

# BULB MAGAZINE

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Cathy Bell (editor)

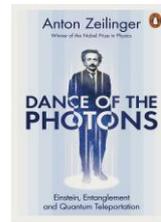
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Page 3



page 12



page 17



page 19

## FEATURES

- 3. The Life and Works of Caravaggio – Robert McCubbin looks at the life of the controversial artist
- 5. Two plays, The Glass Menagerie and A Taste of Honey discussed and compared - Paloma Nicol
- 9. An analysis of two poems by Romantic poets Shelley and Wordsworth – Shelley Haigh

## GALLERY

- 12. A small selection of digitally manipulated photographs – Cathy Bell
- 13. Les pétales brûlent – a poem – Matis Leggiadro (English translation p.14)

## COMMENT

- 14. Inclusive or Exclusive ?

## REVIEWS

- 15. The Photography of Robert Mapplethorpe – Cathy Bell
- 17. The Dance of the Photons by Anton Zeilinger – Gordon Weir
- 19. Aussie Gold Hunters – Cathy Bell reviews the popular television programme

## SPECIAL FEATURE

- 21. Davidson Way – BULB Magazine talks to the singer/songwriting duo

**CROSSWORD** – p.17 (solutions on p.20)

**COVER DESIGN BY MATIS LEGGIADRO**

## THE LIFE AND WORKS OF CARAVAGGIO

Michaelangelo Merisi, known as Caravaggio, after the Lombard town of the same name, was born in 1571, in or near, Milan, Italy. He died in 1610 at the age of only thirty-nine years in Port Ercole, en-route to Rome from Naples. His short and turbulent life was to have great influence on future art and artists. He was the enfant terrible of the early Baroque period; his treatment of light and dark (chiaroscuro) in his paintings was truly revolutionary, as was his realism and the depiction of people and events in all their ugliness or beauty.

Caravaggio had no liking for classical models or convention, and so practised 'naturalism' in his own idiosyncratic way; a faithful depiction of the events and people whom he witnessed and painted from the past (biblical) or his (contemporary world). Nevertheless, and for the most part, he painted holy, narrative events; ancient biblical subject-matter transposed and brought right-up-to-date, with his use of intense realism.

The young Caravaggio's artistic training began in early April 1584 when he was apprenticed to Simone Peterzano (active, 1573-96) a Milanese painter. By 1588, at the age of seventeen, he had completed his apprenticeship in Milan – a notably lawless city at this time. In early May, 1592, he had set off for Rome, having benefitted from the estate of his deceased parents. Perhaps more importantly he took with him, from his apprenticeship days, a great ability for portraiture and still life painting. In addition, his travels in Northern Italy, prior to arriving in Rome, had afforded Caravaggio with the techniques and knowledge of past and present artists from there. He drew heavily on their manner of painting light and absorbed it, with works by such masters as: Tintoretto (1518-94), Titian (1488-1576), Giorgione (1477-1510) and others of the Venetian Renaissance influencing his style; very few early works by Caravaggio remain extant.

In late 1592, he had arrived in Rome, which was controlled by the church, and papal dominion extended over all of central Italy; many artists flocked there to find patronage. Caravaggio did not find favour with the newly elected Pope: Clement VIII, Aldobrandini (1536-1605) however, he did gain commissions from those who had the Pope's patronage. The Baroque period was now underway and Caravaggio was there at its beginnings. The Catholic Counter- Reformation formed the socio-political background to this period and by 1603 Caravaggio had gained contact with many eminent individuals and groups. His presence and revolutionary art was established in Rome and by this date he belonged to the Accademia di San Luca and moved amongst the Literati. He had completed "Boy with a Basket of Fruit" (1593), and "Bacchus" (c.1596) amongst others.

In the period 1592-1599, Caravaggio's movements are somewhat obscure. However, he probably was housed by his uncle, Ludovico, who was also responsible for finding him his first patron: Monsignor Pandolfo (1530-1614) a Vatican lawyer. He was itinerant, but had many artist companions amongst them was Prospero Orsi (c.1588-1633) called, Prospero delle Grottesch, he painted ornamental friezes etc, and helped to establish Caravaggio as an artist. Caravaggio's bohemian lifestyle moved apace and soon his professional life (painting) and his personal notoriety would conflict.

From c.1593-1600 he had contact with several members of the Papal Court including: Monsignor Fantino Petrucci (1539-1600); Caravaggio moved into his home c.1594, and Cardinal Francesco Maria del Monte (1549-1627) took him into his service c.1595. By this time his fame and fortune was all but assured and he completed many master pieces for Cardinal del Monte including: "The Musicians" (1595), "The Lute Player" (1595-6), "The Ecstasy of Saint Francis" (c.1596), "The Fortune Teller" (c.1594) and "The Cardsharps" (1594). In 1596 Caravaggio painted the ceiling of the Cardinal's study with: "Jupiter, Neptune and Pluto", completed (1597), he remained with Cardinal del Monte until c.1600.

During this period Caravaggio extended his range to include multiple figure compositions, in full-length, coupled with religious iconography in his painting. He mastered the representation of figures in three-

dimensional space, thus liberating them from the flat two-dimensional picture plane that they actually live on. His 'secular' paintings of the same period, e.g. *The Fortune Teller*, and *The Cardsharps*, defy symbolic understanding, yet, they contain his own memorable imagery.

The period of c.1600 also brought about misfortune for Caravaggio, as he was accused of two assaults within a matter of months; these were annulled by order of the Governor of Rome himself in 1601. Caravaggio was commissioned by other patrons during his period with Cardinal del Monte. His painting: "*Boy Bitten by a Lizard*" (1596-97) shows all his strengths as a painter of light and realism. The forceful action, the sharp divide between light and shade (*Chiaroscuro*) mark this as a seminal painting in his oeuvre. This intense contrast between light and shade was to characterise his works for the rest of his life.

In 1599, Caravaggio had been contracted for the lateral paintings of the Contarelli Chapel in San Luigi, dei Francesi, Rome. This 'Public' commission and others, e.g. the Cerasi Chapel made him famous. However, never far from his fame was continual and worsening personal behaviour. Through 1603 until his death in 1610 he was involved in many and varied incidents which inevitably involved the police. Many temporary spells of imprisonment ensued; culminating in the death of one Ranuccio Tomassoni in a duel in May 1606. This resulted in Caravaggio having to flee Rome and head first for Florence. By late 1606 he had arrived in Naples; Papal authority did not in theory extend beyond Rome. Nevertheless, during his frequent self-inflicted encounters with the law he still found the time and the conditions to paint further works. To his oeuvre he added paintings such as: "*Sacrifice of Isaac*" (1603) its light system reappears in "*Saint Catherine*" (1598-99), "*The Phyllis*" (1597-98) and "*The Judith*" (1598-99). The calling of "*Saint Matthew*" (1599-1600) and "*The Martyrdom of Saint Matthew*" (1599-1600) were both painted for the Contarelli Chapel as noted above. In both of these paintings, Caravaggio's masterly manipulation of light and his compositional skills are at full pre-eminence and he completed the decoration of the Contarelli Chapel in 1602.



*The Madonna of the Rosary (1605-7)*

From c.1602 he changed his style somewhat, the figures now come out in the full round. Three paintings from his last two years in Rome (1604-6), "*The Madonna of Loreto*" (1603-4), "*The Madonna of the Snake*" (1605-6) and "*The Madonna of the Rosary*" (1605-7) all fulfil the Catholic Counter Reformation 'dictums' of votive and hierarchic imagery. In these three paintings, Caravaggio exploited his new use of spaciousness, which would remain as a developmental consideration until his death.

Caravaggio was soon in demand in Naples; it was at the governance of a Spanish viceroy which was ruthlessly despotic, but it did have an aristocratic and mercantile class. He completed two altarpieces in 1606-7, "*The Seven Acts of Mercy*" (1606) and "*The Flagellation*" (1607). The former for the Misericordia, Naples and the latter for Tommaso de Franchi, prelate (1626-1696). However, Caravaggio was not to remain in Naples long, by mid-1607 he had arrived in Malta. Two of his contemporaries: D' Arpino (1568-1640) and Giovanni 'Baglione' (1566-1643), whom he quarrelled with had been knighted ("*Cavaliere*") and Caravaggio wished to be similarly treated.

Malta was controlled by the Knights of Saint John of Jerusalem, (founded twelfth century) as a semi-monastic military and charitable order, responsible only to the Pope. Caravaggio undertook two major projects in Malta, the very large work: “The Beheading of Saint John the Baptist” (1607-8) and portrayal of the Grand Master of the Order and de-facto ruler of the Island, Alof de Wignacourt (1547-1622) his portrait was completed 1607- 8. In 1608, Caravaggio was ‘knighted’, however, he was soon in trouble again, having insulted a noble knight and had to flee Malta, this time to Syracuse in Sicily; the Maltese order retaliated by expelling him from its ranks.

