PHOENIX

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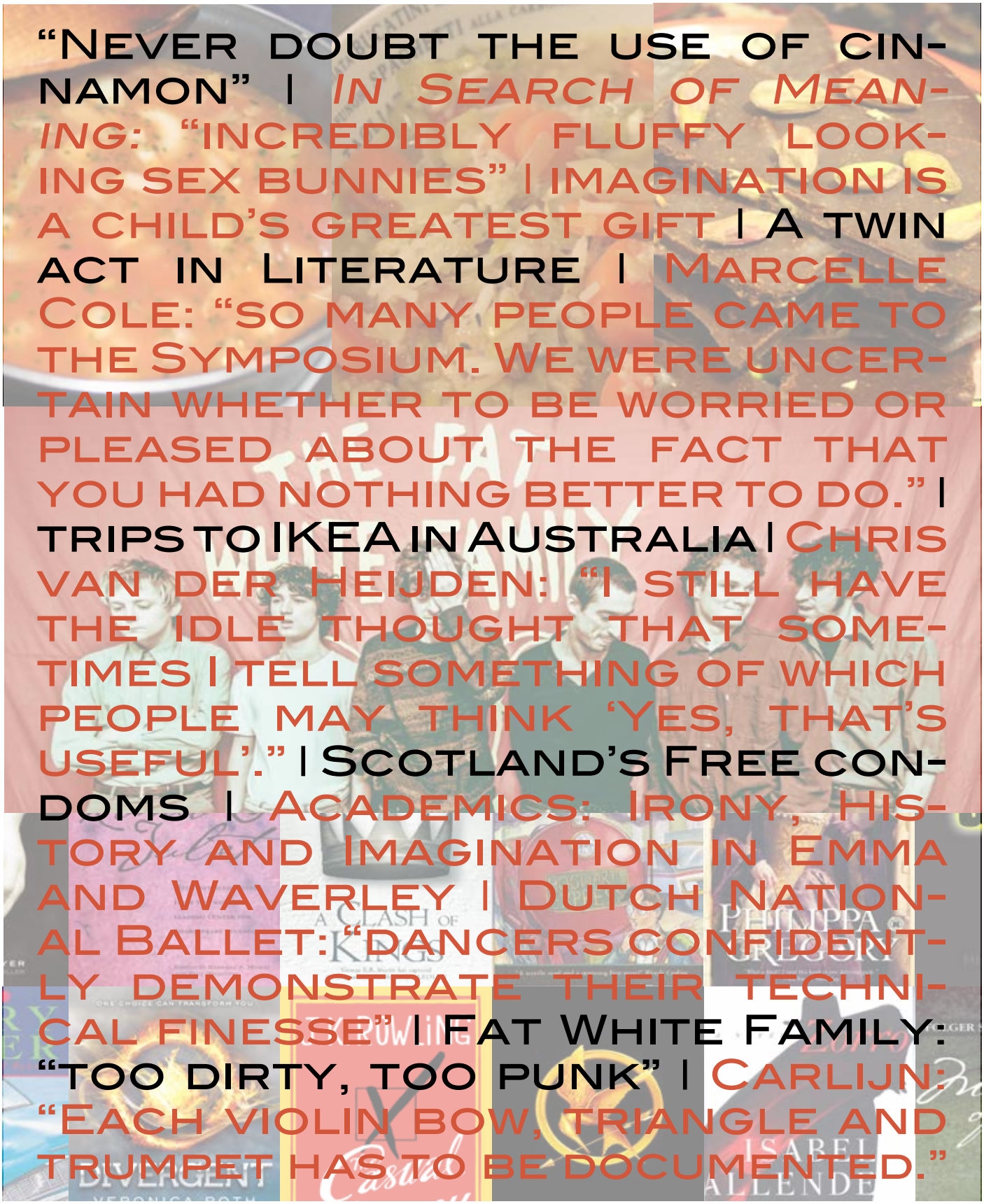

"Never doubt the use of cinnamon" | *In Search of Meaning:* "incredibly fluffy looking sex bunnies" | imagination is a child's greatest gift | A twin act in Literature | Marcelle Cole: "so many people came to the Symposium. We were uncertain whether to be worried or pleased about the fact that you had nothing better to do." | trips to IKEA in Australia | Chris van der Heijden: "I still have the idle thought that sometimes I tell something of which people may think 'Yes, that's useful'." | Scotland's Free condoms | Academics: Irony, History and Imagination in Emma and Waverley | Dutch National Ballet: "dancers confidently demonstrate their technical finesse" | Fat White Family: "too dirty, too punk" | Carlijn: "Each violin bow, triangle and trumpet has to be documented."

Content

letter from the editor

Recently, I was interviewed by one of my former classmates from when I studied Journalism. She plans on publishing a blog where she writes about people who were born in the Eighties and on where they are now, what they are doing and what choices they made thus far. It felt good to be one of her subjects, because it allowed me to reflect back on my personal choices. Though there are of course some alternative routes I could have taken to my goal in life (becoming editor-in-chief and queen bee at Vogue), I am very happy with the path I am currently on. Besides the fulfilment I get from studying English, I would not have befriended the people who are part of my social circle, I would probably not have had the job I relish doing on the side, and I would not be editing Phoenix. Which, as my fellow editors can probably agree on, is not far from acting as the next Anna Wintour.

One of the upsides of making Phoenix is learning about putting together magazines. This also means listening to the feedback we get. At the start of the academic year, I vowed to include more content that relates back to our study field. This was unfortunately not the case in our last two issues. So I am very happy to announce that in this issue, we are able to offer you more of our fellow students. Several articles you can read in this issue were written in the Journalism course. I happily point you towards the reviews, and an interview by Jos de Groot (coincidently with one of my former teachers). Furthermore, we are also featuring an essay written by Janieke Koning,, titled 'Formation of Character and the Narrator in Waverley and Emma: Irony, History and Imagination'. Though the title might make want to skip ahead, do yourself a favour and read it. It is a beautiful written and well-thought out piece.

Of course, we return to you with our usual features as well. Along the range of articles, another Phoenix Serves (vegetarian this time), Tea Time with Marcelle Cole, a dual interview with first years Justine and Suzanne Hoogstraten, and a new Impossible Conversations, this time between C. S. Lewis and Roald Dahl.

I wish you a very happy reading!

Marijn Brok
Chief Editor

Tea Time with MARCELLE COLE

Koen and I were really impressed so many people came to the Symposium. We were uncertain whether to be worried or pleased about the fact that you had nothing better to do.

On a Friday morning, not quite around tea time, two of our reporters find themselves in the strange city of Amsterdam, as this is where Marcelle Cole has just moved. We have no trouble finding her address, but finding the right doorbell is another matter entirely. Luckily, we guessed right and are heartily welcomed inside.

by Kiki Drost & Judith Brinksma

"I've just moved here from Leiden, so, as you can see, it's not fully furnished yet. However, there is a couch you can sit on! I was going to make you a cake, but I didn't have the time. I still have to buy everything, such as the tin. I ended up just buying one, but the intention was there!"
Marcelle makes some delicious tea, and as she doesn't have a table yet, we have ourselves a little picnic on the couch.

What did you study yourself?
"I studied English. I actually grew up in the London area. I went to a Catholic primary school, since my mother is originally from Spain. From there I went to an all-girls school. I don't have fond memories of that time. I think that single-sex education is a rather unhealthy environment. From 16 to 18 I went to a boarding school. As a child I was rather shy. In high school, however, I gained a reputation for being quite loud! But I was always a good student. By the time I was 18 and working on my A-levels, I got very obsessed with doing well. My first degree was in English literature. I was indecisive as to whether I wanted to study English or History. I ended up doing English because I thought that through literature you can gain a perspective on history. I later moved to Spain with the intention of learning the language. I planned to stay there for three months and then go to Africa to do voluntary work, but I ended up staying in Spain for eighteen years. I first did some teaching, but then decided I wanted to go back to university. Due to administrative problems, I did another BA degree, and this time round I was introduced to historical linguistics. I finished my dissertation in Seville. I later moved the Netherlands for a research stay. Initially for three months, of course, but history has a tendency to repeat itself, and I've been here for four years now. I commit to ventures in life in 3 month instalments!"

