

Flanagan's Running Club – Issue 42

Introduction

The first rule of Flanagan's Running Club is everyone should be telling everyone they know about Flanagan's Running Club! After all, sharing is caring. Details of how to sign up is in the epilogue.

There is no need to panic, there is no actual running involved, it is not a running club in that sense. The title is made up from extending the title of my favourite book – Flanagan's Run by Tom McNab.

So enjoy the read.

On This Day – 15th December

1791 - The United States Bill of Rights becomes law when ratified by the Virginia General Assembly.

1906 - The London Underground's Great Northern, Piccadilly and Brompton Railway opens.

1973 - The American Psychiatric Association votes 13-0 to remove homosexuality from its official list of psychiatric disorders, the DSM-II.

It's Homecoming Day (Alderney)

International Tea Day

Zamenhof Day (International Esperanto Community)

365 Reasons To Be Proud To Be A Londoner - Magical Moments in London's History

William Hooker was a revolutionary botanist who developed the royal pleasure grounds at Kew into the world's foremost botanical gardens. Starting today in 1841, he expanded the gardens from 20 to 70 acres and the arboretum to 200 acres, had many new glasshouses erected and established a museum of economic botany. Kew has the world's largest collection of living plants (over 30,000); research here has helped the commercial cultivation of bananas, coffee and tea, and has led to the production of many useful drugs, including quinine to help combat malaria.

Chuck D Presents This Day In Rap And Hip-Hop History

Dr. Dre releases his debut solo album The Chronic on Suge Knight's new label, Death Row Records.

"The Chronic"'s 70s funk samples, heavily laden with Moog synthesizers, and laid-back delivery helped to define the new West Coast G-funk sound and style that would come to dominate hip-hop album sales. The triple platinum album featured appearances by Tha Dogg Pound, RBX, Lady of Rage, and made a star of Snoop Doggy Dogg.

Hit singles on the multi-platinum album included the Grammy Award winning "Let Me Ride", "Dre Day", and the classic "Nuthin' But A G Thang". Considered one of the most influential hip-hop albums ever, "The Chronic" reached #3 on the Billboard 200 and topped the R&B chart.

Births

1930 - Edna O'Brien

1949 - Don Johnson

1970 - Frankie Dettori

Deaths

1890 - Sitting Bull

1944 - Glenn Miller

1966 - Walt Disney

2013 - Joan Fontaine

Number 1's

Number 1 single in 1982 - The Jam - Beat Surrender

Number 1 album in 1971 - Led Zeppelin - Led Zeppelin IV

Number 1 compilation album in 1992 - Now 23

Top 10

The top ten in the UK singles chart on this day in 1982

Position	Last Week's Position	Title	Artist	Label	Peak Position	Weeks on Chart
1	3	SAVE YOUR LOVE	RENEE AND RENATO	HOLLYWOOD	1	8
2	1	BEAT SURRENDER	THE JAM	POLYDOR	1	3
3	5	TIME (CLOCK OF THE HEART)	CULTURE CLUB	VIRGIN	3	4
4	35	THE SHAKIN' STEVENS EP	SHAKIN' STEVENS	EPIC	4	2
5	12	OUR HOUSE	MADNESS	STIFF	5	4
6	6	TRULY	LIONEL RICHIE	MOTOWN	6	5
7	2	MIRROR MAN	THE HUMAN LEAGUE	VIRGIN	2	5
8	4	YOUNG GUNS (GO FOR IT)	WHAM!	INNERVISION	3	10
9	11	BEST YEARS OF OUR LIVES	MODERN ROMANCE	WEA	9	6
10	22	PEACE ON EARTH/LITTLE DRUMMER BOY	DAVID BOWIE AND BING CROSBY	RCA	10	4

Drabble

A drabble is a complete story that is exactly one hundred words long.

Caught

The young boy went to the normal place in the shop and picked up a handful of packs of stickers, he would stick them in his pockets as normal and walk out after getting the paper for his parents.

There was a slight wrinkle in the plan, the trousers he wore had no pockets and the shopkeeper caught him trying to hide the stickers under his top.

His mum found out the next day. He was banned from collecting stickers for years, and she made him go out with a sign around his neck that said,

"I am a thief."

Joke

A man and his wife went out for a drink one evening. After a few drinks, he suddenly said, "I love you." Unaccustomed to such displays of affection, she said, "Is that you or the beer talking?" He answered, "It's me - I'm talking to the beer."

Random Items

Facts

An ostrich's eye is bigger than its brain.

The longest recorded flight of a chicken is thirteen seconds

The "save" icon on Microsoft Word shows a floppy disk, with the shutter on backwards.

Thoughts

Why is it called lipstick if you can still move your lips?

Why is it that rain drops but snow falls?

Why is the third hand on the watch called the second hand?

Words You Should Know

Misama

An unhealthy atmosphere, particularly one caused by something decomposing: 'No one who lived near the swamp could avoid the miasma it gave off and almost everyone caught a fever.' But the word may also be used metaphorically, so that you might find Chicago in the 1920s infected by a miasma of corruption or the homeless sinking into a miasma of despair.

Popular Expressions – What They Mean And Where We Got Them

The Back Of Beyond

This is an Australian expression, nineteenth century in origin, which is now commonly used to describe any remote area, but which originally referred to the vast spaces of the interior of the country, the Great Outback.

The 'back', reduced from 'back country', is the outlying territory behind the settled regions, and the term 'backblock' is found in 1850, referring to those territories of Australia split up by the government into blocks for settlement.

Darwin Award

Avoiding a fight

A man died after falling off the roof of a moving car. He was arguing with his girlfriend during a drive home for Christmas along Interstate 88. Although the vehicle was travelling in excess of sixty-five miles per hour in the midst of gale force winds, the man decided to exit the car onto the roof, presumably to escape from the fight. The luckless boyfriend fell to the ground, where he lay until paramedics rushed him to the hospital. He died the next day due to head injuries. The woman was charged with driving under the influence.

What The Hygge!