Once in Sicily, Caravaggio executed the first of his great Sicilian altarpieces: “The Burial of Saint Lucy” (1608-9). Thereafter, he moved to Messina in early 1609 having been paid for the “Resurrection of Lazarus” (1609). His period there was marred by his behaviour. He returned once more to Naples in October of that year but was badly injured in a brawl at the famous Taverna del Cerriglio in Naples Port. His late career is as mysterious as his early one and by mid-1610 he was en-route to Rome via a southern Tuscan enclave under Spanish jurisdiction, having been pardoned for the murder of Ranuccio Tomassoni in 1606. This ‘absolution’ was arranged, yet again, by his Roman protectors in the person of one Cardinal Ferdinando Gonzaga (1587-1626). During his return, Caravaggio contracted Malaria and endured been mistakenly imprisoned for two days; he died several days later at Porto Ercole on July 18<sup>th</sup>, 1610.

In conclusion, Caravaggio was a first bohemian of the Early Baroque period, which was characterised by the Catholic Counter Reformation. His genius with the treatment of light and shade (Chiaroscuro) combining with the immense realism in his paintings, imbued him and his work with a revolutionary content. His personal problems are well documented but, nevertheless, they do not overshadow his artistic genius and lasting historical legacy. **R.M.**

## **THE ABSENCE OF INDIVIDUAL ASPIRATION AS A CONSEQUENCE OF SOCIETAL RESPONSIBILITIES IN WILLIAMS’ THE GLASS MENAGERIE AND DELANEY’S A TASTE OF HONEY**

Tennessee Williams’ *The Glass Menagerie*, and Shelagh Delaney’s *A Taste of Honey* are two plays which portray the tension between individual aspiration and societal responsibility. The plays take place in interwar America and post-war Britain, where there was major progress and optimism for ordinary people to reach their aspirations through ideals like ‘The American Dream.’ This being said, progress was somewhat of an illusion, tainted by gender and class inequalities which pushed people into societal responsibilities, despite the desperation for personal ambition. By analysing the social cultural context of each play, the female characters, and the male characters, it is evident that *The Glass Menagerie* and *A Taste of Honey* present social injustices as the root cause of the inability to reach individual aspiration.

In order to better understand the major tension between individual aspiration and societal responsibility, it is important to analyse the wider social, cultural context of the plays. In each play, we experience an overwhelming need for the younger characters to separate from their parent generation, and the societal conventions which defined them in the past. In 1950’s Britain, there came to be a new youth subculture, inspired by American music, fashion and films who rebelled against older generations to achieve greater freedom socially and politically. Delaney was only 18 at the time of writing *A Taste of Honey*, meaning she experienced this battle between individual aspiration of the new youth and societal responsibility which can be recognised throughout the play. Penny Tinker highlights this, stating ‘girls like Shelagh experienced tension between a rhetoric of unprecedented opportunity and the expectation that they should be satisfied with marriage and motherhood.’ In *A Taste of Honey*, Jo is initially presented as this new wave of youth, whereby she has the potential to follow her individual aspirations of going to art school and detach herself from her destructive relationship with her mother. However this aspiration is quickly shattered as she

becomes pregnant, therefore falling into the societal responsibility of becoming a mother. By subverting this progress of societal freedom, Delaney could be making a comment on class. Although there were certainly more opportunities during this time, in many cases, these new doors were only open to the middle and upper classes which disregarded the working classes aspirations, meaning they remained at the mercy of societal responsibility.

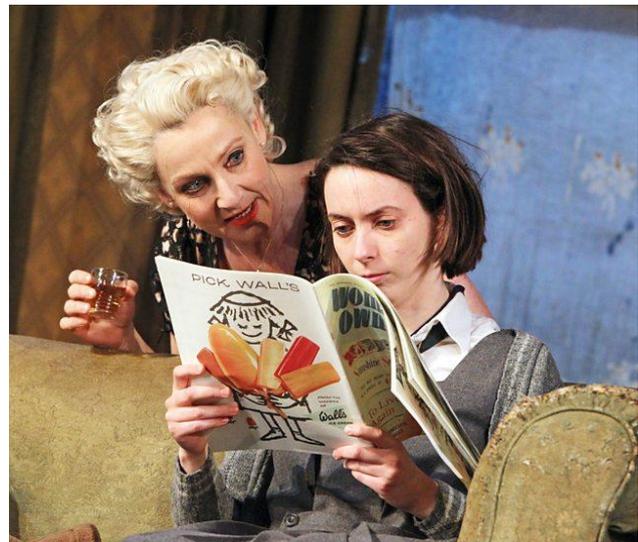
It is interesting to note that this new youth subculture of 1950's Britain was heavily influenced by American culture as this is potentially why the same issues of individual aspiration vs societal responsibility permeate through each play. Post-war America believed in the American Dream, the idea that there should be opportunity for all, regardless of background or class identity. J.T Adams, in his book *The Epic of America*, reinstates this idea, claiming:

*'It is a dream of being able to grow to fullest development as man and woman, unhampered by the barriers which had slowly been erected in older civilizations, unimpressed by social orders which had developed for the benefit of classes rather than for the simple human being of any and every class.'*

During the great depression, which is when *The Glass Menagerie* is set, the dependence on the American Dream was paramount. As Adams states, this fantasy provided an escape from reality, a hope for a better, richer life for all when people were most desperate. However, as evident from the name of the ideology, it was a dream, rather than a reality. This need for escape is a profound theme of *The Glass Menagerie* and seems to haunt each character as they attempt to reach their individual aspirations. Tom is especially influenced by the American dream, however in following his aspirations it means abandonment, as I will explore in my paragraph on male characters. I believe this ideology resonates with feelings of the new youth in 1950's Britain as they fought for social freedom across classes. However Delaney's play, as a kitchen sink drama, has a bleak view of progress which Lara Kreigel states 'suggested the limitations of individual possibility, the monotony of a social landscape and, with them, the confines of a precarious world.' On the surface, in both of these social climates, there was an illusion of progress and individual aspiration which shadowed social responsibilities, especially for working classes and women.



*The Glass Menagerie*



*A Taste of Honey*

As we now have a knowledge of the social environment which shapes these plays, I will move on to examine the battle between social responsibility and individual aspiration for the female characters. You can draw a clear connection between the two mothers of the plays, Helen from *A Taste of Honey*, and Amanda from *The Glass Menagerie*. Both of these characters are somewhat presented as the antagonists of the plays, with Helen being unmotherly and neglectful due to her drinking problems and Amanda being extremely controlling of her children's lives. However in taking a step back, it is important to analyse why

these mothers behave the way they do. As previously established, their children represent a new generation who have the freedoms which they were not granted when they were younger. Instead they were trapped by the societal responsibilities of marriage and raising a family as single mothers meaning they had to sacrifice their own aspirations. With this new liberated generation comes the opportunity for these mothers to live out a youth which was denied to them. For example, we see Helen embody the behaviours of a teenager, with her attitude towards Jo, her drinking, and her frequent rendezvous with different men. In doing so, she attempts to be unaccountable as a mother, and consequently neglects Jo. Helen states, 'In any case, bearing a child doesn't place one under an obligation to it.' This clearly highlights Helens longing to be free of societal responsibilities. It also echoes Jo's neglect of being a mother when she becomes pregnant, emphasising the impact of parenting through generations.

Similarly we see tension between the relationship of Amanda and her daughter Laura. Amanda is extremely controlling of her daughter's life, and proposes two different life paths, work, or marriage. However due to Laura's anxieties she is unable to land a job. At this point she has no other choice but to marry, but even when the prospect of marriage is granted by Jim, she is let down as he claims 'I've- got strings on me.' Like her mother, Laura's future is now unstable due to her reliance on a man. Clearly this has created an atmosphere of hopelessness in the play, which is indicated when Amanda questions the future. She asks, 'So what are we going to do with the rest of our lives? Stay home and watch the parades go by? Amuse ourselves with the glass menagerie, darling?...We won't have a business career — we've given that up because it gave us nervous indigestion! [She laughs wearily.] What is there left but dependency all our lives?' This could be read as questioning the extent to which women were included in the American Dream. Although there was progress in the opportunities to work, women were still expected to be dependent on men, and to follow social conventions. In turn, individual aspiration was near impossible as balancing dreams of success and realities of home life was unmanageable.

