

Featuring: Joseph Coward, Jake Bugg, Tim Burgess, Charlie Boyer



# Woodnote

Issue #5 Spring 2013

# Welcome...

Hello readers and welcome to the fifth edition of Woodnote.

Woodnote is a magazine based on all the music I love! I hope to introduce you to new and interesting bands and solo artists. I decided to dedicate Woodnote to The Lynch Foundation as I really do hold this charity close to my heart!

The Lynch Foundation was established in 2005 and is founded by David Lynch. Its funds go to medical schools and universities to help their research on academic performances, learning disorders (e.g ADHD), cardiovascular disease, post-traumatic stress disorder, diabetes, anxiety and depression.

It also funds Transcendental Meditation which is scientifically proven to reduce stress. This helps inner city students, veterans with post-traumatic stress disorder and their families. It also helps the homeless who are trying to overcome addictions.

I think this charity is truly amazing. It helps and supports many things, so the least I could do is dedicate Woodnote towards the foundation.

I am aiming for Woodnote to consist of lots of things including interviews and reviews on bands, solo singers and inspirational people. I hope you enjoy it!

Thanks for reading!

For more information on The David Lynch Foundation visit:  
<http://www.davidlynchfoundation.org/>

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# An interview with

**'I'm paranoid and weird,**

**Are there any specific events that inspired your new song Children's Bones?**

Lots of little things and some big things, which is the same for all of my songs but with "Children's Bones" and its counterpart "Fat & Ugly" I abandoned mincing my words using metaphor and all that sort of thing, and I'm just singing about my life in a much clearer way. There'll always be poetry in what I do but I want to share my experiences, communicate with people and hopefully draw us closer together because I'm singing about fears, hopes and thoughts that normal people have every day. I'm not so atypical really, I just happen to have the ability to express myself.



Keira Cullinane

**What sounds are you trying to get across with this, and are there any hidden messages behind the track?**

The sounds of my voice, guitars, and some heavy hitting on the drums by my close friend Samir Eskanda, who produced the single with me. He did a bang up job, too - pun intended, as always. As for hidden messages: I don't think so, I'm just saying what I think which can be a risky business but fuck it, let them hang me.

**What was the idea of the video?**

The song is, in a way, about alienation and I work in London where the sense of urban alienation feels to me to be very prominent. So, some friends of mine filmed me walking around town looking a bit lost and cold - which it was - to reinforce that sense of feeling lost and abandoned.

**Did you have an input on the making of it?**

I have a team of people who work with me on every production of mine, whose input is always invaluable, but everything starts with an idea from me. I wrote the treatment for the video, which is sort of like a rough script with a list of shots that need to be done, and passed it onto the producer who figured out who was going to shoot and direct everything, and together we all worked out the

# Joseph Coward

Interviewed by Abigail Gillibrand

## with a guilt complex'

whens, wheres, whos and whats. Luckily we didn't suffer any huge calamities during its making and I like the look of it all. It was bloody cold filming outside all day, though.

### **You're releasing Children's Bones on Blank Editions, how did this come about?**

David Blanco and Will Shutes started the label as a way to get solo records out of people in bands. Although I'm a full-time soloist with my own group of supporting artists I loved the idea of the label, which my friend Charlie Boyer has released on before. I approached David and asked him if I could do one too, showed him the song I'd recorded that I thought would work as a single, and he agreed. It's been a pleasure working with him and Will, too.

### **Tell us about your fanzine**

It's called I'm Sorry For Everything and I decided to do it because when I was younger I distributed a similar pamphlet called Construction House in which I made every month and sent out to about 100 people, and people could also get them from record shops in London. It's just really fun to write about interesting artists and your friends' music, and I wanted to do it again.

### **Why name it I'm sorry for everything**

Because I'm paranoid and weird, with a

with a guilt complex. I also thought it was funny.

### **What has been the best advice you've ever received?**

Advice is always given but never taken, isn't it? A friend of mine once said to me when I was starting out that I should only keep the songs that I thought were great and lose the rest because if you're not in full support of your own work then you'll be completely transparent, and no one else will support you either. Although there was a band called Test Icicles who used to say that they thought their own music was garbage, and they seemed to get away with it.

### **What's your guilty pleasure?**

Dressing up as the grim reaper and going down to my local old people's home to scare the residents. You're only in trouble if you get caught.

