

AUGUST/SEPTEMBER

# PARAPHERNALIA

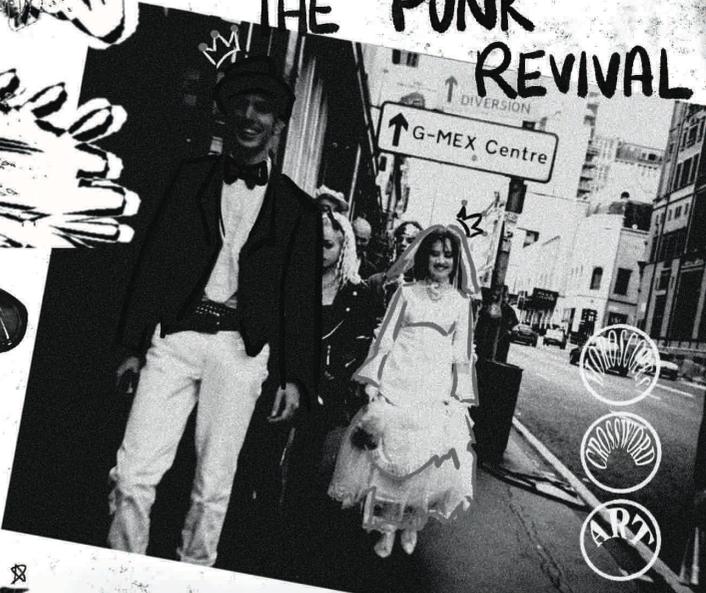
AND OTHER TRINKETS YOU  
HIDE FROM YOUR MUM

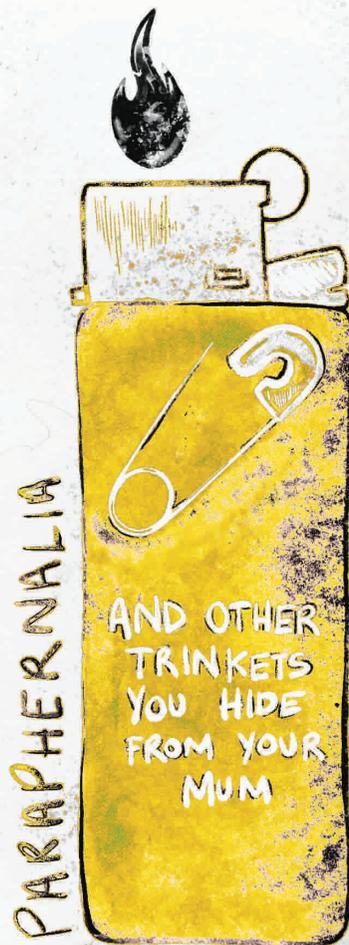


WITH  
STORIES FROM  
THE PUNK  
REVIVAL

ZINE

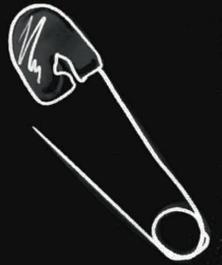
PUNK





# PARAPHERNALIA

Welcome to Paraphernalia (and other trinkets you hide from your mum). My vision for this zine is basically a reincarnation of the punk zines of the late 70s, but obviously relevant to today. If you want to send in any writing, art or local bands to review/look at please do... you can reach us on Instagram @paraphernalia\_zine