Where did your interest in English and history originate?
"Difficult question! Maybe at home in a way. My father is a very avid reader, and is also interested in history. I suppose the environment in which you grow up is a big influence. I believe it is important to keep a historical perspective in mind. People generally have a very short historical memory. The Middle Ages was a contradictory time, as is any era, really. Many of the preconceived ideas about the Middle Ages are ill-founded. It was actually far more modern than we might imagine. I didn't initially plan to teach, but I do really enjoy it. I enjoy trying to convey my interests and I find it especially rewarding when students who were initially not particularly interested become so. Koen and I were really impressed so many people came to the Symposium. We were uncertain whether to be worried or pleased about the fact that you had nothing better to do."

What are your hobbies?
"I like going to the cinema. The theatre as well, although I don't do that very often, as I don't understand Dutch very well. I also really like going to see live music. Not necessarily big concerts, but also in small venues. I really like jazz and soul music. Not exactly West Coast or free jazz, which is too complex for anyone to understand, but melodic jazz, such as Abbey Lincoln, Cassandra Wilson, and Erykah Badu. I'm also a huge fan of Leonard Cohen. I saw him perform in Madrid, which was the best concert I've ever been to: three hours of pure bliss. Cohen is so attractive; he is still so sexy even in his seventies. And very charming!
I like creating things with my hands as well. I used to paint and etch. I've recently taken up pottery.
The plan is to reinvent myself as a ceramist. No that was a joke. But I do enjoy it. I also like knitting and dressmaking. I'm not sporty at all: the last time I did sports I was probably in pigtails and wearing a school uniform."

I commit to ventures in life in three month instalments!

FAVOURITES

Favourite film: Old films, such as Brief Encounter or 12 Angry Men.

Favourite book: Anything by Nabokov, The Sound and the Fury by William Faulkner. I'm not sure if I should confess this, but I don't like fantasy, and I'm not very keen on Tolkien.

Favourite TV-series: Breaking Bad
Favourite colour: Green. Deep green, or maybe deep red. I don't like pastels.

Favourite animal: I'm not really into animals. Does that make me sound heartless? I don't get the thing on Facebook with all the cats. This will really make people dislike me, right? Cats just don't produce warm fuzzy feelings in me.

One final question: how come you have a clear l in final position?
Koen has taught you too well! Every block I have someone come up to me and ask me that. But I don't know. I don't even know if I've always had it. At my first major conference, at the pre-dinner drinks, famous historical linguist Roger Lass came up to me and asked me: "My dear, where are you from?" I told him I grew up around London. "Because you've got a clear l in final position, and I was so intrigued I didn't listen to the first ten minutes of your talk." So I was torn between thinking, "Oh my God, Roger Lass is talking to me!!!" and on the other, "What a cheek! Fancy telling me to my face that he didn't listen to half of my talk!"

Marcelle, we thank you once again for your hospitality, and we hope you will enjoy your new home in Amsterdam.

Roger Sargent

Fat White Family:
REVOLTING YOUTH

By AGATA TROOST
EKKO, Utrecht, 08.02.15

In our soulless neoliberal times, Fat White Family indigenously achieved what countless music labels struggle to fabricate - a convincingly provocative band image. All it took was some masturbating on stage, throwing pig heads at vegans and hanging a banner reading "The Witch Is Dead" outside a Brixton pub, their informal headquarters, on the day that Margaret Thatcher died.

The band starts playing soaked in red lights and Lias Saoudi, the frontman responsible for most of the controversies, enhances the performance by taking off his shirt in a chaotic quasi-dance. But as the melody of "Auto Neutron" unfolds, it becomes clear that Fat White Family's music is more than just a soundtrack to their antics. This mesmerising slow burn of a song comes from their first and so far only album, the title of which, Champagne Holocaust, alludes to New Labour's champagne socialism and Oasis' "Champagne Supernova". But even if they like their social criticism and catchy melodies, the Fat Whites are far from Britpop: their act is too dirty, too punk.

So after getting the tame crowd to dance during a few enjoyable, almost rock 'n' roll numbers, Lias puts his hand down his pants singing "Cream of the Young" and the audience finally engages in a gentle mosh pit. Guitarists rally behind the vocalist, who lets out a magnificent screech as the music accelerates and reaches its climax. The atmosphere remains electric for the next few songs, regardless of whether the lyrics are sexual in the melodic hit "Touch the Leather" or sarcastically political in "Who Shot Lee Oswald?"

The truth is they sound better live than on the record, and not only because the sound quality of the album is as lo-fi as their image. Fat White Family is a band which one should experience rather than analyse, their being lanky, unwashed and half-naked contributing well to their music. But in the end, the public awaiting an encore is left disappointed and reminded that they're only starting. Time will tell if they fulfil their potential or waste it theatrically. During the last song, "Bomb Disneyland", the band gives their all but the material is simply not compelling any more. Just for a few final seconds the punky vocals return, decibels hit the eardrums, leaving an impression of a bigger show than it probably was.

Behind the magical world of ballet:

endearing flaws and captivating talent

By EMMA VREDEVELD
STADSSCHOUWBURG, 25.02.15

After last year's successful start, the Junior Company of the Dutch National Ballet is back with *Ballet Classics and Modern Masters*. The show travels through dance history and features 12 dancers, selected out of the 750 that auditioned, between the ages of 18 and 21.

The dancers are off to a rough start. They evidently struggle as they perform *Napoli*, a technically challenging ballet, and *their smiles fail to mask their insecurity*. But the charming little mistakes – a few hops here and there, a jump landed a bit wobbly – actually contribute to the show as they make us realise we get a glimpse of the *real* ballet world. The otherwise flawless ballerinas are now relatable. They have to learn their trade, just like the rest of us.

As the show progresses, the performances get stronger. Two dancers confidently demonstrate their technical finesse in Ernst Meisner's *Embers*. Especially Nancy Burer's seemingly effortless movements and emotional intensity are remarkable. The combination of the red costumes and dark lighting adds to the piece's sense of mystery.

Also two up-and-coming choreographers get world-premiers. Robert Binet's (23) *Surfacing* is performed with a bewitching, all-absorbing focus. The mere stroke of light near the ceiling creates the illusion that the dancers are indeed just below the surface. The dancers seem to escape gravity as they alternate slow, organic movements with explosive jumps. It is dead quiet in the theatre.

Juanjo Arques' (37) *Blink* cleverly highlights the playfulness of the young dancers – weird walks, silly jumps – and is an absolute joy to watch. The theatre is filled with laughter as Bart Engelen, who already showed his comic talent earlier in *Full Moon*, parades across the stage with what can only be described as overly feminine movements. The dancers' enthusiasm is infectious and leaves us wanting more.

Moreover, we get to peek behind the curtains. Before each dance piece, a video clip is shown with a few minutes of "the making of". This unique way of introducing the pieces gives the feeling of being let in on a secret as the mysterious world of ballet lifts its veil.

Ballet Classics and Modern Masters runs until May 19th and is an entertaining, heart-warming show. It is an extraordinary opportunity to go behind the scenes of ballet and witness the making of professional dancers.

In Search of Meaning -

decapitation at the coffee bar

By IRIS PIJNING
DE FUNDATIE, 01.03.15

The exhibition *In Search of Meaning*, curated by Anne Berk who also wrote a book about the exhibition, is about a global perspective on the human figure. It contains a collection of diverse sculptures that depict 'being human' so well that you start to wonder whether the busy coffee bar in the centre of the third floor is an art installation too. From this coffee bar, you have a view over two of the largest and most impressive pieces in the exhibition.

Folkert de Jong's *Operation Harmony*, a large pink foam Mondriaan style framework holding the heads and decapitated bodies of historical figures from the Duth golden age, is a statement against radicalisation of individuals. Through *Operation Harmony*'s open surface pattern, you can see another set of heads separated from their bodies. Indonesian artist Heri Dono's Fermentation of the Mind shows anonymous heads on sticks behind school desks. It's a piece where indoctrination stares you right in the face. And while the Mondiaan inspired *Operation Harmony*, it is actually meant as a celebration of democracy not collapsing under radicalism, with *Fermentation of the Mind* in the background it looks like a warning of what happens to people who dare to think individually.