'Bah Humbygge!' (excl.)

the famous cry of Ebenezer Skrygge, anti-hero of Denmark's favourite Christmas tale. Skrygge is invited to, yet declines to participate in various events of seasonal hygge until a sickly child and a ghost terrify him into joining in and conforming, as all good Danes surely must.

The Secrets Lives of Colours

A great book that goes into details about how colours got their names and their history of use. By Kassia St. Clair, it is well worth buying.

Kohl

Lurking in the Egyptology section of the Louvre in Paris is a curious object. It is a squat, sparkling white statuette of a bow-legged creature, whose red tongue lolls from a mouth lined with sharp teeth; it has pendulous, triangular breasts; a fierce blue V for eyebrows; and a long shaft of a tail that dangles rudely between its legs. Made between 1400 and 1300 BC, it depicts the god Bes who, while he may look terrifying, was actually rather sweet: a fearsome fighter, he was popular with ordinary Egyptians because he was a protector, particularly of homes, women and children. What he was protecting in this case, though, was rather different: hidden in the statuette's hollow head is a small container intended for kohl eyeliner.

Bes is one of over 50 such kohl pots in the Louvre's collection. Some, like this one, are decorative and come in the form of servants or cattle or gods; others are more functional, just little jars of alabaster or breccia (a kind of rock). Pots like these turn up in a lot of museum collections, because everyone in ancient Egypt, from pharaohs to peasants, male and female, rimmed their eyes with thick black lines; many were buried with jars of kohl, so that they could continue to do so in the afterlife. Kohl was believed to have magical protective properties, and, as it does today, played the visual trick of making the whites of the eyes stand out, which was then, as now, considered distinctive and attractive.

The kind of kohl used depended on wealth and social status. The poor might use mixtures of soot and animal fats but, as ever, the wealthy demanded something rather more special. Theirs would predominantly be made of galena, the dark metallic mineral form of lead sulphide. This would be crushed and mixed with powdered pearls, gold, coral or

emeralds to give sheen and subtle colour. Frankincense, fennel or saffron might then be added for their scent. To make the powder useable, it was bound with a little oil or milk so that it could be daubed with feather or finger. In 2010, French researchers analysing the traces of powder found in kohl pots discovered that they also contained something even more precious: man-made chemicals, including two kinds of lead chlorides that would have taken around a month to brew. Mystified, they conducted further tests. To their astonishment, these chemicals were found to stimulate the skin around the eye to produce around 240% more nitric oxide than usual, significantly reducing the risk of eye infections. In a time before antibiotics, such simple infections could easily lead to cataracts or blindness. Kohl, like the little pot in the shape of the fearsome Bes, was a very practical form of protection.

Brewers Britain & Ireland

The history, culture, folklore and etymology of 7,500 places in these islands.

Ab Kettleby

Ab – denoting the manor owned by a man called Abba. *Kettleby* – “Ketli’s farmstead”, Old Scandi male personal name *Ketli* + *BY*.

A village in Leicestershire, about 3 miles north west of Melton Mowbray.

If anyone has any place names they'd like to see then let me know and if they're in the book I'll put them in.

Flash Fiction

Something between the 100 word shortness of a Drabble, and the short story, these are works of fiction somewhere between five hundred and seven hundred words.

Octipillia V

They had been travelling for nigh on three months. Even with the new interstellar drives on their ship, it still took a long time to get to their destination. Octipillia V was an oxygen rich atmosphere planet in the fifth streaming leg of the Harronium spiral galaxy. There hadn't been any settlers on the planet at that point, and their ship was only the third craft to visit once the probes had shown that the atmosphere was breathable for humans.

They had come out of interstellar drive a lot closer to the planet than they had wanted to and had entered the planet's atmosphere faster than recommended. The friction of the atmosphere hadn't slowed them down at all. If anything, they were going quicker now than they had been. The engines were firing out great displays of flames and plumes of smoke behind them. It was as if there was something in the atmosphere that caused them to run faster, burn brighter and force them on.

The pilot was struggling with the throttle. He was straining to pull it all the way back to reduce the speed of the ship. However, it was fighting him all the way, right up to the moment it snapped off in his hand.

He looked at the remains of the throttle in disbelief, the broken handle of it just sat in his hand, wondering what had gone wrong for it to be apart from its console. Meanwhile the ship carried on rocketing towards to planet's surface.

Too late the pilot thought to turn off the engines altogether. The speed dropped off but not enough to prevent a spectacular crash landing.

Rayner's Scar, named after the hapless pilot, can still be seen on the surface of Octipillia V to this day. A fifteen-mile-long gouge in the rocky plains of Boiswell. A reminder to all pilots of the need; the need for less speed.

Leicestershire

John Flower



John Flower (14 Oct 1793 – 29 Nov 1861) was an English landscape and architectural artist known to locals as "the Leicester artist".

Flower was born in Leicester, the son of John Flower, a wool comber, and his wife Mary, whose family had for generations owned the Castle Mill on the River Soar. He was baptised at St Mary de Castro church. The family became reduced in circumstances after the early death of his father and in 1806 he was apprenticed to a framework knitter, Benjamin Withers.

However, Flower's talent for drawing was noticed by a local doctor who gave him art lessons, and he was eventually taken under the wing of Mary Linwood (a local schoolmistress and celebrated seamstress) who arranged for him to study art in London with Peter de Wint for a year.

On returning to Leicester he became a professional art teacher and landscape artist. In 1813, he married Francis Clark, again at St Mary de Castro - they had 3 children, but only one, Elizabeth (b. 10 Nov 1816), survived to adulthood.

By 1819, he was a member of the Unitarian church, and his daughter was married at the Great Meeting. He lived at several addresses in Leicester, including Southgates Street and the New Walk, before eventually moving, in 1851, to a substantial house in Upper Regent Street (now 100 and 102 Regent Road) designed by himself and architect Henry Goddard. He remained there for the rest of his life.

Flower died in 1861 at his home in Leicester. There is now a blue plaque on the wall commemorating his residency there. His funeral service took place in St Mary de Castro, but it was ministered by the Reverend Charles Berry from the Great Meeting. He is buried in Welford Road Cemetery.