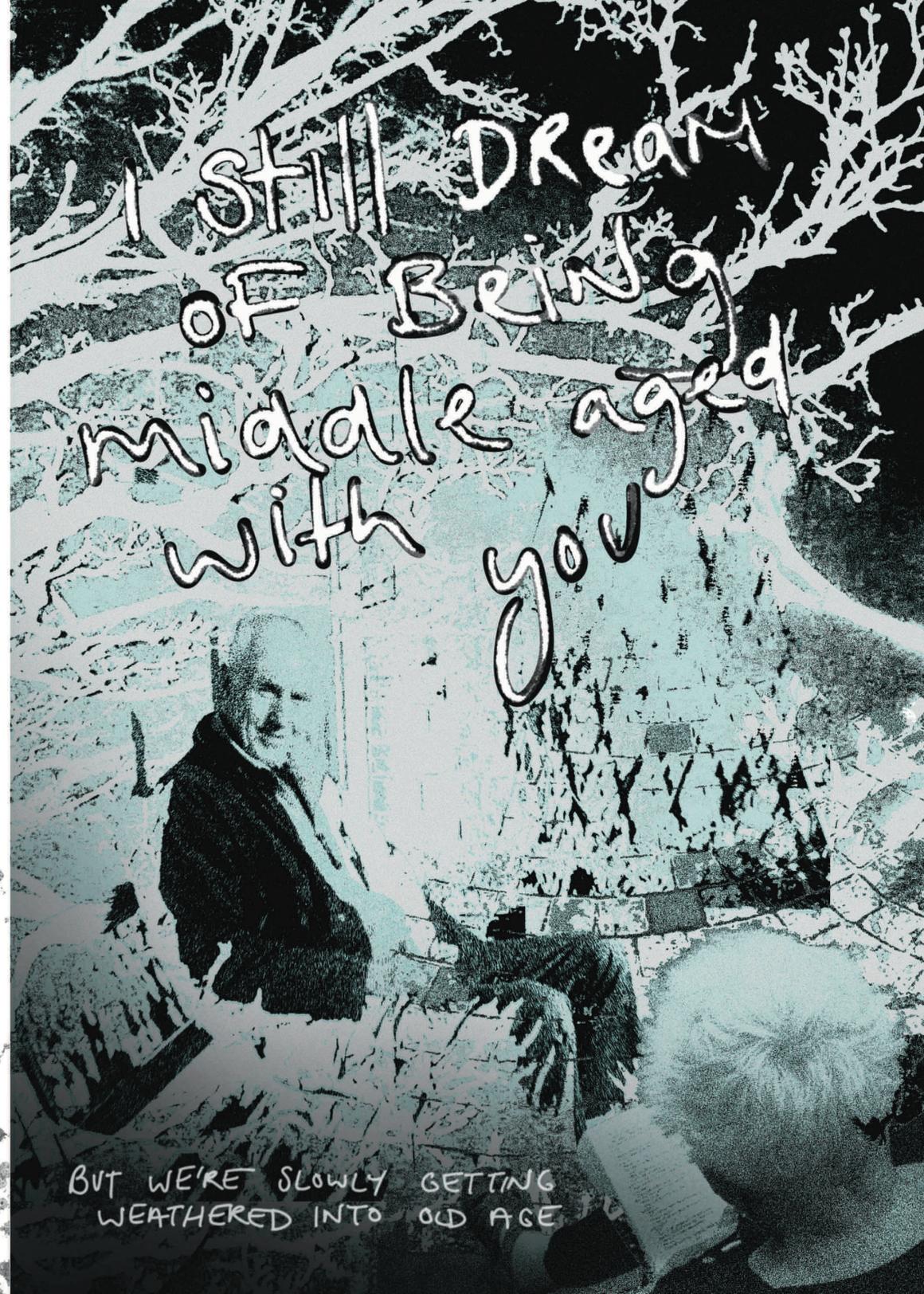


# DREAMS OF SUBURBIA

When I was younger I thought suburbia was the hell on earth that nobody was awake enough to see. I thought the mediocrity of it was a plague, slowly suffocating previously passionate people into submission. Now I'm addicted to the idea of security. I'm lulled to the idea of a two bedroom semi with a garden where I can grow my own rhubarb. Has life worn me down into the perfect clone of societal ideals? Or have I finally realised what I need to be happy... Should we feel guilty for wanting what's expected of us?

I've decided that I deserve to be happy. I consistently thought that I was my most valuable when I was mentally ill. Healthy people don't make history. The stereotype of the tortured artist that lives a poor, sad life is something we're taught to value. The idea that you can only create something worthwhile if you're unhappy. I realise now that I have the ability to create and change and grow so much more when I'm happy. So now I dream of living a comfortable life, changing the world, making zines and painting from a home office with a cake baking downstairs. The comfortable rebellion that I deserve.

And this doesn't mean I have to buy into the idea of doing what's expected of me. I don't have to buy a nice car or water my lawn on a Sunday morning, and I won't. Consumerism is too often confused with comfort. I won't fit the mould of society, but it might seem like it to everyone else. But that doesn't matter. I am happy. I am healthy. And I will bask in the things that bring me joy no matter how mundane.



I STILL DREAM  
OF BEING  
middle aged  
with you  
BUT WE'RE SLOWLY GETTING  
WEATHERED INTO OLD AGE

# Bachittar Singh

Ghetto Gardens  
Part 2

The on-going Coronavirus pandemic is affecting all the world's nations, but not equally. Where the Global South struggles to manage the virus, working with limited healthcare capacities and poor infrastructure, the Global North has - in many cases - been able to deploy strategies to protect its citizens, while limiting damage to its economies. Nevertheless, even in the Global North, the impact of the virus has not been equal. Poorer communities and ethnic minorities have been disproportionately impacted by the virus. Areas such as Handsworth, Birmingham (UK) which is still seeing rapidly rising numbers of cases, despite tighter restrictions on socialising.

Handsworth, an urban inner-city area has in the past survived gang wars, racial tension and riots. It lives with deep deprivation, being one of the UK's most deprived regions (Ladywood Constituency). The economic challenges Handsworth's residents face have been compounded by the pandemic. Simple tasks such as purchasing groceries, commuting and going for a government-mandated walk have become perilous in its crowded streets.

Such varied and distinct cultural behaviours 'locked down' together are prone to clash and create friction, yet they also give way to new types of co-operation as citizens adapt and find new ways to continue their daily routines.