Alongside these pieces is also smaller, more humorous art such as Lindy Jacobs' *Pink Couple*: two incredibly fluffy looking sex bunnies. What these and many other sculptures in the exhibition have in common is the excellent use of interesting materials that make you want to actually touch the art.

Usually, you can't touch the art in a museum. Unfortunately for Jan Fabre's video art piece T*he Problem*, in this museum you also can't hear the art. *The Problem*, in which the artist and two philosophers talk about the meaning of life while pushing around a dung ball, was placed in a noisy hallway amidst the staircases. This resulted in an inaudible video of men in tailcoats running around a field, and museum visitors cramming into a corner to stand closer to the speaker system.

Still, a visit to the exhibition is highly recommendable for its diverse and confrontational look at human figures, and for its excellent coffee bar. In *Search of Meaning* in De Fundatie runs until April 6, 2015.


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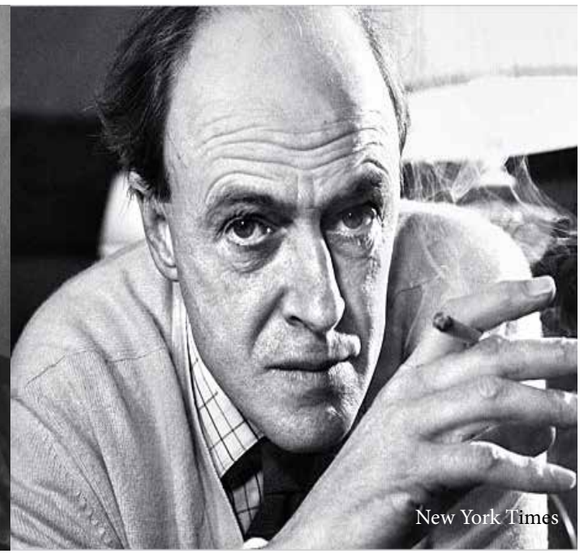

New York Times

IMPOSSIBLE CONVERSATIONS

Roald Dahl and Lewis Carroll talk the evil nature of grown-ups, imagination and the unique type of inspiration only children can provide.

What if two authors, completely unrelated to one another, could have a conversation? What would they see? What would they say? How would they feel about each other? In Phoenix, we would like to visualise this impossibility, as we let two authors from different eras have an imaginary conversation. In this feature, we let Lewis Carroll and Roald Dahl meet up.

by Marijn Brok & Kiki Drost

LC: "To me, children are very fascinating, and writing literature for them gives me a chance to crawl into their mad imaginations and twist things around."

RD: "With my work, I want to show children how wonderful and strong they can be. I try to do this from their point of view, usually placing them as small beings against large, extremely villainous adults. And though they overcome their hurdles mostly on their own, I often invent a large friendly adult to aid them along their way."

LC: *The old man in front of me looks stern, like a man who has seen too much, but at the same time friendly and soft, as a child who still looks at the world with a fresh glance. I wonder why he made the remark about adults. What would be his motivation for seeing adults as villains?*
"Adults can certainly be villainous: history provides enough examples. There are certain worlds that can only be entered by children and a selected few adults. Others will misunderstand these worlds and the actions that take place here."

RD: *It seems that the distinguished gentleman in front of me likes to escape the harsh realities of our dark world, and he offers the same option to the children he writes for. I think, however, that even though imagination is a child's greatest gift, he or she should also be aware of the world around him.* "Isn't it our job to teach the children to use their imagination and at the same time see the world as it is? That's why I focus on the conflicts between children and adults in my novels. Adults often forget they have been infants once, and children should be aware of how they differ from their larger counterparts so they won't forget they will be like them one day too."

LC: "Yes, children and adults differ, but this does not always have to lead to conflicts. There can be conflicts between adults, or between children, and there can be close friendships between adults and children. I try to portray adults as they are: some good, some bad. To focus on adults merely as the villains could make children mistrust adults on the whole, and the world can be a lonely place without a little girl by your side."

RD: *This man clearly had a different childhood than I had. My attendance at schools has been coloured by abusive headmasters, swishing canes, and homesickness, but there are good memories too. For example, my mother, who saved all the letters I wrote her while attending boarding school.* "I do not mean to say all adults are villains. Read my novels, and you will see they are full of helpful grown-ups, like Miss Honey, the teacher in Mathilda, who functions as a beacon of hope. An even better example would be the BFG who, even though he is a giant, functions as a friendly adult to a small child."

Quentin Blake


John Tenniel & unknown colourist

LC: *I see that this man and I are very similar, but at the same time very different. He has not hitched on to my thoughts, and I doubt if he would be the sort of person that would understand the mad devotion I have for the curious world of our juvenile friends.*
"Small children can find a friend in an adult, I certainly agree with that. We as adults can help them with their imagination, as imagination is the only weapon in the war against reality. Reality can be oppressing and un-understanding."

RD: "Exactly. I feel it is up to us to offer the future generation, and those that will follow them, an alternate reality from which they can build their own impression of the modern world."
I have to admit that each of us had a different childhood. But I admire this man's ability to infuse his novels with an imagination that most adults seem to lack. Though he may overcompensate his fantasies with unrealistic realities, he certainly is driven by the same goal as I am.


Red Lentil Soup


Vegetable Stew


Pistachio Chocolate Fudge

Phoenix serves:

VEGETARIAN

On a night, in the middle of the cold and miserable aftermath of winter, some of Phoenix' finest gathered to serve Since all of us were terrible hunters without the slightest hint of a survival instinct, we had to rely on our gathering skills and do without meat for the night. The level of our gathering skill epitomised when I misremembered what a certain vegetable looked like, and accidentally took home a huge piece of ginger. If anyone has any ideas as to what to do with it – let me know at albionphoenix@gmail.com, subject 'Astrid you fucked up'.

Nevertheless, we still managed to spend a lovely evening full of chopping, boiling, and simmering. There was wine, there was merriment, there was chocolate. If you want to try hearty, filling, no-meat meals, or if you simply want to reproduce our night, see below.

by Astrid Nieuwets

RED LENTIL SOUP

Rating: 4.5 / 5

Reproducibility: 5 / 5

We started our dinner with red lentil soup, using a recipe from *De Groene Meisjes*. This soup is vegan, and it's absolutely delicious. Never doubt the use of cinnamon in anything. We did not actually use red lentils because as mentioned, my gathering skills really, really suck, and I couldn't find them. But normal lentils are just as tasty, they just don't give off the nice reddish colour, hence making your soup look a bit unappealing.

This is honestly one of those soups that is nice and hearty and really filling. It definitely is not difficult to make, as it has one of my favourite recipe features: let simmer for forever (which, obviously, is 45 minutes). It also has two of my favourite ingredients: onions and garlic. Not only will you make a delicious soup, your kitchen will smell amazing after as well.

It is obvious by now that personally, I really like this recipe. But I saved the best part for last: it is low budget! Especially great for those of us (me) who are already broke, despite the fact that we're only halfway through the month.

VEGETABLE STEW

Rating: 4 / 5

Reproducibility: 5 / 5

Our second course was a veggie stew with herbal dumplings, courtesy of BBC GoodFoods. Again, onions and some illegally added garlic, because humanity has yet to invent a dish that isn't improved by adding garlic. This recipe is actually a lot of fun, because you can use different vegetables every time.

We kept it pretty basic and put in carrots, onions, and leek and it still made for a tasty meal. We used rice (with different types of grains and seeds) instead of pearl barley (*parelgerst*) because it is easier to get, and I would know what to do with any leftover rice. Oh, worth a mention: the cheapest type of white wine will do for this recipe.

This stew is another great recipe to warm you up and energise you after either a very cold day, a long day of hard work, or a combination of these two. It is super filling, so we were already struggling at this point. The herby dumplings are a lovely addition, but don't forget to add the rosemary (the recipe is not very clear about this).

Honestly, this recipe is probably even more budget that the soup. Although you can add all the vegetables that suit your taste, even with just leek, carrot, and onion, this dish is really good and filling.