Early in his career Flower drew and painted in Leicester and Leicestershire, but later worked further afield in neighbouring counties and north Wales. He worked in oils, watercolour, pencil and wash, and is mainly known for his landscapes and drawings of buildings.

His art, particularly his book of Lithographs, "Views of Ancient Buildings in the Town and County of Leicester" (1826) is an important historical record of Leicester and Leicestershire as it looked in the early 19th century. His output as a topographical artist was considerable, and although the Leicester Museum and Art Gallery possesses a number of his pictures, many are in private hands, and this makes it difficult to compile an exhaustive catalogue of his work.

He taught drawing at Ratcliffe College and at a school at Ullesthorpe.

A number of Flower's works are in Leicester's New Walk Museum & Art Gallery, and the William Salt Library in Staffordshire but many are also in private collections making it difficult to compile an exhaustive catalogue.



St. Mary the Virgin, Hinckley

St Mary's Parish Church is the oldest building in Hinckley, and is situated in central Hinckley. It is an Anglican Parish Church in the Diocese of Leicester and is designated by Historic England as a Grade II* listed building.

It is thought likely that a Saxon church would have been on this site, but nothing remains of this. A second church built by William FitzOsbern in 1070 was the first in the parish, and again nothing remains of this building.

The church's income was granted by its founder, William FitzOsbern, to the Abbey of Lyre in Normandy, and the connection with this Norman abbey continued intermittently until 1415 when the revenue was finally transferred to the Priory of Mount Grace in Yorkshire.

The current building dates from the 13th century, when it was rebuilt by Simon de Montfort when the existing Nave and Chancel were built, the church was extended in the 14th century under the instruction of John of Gaunt. The tower dates from this time, and the nave arches were put in around this time as well. In 1400 the nave roof was raised, and the clerestory was added, and the east window dates from this time.

When Henry VIII dissolved the monasteries in 1542, he gave the former estates of Mount Grace Priory in Hinckley, together with the patronage (the right to appoint the vicar) of St. Mary's to the Dean and Chapter of Westminster Abbey. The Dean and Chapter kept the patronage until 1874 when it was transferred to the Bishop of Peterborough. When Leicester became a separate diocese in 1926 it was taken over by the Bishop of Leicester, who remains the patron to this day.

The tower has eight bells in it, five of which date from 1617, with one being added in 1777, and the last two in 1792, they were all recast in 1925. A singing loft was added in the west end of the church in 1723.

The copper weathercock is 63.5 cm high, 95.25 cm long and weighs 5 kg, and was made for the new spire in 1788, and is inscribed with the name of the vicar, John Cole Galloway.

The 19th century brought about the normal rush of restorations and improvements. The nave roof was repaired in 1806, and galleries were added to the north and south aisles in 1816 and 1819 respectively. The original organ was installed in 1808. The vestry was rebuilt in 1837, and gas lighting was installed in 1855. A large-scale restoration of the church was undertaken by Ewan Christian from 1875-1878.

The old north and south aisles and transepts were demolished in 1875, along with the great west singing gallery or singing loft, erected 1723. This gallery projected two bays towards the east. There were also galleries in the north and south aisles, which were also demolished. The poor used to be herded into the north gallery, which was filled with

benches seating 360. New and larger aisles and transepts were built. When completed there was seating for 1,200 people, all on oak pews. Each transept had its own door so that the children could enter and leave without disturbing the rest of the congregation! The chancel was restored and re-roofed in 1880, and a new clock was installed by Gillett & Johnston in 1876. Sadly, a lot of the stone used by the Victorians in the 1875/78 restoration was of poor quality, and has had to be replaced over the years.

In 1895 the tower and spire were restored, and a new arch was put on the west door.

The first organ was installed in the east gallery in 1808, built by George Pike England, the son of the famous organ builder George England. It had three keyboards, 21 stops and 1,370 pipes but no pedal board. The organ was replaced after exactly 100 years in 1908, with a new Norman & Beard organ being installed. It had 37 speaking stops and over 2,000 pipes. It was electrified in 1966. By the 1990s it was in much need of restoration and it was eventually dismantled and replaced with an organ from a redundant church in Leicester – St Paul's, Kirby Road. This organ contained some original pipework by Brindley & Foster. The installation of the organ, completed in 2005, was done by Roger Fifield. It has 43 speaking stops and about 2,500 pipes.

The gas lighting was replaced by electricity in 1920, and the clock was replaced by a cast iron one in 1922. The top of the spire was again repaired in 1950, at which time the west porch was removed.

There are a number of stained-glass windows remaining in the church. At the west end of the south aisle are two windows. The east window of 1863 is by Chance to a design by Sebastian Edwards; the north-east window of the north transept is by Kempe from 1877. The one on the left is in memory of Herbert and Edith Clark. In the side chapel is probably the favourite window in St Mary's, depicting the Nativity. It was created by Burlison and Grylls in 1919 and shows a very English looking Mary, with golden hair, and shepherds with well-trimmed beards. Other windows include The Annunciation by Mayer & Co about 1890, also in the Side Chapel, and in the north aisle, near the entrance, is the Resurrection Window, in memory of Elizabeth and Margaret Yeomans (1925) which was made by Christopher Webb.

Extensive restoration work was carried out to the spire and tower in 1993 & 1994. The top twelve feet of the spire was completely rebuilt, with much new stone. The south west pinnacle was rebuilt, and some of the decorative work on the tower renewed. The north stone spitter (or spout to throw water away from the tower) was completely renewed, and the underside carved with a likeness of the Vicar. Several other areas of stonework were restored including much of the parapet on the two gables of the Lady Chapel and elsewhere.

Further restoration was carded out in 1998-9. Among other work, the south east buttress to the vestry was underpinned and rebuilt, and the upper half of the east wall of the Lady Chapel (1999) had to be completely rebuilt. Early in 2006 a lot of crumbling stonework was replaced – in the eastern section of the north aisle. In particular fine new stone was added to the buttress at the North West corner of the north aisle, and the North West corner of the north transept. Also, the whole of the interior was redecorated areas were re-plastered, and repairs carried out to several window sills. The total cost was about £35,000.