### **What are your plans for the rest of the year?**

To keep releasing records and playing shows with my band, and continuing to feature in Woodnote, Blackpool's finest music fanzine. Quote me on that if you want.

### **Find Joseph on Facebook:**

<http://www.facebook.com/josephcowardrecords>

**And his Twitter:** @JosephCoward

# Tim Burgess, RNCM Gig

## The whole auditorium was filled with beautiful sound

So there we were, my friend and I, on a freezing cold February night, parking up on a dimly-lit side street about to go and see Tim Burgess at The Royal Northern College of Music in Manchester.

I really didn't feel that great. I was full of cold, and being four months pregnant, was exhausted and probably should have been curled up at home in front of the fire with a cup of tea, but there was no way I was missing this gig! I'd had tickets to see Tim Burgess the previous October at The Deaf Institute, also in Manchester, but was unable to go at the last minute. Therefore, not going to this, for me, was not an option!

As we entered the building I didn't feel like I was going to a gig, I felt like I was 18 again and about to go to a lecture at university. The further inside we ventured, the less it seemed we were here to see the lead singer of The Charlatans perform. With posters of Beethoven everywhere it didn't sink in what we were doing until we got inside the concert venue and sat down.

I'd never seen a Charlatans gig sitting down before, and I'd never been to see Tim Burgess as a solo artist before, so it was all a bit new and different. I was feeling excited but also a bit nervous. I'd brought along a copy of Tim's autobiography, *Telling Stories* to get signed and all I knew was that at some point in the evening he was allegedly going to be on the merchandise stand, and I wondered if I could pluck up the courage to ask him to sign it for me!

(He was, after the gig and I got my book signed!)

Hatcham Social was the main support act for the night. I had heard of them but was not familiar with their songs. As they walked on stage, looking like an unassuming bunch of guys, they started their first track without any communication with the audience. I must admit though I kind of liked that. Some people like bands or artists to have a dialogue with the audience, but for me, if they play decent music they don't need to. And they did. I'd discovered a new band to get into! Described as 'Indie pop', they had a really strong guitar sound, and great vocals. I loved them! It also amused me that at one point nearly all the band members had their backs to the audience while they played facing their amps, which I also thought was quite cool. They then introduced themselves as 'Hatcham Social' as they left the stage, adding to their image of unconventional which I liked about them.

So there was then an interval between them finishing and Tim beginning. The wait felt like forever, but then he came on, with the rest of his band and opened with 'The Doors of Then' which was just amazing to finally hear performed live. I'd heard it live on BBC 6 Music, so I knew it was going to be fantastic, but nothing was quite the same as being eight rows from the front and hearing one of your current favourite songs being played in front of you. The whole auditorium was filled with beautiful sound, something which, when you're on

the front row (as I usually am!) at a standing gig, you don't usually appreciate.

As the set continued, Tim performed in a very clever way, alternating between the fast-paced bouncy songs from the album such as: 'White', 'Anytime Minutes' and 'The Graduate' to the slower more poignant tunes such as: 'A Case for Vinyl', 'Hours' and 'Tobacco Fields'. I found the contrast worked brilliantly and although I wanted to get up and dance during the more lively tunes, in fact, the performance as a whole entirely suited a seated, theatre set-up.

What struck me about this gig was how completely individual it was. Being a Tim Burgess concert, and not The Charlatans I felt that the album being performed was depicting a very personal story. Some songs seemed to be about the future, optimistic, and hopeful, whereas others seemed to be about the past, leaving something or someone behind, and I found this deeply moving. I nearly cried when he played 'Tobacco Fields' it was just so heartfelt, and full of passion. It seems to me, like it is a very carefully constructed song, stripped down, to just a guitar, vocals and a keyboard

( I think!) and that's all it needed, slowly building by means of a crescendo and then exploding with emotion. It was so powerful, I had to fight back the tears.

And then came a few Charlatans classics- including an arrangement of 'Then' which was particularly enjoyable- interspersed with one or two songs from Tim's previous solo album I believe. My friend and I were trying to work out what he was going to end with. Anyone who has ever been to a Charlatans gig will know they always end on: 'Sproston Green' but that would have been inappropriate in this setting, unless they were going to do a stripped-down acoustic version which we couldn't imagine! I was pretty sure he'd played every track from his album: 'Oh no I love you', but he chose to play 'White' twice. This was fine by me, I love that song, and it was the perfect end to what I can only describe as one of the best gigs I have ever been to. Tim Burgess and The Charlatans never disappoint me, are full of surprises, and I can honestly say I have never been as moved or as entertained by a live performance as I was that night.

