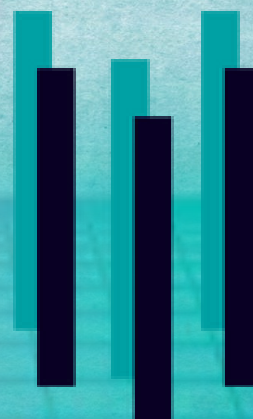


PHOENIX

80's
ISSUE



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INTRODUCTION

Wake us up before you go go! Phoenix is ready to jump into the 80s frenzy with this gnarly and tubular issue about a decade that never gets old. 88 miles per hour in the DeLorean, going back in time to the decade of decadence. Call 091 (the band, not the police) because we are suffering from a dance fever!! Flashy lights on the dance floor, a kaleidoscope of neon colours, and velour tracksuits.

The 80s is seen as a very eclectic and colourful era, and we have tried to capture that playful energy, as well as the darker and less-nostalgic aspects that shaped its history. From the Punk movement in post-World War II Germany to the origin of the videogame Tetris, curiosities about iconic movies such as Back to the Future and Labyrinth, a guide to the craziest hairstyles of the decade...

We hope that this magazine will be as timeless as denim jackets are so that you can read it again and again like that catchy song you keep playing on repeat (perhaps on a Walkman?)

Signed, La chica de ayer.

Word Of The Board....

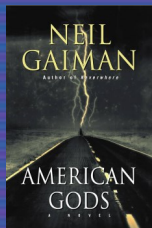
A-ha! The Eighties! Have you noticed they're making a comeback? *Stranger Things* is booming; The Weeknd apparently found Simple Minds' old synthesiser and now Phoenix's tagged along. Tied with the zeroes, I think the eighties might be my favourite decade. To look back on, that is. It might be the innocence (or ignorance) in the film industry; Full grown adults playing teens (Looking at you *Breakfast Club* - Did you know Archie Andrew's mum was one of those kids? - Does this imply I saw *Riverdale*? Yes, it does. Will I answer further inquiries? No, I will not). Pop artist going waaaaaaaaaaaaaay over the top in everything, hair (if you thought Millie Bobby Brown was committed throughout season 1, hairwise, check out her father-in-law's hair during this time), clothes (Madonna, MJ, and again, the *Stranger Things* Cast), or music (How much can you get out of one synthesiser?). Everything was 'a lot' and it was awesome because of that. You would almost -ALMOST- understand why Boomers are so fond of this era in time.

Anyway, enjoy a trip back in time for this issue. I'll get back to actual treasurer stuff (which is a lot easier now than it was in the eighties).

Thijs, Treasurer

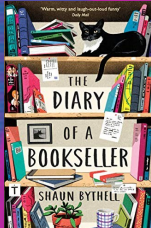
WHAT WE ARE READING

American Gods
Niel Gaiman



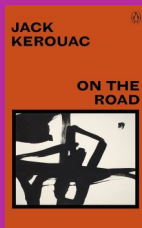
JONATHAN

The Diary of a Bookseller
Shaun Bythell



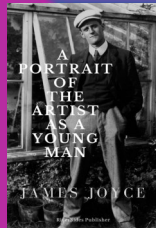
ZUZIA

On The Road
Jack Kerouac



ALICE

A Portrait of the Artist as a Young Man
James Joyce



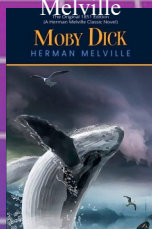
EVA

New Me
Halle Butler



BALCA

Moby Dick
Herman Melville



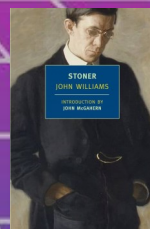
LUCA

Every Day in December
Kitty Wilson



ALEEZA

Stoner
John Williams



DIEGO

Moominland Midwinter
Tove Jansson



ZOYA

Kingdom of the Wicked
Kerri Maniscalco



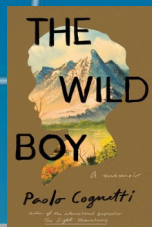
MARÈL

Inferno
Dante Alighieri



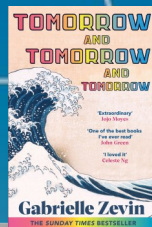
CHIARA

The Wild Boy
Paolo Cognetti



ESMEE

Tomorrow, Tomorrow and Tomorrow
Gabrielle Zevin



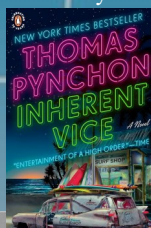
GABRIELA

Castle in The Air
Diana Wynne Jones



AITANA

Inherent Vice
Thomas Pynchon



LUKA

Letters from Father Christmas
J.R.R. Tolkien



NINA

Phoenix



A magazine for
English Language
and Culture
students at Utrecht

80'S ISSUE - February 2024

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Højberg
Issue Design by Zoya Tashi

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Princess Diana: The Queen of People's Hearts

Written by Zoya Emmanuelle Tashi - Illustrated by Zuzia Gelauff - Edited by Luka van den Berg

Diana Spencer, the Princess of Wales, remains an iconic figure in the colourful era of the 1980s. Outside her role in the British Royal Family, her story went beyond what was expected of her and offered a deeper connection with humanity. Past the relentless media following, eloquent speeches and royal ceremonies, Diana's life was a winding road exploring vulnerability, compassion, and an unwavering commitment to positive change.

Diana Francis Spencer was born on July 1, 1961, as the fourth child of Francis Roche, Baroness of Vermoy, and John Spencer. Facing pressure for a male heir, her parents grew frustrated with the birth of a girl, delaying her naming for a week. When Diana was seven, her parents underwent a messy divorce, setting off a turbulent period for her and her siblings. Eventually, custody was awarded to their father, John Spencer, who prohibited visits to their mother, even on Christmas. This challenging time didn't leave Diana with the happiest childhood memories, and this further fueled her determination to create a stable and joyful family.

Marrying into the Royal Family brought joy and challenges to Diana's life. Postpartum depression emerged after the births of her children, Prince William and Prince Harry, leading the family's perception of her to shift. Instead of helping her, they viewed her as unstable. Over time, she fell into the grip of bulimia, which became her coping mechanism: finally, something that she could control. This was a dark time for Diana, as she longed for the emotional support of her family whilst she faced the demands of being a mother, a royal figure, a wife, and an individual.

Despite her struggle, Diana touched the hearts of many as she engaged in extensive charity work, and the public felt that she was not just a closed shell like the rest of the Royal Family. Diana had a heart and a soul and listened to people. She iconically walked through a field of landmines to campaign against their usage and shook hands with AIDS patients to dismantle the misconceptions the world had about the disease.

On August 31, 1997, the world was shaken by the tragic death of Diana, Princess of Wales. The Paris car crash marked the untimely end of a life that had become a symbol of compassion for people. A collective wave of grief swept nations, transcending borders and social divides. The "People's Princess" was mourned not only for her royal status, but for the humanity she brought to her roles as a mother, a humanitarian, and an individual navigating life's complexities. Her passing left an unforgettable void, and tributes poured in from around the globe.

Diana Spencer exceeded her royal role, becoming a symbol of compassion. Beyond media scrutiny and regal duties, her life is a poignant tale of vulnerability, resilience, and steadfast dedication. From a tumultuous childhood to navigating personal challenges within the Royal Family, Diana's journey exemplifies the essence of humanity. Her legacy extends beyond royalty, resonating globally and solidifying her as an enduring symbol of empathy and grace. Although nicknamed The People's Princess, Diana truly was what she had always aspired to be: The Queen of People's Hearts.



PUNK IN THE GDR

Written by Alice - Illustrated by Zuzia Gelauff - Edited by Aitana Montoro

Today, I want to argue that one of the fundamental human traits is the desire to rebel. In all periods of history, we can find instances of those dissatisfied with their conditions speaking their minds, and nowhere is that more apparent than in the phenomenon of the East German Punk scene.

For some background info, the GDR was formed in 1949 following the division of Germany post World War 2. Its isolation from the outside world was imposed not only physically with the construction of the Berlin Wall in 1961, but through strict regulation of imports of media and information. Within this grey prison of towering apartment blocks, a resistance movement started to grow, in the form of spiked hair, steel-toed boots and studded jackets.