PISTACHIO CHOCOLATE FUDGE

Rating: 4 / 5

Reproducibility: 4.5 / 5

So we made fudge. Kind of. Sorry *SortedFood*. See, my gathering session took me to the Eko Plaza, which is truly the scariest place on earth for anyone on a tight budget. After seeing some prices of the items I was supposed to get, I realised that the fudge would become way too expensive to be worthy of a Phoenix mention. We are students after all, and I don't think many of us have a spare 20 Euro for virgin coconut oil. So we improvised. We substituted the coconut oil with butter and the maple syrup with regular honey. It did subtract from the taste, but the fudge was still delicious.

You can actually keep the fudge in the frigde, so if you make an entire batch you can store it for later use. Oh, and serve it with something sweet!

"JOURNALISM IS NO LONGER THAT THING IN THAT BUILDING; IT'S EVERYWHERE"

Chris van der Heijden's optimistic view of contemporary journalism

By JOS DE GROOT

Investigative journalism was born in the 1970s, when Bob Woodward and Carl Bernstein proved that journalism goes beyond news reporting. They discovered and exposed multiple abuses of power by the Nixon government, which eventually led to the US President's resignation. But does investigative journalism still exist? Much has changed since the Watergate scandal. News has become free of charge and unlimitedly accessible. Is the bigger picture still important? Chris van der Heijden (60) is a historian, journalist and teacher at the journalism academy in Utrecht. He sheds light on journalism's current state of affairs.

As a true aspiring journalist I entered the very same classroom I had attended my journalism courses in for a long time, notebook in hand. The old newspapers on the walls hadn't been replaced and neither had the head-teacher. But is it still important to educate students in journalism?

"Absolutely. I think it better you answer that question yourself."

I had no choice but to agree.

"But I will answer your question nonetheless. I believe that by listening to people who are experienced in any kind of profession and by studying under the guidance of true professionals, you learn something. You can be a journalist by just doing nowadays, but some people simply need a push in the right direction. I still have the idle thought that sometimes I tell something of which people may think: 'Yes, that's useful.' So indeed, I do think it's still important to teach journalism."

I took Van der Heijden's course in investigative journalism. I learnt that journalism plays an essential role in a modern, democratic society. It is one of society's key control systems, its gatekeeper. Watergate proves that. But is investigative journalism still as meaningful as forty years ago?

"Constantly observing, asking critical questions and being a pain in the ass is still as important as back then. Contemporary society asks for proper investigative journalism. We have the parliament and we have the judiciary. Journalism belongs somewhere in between."

But does journalism still work that way? Isn't regarding journalism as the gatekeeper of our norms and values a bit old-fashioned? Sensation seems more interesting than factuality nowadays.

"It may seem that way, but there is so much of everything. Many newspapers and magazines run on sensation, but I believe a sufficient amount of people concentrate on journalism's core tasks. It's practically impossible to be corrupt in the western world nowadays. And journalists are often thanked for that".

Whereas my view on contemporary media had become a bit cynical, Van der Heijden remained optimistic. Unconvinced, I pursued. Do you think investigative journalism is sufficiently being invested in?

"I do, but not financially. The entire media landscape has changed as a result of digitalisation, which has allowed hobbyists to become journalists. Hobbyists don't invest money; they invest time. A lone wolf might discover something, a potential scoop. He or she will start poking into it, eventually assembling an entire community of poking hobbyists who will leave no stone unturned. Journalism is no longer that thing in that building: it's everywhere."

That makes sense. Although the big news agencies don't seem to be investing huge amounts of money in investigative journalism anymore, it is still being invested in. But doesn't the fact that everyone can play for journalist now cause secrets to be locked away even better?

"I BELIEVE THAT BY LISTENING TO PEOPLE WHO ARE EXPERIENCED IN ANY KIND OF PROFESSION AND BY STUDYING UNDER THE GUIDANCE OF TRUE PROFESSIONALS, YOU LEARN SOMETHING."

"IF YOU CAN DISCOVER THE TRUTH AND YOU KNOW HOW TO WRITE IT DOWN WELL, YOU ARE DOING WHAT YOU SHOULD."

"Of course, but that's all in the game. I do believe a lie has no legs in modern society. Of course, the game changes when talking about dictatorships, places where uncovering the truth means risking your life. In our society much stays hidden, but many mysteries still get unravelled."

A reassuring thought.

Do you think that journalists nowadays need to be capable of more than they used to?

"More than what? A good journalist has three main occupations: he knows how to research, he is perfectly able to write down his findings and he understands the rules of the media landscape. The writing part has evolved a bit because a respectable journalist is now also expected to take pictures and to know how to use the internet. But actually little has changed since Herodotus. If you can discover the truth and you know how to write it down well, you are doing what you should."

Investigative journalism still exists and still is important, that much is clear. Education in journalism? Yes, if you want to learn how to be a journalist. Necessary? Not if you possess the skills and the knowhow to investigate, write and manoeuvre within the media landscape yourself. Many mysteries are still out there, so get on your feet and be a journalist. How is up to you.

O-WEEK

IN AUSTRALIA

"Hobbelen, stelletje kut feuten!" was the first thing that came to mind when the freshers sergeant yelled at us to keep moving. It was now clear to me: freshers week was going to be a long week, with little sleep and lots and lots of names.

by Kirsten Bos

Orientation week (O-week) is organised by the colleges and universities in Australia to get to know the campus, the city and the other students. I had multiple O-weeks at the same time. St. Thomas More College has its own and besides the O-week for all fresher students, the University of Western Australia (UWA) also provides a special programme for the international students. This includes trips to IKEA, help with setting up a bank account and sorting out a place to live, if you have not found one yet. Since I joined the College, I decided my priorities had to lie there.

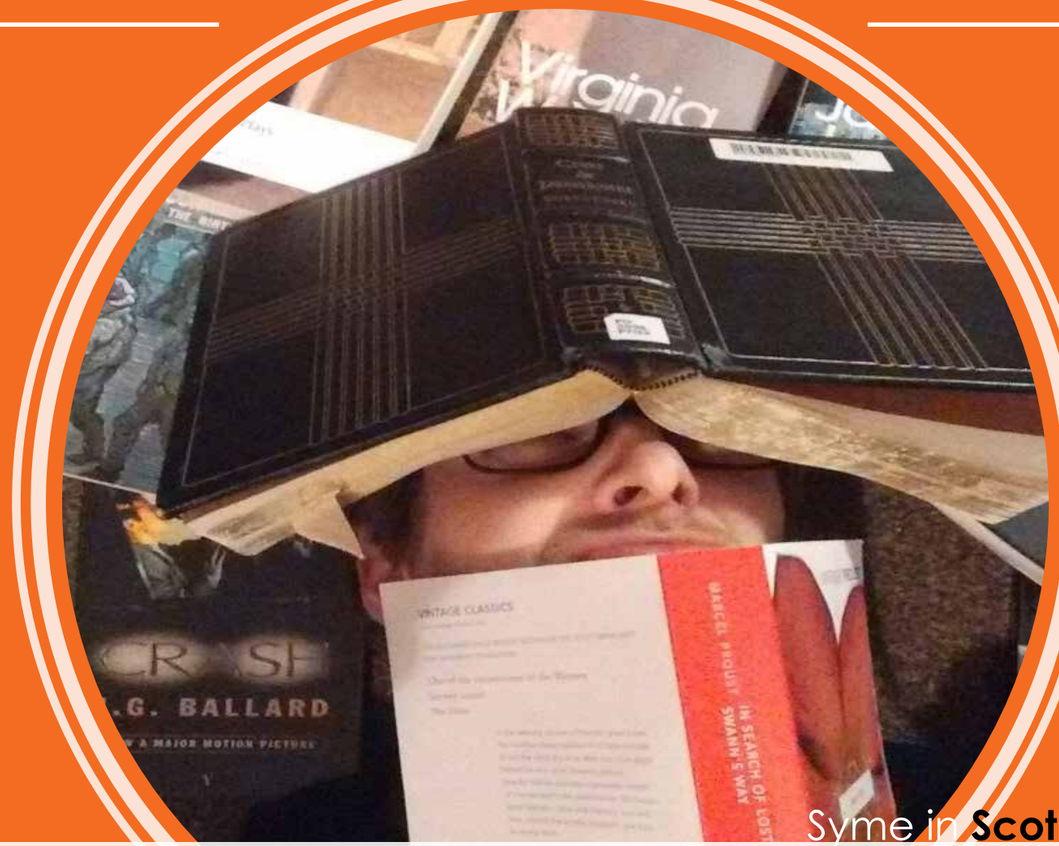
The first day was mainly to get to know each other through games, sports, an introduction speech in front of the whole group and more games. I have to say that the names of the people in my circle are easy to remember, the 130 other names, however, are a bit harder. Most of the girls' names here end with the /i:/ sound (Kelly, Carly, Amy, Kelsey, Cassie), which makes all the names sounds the same and not at all easier to remember!