Tom in *The Glass Menagerie* is a character who epitomises the battle between individual aspiration and societal responsibility. Following the abandonment of their father, Tom has been forced into the societal responsibility of being the main breadwinner, therefore the head of the family. The abandonment is a constant weight felt throughout the play which Williams portrays through the plastic theatre techniques he implements. Alice Griffin explains, 'To express his universal truths Williams created what he termed plastic theatre, a distinctive new style of drama. He insisted that setting, properties, music, sound, and visual effects—all the elements of staging—must combine to reflect and enhance the action, theme, characters, and language.' In other words, these elements of theatre would enhance the play, whilst potentially revealing more than dialogue could. An example of this is the oversized prop photograph of the father. In the opening monologue, Tom explains, 'There is a fifth character in the play who doesn't appear except in this larger-than-life-size photograph over the mantle. This is our father who left us a long time ago. He was a telephone man who fell in love with long distances; he gave up his job with the telephone company and skipped the light fantastic out of town.' As we see here, the physical heaviness and size of this picture mirrors the weight of the abandonment, and its constant presence emphasises how his absence will forever haunt the Wingfield family. Tom follows in the same footsteps as his father in escaping to join the navy, which he realises will cause immense hurt to his mother and sister. This is evident through a metaphor of a magic show. Tom states 'The wonderfulest trick of all was the coffin trick. We nailed him into a coffin and he got out of the coffin without removing one nail. . . . There is a trick that would come in handy for me—get me out of this two-by-four situation! . . . You know it don't take much intelligence to get yourself into a nailed-up coffin, Laura. But who in hell ever got himself out of one without removing one nail?' Clearly Tom feels as though he is trapped by the societal responsibility of being the patriarch; however he realises that it will be impossible to escape this metaphorical coffin without removing the nails, or rather devastating the people around him. Selfishly, in the end Tom does reach his aspiration of escape which highlights his privileges as a male in a patriarchal society. This is simply never an option for the female characters as in avoiding social responsibilities of marriage, Laura faces marginalisation as a 'spinster.' As a man, Tom knows he will never face this stigma which portrays his abandonment as completely self-serving and inconsiderate.

Significantly, in both plays every male character abandons the female characters. In *A Taste of Honey*, Helen is abandoned by Jo's father, Jo is abandoned by her boyfriend and even Geoff, who is extremely supportive, leaves. This abandonment could be read allegorically to represent a neglect of the working classes from the government. Although there was post-war optimism and full employment when the war ended, there were also massive issues of poverty in parts of Britain such as Salford where the play is set. Deprived areas of Britain were neglected by the government meaning their life choices were constrained. Stephen Meredith argues that this neglect of deprived areas produces 'generational stasis, as well as problems of unfulfilled talent and a socially detached and disinterested elite.' This is clearly highlighted in *A Taste of Honey* in its description of the cracks in the wall being covered up with paint. Metaphorically it represents the working class being unrecognised by the government, with the problems simply covered up by post-war optimism. Meredith also highlights the issue of generational stasis, which is evident through Jo following her mother's path, featuring motherhood, abandonment, and poverty. Jo, like her mother, never reaches her aspirations due to social responsibilities and abandonment, leaving a lack of support. Like Tom, the father of Jo's baby is in the navy, therefore not confined to the family home. As a man he is physically not tied to the child like Jo is in her pregnancy. However in not being aware of the pregnancy, Jo's boyfriend is denied the chance to provide support, which is problematic as it would avoid Jo being as ostracised due to having a mixed-race illegitimate child. On the other hand, this rejection of male dependency could represent female transgression as Jo builds a life and raises her child independently.

Similarly, in *The Glass Menagerie*, Amanda's husband departs, Laura's love interest Jim leaves and Tom also leaves in the end. In each case, the male characters are at liberty to chase their dreams whereas the women fall into the social responsibility of marriage and raising children. In the stage directions of *The Glass Menagerie's* final scene, Williams highlights this separation between the male and female characters. Williams writes, 'We see, as through soundproof glass, that Amanda appears to be making a comforting speech to Laura, who is huddled upon the sofa.' This description of soundproof glass creates the image of a physical barrier as the women remain confined to the family home, whilst Tom chases his dreams.

The conflict between social responsibility and individual aspiration is a critical theme of *The Glass Menagerie* and *A Taste of Honey*. In each play we see glimpses of aspiration through the characterisation and the social cultural context of 'The American Dream' and the new British youth subculture of the 1950's. However in each play, these aspirations can only be reached by a neglect of social responsibilities which is only plausible in the case of the male characters. Through elements of dialogue, allegory, and plastic theatre Delaney and Williams reflect the gender inequalities which were hidden by an illusion of social and political progress. Delaney also emphasises the class inequalities which lead to a cycle of social responsibilities, and consequently an inability to reach aspirations. **P.N.**

We are pleased to announce that Paloma Nicol (who wrote the feature above) has graduated with BA (Hons) this year after completing her studies in Film & English Literature at Napier University, Edinburgh. Also, French student Matis Leggiadro (who composed the poem on page 13 and designed the cover of this issue) has passed his entry exams to study at the Ecole du Louvre in Paris. Both Paloma and Matis are regular contributors to BULB Magazine and we are very pleased to have these two talented young people on the team. Congratulations and well done to both of them.

## **We Are Seven – William Wordsworth**

A simple child, dear brother Jim,  
That lightly draws its breath,  
And feels its life in every limb,  
What should it know of death?

I met a little cottage-girl—  
She was eight years old, she said –  
Her hair was thick with many a curl  
That clustered round her head.

She had a rustic, woodland air,  
And she was wildly clad;  
Her eyes were fair, and very fair –  
Her beauty made me glad.

‘Sisters and brothers, little maid,  
How many may you be?’  
‘How many? Seven in all,’ she said,  
And wondering looked at me.

‘And where are they, I pray you tell?’  
She answered, ‘Seven are we,  
And two of us at Conway dwell,  
And two are gone to sea;

Two of us in the churchyard lie,  
My sister and my brother;  
And in the churchyard-cottage, I  
Dwell near them with my mother.’

‘You say that two at Conway dwell,  
And two are gone to sea,  
Yet ye are seven – I pray you tell,  
Sweet maid, how this may be?’

Then did the little maid reply,  
‘Seven boys and girls are we –  
Two of us in the churchyard lie,  
Beneath the churchyard-tree.’

‘You run about, my little maid,  
Your limbs they are alive;  
If two are in the churchyard laid,  
Then ye are only five.’

Their graves are green, they may be seen,’  
The little maid replied,  
‘Twelve steps or more from my mother’s  
door,  
And they are side by side’.

My stockings there I often knit,  
My kerchief there I hem,  
And there upon the ground I sit,  
I sit and sing to them.

And often after sunset, sir,  
When it is light and fair,  
I take my little porringer,  
And eat my supper there.

The first that died was sister Jane;  
In bed she moaning lay,  
Till God released her of her pain,  
And then she went away.

So in the churchyard she was laid,  
And all the summer dry  
Together round her grave we played,  
My brother John and I.

And when the ground was white with snow,  
And I could run and slide,  
My brother John was forced to go,  
And he lies by her side.’

‘How many are you, then,’ said I,  
‘If they two are in Heaven?’  
The little maiden did reply,  
‘Oh master, we are seven!’

‘But they are dead, those two are dead –  
Their spirits are in Heaven!’  
‘Twas throwing words away, for still  
The little maid would have her will,  
And said, ‘Nay, we are seven!’

## **‘Ozymandias’ - Percy Bysshe Shelley**

I met a traveller from an antique land,  
Who said—“Two vast and trunkless legs of stone  
Stand in the desert. . . . Near them, on the sand,  
Half sunk a shattered visage lies, whose frown,  
And wrinkled lip, and sneer of cold command,  
Tell that its sculptor well those passions read  
Which yet survive, stamped on these lifeless things,  
The hand that mocked them, and the heart that fed;  
And on the pedestal, these words appear:  
My name is Ozymandias, King of Kings;  
Look on my Works, ye Mighty, and despair!  
Nothing beside remains. Round the decay  
Of that colossal Wreck, boundless and bare  
The lone and level sands stretch far away.”

## AN ANALYSIS OF TWO POEMS BY THE ROMANTIC POETS WILLIAM WORDSWORTH & PERCY BYSSHE SHELLEY

In *'Ozymandias'* the acts of remembering are layered with the nature of how Ozymandias expects to be remembered, and how time and nature erase his power and leaves broken remnants of a nearly forgotten ruler represented in art. The Romantic characteristic of the Sublime is evoked by the desert landscapes which elicit a state of fear and awe. Nature and remembering are also themes in *'We Are Seven'*. A child is presented as an advocate of childhood wisdom who is educated by nature. Childhood innocence and the rustic's consciousness of nature are characteristics of Romanticism. The poem examines the child's acts of Remembering her dead siblings by integrating her memories with the passing of time, from the seasons to the hours of the day. Her awareness of nature enhances the presence of her siblings in her imagination as she includes them throughout her daily rituals. The speaker is humbled by her philosophy and remembers her as an indomitable force of imagination and nature.

