

THE NOTTS REVIEW

*The Notts
Review*



thenottsreview.substack.com

#2

THE OLD BUS DEPOT

Gigs

18th July Des Demonas, Dead Mint

20th July - Wycliffe and the Missionaries - The Return

**25th July Cosmic Velvet - Sam & The Real Eyes, Green Grango,
Sancho Panza (Acoustic)**

**26th July - Cherry On Top live acoustic and open mic at
Bird In The Hand market**

23rd August Witchrot + Tumble plus Tiggua Cobauc + Big Biffa

5th September - Herron Brothers

13th Sept Blu.Prnt band with suniq + Tiannha and Hil The Poet

**19th September - Jesse Breame - Country music with
full orchestra**

**20th September - MARI MARI, EMiDORA, Darling I Dreamt
with DJ Arty Baby**

**26th September - Louie Walsh, Daisy Peacock, Rosie Gault,
+Tom Gensler**

27th Gnarwahl Fest !! Hardcore bands from 12:00 - 00:30

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gatepoint
community
creativity
culture

EDITORS' LETTERS



GEMMA COCKRELL

We started this zine to shout about the things we love in Notts, and somehow it's already Issue 2. This time around, on the music side, we've spoken to Girlband! and Midnight Rodeo - two acts making serious noise in Nottingham and beyond. There's so much happening in this city right now, so thank you for picking this up, reading it, sharing it. Make sure to check out the video content online, too!



GEORGE WHITE

Have we already peaked with our second zine? Hopefully not - but having the likes of Girlband!, Midnight Rodeo and loads more of our city's finest talents all inside one issue is going to be tough to beat. We hope you enjoy reading everything they have to say - and taking in all of the quality photos from our awesome contributors at the same time. Big ups!



Cover photo: **Rachael Halaburda**

music

21ST CENTURY SUFFRAGETTES



by Gemma Cockrell

photos by Rachael Halaburda
and Nigel King

GIRLBAND!

One of Nottingham's most exciting groups, Girlband! are on a one-way road to the very top. We hear from Georgie all about Rock City, representation and what fans can expect in the future...

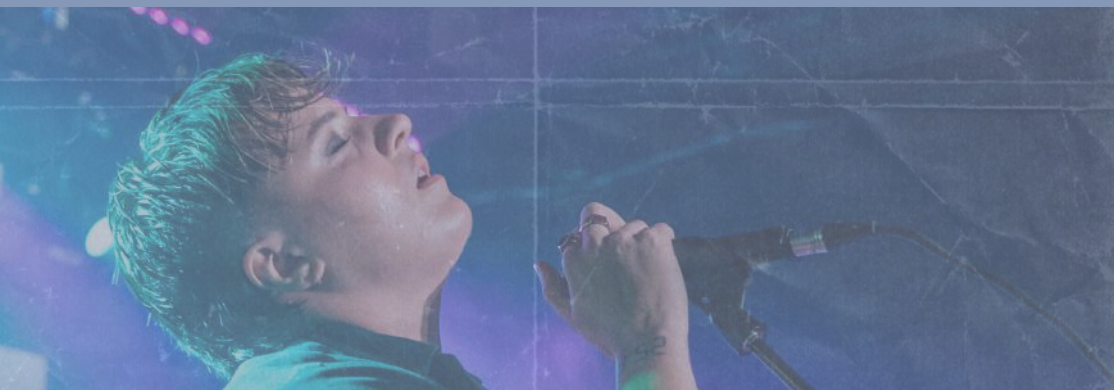
"I still can't believe it, actually," Georgie says, reflecting on opening the Rock City stage at Dot to Dot just a few days before we chat. "We're from Nottingham, so playing Rock City alone is amazing, but to have it as full as we did just blew our minds. It was like that all weekend, so it was a very good start to the festival season."

Due to the early afternoon slot - 2:30pm, when festival-goers might not have fully settled in yet - Georgie admits she wasn't sure what to expect. "I've been to Dot to Dot countless times, and I've been to Rock City at that time before, and it's very hit and miss. We just weren't sure, and backstage it's hard to know what's going on. So when we walked out, it was a very nice surprise. The crowd was wonderful, really up for it, so it was a lot of fun."