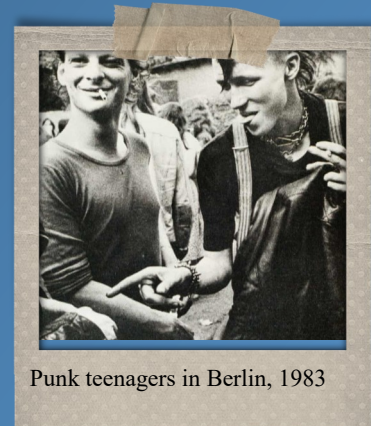
Starting in the early 80s, small groups began forming in East Berlin, then Leipzig, and then across the rest of the country. What made this movement unique was the fact that, although the Western European punk inspired the East German movement, their messages were opposites. While Western punks rebelled against having no future, Eastern punks rebelled against the authoritarian government completely controlling their future.

Journalist Tim Mohr explains that “British punks were singing about their futures and socio-economic conditions, while the problem in East Germany was almost the direct opposite; they had too much future. There was no unemployment in East Germany, and their lives were scripted by the party”.

Their path to liberation was by no means easy, but definitely a necessary one. As journalist Torsten Preuss recalls: “You grew up completely stupid unless you tried to get your hands on something like we did; you had to fight for every book that contained different thoughts”.

This did not sit right with the Ministry for State Security (Stasi) – Punks served longer jail sentences than other activist groups in the 70s and 80s, and they were also blacklisted from jobs, having to take work as gravediggers or hospital waste operators. “The idea was to live your life the way you want it, dress the way you like, listen to the music you like, and not to be patronised or locked – in behind walls and barbed wire,” said photographer Christiane Eisler. The young punk generations brought upon themselves what most residents of the GDR feared the most. Their movement did not slow down – the sizes of demonstrations kept growing, eventually contributing to the fall of the Berlin Wall.

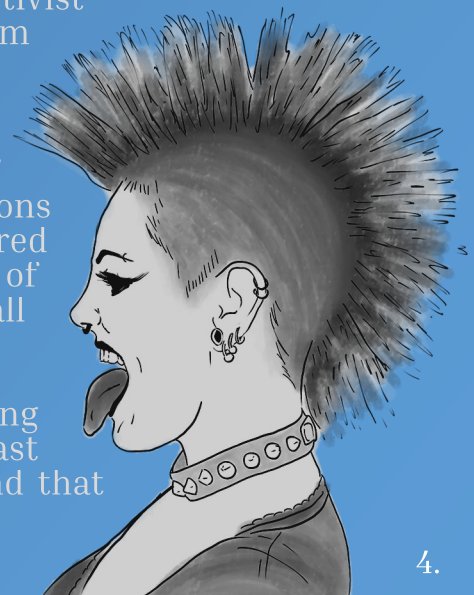
This unique combination of factors resulted in an interesting manifestation of defiance. What we can all learn from East German Punk is that resistance can indeed bring change. And that you can look cool doing it.



Punk teenagers in Berlin, 1983



Ratte, bassist of HAU and L'Attentat, on a train in Berlin in 1983.



Two Worlds Apart - A Look Behind

Written by Zuzia Gelauff - Edited by Luka van den Berg

With the Cold War slowly ending, the contrast between East and West was at its peak. To find out about the differences and similarities between the two worlds, I started a conversation with two family members who have first-hand experience of the effects of closed borders and the communist Eastern Bloc.

If you think of the movies from the 80s, do you see any difference in how the decade is portrayed compared to how you remember things?

There is a certain nostalgia that comes with it. Neon colours, walkmans, big shoulder pads, video games. Very American. Very loud. So, in some ways, yes; in others, no. We didn't have access to all of that. A lot of things were desired but simply not accessible. We had second-hand clothes, queues, cards and the like. Not exactly a estern ideal.



What do you mean by cards?

Everyone got cards with food distribution coupons. "Half a kilo of meat", "a stick of butter",... and that was it. You couldn't buy more than that in a month. For household items, not everything was always available, and no matter if you needed them or not, you would wait in line for hours, because who knew when the next opportunity would present itself again.

I remember waiting in line to get grapes. We waited ages, and when I got to the counter, the lady said they were sold out. I saw some leftovers that had fallen from the clusters, though, and thought, What? After an hour and a half of waiting? And I wanted the kids to try them, so asked for the last few grams to be scooped up.

That is different from what you see in the movies, where people hang out at the mall all day.

We didn't have malls in the 80s, but there used to be these particular stores, Pewex [pɛvɛks], where you could buy things with dollars—as people would work abroad and get paid in foreign currency—where one could walk in and not even recognise half of the produce inside. Everything felt like a luxury back then. When televisions first arrived in the stores, people started to line up three days ahead, and entire families would queue in turns to keep their spots.

As they do now for concerts, don't they... But television is also a big thing as the 80s have become somewhat synonymous with MTV, cable television, and the rise of blockbuster movies. What about those things?

There was a delayed selection of Western movies. I remember wanting to go see *Return of the Jedi* (1983), but couldn't, so instead, I went to see *Howard the Duck* (1986), but both "premiered" here at the same time, so it must have been 1986? '87?

We only had two channels for the longest time. But slowly, we could watch more. If you were one of the few with a cable connection, there was RTL, this German channel. But here's the thing: music was always there. I always listened to it. It didn't come in great quantities, but it was always there. We had no idea what the artists looked like, though.

and the Closed Borders of the 80's

Photographs provided by Zuzia Gelauff

So there was music, but you couldn't buy physical copies?

There were no CDs or cassettes, just radio. Sometimes, you'd find a picture in a newspaper, but there was very little—certainly nothing like there is now. There were no teen magazines, either. Sometimes, they'd sell German Bravo or Popcorn, and we'd buy it solely for the pictures, all extremely expensive.

There are huge differences between the East and West, but were there any similarities?

Fashion, for example. I remember the shoulder pads and the giant hair. People travelled, and so did the style. Perhaps a bit delayed, but it was there. In the 70s, Donna Summer and the Disco scene were the thing, but things were a little better off then than in the 80s. At the end of the regime, things got worse before they got better. But as a kid, things were as they were, and you didn't realise it was tough. We didn't know any other way to live, so everything seemed OK.

So, at the time, everything felt normal, but looking back at it now, is there anything that makes you think of how bizarre it was?

I had the privilege to travel abroad in 1979, practically in the 80s, and travelling west felt like we were on a completely different planet: extraordinary cars, different makeup—we'd look at the shops in awe. The weirdest things were completely new. There were ATMs, cafés terraces, shops with outside stalls, souvenir displays—it was in Venice, on St. Mark's Square, that I saw postcard stands for the first time, with no one watching them. They were just standing outside. I even took a picture in front of it. And then you'd go back, and I remember how bleak everything looked.



Do you know how things were in other countries in the Eastern Bloc? Was it anything like it was in Poland?

I think it was just as poorly, but I don't know if they had the same coupon systems. That is hard to say. I had briefly been in Bulgaria, Hungary and Yugoslavia, but that was in the 70s, and there, I don't know how, things did seem to be going better than for us, despite it all being in the East and a part of the Socialist bloc.

But despite it all, you still have nice memories?

Of course, things seemed perfectly fine, especially if you didn't know how it was across the border. Otherwise, you'd compare, but the day-to-day life was fine. It was a great time for the kids. They could just go outside, ride their bikes, and play games, unbeknownst to any struggles around them. They often went out with keys around their necks while their parents were away at work.

Yes, because another staple of 80s culture was the concept of latchkey kids, as seen in movies like *The Goonies* or *Stand by Me*. And that is something you cannot just bring over from a visit, is it? It's not a trend like the shoulder pads or Farrah Fawcett hairdos.

Yes, latchkey, that was exactly it. Parents would both work, so kids would go alone to school and back and then spend the rest of the day outside doing who knows what. A whole generation of kids were going around unsupervised. That was the same in both East and West. So there were some differences, but some things were the same. It was the bloody totalitarian system that pushed everything years behind. It sucked everything out of us, simply put.

But not the soul?

No, anything but the soul. Only the materialistic things.

Written by Mar Luijckx – Edited by Gabriela Thodé

GRODY

/ˈgrəʊdi/

adjective

1. Very unpleasant; disgusting
2. Unattractive; inferior in character or quality



I go into this, like, salon place, y'know
And I wanted, like, to get my toenails done
And the lady, like, goes
"Oh my god, your toenails are, like, so grody"

Originally coined in the mid-1960s as "groaty," but popularized in its later spelling by singer Moon Unit Zappa in her song *Valley Girl* (1982), this term essentially denotes something untidy, unclean, or extremely unpleasant. If an object or situation is exceptionally awful, one might refer to it as "grody to the max."