In *'We Are Seven'* the dialogue conveys the child's perspective in opposition to the adults. The child is more convincing because she understands nature and has an idyllically leisured life that the Romantics value. The child's senses are enhanced because she 'feels... life in every limb', the assonance of e and l within the line make breathy sounds to describe the child as a receptor for life and experience (Wordsworth, l. 3). Imagery is used to give a rural connection to the child. 'Her hair (is)... clustered round her head' as if a wildness grows and clings to her (7-8). Her 'rustic woodland air' and 'wildly' appearance enforces her intimacy with nature (9-10). She associates the passing of time with the seasons; Jane dies in the 'summer' and John dies when there was 'snow' (54, 57). Her memories are connected to the changing seasons and continuity in nature. Nature provides life where there is death. 'Their graves are green' uses alliteration to connect 'graves', a word associated with death with the verdant word of life (37). Line 39 uses assonance to stress the o sounds creating a beat of steps to link the girl to the graves. More assonance with 'side by side' creates the imagery of closeness between the dead and the child (40). She includes them when she counts 'How many' because she can see the grass and 'the churchyard tree' grows beside the graves, symbolising life where there is death (14, 32). But the adult is educated in the Enlightenment, he is rational and tells her repeatedly 'they are dead' because he does not feel what the girl feels (65). He has no connection with nature and innocence, so cannot accept that the child's siblings still exist because nature keeps her memories alive. This recent, living memory contrasts with *Ozymandias* whose monument is alone and nearly forgotten. Nature preserves the child's memories of her siblings, while it works to erase what's left of Ozymandias.

In *'Ozymandias'* the Romantic remembering is of a bygone 'King' that a statue depicts in a story told to the speaker by 'a traveller' (Shelley, l. 1,10 ) This layering of remembering has a 'distancing' effect, and Ozymandias' voice speaks from an inscription, removing him even further (Allen & Spencer, 2018, p. 77). He states that he is the 'King of Kings'; he boasts about his power and commands the viewer to 'Look' using the imperative to try to control our response to him (10-11). He speaks to future rulers to witness his 'colossal' simulacrum 'and despair!' as if they could never surpass his power (11, 13). Ozymandias wants to control how he is remembered and expected to be memorialised. But it is art that 'survive(s)', because the statue is an artwork that expresses the feelings of its creator (7). The 'sculptor's' scornful response to Ozymandias was to sculpt unattractive features including a 'frown, And wrinkled lip', (4-6). The alliterated s sounds through lines 2 to 5 hiss the sculptor's disapproval. 'The hand that mocked' has a double meaning of sculpting and ridiculing Ozymandias (8). This satirical mode runs through the poem. The statue is 'vast' and it 'Stand(s)' but it is also 'sunk' and 'shattered' (2-4). The imagery indicates what the statue once was and what it has become, to deride Ozymandias. The broken statue that boasts of its power lies in the 'boundless and bare... sands' alone and 'far away' (13-14). Ozymandias is powerless against time and nature and is remembered as tale of fallen glory. This elusive presence of mysteriousness evokes the Sublime, contrasting with the pastoral characteristics of *'We Are Seven'*.

The ballad form of *'We Are Seven'* has rhymed quatrains giving a nursery rhyme effect with an iambic pentameter metre speaking rhythm. This emphasises the childhood theme by putting the reader into the world of the child. The internal alliteration of 'little cottage girl' tut-tuts anyone who thinks a child 'should

(be ignorant of)... death' (4-5). The alliterated s sounds in line 6 shh us to listen to child because she has something to say. The word 'fair' has a double meaning of trustworthiness and is repeated to convince us (11). She is being introduced as someone who will teach us. The poem's steady flow is interrupted with 'How many?', the caesura highlights the poem's examination of who encompasses the child's family (15). Every sibling has their place in the child's imagination. The four absent siblings are linked with 'And two' together with internal 'on' rhymes with the midline rhymes of 'con' and 'gone' (19-20). These deviate from the rest of the poem, connecting their other place away from the child. The brackets around the 'sister and... brother' make a visual image of their containment in their graves and concentrates the sadness in the poem (22). The enjambment through lines 23 to 24 makes a long line describing where the child lives, creating a long space that symbolises the significance of her world. The child knows where everyone is. She describes her activities beside the graves in the 11<sup>th</sup> and 12<sup>th</sup> stanzas, the long space emphasises the large amount of time the child spends there. The clacking t and k sounds with the ch in 'kerchief' of lines 41 to 42 create a rhythm of knitting and sewing (41-42). The alliteration in 'I sit, I sit and sing' repeats because she recurrently sits with them, as 'often (as the)... sunset' as part of the passing of time during the day (43-45). The singing evokes happiness. This imagery continues with her mealtime ritual using assonance in the 11<sup>th</sup> stanza 'light', 'little porringer' and 'supper there' linking the activity with the 'light' from the sun and her relationship with her environment (46-48). All this connects nature and the rhythms of the day spent with the dead. The final stanza deviates with a caesura in line 65 and exclamations in lines 65 and 66. This expresses the speaker's reaction to the child disagreeing with him. He repeats 'dead' with frustration (65). This gives way in lines 67 and 68 with the alliterated w making a whooshing sound of his words blowing 'away' as if nature's wind disagrees with him too (67). The enjambment in these lines mirror the child's unwillingness to be confined to convention, and the rhyming couplet give the speaker's concession finality. The extra, 5th line in the last stanza enforces the child's unconventional convictions with the exclaimed conclusion 'we are seven!' (69). The change in the pattern of the poem expresses the child's breakthrough, but in '*Ozymandias*', irregularities shape the broken image of the statue.

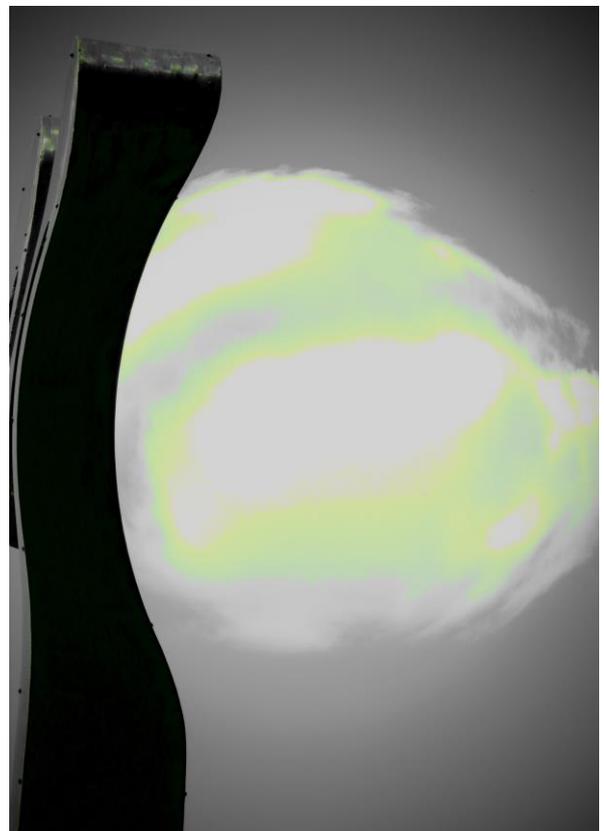
'*Ozymandias*' is in iambic pentameter with irregular rhymes like 'stone' and 'frown' giving a fragmented effect to the rhythm to mirror the statue (2, 4). Line 10 deviates from the rest of the poem by having an extra beat, the last two stresses land on 'King' and 'Kings' (10). The repeated words enforce *Ozymandias*' declaration of how important he thinks he is and gets our attention. The arrogant *Ozymandias* wants permanence. But there are literary techniques that disagree with him and suggest he is ephemeral. His 'cold command' stands out with alliteration and has words that work against each other; the negative 'cold' and impressive 'command' (5). There is a double meaning with 'cold' describing the 'lifeless' stone, satirising the 'command' as ineffectual (5, 7). The enjambment in lines 2 and 3 sets the scene using s and t stabbing sounds to attack the image of the 'stone' (2). The enjambment makes the caesura in line 3 more effectual as a break in the rhythm, making a disjointed feeling that develops with the frequent commas to the end of line 5. The statue is 'shattered' and so is the rhythm to mirror the broken *Ozymandias* (4). The caesura in line 12 shortens 'Nothing beside remains' giving an indifferent response to *Ozymandias*' declaration, whilst describing the isolation of the statue (12). The long enjambment in the last three lines shape the large empty setting. The word 'colossal' contrasts what was powerful with the title 'Wreck' with a capital W to ridicule *Ozymandias* (13). The alliterated b then l then s sounds in the last two lines smooth the landscape and stones to make *Ozymandias* insignificant against time and nature. He wanted to be remembered but his pride lies in 'decay' in a 'far away' memory and place (12, 14).

