

Phoenix

magazine



the music issue

Cecilia

Neon Night

Bright night, neon light
burns itself into our minds
a cacophony of colours
visible from miles away.

Our voices form a solemn plight
as we are illuminated by the stars
all around us, flashing brilliantly
creating our own fireworks.

Trembling air takes a long flight
to reach all of us around
pounding like church's bells
of a morning that won't get to us.

Atlas needs to use all his might
to keep up the dark sky for us
for the ground shakes beneath
as we jump, reaching for stars.

This, we know, is our neon night
there is no stopping us now
when we're all here together
bathing in the neon light.

written by Thijs Biezen

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beyoncé's homecoming
by
patrick van oosterom

illustration
by
celonie rozema

word of the board



Dear Albioneers,

The honour has fallen upon me to address you all in this academic year's first issue of Phoenix! As it so happens, this issue's theme is music and music festivals, a subject I'm not well-versed in at all. Despite my love for dancing my behind off in the midst of variously intoxicated people attempting to do the same, I have never felt the urge to go camping with those same people making love to strangers in the muddy tent next to mine. Although, to be frank, the main issue might be that no group of friends headed for such a festival has ever invited me.

Not every member of my bloodline has been saddled with this curse however, as my little brother was blessed with friends who included him in their plans to party for four consecutive days. If I recall correctly, when he hadn't yet celebrated his 19th birthday but was evidently mature enough to go and witness the effects of substance abuse,

he returned from Lowlands and slept for about half a week to catch up after the extraordinarily exhausting effort our genes demand at any occasion where music and alcohol are involved. His laundry stayed in the living room during this hibernation.

I do not want you to feel too bad for me, however, since I also went to (single-day) festivals at his age, like The Flying Dutchman – albeit on my own. My best memories as a nineteen-year-old at a festival, though, are of Behind Bars, a rave held in the former prison across the street from where I lived at the time. I might have gone alone, but I was soon adopted by a group of friends willing to share their party drugs with that one weird kid dancing wildly.

On behalf of the XXIXth board of Albion, I would like to wish you all a wonderful rest of the year and hope to see you at many of our activities! Come buy me a drink.

Xx

Effie Ophelders



cecilie
down low

by
astrid s



celonie
ginger

by
brockhampton



dagmar
human

by
dodie



fenna
semper femina

by
laura marling



floris
night visions

by
imagine dragons



janice
dreamchild

by
kaaze



julia
liquidity drum & bass 2018

by
various artists



leanne
england keep my bones

by
frank turner



patrick
confessions on a dance floor

by
madonna



pim
angel youth

by
vansire



tessa
pony

by
rex orange county



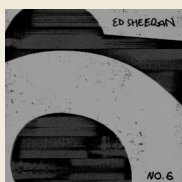
thijs
cleopatra

by
the lumineers



caitlin
without fear

by
dermot kennedy



iris

no. 6 collaborations project
by
ed sheeran



milou

too weird to live, too rare to die!
by
panic! at the disco



roos

immunity
by
clairo



PHOENIX

Magazine for students of English Language and Culture at Utrecht University.

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Cecilie Bailemans-Højberg

artsy_cici

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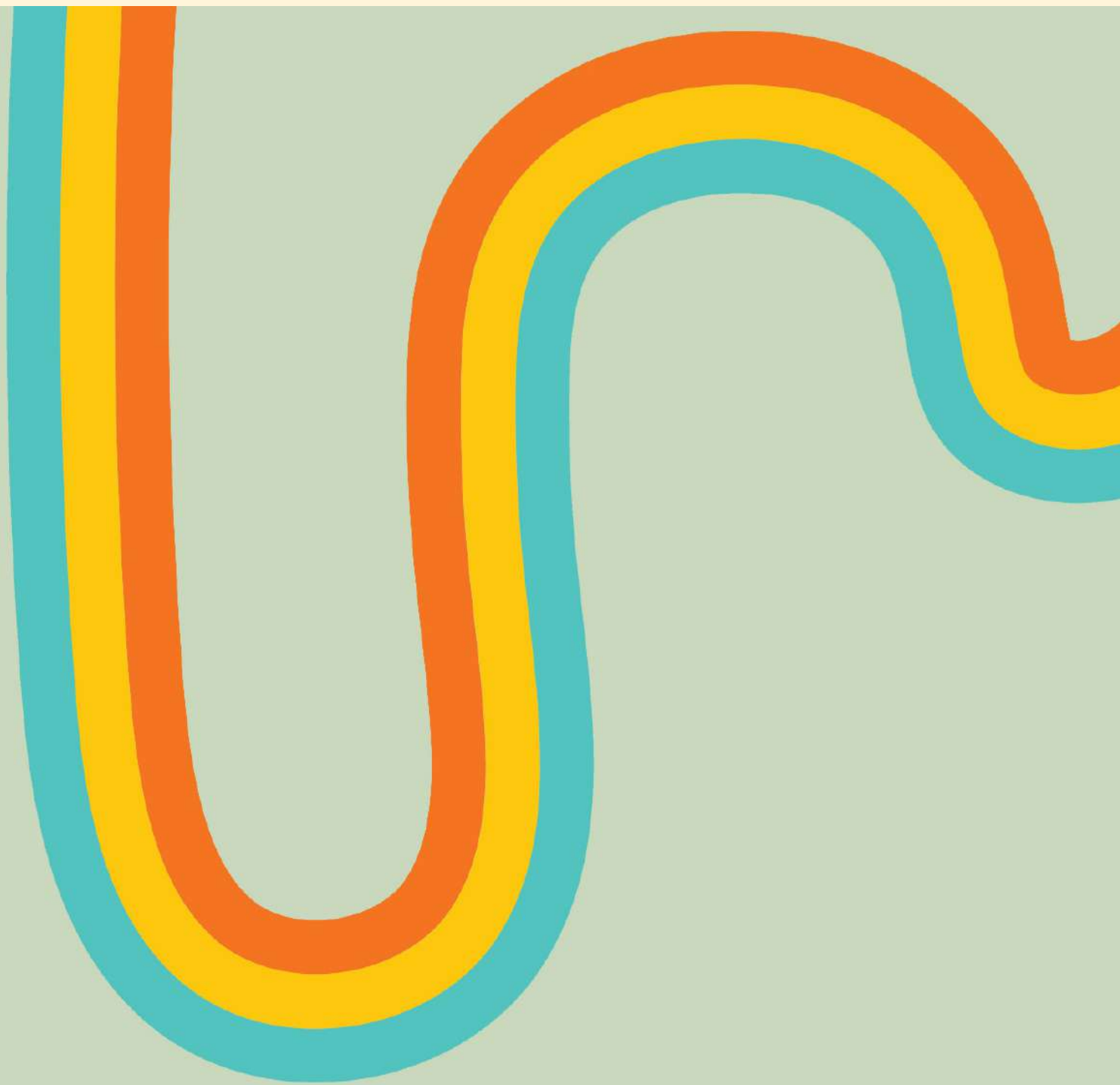
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what we're
listening



meet —

the te

Dear reader,

It has been a long wait, but we truly hope it was worth it: Phoenix is back with a brand new team (albeit with some familiar faces), stoked to deliver four wonderful issues. We kick-start this year with an issue wholly in the style of music festivals. This phenomenon, which dominates the summer discourse to a large extent, has permeated almost every inch of contemporary society. This thus formed a marvelous framework for the array of interviews, illustrations, reviews, and writing in general that are included in and inspired the style of this issue. From the international presence of Rock Werchter and #Beychella, to the local yet renowned Le Guess Who? in our very own Utrecht: these festivals and the artists that make them are unthinkable from the 21st century lifestyle. What's right now in front of you is a yearbook that displays every person from our team, and some essential trivia about them (I mean, we all love inspirational quotes, am I right?). The whole team has worked incredibly hard the past few months, and we sincerely hope you love the result as much as we do.

Happy reading & much love on behalf of the Phoenix team,

Patrick van Oosterom
Editor-in-chief

f e n n a
leeuwenburgh

head of photography



My name is peace,
this is my hour - Can
I get just a little bit
of power?

Red Hot Chili Peppers

novel: *aristotle and dante discover the secrets of the universe* by **benjamin alire saenz**
album: *substance* by **joy division**
film: *monty python and the holy grail*

c e l o n i e
rozeema

illustrator



What is done in
love is done well.