WORDS OF THE MONTH

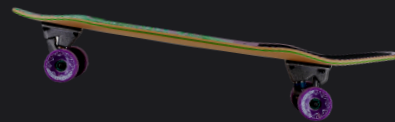
Written by Aitana Montoro – Edited by Gabriela Thodé

BODACIOUS

/bəʊˈdeɪ.ʃəs/

adjective

1. Excellent, admirable or attractive
2. Very large or important; something that people enjoy and favour



A total eclipse of the heart, she walks past you with a mini skirt and coloured tights; you sigh with stars in your eyes like a character in a kid's cartoon. TV static in your head, dumbstruck by her style. She looks so bodacious!

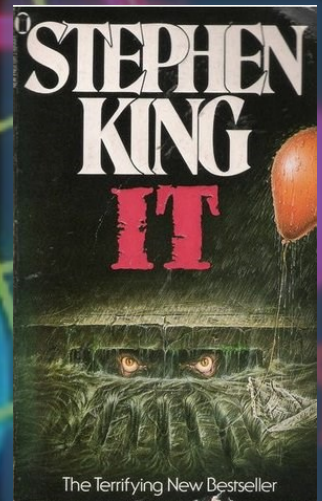
This adjective was a slang term from the 80s, a flirtatious remark used by young people that emerged from blending "bold" and "audacious". However, the word is first recorded in the writings of a 19th-century American author, William Tappan Thompson. Trends are always coming back just like boxy blazers or sequins, so the next time that you encounter your crush tell them that they look bodacious.

AROUND THE LIBRARY IN THE 1980'S

Written by Marel Molenaar—Edited by Aitana Montoro

"Everything's a lot tougher when it's for real. That's when you choke. When it's for real."

No 80's book recommendation list is complete without a bit of King. It is one of his most popular novels for a reason. A terrifying clown that lives in the sewers who murders children and nourishes his body with their fear? If that doesn't scare you, I don't know what will. If you are a fan of horror then this book should be on your TBR, but be aware that this novel might not be for you if you suffer from coulrophobia! (Another 80s horror book is *The Woman in Black* by Susan Hill. You can also check out the play!)



MARGARET ATWOOD
THE HANDMAIDS TALE

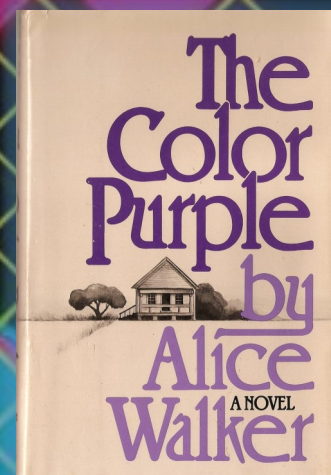


"We thought we had such problems. How were we to know we were happy?"

This heartbreaking story takes place in a dystopian world where women called 'Handmaids' are forced to birth the children of the 'Commanders' who are ruling the nation of Gilead. The loss of female autonomy, women being overpowered by men and being treated like life-stock, and the general loss of individuality are important themes in the story. The title is also made to be like one of Chaucer's Canterbury Tales. This is not a light-hearted read, but a story that will stay with you for a long time.

"A girl ain't safe in a family of men."

Another heartbreaking yet powerful tale is *The Color Purple*, a story of a girl who's getting hurt over and over again by the men in her life. From a father who used to rape her to an abusive husband, Celie can't seem to find a safe haven for herself. This is her reality until she meets blues singer Avery Shug. A powerful story about Black female solidarity and finding comfort when you need it most.



LESS THAN ZERO, MTV AND THE 80S

Written by Luca Salman – Edited by Luka van den Berg

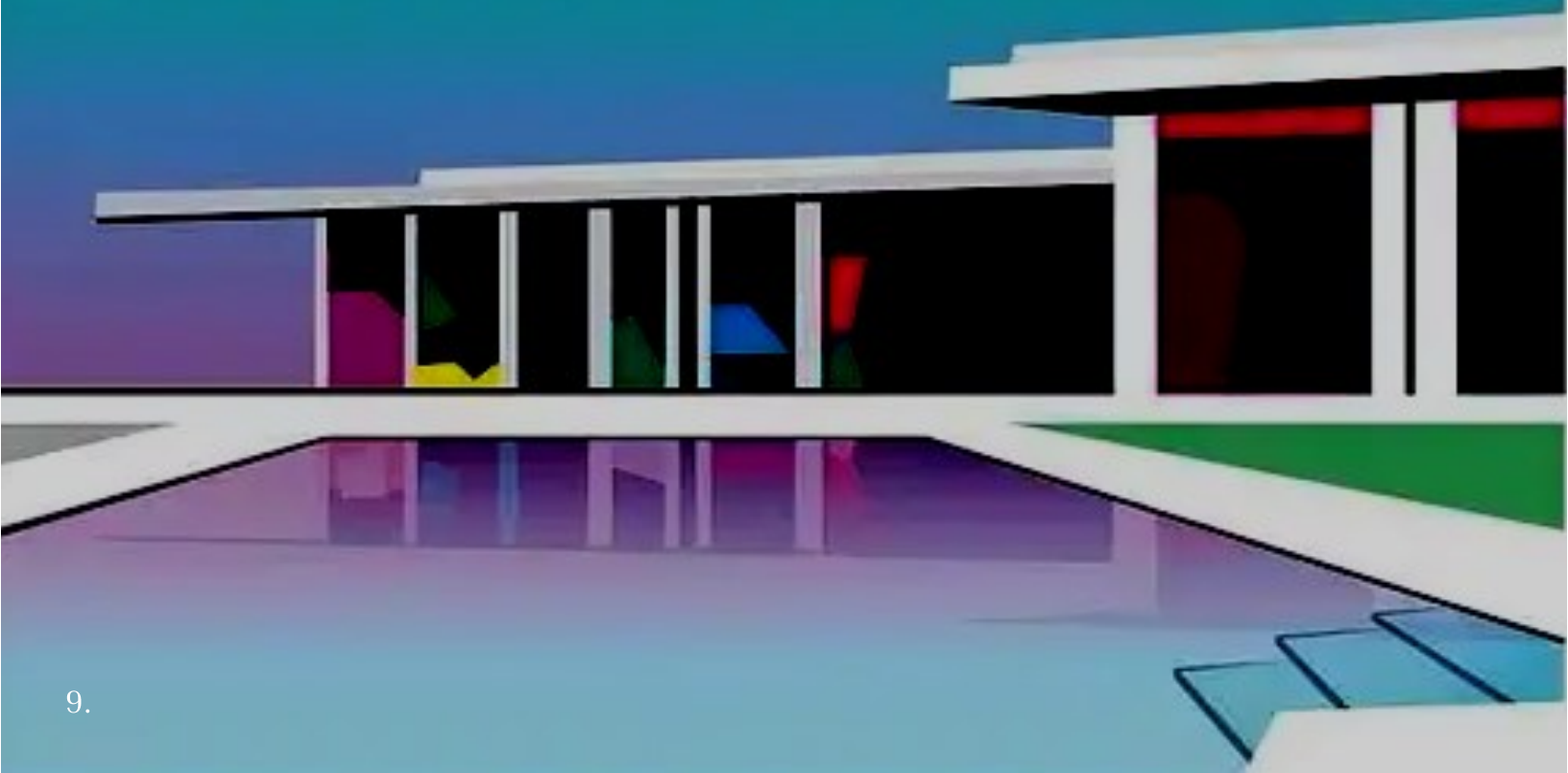
Written by 21-year-old Bret Easton Ellis while studying at Bennington College (alongside Donna Tartt, Jonathan Lethem, etc), and published in 1985, *Less Than Zero*'s reception includes comments such as "One of the most disturbing novels I've read in a long time", "It possesses an unnerving air of documentary reality" (New York Times), "and "an echo of a world that itself is a shabby echo of reality" (The Guardian). Through the eyes of eighteen-year-old Clay coming home from college for Christmas in LA, Ellis (who grew up in LA himself) shares the endless realms of casual sex, habitual drug use, and violence that exasperates in an atmosphere of apathy among the rich and bored adolescents of LA.