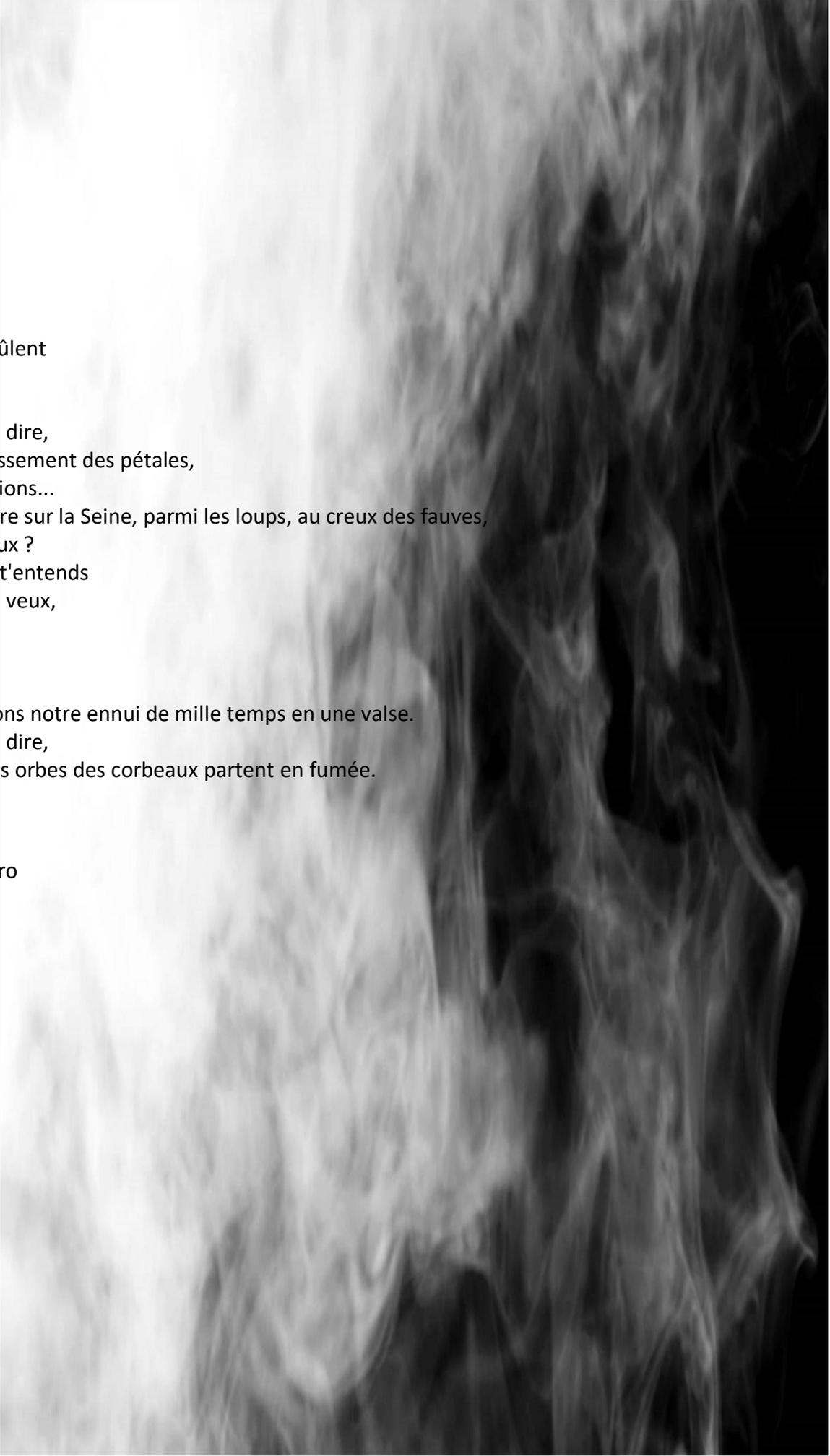
*Ozymandias* existed long ago and is known through a story. Only the sculptor preserves his memory, which lies fragmented in a distant land. But the child in '*We Are Seven*' remembers the recent lives of her deceased siblings. She keeps their memories alive as the days and seasons pass, and nature continues to grow. The Romantic interest in nature exists as a power in both poems. In '*Ozymandias*' it quashes the king, and in '*We Are Seven*' it brings continuity to memory. **S.H.**

# GALLERY



*Enhanced digital photographs of spaces in Livingston by Cathy Bell*





Les pétales brûlent

Je voudrais lui dire,  
lui dire le rugissement des pétales,  
des roses illusions...  
Irons-nous vivre sur la Seine, parmi les loups, au creux des fauves,  
au sein des feux ?  
Tais-toi, je ne t'entends  
Pas comme tu veux,  
Je nage,  
Tu dances,  
Je meurs !  
Nous maquillons notre ennui de mille temps en une valse.  
Je voudrais lui dire,  
Lui dire que les orbes des corbeaux partent en fumée.

Matis Leggiadro

## COMMENT - INCLUSIVE OR EXCLUSIVE?

As well as the news that some local swimming pools in West Lothian were recently faced with closure, Howden Park Centre, a community arts centre, was also earmarked for closure. The pools have since been closed but HPC somehow managed to escape this fate when it was taken over by a charity called Reconnect who also run the Regal Theatre in Bathgate.

The news of HPC's closure was met with a local and very vocal campaign called "Hands Off Howden Park". Probably because of this, last year the council agreed to provide £20,000 each month to ensure it stayed open until the end of March 2024. Eventually it went out to tender and the winning bid was made by none other than the organisation already in the driving seat, Reconnect. This means that the long term future is secured until February 2035. So, a success story you might say? Well, no it is not. HPC has always, in terms of visual art and the community, been unsatisfactory. I know this due to the many years I have tried to CONNECT with the place. The Hands Off campaign claims that it is a "cultural gathering place for everything from pantomimes, music gigs, dance classes, writing groups, exercise classes, children's shows, ballets, plays, musicals and comedies" – quite a list but, tellingly, no visual arts mentioned.

I was given a tip-off that it might be worth contacting the new people in charge so, feeling optimistic, I tried to RECONNECT with HPC – this is an account of my experience. I sent an email suggesting I, as a local curator, might have access to the gallery space. I received no reply. I sent another email, no reply. Eventually I tried mentioning that I had been advised to contact them, this time there was a reply. No, they said, my emails had not been received and they had gone into "junk". Imagine my relief when I was told that I was not "junk" anymore. Other info was that the space was booked until September 2025 which I thought was strange because this was before their long term lease was secured. Anyway, I was informed that they would be happy to accommodate me after that date. I tried again, this time I put in a submission which ticked all the relevant boxes (I thought). I told them I would be able to wait until their current programme came to an end in 2025. No answer. A few weeks later I emailed again asking if they would kindly reply to my proposal, no answer. Incidentally, I applied for a Freedom of Information request asking who were the other interested parties applying for the tender. I was refused access to this information which seems odd since I would have thought that local government should be able to be open in this kind of transaction which is related to public services.

So, there we are. When I read all the nonsensical blurb about why it was the greatest thing for the community to keep HPC open I find it incredulous, I start to believe in fake news. They do not work with the community (I am a West Lothian resident) and they are not inclusive. One wonders who this place is actually being kept open for? **C.B.**

### **The Petals Burn (English Translation)**

I would like to tell her,  
tell her the roar of the petals,  
of rose illusions...  
Will we go live on the Seine, among the wolves, in the den of beasts, in the heart of fires?  
Be quiet, I can't hear you...  
I can't swim in your sight,  
So:  
You dance,  
I die!  
We mask our boredom of a thousand times into a waltz.  
I would like to tell her,  
Tell her that the orbs of crows turn to smoke.

## REVIEWS

### THE PHOTOGRAPHY OF ROBERT MAPPLETHORPE

*I reviewed this exhibition several years ago when it was doing the rounds as a travelling exhibition. I decided to include it in this issue to make the connection between Mapplethorpe's aesthetic with that of Caravaggio who is discussed earlier in the magazine (page 3). With his use of light and shade (in other words chiaroscuro) Mapplethorpe could be said to use his camera in a similar way Caravaggio used paint and brushes.*

A collection of around twenty superb photographs by the acclaimed American photographer Robert Mapplethorpe is an impressive show by a world-class photographer – a conjurer in grey, black and white. His work is on a par with the legendary Cecil Beaton, but with a darker side. He could be thought of as the Caravaggio of the camera the way he manipulates the medium in an almost painterly fashion, capturing dramatic chiaroscuro effects.

The portrait of Andy Warhol, for example, appears as a disembodied floating head with contrasting black and white zones building up an image which is stark to the point of discomfort. His more traditional society type portrait shots of Truman Capote (1998), Louise Bourgeois (1982) and Eva Amurri (1998) are certainly of the quality of Beaton, however, they clearly have the Mapplethorpe stamp on them. The photograph of Bourgeois, for example, is characterised by the phallic object she is holding (possibly one of her own works) The photographs are traditional in their use of props such as Capote's sunglasses, Bourgeois' phallic sculpture and Ammuri's cuddly toy rabbit.