During this time, racial injustice has been elevated to national consciousness, due to the work of the Black Lives Matter movement. A large proportion of Handsworth's residents are Black, and, this being paired with the statistic that BAME groups are more 'at risk' of Covid-19, has caused agitation felt by many in the community.

The illustrations in this series seek to piece together the sights from a walk in Handsworth and evoke a sense of what daily life feels like during the Covid-19 pandemic.



ARTWORK AND ACCOMPANYING TEXT  
BY BACHITTAR SINGH.  
FIND MORE OF HIS WORK ON INSTAGRAM  
@big-easy-art

# A CONVERSATION WITH CAROLINE

*the most mellow, intelligent and wonderfully punk woman*

Caroline: My name's Caroline and basically that first photograph that you're looking at there (1), that's from when I was about eighteen and I got really into punk when it wasn't trendy at all. This is like 1987, it wasn't very... Well everybody was into the whole madchester thing and acid house, so I suppose I should have fallen into that but I didn't. So anyway I got into punk through listening to John Peel and when I was eighteen I went to a sixth form college in North Manchester and I met my good friend Janette (2) who was goth/punk and she introduced me to some new, interesting people, interesting and like-minded people. And that's how I got into the punk scene in Manchester. And it was a really good community, it was like this space with lots of like-minded people, and we were all into very similar things really, and it was a mixture of ages as well because you had some old punks who'd been into it since the day but then you also had some young people. I quite like the fact there was this mix and age range, and it was just a really good scene. We'd get in my mate Baz's van at the weekend, because he worked as a sewing machine repairer, and we'd get in the back of his van and go to gigs all over the country.



to the 1 in 12 Club in Bradford, which was, well still is, an anarchist club. Which again was an amazing place with an amazing atmosphere, lots of people, not specifically anarchists, but into an alternative way of thinking and lots of DIY things. And there was an amazing vegan cafe, before anyone really knew anything about veganism.

Ruby: Before it's time.

Caroline: Definitely. We'd go there and get these amazing veggie burgers and vegan chocolate cake. So basically all the bands that used to play there were all punk bands, but they did have the occasional rave nights to get different people in. And I got involved in that for the whole time I was at university. I used to work at the cafe upstairs or work behind the bar. But it was like a real sense of community because sometimes we weren't paid in money, we were paid in tokens we could use in the cafe or the bar or something like that. But it was a really good community because it was a collective, so no one person owned the building and ran it, you'd go to these regular sunday meetings to decide everything about what was going on, even to the point of debating where you'd get the

toilet paper from because everything had to be done in a really good, all-inclusive manner, and anyone who was a member would want to have had a say. But then I started getting really tired of the music. It was this d-beat hardcore punk, which is alright but I'd kind of grown out of it, I wanted something more melodic.

Ruby: Well we all need some variation. You can get tired of everything at some point.

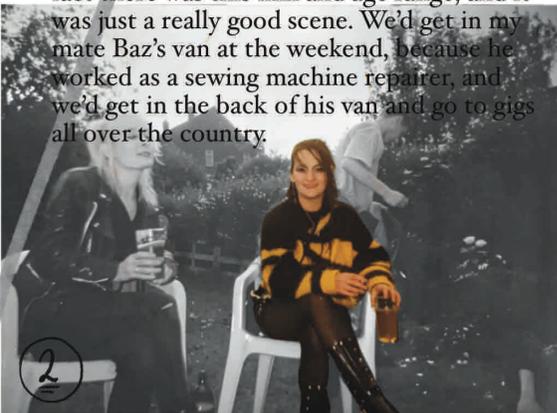
Caroline: That's it. But it just seemed to be all the same guys and I lost interest in it. I'd met some people, they used to do hardcore festivals, so I'd met these people that came over from Leeds and they were telling me about all these things that were going on in Leeds. And some of the bands that were playing were a bit more my cup of tea, still punk but a bit more experimental. But I got involved with them and I realised that I had started gravitating more towards Leeds. I realised that through my good friend Aisha (3), she knew a lot of people who were playing in these punk or alternative bands. We'd go out and stay at her house, to all these various venues, which were just cellars. The amazing thing about LS6 is that you've got these terrace houses with these amazing cellars, just perfect for either a band practice or a party. So that seemed to be the set up there, and I'd go there and it seemed like everybody had set up a band or was involved in some sort of music based thing. An amazing atmosphere and everyone was really passionate about music. So that's where I ended up, I moved to Leeds even though I was working in Bradford at the time, at Hallmark. I just wanted to be a part of what was going on. It was a really good scene and I met some really good people.