Julia Grantham @juliapequia



# Jake Bugg - Preston, 53 Degrees

## Stood in this little square, I enjoyed the show



First and foremost, seeing Jake Bugg at Preston's 53° for £15 was an absolute bargain. Despite the highly inhospitable weather conditions, with a wind chill that felt like -20°, the night can only have been considered an enjoyable one, due to the skill of Jake Bugg and his two support acts. Rather strangely, the venue was sectioned off according to age. Under 18s were kept inside a small square in the back-left corner of the venue. As Jake Bugg's demographic is largely made up of under 18s, this didn't seem like the most logical of ideas. One suggestion was that it was to avoid under 18s becoming rowdy and acting detrimentally towards the experience of older audience members, but this didn't seem to make sense, as Jake Bugg hardly plays the sort of music that one could get rowdy to. All the same, stood in this little square, I enjoyed the show.

The first support act, Hudson

Taylor, was a trio of young men, two playing the guitar, and the other playing either the guitar, the keyboard or the violin. Their songs were of similar stock to that of Mumford & Sons, minus the drums, as they mixed the formulaic 'indie' sound with that of upbeat, acoustic country music. There were also definite Gallic roots, as two of the three band members are Irish, and this came through in the singing and the use of violin. I had never heard of Hudson Taylor before the concert, and when they entered onto the stage, three young men dressed like most young men at the moment, I have to say I didn't expect much, but they were pleasantly surprising, and I would recommend giving them a listen. The second support act was Valerie June, a woman from Tennessee, who sung with a distinctly high-pitched drawl, and played a myriad of different instruments including the banjo, lap-steel guitar and guitar. With a Janis Joplin-esque style, she held most of the audience in awe of her vocal range, especially due to her vocal-focused style of music. Despite being a somewhat alternative genre, I would definitely recommend listening to her.

When Jake Bugg entered the stage, befitting his nonchalant attitude, he said very little to the audience besides "Thank you" after most songs. In keeping with this, even during his most impressive guitar-playing, he held a straight face that betrayed no emotion.

Not the sort of person you'd want to be up against in a game of poker. During the post-chorus guitar riff in Lightning Bolt, one particularly enthusiastic audience member in front of me turned to his friend, and with a look of shock and amazement on his face, announced "His face! Oh my God his face!". It was cool that Jake Bugg didn't betray emotion while playing guitar, but I'm not sure it was worth such a reaction. As a good portion of Jake Bugg's album is sombre music, the audience in Preston's 53° created a great atmosphere by singing along, especially during Someplace, when the entire audience held one note at the end of the chorus, created what felt like a resonance within the venue. Once again though, the enthusiastic audience member in front of me seemed overly enthusiastic, as, when Jake Bugg began Broken, another sombre song, he called out "phat tune!", I'm not sure how appropriate that label is, but I suppose he was happy with it.

As Jake Bugg has been enlisted as a main-stage act at Leeds and Reading, I would keep an eye out for any small venues he is playing at from now onwards, as the small size of the venue definitely added to the experience, and it is unlikely that he will play a full tour of small venues again, after appearing at Leeds and Reading. But you never know, he may have taken a liking to them. One can only hope.

Craig Hodgkinson

# It's the image of every teenager, fighting their way through adolescent longing and the desire to survive...

Jake Bugg, it has to be said, is unlikely to be famed for his stage presence: he walks onstage without pretension, guitar slung across his body, and shrugs a little. His manner is endearingly unsure, that of a seventeen-year-old who isn't quite sure how he ended up here at Preston 53 Degrees with a packed crowd, having sold out his first commercial tour. When a group of lads by the bar start up a football chant replaced with his name as the only lyric, he laughs a little awkwardly, ducks his head. "I think that one's been done before."

I am a bad fan. Sometime back in September, I heard "Two Fingers" accidentally on a YouTube advert; looked up the tickets; booked them, thought little of it until the night of the concert. Of course, a week or so later, his album was released. A week or so after that, the tour had begun to sell out. He's one of Britain's newest rough darlings who recorded an album song on his iPhone in a Nottingham kitchen, has been compared to everyone from Noel Gallagher to Alex Kane, featured in everything from NME to NYLON, and appears relatively and charmingly untouched by his sudden stardom.