Some of the photographs function on a sculptural level focusing mainly on the human form. In the photograph of Arnold Schwarzenegger (1976) it might seem to be all about the body. He is shown in the classic body-builder pose popularised by Charles Atlas, yet the composition hints at something more. The bulk of Schwarzenegger's body is set off to one side, the other side of the picture space being filled with a heavy swept-back curtain. This creates a notion of weightiness, that is, each side of the composition has an equality of weight i.e. Schwarzenegger's body on one side balanced by the heavy-weight curtain on the other. This sculptural, and somewhat classical aspect of the work is reinforced in photographs such as Derrick Cross (1983), which depicts a male torso and Ken Moody (1983) a male head and shoulders. Both images work with light and shade to create a sense of weightiness and solidity. Moody's closed eyelids evoke a feeling of being weighed down; the skin appears to have the texture of mahogany or marble.



Two nude studies of Lisa Lyon (1982) differ from the nude Patti Smith (1976). Lyon is shown to suggest a kind of Playboy playfulness whereas Smith appears vulnerable as she clings to a radiator beside a brick wall posed in a foetal-like position. Again, the image has a sense of being weighed down, this contrasts with another image of Smith from 1979 in which she hold two white doves. In this photograph there is a feeling of weightlessness, with her light muslin dress and slender form she could almost fly away with the birds she has perched on each hand. While Smith might fly away Lindsay Key (1985) seems to be on the verge of being blown away. Looking this a heartbreakingly wistful image of a little girl in a white dress and with bare feet (she is shown in profile, her hair is

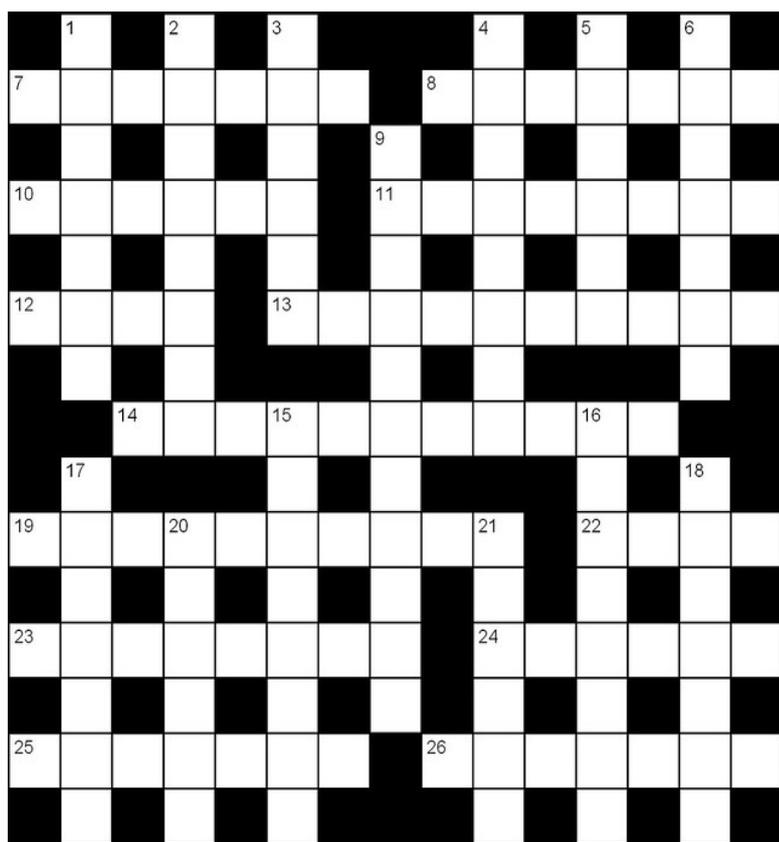
blowing across her face as she stands on what looks like an urban street) it is the impermanence of youth being symbolically swept away before the viewer's eyes, both beautiful and sad at the same time.

In the course of a handful of images Mapplethorpe runs the gamut of expression from the outrageousness of Grace Jones to the sophistication of Truman Capote, the self-assuredness of Louise Bourgeois to the inscrutability of Andy Warhol. He plays with ideas of light and shade, lightness and heaviness, superficiality and pathos.

There are four self-portraits in the exhibition, two from 1980 and a later one taken in 1988 the year before he passed away. Comparing the two earlier ones with his last portrait is interesting in that they clearly reveal Mapplethorpe speedily aging within the space of just a few years. The defiance of youth turning to a kind of resigned worldliness in later years.

However, could there be a fifth self-portrait hidden in the exhibition? Looking closely at The Snake Man (1981) it is possible to imagine that it is Mapplethorpe himself depicted wearing a mask with a snake wrapped around his body. Strangely enough the unknown sitter is wearing a contemporary wristwatch and, bearing in mind Mapplethorpe's liking of props, this would seem deliberate. Whilst this prop (the watch) is at odds with the classical aspect of the photograph which evokes earlier masterworks it suggests that, if this were Mapplethorpe himself, it would seem that he considered himself as a renaissance man who was still completely rooted in his own time, the end of the twentieth-century.

## CROSSWORD



### Clues Across:

- 7. Available space (7)
- 8. Woody begins with a lie (7)
- 10. Planet incorporating change in direction (6)
- 11. Volcanic glass (8)
- 12. Web pages structure protocol (1.1.1.1.)
- 13. Increase velocity (10)
- 14. Transition between 13 and 18 years (11)
- 19. After security – almost there! (10)
- 22. Michael – former Labour leader (4)
- 23. Cause to feel uneasy (8)
- 24. Native of northern France (6)
- 25. Hospitalised or internal (7)
- 26. What they are not (unkind) (7)

### Clues Down:

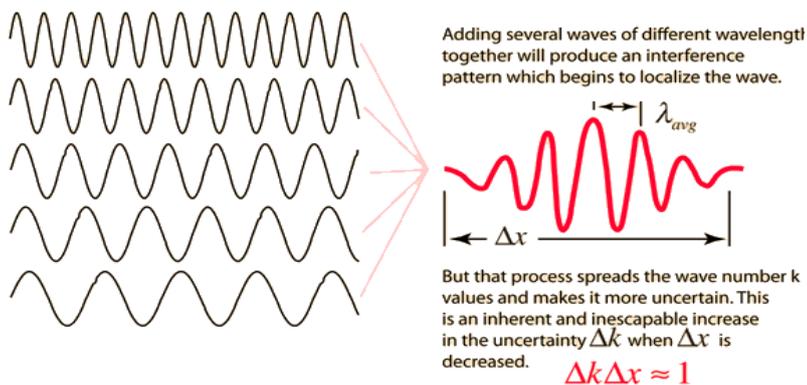
- 1. US city (7)
- 2. Puzzled (8)
- 3. African country (6)
- 4. Liquefy (8)
- 5. Stockbroker (6)
- 6. Very expensive and stylish car (7)
- 9. Means of operating tablet or phone (11)
- 15. Angular distance to equator (8)
- 16.  $C_8H_{10}N_4O_2$  – gets you going! (8)
- 17. Italian sculptor (7)
- 18. Asian capital city (7)
- 20. Places of sport, entertainment or political debate (6)
- 21. Underground sandwich seller (6)

## Dance of the Photons by Anton Zeilinger

Anton Zeilinger won the Nobel Prize in Physics in 2022 for groundbreaking experiments on entangled light particles (photons). His book, 'Dance of the Photons,' discusses some of these experiments as well as the contributions of past physicists to a branch of physics which is as baffling as it is interesting.

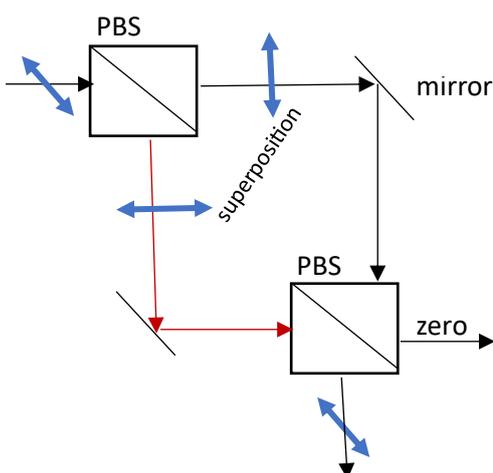
One of the benefits in reading what could be seen as another 'popular science' book, especially by such a highly regarded physicist, is that some of the most difficult concepts, such as the uncertainty principle, superposition and entanglement, to name but a few, are all re-examined by another author, but this time an experimenter, who, in my opinion, provides more clarity than has been the case before with many theorists.

The uncertainty principle, for example, is re-visited but this time from the point of the view of its wave functions. The uncertainty principle basically states that it is not possible to know certain pairs of quantities relating to particles at the same time: examples include momentum (velocity) and position and time and energy. Zeilinger explains this by showing that in order to produce a small wave packet which defines the position of, say a particle (far easier to say where a particle is in a small wave than a large one), a wide wavelength spread of waves relating to the particles momentum is required – the wider the spread the smaller the position wave and therefore the more accurate its position. The opposite is true if we wanted to know about the particles momentum or velocity.