Before the festival, the band released a couple of songs, including 'Talk Me Down' and a cover of T-Rex's 'Hot Love'. "It's always nice to release music and then play it live, especially because we were mainly in Europe this year, so we hadn't played these songs much in the UK yet. 'Hot Love' literally came out the Friday before, so seeing the reaction was great. 'Talk Me Down' is a song people might know from our live shows, but now that it's out, fans know the words more. 'Hot Love' is a party song, so I felt like that got everyone started at Dot to Dot."

On why they chose to cover 'Hot Love', Georgie explains it was bassist Kay's idea. "We've always loved T-Rex and have them on in the van a lot on tour. Covering T-Rex is a bit scary because they are such an iconic band - it feels like you shouldn't touch it. But we did it, and it was really fun because I got to produce it as well."

Meanwhile, Georgie also opens up about the personal nature of 'Talk Me Down': "I wrote it a couple of years ago, but the event that inspired it happened years before that. It just came through conversation, and I probably felt ready to write about it then. Writing songs like that is cathartic but also emotionally draining - getting all those feelings out that you've never talked about before."



Performing the song live carries its own emotional weight. “Seeing people’s reactions is lovely, because the feelings in the song aren’t just mine - others connect to it too. When you sing it live, you can see it in their faces, whether the lyrics are happy or not. It’s a special thing to get that live reaction. Our live version has a hopeful feeling to it, so it’s not as daunting to express the emotion. As much as the message is painful, it’s also hopeful, and I think we get that across.”

Looking back over the whirlwind of the last 18 months, Georgie lists some of her favourite live moments. “There have been so many, but Dot to Dot in Bristol and especially Nottingham rank high for us. We came off stage thinking it might be one of our best shows yet. We toured with Destroy Boys and played great gigs in Europe. We also played Glastonbury again this year, and a couple of festivals in the Czech Republic where someone had written ‘I love Girlband!’ on a pillow - although it was a dirty one, and had probably been there the whole festival!”

Watching them at Rock City, it was clear how well their sound suited the venue and how much they seemed to own the space, despite its size. When asked if they felt ready to headline there themselves, Georgie exudes confidence. “It’s hard to gauge when you’re ready for that in today’s industry, but as a band that plays live so much, we’ve built a lot of confidence. We feel ready and like we belong on that stage. Whether we’d sell it out is a different question, but we’d definitely be ready to play a headline show there.”

In the past year, the band has seen a shift from being known for their live shows to having music released on streaming platforms. “It makes it all feel a bit more proper,” Georgie says. “For fans who see us live, it’s nice to have something to go home and listen to, to really get to know the songs. I’ve seen bands and then gone home and listened to them non-stop. It creates a stronger connection with the band. You get different fans who love different songs, and it’s great to see people singing the lyrics because they can listen to it now. It feels like there’s more connection with the fanbase than before.”

Their first single, ‘Not Like The Rest’, has been hugely popular, especially with its recent music video featuring fellow Nottingham star Bella Ramsey. “I first met Bella at an award show before COVID. We both won ‘30 under 30’ awards - them for acting, me for music - and we talked about football and music and got to know each other. Bella is a beautiful human and so incredibly talented. When they agreed to be in the video, it was a long shot, but they connected to the song, which made everything feel even more beautiful.

"PEOPLE PREJUDGE US BECAUSE WE'RE WOMEN AND EXPECT A CERTAIN SOUND, AND THEN WE SHOCK THEM"

"Everyone understood the message of the song and wanted to get that across. Bella had ideas, Rachael [Halaburda, Georgie's partner, who directed the music video] had ideas, Derry [Shillitto, producer] was great, too. It was a community process making something we were all proud of."

On balancing music and visuals in today's social media-driven world, Georgie says, "It's all consumed visually as well as sonically, so you have to use that to represent who you want to be as a band and what your messaging is. We try to keep it organic and true to us as three young women navigating the industry. That's the main message behind our aesthetic."

She recalls how that aesthetic evolved naturally through live shows. "We started rehearsing in my front room - we couldn't even fit a full drum kit - just a party band with friends, some gin and tonics, and police knocking on the door to tell us to stop! We didn't really know what we were then. Playing live showed us what we were, and as we got more confident, we embraced the idea of three women taking over the world."