We used to go to gigs at what we called 97, well number 97. So every weekend bands used to play there, and there were a few bands that used to play all the time there because the people in the band lived in that house. Bilge Pump used to play there, and they're still going. Marc Riley quite likes them, they would be playing there because Joe and Neil lived there. I have particularly fond memories of that house because it was a really big terrace house and nobody really

cared about it, it wasn't a mess as such but it didn't really matter if it got damaged, nobody was precious about the furniture. And another venue at the time was a squat called One Twenty Rats and that was kind of the other side of Woodhouse. So the people who lived there, it was a row of shops, about three

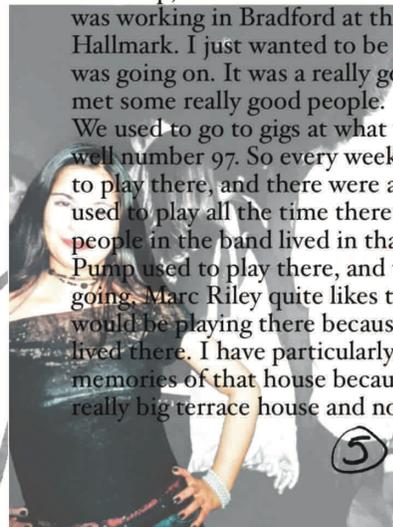
shops with flats above and the people who lived there had knocked the walls of the shops through so you had a massive space downstairs to put gigs on. There was a stage area, a makeshift stage area and then there was a bar, and the very peculiar thing about the place was the toilet, it was practically in the dancefloor because of the plumbing, so they had this little toilet shed. You got used to it though. But that was a great place, the people who set up that squat were this collection of french anarchists that came over and there were some real characters. One in particular was Ratouse (4). You wouldn't just go there for music, you'd go there to have interesting conversations with people.

And then some people that I knew, they actually lived in the Hyde Park area, they figured out that the Brudenell Social Club which was then a working mans club, you could hire the main gig room for very little money. So they started organising these gigs and they just hired the room out and it was a bit of a revelation because we were used to these cramped basements and cellars and things, then all of a sudden we were in this proper venue. But because it was a working men's club it was quite hilarious because you had these glittery curtains behind the stage and I remember once we went and they'd had an act on before one of the bands came on. And it was just, it was this really awful ventriloquist, really inappropriate, really sexist, really racist, and we were all stood at the bar clutching our pints and gritting our teeth. But that was an experience because we were kind of aware that this working men's club was kind of faded a little bit, because a lot of the people got old and you know, they



Ruby: Is that what these pictures are?

Caroline: Yes lots of those are like punk's picnics and things. So we'd just get in the back of his van and go to all these gigs. And then after, the next place I went to was Bradford, and the reason I went to Bradford was because, through being involved with the punk scene in Manchester, we started going



had a lot of regulars in the bar room and they saw us as being a bit peculiar, strange looking people who were hiring out the room. But it just grew from there really, it's just become it as we know it today. Back in the day it was more of an experimental thing and it was different groups of people that would put on the bands that they wanted, because everybody was completely passionate about music so they had contacts with various people. I seemed to remember there was somebody who was really into American lo-fi bands so he put a lot of those on. And it was just really good because of that breadth and variety of the bands playing there was amazing. It introduced me to a lot of bands I probably wouldn't have heard before. But because they were doing it all on a low budget, they weren't well known and most of the bands didn't have a record deal, people would put them up in their house, so you'd have them on your sofa and take it in turns to cook them meals. But it was good because you really got to know them and they always really appreciated it because they'd been travelling around in the back of the van for a really long time.

Ruby: What do you think about it when you see it now, like when you see bands at the Brudenell what do you think?

Caroline: I love it, I really like what it's become and I think that if that was there when I moved to Leeds I would have really enjoyed it. But it's a very different setup, what I remember wasn't as... It was a bit more chaotic. Now it's a proper sleek business and it's a renowned music venue now, so it is a completely different setup but it still kept something, it's not an alien thing. The same feeling. It's just this idea that obviously the people that run it now are just as passionate about music, you look at the listings and it's a real broad range.

Ruby: So when it comes to the 1 in 12 Club, was it refreshing for you to come to Leeds and see all these new bands?

Caroline: Yeah, oh definitely. Like I was saying before I'd kind of grown out of hardcore punk, in a way, and because I'd come from this background of listening to

John Peel which is very eclectic anyway, I liked that idea of turning up at one of these venues or someone's basement or the early Brudenell and you'd hear something completely different and think 'wow what's this?' (5)

Ruby: So you were constantly learning and evolving?

Caroline: Yeah, really.