There is no story, no narrative, no pull or direction, for the story or Clay himself. The novel encapsulates one possible (among the rich) youth experience of the 80s in Los Angeles. LA, MTV, brands like Coca-Cola, Sony, Porsche or Rolex, songs, and movies are as much characters of the story as people are. Time is measured in highways and the number of parties Clay goes to. The first line "People are afraid to merge on freeways in Los Angeles", which could have been written by Joan Didion (idol of 21-year-old Ellis), slides the reader into the story, into the 80s of LA, into the lives of teenagers who grew up in the presence of "The Night Stalker", "The Hillside Stranglers", "The Wonderland Murders", "The Freeway Killer", and various other serial killers, while Michael Jackson, Madonna, Duran Duran and Prince played on MTV.

Less Than Zero encapsulates the contrasting waves of euphoria and horror while sinking deeper and deeper into resolute apathy. The rich teenagers of LA in the 80s are bored and drugged out, the TV switches between pop music and the news of another murder, and parents are absent (if not physically, then emotionally). Violence merges on TV screens until it merges in their lives. When Clay's friends show him the rape of a girl on tape no one is horrified, no one screams or throws out the tape. There is only a sense of disgust, of discomfort and the faint wish to be somewhere else, the continuous wish to escape. Clay lives in a space of in-betweenness, physically between New Hampshire and LA, but also between the reader and the other characters. He is passive, observant and undecided, he doesn't share strong opinions, he doesn't really have anything to say, he simply exists in the distressing banalities of his life.

While being a product that is decidedly of the 80s, the novel echoes in a time of social media which encourages sliding between entertainment and news in a split second. A reality that contradicts itself almost in the same sentence produces a haunting atmosphere of apathy that seeks nothing but escapism.

In the 80s, people are afraid to merge on freeways in Los Angeles, but entertainment and news merge all the time, pleasure and horror merge all the time. Excess manufactures apathy and boredom.



Aristotle and Dante's Discover the Secrets of the Universe

Written by Aleeza van der Giessen - Edited by Mar Luijckx

If you are looking for that one book that will give you those funky Eighties vibes with the typical contemporary pop culture references, but that also does not shy away from the realities of growing up in this decade, then look no further! Benjamin Alire Sáenz's *Aristotle and Dante Discover the Secrets of the Universe* tells the story of two Mexican-American boys living in El Paso, Texas, in the 1980s. We accompany Aristotle "Ari" Mendoza and Dante Quintana in their growing friendship and their journey to finding themselves – discovering the secrets of the universe, and of each other.

Ari and Dante are basically opposites when it comes to personality, interests, familial circumstances, and perspective on life, making this book an abundance of philosophies – ironic, considering that Aristotle and Dante's namesakes are well-known philosophers. The story is told from Ari's perspective and gives the reader an in-depth look into his – but, as the boys become closer, increasingly also Dante's – struggles with love, sexuality, nationality, family, and loss.

The book consists more of character development than plot, but, as the many awards the book has won will prove, this does anything but make the book less compelling. It is a relatively easy read, but an intricately woven narrative that will have you captivated from start to finish.

The story continues in the sequel, *Aristotle and Dante Dive into the Waters of the World*, in which we follow the boys during another phase in their lives. As they grow older, the topics the book covers mature as well. For example, the sequel deals with the Eighties' AIDS pandemic and the death of a close relative of one of the boys. However, the sequel is also once again filled with romantic and platonic love, adolescent adventures, and discovering identities.

CABINET OF

Written by Eva Bleeker – Edited by Aitana Montoro

Many teen books were ghost-written in the 80s, such as *The Baby-Sitter's Club* (which you might recognise from the Netflix series).

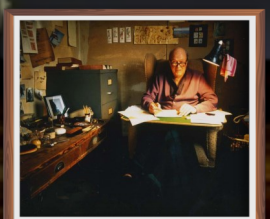
While we now have an abundance of them, the oldest known emoticon is from 1982 and it was this one :-).

In the early outlines for *The Empire Strikes Back*, Yoda was named Buffy.

Trends did not go in and out of style as rapidly as they do nowadays, but they did exist. Hackey sacks were all the rage in the 1980s, even though they've existed since 3000 BCE in the form of a leather ball filled with hair, kicked around by Chinese Emperor Wong Ti.

Our favourite children's novel author Roald Dahl was having a crisis while writing *Matilda*, because he feared that books were becoming unpopular. We know of course that this was far from correct.

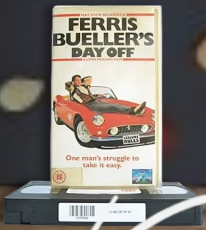
Your parents have probably told you a story before by saying "Well, when you were young...". Of course, this is your parents' story, not yours. You might zone out, because 9 out of 10 times the story will be the most boring and incredible story ever, but surprisingly, these stories actually are some interesting facts about the 80s. Let me tell you about it.



CURIOUSITIES

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Ferris Bueller's Day Off was written in only 6 days because of an oncoming writer's strike.



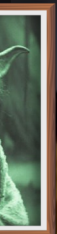
Wendy's fired the "Where's The Beef?" lady because she did another commercial saying "I found it!" but this time for Prego spaghetti sauce.



It took the inventor of the Rubik's Cube a month to first solve it.



Whether you know this song because of Sue Sylvester's (from Glee) obsession with it or because you are just such an Olivia Newton-John fan, you probably weren't aware that 'Physical' was originally written for "a macho male rock figure like Rod Stewart."



Chicken McNuggets were invented and released to test markets in 1981 in four shapes: the boot, the ball, the bow tie, and the bell.



A KIND OF MAGIC

Written by Aleeza van der Giessen – Edited by Eva Bleeker

“It was Ricky, an old buddy of mine, who first introduced them to me. He worked at the new Tower Records store down on Kensington High, this big record store chain that had come all the way from the United States to here, in London. I remember thinking my peers spent most of their waking time there.

“Ever since Uncle Scooter had dropped out of university and moved out to follow his dream of becoming a rockstar, Gran and Gramps had been rather strict when it came to music, particularly rock. Never did any music play inside our house, save for the one or two Christmas carols at the end of each year. At least until I became an adult, they wanted to keep me focused on my education and undistracted by that ‘pop pandemic’.

“What they did not know, however, was that almost every day I hung out at Tower Records with Ricky. And that, one day, I finally allowed him to lend me his Walkman and favourite cassette. Queen, *The Works* was written above the picture of four men sitting on a floor, one wearing what seemed like ballet shoes to me and one with a big black mustache. I listened to the whole album while walking home, taking a detour so I could start from the top again, already able to sing along to ‘Radio Ga Ga’ after my second listen. When I got home, I hid the Walkman in my bag, only to take it out again after Gran and Gramps had fallen asleep.

“The next day I told Ricky I had listened to it all night. That the song ‘A Kind of Magic’ that he was currently playing over the store’s speakers very accurately described how the band sounded to me. That is when he told me about Live Aid. ‘The biggest musical event in history,’ he called it. I remember him saying, ‘All the big musicians you can think of will be there,’ which for me was only one. He asked me to come. I said I couldn’t, my parents would murder me. He said I wouldn’t have properly lived if I didn’t come.

“The thirteenth of July came. That morning at work, I failed to focus, as my mind was at Wembley Stadium. On my way home, I could not resist stopping there to see it in real life. That was when I saw a girl on the street, walking up to someone with two tickets in hand. I just knew they were tickets for Live Aid. I watched the two and prayed that the person would refuse. Call me the luckiest man in the world, but he did. She spotted me and sold me a ticket for forty pounds.

“I went alone, unable to find Ricky in that mass of 72,000 people. I knew none of the artists, but I recognized the man with the big black mustache when he mounted the stage. From the moment he pressed the first key on the piano until his very last ‘We love you’, those 72,000 people were captivated, echoing his nonsensical sounds and clapping along to the beat, thousands and thousands of arms waving from left to right.

“Afterwards, while waiting for the train back home, I thought that first song was still echoing in my head, but it appeared that all around me, people had started singing in unison, a chorus of ‘Mama, oo-oo-oo’ erupting around me. It was a Kind of Magic indeed.”

CHRISTMAS ROAD TRIP

Written by Esmee Bosman - Edited by Nina van Veen

It's snowing outside. Big white pellets fall down on the road, dampening the sound of the car as we drive east. It's a slow drive with the weather as bad as this, but it will be worth it. We have come a long way so far, across Europe. And now we're almost at our last stop.

We passed the Iron Curtain a while ago. The difference is uncomfortably noticeable. The infrastructure is terrible, and it slows us down even more, but as long as I'm driving with you, I don't mind the extra hours.