On Tuesday, we had to prove that we had paid attention on Monday, during a scavenger hunt on campus. We could receive points if we photographed one of the many peacocks on campus, went into ponds, ask random people for their number or propose to them. After Tuesday, I had to rest. My old back injury had started to act up and due to our slogan "we love sports", I could not participate in some of the many activities (paint fights, beach sports, laser tag, and dancing practice, to name a few). The highlight of the week was the intercollege sports. Here, you compete with the other colleges in various sports. During O-week it is all about the freshers dance. Trust me, I've heard 'Shake It Off' more than I wanted to and I don't think that I can ever listen to it ever again.

At the end of the week, even the O-week committee understood we needed our rest. On the eighth day of O-week, the committee organized a Zumba class (We love sports) and after that we enjoyed some lovely hot tubs, pancakes, and more tubs. All to start university as relaxed as possible.

Fun Facts About Australian Student Life:

- Classes take only 45 minutes (both lectures and tutorials ;-))
- They drive on the left side (yes, I have almost been run over a couple of times already)
- There are no bicycle lanes (so it is like cycling on Oudegracht when crossing campus)
- Wearing helmets is obligatory (so much for a good hair day)
- Chinese is a subject here (so are French, German, Italian (??) and other Asian languages)
- *There is no such thing as zomervrij* (even when it is 41°C, you still have class)
- It is normal to go to class in your gym clothes (after all, "we love sports")



Syme in Scotland

To be honest, in my last year at Utrecht, I didn't spend much time studying. I worked 20 hours per week on the side and spent even more time running Albion on the board, which can in retrospect be called the best board Albion has ever seen. In St Andrews things are very different. There's no job on the side and no Albion to run (okay, I joined the postgraduate society as a treasurer in the first semester, but the whole experience was a bit disappointing so I left).

That means I spend almost all my time studying, which is a weird experience. I only have three or four hours of class a week (one class is biweekly), so that means a lot of independent reading. Of course, as it is a master, the reading is a lot more than in a bachelor's degree. With only seven people on my programme, you kinda have to be well-prepared, because teachers will notice if you didn't do your reading, and things can get really awkward.

That makes the university experience way more intense than it was in Utrecht. Teachers actually expect you to come to their office hours to discuss essays; and the feedback you get on essays is astonishing (two pages of feedback by two teachers, what?). This semester I am doing two core modules (what courses are called here), and I had to choose one other module. The funny thing is that almost every teacher offered their own module, resulting in very, very small class sizes. I chose a module on world literature, which I'm doing with only one other person (who also happens to be my housemate – it's a small world here). Now that's some intimate teaching.

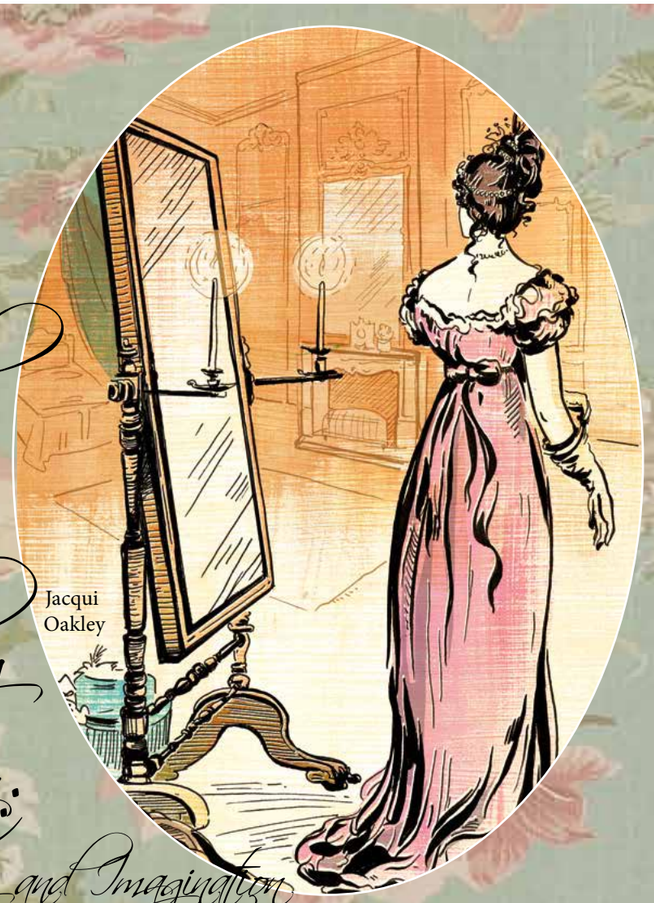
Spending literally all your time studying sounds really depressing, and it is. Fortunately, I do have a social life. However, in this town, everything is in the tight grip of the university. All societies work very closely with the university and organise almost all their events in university buildings. When I go out for a beer, I often go to the Student Union, because it is nice and ridiculously cheap (2.40 for a pint, hell yeah). It's a club as well, open till 2 am daily (everything in the whole town closes at that time, no partying until six here). Just imagine Utrecht University exploiting a club.

This does mean that the university is in your face all the time with their logos and advertisements, which is probably a good thing for my productivity. You're always reminded that you actually need to be studying, but that going out and binge-drinking is fine too. Oh, and they supply free condoms. Need I say more?

by Syme van der Lelij

Formation of Character and the Narrator in Waverley and Emma:

Irony, History and Imagination



Jacqui Oakley

by Janieke Koning

Jane Austen and Walter Scott, both writers in the early nineteenth century, knew each other's work, but never met (Bautz 1). *Waverley*, Scott's first novel, was received with immense popularity and the anonymity he tried to preserve was soon lifted. Austen, whose work was not yet so widely known, recognised his work, saying in a letter to her niece: "Walter Scott has no business to write novels, especially good ones. […] I do not like him, and do not mean to like *Waverley* if I can help it – but fear I must" (Austen "Letter 108"). Scott on the other hand had nothing but praise for Jane Austen: "That young lady had a talent for describing the involvements and feelings and characters of ordinary life which is to me the most wonderful I have ever met with" (qtd. in Bautz 1).

Scott's and Austen's style of writing could hardly be more different. Their novels *Waverley*; or *'Tis Sixty Years Since* and *Emma*, on which this paper will focus, can both be placed into the literary tradition of the *Bildungsroman*. *Waverley* is regarded by many as the first historical novel (Duncan xi) describing "grand romantic tales of many nations and many epochs" (Bautz 1), while Austen "carefully observe[s and describes] the manners of rural life among the English middling classes" (Bautz 1) in *Emma*. The *Bildungsroman* is an extremely dynamic category, with a basic concept: there always exists a link between the protagonist and the society he or she moves in, which results in character development. Both novels focus on the development and formation of their main characters: Edward Waverley and Emma Woodhouse, respectively. In trying to achieve this link and the desired results the feminine, English Jane Austen and the masculine, Scottish Walter Scott both use their own specific style and form of the novel to emphasise their contents. Austen's clever use of irony is intrinsic to her style in *Emma* as is Scott's use of his narrator for historical references and comments in *Waverley*.