With an infinite number of momentum waves the position accuracy is known to a high degree of certainty, however, we have no idea about the momentum or velocity of the particle.

Zeilinger also uses his experience as an experimental physicist to provide the reader with an explanation of quantum superposition. Superposition is when a particle, say a photon or electron, can exist in two different states at the same time, for example, in two different places or having two different velocities. The set-up below shows how superposition can be demonstrated by an experiment using photon polarisation (polarisation refers to the direction in which the photon's electric field oscillates and is typically horizontally, vertically or at 45°). Polarised filters may be used to either block out or else pass light at certain angles; this is how sun glasses work. As light enters the Polarised Beam Splitters (PBS), it sends vertically polarised light (photons) to one output and horizontally polarised light to a second output.



A single photon enters the first PBS (top left). Where does the photon go? Straight on (vertically polarised) or downwards (horizontally polarised)? It turns out that it goes both straight on and downwards at the same time – remember the whole point is that a single particle can occupy two quantum states at the same time – here, where it is. The photon in its superposition states is then reflected towards the second PBS by two mirrors. On entering the second PBS we now have a vertical and a horizontal component. The result is that they combine to produce a single output polarised at 45°. If this combination was not present at the final PBS we would get either a vertical or horizontal *polarisation*.

As mentioned above, Zeilinger's main area of experimentation has been in quantum entanglement. Quantum entanglement describes the phenomena whereby two particles share the same quantum state. Change something about one particle and its pair also changes so that the two particles remain in the same state. At this point Albert Einstein is introduced – his picture appears on the front cover. Einstein, along with two colleagues, Podolsky and Rosen (EPR), had real difficulty accepting that this happened instantaneously and believed that somehow the particles carried hidden instructions (a.k.a. 'hidden variables') such that when one particle changed a quantum state it would simply communicate the change to the other particle that would then initiate some action to bring the pair once more into quantum equilibrium. Einstein, essentially believed in reality and that some ghostly 'action at a distance' could not happen.

The Irish physicist John Bell would ultimately show that there were no 'hidden variables' at work and that quantum entanglement did not rely on sending signals that would, if the two particles were far enough apart, violate Einstein's own Theory of Relativity by exceeding the speed of light.

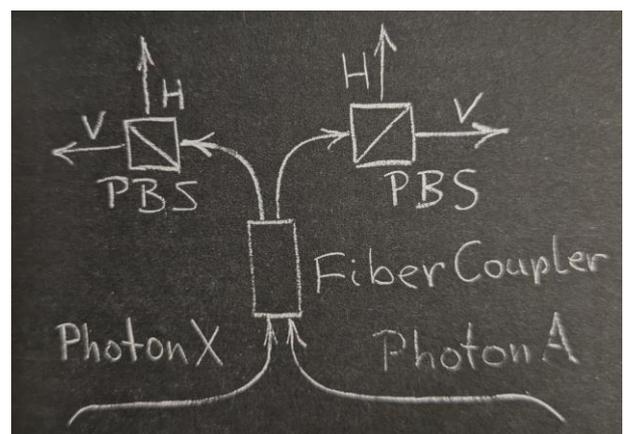
After touching on several aspects of quantum theory, the main body of the book is taken up by an experiment involving two fictitious under-graduate physics students, Alice and Bob. I must admit, that at times I found the whole Alice and Bob thing a bit long-winded and difficult to follow and found myself having to constantly go backwards and forwards to fully understand what exactly was going on and what their experiment was trying to achieve – in the end, I had to write my own notes on the book itself. In fact, only by doing this, and by reading the appendices (don't wait until the end to do this), did it all, more or less, make sense.

Two of the most interesting topics covered, at first glance, sounds more science fiction than science fact. The first was the time traveller paradox. The paradox is about someone travelling back in time and killing their grandfather. The paradox is that by killing their grandfather they would not exist and therefore they would be unable to travel back in time and kill him in the first place. The second topic was teleportation. With episodes of Star Trek springing to mind, this really did sound far-fetched; even beyond the normal craziness that is the quantum World.

Quantum teleportation, it turns out, is not quite the same as what happens when Kirk asks Scottie to 'beam me up.' Instead it uses quantum entanglement to recreate an identical quantum particle at another location, in a process that essentially destroys the quantum state of the original particle. Once again Alice and Bob appear to carry out the experiment.

The process begins by creating two entangled particles, A and B. Another particle 'X' is the particle to be teleported from where it is (with Alice) to somewhere else (with Bob). Existing between the two locations is a radio channel and a quantum channel. The first entangled particle (B) is sent to Bob via the quantum channel. The second entangled particle (A) along with particle X is sent to Alice. Alice now performs a Bell-state measurement (whereby the quantum state of X will 'collapse' and the output will assume one of four states) using the equipment below.

This entangles particle A with particle X. The result of Alice's Bell-state measurement and the type of entanglement that has resulted is then transmitted to Bob via the radio link. With one kind of entanglement, there is nothing for Bob to do as particle B is already an exact copy of particle X before it entered Alice's Bell-state measurement. With the other type of entanglement, Bob has to adjust the polarisation of his particle. At the end of the experiment Bob has a perfect copy of particle X (which no longer exists).



As usual in such a short review, there is lots more quantum strangeness in this book to enjoy – if that’s the right word! But what Zeilinger brings to the table is the world of the experimenter instead of the pure theorist. Like many things, where practical demonstrations work best as a means of understanding, this is certainly the case with Zeilinger’s book. At only 268 pages it is a relatively short book but be prepared to read and re-read some pages several times over. For anyone interested in quantum physics, I highly recommend this book. And, finally, don’t wait to page 268 to dip into the appendix section and, if it helps, like myself, get the pen out.

**Dance of the Photons by Anton Zeilinger, Published by Penguin 2010. Pages – 268. U.K. £10.99**

## **AUSSIE GOLD HUNTERS**

These television programmes are about small-concern prospecting in the Australian outback, programmes such as Aussie Gold Hunters, Outback Opal Hunters and Gem Hunters Down Under. There is much to like and enjoy such as the sense of adventure in a landscape that is both beautiful and dangerous and the unwavering comradeship (most of the time) among the teams (whether that be just a couple of people or more). There is the ever present possibility of machinery breaking down and it is fascinating to watch while ingenuity and brute force get them going again – after all, nothing is going to stop them searching for the treasure. And, of course, there are the prospectors themselves, various different characters with differing life goals, personalities and different ways of going about their mining operation. However, they all have one thing in common, that is the quest to find their particular treasure.

In this review the treasure I will concentrate on is gold, looking at the programme Aussie Gold Hunters. A recent episode highlights the differing modes of operation. Three different sets of miners are filmed in each episode, this episode features the exploits of Jaqui and Andrew, Brad and his family and the Gold Devils crew. The Gold Devils appear to be a bigger concern, they operate what could be described as a modest sized plant with a reasonable sized infrastructure and several large pieces of machinery. At the time of filming they are in the process of moving the entire plant to a new location which is four and a half hours drive away. In order to move the large buildings this involves hiring an enormous crane costing 6,000 dollars per hour. The transportation costs are a concern so it is no wonder that the crew of three are stressing that it will go smoothly. It doesn’t. A tyre blows out in the middle of the journey causing the entourage to spend the night at the side of the road. Not a disaster entirely but the cost has spiralled and now they have to get on with finding the gold.

Brad and his family have a more modest operation, although they have some big machinery it is minimal compared to the Gold Devils. Almost every episode of Aussie Gold Hunters finds machinery breaking down and this happens to Brad when his machine refuses to process the “paydirt” as it is called (this is the earth dug up from the ground which might contain gold). Of course, the paydirt has to be processed so when the machine refuses to move the dirt through the entire day’s work grinds to a halt. Eventually the problem is resolved by a lot of determination and brute-force and work resumes. Ironically though, the best haul of gold comes from Brad and his wife finding several quite large nuggets (or “nuggies”) using metal detectors.

Talking of metal detectors, these devices are basically all Jaqui and Andrew have, they have no large machinery at all. Therefore, they travel light so this makes them the most adventurous of the prospectors as they tour around the outback finding suitable locations where gold might be found. They seem like the most intrepid of explorers when they find themselves in extremely remote areas which are by no means without danger lurking. They have an inkling that a particular location called Fish Creek is full of nuggies, however, it is not accessible by car. Ever resourceful they get a rancher they have been helping to bulldoze a

path (not quite a road) to Fish Creek and sure enough there is plenty of gold to be found. Jaqui even declares at one point that she is “sick of digging up gold nuggets”. She is joking of course.