"Careful, there's holes in the road," I say. You just nod, immediately focused on steering around them as much as you can. The snow makes it difficult to spot the holes, and the car bumps a few times before the road smoothes out again.

"Sorry," you say softly. I shrug and lean forward to turn up the music.

You start to sing along to the song of *The Breakfast Club*, my favourite movie of the past ten years. I made you watch it so many times, but you never complained once. Besides, 'Don't You (Forget About Me)' is just so good. I lean back in my seat as you hum along, the street lights reflecting in your eyes. I realise I'm happy, content to be here, driving slower than I could run, on our way to a free Berlin.

"Do you have a Christmas mixtape?" you ask as the chords fade and Phil Collins starts singing. I smile and lean forward to retrieve the current mixtape. I pull in the Christmas one I made especially for this trip. Paul McCartney's voice fills the car, and you nod happily.

It's a few days until Christmas, and we'll be in Berlin by then. It was your idea to end our road trip in the newly freed capital of Germany. We've seen it on the TV: families reuniting after years of separation; youths finally meeting people from the other side; elderly people searching in vain for an old friend or a lost neighbour.

You proposed the idea, and here we are. On our way, by now slowly but steadily crossing eastern Germany to celebrate Christmas in the capital. A white Christmas, by the look of it. The song changes. *Do They Know It's Christmas?* I think they do. Everywhere you look, there are signs of Christmas in lone houses. A decorated tree, some lights on a fence. A beautiful, white Christmas.

Berlin can't be far now, as the road twists and more houses appear in the distance. The quality of the road gets better too, and you speed up a little with a smile on your face. You hold open your right hand over the centre console in an open invitation. I stretch out my left hand to hold it and I start singing along to Band-Aid. "It's Christmas time, there's no need to be afraid."

The World of Jim Henson

Written by Aitana Montoro - Edited by Luca Salman

Puppetry is an ancient art; some historians claim that marionettes pre-date actors in theatrical performances. However, people often belittle it because they consider that puppets are merely entertaining to young audiences. Jim Henson was a pioneer in his age because he proved that yes, puppets could be fun, crazy, and colourful (e.g. *The Muppets*, *Fraggle Rock*) but that there were many other possibilities for puppet productions beyond the stereotypical comedic kids shows. In his Creature Shop, Henson oversaw the building of thousands of innovative and unique puppets, bringing to life weirdly endearing characters such as Aughra, Kermit the Frog, or Hoggle. Along with Frank Oz, Brian Froud, and many other creative minds, he initiated an ambitious and unprecedented project that culminated in the masterpiece that is *The Dark Crystal*, a movie deeply influenced by his fascination with storytelling, fairy tales, and spiritualism. The imprint of his spiritualistic beliefs is noticeable in the urSkeks, otherworldly beings of light split into the good mystics and evil skeksis, a disharmony that physically manifests in the decay of the sentient land of Thra.

After *The Dark Crystal*, the urge to keep exploring this world of fantasy was stronger than ever, and thus he began entertaining the idea of making another fantasy movie, which later would be known as *Labyrinth*. After many changes to the screenplay, a coming-of-age film unlike any other was born. Sarah, the main character, is a spoiled teenager who only values her toys and material possessions. Throughout the movie, she learns that her actions have consequences. Begging the goblins to steal your baby brother may, in fact, end up with said goblins actually taking him into their castle. As she faces dangers untold and hardships unnumbered—like talking doorknobs and a king in (very) tight pants—she undergoes a psychological journey, a transformative experience seen through a spyglass of fanciful extravaganza. *The Labyrinth* is symbolic of Sarah's discovery of adulthood, a place where things are not always what they seem. Henson played with the obliquity and trickery of such scenery, in particular with the last set of the film, a room filled with endless staircases and optical illusions based on Escher's *Relativity*.

However, a unique aspect of this film is that it doesn't dismiss Sarah's adventure as an unrealistic and childish fantasy. In the end, she admits that every now and again in her life, for no reason at all, she will need her "imaginary" friends. The journey into the labyrinth is one of self-growth, where she learns to take accountability for her decisions, but that doesn't mean she needs to let go of that dream world. Like Sarah, Jim Henson was a dreamer, and he believed that curiosity was essential for artists. Take his words, not mine: "As children, we all live in a world of imagination, of fantasy, and for some of us that world of make-believe continues into adulthood."

A sock and a pair of ping-pong balls can turn into a frog! You just need to look at things from a kaleidoscope of different angles and keep pretending. Remember that, when you feel trapped in an endless labyrinth, there are always hidden doors and unforeseen paths to explore and, if you are lucky, even a friendly worm or a grumpy goblin to help you find your way out.





Miners strike in
Wales, 1984



The Specials,
Boston, 1980



Hunger Strike in
Derby, 1981



Scots protesting Poll
Tax in 1988



The English Beat,
Birmingham, 1980

British Rock in the 1980s: The Working Class Struggle Against The Iron Lady

Written by Zoya Emmanuelle Tashi - Edited by Mar Luijckx

Britpop, or Britrock, emerged as a musical genre rooted in the British experience, with lyrical narratives and soundscapes inspired by the intricacies of ordinary, working-class life. While Britpop enjoyed its peak in the '90s, its roots delve deep into the cultural landscape as far back as the 1960s, but in this article, we will pay particular attention to its evolution in the 1980s. In this decade, British Rock groups such as The Specials, The Larks and Newton Neurotics (amongst many others) laid the foundation for the vibrant Britpop scene of the '90s, drawing inspiration from the socio-political events of Thatcherite Britain. Beyond its catchy tunes and anthems, Britpop serves as a musical reflection of the struggles, aspirations, and everyday life of the working class during a transformative period in British history.

Thatcherism, a term associated with British Prime Minister Margaret Thatcher, is distinguished by free-market capitalism, reduced government intervention, and individualism. Throughout her tenure, Thatcher focused on privatising state-owned industries, making cuts to the public sector, and overall trying to promote 'self-reliance.' While these policies were somewhat well-intended, they brought about significant restructuring of the economy and extensive socioeconomic disparities, including higher unemployment rates, income inequality, a decrease in affordable housing, and a general feeling of isolation, particularly among the working class. Thatcher's emphasis on 'every man for himself' left an enduring mark on British society, even today.

The roots of Britpop intertwine with the 1980s, influenced by the socio-political events caused by Thatcher and her government. Think of the destruction of Northern English manufacturing industries, the Falklands War, and the Irish Hunger strikes, amongst many other things. As the British faced the consequences of economic restructuring and societal shifts, the music scene became a vital outlet for expressing discontent. Ska-inspired bands, exemplified by The Specials' haunting "Ghost Town" and The English Beat's politically charged "Stand Down Margaret," became poignant voices infusing rhythmic activism into the cultural discourse. At the same time, punk bands like Newton Neurotics and The Larks delivered defiant anthems like "Kick Out The Tories" and "Maggie Maggie Maggie, Out Out Out," capturing a collective dissatisfaction with Thatcherite policies. This musical rebellion in the 1980s not only laid the foundation for Britpop's eventual rise in the '90s but established a tradition of using music as a form of commentary against the political and economic upheaval, seamlessly tying in with the broader story of Britpop.

There was more to meet the eye regarding the Britpop evolution of the 1980s: As much as it was a musical movement, it became a cultural and identity-defining force. At a time scarred by socio-political turbulence, music served as an outlet that resonated deeply with musicians and listeners alike. Defiant and discontent anthems gave a voice to those struggling with the economic and social challenges of the times: British rock's raw and authentic sound was a soundtrack for resistance against Thatcherism. Not only did it reflect the troubles the population faced, but also the collective identity of the said population, and that in the end, it's not 'every man for himself', instead 'all for one, and one for all'.

Written by Alice - Edited by Luca Salman

1. Little Lies – Fleetwood Mac
2. Sweet Dreams – Eurythmics
3. You Spin Me Round – Dead or Alive
4. Holding Out for a Hero – Bonnie Tyler
5. Blue Monday '88 – New Order
6. 99 Luftballons – Nena
7. Voyage Voyage – Desireless
8. Major Tom – Peter Schilling
9. Tainted Love – Soft Cell
10. Don't You Want Me – The Human League

The 80s are back baby!

For this edition's playlist, I hoped to find the most danceable and iconic tracks we all associate with this wonderful era. So let's put on our brightest clothes, hairspray our hair until we rip a new hole in the ozone layer and dance until we forget about the current inter-political tensions. Roller disco, anyone?