In fact, he barely looks up, concentrating on his guitar and the effect is heartwrenching. It's the image of every teenager, alone in their room, fighting their way through adolescent longing and the desire to survive. "Someone told me I'm just insane," he confesses, and it feels like that - like you're hearing something you weren't supposed to be privy to and all the more compelling for

that, the question in the dark of "am I crazy or am I blind?" that we all ask of ourselves. The crowd gets in my way, blocking my sight line, but somehow his songs make it feel like a private audience. I can't be the only one; people mouth along silently, or sing out loud, and he appears to have each one of us ensnared his personal thrall. There's something about this boy that's catapulted him from the realm of teen starlets to the position of revered musician in his own right.

Because there's a maturity that resonates with the audience. This is not the voice of a seventeen-year-old, or rather it is - but a seventeen-year-old who cut past all the white noise and confusion of teenagehood and whittled it down to the core with devastating clarity. "I've swear to God, I've seen it all, nothing shocks me anymore," he croons, resigned, whilst those ten years older than him join in with the joyfully bitter chorus with a burst of empathy I can't yet conjure and can only marvel at. "Can you believe he's younger than us?" the student in front says to his friend; the other shakes his head, disbelieving.

His sweetly artless, sincere thanks feels like the end of a very interesting conversation, the kind where you stay up until dawn drinking and baring your soul. The encore was a predictable outcome from the onset, but when he leaves for the second time, people hover in a daze, returning to themselves, as though loath to wake up.

# Charlie Boyer Interview

## ...Nice like Ice...

Interviewed by Abigail Gillibrand (AG)  
Reviewed by Miss Nöje (MN)

**AG:** Being given the chance to interview one of your musical idols is a huge opportunity, one that I'm sure nobody in the right mind would be willing to turn down. So needless to say, when Charlie Boyer agreed to an interview with Woodnote, I was hugely excited and eagerly awaiting his response to my questions. Although when he finally replied, having 'completed' the interview, there was one old saying that suddenly made a lot of sense to me - 'Never meet your heroes... They might just turn out to be the opposite of what you expected...'

My interview with Charlie Boyer... Enjoy.

**AG: Who are your current inspirations?**

**MN:** To begin with, I thought the interview might just be off to a slow start, I mean, what's wrong with a little optimism? But apparently Charlie's first response was to set the tone for the rest of the questions. He replied, 'at the moment very simple primitive rock and roll, like the 'Plastic Ono Band''. Now, I don't know about you, but I'd never heard of the Plastic Ono Band, so, as Charlie failed to elaborate any further, a quick Google search revealed that they were a super-group put together by John Lennon and Yoko Ono in 1969. Its members included musical genius' such as Eric Clapton, Alan White, Keith Moon and Phil Spector to name but a few!

**AG: If you could have written any song, what would it be?**

**MN:** Again, Charlie's answer was vague at best, saying 'probably one of Roy Orbison's.' But which one Charlie?! The man certainly knows how to keep his fans on the edge of their seat. Still, fear not! Woodnote doesn't like to let a mystery go unsolved and, like

Sherlock Holmes piecing together the evidence, we're going to hazard a guess that Charlie would choose Orbison's 1964 hit, 'Oh, Pretty Woman'. Who wouldn't want to be the musician behind such an unforgettable and iconic tune?

**AG: How was it touring with TOY?**

**MN:** Charlie's answer to this one was straight to the point, with him telling us that 'it was great, they are one of my favourite bands.' While we're so glad that you had a great time Charlie, it would have been wonderful if you could have told us a little bit more! Surely you must have got yourself into some mischief? Isn't that what tours are all about? But unfortunately Charlie seems keen on keeping his stories to himself - I suppose we'll just have to remain in a state of perpetual curiosity about this one...

**AG: If you had to name your best moment as a band, what would it be?**

**MN:** Apparently Charlie's best moment with the band was 'recording our album with Edwyn Collins.' For those of you wondering, this would be their single 'Things We Be', released on the 25th March this year. It features on the album "Clarietta" and, if you think you might forget that quirky name, never fear! As you'll soon see, Charlie has made sure that we don't forget to mention this a number of times throughout the rest of the interview...