Vincent van Gogh

novel: *the time traveller's wife* by **audrey niffenegger**
album: *favourite worst nightmare* by **arctic monkeys**
film: *akira*

c e c i l i e
balemans-
højberg

illustrator



Pasta is good, life
is sad.

dodie

novel: *escape from camp 14* by **blaine harden**
album: *lukas graham* by **lukas graham**
film: *jagten*

j a n i c e
goudappel

photographer



Keep your face
always towards
the sunshine and
shadows will fall
behind you.

Walt Whitman

novel: *percy jackson* by **rick riordan**
album: *control* by **kensington**
film: *star wars: episode III - revenge of the sith*

am

p a t r i c k
v a n
o o s t e r o m

editor-in-chief



We tell ourselves
stories in order to
live.

Joan Didion

novel: *mrs. dalloway* by virginia woolf
album: *back to black* by amy winehouse
film: *the grand budapest hotel*

l e a n n e
v a n
k a m p e n

coordinator

It isn't what we
say or think that
defines us, but
what we do.

Jane Austen

novel: *song of achilles* by madeleine miller
album: *a night at the opera* by queen
film: *imagine me and you*

t e s s a
k a r s t e n

creative director



I would die for
Claire from the
Bon Appétit test
kitchen.

Michael Messineo

novel: *call me by your name* by andré aciman
album: *carrie & lowell* by sufjan stevens
film: *lady bird*

d a g m a r
n a n

treasurer



How lucky I am
to have something
that makes saying
goodbye so hard.

Winnie the Pooh

novel: *breakfast at tiffany's* by truman capote
album: *MTV unplugged - summer solstice* by a-ha
film: *the breakfast club*

i r i s
d u
g a r d i j n

secretary, editor



I am the one
thing in life I can
control.

Lin-Manuel Miranda

novel: *pride and prejudice* by jane austen
album: *x* by ed sheeran
film: *titanic*

j u l i a
s c h u u r m a n s

PR



If you don't like
the road you're
walking, start
paving another
one.

Dolly Parton

novel: *a court of mist and fury* by sarah j. maas
album: *desire* by sub focus
film: *harry potter and the deathly hallows - part 2*

p i m
s t o r m

editor



Principles are
like prayers;
noble, of course,
but awkward at a
party.

Maggie Smith

novel: *wuthering heights* by **emily brontë**
album: *darling arithmetic* by **villagers**
film: *le fabuleux destin d'amelie poulain*

r o o s
l e d e b o e r

editor



Time's fun when
you're having
flies.

Kermit the Frog

novel: *the catcher in the rye* by **j.d. salinger**
album: *the suburbs* by **arcade fire**
film: *isle of dogs*

t h i j s
b i e z e n

staff-writer



One can never
have enough
socks.

Albus Dumbledore

novel: *echo* by **thomas olde heuvelt**
album: *wasteland, baby!* by **hozier**
film: *the imitation game*

f l o r i s
f l e u r

staff-writer



The only true
wisdom is in
knowing you know
nothing.

Socrates

novel: *1984* by **george orwell**
album: *night visions* by **imagine dragons**
film: *spirited away*

m i l o u
k r a m e r

staff-writer



I put the lit in
literature.

Unknown

novel: *radio silence* by **alice oseman**
album: *too weird to live, too rare to die!* by
panic! at the disco
film: *bohemian rhapsody*

c a i t l i n
k r o o t

staff-writer

Wie zoekt vindt,
maar niet altijd
wat hij zoekt.

Paul Biegel

novel: *the storm keeper's island* by **catherine
doyle**
album: *nachtlicht* by **eefje de visser**
film: *harry potter and the philosopher's stone*

Recapping Summer.



On the 17th of August 2018, two friends and I, a lifetime supply of readymade pannenkoeken, enough cups of noodles to feed four families, and an – up until the morning after unbeknownst to me – broken air mattress arrived at the Lowlands campsite. One day prior to this endeavour of dragging our bags all the way to campsite seven, my uncle, who used to frequent Lowlands when he was younger, sent me a text with some words of advice. He told me to have fun, relax, take time to people-watch, and most importantly: forget everyone and everything else in the world for three days. He stated that there is no “the rest of the world” at Lowlands, there is just Lowlands. This all just sounded like some hippy nonsense to me, but after experiencing it myself for three days, it turns out that he was right. There is something otherworldly about festivals. For a few hours, a day, or a whole weekend, it feels like the entire world is just made up of you and the people around you on the festival grounds. Everyone is there to enjoy themselves to the fullest, and the only way you’ll appear a fool is if you don’t. The next two pages will be filled with stories from people who have been to music festivals over the last couple of summers, and who want to share what it meant to them. Reading their stories will perhaps give you an idea about how spending a weekend dancing around on a muddy field in Flevoland with beer being splashed on you from all possible angles is actually not a terrible way to spend your summer at all.

Lowlands
written by Tessa Karsten
edited by Roos Ledeboer
photography by Tessa Karsten

Best Kept Secret
written by Milou Kramer
edited by Iris du Gardijn

Interview
written by Patrick van Oosterom
edited by Pim Storm
photography by Laura Koolen

Liquicity
written by Julia Schuurmans
edited by Roos Ledeboer

best kept secret

It was June 2018, which meant that it was time for Best Kept Secret Festival. I had been looking forward to it for months because I was finally going to see my heroes: Arctic Monkeys. That was the main reason I went. I tend not to like festivals very much, since there are way too many people and I can't really deal with crowds. But Arctic Monkeys were there, so I just had to go. I made many mistakes while I was there, so besides my experience at the festival itself, I'm going to share the mistakes I made to prevent them from happening for other people.

Before I go deeper into that, I might as well give you a little bit of information about the festival. Best Kept Secret is a three-day music festival. You don't have to go all weekend, though; it is also possible to visit only one day. The main genres and styles that are showcased during the festival are indie, folk, hip-hop, and electronic. However, the organisation says: "We don't like to think only in terms of genres or styles, but simply care about bringing the artists you would like to see live."

To start off, my first very bad mistake I made, is that I wore my Dr. Martens. I don't know why I thought that was a good idea, because my feet hate me when I wear those shoes. I wanted to wear them for aesthetic reasons, but I should have thought about the fact that I was going to be walking quite a few miles. Fun fact, I can't walk more than a mile on those monsters before I get my first blister. So, that is exactly what happened. I wasn't even at the festival terrain yet, and I already had two blisters. I spent half an hour being mad at myself for being this stupid, which didn't lighten the mood at all of course. As the day continued, I got more and more blisters. It came to the point where I wasn't able to walk anymore. I had eleven blisters on one foot. Despite everything, I enjoyed the performance of Arctic Monkeys so much. I danced like nothing and no one else in the world existed. I'm still not sure how I survived that though, I obviously still had a dozen blisters on my foot, but at that moment I didn't feel them, because I was so excited. After that performance I was feeling exhausted, and I just wanted to chop my feet off. I know it was all my own fault and that it was one of the dumbest things to do, but hey, we learned something from it: don't wear Dr. Martens to a festival if you

get blisters very easily. Another thing I didn't make the best decision about, was the rest of my outfit. It was very hot that day, and I wasn't wearing shorts or flowy pants. I was wearing very uncomfortable jeans. My main point here is that if you're going to a festival, please wear comfortable clothes. It will make the experience a whole lot better.

I ended up seeing Arctic Monkeys, Rex Orange County, Tom Grennan and Tyler, The Creator. Also some other people, but I forgot their names. It was quite the experience, and I'm happy I went. Arctic Monkeys were obviously my favourite. They are one of my all-time favourite bands, and I'm still so glad I got a chance to see them live. Spoiler alert, they are incredible live. In the future, I don't think I would go to a festival again. I prefer concerts over festivals. Mostly because it's way more intimate. Everyone at a concert wants to be there and loves the artist. That doesn't mean I didn't have a good time though! Beside all the blisters and crowdedness, I had the time of my life, and I'm so glad I was there.

liquicity

The highlight of this year for me was Liquicity Summer Festival. This was my first weekend festival, and I had looked forward to this weekend for over a year. Liquicity Summer Festival is a drum and bass festival, organised by the record label Liquicity. Different artists come to play here, and it is one of the biggest and most popular liquid drum and bass festivals. Drum and bass is a type of music that has a certain rhythm that can be recognised in every song. The rhythm can be very chill and slow, but during parties it is often a lot faster.

I fell in love with drum and bass almost two years ago, and it has been my favourite style of music ever since. But it is not only the music I like, it's also the vibe of parties and the festival that is very special: for some people, this music is a way to express themselves, and everyone respects that. Everybody considers each other family, with the music connecting everyone, and that is what makes it very special to be there and to be part of that vibe.