80's Jams Playlist

Cheesy 80's Playlist

PLAYLIST OF MY LIFE

Illustrated by Zuzia Gelauff

Written by Zoya Tashi - Edited by Aitana Montoro

1. Reality – Vladimir Cosma & Richard Sanderson
2. Words – F.R. David
3. Eyes Without A Face – Billy Idol
4. Break My Stride – Matthew Wilder
5. Jump – Van Halen
6. We Built This City – Starship
7. You Can Call Me Al – Paul Simon
8. It's My Life – Talk Talk
9. Head Over Heels – Tears For Fears
10. Enola Gay – Orchestral Manoeuvres In The Dark

This playlist is what I like to think would immerse the listener right into the eighties decade—all the human feelings are represented. Grief, love, happiness... but most of all, our energy and motivation to do good things. For us (at the current time of publishing), most of our parents were young during the eighties, and passed on their influence of energetic music when we were children. For this reason, I've always found music from this decade to be very comforting. It may also be why a lot of us associate the eighties with energy – not just because of the flashing neon lights and aerobic workout tutorials, but the pure nostalgia from being a kid. I hope this playlist allows anyone listening to delve back into that time of energy and reminiscing.



80's: The Golden Age of Video Games

Written by Esmee Bosman – Edited by Gabriela Thodé



Few people nowadays can say they still play arcade games. Big machines with only one joystick have made way for computers and other, more modern video gaming consoles. However, there was once a time when there was nothing more fun than an afternoon at the local arcade hall. With Pong in 1971, the arcade hall became widely known, but it took the release of Space Invaders in 1978 and the follow-up of Asteroids in 1979 for the old video games to really take off. And so, the Golden Age of video games could properly begin in the 1980's.

We hit it right off, in 1980, with Pac-Man. Up to the present day, this is one of the most famous games in existence, and without a doubt the most successful arcade game out there. Pac-Man has become a real symbol for arcade games, and the yellow snapping ball and little ghosts have inspired tons of merchandise that you can still buy today. Most people will have played it at least once, although probably not on one of those classic machines.



From the blue mazes of Pac-Man, we go on to firing at mushrooms and bugs in Centipede. If you have never heard of this game, well... At present this old game may be less famous than others, but it was one of the most commercially successful games back when Atari released it in 1981. An interesting fact about Centipede: it was quite an attractive game for women! About half its players were female, whereas more 'aggressive' shooting games attracted mostly men. That same year, Nintendo allowed us all to climb the ladders and jump over the barrels of the video game Donkey Kong. That's right, Mario was not the main character from the beginning!

An honourable mention for Q*bert, the cute little orange hopper, is in order. The Q*bert machines, of which 25000 were produced, are now collector items, and were extremely popular from their release in 1982 until the end of the arcade halls. There was, again, merchandising, and the game was even adapted for the PlayStation!





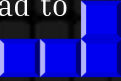
One of the last big arcade games was Mario Bros, this time with the red and blue plumbers as the main character. Although unable to jump on his enemies in this early version, Mario went on to become one of the biggest video game characters there is. Not long after this game, the popularity of arcade games began to dwindle, with parents protesting against the violence in the games, and the game developers, such as Atari and Nintendo, bringing new consoles for playing at home onto the market.



This development meant the end for arcade games. The world of video games continued to grow throughout the 80's on home devices, with games such as Tetris, The Legend of Zelda, and of course more (Super) Mario Bros games. Arcade games only made a comeback in 1992, with the release of Mortal Kombat. The Golden Age of Video Games for the arcade was over.

TETRIS – FROM SOVIET MIND GAME TO WORLDWIDE PHENOMENON

Written by Jonathan van Noppen – Edited by Gabriela Thodé

 The 80's was the advent of many classic arcade video games, such as Pac-Man, Donkey Kong and Tron. Whereas many of these titles have faded into obscurity and become relegated to dusty old bars populated by Gen Xers reminiscing their childhoods, one game has withstood the test of time and is still beloved by many around the world. I am talking about the game Tetris, invented by Soviet software engineer Alexey Pajitnov. The gameplay involves shifting different geometric shapes consisting of four blocks in the field of play. The player gains points by filling the field horizontally with blocks, which then disappear to make room for more blocks – which periodically descend from the top of the screen. The game ends when the blocks reach the top of the screen, preventing the player from placing more blocks. Even though the concept of the game is relatively simple, it is addictive in the amount of variation possible in the combination of the randomly sequenced blocks. 

With the ubiquitous presence Tetris holds in the world today, many people are not aware of the Soviet past and legal dispute to license the game outside the Iron Curtain. The first version of Tetris was Pajitnov's hobby project, based off of a puzzle game of his childhood involving pentominoes (a polygon in the plane made of five equal-sized squares connected edge-to-edge). The game ran on the Electronika 60 computer, which was owned by the Soviet Academy of Sciences where Pajitnov worked as a speech recognition researcher. The game soon became a hit within the Academy and within weeks spread to other institutions in possession of the same computer modal. In one instance, the Moscow Medical Institute had to ban the game because it was negatively affecting the productivity of its employees. 

 Tetris was proving to be wildly successful within Russia. Pajitnov, however, had his mind set on introducing the game to a wider audience the world over. He consulted his supervisor Victor Brjabrin, who agreed to publish the game, and its rights were transferred over to the Academy. Brjabrin also sent a copy of Tetris to Hungarian game publisher Novotrade, causing copies of the game to circulate within Hungary and as far as Poland. The game received a breakthrough in the Western market when Robert Stein, an international software salesman, saw its commercial potential during a visit to Hungary in the summer of 1986. He contacted Pajitnov and Brjabrin via fax, expressing interest in purchasing distribution rights to the game. The researchers replied with talk of forming an agreement. Unbeknownst to them, however, this fax could be interpreted as having legal binding in the West. 

Fast forward two years, Tetris became a huge commercial success in the Western world. Nintendo was looking to incorporate the game into its new handheld Gameboy, set to launch in '89. The company recruited Henk Rogers to negotiate handheld rights with Stein. However, upon realizing that the Soviet company that owned the rights to Tetris – Elektronorgtechnika ("Elorg") – was not receiving any compensation for the game's sales in the West, Rogers decided to negotiate with Elorg directly. Over the course of his proceedings with Elorg, Rogers befriended Pajitnov and promised him due compensation for his role in creating the game. After numerous discussions, Elorg decided to cancel Stein's contract due to a faulty clause, and Nintendo was granted distribution rights for both home and handheld consoles. This allowed the Gameboy to be shipped with Tetris inbuilt into the system, greatly boosting sales and cementing its place as a cultural icon of the late 80s. 



Teatime with Koen

Written by Chiara Palmeri - Photographed by Diego Maggiore - Edited by Eva Bleeker

1. The theme of this issue is the 80s. What was it like to be a student during those years?

I was a teenager. I was a student in the 90s.

2. What is the thing you miss the most from the 80s?

I do not necessarily miss anything from my teenage years. I am inclined to say “the music”, but it is still very present in today’s society. Everything is better now, music-wise, as you can access everything through Spotify, but there was something romantic with not knowing what you are going to hear when you turned the radio on, having to wait and wait and wait for your favourite music on the video channel.

3. What is a song from the 80s that always felt like it was written for you?

“Run” by New Order. I always mention this one to anyone who asks. It is my favourite song of all time. I would sit up, watch MTV, and wait for that video to come up. I finally bought the record at the end of the year.

4. How would you describe the fashion trends of the 80s? Did you follow any specific trends?

I was a very untrendy teenager, but if you look at those retro shows set in the 80s now, you can see that people were completely “dayglow” and everybody looks like they are in some sort of fitness video; or the goth trend, where everybody is wearing black. I always fancied the look, but I never managed to get out from under my parents’ gaze. They would have disapproved. I was not a rebellious teenager.

5. What movies, TV shows, or books from the 80s left a lasting impression on you?

Most definitely “Back to the future” and “Breakfast club”. Television is also so much better now; there is so much good stuff on the new streaming providers. In the 80s, “Twin Peaks” definitely brought change. “Miami Vice” was a great talk show as well.



6. Can you share any particularly memorable events or experiences that shaped your perspective during the 80s?

That was a funny time, with all these people coming together from different parts of the city. I sometimes ask my students this in my sociolinguistics classes, “did you have those cliques that you see in American movies?”. My students say that they did not have that, but I still vividly remember these cool kids with the richer parents, or the kids coming from out of town. It did shape me.