Karl Morgenstern describes the novel to "border on the one side on history, on the other on poetry" (653), in which the narrator uses "an entertaining piece of fiction designed to make [the reader] feel at home, while […] introducing them to far-off lands" (653-4). The novel can convey history in a vivid image rather than a factual account, which causes the fictional history to be more appealing than the factual happenings. Scott begins his novel *Waverley*; or *'Tis is Sixty Years Since* with explaining the title, from the start history is an important element in the novel: "By fixing then the date of my story Sixty Years before this present 1st November, 1805, I would have my readers understand that they will meet in the following pages neither a romance of chivalry, nor a tale of modern manners" (Scott 4). The pasts and futures of Scotland and England collide and Edward Waverley is caught in the middle. Two contrasting ideologies influence his life thoroughly. The formation of Scott's protagonist is related to the "historical development of the era in which he moves" (Boes 274). In Scott's "Essay on Romance", Scott states that "romance [or narratives in general] and real history have the same common origin. […] they form a mixed class between them; and may be termed either romantic histories or historical romances" (134). This is exactly what Scott does in his novel *Waverley*, mixing truth with romance. Tobias Boes adds to this the notion of time and "warrantable 'rhythms'" (278), which will always be culturally specific. The novel of development, the *Bildungsroman*, "grows into "national-historical time": [the protagonist's experiences express a general truth about a given culture at a given moment in historical time", in Scott's *Waverley* for England and Scotland in 1745. According to Mikhail Bakhtin, in the *Bildungsroman* "[the hero] is no longer within an epoch, but on the border between two epochs, at the transition point from one to the other. This transition is accomplished in him and through him. […] It is as though the very foundations of the world are changing, and man must change along with him" (23-4), as is Waverley: caught in the middle and forced to grow.

Scott uses the narrator of the novel to emphasise the influence of historical events and time on individual characters, even though these characters are fictional. The narrator is part of the novel, a fictional character created by Scott. Though, "continuing the convention of the eighteenth century story-teller, the fictional narrator presents himself, his characters, and the sources of this tale as "real" " (Sroka 141). Throughout the novel, the narrator's education becomes clearer. He has vast knowledge, which he uses to enrich his story. He has, for example, first-hand experience to elaborate on Waverley's military background: "Waverley had but very little of a captain of horse's spirit within him – I mean of that sort of spirit which I have been obliged to when I happened […] to meet some military man […]. Some of this useful talent our hero had, however, acquired during his military service" (Scott *Waverley* 153). Aside from this military knowledge, the narrator also has first-hand knowledge of the world: that what Edward Waverley gains throughout the novel. In the course of the novel, the narrator "draws upon literary allusions and similes from a broad range of fictional works […] to present his scene more vividly to his reader" (Sokra 141): a grandame at Tully-Veolan is "like a sibyl in frenzy" (Scott Waverley 35), for example, and Flora is likened to "a fair enchantress of Boiardo and Ariosto" (114). Several more of these examples are interwoven in the text.

The narrator, however, also explicitly mentions that "It is not our purpose to intrude upon the province of history" (Scott Waverley 280), followed by a short summary of the factual happenings. These short summaries are found throughout the novel as short reminders for the reader of what happened in history. Fact and fiction go hand in hand in the novel. The fictional representation of factual events makes it more vivid and lively: "the real and the imaginary remain complementary" (Sroka 142) or as Denis Diderot put it: "I would venture to say that history is often merely a bad novel, and that a novel of the kind that you have made is good history" (qtd. in Boes 272), which causes the novel history of everyday events to be more appealing than the actual history.

Austen's style is enriched with irony, like history is elemental in Scott's novel. Irony in Austen's novels was usually overlooked and disregarded for most of the nineteenth century. Only in the mid-twentieth century irony "began to be perceived as intrinsic to her style", as mentioned earlier. None of Austen's novels exemplifies her use of irony more prominently than *Emma*. Irony occurs when "there remains the root sense of dissembling, or of a hiding what is actually the case" (Abrams 184), there is a difference between what is said and what is meant. The first chapters in the novel immediately show Austen's use of irony. The narrator describes Emma as being "handsome, clever, and rich […] and had lived nearly twenty-one years in the world with very little to distress or vex her" (1), however, the narrator quickly asserts that having had such an easy life Emma was inclined to think "a little too well of herself" (1). The novel takes the reader on a journey through Emma Woodhouse's development into maturity, both in mind and character (Abrams 255), but she needs to overcome her own self-satisfaction. Austen, like Scott, uses the narrator to employ a literary mechanism to emphasise the *Bildung* in the novel. The irony in Emma's situation also lies deeper within her misunderstanding her role in the world.

The omniscient narrator is able to judge Em-

ma's behaviour and choices with commentary, but the narrator also takes up Emma's – or another character's – point of view, at times even merging the two. The subtlety with which the narrator portrays Emma's weaknesses is caused by Austen's use of free indirect discourse, which also results in confusion for the reader. In short, the narrator takes up different points of view throughout the novel, displaying one character's thoughts, but still using the language the character him- or herself would use if the statement was uttered aloud (Abrams 233). Free indirect discourse creates irony, because it becomes increasingly difficult to tell if the narrator approves or actually disapproves of a character's actions. One example of this use of free indirect discourse is the narrators seemingly approval of Emma taking Harriet under her wing: "It would be an interesting, and certainly a very kind undertaking; highly becoming of her own situation in life, her leisure, and powers" (Austen *Emma* 17). The narrator uses the same language as Emma would use if she was speaking aloud, but since she is not and it is actually a judgement passed by the narrator, we have to read the remark with suspicion: it actually shows that Emma is feeding her self-satisfaction by introducing Harriet into higher society and make herself look good. The confusion created by the third person narrator and the switching between narrator and character enforces a sense of ambiguity.

The ambiguity and confusion are fuelled by the sense of social propriety. This is most prominently displayed in the Box Hill party scene in chapter 43. The novel depicts the reality of social standing and status in the eighteenth and early-nineteenth centuries. Characters are incapable of disclose their thought directly and openly, which leaves what they do say prone to misinterpretation (Grossman). At the Box Hill party, it is displayed that social interaction might need such limitations, so that Emma's and Frank's cleverness in conversation will not upset or hurt others. Frank's perspective is intriguing for Emma and it ultimately leads to her "turning etiquette inside-out" (Grossman 155). The narrator at one point utters, "Emma could not resist", which creates a dramatic pause. What she could not resist, however, was not the following insult of Miss Bates, but the abandonment of etiquette, even to such a point where Grossman states: "The content of her insult is irrelevant" (155). When Mr. Knightley reprimands he agrees with Emma to some extent, but at the same time disagrees with the way she handled the situation. He seems to focus mainly on "abandonment of a politeness that transcends - must especially transcend - level and wealth" (Grossman 155):

"[What is good and what is ridiculous] are blended, I acknowledge; […] Were [Miss Bates] a woman of fortune […] I would not quarrel with you for any liberties of manner. […] She is poor. […] Her situation should ensure your compassion. […] You, […] in thoughtless spirit, […] laugh at her." (Austen *Emma* 303)

The conversations between characters and the use of free indirect discourse lead to social confusion instead of social clarity.

The *Bildungsroman* takes the reader on a journey through "the development of the protagonist's mind and character, in the passage from childhood through varied experiences – and often through a spiritual crisis – into maturity, which usually involves recognition of one's identity and role in the world" (Abrams 255). In the novels, characters and history are intimately linked through romance and imagination in *Waverley* as are character and irony through imagination in *Emma*. Imagination filters everything, forming an idealistic representation of the world.

Emma misunderstands her role in the world, which is revealed through Austen's use of free indirect discourse: Emma "must become pupil, but insists on acting as teacher" (Hughes 70). Particularly, the conversations generated between Harriet, Knightley and herself and the comments given by the narrator serve as means of Emma's continuing recognition of her identity and her role in the world. Emma's imagination makes her see the world in her own image and for her own delight, while she is oblivious to the otherness of the people surrounding her. Emma moves from fantasy to reality, losing the part of her innocence that "implie[d] a basic lack of involvement with reality" (Duffy 41).

When first meeting Harriet, Emma devised her plan to educate her, deeming it a "very kind undertaking" (*Emma* 17) to help Harriet, to "notice her; […] improve her; […] introduce her into good society; […] for her opinions and her manners" (*Emma* 17). The free indirect discourse here, as noted before, creates confusion about the actual judgment passed by the narrator. Emma's acquaintance to Harriet grows into a friendship, dictated by lessons in 'social learning'. The same social learning that causes Emma to insult Miss Bates following the cleverness in social propriety of Frank Churchill. Emma takes up her role as teacher, thinking she has the ability to do so, but in the process harms Harriet. As Emma teaches Harriet, she herself shifts in her attitude towards love. Harriet regarded Emma to be good at predicting love matches, in fact, Harriet "knows nothing herself, and looks upon Emma as knowing everything" (*Emma* 28). After Emma's mismatch of Harriet and Mr. Elton, Emma's vocabulary changes and she shifts from "a completely unrealistic attitude toward love" to a "completely mercantile attitude" (Hughes 71), taking only in account Harriet's possible material advantages. While Emma should be taught about all the different aspects to love, seeing as she has never been in love herself and declares she is never going to marry, she wants to be the one who teaches love to Harriet and consequently fails miserably.