She is joking because that is the one thing that never happens. In fact the quest for gold or “gold fever” comes across as a kind of addiction – an obsession even. For example, Brent, one of the Poseidon Crew, is a contender for the most obsessive prospector in the Aussie Gold Hunter series. He is convinced that their claim Catto’s Paddock is teeming with enormous gold nuggets left behind by the old-timers. Apparently, the claim has a history of record-breaking chunks of gold being discovered there. Brent is more than obsessive about finding a huge nugget, or a “ripper” as they are often referred to. This is often to the dismay of his co-worker Ethan who is not quite so optimistic. Ethan has many times contemplated finding a more secure job but has stayed put nevertheless. Maybe he has more faith in Brent than he is willing to let on and, as it turned out, Brent was proved right except they didn’t find the rippers at Catto’s Paddock (see below)



*Jaqui & Andrew in the North Queensland outback*



*Brent (right) & Ethan near Tarnagulla in Victoria*

The people mentioned are only a few of the characters who are prepared to take their chances in what can be a treacherous environment in order to find gold. There are all kinds of dangers lurking, the heat, deadly creatures, heavy machinery and other things that could lead to injury or worse. But this doesn’t seem to faze them. Jaqui once mentioned a venomous spider in the vicinity they were in which could kill a human within half an hour. She was non-plussed about the fact that it would be impossible to reach civilisation from where they were in the outback in that time. She simply noted that if you were unfortunate enough to get bitten then you would die! You have to be tough to be an Aussie Gold Hunter. The programme ends each week with the prospectors weighing their haul of gold and, most often, they manage to do okay.

**Aussie Gold Hunters – Quest (Freeview channel 12) Monday at 9pm.**

## CROSSWORD SOLUTIONS

**Across:** 7. Storage 8. Fibrous 10. Saturn 11. Obsidian 12. HTML 13. Accelerate 14. Adolescence 19. Departures 22. Foot 23. Unsettle 24. Breton 25. Inwards 26. Wannabe

**Down:** 1. Atlanta 2. Troubled 3. Uganda 4. Dissolve 5. Trader 6. Bugatti 9. Touchscreen 15. Latitude 16. Caffeine 17. Bernini 18. Colombo 20. Arenas 21. Subway

# SPECIAL FEATURE



## DAVIDSON WAY

**BULB Magazine speaks to singer/songwriter duo about their music**

**1. *What kind of music does Davidson Way play? How would you describe it?***

**AD.** Probably the closest definition would be folk rock? I love a good melody and songs that tell a story.

**RN.** I think we play the music that we like to listen to, it's mainly in a rock / folk style, it is important for us with melodies and good stories. I like to think that we have a bit of a unique take on things :-)

**2. *Who are the band members?***

**RN.** Adrian and Ruben, and we also have occasional guest singers like Felicia, Paloma and Vika.

**3. *I believe you write songs. Does one person write the lyrics and the other the music or do you both write the lyrics and music?***

**AD.** Every song has been written by us. There is no set formula. Sometimes one of us comes with a more or less complete song, where the other adds some vocal or musical tracks; maybe backing vocals and harmonies, maybe a guitar line. Other times one of us comes with half an idea, that the other one finishes, or takes in a different direction.

**RN.** The most exciting songs to create are the ones where one of us has a vague idea and the other takes it in an unexpected direction. Recently Adrian has provided more guitar on the music side, and I work more with the drums / basslines. But what we add varies by song.

#### ***4. When did you first start playing and making music together?***

**AD.** I think it was 1990! I joined Ruben's band The Violets as they needed a guitarist. We began writing songs soon after that.

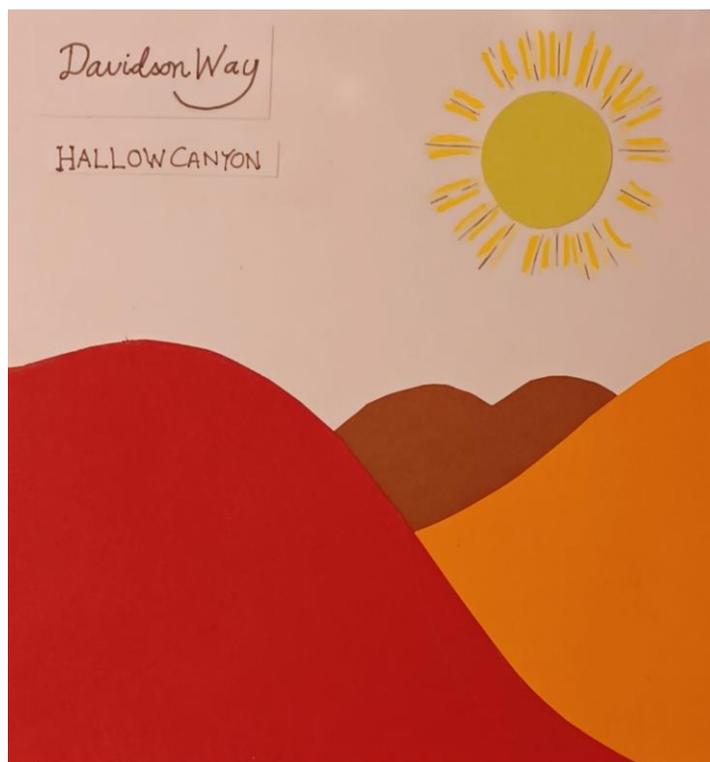
**RN.** Yes, for me songwriting soon became even more fun than actually playing music.

#### ***5. Do you think it takes a certain kind of chemistry between you to have a partnership like this?***

**AD.** Not sure about chemistry. There's kind of an unspoken understanding and trust between us, I think. We are open to each other's ideas. It's all about the song. Catching a song as it floats by. Tapping into the feel of a song. Seeing where it takes us. I think we both instinctively know if the song is a good 'un. I think at heart we are both driven by what is best for the song. I can express something in a song that I can't express in any other way. I believe we have really achieved something special on the Hallow Canyon album we released earlier this year. It just FEELS right to me. I have tried playing music with others (can't do it!), and I have released some solo singles, but the songs I find and create with Ruben are really special.

**RN.** One thing that really helps it work, I think, is that we are able to tell each other when something isn't working, and we take that on

board. There is no ego, just a will to get the best song. It really helps that we have known each other a long time, and trust each other's judgement.



#### ***6. Adrian lives in Denmark so how does this work?***

**AD.** We send tracks back and forth to each other and build up the songs until we have an album. Once we are happy with them we mix, master and produce them ourselves and upload to all the usual places; Spotify, Apple, Amazon, etc.

**RN.** We usually start with a rough demo version when one of us has a song idea. Some of them don't really go anywhere but some just take off. Thanks to technology, we can do the whole collaboration process remotely.

#### ***7. You have made several albums which are available online. How do you manage to be so productive?***

**AD.** I think we both have focus on the songwriting. Once it feels right, it's ready. I think on some subconscious level we are making up for a lot of lost time. All the songs we have released as Davidson Way have been new songs. So maybe we are catching the songs that were there waiting for us all along. We have a pile of songs dating all the way back to The Violets in the early 1990s (some only existing on cassettes as live recordings or homemade demos) that have never been released. But we keep finding new ones, which feel far more relevant.

The well is showing no signs of running dry, but perhaps at some point it could be cool to record and release some of our 'oldies'

**RN.** Wherever they come from, we have more songs than we have time to do. For each song you want to record the best version you can, and that takes time. Hopefully there are plenty songs there to do many more albums!

**8. What instruments do you play? Do you make use of technology in your sound?**

**AD.** I play electric and acoustic guitar, mandolin, octave mandolin, banjo and some bass.

**RN.** I play guitar, and all the other instruments I add are done using software, like drums, keyboard etc. I am interested in technology but don't have a lot of gear yet so I don't use any advanced technology in the bits I add.

**9. How long has Davidson Way been going and do you think the music has developed in the time you have been playing as DW.?**

**AD.** Maybe four years. The music has come a long way since our first album. We were complete beginners when we started, with no knowledge of recording technology, digital recording, mixing, mastering. We had these songs and ideas which we wanted to get out there and that's what we did. Our song 'Your love is like the tide' has had over 25000 streams to date on Spotify, which is pretty amazing considering we have zero promotion and marketing.



Adrian & Ruben

**RN.** I don't know if it's coincidence but it really got going properly during lockdown. I think we have become better with the tools we use, and become better at singing, which seems to get better with practice. The music has become more sophisticated I think and also more ambitious. The more we have done, the more confidence we get to try new things.

**10. Finally, who are your main musical influences? And, which acts do you admire today?**

**AD.** I think this is quite a difficult question to answer. I haven't really heard anyone that we sound like, and I think if we played anyone else's song, it would just sound like Davidson Way. Others have compared our music to Gerry Rafferty and Belle and Sebastian. But all my life, I always return to The Velvet Underground, The Beatles, Bob Dylan, early blues, Motown, and Irish folk music. My current favourites are Sierra Ferrell and Valerie June



**\*Davidson Way's latest album, 'Hallow Canyon' (see previous page) now available on Spotify**

# DAVIDSON WAY



**RASPBERRYADE BY DAVIDSON WAY**

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ITUNES, APPLE MUSIC, DEEZER &  
MEDIANET**