Thurnby

Thurnby is a village just east of Leicester's city boundaries, in the Harborough district.

Thurnby village proper is set to the south of the A47, just after it leaves the city. A sister village, Bushby lies just to the east and merges into it such that the two have made one civil parish, Thurnby and Bushby (where the population is listed), having been combined since 1935. To the west is Evington and Thurnby Lodge in Leicester proper, to the north is Scraftoft and to the south and east are open countryside - the next villages in these directions are Stoughton and Houghton on the Hill.

Thurnby is not mentioned in the Domesday Book, possibly being considered part of Stoughton, but is recorded by the 13th century. By 1563 there were 40 households recorded in Thurnby and Bushby but declined in the following years, with only 22 by 1670 - however there is little population data available surrounding much of the general history.

Thurnby church, now St Luke's, originates from around 1143 although many alterations and restorations have occurred since the original build.

Top Ten

The ten women to have won the most grand slam singles titles.

Pos	Name	No. of Grand Slam Singles Titles	Australian	French	US Open	Wimbledon
1	Margaret Court	24	11	5	5	3
2	Serena Williams	23	7	3	6	7

3	Steffi Graf	22	4	6	5	7
4	Helen Wills-Moody	19	0	4	7	8
5	Chris Evert	18	2	7	6	3
6	Martina Navratilova	18	3	2	4	9
7	Billie Jean King	12	1	1	4	6
8	Suzanne Lenglen	12	0	6	0	6
9	Maureen Connolly	9	1	2	3	3
10	Monica Seles	9	4	3	2	0

Poetry Corner

Oh Happy Day

I get up with a smile on my face.
 I feel glad to be a part of the human race.
 I jump out of bed and rush to get dressed.
 I feel so relaxed and not a bit stressed.

The radio is playing my very favourite song.
 I drink and feel the water give life to my tongue.
 I sing along with the radio at the top of my voice.
 I skip down the stairs, I just want to rejoice.

That I'm alive for yet another glorious day.
 I won't let any negativity stand in my way.
 A bite for breakfast and I'm raring to go.
 No need for hesitation no need to feel low.

Out the door and into the wonderful sunshine.
 Seize the day, live it well, make it mine.
 Smile at the people as you walk on by.
 No need for being miserable or any need to cry.

I talk to people I can be sociable it appears.
 I grab a cup of coffee for which I say cheers.
 The bus is on time, the train is not delayed.
 A positive day at work, for which I am paid.

I decide to walk home, exercise is good.
 Then after dinner I can eat that chocolate pud.
 I read and relax; I laugh and not weep.
 Then I close my eyes happy and fall straight to sleep.

Cathedral Fact Files

Cathedral	Leeds Cathedral		
Dedicated To	St. Anne		
Type	Catholic	Architecture	New English
Religion	Catholic	Tower / Spire	1 Tower
Site Founded	1838	Height (External)	127ft
Church Founded	1904	Height (Internal)	54ft
Bishopric Founded	1878	Length	187ft
Current Bishopric Founded	1878	Width	134ft

Thirty-Three And One Third Revolutions Per Minute

Linkin Park – Hybrid Theory

Hybrid Theory is the debut studio album by American rock band Linkin Park, released on October 24, 2000, through Warner Bros. Records. As of 2017, the album has been certified diamond by the RIAA for sales in the band's home country of United States, with over eleven million units, peaking at number two on the US Billboard 200, and it also

has reached high positions on other charts worldwide, with 30 million copies sold, making it the best-selling debut album since Guns N' Roses' *Appetite for Destruction* (1987) and the best-selling rock album of the 21st century.

Recorded at NRG Recordings in North Hollywood, California, and produced by Don Gilmore, the album's lyrical themes deal with problems lead vocalist Chester Bennington experienced during his adolescence, including drug abuse and the constant fighting and divorce of his parents. *Hybrid Theory* takes its title from the previous name of the band as well as the concept of music theory and combining different styles.

Four singles were released from the album: "One Step Closer", "Crawling", "Papercut", and "In the End", all of them being responsible for launching Linkin Park into mainstream popularity. While "In the End" was the most successful of the four, all of the singles in the album remain some of the band's most successful songs to date. Although "Runaway", "Points of Authority", and "My December" from the special edition bonus disc album were not released as singles, they were minor hits on alternative rock radio stations thanks to the success of all of the band's singles and the album. At the 2002 Grammy Awards, *Hybrid Theory* was nominated for Best Rock Album. The album is listed in the book *1001 Albums You Must Hear Before You Die*. It was ranked number 11 on *Billboard's 200 Albums of the Decade*. A special edition of *Hybrid Theory* was released March 11, 2002, a year and a half after its original pressing. Linkin Park performed the album in its entirety at the Download Festival on June 14, 2014 and on August 12, 2014 it was released as a live CD titled *Hybrid Theory: Live at Download Festival 2014*.

Linkin Park was founded in 1996 as the rap rock band Xero: lead guitarist Brad Delson, vocalist and rhythm guitarist Mike Shinoda, drummer Rob Bourdon, turntablist Joe Hahn, lead vocalist Mark Wakefield and bassist Dave Farrell (who subsequently left to tour with Tasty Snax). In 1999, after Wakefield's departure, lead vocalist Chester Bennington joined the five members of Xero and the band was renamed Linkin Park. Bennington's previous band, Grey Daze, had recently disbanded, so his lawyer recommended him to Jeff Blue, vice president of A&R coordination for Zomba, who at the time was seeking a lead vocalist for Xero. Blue sent Bennington two tapes of Xero's unreleased recordings — one with vocals by former Xero member Mark Wakefield, and the other with only the instrumental tracks — asking for his "interpretation of the songs". Bennington wrote and recorded new vocals over the instrumentals and sent the tapes back to Blue. As Delson recalls, "[Bennington] really was kind of the final piece of the puzzle [...] We didn't see anything close to his talent in anybody else." After Bennington joined, the group first renamed itself to *Hybrid Theory* and released a self-titled EP. Legal complications with Welsh electronic music group Hybrid prompted a second name change, thus deciding on "Linkin Park". Throughout 1999, Linkin Park was a regular act at the Los Angeles club, The Whisky.