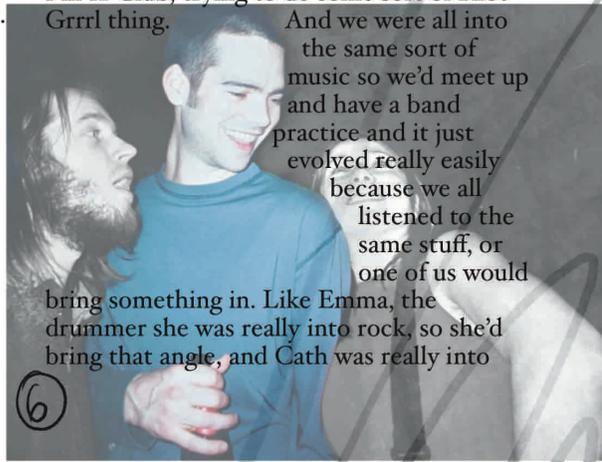
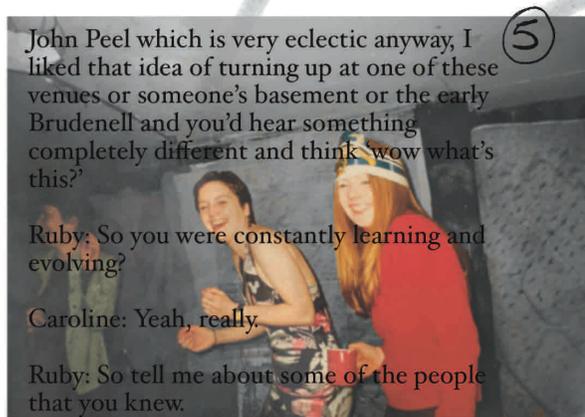
Ruby: So tell me about some of the people that you knew.

Caroline: Well there were some great people, just looking at these photographs now I see so many, like Jenny, Liz and Cath. I ended up being in a band with Liz and Cath (5).

Ruby: Yeah! You know there's another band called Lux Lisbon now.

Caroline: Yeah I know. We didn't copyright it! But being in a band was great, I loved it. I joined on a bit of a white lie, I said I could play bass but I couldn't really. Whereas Cath she was already in lots of bands, she was a very talented guitarist and they were pushing around for a bass player and I thought, why not? So I frantically had a friend of ours, Seth, he was an amazing bass player, I got some lessons off him, he gave some good tuition. That whole thing was really fun because we'd meet up in someone's basement twice a week to do band practices. It was always in cellars, with mattresses and egg boxes. But we ended up doing a tour which was quite exciting. We did end up playing the 1 in 12 Club, trying to do some sort of Riot Grrrl thing.

And we were all into the same sort of music so we'd meet up and have a band practice and it just evolved really easily because we all listened to the same stuff, or one of us would bring something in. Like Emma, the drummer she was really into rock, so she'd bring that angle, and Cath was really into



punk and Riot Grrrl and indie, so we all brought different things to the table, I don't know what I brought! Oh and this is a picture of Archie (6), I have really fond memories of Archie. He ended up doing the sound at the Brudenell, a really amazing guy that sadly passed away a few years ago but we got together for his memorial.

Ruby: And that's what this zine is (7)?

Caroline: Yes, yes. There's some really good pictures of him in here.

Ruby: Do you find it weird looking back at it all?

Caroline: It does feel slightly strange, because the people I'm still in touch with, that I meet up with now, we don't have pink mohawks anymore, although I did go to something a few years back with a friend from my Manchester years, Dave Chaos Punk, and he still has a green mohican but he has lost some hair on top so he has it over his ears, like a side one. So he's stayed with it.

Ruby: It's sweet, that level of passion and dedication.

Caroline: It is, I admire it, it's a struggle to get a job with it. I think the people I knew in Leeds weren't as, they didn't have the mohicans and things.

Ruby: Yeah the Manchester pictures look mental... Tell us about the wedding!

Caroline: So these are them walking down Oxford Road. So this chap was from the Manchester punk scene and he was American so we called him Yankie Rob. But he had a problem because his visa had expired and in order to stay in the country he planned to marry his girlfriend who is the blonde one next to him, Sarah. But she didn't want to get married to him so instead they organised for him to marry Sarah's best friend who was a lesbian, part of the gay scene. And so they had this amazing wedding that was just full of punks and interesting people from the gay scene. A few cars even stopped on Oxford Road when we were going to the church, and

when we were at the registry office we could see the staff were like 'What's going on?'. To date one of the best weddings I've ever been to.

Ruby: Mad!

I obviously just want to say a massive thank you to Caroline and I hope you enjoy looking through some of her pictures ♡

7





# AN INTRODUCTION TO MILFORD PLACE

@milfordplaceuk

A little while ago I reviewed the new band, Milford Place, on my Instagram, last month I had the pleasure of getting a bit more insight into the band themselves...



Hey! We are Liam, Jack, Adam and Tom and together we are Milford Place, a new indie rock band from the West end of Yorkshire. Our music consists of raw-toned rhythms, melodic bass lines, echoing guitar riffs and tasty drum beats. We're looking forward to getting our name back out there – starting with the release of our debut EP, followed by what will be our first gig in 18 months at the Lending Room in Leeds on Saturday 31st July.

How do you think your own personal experiences have shaped your music?

We would say a variety of different experiences contribute to our music. The majority of our lyrics deal with the struggles of mental health and how it can effect your relationships and the way you process your emotions in different scenarios.. A good example is 'Temptation' which is the opening song on our upcoming EP. The song takes the listener through the experience of being inside the protagonist's head in a situation where they question their emotions under the influence of alcohol – which many people over the age of twenty may relate!