This festival felt like escaping from reality for a few days, only doing what we wanted to do: dancing, listening to music, socializing. My boyfriend and I went with a larger group of friends, who also brought even more friends. We ended up in a big camp: there were always

people to chat and have fun with. Even three Spanish people came to join us! They were a lot of fun and had a party tent we could use. Not far from the place we stayed was the entrance to the festival. The festival had three different stages, a place to play video games (like Mario), a chilling lounge with a lot of couches, a carousel, and even more. During the daytime, the site was very pretty, but at night it was spectacular: the stage had beautiful lights and the whole area was lit up.

This weekend did have its ups and downs, though. My boyfriend's and my tent did not have a great floor, which we didn't know until it rained and water came into our tent. But one of our friends had even worse luck because his whole tent had collapsed under the weight of the water. Everything he and his friends kept in there had become soaked, so they drove to Decathlon to buy a new tent and sleeping bags. From the broken tent poles, however, we skilfully created a washing line to dry all of their clothes.

The same rain shower was also the cause of a complete transformation of the terrain. The grass became one big pool of mud because it couldn't handle that much water at once. Saturday night we danced the whole night in mud, some people even bare feet. People went sliding through the mud on their bellies and danced in puddles. It was fun to see everyone making the best out of a less fun situation. It was an experience I will never forget, and I can look back to with a smile on my face.

The best memory I have of the weekend is that I have made so many friends. Friends I still see regularly, definitely at other drum and bass parties. Even when you go to this festival on your own, you never end up going home alone. The vibe is amazing, people are relaxed, and we all respect each other.

.....
"It is remarkable how much I now appreciate a cold sausage on a bun with mayonnaise and baked onions when I'm at a festival."

Laura Koolen, a sophomore Albioneer, has gained some notoriety for her arm full of entry wristbands from all kinds of festivals. In the summer of 2019 alone she went to Fortarock, Pinkpop, Down the Rabbit Hole, Rock Werchter, Bospop, the Nijmeegse Zomerfeesten, and Lowlands. I sat down with her and we discussed some highlights, remarkable moments, and the significance of festivals.

So, the first festival you went to this summer was Fortarock. What is it, and why did you go there?

Fortarock is a rock festival in Nijmegen, and I went there because I was part of a catering crew that provided food for the artists that were performing there. It's a festival that has predominantly metal bands, and, sadly enough, the line-up was really bad this year. Many people had high expectations because of its 10-year anniversary, but the ticket sales went really badly, and they ended up using only half of the area they originally planned.

How would you describe Down the Rabbit Hole?

It is rather alternative, like Lowlands' baby brother. There is much more than just music. There are a plethora of different workshops, artists, dances, and poetry readings. It is characteristically free-spirited, and diversity is all around you. I mainly attended the night programme, which was predominantly Drum 'n Bass and Techno. There was also a secret stage, which could be accessed by crawling through a small tunnel. It has the

reputation of being a drugs festival, and although it is not a necessity, it does add to the experience.

You ended your summer with Lowlands, right?

Yes – this has to be my favourite festival. It did not really matter that the line-up wasn't terrific this year, because there are lots of other things you can do. Lowlands is just a bit bigger, a bit more beautiful, and it has a bit more to do. The people are very friendly there, and it just has everything I look for in a festival.

Do festivals mean a lot to you?

They do. It is an ultimate stress release for me. I can let go of all the things I did and went through in the past year, and I don't plan anything I do; I'll see where I end up. Everyone has the same mindset, and it doesn't matter where you're from or who you are; you just enjoy the same music at the same moment. It makes me deeply happy. Over the past years I have learnt to embrace the festival lifestyle. It doesn't matter if everything smells like beer and is covered in sand: you have to learn to enjoy the moment. It is remarkable how much I now appreciate a cold sausage on a bun with mayonnaise and baked onions when I'm at a festival. Even though you don't sleep well and you perhaps feel dirty, you just don't care anymore.

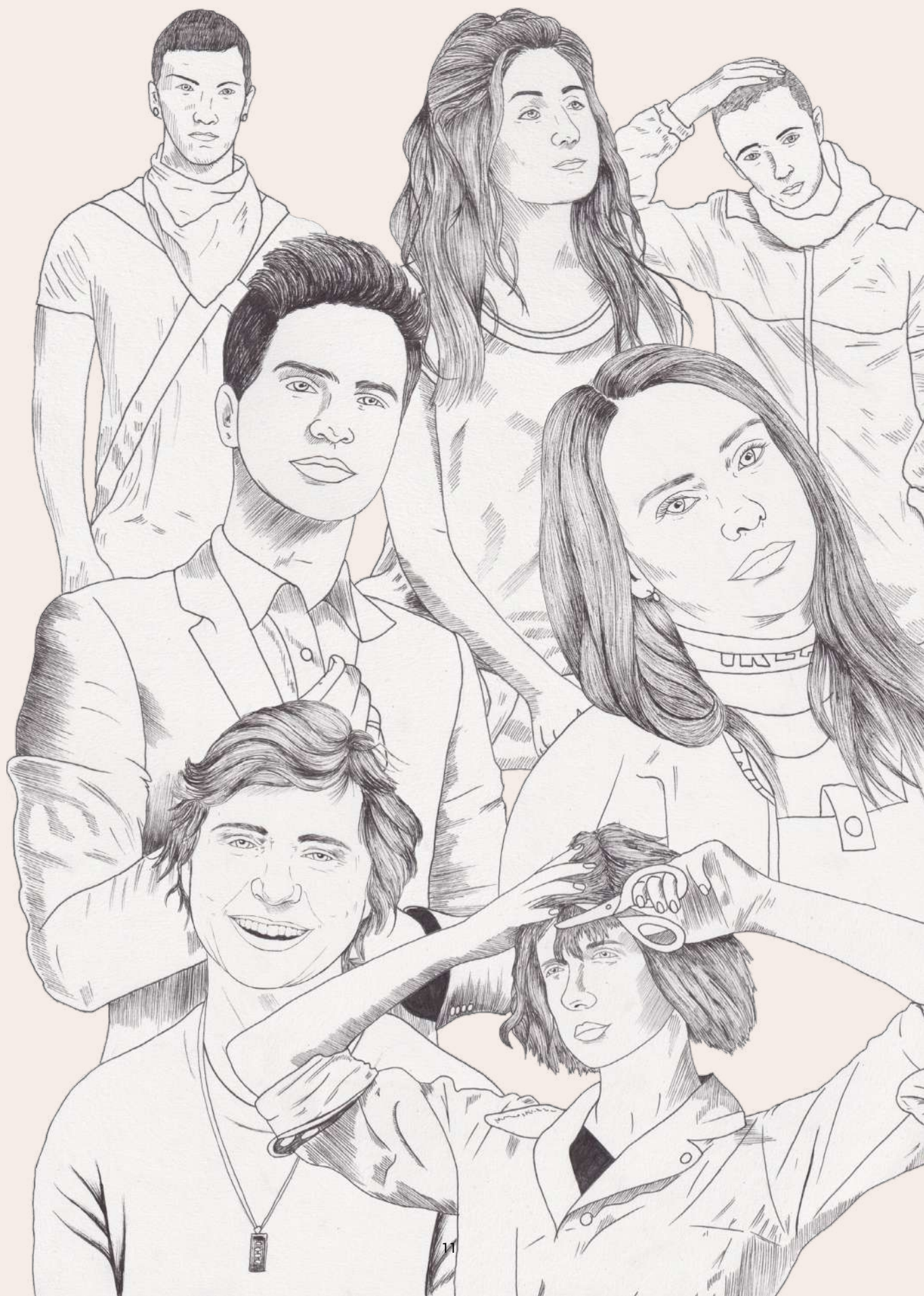
What do you feel when you're in the bus headed home?

Directly I get a sense of homesickness for the festival. I try to enjoy it, and muse on the memories I made, but every time I immediately get in a post-festival depression. I luckily have an armful of entry wristbands that remind me of the fun I've had. I collect them, and they are intrinsically linked to my experiences at that festival, and how I felt about it.



COLOURING PAGE

dig up your pens and pencils and unwind after a long day of lectures. be sure to share the result with us through instagram or facebook! line art by Cecilie Balemans-Højberg.



Since we're all English students, I think you're familiar with the question "Oh you're studying English? So you're going to be a teacher?" Well, I've got a new one for you, the one I've been asked several times since I started my Master: "So, you're studying children's literature? Does that mean you'll be a writer?" No, it actually doesn't. What it does mean is that since September, I've been reading more children's novels than ever before (which, if you know me, will shock you). Furthermore, I've been reading and writing more Dutch than ever before in my academic life, and I've sat in the train to Brabant more than before I moved to Utrecht.