The music that would ultimately become the *Hybrid Theory* album was first produced by Linkin Park in 1999 as a nine-track demo tape. The band sent this tape to various recording companies and played forty-two different showcases for recording industry representatives, including performances for Los Angeles promoter and impresario, Mike Galaxy's showcase at The Gig on Melrose. However, they were initially turned down by most of the major labels and several independent record labels. The band was signed by Warner Bros. Records in 1999, due in large part to the constant recommendations of Jeff Blue, who had joined the label after resigning from Zomba.

Despite initial difficulties in finding a producer willing to take charge of the debut album of a newly signed band, Don Gilmore ultimately agreed to head up the project, with Andy Wallace hired as the mixer. Recording sessions, which mostly involved re-recording the songs off the demo tape, began at NRG Recordings in North Hollywood, California in early 2000 and lasted four weeks. Shinoda's rapping sections in most of the songs were significantly altered from the original, while most choruses remained largely unchanged. Due to the absence of Dave Farrell and Kyle Christener, who took part in the 1999 extended play, the band hired Scott Koziol and Ian Hornbeck as stand-in bassists; Delson also played bass throughout most of the album. The Dust Brothers provided additional beats for the track "With You". Bennington and Shinoda wrote the lyrics of *Hybrid Theory* based in part on early demos with Mark Wakefield. Shinoda characterized the lyrics as interpretations of universal feelings, emotions, and experiences, and as "everyday emotions you talk about and think about."

With *Hybrid Theory* being Linkin Park's first album, Mike Shinoda, who had worked as a graphic designer before becoming a professional musician, has stated that the band had looked through books for inspiration on how to present themselves for the first time. The result was a winged soldier which Shinoda illustrated himself. According to Chester Bennington, the idea of the soldier with dragonfly wings was to describe the blending of hard and soft musical elements by the use of the jaded looks of the soldier and frail touches of the wings. The art style was largely influenced by stencil graffiti, including early works by Banksy. The cover also features scrambled lyrics of the album's songs within the background, though the lyrics of "One Step Closer" are the most prominent.

Hybrid Theory was released in the United States on October 24, 2000 following radio airplay of "One Step Closer". Four singles from the album were released throughout 2001 (though "Points of Authority" was released as a promotional single), three of which were chart successes on the US *Billboard* Modern Rock Tracks charts. The single "In the End" was the highest charting single from the album, which peaked at #1 on the Modern Rock Tracks charts and appearing on charts worldwide. The success of "In the End" was partly responsible for *Hybrid Theory's* chart success; it reached #2 in the *Billboard* 200 in early 2002 behind *Weathered* by Creed and by *J to tha L-O! The Remixes* by Jennifer Lopez. *Hybrid Theory* was the 11th best performing album on the *Billboard* 200 during the

decade, the album reached the top ten in its 38th week on the chart and stayed in the top ten for 34 weeks. The album spent nearly 170 weeks on the chart as of 2017, by re-entering at #167 in February 2011 and for several weeks every time a new studio album was released. Following the death of Chester Bennington in July 2017, the album re-entered at #27 on the Billboard 200, along with three of their other studio albums, re-surfacing into the top 10 at #8 the following week. In the UK, it peaked at #4 in 2001 and re-climbed to its peak position in July 2017, the same week it re-entered the top 10 in the US. The album also charted in 11 other countries at fairly high positions and ranked among the top ten in the charts of the United Kingdom, Sweden, New Zealand, Austria, Finland, and Switzerland. At the 44th Grammy Awards in 2002, Linkin Park won Best Hard Rock Performance for their song "Crawling".

Later in 2002, Linkin Park released an album entitled *Reanimation*. It included the songs of Hybrid Theory remixed and reinterpreted by nu metal and underground hip hop artists. Contributors to the album included Black Thought, Pharoahe Monch, Jonathan Davis, Stephen Carpenter, and Aaron Lewis. The sound of later Linkin Park albums would involve experimentation with classical instruments such as strings and piano, both of which, along with the same elements of electronica from Hybrid Theory, are prominently included in the band's second studio album *Meteora*. As Shinoda explains the difference in the sound between Hybrid Theory and *Meteora*: "That electronic element has always been there in the band – it's just that sometimes we bring it closer to the front."

Hybrid Theory debuted at number 29 on the US Billboard 200, selling 50,000 copies in its first week. It was certified gold by the Recording Industry Association of America (RIAA) five weeks after its release. In 2001, the album had sold 4.8 million copies in the United States, making it the best-selling album of the year, and it was estimated that the album continued selling 100,000 copies per week in early 2002. Throughout the following years, the album continued to sell at a fast pace and was eventually certified diamond by the Recording Industry Association of America in 2005 for shipment of ten million copies in the United States. To date, the album has sold 30 million copies worldwide, which makes it the best-selling debut album of the 21st century. As of July 2017, the album has sold 10,500,000 copies in the US. After the death of Chester Bennington on July 20, 2017, the album reached number 1 on the iTunes and Amazon music charts.