What are your opinions about the current indie scene?

We don't think there's enough of it at the moment. The current 'mainstream' is mostly recycled pop... bring back the guitars! Some of our favourite bands seem to have ditched their guitars and we're not sure why. Guitar music needs another revival and it helps that bands like Catfish and the Bottlemen have a huge presence in the music scene. Here's to hoping many more guitar bands (including us) manage to break through.

What does your creative process look like when trying to write a new song?

The majority of the songs we create start as random jams in rehearsal rooms. The structure of the song is usually formed in an hour so we will record the idea on a voice note so that Liam can take it away and add lyrics. We find with each rehearsal the song naturally evolves into the final version as we put forward bigger and better ideas each time we're all in the same room - it's great!

And finally what would you like people to feel when they listen to your music?

Firstly, at live shows we want people to let loose, feel the energy, sing and dance! Secondly, take reflection from the lyrics, especially when listening at home, working or travelling. We want people to come away with a 'sounds good, feels good' kinda vibe once they've listened to what we have to offer.

Our debut EP is out late July and contains some of our best work so far - we hope you enjoy the songs just as much as we do!

# WORDSEARCH

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- ACDC
- AFOURTEEN
- ALVAYS
- ARCTIC MONKEYS
- AU PAIRS
- BEACH FOSSILS
- BIG DATA
- BIG JOANIE
- BLACK FLAG
- BLACK PUMAS
- BLACK SABBATH
- BUZZCOCKS
- CAR SEAT HEADREST
- CATATONIA
- CHEEKY GLAZER
- COCTEAU TWINS
- CRACKER
- CREAM
- CULTS
- DEAD KENNEDYS
- DREAM WIFE
- DREAMERS
- DUNE RATS
- FALSE HEADS
- FIDLAR
- FISH TANK
- FMLYBND
- FOALS
- FUR
- GREEN DAY
- GRINGO SAPIENS
- HIMALAYAS
- HIPPO CAMPUS
- HOLE
- IDLES
- IRON MAIDEN
- JAPANESE BREAKFAST
- JEFFERSON AIRPLANE
- JET
- JOY AGAIN
- JOY ROOM
- KING NUN
- KITTEN FOREVER
- KNIFE PARTY
- KORN
- LCD SOUND SYSTEM
- LE TIGRE
- LOW HUM
- MASEGO
- MGMT
- MISFITS
- MODEST MOUSE
- MOR MOR
- MOTHER MOTHER
- MOTORHEAD
- MY CHEMICAL ROMANCE
- MY MORNING JACKET
- MYKEY
- NEW YORK DOLLS
- NOVA TWINS
- OINGO BOINGO
- OK GO
- OTHERKIN
- PAPA ROACH
- PAVEMENT
- PEACH PIT
- PIXIES
- PLACEBO
- PUP
- RAGE AGAINST MACHINE
- RAINBOW KITTEN SURPRISE
- RAMMSTEIN
- REMODRIVE
- ROAR
- SAINT MOTEL
- SATCHY
- SKINSHAPE
- SLAVES
- SLIPKNOT
- SOHODOLLS
- SOMETHING SOMETHING EXPLOSION
- SONIC YOUTH
- SPINN
- SQUID
- STRFKR
- SVEDE
- SUMMER SALT
- SYSTEM OF A DOWN
- TACOCAT
- TALKING HEADS
- THE BEACH BOYS
- THE BLACK KEYS
- THE CHATS
- THE CRAMPS
- THE CURE
- THE DAMNED
- THE DANSE SOCIETY
- THE DOORS
- THE ELEPHANT TREES
- THE FALL
- THE GUN CLUB
- THE KINKS
- THE MCCOYS
- THE OZZES
- THE REGRETTES
- THE REVIVALISTS
- THE SISTERS OF MERCY
- THE STOOGES
- THE STROKES
- THE THE
- THE VELVET HANDS
- THE WRECKS
- THREE DAYS GRACE
- TWIN CABINS
- VIOLENT SOHO
- WARM DUSCHER
- WILD CHERRY
- XMAL DEUTSCHLAND
- YONAKA
- YUNGBLUD

So, *The Stranger* (or as my copy has it titled, *The Outsider*) is a well known classic among avid readers, and those people that exist in a very 'cultured' circle. However, I haven't read a physical book from front to back, that isn't a shit romance novel probably aimed at middle aged women, in about eight years. Due to this I was very hesitant to read this book, especially as it was recommended to me and so I felt an overwhelming pressure to read it, ponder it, make educated comments about it, and most of all love it. And despite the fact I probably can't do the educated comments bit I definitely found myself doing the other three things.

The book is so easy to read despite it being finely crafted and thought out. The clear statements and 'matter of fact' way the protagonist, Meursault, looks at the world makes it an easy dip into 'worthwhile' literature.