7. Are there any aspects of the 80s that you think are still relevant nowadays?

The world changed so much, for example thanks to the internet, but sadly, the basic ways in which society is organised are still the same. The dream of internet held the intention to connect with people and gain more perspective, understanding each other better, so it is disappointing that this “black and white” thinking of people is really prevalent.

8. Were there any slang or colloquial expressions from that time that are particularly memorable?

For sure. “Cool” became part of our language, as the Netherlands was not quite bilingual as it is now. Every word from the English language was shiny and special, so, at the time, the word “cool” started appearing in tv shows. In Dutch, the word “gaaf”, meaning the same thing, was also a word that came in. Nowadays Dutch kids still say “gaaf”; it is very interesting how certain words just evolve.

9. Were there any notable language-related controversies or debates in the media?

Standard Dutch was the only language that was supposed to be used on television. Nowadays, we have many people with different Dutch accents on television, but at the time, if somebody spoke with another accent, it was just to mock people who spoke like that.

10. As an educator, did you observe any changes in the way literature and language were taught during the 80s?

I studied English in Leiden, and a lot of things we did then we still do the same way. Regarding secondary school, language teaching was much more basic, like reading a book and saying something intelligent about it. We were taught German and English, but it was mostly about reading a text and answering multiple choice questionnaires. It was ridiculously simple and did not inspire any love for the languages.



11. Did you observe any shifts or developments in attitudes toward bilingualism or multilingualism during the 80s?

People did not know quite as much about bilingualism or at least not of things that were not part of mainstream thought anyway. There is also the case with the large immigrant groups, and it was like “yeah, no, let's make sure they only speak Dutch”, and now of course we know that it is actually good to stimulate as much language development in whatever language as possible. Children from ages 5-6 onwards will have an advantage, because there are all kinds of things unlocked in your brain if you grow up bilingual. Finally, something changed for the better.

12. How did you fall in love with language?

I was about 15 and people were asking me what I wanted to study. I looked at all the courses and fancied Scandinavian languages, but I had not been to any Scandinavian country. I had always been good at languages, so this was definitely something that interested me. When I was 10, I had to write a story with a friend: I wrote a sentence and he wrote the next and so on. I remember the teacher telling me I was great. I ended up studying economics, never liked it. I am an economist, that is my dirty secret. I was doing it for my parents and for job stability. After that I studied English in Leiden. Ridiculous, right?

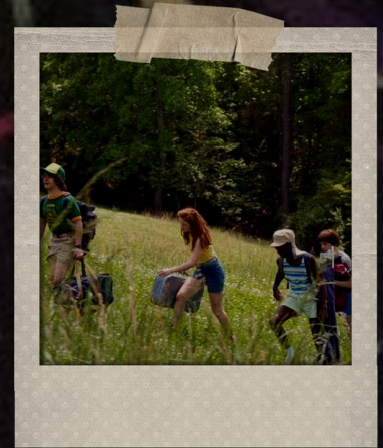
13. Why did you choose linguistics?

I still had in my mind that I wanted to be a translator. During my first week, I had a course about syntax with an incredibly inspiring teacher who is a phonologist, and I loved how you can take a language apart, and there is so much to say about it. It is fascinating. It was my second class in my first week and I understood that was what I wanted to do. I never looked back and did my PhD here in Utrecht.

Stranger Things

Written by Nina van Veen - Edited by Zoya Emmanuelle Tashi
- Illustrated by Zuzia Gelauff

In 2016, a new phenomenon arrived on Netflix: *Stranger Things*. The science-fiction horror series begins on the 6th of November 1983, when Will Byers mysteriously disappears from his hometown Hawkins in Indiana. Will's friends Mike, Lucas and Dustin put in their best efforts to find him, but instead, they find Eleven, a lost girl with psychokinetic powers. Strange events unfold in the following four seasons involving Eleven, Will, their friends and their families. The entire series is set in the 80s, with season four taking place in 1986. Besides all the supernatural stuff that is going on, this entails colourful clothes, different hairstyles and old-fashioned technologies, such as walkie-talkies and cameras. This is perhaps what makes *Stranger Things* stand out from other science-fiction and horror stories: besides the supernatural and the scary, there is a certain nostalgia for times long passed. Whatever it is, the fact is that the show is immensely popular with people of all ages. We are all looking forward to the arrival of season 5, the final season in which this story will come to an end, and (hopefully) all will become clear.



RETRO REFERENCES IN READY PLAYER ONE

Written by Marel Molenaar - Edited by Nina van Veen

Game developer James Halliday, the creator of OASIS, was a kid and teenager during the 1980s. A lot of inspiration for his games came from his childhood, which is why *Ready Player One* is packed with references to the 1980s.

Atari 2600

This game console was very popular during the late 70's and the 80's. The console is especially important during the final challenge in *Ready Player One*, in combination with the Atari game 'Adventure' where the players have to play through the entire Adventure game and enter the Easter Egg room to obtain the physical egg. And for the retro gamers, you can find this Easter Egg room in the real Adventure game.

Back to the Future

Ready Player One refers to a lot of 80's films like *Friday 13th*, *Nightmare on Elm Street*, *The Shining* and *Back to the Future*. Stephen Spielberg, director of *Ready Player One*, is also the producer for *Back to the Future*. The DeLorean time machine is used as the protagonist's car during the film and you can spot some smaller references to the film, but Spielberg wanted to refrain from referring to any of his other works.

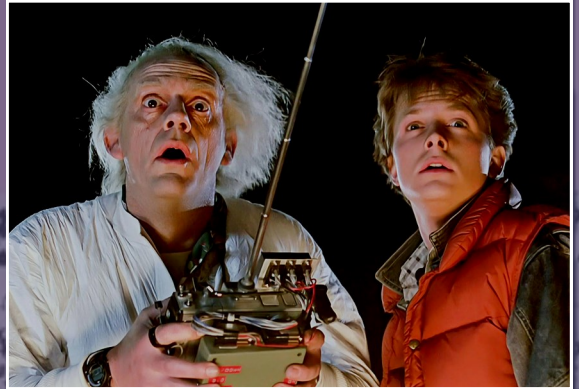
Music

Some of the most iconic music comes from the 1980s, which is why it's no surprise that *Ready Player One* refers to some of the most important artists of that decade. At some point, the protagonist, Wade, dresses up as characters and celebrities from the past and you can see him in Prince's Purple Rain outfit. Michael Jackson also doesn't stay untouched, because when Wade puts on a costume of sorts, he's dressed like Jackson from the 'Thriller' music video.

“That’s Heavy” – *The Legacy of Back to the Future*

Written by Zuzia Gelauff - Edited by Nina van Veen

A staple of the decade, it is hard to believe that the script for *Back to the Future* had been rejected over forty times. With edge comedy hits such as *Fast Times at Ridgemont High* and *Animal House*, studios were not interested in a story as convoluted as a mad scientist making a time machine working off of a nuclear explosion and Coca-Cola (as the original script included). Besides, the idea of a boy going back to meet his parents as their teenage selves and possibly getting in the way of their high school sweetheart romance... there was a lot to question about this plot; let's put it this way. Even in production, the film hung on by a thread as a recasting of Marty McFly himself had been done halfway through the shooting, and even then, there were scheduling conflicts, constant adjustments due to public reviewing and a rushed release date.



Yet, against all odds, the movie hit the big screen in 1985 at a whopping 88 miles an hour and established itself as a timeless cinema favourite. There is no denying it, no matter if you're a fan or not. With iconic characters, quotes, costumes, props, music and settings, there is an entire Almanac's worth of references to unpack here that is still loved by many. From DeLoreans to Calvin Klein; from life vests to Chuck Berry—Though maybe you

guys aren't ready for that yet, your kids are gonna love it.



Interview With

Written by Chiara Palmeri – Edited by Luka van den Berg

When you buy a book, do you usually look at the plot or at the cover first?

I do look at the cover, because when you are in a bookshop there is so many books, you can't not look at the cover! I look for one that looks nice, then I read the plot. And then I decide whether I want it or not. If the cover is very pretty, sometimes I buy it anyway. But it has to be something I find interesting, not too predictable.

What is the saddest book you own?

Definitely *The Song of Achilles*, that is so heartbreaking, but it is so beautiful. It was recommended to me by so many people, and they were right.

What are the three characteristics for the ideal book?

It has to be original; the characters need to be interesting and not flat, and character development is a must. Also, it should not go too slow; something needs to happen.

What is your comfort book?