This Master's programme can only be found in Tilburg, hence the train journeys, and has captured my heart. I've always felt like our Bachelor's programme focussed too much on the older and archaic literature, but also neglected the importance of children's literature. I think children's literature is wonderful, but also important. What you read as a kid will shape your life as well as your reading life afterwards. However, the courses do not focus solely on reading the novels and discussing them, you also learn about the history of children's literature as well as how children read books. Some of the mandatory courses are as follows (in Dutch, since the Master is completely in Dutch as well): Theoretische en historische reflectie op jeugdliteratuur, Jeugdliteratuur in internationaal perspectief, Grensverkeer: jeugdliteratuur en andere cultuuruitingen, Het kind als lezer, and Life Writing. Adding to those courses, you get to choose some elective courses as well as an internship.

Since this is a Dutch Master, it focusses mainly on Dutch children's literature, but the theories that are used and explained can be applied to any language or type of novel. However, it feels great to be thrown back into Dutch children's literature, for me this Master has mostly been a trip down memory lane. Your English Bachelor adds to the Master as well, since you will be familiar with more titles that are used in secondary literature. Since there is not too much written on children's literature, the secondary literature is often in English and uses English examples. Some of these examples you might even know from the Bachelor's programme. Even better, with a BA in English Language and Culture, you don't have to do the Premaster before being able to start the Master's programme.

The Master Jeugdliteratuur (which is what it's officially called), is a one-year Master's programme and it starts in September. Oh, and if you like small courses, this is your jam. We've only got three teachers running the Master, who are all lovely, and this year we started the Master with six students.

by caitlin kroot

Before I started studying at Utrecht University, I was really stressed about what I should study for my BA. Then my mother suggested that maybe I should look for a BA in the Netherlands (I'm from Belgium), and after spitting through some university websites I stumbled upon the BA English Language and Culture at the UU.

I've always wanted to study English, and this BA fits me perfectly, but I have more than one interest (and by that I mean a lot of them). So when I went to the open day at the UU, I saw the BA in musicology all of a sudden, and I started doubting whether I made the right decision again. However, I soon discovered that you could do Minors in your BA and I decided that in my years of studying at the UU, I would do a Minor in musicology.

And here I am, already in my third year, doing a Minor in music history, and I love it. I was always at the music school in Belgium, and by doing the Minor, with four hours a week of listening to sonatas, operas, arias, concertos, overtures and many other types of music, I could not be happier. The Minor that I am doing specialises in the history of (western) music. This block the course focuses on the western music from 1600-1900, so we have discussed some major composers you might know too, such as Bach, Mozart, Monteverdi, Beethoven, Tchaikovsky, and many others. The following course will focus on the music from the 1900s, and another course will focus on the music before 1600, which I'm also looking forward to! The last course of the Minor is about the history of popular music and jazz, which I'm the most excited for! For the exams we need to recognise pieces of music, which is fun, because you get to listen to music in preparation for your exam. Apart from that, we have some papers to write and exams every course.

When I was looking up information about the Minor, I discovered some other courses in the musicology BA that I would love to follow, so I'm making a list of which courses I would like to follow next year. As I mentioned before, I have a lot of interests, so next year I'll probably do another Minor, since I'm also interested in Religious Studies and Literature in conflict.

by lotte murrath

PLAYLIST OF MY LIFE

If life were a movie, this would be the soundtrack.

illustrations by celonie rozema

playlist
of my
life



1. *Story of My Life* by One Direction
2. *Too Good At Goodbyes* by Sam Smith
3. *Bloom* by Troye Sivan
4. *I Want To Break Free* by Queen
5. *Loving Someone* by The 1975
6. *This Is Gospel* by Panic! At The Disco
7. *Fluorescent Adolescent* by Arctic Monkeys
8. *I'm Still Standing* by Elton John
9. *Gypsy* by Fleetwood Mac
10. *1950* by King Princess



songs selected by
Milou Kramer

playlist
of my
life



1. *Count the Days* by Prince and The New Power Generation
2. *Woodstock* by Joni Mitchell
3. *Sherbet Sunset* by Little Simz
4. *Kiss the Ring* by My Chemical Romance
5. *Piazza, New York Catcher* by Belle & Sebastian
6. *They Say I'm Different* by Betty Davis
7. *Death Defying Acts* by Angus & Julia Stone
8. *Ball and Biscuit* by The White Stripes
9. *Don't Miss You At All* by Norah Jones
9. *Atmosphere* by Joy Division



songs selected by
Fenna Leeuwenburgh

THE BUDDY PROJECT

WRITTEN BY ANNE MARIJE LAM

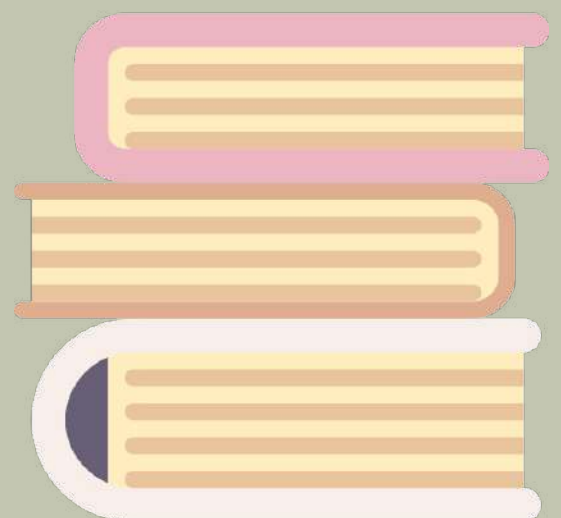
Curious about what the AlumCie is doing? Anne Marije is here to tell you all about their project to link up alumni with current students of English.

Have you ever been asked about what it is you want to do when you have finished your English BA? And do these questions cause you to have a minor identity crisis? Well, we have a solution for that: sign up for Albion's Buddy Project! Whether you have absolutely no clue what your future will look like, or have most of it already planned, the Buddy Project can help you answer all your questions related to your future career.

The idea of the Buddy Project is that you, a student, will be paired with an alumnus or alumna that best suits your wishes. This match made in heaven will be based on future perspectives; you will be paired with someone who is currently working in a similar environment as you would like to be working in after graduation. As a pair, you can look at ways to help you get some security about your future and create a bond that could lead to many opportunities, for the both of you (think about the network you will have built!). Some of the things you can do with your

buddy mentor may include visiting their workplace, having a drink with them, or just getting the opportunity to ask them anything you'd like. These are, of course, merely suggestions how you can fill in the Buddy project; there are no obligations attached to joining. If you have any questions or uncertainties about joining the Buddy Project, feel free to ask the AlumCie for more information!

All in all, the project provides you with an opportunity to look around at possible future jobs and see what might suit you and what might not. This could help you make the best decisions about specialisations and master's programmes during your time here at Utrecht University. You want to get your money's worth, after all!

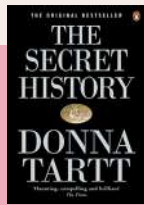




catlin
vengeful
by
v.e. schwab



cecilie
in order to live
by
yeonmi park



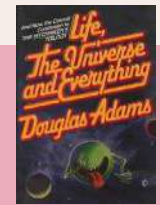
jessa
the secret history
by
donna tartt



dagmar
the best of damon runyon
by
damon runyon



fenna
the bell jar
by
sylvia plath



floris
life, the universe and everything
by
douglas adams



iris
crooked kingdom
by
leigh bardugo



janice
the spook's mistake
by
joseph delaney



roos
swing time
by
zadie smith



leanne
dracula
by
bram stoker



milou
radio silence
by
alice oseman



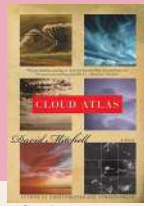
patrick
regarding the pain of others
by
susan sontag



pim
crome yellow
by
aldous huxley



thijjs
the marquise of-o
by
heinrich von kleist



celonie
cloud atlas
by
david mitchell



julia
a court of wings and ruin
by
sarah j. maas

what we're
reading

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VIRGINIA WOOLF on Bijleveld Bookshop in Utrecht

photo and interview by fenna leeuwenburgh



sterre beker

humans of albion

“When I was in my first or second year of high school, I went to a festival called ‘Castlefest’. This experience first sparked my interest for gothic fashion. I started wearing more black clothing, especially long dresses with big sleeves. However, during the summer of last year, the amount of black clothing in my closet started to bring me down and I wanted a change. I started getting more into Harajuku fashion, especially combined with casual streetwear. However, that kind of clothing is pretty hard to come by, certainly in the Netherlands. Later on, I found a youtuber called Rachel Maxy. Her style is based on 40s fashion, which includes a lot of autumnal colours and almost hobbit-like aesthetics. I was inspired to delve into vintage fashion and started to wear a lot of pieces from the 50s. Right now, I prefer wearing late 40s and early 50s-inspired outfits.”

albineers abroad

tess masselink



universitetet i bergen

In last year's final issue, I wrote a piece about the preparation procedure that a student has to go through if they want to go abroad for a semester. At that time, I was still in the middle of that process. While writing this piece, however, over half of my exchange semester has already passed!