When asked about the origins of their name, Georgie explains that it was partly tongue-in-cheek. "When people hear 'girlband', they think of people like the Spice Girls - pop bands. I mean, we love Spice Girls, but we're three women who play rock and roll. People prejudge us because we're women and expect a certain sound, and then we open with a heavy rock grunge song and shock them. The name suits that preconception."

She acknowledges the ongoing challenges for women in rock music: "I thought times had changed, but you still have to work harder as a female rock band to be taken seriously. Kay and Jada are incredibly strong women, and together we have a point to prove. We still get comments like 'your drummer is amazing - for a female drummer', which is ridiculous. She's just incredible. Most people are lovely and supportive though."

This summer, the band is headlining Nottingham Pride in July. "It's going to be joyous. My coming out story was complicated and took a long time, so being in a band that speaks out and helps others feel comfortable is really joyful. Playing 'Not Like The Rest' at Pride will be special. I'm the only queer member of the band, but Kay and Jada are amazing allies. We all care about speaking out. Pride celebrates humanity and the importance of loving and lifting each other up."



She reflects on the responsibility of being a queer musician in today's climate. "There's pressure sometimes, like Chappell Roan recently spoke about, but artists shouldn't have to carry all that weight. One voice is better than none, though. I have friends who are trans and the things they're going through are awful. Things like toilet policies at festivals matter - festivals should be safe for everyone. I can't debate politics, I just speak from the heart about how people should be treated."

With such strong allies in her bandmates, Georgie feels the burden is shared. "It's important to encourage people to speak up and support each other. If your friends face hate or discrimination, just check in and love them. It's really that simple."

This year, Girlband! have also had Glastonbury and Tsunami Festival in Spain to look forward to. "It's going to be one hell of a party," Georgie says. The band will also have a new single coming out around the time this interview is released. "Keep an eye out - we'll be around," Georgie promises.

@girlbandhq

EMBRACING THE CHAOS

by Gemma Cockrell

photo by Nigel King

With their debut album 'Chaos Era' unleashed upon the world, Midnight Rodeo are ready to embrace the pandemonium.

"While we were writing and recording it, we were all going through quite turbulent times in our lives - at least half of us were. So it felt quite fitting," band member Jim says. His bandmates even dubbed him "Chaos Jim", with Maddy adding, "Yeah, we were going through our chaos era individually. It felt right. The music can be quite chaotic at times, but it all comes together at the same time. We try not to make it too chaotic, but chaos is kind of fun."

This embrace of chaos seems to be a defining characteristic of Midnight Rodeo's sound, which effortlessly blends various genres and influences. With six distinct personalities, tastes are bound to diverge. "There are six of us and everyone has very different tastes," Maddy says. "They overlap at times, which is obviously why we all get on well as friends - we all have mutual musical things we like. But at the same time, we definitely have our own tastes. You can hear that in bits of the album, where we have to fight for our own tastes a bit. It all gets jumbled up and makes what we sound like."

This creative friction, while sometimes leading to "a bit of a fight" in the writing room, ultimately strengthens their output. When asked who typically "wins" these creative debates, the band quickly replies with a laugh, "I reckon Harry Taylor, our bassist, is the pushiest," Maddy says, "but I would say it's all very equal." "The only person that wins is Midnight Rodeo," Jim adds. "We get to the point where it's like, 'You fought me to get that in,' and then you realise, 'You know what? I've gotten over my own ego - you're absolutely right, that's great.' I think that applies to pretty much everyone."



"IT'S NOT JUST ONE PERSON WRITING AND OTHERS ADDING THEIR PARTS - EVERYONE'S WRITING"

The decision to release a full album as their debut, rather than a series of EPs, was largely influenced by their label, Fat Cat. "We got signed with them basically off our first demo that we sent. They're known for doing that," Maddy explains. "After we released a few singles with them, they were like, 'Right, let's do an album.' We were like, 'This is crazy - but sure!'" It was a natural fit for the band, who always envisioned a full-length release to truly showcase their multifaceted sound. "Because we've got that variety of influence, and everyone writes in the band, it's not just one person writing and others adding their parts - everyone's writing," Jim adds.