The Selection series. Every time I feel down, I just read those, and I instantly feel better. I own the entire collection in Dutch and English, paperback. The covers are so beautiful, with the dresses... they are so pretty! I want those dresses.



Which book is your guilty pleasure?

Probably *Twilight*. There is something enjoyable about that. You know it is not good, but it is easy to read and fun.

Nina: Bookshelf



If you could add a book to the English curriculum, which one would you choose?

Most definitely *The Secret Garden*, because I really love that book. It is really sweet, and it is not about falling in love. It makes you feel better about yourself as well, and I think that is a beautiful message.

What is your go-to drink when reading a good book?

Tea. I love strawberry tea. I also have Christmas tea, I love Christmas. I drink it all the time, though. If I had to choose, I would go for the strawberry one.

Are your books ordered in alphabetical order?

I place them by author, but I also do not have that much space, so I have to be creative.

Which one of the books you own has the best cinematic adaptation?

I think *Me Before You*. The book is amazing, and the adaptation is so good. It really sticks to the book and does not make any major changes that ruin the story. The casting is really good as well, Emilia Clarke fits the character perfectly.

Who is your book boyfriend?

Teddy from *Little Women*. Or almost every character played by Timothée Chalamet, to be honest. Or Peeta Mellark from *The Hunger Games*.

ZODIAC SIGNS AS 80'S FASHION TRENDS

Written by Balca Isevcan –Edited by Aitana Montoro



♈ ARIES

Slogan T-shirts: Bold and feisty, Aries loves to make a point without speaking, and what better way to do it than with a slogan T-shirt?



♉ TAURUS

High Waisted jeans: Comfortable and extremely fashionable, Taurus is a perfect match with the beautifully fitting staple jeans of the 80s.



♊ GEMINI

Big Glasses: From Lady Diana to Elton John, the decade of accessories was highlighted with big frames. Gemini loves playing the game; hiding behind these colourful glasses is not a trend but a lifestyle for them.



♋ CANCER

Lace Dress: Cancer is meticulous, beautiful, and deep like the dress of lace and flowers that Bianca Jager wore when arriving at Studio 54 looking like she was on her way to get married.



♌ LEO

Disco Top: Before Paris Hilton's 21st birthday dress we had sparkly disco tops. Ready to dance the night away, Leo loves all the attention that a disco top provides.



♍ VIRGO

Feathers: Virgo is a royal trendsetter covered in feathers and stealing everyone's attention, just like the iconic YSL feathery cocktail dress.



♎ LIBRA

Gloves: Gloves on the red carpet or gloves on a date, Libra loves to make a statement by being the most fashionable and Venusian in the room.



♏ SCORPIO

Oversized Leather Motorcycle Jackets: Mysterious Scorpio needs a leather jacket and nothing else. The perfect balance between punk rock and 80s chic.



♐ SAGITTARIUS

Aerobic gear: The eighties could never be the eighties without neon aerobic gear and, of course, the Sagittarius queen herself, Jane Fonda. Sagittarius needs a good workout to stay grounded but definitely in neon.



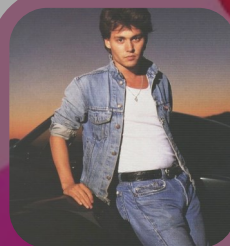
♑ CAPRICORN

Checked Blazer: Timeless classic and chic, ready to take anyone down Capricorn is a boss, or maybe a mafia leader?



♒ AQUARIUS

Oversized blazer with power shoulders: Sign Aquarius, the Neptunian sign who hates everything basic! Wearing a traditional silhouette in a modern size is so innovative, so Aquarius.



♓ PISCES

Denim Jacket: Pisces can't get enough of the different shades of denim in jeans needing it as a jacket as well. Pisces loves to personalise denim jackets with charms, patches, and

“Video games are
bad for you?”

Photographed by Diego Maggiore



That's what they said
about rock-n-roll.”

- Shigeru Myamoto

ALBION ABROAD

Written by Lysanne De Vos – Photographed by Lysanne De Vos - Edited by Mar Luijckx

My introduction to Galway took the form of an American woman, who I met at an Italian restaurant on my first night here. After she and her 'newly adopted son' finished their pints of Guinness out in the pouring rain, they sat down at the table next to us. As we started talking, I noticed that the words "God Bless" accompanied by a large cross were tattooed across her neck (not always comforting when you're queer), but she was an absolute sweetheart. The guy came over to Ireland to check out the university. She explained that she had dropped out of high school to get high, and that she seriously regretted that decision every single day. This really highlighted for me just how lucky I am to be here and to get the opportunity to study abroad. My family (who came with me, as they had never been to Ireland) told her that they probably wouldn't cry upon saying goodbye on their last day here. She didn't buy it and said that they definitely would. She was right.



The housing crisis isn't any better here than it is in the Netherlands, so, after much panic (unfortunately not on the dance floor), I was exhilarated to have found a place – even if it meant living in a small town in the middle of nowhere, with a name that I can't pronounce and where farm animals most likely outnumber people. I live with a family with their 3-year-old twins, a fluffy dog named Darcy (sadly not Mr. Darcy) and my roommate Deeba, who does a masters in Maths. While she solves highly complicated mathematical equations on her walls, mine are simply covered in poems and colourful images of sunny places to make up for the lack thereof outside of my windows. My first few weeks here gave me a false hope of the weather to come (unlike the Irish, who were eager to tell me not to get used to the sun). Luckily, the university pool has a sauna and steam room to make up for it! During this time I set out to explore as much as I could and set out on a cruise on Lough Corrib located right next to my town. One of the islands was apparently once home to Oscar Wilde. Deeba and I met our new friends on the cruise: three seventy-year-old ladies from the United States, who came here to see where their grandfather grew up back in the day. We had breakfast with them a couple of days later and now we still keep in touch! It's amazing how fast strangers can turn into friends!





Student life in Galway is absolutely amazing! Students from every corner of the world come to Galway to get their degree or, like me, are here on exchange. So before the end of the first day, I had already met many people who I'm still friends with, and met many more throughout the rest of the semester. I'm really glad I decided to stay here for the full year with Harting rather than a single semester with Erasmus, as I'd be sad to be leaving everyone this soon. It feels like no time has passed at all. There are tons of societies and clubs to join and many opportunities for volunteering work, so there's never a dull moment! I'm part of many of those societies, including the Dansoc, which provides all kinds of dance classes, so you can find

me on the dance floor several nights a week dancing Salsa, Bollywood, Irish Dance, Jazz, and Zumba. I'm also a consent champion; we organise events around sexual consent and sex positivity on campus. I also took part in the Youth Climate Assembly and the Tulca Arts Festival. I'm also part of the wave surfing club, but I have yet to go out on the waves, as the ocean is absolutely freezing. Hopefully I can start surfing next semester! The course load at the University of Galway is different, because there are no four blocks in a year like at Utrecht University, but the year is only divided into two semesters. So I'm taking six courses at once rather than two. It takes some getting used to but it's nice to have the variety!



I studied Musical Theatre and Voice Work & Shakespeare during my first semester here. It was amazing to watch musicals and listen to show tunes for university credits! The voice work course especially had me thinking (while we were lying on the floor doing breath work and getting in touch with our bodies, or when meowing song lyrics) "I'm getting credits for doing this!?" It was the absolute best! The way we learned Shakespeare was so different from the literature Shakespeare courses, it was really fun! But I definitely hope to never to have to study Shakespeare again!

The Macnas Halloween Parade was so awesome! Giant crafted sculptures accompanied by dancers pranced through the streets of Galway. Everyone in or near the city came out to watch. After all the amazing performers had come by, my friends and I headed to a pub for some drinks which was also fully covered in Halloween decoration! Not much unlike the house I live in; my host family loves Halloween! The three-year-olds are especially big fans. They're adorable!



I'm so grateful for the opportunity to study abroad! It's an amazing experience! If you're thinking of going abroad: think no more and just go for it! It's worth it! (Though I'd pick a warmer and sunnier place next time!). I'm very excited for next semester and I can't wait for the new experiences to come!

THE BREAKFAST CLUB

THE
DARK
CRYSTAL

BACK
TO THE FUTURE

Heathers

DEAD
POETS
SOCIETY

THE
NEVERENDING
STORY

A L I E N S

BLADE RUNNER

Maurice

THE GOONIES

OLIVER
&
Company

FERRIS
BUELLER'S
DAY OFF

THE LAND
BEFORE TIME