Your burning question may now be: was it all worth it? Is this scary leap into the unknown manageable? The answer is a loud and enthusiastic "Yes!"

Bergen, a gorgeous city situated on Norway's west coast, is surrounded by the infamous seven 'city-mountains'. The one that is most easily accessible is 'Fløyen', which has a funicular going up and down it. This mountain, however, has proven to be a simple hike up and down that even elderly people and small children can manage. Though the view is beautiful from Fløyen, the other city-mountains are more exciting and challenging. Gather a group of fellow international students and find your way around the city to the different mountains, and you can experience Norwegian nature in the most convenient way imaginable. If you, like me, want to go on a cabin trip or a longer hiking trip, the options are endless. You can arrange a trip by yourself or join 'BSI Friluft', a student organisation which organises hiking trips, and you will explore the country surrounding Bergen in a most intimate manner.

Besides exploring Norway, university demands attention as well, of course. I have found the way Bergen university operates to be comfortable and similar to the way Utrecht university handles things. The lectures are interesting and lowkey, you are encouraged to ask questions, help is given to those who ask for it (wink wink), and the teachers are willing to help you if you stumble across scheduling issues. The introduction the university offered was a fun way to familiarise yourself with both the university and the city.

I would say that, overall, student life in Bergen resembles that in Utrecht. There are parties and the city offers some nice clubs (though I haven't been there myself, some of my dormmates have). Bergen is also a city of festivals (be it art, theatre, music, Christmas, you name it), museums, concert halls, cafés, sports (the training facilities offered by the housing company are amazing), good and interesting food, and so on.

One of the most amazing things about Bergen, in my opinion, is the public library. It offers study places (as do the faculty libraries, no worries), amazing coffee and food, fun conventions (I saw JP Ahonen give a panel on his Belzebubs webcomic!), and, of course, a wide arrangement of books.

In short, then, Bergen is a colourful city which has something to offer to people of all walks of life. I love it here and would recommend everyone to go there at least once in their lives, if not on an exchange semester.

word of the month

scowdering
/ 'skɑʊdərɪŋ /

adjective

1. scorching; also (of cold, etc.)
withering, blighting.

selected by FLORIS FLEUR

November is on the doorstep of winter. Everything appears to become colder and darker while we wait for the festive month of December. The trees start losing their leaves and other plants start withering away to make place for new life when the spring breaks.

credits: Oxford English Dictionary

RECORD SHELF

in conversation WARD FAESSEN
written by TESSA KARSTEN



On the 23rd of October – exactly one year onwards from when he first started to collect records –, Fenna and I combatted the Dutch Autumn weather and made our way to Ward and his twenty-two records in Lunetten. We met up to talk music, nostalgia, and the lesbian icons of the music industry.

When exactly did you begin to start collecting records?

Not too long ago, actually. There was no particular reason behind it, I just decided to start collecting albums on vinyl. I did not even have a record player yet, but that did not stop me. I first bought one of Joni Mitchell's albums since I had listened to one of her songs, loved it, then proceeded to listen to the entire record, loved it, and wanted a physical copy to have. It's a nice thing to own physical copies of the music by artists you love.

Which record of hers was the first one you got?

Blue. My high school music teacher was really into Joni Mitchell. She was gay and Joni Mitchell was the gay icon at that time, so naturally she loved her music. Same with Brandi Carlile, actually. She loved Joni Mitchell as well. But I digress. So, during the final open stage of my time at high school, one of my classmates sung "Case of You" by Joni Mitchell for my teacher. I immediately loved the song, and thus started listening to Joni Mitchell.

What is your selection of records like; do you have mostly modern music or some older stuff as well?

It's a mix, really. I have some newer records by, for instance, Twenty One Pilots and Panic! at the Disco but quite a lot of older records as well. Think Louis Armstrong, Leonard Cohen, Meatloaf, and Cat Stevens. I only know a few songs of off some of these records, but I know I like the artists. In my opinion, it's nice to then have a record by them so that you can listen to the album in full, in the order that it was meant to be listened to. The oldest record I own is *This is The Moody Blues* by The Moody Blues, which is a collection of songs by them from the late 60s/early 70s.

Do you have a favourite record?

Not really, it differs a lot. It also depends a lot on the day, what I feel like listening to, whether or not I want something nostalgic for instance. I also try to push myself



photography by FENNA LEEUWENBURGH

to listen to as many different records as possible to ensure that I won't end up with one broken record and twenty-one dusty ones. I do have to admit that I listen to *Pray for the Wicked* by Panic! At the Disco and *By the Way, I Forgive You* by Brandi Carlile a lot, but I try to mix it up.

What record would be a nostalgic one for you?

The self-titled album by Bry always feels quite nostalgic, since that was the first album I really felt like I had found my genre with. Amy MacDonald brings back a lot of memories as well, since she used to be my favourite artist at one point. Granted I only knew like three artists, but that's beside the point. Amalia Rodrigues, aka the Queen of Fado, obviously reminds me of Portugal and that culture, so I would classify that as nostalgic as well.

Do you have any recommendations as to where to buy records?

I once managed to get four records for only twenty euros in a small vinyl shop in Deventer, so that was a good place to get records. In Utrecht I would recommend Plato, although that does feel a bit commercial, but it's still nice to see all the records lined up. There is also this place called Aleph, which I liked to browse around in. I would recommend checking that place out sometime.

And lastly, a recommendation for a rainy-day record, perfect for Autumn?

Oh, I would have to say *Blue* by Joni Mitchell. It is truly the perfect album for that type of melancholic music. You have to be in the mood for it, but when you are, it is a beautiful album.

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f l o r e n c e
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m a c h i n e
@ r o t t e r d a m a h o y
m a r c h t w e n t y f i f t h t w e n t y - n i n e t e e n

b a s t i l l e
@ z i g g o d o m e
m a r c h t h i r d t w e n t y - n i n e t e e n

This was my third time seeing Bastille perform live, and it happened to be on my birthday as well. The show was part of their Quarter Past Midnight tour and they played songs of their, at the time, unreleased album *Doom Days*. Also, Lewis Capaldi supported them; he was brilliant!



j u n e

r o c k
w e r c h t e r
@ w e r c h t e r
j u n e t w e n t y s e v e n t h t w e n t y - n i n e t e e n
j u n e t h i r t i e t h t w e n t y - n i n e t e e n

Rock Werchter is definitely the highlight of my year in music. Four days in 35-degree weather, filled with performances by my favourite artists and artists I got to discover that weekend. Highlights of this weekend are definitely P!nk, who was literally flying over our heads, Mumford and Sons and their beautiful acoustically performed songs, Lewis Capaldi and his jokes, and Janelle Monáe who gave the most incredible show. Of course, I couldn't skip seeing Bastille and Florence + The Machine perform; all dressed up in merchandise we made our way towards the barrier and sang and danced like never before.



m a y

r i t a
o r a
@ t i v o l i v r e d e n b u r g
m a y t h i r d t w e n t y - n i n e t e e n

m a r r e n
m o r r i s
@ p a r a d i s o
m a y t w e n t y s e c o n d t w e n t y - n i n e t e e n

"Florence brought out the magic that night as the sun was setting over Edinburgh Castle in the background."

a u g u s t

f l o r e n c e
+ t h e
m a c h i n e
@ s u m m e r s e s s i o n s
a u g u s t s e v e n t h t w e n t y - n i n e t e e n

The venue in Princes Street Gardens was quite small, which made for a lovely intimate ambiance. Florence really connected with the crowd. Florence brought out the magic that night as the sun was setting over Edinburgh Castle in the background. It's one of the most special concerts I've been to.



s e p t e m b e r

c a m
@ m e l k w e g
s e p t e m b e r n i n t h t w e n t y - n i n e t e e n

l i t t l e
m i x
@ z i g g o d o m e
s e p t e m b e r t w e n t y f i f t h t w e n t y - n i n e t e e n

n o v e m b e r

l i z z o
@ a f a s l i v e
n o v e m b e r e i g h t e e n t h t w e n t y - n i n e t e e n

n i e l s o n
@ t i v o l i v r e d e n b u r g
n o v e m b e r t w e n t y s e c o n d t w e n t y - n i n e t e e n

w r i t t e n b y
E m m a B u i j l

CASSIS LENTOR AND THE ELVES

WRITTEN BY FLORIS FLEUR - EDITED BY PIM STORM

A documentation by traveller Cassis Lentor, a human from the kingdom of Magnus, who has visited an Elven noble house.