The first introduction to our protagonist is oddly cold, which instantly connected me with him due to my love of Holden Caulfield, this probably wasn't intended this early but his peculiar nature instantly drew me in. The book starts with the death of his mother, an event which despite being a massive thing, soon starts to feel irrelevant as Meursault starts to recount his day to day life. The playfully lazy days he describes feel so warmly childish as he recounts times with his girlfriend and odd selection of friends. Reading this made me want to spend the day strolling around in summer dresses and sandals, drinking wine and going paddling. When the first half of the book concluded I actually wished that it finished there. I would have been happy if the day to day descriptions of life had padded out another sixty pages and the incident that concluded this first half took place after that. At the time I felt this could have been so powerful, a shock to make you question the entirety of the protagonist's sanity after following him for a week and growing more and more fond of his odd statements, quips and overall way of interacting with people and the world in general. An ending to make you doubt his inner workings and hence the way he'd presented his life to us.

However, after I read onto the second half I soon started to appreciate it an almost ridiculous amount. This half doesn't follow the strict and logical timeline of the first and feels like an erratic stream of absurdity, panic and acceptance. It brings to light questions about how people can be so easily persecuted for not fitting in, how reasoning can be warped and how the individual is at mercy to the perspective of society. In sections it also reads in a manic succession of focus shifts with contrasts in tone and pace that remind me of the quirky style of Wes Anderson films or slightly intoxicated evenings when your mind's a little bit frazzled. As well as this the main incident of the book is almost entirely forgotten about, only flashing into your mind through the references to temperature rather than in any substantial context, further highlighting how utterly bizarre the situation is. This then gives way into more existential writing, which I'm still turning over in my mind. Despite everything that has happened, Meursault is the only one who seems sane at this point, his bluntness feels like a refreshing break from the madness of the world. We also see the inner workings of his mind, we see his vulnerability through his outbursts and also his contradictory statements. It feels very much like we've flipped over the watch and we can see the cogs of his mind through the glass window. It's still his coping mechanism of trying to over simplify and rationalise, but due to the impossible nature of this task we can see the back and forth of slow panic setting in, forcing him to reveal more. The end makes me feel empty, but in the way that most good media does.

I recommend this book (in case you can't tell) and I think it's a beautiful place to start reading. I wish I gave myself more time to drink it all in while I could.

THE STRANGER  
BY ALBERT CAMUS

BOOK REVIEW

# FILM REVIEW

By Samuel Warden

## Halloween is Halloween

When I watched *Halloween '78* at the cinema everyone laughed as Mikey Myers got up for the third time after being shot. When I watched the new *Halloween (2018)* at the cinema the only laugh was from me when my friend leaned in and said "I think I'm having an aneurysm" (he wasn't).

*Halloween '78* at the time was scary, now it isn't. The only scene that stands the test of time is the first one, where child Mikey Moo stabs his sister, and that's 30% because of the lovely tits that are always gratuitously shown in horror (an obnoxious demonstration of the male gaze that I must admit I can't stop looking at).

The 2018 version is '78 vamped up for the new audience. We've grown bored of the tropes of old horror, who cares about a scream queen narrowly escaping a murderer, now we get a badass Jamie Lee Curtis not screaming a single time and still being an absolute queen.

Horror now is all about extremes, and that is shown best in this reboot/sequel. Mike Myers is still the baddy, because a murdering guy is still as relatable and realistically scary today as it was back then. But now instead of just slowly picking off 5 teens like in '78, he's killing left and right on his way to his target of the one who got away all those years ago. It's scary to know that he's going for Queen Curtis and her family, rather than just a random group of teens like it was 30 years ago. To make him seem scary, we have to show him stalking and killing in gruesome new ways. He impales some dickhead on a gate, not just stabbing everyone like a divorcee getting his ready meal prepped for the microwave. Horror audiences have become desensitized to just 'murder', and that's not necessarily a bad thing.

