

Journey: Group Exhibition

Journey is an exhibition by local artists. The artists will exhibit examples of photography, painting, print and sculpture on the theme of journey. Each will be unique and personal to the artist.

TUES 22ND - SUN 27TH

Rose Maher: Final Dialogues

Rose Maher is a painter and a poet. Her works explore interior landscapes that chart vivid emotional pathways. She currently lives in the Slad valley.

WEDS 30TH SEPT - MON 5TH OCT

At Eye Level: Mark Mawer, Andrew Morrison, Maria Stradnicka, John Stradnicka

'At Eye Level' is a book, it is also an exhibition, it is also a meeting place for four friends. The book opens dialogue and collaboration between poet, painter, printer and photographer which gravitates towards interdependent yet autonomous responses to each other's particular focus within the political. The title 'At Eye Level' references both measuring and aligning (theodolite eye) but also our unique human viewpoint with it's near and far focus – both minutiae and overview.

lansdownhall.org

THE MUSEUM IN THE PARK

TUES 25TH AUG - TBC

Theo Deproost: Lost In Time

An exhibition of photography exploring the secrets of the Museum's stores. Theo Deproost is a still-life and landscape photographer based in London. He grew up in Stroud and has fond memories of visiting the Museum when it was still in Lansdown. Since 2017, he has been exploring our stored collection and taking photographs, with the aim of sharing some of its weird and wonderful (and usually hidden) artefacts with the wider public. Theo strives for an exploratory and imaginative approach to viewing the world around us. One of his key objectives is to break down a subject to its core components of shape, texture and colour and present it to the viewer in an unconventional and compelling way.

In this exhibition you will encounter geological specimens, tropical butterflies and a selection of objects that have been collected by, or donated to, the Museum over the last century. The objects, and Theo's images, range from the beautiful, to the slightly unsavoury, to the frankly

bizarre. Book your visit online or call 01453 763394.

museuminthepark.org.uk

STUDIO 18

SAT 5TH

Art Shelter Launch

Studio 18 have teamed up with the Parish Council to revamp the bus shelters on London Road into inspiring and engaging art installations. To celebrate the completion of this fantastic project, Studio 18 will be hosting an event exhibiting work from the artists involved and serving food by The Long Table, Chief and CocoCaravan. 1pm Free

FRI 25TH

Zac Walsh and Collaborations

Journeys since the opening of Studio 18 have opened dialogues with a wide variety of incredible talent. This is a long awaited celebration of that journey. 7pm Free

facebook.com/Studio18Stroud

SVA

SAT 8TH AUG - SAT 5TH SEPT

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

PREMA ARTS CENTRE ULEY

SAT 26TH

Painting the Landscape

Voyage into the wilderness, well a short stroll from Prema, and begin your adventure in painting outdoors. Renowned gestural landscape painter Rupert Aker is leading the way on this brilliant one-day workshop. You'll work directly from the beautiful Cotswold landscape using oil paints and a palette knife to quickly capture the colours and glorious Autumn light. 10am-4pm £32/£29concs

SAT 26TH - SUN 27TH

Introduction to Woodcarving

On this two-day workshop with sculptor Natasha Houseago you will design and carve your own beautiful sculpture out of wood. Start by choosing your own piece of naturally-fallen, locally-sourced hardwood and then strip the bark, taking time to look at the natural shapes within the wood. Then experiment with your idea, map out your design onto the wood and start blocking out by using a bowsaw, chisel and mallet. 10am-4pm £120/£116concs

prema.org.uk

LITERATURE/ SPOKEN WORD

PREMA ARTS CENTRE ULEY

THURS 17TH SEPT - THURS 22ND OCT

Creative Writing

Join Sarah Erskine for six inspiring creative writing sessions, exploring a range of narrative styles and genres to discover your unique creative voice. Sarah's course is ideal for complete beginners as well as those at any stage of their writing journey. A variety of short writing tasks will underpin aspects of the literary craft, from knowing where to start and how to edit. You will work both independently and in collaboration with others to develop an impressive portfolio of stories and scripts. 7-9pm £55/£52concs

prema.org.uk

GROUNDWORKS

PLACE • TIME • MATERIAL

A creative response to the land, habitat and environment bringing together leading international artists, poets and writers in exhibitions, walks, talks and workshops.

Featuring contributions from:
Tracey M Benson, John Ryan Brubaker,
Lydia Halcrow, Janette Kerr, Caroline Morris,
Paul Newman, Kim Norton, Kel Portman,
Jane Ponsford and more

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ROSE MAHER FINAL DIALOGUES

LANSDOWN GALLERY, STROUD
SEPTEMBER 22nd – 27th 2020



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Venue Manager on info@lansdownhall.org

ONLINE LISTINGS

DEEPBED RADIO

A 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

GROUNDWORKS

Ground Works and #Landlinks walks. Ground Works has been working with a host of national and international artists, writers and poets whose inspiration and concern is for our landscape and environment. Through engagement with various art media, practises and approaches, the participating artists were encouraged to take solo synchronised #Landlink walks and share their experiences and inspired work. Conceived for

the 2020 Select Festival that sadly was cancelled we hope to present an exhibition of selected works in 2021. Follow the online news, images, films and artist conversations. Presented by Select Arts- Lizzi Walton and Kel Portman - Walking the Land.

groundworks.org.uk

HAWKWOOD COLLEGE

TUES 10TH - TUES 24TH

The Wild and the Sacred with Mary Reynolds Thompson

A Nature Poetry Writing Workshop. The Wild and the Sacred is for those who want to free their poetic voices to write in fresh and surprising ways about the natural world. Focusing on both craft and process—the tools of poetry writing and the ways in which we best position ourselves to express our experiences—this course is designed for all levels of writers, including those new to poem-making. 5pm £85 standard (via zoom)

hawkwoodcollege.co.uk

RAW UMBER STUDIOS

Raw UMBER Studios are running regular, free online portrait and figure drawing sessions. They're a chance to draw or paint from high resolution photographs at the same time every week. The videos mimic a traditional / portrait drawing session. Tutor Lize 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 LOVE RADIO

Stroud Love 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

HAWKWOOD COLLEGE

MON 21ST

Live Concert: Melodie

Join Elisabeth Parry and John Alley for a livestream concert of music for flute and piano. Exploring the relationship between voice and flute, the duo will perform their own arrangements of songs and arias by Bach, Fauré, Strauss and Berg. John and Elisabeth will also talk about their work together in publishing and performing, and about the fruits of their recent Artist Residency at Hawkwood. 7pm via zoom - register via Hawkwood website

hawkwoodcollege.co.uk



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OPENING TIMES

MONDAY 3PM-10:30PM, TUESDAY TO THURSDAY 3PM-11PM

FRIDAY & SATURDAY NOON-11PM, SUNDAY NOON-10:30PM

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imagination of Jack Wimperis.

Secret shows from top performers
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