Track listing

No. - Title - Writer(s) - Length

1. - "Papercut" - Linkin Park - 3:04. Third single release off the album, reached number 14 on the UK singles chart. Sampled seven times and covered three times.
2. - "One Step Closer" - Linkin Park - 2:35. First single release off the album, reached number 24 on the UK singles chart. Sampled five times and covered eleven times.
3. - "With You" - Linkin Park Michael Simpson John King - 3:23. Covered twice.
4. - "Points of Authority" - Linkin Park - 3:20. Reached number 9 in the UK singles chart as part of the remix with Hight Voltage from the "Reanimation" album release. Sampled four times and covered six times.
5. - "Crawling" - Linkin Park - 3:29. Second single release off the album, reached number 16 on the UK singles chart. Sampled seven times and covered fifteen times.
6. - "Runaway" - Linkin Park Mark Wakefield - 3:03
7. - "By Myself" - Linkin Park - 3:09. Covered once.
8. - "In the End" - Linkin Park - 3:36. Fourth single release off the album, reached number 8 on the UK singles chart. Sampled eighteen times, and has been covered eighteen times.
9. - "A Place for My Head" - Linkin Park Wakefield Dave Farrell - 3:04. Sampled twice and covered twice.
10. - "Forgotten" - Linkin Park Wakefield Farrell - 3:14. Sampled twice and covered once.
11. - "Cure for the Itch" (Instrumental) - Linkin Park - 2:37. Samples Skull Snaps' "It's A New Day" and Beside's "Change The Beat (Female Version)". Covered once.
12. - "Pushing Me Away" - Linkin Park - 3:11. Covered four times.

Total length: 37:45

Personnel

Linkin Park

Chester Bennington – lead vocals (except on "Cure for the Itch")

Rob Bourdon – drums, percussion (except on "Cure for the Itch")

Brad Delson – guitars and bass guitar (except on "Cure for the Itch")

Joe Hahn – turntables, samples, programming, line art sketches, drawings

Mike Shinoda – co-lead vocals (except on "Cure for the Itch"); additional guitar (on "Crawling", and "Pushing Me Away"); keyboard (on "One Step Closer", "Points of Authority", "A Place for My Head", "Cure for the Itch", and "Pushing Me Away"); piano (on "In the End", "Cure for the Itch", "My December", and "High Voltage"); samplers, drum machine, programming, soldier drawing, line art sketches, drawings

Additional musicians

Dave Farrell – additional writing (on "A Place for My Head", and "Forgotten")

Ian Hornbeck – additional bass (on "Papercut", "A Place for My Head", and "Forgotten")

Scott Koziol – additional bass (on "One Step Closer")

Mark Wakefield – additional writing (on "Runaway", "A Place for My Head", and "Forgotten")

The Dust Brothers – sequencing, and samples (on "With You")

Artwork

Frank Maddocks – graphic design
James Minchin III – photography
Production
Don Gilmore – producer, engineering
Steve Sisco – Engineering
John Ewing Jr. – Additional engineering, Pro Tools
Matt Griffin – Engineering assistance
Andy Wallace – mixing
Brian Gardner – Audio mastering, digital editing
Management
Jeff Blue – A&R, executive producer
Natalie Preston & Arriana Murray – A&R Coordination
Michael Arfin – Booking agent for Artist Group
Michael Oppenheim & Jonathan Schwart – Business managers for Gudvi, Chapnik & Oppenheim
Danny Hayes – Legal for Selverne, Mandelbaum and Mintz
Petter Standish – Marketing director
Rob Mcdermott – World representation for The Firm

Charts

Chart - Peak position
Australian Albums (ARIA) - 2
Austrian Albums (Ö3 Austria) - 2
Belgian Albums (Ultratop Flanders) - 3
Belgian Albums (Ultratop Wallonia) - 13
Canadian Albums (Billboard) - 5
Danish Albums (Hitlisten) - 4
Dutch Albums (Album Top 100) - 13
French Albums (SNEP) - 17
Finnish Albums (Suomen virallinen lista) - 4
German Albums (Offizielle Top 100) - 2
Hungarian Albums Chart - 4
Italian Albums (FIMI) - 2
Japanese Albums Chart (Oricon) - 19
New Zealand Albums (RMNZ) - 1
Norwegian Albums (VG-lista) - 5
Polish Albums (ZPAV) - 10
Scottish Albums (OCC) - 4
Spanish Albums (AFYVE) - 15
Swedish Albums (Sverigetopplistan) - 4
Swiss Albums (Schweizer Hitparade) - 5
UK Albums (OCC) - 4
UK Rock & Metal Albums (OCC) - 1
US Billboard 200 - 2

Certifications

Region - Certification - Certified units/sales
Argentina (CAPIF) - Platinum - 60,000
Australia (ARIA) - 5x Platinum - 350,000
Austria (IFPI Austria) - Platinum - 50,000
Belgium (BEA) - Platinum - 50,000
Brazil (Pro-Música Brasil) - Platinum - 250,000
Canada (Music Canada) - 5x Platinum - 500,000
Denmark (IFPI Denmark) - 4x Platinum - 80,000
Finland (Musiikkituottajat) - Platinum - 62,629
France (SNEP) - Platinum - 400,000
Germany (BVMI) - 3x Platinum - 900,000
Hungary (MAHASZ) - Platinum
Italy (FIMI) - Platinum - 100,000
Japan (RIAJ) - Platinum - 200,000
Mexico (AMPROFON) - Platinum - 150,000
Netherlands (NVPI) - Platinum - 80,000
New Zealand (RMNZ) - 5x Platinum - 75,000
Poland (ZPAV) - Platinum - 100,000
Spain (PROMUSICAE) - Platinum - 100,000
Sweden (GLF) - Platinum - 80,000
Switzerland (IFPI Switzerland) - Platinum - 50,000

United Kingdom (BPI) - 5x Platinum - 1,585,812
United States (RIAA) - 11x Platinum - 11,000,211

Story Time

Space Port

As I jumped into my little ship, I wondered whether I was really in a fit state to be flying within the Empire's airspace this morning, even for the short journey I needed to do this morning. It had been a hell of a night in the Rimrunners bar. I'd gone with Marty and Jan as normal, with the intention of having a few quiet jars, and playing some space pool, as we usually did on a Tuesday night at the Andromeda space port when we were all in the system together.

However, that had all gone out of the airlock when the hen party from Sirius Sixteen had crashed through the doors to the bar. The thirty plus strong hen party was on an enforced stop over at the Andromeda space port as part of their journey to the Cassius system, the most popular spot for hen parties in any of the twenty-six galaxies in the Empire.

There was a good reason for calling Sirius the Dog Star, but once the hen party had got the drinks flowing, they had made everyone in the bar that hadn't noticed them already pay attention to them. Not content with getting themselves drunk, they were ordering drinks for everyone in the bar as if there was going to be an empire wide alcohol shortage in the next hour, and everyone needed to beat the deadline.