With every member contributing to the songwriting, an EP simply wouldn't do their collaborative spirit justice. "To fully encapsulate what we're about and what we want to portray to the world, I think an EP wouldn't really give that away," Jim says. Even with 11 tracks on 'Chaos Era', they had to make tough choices. "We definitely had more tracks - we would've loved to put them all on there. We went with 10 tracks and a bonus, which felt about right for a debut. More than that might have been pushing our luck," Maddy reflects.

At the time this interview took place, only two singles, 'Dixon' and 'Daisy', offered a glimpse into 'Chaos Era'. 'Dixon', a long-standing crowd favourite from their live set, was an obvious choice for the lead single. "It always goes down really well. That made it an obvious choice for the first release - people already knew it if they'd seen us live," Maddy says. "We kind of knew which ones felt like the singles and which ones felt like album tracks, but they're like our favourite songs," she laughs. "This is why we're so excited for the full album to be out - it really encapsulates what we are and what we do."

With the album tour on the horizon for September, Midnight Rodeo have been road-testing most of their new material. "A lot of our set now is album tracks, because we're getting ready for our album tour. So, we put a lot of them in our set. There's only like one or two that aren't on the album in our set," Maddy says.

Looking ahead to the tour, Maddy's connection to The Bodega makes their headline show there particularly significant. But beyond that, they're eager to return to familiar venues across the UK and take their music further afield with international dates in France. "Obviously, we're really, really excited about Supersonic in Paris. France is just... it's a delight to go there. They give you lots of wine and cheese!" they laugh. The process of making the album might have been chaotic, but for Midnight Rodeo, it seems that their chaos era might only just be getting started.

RELEASES OF THE YEAR SO FAR

STILL RUNNING – JACQUILINE

Country pop is all the rage right now, and in Jacqueline, Nottingham has a top-tier entrant into the ever-growing scene. Catchy single 'Bigger Person' is a work of art in itself, but her EP 'Still Running' proves Jacqueline can master the whole spectrum of what the genre has to offer.



DRIVE TO GOLDENHAMMER – DIVORCE

'Drive to Goldenhammer' is one of 2025's most distinctive records so far. Blending indie-rock, folk, chamber pop and electronic flourishes, the album showcases the band's genre-defying vision and deep Midlands roots. It's a bold, lived-in record that confirmed Divorce as one of Nottingham's latest breakthrough artists.



RAVE IMMORTAL – ALT BLK ERA

ALT BLK ERA have been one of Nottingham's buzziest acts for a while now, but their debut album 'Rave Immortal' has taken them to new heights. Full of personality, passion and pulse-racing tunes, the release lays out exactly what the talented duo are all about.



THE SEESAW EP – SWALLOWTAIL

Swallowtail's 'The Seesaw EP' marks a confident release from a band that was already making waves across Nottingham's live circuit. Evolving from their early days as Smokey Penny, the six-track release showcases a striking balance of grit and dreaminess.



MAZE – LUCY CRISP

On 'Maze', Lucy Crisp delivers a dazzling slice of electro-pop that's as emotionally charged as it is sonically polished. From its sweeping cinematic intro to the driving beat that follows, the track pulls listeners into a vibrant yet vulnerable world.





photos by Will Banks,
Photography Editor
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A DERRY GOOD JOB

by George White

photo by Adrian Villeschi

If you've ever watched a film, seen a credit for a 'producer' or 'executive producer' pop up and thought, 'What do they even do?', don't worry – we have too. That's why we decided to go to the source to find out, and ask one of Nottingham's most prolific producers just what the role involves. Enter: Derry Shillitto, co-founder of Foyle River Films and producer on projects such as 'Harm', 'Aren't We Havin' a Good Time' and 'We're All Black Down Here'.

"So, a producer on a micro-budget film like 'The Correction Unit' [an upcoming AI-focused feature film which Shillitto directs and produces] is... I would say they are basically in charge of every department. They're managing the director's department, the costume department, the art department, and [they manage] the supply of money in each department," Shillitto explains. "They know where all the money is being spent, they are aware of how much money is in the budget. They are often the location manager as well, on smaller productions. And they can also be an AD [assistant director] on some sets."