I travelled from my home in the city of Tarbor, northwards along the coast. When I reached the city of Tantis, I followed the road towards the city of Kuven. From here on, I went somewhere few humans have gone: I travelled through the Baria mountains to reach the Elven kingdom of Otra.

I was able to arrange with a local noble family, known as House Olgard, to stay at their home. They lived in a large house with sixteen family members and twenty-five servants. Each member of the family slept in their own room; even the married couples would sleep separately. They had a special guest room where I could sleep. When I arrived at the house, the end of the day was nearing as the sky was turning dusk. Not long after I had arrived, dinner was held.

The dining hall was spacious, with a large round table in the centre. On the walls were many portraits, patterns and flags of the kingdom, the region and the family, and all were lined with beautiful wooden carvings. On the table there was an abundance of food. At the time I thought this was a feast in honour of their guest, which was me. I enjoyed many articles of food and drink not found in my home kingdom of Magnus: a variety of meats from oxen and sheep, a hearty treat made from oxen milk which they call 'cheese', and a spirit distilled from honey, just to name a few.

When greeting my hosts, I noticed how tall these elves really are. Even the shortest ones I've met were a full knee taller than me. Under the dusk, the family would gather to play games. These games were played without any sort of playing pieces, and instead were played completely through narration and decision making. When we were done with games, everyone went to their room to sleep.

When I woke up under the dawn, I was directed to a room by a servant. This room was where the family would honour their protector God every dawn. They honoured the versatile Goddess Fae, the Goddess of writing, alchemy and the process of making food.

The honouring went as followed: the oldest member of the family thanks the Goddess for her protection in a rather lengthy speech, which was the same every time. After the speech, all family members would put an offering to the Goddess in a bowl. These offerings ranged from leaves, to paper, to even pieces of hair. The bowl would be placed in front of the shrine of Fae, drenched in a spirit, and then set on fire. After the ceremony, everyone returned to their room, where they would spend a long time preparing for the day, getting cleaned and groomed by servants.

The servants that were sent to prepare me had great difficulty with grooming my beard, as Elves lack any form of hair aside from on their head or

their brow. It appears no meal is held at dawn, and even after the sun had reached its highest point, there was still no meal. I was now free to do what I wanted; I could roam the house or go outside and enjoy the beautiful valley landscape.

I spent most of my time talking with a member of the family who was rather close to the king of their land. His name is Ogfrid; he has been on this world for about 120 years, but looked to be around my age. Apparently, most noble Elves live up to 180 years. Surprisingly, the noble houses hold more power in the country than the king himself, who is more of a figure that people can feel united under. This was unlike the nobles of my kingdom of Magnus, who don't hold any true political power and whose only difference with the average populus is that they can own land within the kingdom.

I also spent some time talking with Ogfrid's son and daughter. His son was a bit shy, but very excited about meeting a Human, which they refer to as Merids. His name is Hudmar and he aspires to become a traveller like me and see the lands of the Merids. Meridia, he calls it. Kjelvar, Ogfrid's daughter, was unlike any noble woman I've met before. She likes hunting and often boasts about the game she catches. This may not sound that outlandish. However, she hunts alone, even without servants looking out for her. Even stranger was that her parents seem to have no problems with this, even though she was the youngest member.

My first full day in the kingdom came to an end and we finally had a meal. It didn't take long for me to realise that this meal was just as grand as the one yesterday, so it seemed every day they have one big meal under the dusk, rather than three smaller ones spread throughout the day.

Most of the days I spent there were rather similar. I learnt a lot more about the family through Ogfrid, and was asked a lot about myself and my home by Hudmar. I was also allowed to accompany Kjelvar on a hunt once, though admittedly I had little experience with hunting and was awful with a bow, so Kjelvar often had to laugh at my pathetic attempts at shooting deer. After six days I said goodbye to the family and Ogfrid and his brother handed me a basket with gifts like cheese and spirits, after which Hudmar and Kjelvar gave me a goodbye hug. I hope to visit this wonderful family again some time soon.

After these events, Cassis would visit the family twice more before actually becoming part of them when he married Kjelvar Olgard. The kingdom of Otra and the house of Olgard would continue to exist for 324 years, until it would be destroyed by invading Humans.

Janice and I, when the afternoon was spread out against the sky, went, on a soft November day, through certain half-deserted streets, to visit Ruth Clemens and her partner Rowan in their lovely Utrecht home. After the cups, a few quality biscuits, and some awesome records on in the background, we talked about her career in academia, #PhDone, her favourite pub in Utrecht, T.S. Eliot and her preference in film, all the while we measured out our life in coffee spoons (for the ones who missed out: these were a lot of references to Eliot's "The Love Song of J. Alfred Prufrock," Ruth's favourite poem). Ruth currently teaches courses in literature here at Utrecht University, and she is well-known under our student body for having her own public Instagram account (@ruth_clemensuu), which has a feed full of literary memes and life updates.

If you were to describe yourself in keywords, which keywords would you pick?

Patient, gregarious at times, funny, considerate. Part of the international avant-garde, although not anymore now I've said that.

What did you study and where?

It has been a quite strange journey. I feel like I've had a rather picaresque life - maybe that should be one of the keywords, picaresque. I seem to sort of accidentally fall into happy positions, although me saying that shows that I'm not giving myself enough credit for the amount of work that I've put in. I had a difficult upbringing, I was in state care for a while as a teenager, and I was even expelled from school once. Nevertheless I persisted, and I somehow argued my way into university. I studied English Literature at the University of Salford, a city just outside of Manchester. It is a hugely industrial city, which inspired Engels to write his study of the conditions of the working class. A lot of research that happens there in the field of the humanities is about the working class and different grassroots social movements. It certainly fosters a kind of solidarity amongst both the staff and the student body, and the staff is quite engaged in political activism. It is quite a new university, and worlds away from Utrecht. The students aren't from traditionally academic backgrounds; they are often the first people in their family to go to university.

After I finished my degree, I took a bit of a break, did some travelling, and worked in a variety of odd jobs. Then I moved to London, and started a masters in Comparative Literature at University College London. It was a completely different kind of institution than Salford. It is much bigger, right in the middle of the biggest city in the country. It was the first university to admit women and people of all religions in the UK, and so it does have a similarly politically engaged background. It was established by Jeremy Bentham, who was quite a forward-thinking philosopher for his time, and well known today for his theories on utilitarianism. The interesting thing about Bentham is that when he died, he left his body to the university to be preserved and stuffed. In a corridor at UCL, there is this wooden cabinet with a glass front, and behind it is the corpse of Jeremy Bentham, dressed and sat at his writing desk. Whenever the board of UCL has a meeting, they wheel in Jeremy Bentham to join them.

When I finished my masters I applied for a PhD position in-between two different universities, the University of Leeds and Leeds Trinity University. This was quite an interesting combination. Leeds Trinity is kind of like Salford, with people from non-traditional academic backgrounds, and Leeds is more of a traditional research institution, so more like UCL.

On Instagram I saw that you just submitted your PhD! Congratulations! How did you roll into this PhD position, and can you tell us what it was about?

Thank you! It was about modernist literature. There was an advert for a PhD position on modernist texts, and how modernist literature moved across national borders. It was something that I also studied for my masters, so it seemed like a perfect fit. My research was specifically about how modernist paratexts help carry texts across geographical borders. The way how, for modernist literature, the text is made materially present in the world, and how this material presence changes across linguistic and national borders. What happens when a text is in translation? What do the footnotes do, what do they not do, what gets lost, what gets carried across? It is also about how



these paratexts create a mode of relationality between the reader and the text.

You are the first teacher I know of that has a public Instagram account: can you tell us a bit about why you decided to create such an account?