Once the drinks started flowing down their necks, then the hen party made beelines for any poor bloke who hadn't had the good sense to run for the stars as soon as they had come into the bar. The three of us had been furthest away from the door when the hen party had come in, and we had been having a heated discussion over the merits of what constituted a deliberate foul in space pool with a couple of local miscreants, so we hadn't noticed the hen party until it was too late to slip away unnoticed.

As if by magic the women were suddenly all around them, plying them with drinks, and grabbing any body parts they could get their hands, mouths, or legs around. All thoughts of the space pool game had gone out of the airlock as well, as there is no chance of being able to concentrate on the physics of pushing balls around a three dimensional table, when you appear to be being grappled by a thirty three armed sex pest. It was all they could do to try and concentrating getting out of there alive.

Within seconds the three of us had gone from playing pool to being virtually naked with rampant trainee nymphomaniacs all over us. It certainly wasn't the way we, or anyone else in Rimrunners had expected the night to go. No sooner had a drink been forced down my throat, than my mouth was filled, with it being replaced by a tongue, tit or twat. My cock seemed to permanently have something hot and wet around it, and all sorts of things seemed to be rammed up my arse.

Now, if you had planned for such a night, then I'm sure you would have been happy to have paid top wonga for it, even in such a low rent place such as Rimrunners, however, being unplanned, unwanted and forced upon you, it definitely didn't have the same kind of allure attached to it.

If there was such a being as God, then not even they would have known just how long it went on for, but I'm sure that it only ended when the hen party had finally drunk the bar, and all the blokes, dry. As one they left Rimrunners, heading for whatever joint they were going to decimate next, leaving a trail of empty and broken glasses and bottles, and various dishevelled heaps of mentally and physically spent men.

Eventually mustering the strength to try and move, I managed to drag myself off the floor, from the heap I had been left in, and find most of my clothes amid the wreckage in the bar. I re-dressed as best as I could as I headed out towards the exit. I avoided making eye contact with any of the other poor unfortunate blokes who were trying to piece themselves together after the hen party from hell whirlwind that had deposited them and their belongings all over the bar. I had almost made it to the door when suddenly the irate bar owner was in front of me, hand in my chest.

"You need to pay me for all those drinks!" he ranted at me, spittle coming out of the side of his mouth, before continuing, "That bloody party of demented hags have drank all of my stock for the next month, god alone knows where they managed to put it all, but I'll tell you one thing, they managed to get out of here without having paid for a bloody thing."

With all the remaining strength and dignity, I could muster, I dragged myself up to a threatening stance and bellowed back at the man.

"Fuck off, fuck you, and fuck your bar, and fuck the hags of Sirius Sixteen, I didn't ask for any of this, and I'm not paying you a single red cent towards this clusterfuck you allowed us all to be subjected to tonight."

It looked as if the bar owner's head was going to blow up, as I spoke his face went from pink, to red, to scarlet, then purple, and finally blue. As I finished shouting at him, he launched himself at me, fists swinging, and spittle coming out of the corners of his mouth in an unintelligible muttering rage.

Although big on rage, he was short, both in stature, and in accuracy, and most blows missed their mark – me – quite easily. I pushed him to the side and carried on the make my way to and through the exit, just with a bit more haste than the initial walk through the bar had.

As I made it through the door, I could hear the owner shouting at me.

“You shit, I'm ruined, how can you not help pay for all this, you are a regular here! Or, you were, you're barred for life, and furthermore, I will get even with you if it's the last thing I do. You better walk around with eyes in the back of your head, as I will get you, you son of a bitch.”

Ignoring the diatribe from the understandably wound up bar owner, I tuned it out as I kept on walking. I passed my little craft around the corner from the bar, and briefly considered jumping in it for the short hop back to the hostel. After the events of the night so far, no one would really have blamed me, but even in my state I could still recognise that I was more likely to become part of a building than make it to a bed if I tried flying now. The ship would have to stay there until the morning.

So now it's the morning, and I'm back in my ship feeling like I've been run over by star cruiser, a very bad Eluvian jazz band is playing in my head, and a Lepus 3 swamp rat has been sleeping in my mouth. I'm still not certain I have all my faculties, but needs must and I've got a little package to pick up at the other side of the outpost, before I head back to the spaceport to get a slot in the hyper warp schedule for my jump back to Earth. The hyper warp jump should be entertaining, as it makes me feel queasy when I'm fully fit, what it is going to do to hung over me is anybody's guess.

It would appear that my flying is particularly bad this morning, I've been overtaken by several very angry looking flyers, most of whom are making obscene gestures and mouthing enough swearwords to embarrass an enlisted man in the space corps. Fortunately I can't hear any of them, and I adjust my altitude down a little bit to try and stay out of the normal flight lanes.

A Law Enforcement Officer cruiser flies overhead going in the opposite direction, and I try even harder to keep my ship on an even trajectory, as I really could do without a competence test that I'm not sure I would pass. The fine and automatic three-day grounding would wipe out more than the profit I've made for this trip, and would be yet another black mark with the wife. Despite my best efforts I can see out of my monitors I can see that the LEO cruiser has turned around to follow me.

It fitted with the way my luck had been going in the last 16 hours, but there was something about the way they did it, and how quickly they slung in behind me that was worrying more than a random stop and check would, even so, part of me was certain that they must be off to do something else, they couldn't possibly want me.

That thought took less than a second to go out of the airlock, as there was a bright flash of light, as they took a slingshot photo of me, never a good sign. In my delicate state this morning, the blinding flash of light also caused me to wobble on the stick, and my ship did a little dance for a couple of seconds as I got my bearings back.

That little unintended dance saved my life, the slingshot photo light was followed by a less bright, but much more deadly burst of light, that of the blast of a positronic cannon. It was aimed to make a nice big hole in the middle of my little ship, with me included, however, it had missed the target as my steering had gone haywire.