In sum, then, those 'producer' folk whose names you might spot but not necessarily take in at the end of a movie are responsible for a lot, especially in independent filmmaking. "Essentially, the film is a business," he continues. "Once it's up and running, you see it as a business, and they are the managers. So, the same as any job as a manager, they're in charge of a lot of different things."

On higher-profile films – your Marvel outings, for example – they may be slightly less broad in their scope, but their number one priority remains the same – to manage. “On a bigger budget, stuff like £50 million and up, they have a whole department that is working for them, so they can allocate a lot of jobs. On micro budgets, often the producer is allowed to be a bit more creative than they would be on a bigger budget, but overall the producer should really facilitate the director by basically putting up a barrier between the logistics and the finance and the stress of getting everyone into one place, so the director doesn't have to worry about it at all, and then they can just think about what is in front of them.”

Shillitto is in an interesting position with ‘The Correction Unit’ – which, per its synopsis, “explores how artificial intelligence uses unaddressed trauma to alter the negative behaviours and pathways of young violent offenders” – in that he is both a producer and the director. How does he juggle this combination of responsibilities? “I wish I was able to just direct or just produce on this,” he laughs, “because it's been hard to be in control of the budget and all the locations, cast and crew and everything like that.

‘OVERALL, THE PRODUCER SHOULD FACILITATE THE DIRECTOR BY PUTTING UP A BARRIER BETWEEN THEM AND THE LOGISTICS AND FINANCE AND STRESS.’

“And then also of the creativity within the actual scene that you shoot in. And I think the director needs to be aware of all of that stuff, because unless you have a big production with a big budget and a lot of people that have a lot of time to give, the director is the only one that really knows the through-line of the film, how it's going to look and feel throughout.

“So a director would be much more focused on the film itself, the structure of it, the way it's shot, or the feeling of each scene, where the characters are at each point in time, at the time when you're shooting it. And the producer isn't aware of any of that. They're just aware of making sure everyone is there on time on the day. Make sure everything's covered; food's covered, the location is sorted, and the AD is aware of how much time that they have to make sure that all the shots are finished for the day.”

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"I WANT TO BE INVOLVED IN FILMS THAT HAVE SOMETHING TO SAY."

If this all sounds like a lot of work, though, Shillitto assures us it's well worth it. By putting in the hours, the ideas and, yes, the money, the filmmaker is able to tell important stories that are filled with thought-provoking messages – something that drives him every day on set. "I just love doing it," he asserts. "I want to be involved in films that have something to say. And, you know, I've always watched films. I've always gone to the cinema, and I've been obsessed with films. And, you know, I learn a lot from it, and I want to offer that back.

"And I think that this film is quite relevant. It's about how online algorithms basically control young people and how manipulative they can be. And also how capitalist they are and how they're not based in reality. If we're talking about algorithms on social media and stuff like this, they're very much based in a hyper reality, which is over-sexualised and over-glamorised and glorified and hyper-capitalist. I'm kind of fed up with that, so I wanted to say something about it, because I don't know how we're going to stop that from being the case."

With 'The Correction Unit' already generating buzz after a successful trailer screening at Broadway Cinema, and a crew and cast stacked with local talent (including from, of course, The Television Workshop), we'd say 'The Correction Unit' is an important step in the right direction.

As a producer (a term we can now confidently say we understand), Shillitto has clearly done a lot to make it happen logistically, and as a director, he's done a lot to make it happen creatively. So, let's be honest, the least you can do is show your support – by following along on social media, spreading the word and, when the time comes, grabbing a ticket to see it in cinemas. If you don't, we'll get ChatGPT to sort you out.