I just really like Instagram! I have a personal Instagram account and every now and then I got follow requests from students, but I had to keep my work life and my social life separate to a degree. Then I found myself posting things on my personal Instagram that I thought maybe some of my students would really enjoy seeing. I'm just trying to get my brand right! I mean, it's very wholesome. My personal Instagram account is not that wholesome. I just need to make sure I need to remember which one I am logged into when I've been to the pub.

What were you like as a student?

Engaged and enthusiastic. Looking back now, I was probably one of the students who talked the most in class. But I was also caught between the priorities of studying and enjoying student life. I was at university because I loved literature, and was incredible passionate about the subject, and the reason I love literature is because it's a sort of window of life. It has been a very vitalistic force in my life. Similarly, my priorities at university were not necessarily studying but also on the hunt for that life, and that vitalism. I suppose that's a poetic way of saying that I skipped class a lot and partied too much.

What is a striking difference between sitting in a class and teaching one?

As a student, generally speaking I was most concerned with my own experience. But when you're in charge of that classroom, you have to make sure you are looking after everybody in that room and you're sort of the least important person in there. You have to tailor the way you teach those classes to a lot of people who have completely different ways of learning, and with different life experiences.

What was the first class you taught?

It would have been at Leeds Trinity, and it was either on *Waiting for Godot* or *The Waste Land*. When you're first starting out, it can be rather daunting. It can be a rough transition for young academics, from being the person who is taught to the person who is teaching. They tend to ease you in gradually, and let you teach the things that match your expertise. This was a course that my supervisor ran. I remember that I probably did not approach the lesson with enough authority. I was trying to get across my enthusiasm for non-representational modes of art, and Modernism as a turn away from representational art to a more process-oriented art. There was a student in the class who very much disagreed with me, and it became hard to manage. I did not win the discussion in the end, and he got quite angry with me. We had to go for a ten-minute break. You don't want a one-on-one debate with twenty other people in the class who need to learn. I think I've got better strategies for that now.

How would you describe your taste in films?

I tend to gravitate more towards the weird and the eerie. A few films that I've seen recently, especially in the cinema for that full immersive experience, really left me with what I can only describe as a sense of the gothic Sublime. There might be something really horrible happening, but I can feel moved to tears. I got that with *Midsommar*. I quite like extreme cinema, films that shock, or that have an experimental or weird aesthetic. I really like *Pink Flamingos* by John Waters, the Pope of Trash. I love trash cinema in general, films that are a bit anarchic, like all of those early John Waters films: *Female Trouble*, *Multiple Maniacs*, *Polyester*. Also *Climax*, which was trashy yet sublime, especially the dance scenes. I know that it's a bit of a cliché but I love David Lynch. *Twin Peaks* has everything all rolled into one. I just like films that shine a light on the strangeness of this world in which we live.

What kind of music do you enjoy?

The kind of music I'm listening to often varies greatly depending on the kind of things that I'm feeling. I'm not the kind of person that sticks to one genre or instrumentalization. I flit around a lot. I could be listening to 1950s doo-wop one minute, and then Ethiopian jazz the next, and then hardcore gabber-techno in the evening. I play the saxophone, so I tend to enjoy most sax-heavy music.

And about your reading taste, what kind of texts do you enjoy and what are some of the artists that influenced you most?

Similar to my taste in films, I like texts that surprise me, or shock me. I like texts that foreground the process of reading, which often means that I'm less likely to read a traditional novel. I'm very much into materially innovating texts. Recently I read *The Story of My Teeth* by Valeria Luiselli, which is multilingual and has lots of paratexts. I also read *Die My Love* by Ariana Harwicz, which was a more formally experimental, stream-of-

"I just like films that shine a light on the strangeness of this world in which we live."



consciousness narrative, about a woman's struggle with mental illness. I tend to gravitate towards modernist poetry, such as Eliot. I read "The Love Song of J. Alfred Prufrock" when I was a teenager, and it was a transformative experience. At the time I read it, my life was absolutely tumultuous. Being able to both escape from a difficult and confusing world through literature, but also finding literature that helps you to make sense of this strange world and show you that you aren't alone in it, gave me a lot of life at a time when I really needed it. I can pinpoint the day that I first read it. I was on my way to school, and in order to go to school I had to walk across this big sports field. I was halfway there, but I felt like I couldn't continue. I made a bargain with myself: I just needed to read the text we were meant to read in class, and that way I didn't have to go in. I sat under a tree, and the poem for that day happened to be "Prufrock," and it was the perfect moment and time for that poem. It was completely transformative. I then got a second-hand copy of the collected poems of Eliot, and the rest is history. Lately, I've had the line *It is impossible just to say just what I mean!* stuck in my head - especially while I was writing my PhD.

What do you like the most about Utrecht?

My favourite spot is a brewpub that's in the south of the city called De Kromme Haring. They just make the best beer. It's brewed in house, and they brew the beer for Le Guess Who. It's the place in Utrecht that has been the most welcoming. It's the sort of place I could go on my own on a weekday night and just sit at the bar and chat to the staff all night.

Do you have any memories of a favourite teacher?

I had a brilliant English teacher when I was at school. She was really good at teaching what I later realised were quite advanced theoretical concepts about gender and queerness. She was the first person in that area to get married to her partner when same-sex marriage was legalised, and I was like, "everything makes sense now!"

Do you have a favourite quote, that you can think of right now?

The only thing that comes to my head is a piece of advice from Mynona's "The Magic Egg," a twentieth-century German absurdist story: "Never scream inside an egg!" Wouldn't you like to scream inside a big egg? It seems like good advice but it also gives the tantalizing promise of excitement. I never knew I wanted to scream inside an egg before reading this, which I think really reveals the creative and generative power of literature. I also like this sound piece of advice from Virginia Woolf: "So long as you write what you wish to write, that is all that matters; and whether it matters for ages or only for hours, nobody can say."

idiot verse

During Christmas 2015, my non-bookish friend ventured out to Waterstones in Amsterdam to go on a hunt for this tiny poetry collection. She said she managed to find it tucked on the bottom shelf in some corner of the store on the third floor, and hoped her hunt was worth it. Little did I know, it was going to be my new favourite collection of poetry. I had already been listening to Keaton Henson's music for quite a while, so I was well aware of the way in which he could string words together effortlessly. *Idiot Verse* is a collection of poetry that does not take itself too seriously yet manages to capture the aching melancholy that is so undoubtedly his. Some modern poetry seems to have fallen into the rabbit hole of meaninglessness, excessively saturated with Thesaurus words, but this collection does not seem to encounter

that issue. It is simple yet eloquent, and I therefore highly recommend you check it out. If your eyes are too tired from all the reading you have to do for university, head on over to YouTube and listen to Keaton Henson himself reciting "Grow Up With Me". After you've sniffled through that one minute and thirty-two seconds, open up your Spotify, listen to his song "Polyhymnia", and get ready to do it all over again.

written by TESSA KARSTEN



illustration by CELONIE ROZEMA

dear martin

The last couple of years have seen the publication of several young adult novels discussing racial differences and how they are still apparent in our modern-day society. Those novels often rank high in the bestseller's lists and this was no different for *Dear Martin*, debuting on the New York Time Bestseller List at number four. The novel discusses the life of seventeen-year-old Justyce McAllister. When he is handcuffed, Justyce's perception of the world around him changes. He did nothing wrong so he surely shouldn't be the one in handcuffs, right? He was only trying to help. This key moment in the beginning of the novel opens his eyes to the problems surrounding race in his everyday life. The novel discusses the many problems that are still faced in America, and takes its opportunity to show the different views upon the matter. To organise his thoughts, Justyce starts writing letters to Dr. Martin Luther King Jr. These letters discuss his daily life and are interwoven in the chronological timeline of the novel. Justyce tries to find lessons in Dr. King's life and studies him thoroughly, which often leads him to consider what Dr. Martin

Luther King would do if it were him. The inclusion of a discussion group is smart, and offers for more perspectives on any matter. The novel is written in third person but reflects Justyce's thoughts on events in his letters to Dr. King, which could steer the reader into one direction. However, the perspectives given in the discussion group add to the story, but also hand the other characters the chance to reflect upon their own thoughts and perspectives. With handing the reader those perspectives, Stone gives the opportunity to draw your own conclusions on the matter. *Dear Martin* also takes the chance to discuss the importance of media and news reports in the portrayal of alleged criminals. Within its last pages it shows the importance and the influence mass media can have on the lives of wrongly-accused people, as well as people who are just simple bystanders. In conclusion, *Dear Martin* makes the reader think. It makes you consider what you would do in any given situation, how you would act towards others, but it also makes you think about the importance of thinking your decisions through. Oh, and for the readers who like a good love story, you'll get some of that too.

written by CAITLIN KROOT

Bookshelf

On a cloudy day in October, Fenna and I travelled to Ede to visit Myrthe and talk about her favourite books. That day, the public transport decided that it wanted to make our lives a little bit harder, so it was a kind of a struggle to get there, but luckily, we made it. Myrthe was already waiting for us with a cup of tea. After having spent some time catching up, she showed us her room with her lovely shelves, and we started to talk about books and take some gorgeous pictures.