Emma lived in her own imaginary world for a long time, since no one has dared to find fault in her. There is, however, one exception: Mr. Knightley, "who was one of the few people who could see faults in Emma Woodhouse, and the only one who ever told her of them" (Emma 5). Mr. Knightley is, throughout the novel, Emma's mentor. He guides her from the imaginary world she has forged for herself, thinking she was perfect, into the world of reason where she does encounter the otherness of people. In a way, Mr. Knightley makes up for the absence of her mother, the deficiencies as father for Mr. Woodhouse, and as well for Miss Taylor, who was more of a sister to Emma than a governess. Mr. Knightley "takes up Emma's moral education" (Berendsen 32). As Mr. Knightley argues with Mrs. Weston, former Miss Taylor, about Emma's education, or rather the absence of one, he states: "[Emma] inherits her mother's talent and must have been under subjection to her", because "In her mother she lost the only person able to cope with her" (*Emma* 28).

Emma thinks of herself as having a great deal of authority, both within the privacy of her household as within society, as Mr. Knightley cleverly states: "… ever since she was twelve, Emma has been mistress of the house *and of you all* (emphasis mine)" (Austen *Emma* 28). Only when facing Mr. Knightley, Emma learns that some or most of her views on the world are wrong, something the reader soon picked up on due to the comments of the narrator. Emma develops a sense of identity and learns her role in the world. She indeed needs a teacher who can cope with her, which she finds in Mr. Knightley.

Like Austen's protagonist, Edward Waverley has lived in his own imaginary world for most of his childhood. The opposition in character between Sir Everard Waverley, Edward's uncle and a "Tory", and Richard Waverley, Edward's father and a "Whig", has its effect on Edward's education. Richard's extended stay in London causes his indifference to Edward's education, who is in consequence more influenced by the Tory and his uncle's Jacobite views than by the Whig and Hanoverian views of his father (Gordon 113). Edward's mild-tempered uncle also does not pay particular attention to what Edward is studying. His education begins among books, particularly with amusement in mind: "the youth was permitted, in a great measure, to learn as he pleased, what he pleased, and when he pleased" (Scott *Waverley* 12). Young Edward spends a lot of time in his uncle's library, and while he knew "much that is known to few, [he] might justly be considered as ignorant, since he knew little of what adds dignity to man, and qualifies him to support and adorn an elevated situation in society" (Scott *Waverley* 15). Emma thinks higher of herself in terms of social understanding, but this is unclear in Waverley's situation. Waverley's ignorance causes him to be a child in respect to his "book of life" (Scott *Waverley* 24) even as he reached young manhood and when he approached real life (Sroka 147).

Waverley's reading for pleasure instead of education, "turns every scenario he encounters, in life as well as in books, into 'romance'" (Duncan xxv). Emma, who never actually read the books she was supposed to read, does not even read for pleasure, because she was cleverer than her associates by nature. This is displayed in the riddle given to her and Harriet by Mr. Elton. She enjoys such clever utterances, but does not enjoy reading as is made clear by Mr. Knightley when he discusses Emma's education with her former governess. Waverley's imaginative world of romance, honour and loyalty clashes with the world of reason he enters.

Waverley Honour represented the world of romance he imagined, but this stronghold gets replaced by Tully Veolan. Tully Veolan serves as "geographic centre" (Hennely 197) for Waverley's educational advancements. He returns here after each "flirtation with Highland-Tory or British-Whig" (Hennely 197), but with each return his views of the place and its inhabitants change in accordance with his own psychological change. Tully Veolan changes from the image of the romanticism that was characteristic to the young Waverley to a "changed, [...] saddened, […] yet elevated" (Scott *Waverley* 315) place formed by his life-experience. Waverley's faulty education is emphasised as Waverley realises how much he has changed since first leaving Waverley Honour upon returning to Tully Veolan once again: "Then life was so new to him […] and it seemed to him that his time ought only to be consecrated to elegant or amusing study" (Scott *Waverley* 315). Through telling the history and challenges of Edward Waverley, the narrator and Scott also reveal the story of nations.

Scott and Austen have a clearly different style of writing, incorporating different literary mechanisms and themes in their work. Although these two novels seem to differ more than they coincide at first glance, they have more in common than one would think in the structure of the novel. The mechanisms and themes Austen and Scott chose emphasise each other. The use of history in *Waverley* has a striking effect on the formation of character of the eponymous protagonist. The same applies to Austen stylistically intrinsic use of irony and free indirect discourse. The switching and sometimes confusing narrators offer us a splendid picture of the transition Emma and Waverley find themselves in: caught between the imaginary world the protagonists created and the real world they have to enter. Bakhtin states it most obvious: the characters find themselves "on the border between two epochs" (23). The endings of both novels reveal the "classical" ending to the *Bildungsroman*, which "ends with its own negation, a state in which development is arrested and mundane reality suddenly yields a hidden immanent meaning" (Boes 279).

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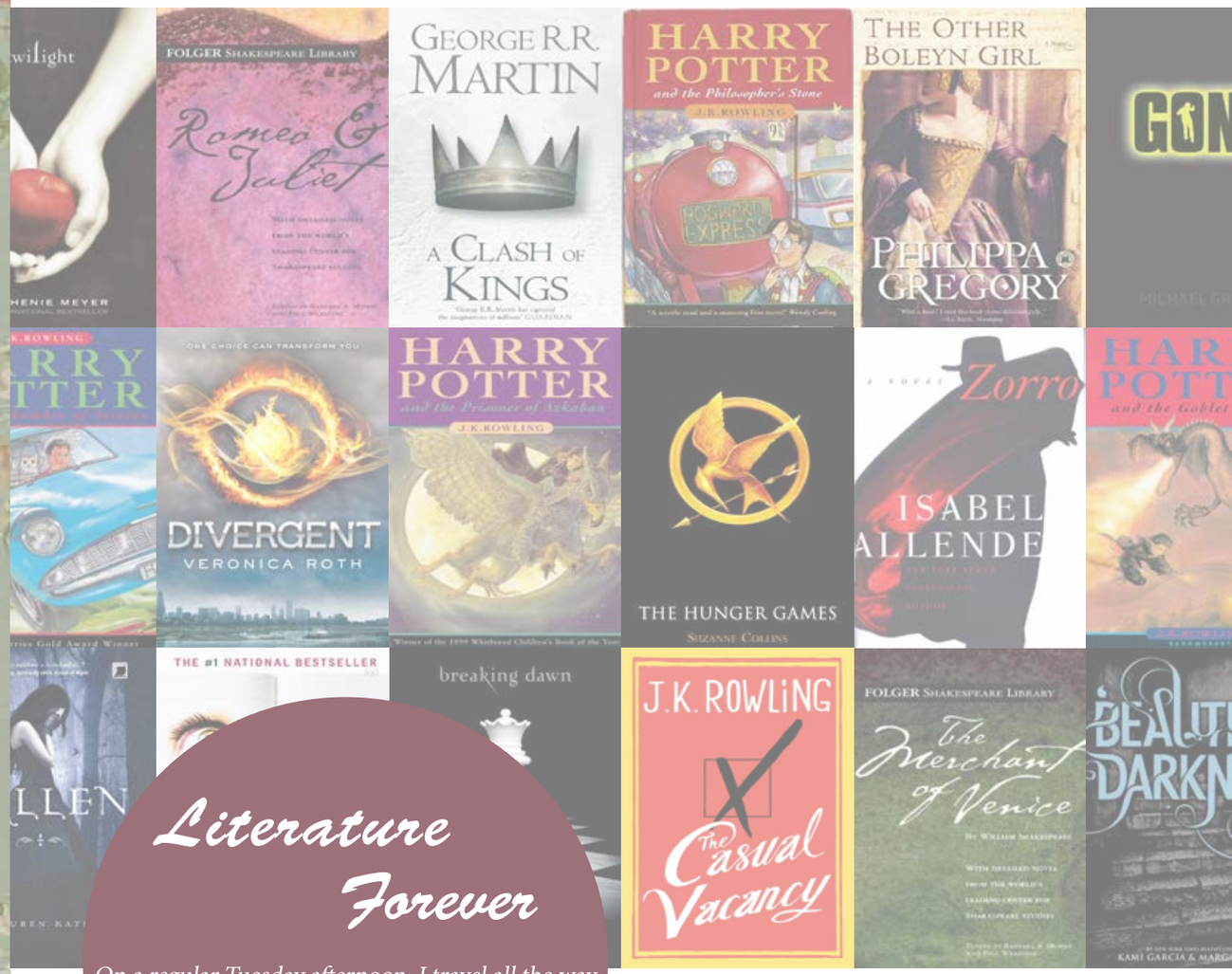