DANCE PARTY SCREENINGS

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+ THE WAILERS**
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+ DJ JUDGE SUCCESS (SUCCESS SOUNDSYSTEM)

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MARVIN GAYE
GREATEST HITS LIVE! '76

+ DJS TOMMY K

SATURDAY 10 JANUARY FROM 7PM

**STOP MAKING
SENSE**

+ DJS DOM GOURLAY, JIMI ARUNDELL

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JAKE BUGG
LIVE FROM THE ROYAL
ALBERT HALL

+

THE ROLLING STONES
LIVE FROM
SHEPHERD'S BUSH! '99

+ DJS DOM GOURLAY, JIMI ARUNDELL, LET IT RIP

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THE BEST SUMMER BLOCKBUSTERS

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STAR WARS – 1970S

Gavin: My favourite summer blockbuster would probably have to be 'Star Wars'. I got to see it the weekend it was released at the Odeon in Nottingham, and it was my first proper cinema experience. It was amazing to see it on the big screen with those dazzling special effects.



LABYRINTH – 1980S

Lucy: My first ever cinema experience was 'Labyrinth'. Coincidentally, I also saw it at the Nottingham Odeon! It really captured my imagination and I couldn't stop thinking about it afterwards.



TERMINATOR 2 – 1990S

Gavin: 'Terminator 2' is a rare example of a sequel where the initial film has been amped up to the next level, but where the heart of the story and characterisation have not been lost along the way. Seeing this on the big screen when it came out was a rollercoaster ride of sci-fi and action.



SPIDER-MAN – 2000S

Lucy: When I heard 'Evil Dead' director Sam Raimi was making a new 'Spider-Man' movie, I had to go and see it on its opening weekend. I loved it! I felt like he'd created something akin to a modern-day 1950s monster movie, with its story full of heart, over-the-top villains, romance and peril.



MAD MAX: FURY ROAD – 2010S

Gavin and Lucy: Although the film's storyline is simple, it's an absolute adrenaline rush from start to finish, with remarkable stunts and photography, subtle characterisation and surprisingly poignant themes.

GOLF COURSES AND GRAVEYARDS

literature

Creator of the 'New Nottingham Journal' **Andrew Tucker Leavis** shares his thoughts on why print publications will never die...

As I jog through the Arboretum, past the cannons, the bell tower and that tranquil, lime-skimmed lake - all reckoned to have inspired J. M. Barrie - I find myself wondering why more of city life can't feel this unhurried. Why aren't there a handful of Arboretums in Nottingham? We have the land, we just lack the imagination.

The two most inefficient uses of land in Britain today are golf courses and graveyards. Now, bear with me: golf courses are manicured voids of nature, and don't have nearly enough obstacles. Graveyards, while fulfilling a function necessary for the public good, arguably don't have enough action. The solution, of course, is to combine them.

Picture it: you're out on the green, trying to impress one of Nottingham's many street food magnates, aiming to secure a £10,000 vegan-bao-bun collaboration. You line up at the tee, driver in hand - or perhaps a wedgepitcher, a curling iron, or some other tool of mystic irrelevance... I don't play golf. You swing. The ball arcs gracefully through the clammy East Midlands air and smacks, resoundingly, against the 200-year-old tombstone of Ethel Bagpipe, Victorian headmistress and amateur clairvoyant. In life, she was terrifying. Now she's just the first hole.

I have no substantiation for this opinion, but I reckon that J. M. Barrie would have been on board for this idea. He was both a fan of the creepily surreal and an avid sportsman; as well as being a keen golfer, he started the first 'literary celebrity' cricket team, featuring the likes of Rudyard Kipling, H. G. Wells, Sir Arthur Conan Doyle, A. A. Milne, PG Wodehouse and G. K. Chesterton. The tradition of the Authors XI is still alive today, revived by Midlands writer Nicholas Hogg and his literary agent Charlie Campbell - proving that writers will still do anything to avoid their manuscripts.

And you can forgive J. M. Barrie his dalliance with golf, while he lived in industrial Nottingham. He needed something to take the edge off. Graham Greene, another alumnus of the 'Nottingham Journal', became so thunderingly miffed here that he converted to Catholicism. Barrie had been lured by his sister Jane Ann, who'd seen a job ad in 'The Scotsman'. He arrived in 1883 and worked for the paper for a year and a half. That story of his walking to work via the Arboretum, and spotting all the details of Peter Pan therein - cannons, bell tower, lake and all - has a feel of the apocryphal to it. I would be more willing to believe it if the park-keeper in the 1880s had been a man with hooks for hands who owned a pet crocodile, but no such evidence exists.