That positronic cannon blast had been much too close for comfort for my liking. The fact it was even aimed at me was not what anyone needed, and wouldn't have been to anyone's liking, but being in a ship without any defence mechanisms it was all out panic stations. I knew I could smell singed metal and I breathed a massive sigh of relief that it wasn't singed me I could smell. I had absolutely no idea what the hell the LEO cruiser had fired upon me for, as far as I knew hadn't broken any laws on this space port, and I was damn well certain that there were no intergalactic warrants out against me, but I couldn't stay up here waiting for them to take another shot.

I dropped like a stone out of the sky before the LEO cruiser could line up a second shot, and I landed hard, almost wedged between two buildings in an area of the spaceport I wasn't really familiar with. The almost crash landing had scrambled my poor delicate brain even more, and it took me a lot longer than I could really afford to get out of my little ship. I finally managed to scramble out the back of the ship and onto the street behind it. In doing so I turned round to look at the ship and then I immediately saw the problem I was faced with. Someone had very thoughtfully managed to scrawl the extremely treasonous words “Kill the Emperor” across the tail of it. Now I was fucked!

The scrawled words on the back of the ship explained a hell of a lot, no wonder all those other flyers had been gesturing at me and cursing me out, to be fair, I would have been doing exactly the same to anyone I may have seen with slogans like that on their ships. On most systems, having that written down was a prison time offence, but on

Andromeda and a couple of other systems, some of the LEOs didn't bother with the hassle of having to do the paperwork, or like having to feed you, they just shot first, and didn't bother with the questions. No wonder this lot had taken the slingshot photo, which would be all they needed to close the case file off.

Knowing full well I didn't scrawl the message on the back of my craft, I racked what was left of my brains trying to think who could have stitched me up. My immediate thoughts were of the lunatic hen party, they wouldn't have thought twice about leaving a little bit more carnage in their wake, and I stood there cursing my luck, but then it struck me that a much more likely candidate would have been the bar owner, especially with his threats as I left his bar the night before. Even so, this was a little bit harsh on someone, death as revenge is a little bit over the top, though there was a certain level of intelligence about it, I would be dead and there would be no comeback on him.

With a large portion of hindsight, and all things considered, after all, I might have been better off trying to fly back to the hostel after all, instead of leaving the ship outside the bar as an open invitation.

As the thoughts ran round in my head, the rest of my body wasn't doing any running, which was going to be a problem, as out of the corner of my eye I could see that there was another flash of light. I tried to get my body moving as the light flashed by me and became an explosion right next to me. The LEO cruiser didn't miss the second time around, and it managed to make a mess of my ship. Not content with finishing my ship off, the pulse from the explosion picked me up and carried me across six feet of space, before eventually making a mess of me against the wall of the nearby building.

I hit the wall about eight feet from the ground and kind of rolled down the wall into a heap on the floor. Pain shot through every part of me, making the hang over seem as if it was a mere itch in the great scheme of things. I was losing consciousness, and as the life ebbed from my broken body on the floor, I thought of the package I was on the way to pick up. The specially designed Velorium encrusted Geminorum precious metal jewellery set silver wedding present for my wife would sit unused until the jeweller got tired of waiting for me to collect, and sold it to some random.

My wife would get nothing except a visit from the authorities telling her she was now a widow, with no hope of a widow's pension as her husband had been killed as a traitor to the empire. Even with the lack of compensation, in the long run she would probably be better off without me anyway.

Dilbert



Epilogue – Where To Find More Of My Writing

To get people to sign up, point them in the direction of my website's homepage of <http://www.onetruekev.co.uk/> scroll down past the menu and then enter their e-mail address and select whether they want Flanagan's Running Club or blog post updates or both and then hit submit.

If you want to catch up on old issues, go to the website at <http://www.onetruekev.co.uk/frc.php> where all the issues are available.

For blog posts go to <https://onetruekev.co.uk/Mutterings/> which will have the most current post and the ability to scroll back in time.

Some of the blog posts also get published on my Medium account, especially ones that are picture heavy, as there are no hosting costs to store all the photos there, the link is <https://medium.com/@onetruekev>

For all previous works including the old Surerandomality pieces go to <https://onetruekev.co.uk/Mutterings/else/> where pretty much everything I've written before is linked through to.

Then there are my books. Nothing published yet, but I have one full book available online, it's called "Where The Lights Shine Brightest". Can I ask you all a favour, please can you review my book on Inkitt, and the link is below. Even if you don't take time to read it properly, please flick through a few chapters, give it ratings and a review and vote for it please. It may help me get it published.

<https://www.inkitt.com/stories/thriller/201530>

In addition, the first chapter of "Where The Lights Shine Brightest", and my other completed book, "The Talisman", are available on my Goodreads page <https://www.goodreads.com/story/list/77442053-kev-neylon> and the first chapters of two of the four books I have in progress at the moment are on there now and the others will go on there in time. The follow up to "The Talisman" – "The Magicusians" is at <https://www.goodreads.com/story/show/1253978-the-magicusians> and "The Repsuli Deception" is at <https://www.goodreads.com/story/show/1253979-the-repsuli-deception>

I have had a number (seventy three) of Drabbles published on the BookHippo web site, and they can all be found at <https://bookhippo.uk/profiles/kevin.neylon/drabbles>

You can also follow me on Twitter, where I will occasionally put up some micro fiction or micro poems, my Twitter handle is @Onetruekev – <https://twitter.com/onetruekev>

You can also follow all my writing on the Facebook page Onetruekev which is at <https://www.facebook.com/Onetruekev-102649357993650/>

Speak to me about getting a pen, there are currently eight colours available; red, black, dark green, blue, maroon and orange, the apple green ones are completely out and there is one yellow one left, but is showing signs of having being carried around for a long time, plus new colours of purple and grey. In addition, speak to me about Flanagan's Running Club torches, limited stock, bright little bastards available in red or blue. And new this week small green leather style notepads, with mini pens and various size sticky notes.

E-mail any ideas or suggestions to kev@onetruekev.co.uk

To [Unsubscribe](#) click on the word