**AG: So, what's so nice about ice?**

**MN:** Well, it seems like Charlie didn't quite get our joke here... With lyrics like 'be nice, be nice, so nice, like ice', we just had to ask - what exactly is so nice about ice. Sure, in a cocktail on a summer's day there is nothing nicer than ice, but on the whole,

it just seems a little bit hard and cold to me. Still, Charlie did tell us that 'Be Nice' is a song about a 'philandering, pill popping, wife beating obsessive', so not quite as cheery as the tune suggests... We just knew there was something more meaningful behind those lyrics!

**AG: What is your biggest fear?**

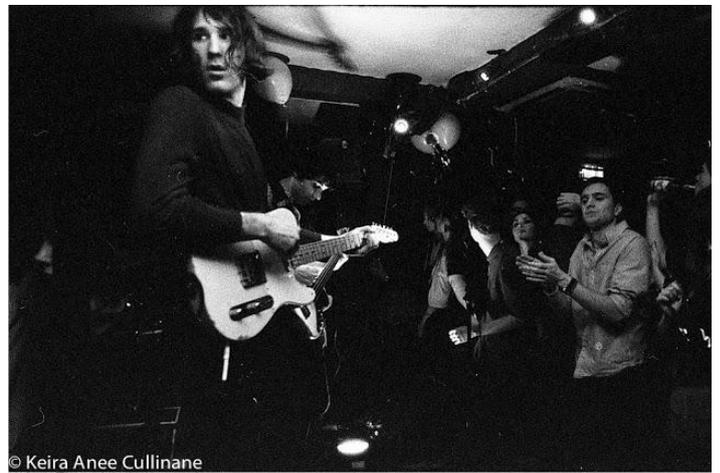
**MN:** Perhaps the most disturbing response Charlie gave was when we asked him what he was scared of. He answered with only one word - 'spiders.' We decided not to push the matter any further; clearly this was a sensitive subject for Charlie, and one that he was obviously unwilling to discuss in any detail. Here at Woodnote we can only wish him the best in overcoming what must only be an acute sense of arachnophobia.

**AG: State one fact you want your fans to know about you.**

**MN:** So as you can see, we asked Charlie to grant us fans a little enlightening fact about himself, something relatively unknown... I mean, we've all been asking ourselves who his hairdresser might be! But alas! He seemed to value a shameless plug over a quirky tidbit! So for all you wondering about his answer... His album 'Clarietta' is out in May on 'Heavenly Recordings'. Oh Charlie! You're such a tease! I suppose there are some things we'll just never know...

**AG: If you could have any superpower what would it be?**

**MN:** Ever the master of subtlety, Charlie answered this with 'to be able to ignore questions that I don't want to answer.' Ignoring the fact that this seems to be a grandiose hint in Woodnote's direction, I have to say, what a lame choice of superpower! I mean, if it were up to me, I might choose flying, or the ability to shoot lightning out of my hands or something. Surely ignoring questions you don't want to answer is a simple task of restraint? You don't need to be bitten by radioactive



spiders to achieve that. Unless of course Charlie has some kind 'Liar, Liar' style secret that he's keeping from us...

**AG: What does your personality bring to your music?**

**MN:** Charlie's answer to this question was a little bit odd, with him deciding to tell us, once again, that his next single is out in March on 'Heavenly Recordings'. (I did warn you about his tendency to mention 'Clarietta' a fair bit.) Whilst that is wonderful news, it doesn't quite answer the question. I suppose for that reason, we'll just have to assume that Charlie couldn't think up a better response to this one... Perhaps he was just a little too shy to write 'not a lot'.

**AG: Where do you see yourself in five years' time, and what are your plans for the future?**

**MN:** We thought that to finish, we would ask Charlie what his plans were for the future. For such an innovative and talented band, we were certainly expecting grand ambitions. So when he told us that he plans to be 'in London, playing music', we weren't surprised. Although he didn't expand on this dream any further! Are we to expect a sold out stadium tour, or busking in Covent Garden? You're keeping us in suspense Charlie!

So there you have it! Thank you again Charlie for such an insightful interview...