MAP CITY

by Lizzy O’Riordan

Nottingham became a UNESCO City of Literature in 2015. Now, there’s a literary map highlighting exactly why it reached that status. Lizzy O’Riordan catches up with project lead Matthew Welton about the upcoming venture...

From the radical Mushroom Bookshop that once stood where Five Leaves is now, to the pistol-toting defender of free press Susannah Wright, Nottingham has always had an exciting and explosive relationship with literature. In the 1800s, J.M. Barrie spent some time living and working near the Arboretum; in the next century, James Prior dedicated himself to writing novels about rural life in Nottingham; and in the current epoch, the city is still buzzing with words and ideas in the form of authors, slam poets, writing groups and literary organisations.

It’s no real surprise, then, that the University of Nottingham and Nottingham City of Literature are coming together to create a literary map in celebration of the latter’s 10-year anniversary. To be created as both a physical map and an online resource, it’s a project still in its infancy but with its eyes set on big things.

Catching up with Matthew Welton, who works as Associate Professor in Creative Writing at the University of Nottingham and who is also project lead on the map, he explains that alongside celebrating writers, the team are also interested in physical locations like libraries, bookshops, reading groups, writing groups or anywhere with “levels of literary”.

Welton, who is a poet himself - with four published collections at Carcanet Press - became reinvolved with the Nottingham literary scene after returning to the city for his current job at the University. Though, throughout our call, he reiterates that he feels that he’s only just scratched the surface of what’s happened and is happening locally.

As for the map - which is going to be equally focused on past and present Nottingham - Welton explains that he wants to take a “pluralistic approach to what literature is”.

“I FEEL THAT EVERYONE'S A WRITER ON SOME LEVEL”

Essentially, he says, “we all know about Lord Byron and D. H. Lawrence, but I feel that everyone’s a writer on some level. We all find words meaningful in our lives and that can happen through all kinds of ways.” Therefore, when approaching the project, he feels it’s important to be open-minded and not become a gatekeeper as to what counts as literary.

Taking the example of performance poets, Welton says that he’s read some books that imply poetry told through this medium isn’t real “literature”, which he strongly disputes, adding that there are often “reasons of accessibility and availability as to why people choose performance over print”, which dismissing the form ignores.

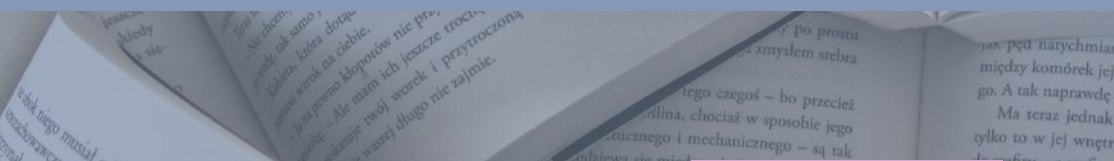
Knowledge of the literary canon’s fallibility is very much at the forefront of our conversation, and Welton is eager to hunt down the stories and communities that might have been ignored or erased in the past. For instance, the Polish community. “Something I’m aware of is that there has been a Polish community in Nottingham for a long time but I don’t know of any Nottingham Polish writers. I’m convinced that when we start looking, we will find them,” Welton says, furthering that this is probably true for many communities who haven’t traditionally had privilege and publishing access.

Turning to how the team is going to discover these hidden gems, Welton clarifies that it’s going to be a community-led project first. “We’re planning on holding a series of workshops. The first will be with literary organisations and then we’ll move into community groups to try and tap into what’s going on in Nottingham.” The public will therefore have a chance to contribute with their collective knowledge and memory.

As we speak, it appears that since the first stirrings of this project, plenty of information has already been pouring in. Someone, Welton says, recently let him know that J. R. R. Tolkien used to stay in Gedling with his aunt. Another source told him to scout out the African-Caribbean communities that have often lived in St Ann’s.

“We’re going to have to be principled and pragmatic” when going through all the leads, Welton says, like a true academic. Yet, even talking about practicalities, it’s evident he’s thrilled to begin the exploration.

nottinghamcityofliterature.com



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FREE TO TAKE!

THANKS TO...



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