Literature Forever

On a regular Tuesday afternoon, I travel all the way to Arnhem to see the parental house of Suzanne and Justine for myself - and take a quick look in their book cases. The twins tell me all about their guilty pleasure reading experiences, their favourite books and their complicated relationship with linguistics.

by Simone Schoonwater

What was your favourite book growing up?

Both: Harry Potter!

Justine: Our dad read it to us when we were little.

Suzanne: He would buy the English version the day it came out and translate it for us.

J: When we were seven we started to read them ourselves.

What is your favourite book now?

J: I read many different books for different reasons, so I can't come up with one answer. I like fantasy and some "real" literature.

S: I have the same thing. Divergent and The Hunger Games I enjoyed very much, but I wouldn't say they are my favourites.

What is the last book you read for 'fun'?

J: Beautiful Darkness, part two of the Beautiful Creatures series. It sounds creepy, but it's just fantasy haha. I was looking for some light reading because we already read so much literature during the courses.

S: Game of Thrones part 2! A Clash of… Swords?

J: A Clash of Kings.

S: Yeah, that one. It's going to take a while to finish that.

Justine

Twilight was really cool when we were fourteen…

Which book are you most ashamed of reading?
Both: Twilight. We know everyone says this.
J: It was really cool when we were fourteen… Now I think: why did I ever like this?
S: Multiple times, even.
J: Maybe it's a bit hypocritical to say, because Beautiful Creatures is actually very much like Twilight.
S: Twilight is just badly written.

Which book are you most ashamed of for not reading it (yet)?
S: Shakespeare? Although I did read Merchant of Venice and Romeo & Julliet. Maybe I should start reading more poetry.
J: I still haven't read all Lord of the Rings books. I started the first one, but I thought it was kind of hard. Obviously I have to do it one day, because LOTR is the mother of all fantasy.

Which are/is the book(s) you have only read halfway or even less?
J: Fallen by Lauren Kate. It was so annoyingly romantic! Usually I don't dislike books that quickly, because since the writer put in a lot of effort to write it, I don't want to discard it immediately.
S: I can't remember…
J: Not even the books we had to read for Dutch literature?
S: No, I didn't touch those at all, haha.

If you could recommend me one of your books, which one would it be?
J: Zorro by Isabel Allende. I also like history novels; this one is set in California under Spanish rule. It tells the legend of Zorro and how he came to be a hero.
S: I'd say The Other Boleyn Girl by Philippa Gregory, about the sister of Anne Boleyn, the wife of Henry VIII. I'm not sure if it's always historically correct, but it was fun to read and you get a good insight in the time period.

What, for you, is the ultimate page limit of a book before you decide against reading it?
S: None!
J: It's different when a story is divided into multiple volumes, but 3000 pages or something…
S: I read Anna Karenina, which has about a thousand pages. I'm fine with that as long as it's not boring.
J: If the story is constantly developing it's okay. It depends more on the book than on the pages.

If you were to write a book, what would it be about?
J: It would be different from the things I normally read. Not fantasy – something more realistic. You can't top the fantasy you read anyway. There would be a problem involved… like people going crazy or having weird diseases. A psychological novel.
S: A story involving something that could never happen in this world. It would be set on earth, but with one changed factor. Like Gone by Michael Grant, for example.

Which author have you read the most books by and why?
Both: That would be JK Rowling again. We read seven the Harry Potter books, A Casual Vacancy, and the detective novels she wrote under her pseudonym Robert Galbraith.

What is your favourite English word and why? Your least favourite?
J: "Pretentious". The word itself is already what it means: using the word "pretentious" is pretentious in itself, haha.
S: "Bellybutton!" It sounds so cute!

And your least favourite word?
J: Syntax.
S: Linguistics.

Are you team literature or team linguistics? (Team Lit or Team Ling?)
Both: That's obvious… Literature for ever!

What is your favourite movie adaptation?
S: Bridget Jones.
J: What's Your Number. The book is very bad, but the movie is completely different and funny. Also, Chris Evans.

What is your least favourite movie adaptation?
S: Breaking Dawn? The flashforward/dream at the end was so horrible. Even though the books were bad already, the movie ending just sucked.
J: The Neverending Story. I watched it once in German class. It was dramatically awful. The special effects were so sad, and the dragon was so ugly.

Which book are you really looking forward to/are you planning to buy next?
J: I have many books on my shelf I haven't read. I'm looking forward to the remaining Game of Thrones books and Les Miserables. I'm curious if it will be fun to read.
S: The last book of the All Souls trilogy. It's about vampires and witches in Oxford… I don't know, it's hard to explain!

Suzanne

Maybe I should start reading more poetry...

Calendar

March

18	Film Night	*Drift 25, 2.01*
19	Ragstock	*Tivoli De Helling*
23	Study afternoon	*Achter de Dom*

April

2	Monthly Drinks	*Mick O'Connells*
6-12	Reflection week (shack closed)	*Everywhere*
7	Deadline board application	*Your life*
8-15	Start Albion trip	*Newcastle, UK*
13-19	Spring Break! (shack closed)	*Everywhere*
20	Start block 4	*Everywhere*
21	Albion & Awater Symposium	*to be announced*
23	svMT Lasergamen	*Lasergames*
29	Let's Go	*BASIS*
30	Pubquiz 4	*Mick O'Connells*

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With special thanks to:
Marcelle Cole & Agata Troost

Want to contribute to Phoenix?
You can. We are always looking for freelancers and photographers. Drop us a line at albionphoenix@gmail.com.

word of the board

Dear Albioneers,
Although I'd love spending all my time with Albion, I'm also active in the organisation of my student orchestra. This year, I'm a member of the Tourcommittee, into which I'd like to give you some insight.

The Tourcommittee organises, surprisingly, the orchestra's tour. There is one every year, and the committee consists of new members for each tour. This year, we will visit Macedonia for 10 days. Between 5 and 15 July, we will give concerts in Skopje (the capital), Ohrid, and Bitola. Organising the tour is great fun (we're in charge of everything), but it's also a lot of work. Of course, all 80 musicians need a plane ticket and a bed to sleep in, but that's nothing compared to the rest that has to be taken care of. One thing is the transportation of the instruments. Because Macedonia is not part of the European Union, we need official documents for the import and export of all instruments that we have with us. Each violin bow, triangle and trumpet has to be documented. You can imagine that this documentation requires quite some time. The main goal of our tour is giving concerts. We play at some Macedonian summer festivals, like Skopje Summer Festival. To make sure that we are well-prepared for our concerts, we will have a rehearsal day at the beginning of the tour. Another very important part of the tour is a community project. We will play in small ensembles for children in an orphanage, and in a children's hospital. These concerts will be interactive, and the children will get (home-made) instruments to join us.

To be a part of this committee is amazing. We started with nothing, and even got to choose the tour's location. We can shape our tour exactly the way we want. To get to know the country a bit better, we already visited Macedonia last October. The more the tour grows, the more proud we are, and the more excited we get!

Well, these are the duties and occupations of the Tourcommittee in a nutshell. I'd love to tell you everything else, just ask! And now back to Albion.

Much love,

Carlijn Burggraaf
Commissioner of Internal Affairs 2014-2015

Those who don't believe in magic will never find it.

-Roald Dahl