Charlie Boyer and the Voyeurs' album 'Clarietta' is available for pre-order at Rough Trade -[www.roughtrade.com](http://www.roughtrade.com)

# 3hundredand65



**“Never believe advice - always test things out for yourself and go with your heart NEVER on other people’s opinions.” - Dave Kirkwood**

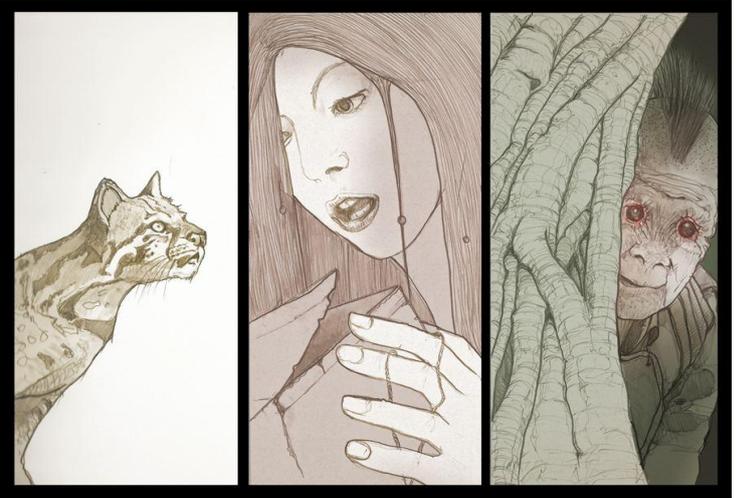
3hundredand65 is a charity in aid of the Teenage Cancer Trust. It was founded by a man named Dave Kirkwood whose inspirations and ideas are fascinating. Kirkwood wanted to produce a yearlong story, every part written by a different person each day of 2012 via Twitter - he would accompany these tweets with an illustration drawn by Dave himself.

The inspiration for 3hundredand65 is tragic yet admirable. There were two events that happened, one which led to the idea and another that allowed Dave to discover his talent of drawing. The

idea came from the devastating news of both his father and aunt being diagnosed with cancer and within a month of this, he found out that his friend’s teenager too had been diagnosed. Dave claimed that he wanted to do something to help and, as he wasn’t leading a cancer research team, the only way he saw he could do this was through the creation of 3hundredand65. Not long before, he had been in an accident where he’d almost lost his vision. Whilst sat in the hospital waiting room, he doodled a picture of a man opposite him and discovered his talent and love for drawing.

With The Teenage Cancer Trust being close to heart and his skilled hand, it was practically inevitable that the graphic novel would occur.

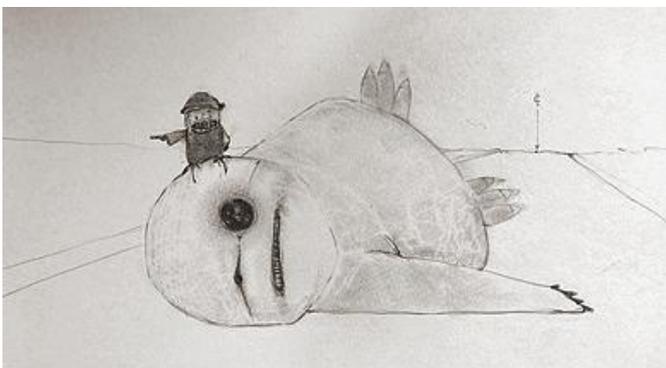
Dave didn't really have a plan of where to go at first, he was just concerned on filling up the first month so he had something to build on. When asking people they started to 'book' their Birthdays so "corners of the year were being booked and there was neither logic nor system to the bookings". Celebrities such as Tim Burgess and Clint Boon signed up to the event of tweeting part of the story and Dave explains that "once a few celebs had signed up, we (Dave and team) were inundated with requests from people to tweet". When he saw these requests his first thoughts were: "they simply wanted to tweet that "I am writing the same story as Stephen Fry" or increase their followers", which he saw as fair but didn't find it acceptable for all sorts of reasons. However Dave explains that he faced the problem of them "sitting on their bookings without mentioning us (3hundredand65) nor getting involved," meaning the word of the project wasn't spreading. He decided to abandon this 'booking' idea and enter the world of "horrible, gnarly, tortuous process of negotiation, begging and rejecting advances." Which he says was, "horrible, horrible to manage and execute for me (Dave Kirkwood)" but it worked.



To help the story along Dave started to post character descriptions and summaries of what had happened each month, however he tells us that it evolved and "there has never been guidelines other than the Tips for Contributors which warns about the things we (the 3hundredand65 team) will not tolerate."