So, what's your most recent read?

I recently read *Red White & Royal Blue* by Casey McQuiston. You pushed me to read it, so I eventually did. I'm usually really bad at reading books and actually finishing them, but I read this one in just one afternoon. I would consider that quite an accomplishment since I'm currently reading over ten books which I haven't finished yet. If that doesn't speak for itself, I just want to say it was a really good book. It is a really unique story and I wish it were real because that would make the world a tiny bit better.

Do you have a favourite author?

That's a hard one. I don't think I really have a favourite author, actually. There is not one author I really love and of whom I would read every book they bring out. I do like Natasha Pulley, but I've

only read one-and-a-half book by her. However, that's probably the most books I have read by the same author. Or perhaps Rainbow Rowell, although I haven't read all of her books either, just a few.

Is there a book you always recommend when people ask for recommendations?

Yes, I guess Natasha Pulley's *The Watchmaker of Filigree Street* because it's not a very well-known book. It also depends on what they like to read, but as it has quite a few different genres in the same book I like to recommend it. Because of its multiple genres, the book is easy to like; everyone would be able to enjoy this masterpiece. And besides that, I just really wish it were more popular so I could talk about it with people. That's why I always go for *The Watchmaker of Filigree Street*.

Do you have a favourite genre?

No, not necessarily. I like books with diverse characters, and especially books with LGBTQ+ characters, although I don't think that's really a genre. I do have a weak spot for Young Adult books, all kind of those: fantasy or contemporary, it doesn't matter. I also really love historical fiction novels.

I know this is a hard question but, what is your favourite book?

"Can I just live in Newt Scamander's suitcase? Like, just his suitcase, I don't need the world outside that. Is that an acceptable answer?"

[Myrthe laughs nervously] Can I just mention two? I can, right? Well, I've already mentioned *The Watchmaker of Filigree Street* so then I'll just say *Good Omens* by

Terry Pratchett and Neil Gaiman. But only because I've already mentioned *The Watchmaker of Filigree Street*! *Good Omens* is just so funny and that might have something to do with the TV series and David Tennant and Michael Sheen. The book gives me really good vibes because I read it so many times when I was in Ireland during my gap year, so I really link it to the good time I had there.

What's your favourite spot to read?

Either my bed or on public transport. When I was in Ireland, I read a lot while commuting. Reading in busses or trains is really calming to me. Now when I'm travelling to my classes I read on the train. There is just nothing else to do so I just read. It's the only place where I don't get distracted and interrupted by people. (Well, except for when the ticket inspector checks my ticket).

What's one author or book you haven't read yet but would really like to read?

There are so many! I've got so many books on my shelf that I want to read but I just haven't gotten to them or I've started the first three pages but haven't continued or finished. So obviously, there is not just one. I do want to finish *Mythos* by Stephen Fry very soon. I'm currently reading and very much enjoying it but I'm still me so that's probably going to take a long time. My Goodreads 'currently reading list' has fourteen books on it right now, so I think that speaks for itself.

What is the saddest book you've read?

Probably *Achste-groepers Huilen Niet* by Jacques Vriens. I think it's called *Cool Kids Don't Cry* in English. Man, how I

have cried over that book. It is pretty cool that it's a book written by a Dutch author which has been translated, as that doesn't happen very often. I've also cried over John Green's *The Fault in Our Stars*, but I don't actually like that book. I don't think there are any other books that I have cried over, I don't often cry while reading books.

Do you have a favourite movie adaptation?
Some people are really going to hate me right now, but I can't really get through the Harry Potter books. I do enjoy the movies quite a bit though. So, I'd probably say Harry Potter is my favourite adaptation. This is quite controversial, oops.

Do you listen to audiobooks and why?
Not really. Although I do listen to this podcast with a guy who reads old stories with a very low, calming voice. I listen to that to calm down or to fall asleep but that doesn't really count as an audiobook, does it? I just don't have the money to pay for subscription services.

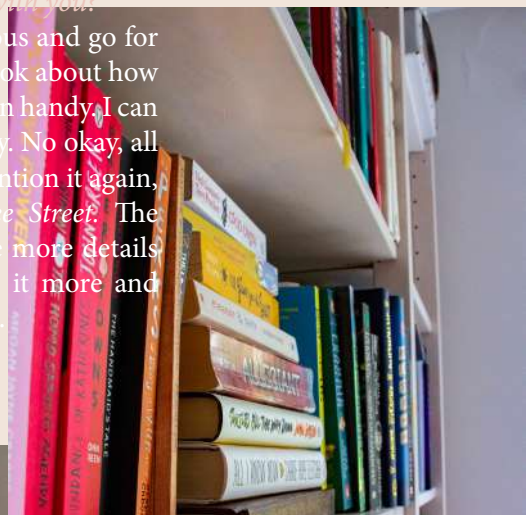
If you could live in one fictional world, which one would it be?
That's a good one, I don't know actually. I could go cliché and say Harry Potter but no, I don't think I would actually

want to live there. Can I just live in Newt Scamander's suitcase? Like, just his suitcase, I don't need the world outside that. I just want to live alongside all the animals in his suitcase; take care of them and cuddle with them. That sounds just amazing. Is that an acceptable answer?

Who is your favourite character?
I guess I'd go for Newt Scamander again. For one, he is played by Eddie Redmayne. He can be a bit relatable in the fact that he's very hyperfocused on his animals. I tend to hyperfocus on things as well. He seems so caring and adorable almost. I'd just really like to be his friend. He seems like an amazing guy to be around.

If you were stranded on a deserted island, what book would you have with you?
I figure I can't say the obvious and go for a survival book, right? A book about how to build a boat would come in handy. I can just leave the island that way. No okay, all jokes aside, I'm going to mention it again, *The Watchmaker of Filigree Street*. The more times you read it, the more details you pick up. You will love it more and more every time you read it.

.....
"Everyone would be able to enjoy this masterpiece."



tivolivredenburg



photography by Tessa Karsten

ronda



photography by Cedric Bolemans-Holberg

pandora



photography by Pim Storm

If you've ever been to a concert in Utrecht, chances are high that you've been queuing at TivoliVredenburg in front of Ronda or Grote Zaal. However, going to see Villagers perform live, I discovered, somewhat hidden higher up on the seventh floor, the smaller intriguing Pandora hall. Characterised by its plasticity and lack of a fixed stage, Pandora offers an occasion for unique performances and experiences, especially for those interested in smaller artists they don't as of yet know!

I was at Tivoli Ronda April last year to see Lukas Graham. The venue itself was pretty chill, and accessing the actual concert hall itself was quite exhausting to reach as I had to sprint up multiple stairs to manage to get in front; I have to note though that this would not have been an issue if this hadn't been my favourite band and I had just taken my time to walk up there... The seated area in the back was set up amfi-theatre-esque which Lukas himself appeared to enjoy a lot and apparently it was the first time he had performed in a set-up like that. I would really recommend it since it's close to Utrecht Centraal, as well as having nice acoustics, helpful and friendly staff and having nice vibe in general.



photography by Tessa Karsten

de helling

On the 25th of October 2018 I went to see Causes in de Helling. The venue is relatively small, but this made the experience more intimate and homely. In my experience, the

people there were very friendly and, partly because it was a good concert, I had a lovely time there. I would definitely go see a concert there again.

e k k o



photography by Tessa Karsten

I have only been at EKKO once and that was to attend the Nordic Deight Festival; although I have to say I was mainly there to see Phlake. The venue was pretty chill as there were only about 300 people there, which is significantly less than most concerts I attend. You could say that Phlake's performance was way more intimate due to the smaller venue, especially compared to when I saw them at Grøn in Århus last year where there were approximately 20.000 people attending. I'd say that small venues like EKKO guarantee having a good time with the artist(s) you're seeing!

honourable mentions

Café 't College
Mariastraat 3
Hofman Café
Janskerkhof 17A
ACU
Voorstraat 71

pandora
written by Pim Storm
ekko & ronda
written by Cecilie Balemans-Højberg
de helling
written by Dagmar Nan

credits