The drawings of each character are done through the use of line work, which Dave loves. His artistic inspirations go from Frank Quitely to Clayton Crain and Shawn Cheng. He was put off drawing by a lecturer on his Foundation Course and hadn't picked up a pencil since he was eighteen (he's now fifty). Kirkwood claims to not have a favourite character but when he begins to re-work the story he states he'll have his favourites based on their back stories and their motivations. He promises that he'll still be making a conscious effort to make all the characters equally as interesting to draw.

The Graphic novel will be released in August 2013 and all of the sketchbooks and artwork from the project will be auctioned. He has no intention at this time to work on a sequel and his charitable work will end then too, five hours a day for eighteen months is enough.



# Telling Stories

**Immediately the book is engaging, personal, and told with all the conviction of a friendly, personable character.**

I've only ever read a handful of books twice. Tim Burgess' biography *Telling Stories* is one book, however, that I couldn't resist reading a second time. It's hard to pinpoint exactly what it is that makes it such a good read, I think it's perhaps a combination of things, and what follows is my best shot at explaining why.

The first thing that struck me when I began reading it for the first time was the narrative. It was obvious from the beginning that this was no ordinary biography written by a ghost-writer. This was Tim himself telling his story, his way and in his own words which was both refreshing to see and pleasantly surprising at the same time.

The way it is written, gives the reader the impression that this is a book written by one of your mates. It's almost as if, no matter who you are, or where you choose to read this book, Tim is a friend of yours who has asked you down the pub for a catch up over a pint and decided to say: "Hey, did I ever tell you the story about when I did this?" Immediately the book is engaging, personal, and told with all the conviction of a friendly, personable character.

Anyone who follows Tim on Twitter, has frequented Tim Peaks, or indeed, I presume who knows him personally will know his deep passion for music, and this spills from every page of his book. This I was expecting, and it was fascinating to read about his early musical interests, how he used to walk miles home from a night out just to hear good music and how he came to be in The Charlatans. Tim actually recommends music for his readers to listen to and subsequently, if I remember correctly, this was turned into a playlist and posted on Facebook and Twitter. Tim's stories are told with both candour and humour, and vary from the absurd and sensational, the poignant and moving

to the downright hilarious. I suppose the sensational includes his cocaine administration methods, the poignant includes the death of former band mate Rob Collins, and the funniest bit for me was learning how he refused to go on Simon Mayo's radio show because he didn't want to get of bed that early!

One of the most moving parts of the book, is the chapter about his past relationships. This was something I wasn't expecting. Lots of people talk about their previous relationships with bitterness and regret, but Tim speaks about his ex-girlfriends and his ex-wife with a kind of fondness and affection that I couldn't help but be moved by. I was also pleasantly surprised to learn that rather than take advantage of his position as a famous musician as so many others have, he has always rejected the advances of female fans, choosing to stay faithful and loyal to those with whom he is in a relationship at the time. To learn that the lead singer of my favourite band is a genuine, honest guy, who respects women, was a huge deal for me!

I think there's something for everyone in this book. If you want to read about his cocaine use and how he came off drugs, that's in there, his love of music and rock n roll stories, that's in there, his time in L.A., or how he came to be in The Charlatans it's all in there. And if that isn't enough, he has promised us a sequel. So waste no more time, buy this book, and read it today. If you don't believe that it really is that good, it's just been nominated for an NME award. Oh and then there's the countless five star reviews on Amazon, including one by Tim Burgess himself, proving that this really is one person who does things in his own unique way.

Julia Grantham @juliapequia

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Submit a letter via e-mail and tell us latest news and what you think about Woodnote! The best one will be published in the next addition and the writer will receive a FREE copy of Woodnote!

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Send us via e-mail your wants and needs... there may be fans that have memorabilia for sale or trade.

## Send us a review

Write a review on a CD, band or gig that you've attended and send it into us via e-mail. You never know, it may just appear in our next issue!

## Pen Pal

Ever wanted to connect with like-minded rock/music fans?... Well now is your chance to join the Woodnote Community! Get in touch via email and let us know your details so we can put them in this section and start this fantastic community!

## David Lynch Foundation

Remember that Woodnote is dedicated to The David Lynch Foundation so if you feel like donating a small amount then please check out the website:

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