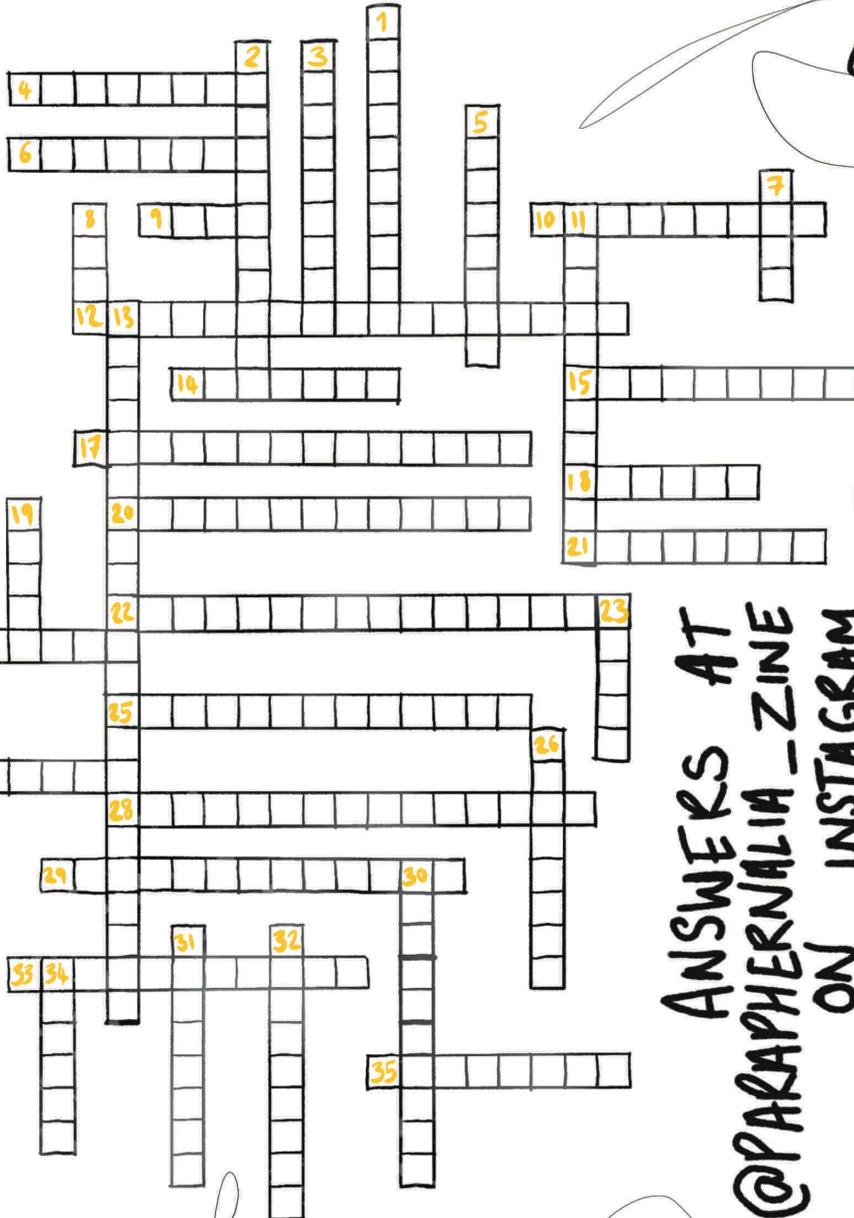
It has forced filmmakers to think more creatively about how to scare people. When Mr Carpenter made *Halloween '78*, he just wanted to make another slasher film, he had no idea Myers would become so iconic. He even just wrote the piano music because he needed something to go over the intro, not to make a legendary piece of movie history. Just like Po in *Kung Fu Panda*, he just stumbled into greatness. *Halloween 2018* had to look back at the legacy of Myers, incorporate the history and still find something new to scare people with. And it succeeds. Squishing a man's head like a pumpkin is a terrifying glimpse at the baddy's power, way scarier than just a casual stabbing. Everyone has a knife, we've seen knives. Freddy Krueger even has knives on his fingers, so we've seen the potential of knives. We get it, they're sharp. What haven't we seen? Ripping off someone's jaw with his bare hands. Boom. That's scary.

Horror films have done a good job at evolving with the audience, and the inevitable desensitization as more get released is forcing filmmakers into new and more thought out ways to scare us. Action films have improved with basically just better special effects, but with horror way more thought has to be put into what's going to get a reaction.

The new *Halloween* gets rid of what we grew bored of over 30 years, but it keeps the spirit of the original. A scary man with a knife isn't too scary anymore, so they made him a powerful scary man with immense strength and a vendetta who kills anyone in his way, not just a surprisingly specific gang of friends like in '78.

*Halloween is Halloween* but for people with less attention span and more desensitization, and it needs to be.

# CROSSWORD



ANSWERS AT  
@PARAPHERNALIA\_ZINE  
ON INSTAGRAM

# ACROSS

- 4) Where is the 'Holiday' in the iconic punk song by The Dead Kennedys (8)
- 6) 1960s TV detective with stick man logo (3,5)
- 9) Highest position of power in 14th century Italy (4)
- 10) Graphic designer who created a lot of the album covers and promotional work for The Sex Pistols (5,4)
- 12) Art term used by David Sylvester to describe painters whose pieces revolved around social realist, domestic scenes (7,4,6)
- 14) Nationality of the author of War and Peace (7)
- 15) The act of scratching into pottery that has been coated in coloured slip (9)
- 17) Black Mirror Episode based around a VR game where the men have virtual sex (8,6)
- 18) Currency on the cover of Nevermind by Nirvana (6)
- 20) European name of the Japanese Super Mario Bros. 2 (3,4,6)
- 21) Title of album by The Fall 'Bend \_' inspired by author mentioned in 13 & 34 down (8)
- 22) Hitchcock film featuring a scene where the protagonist is being chased through a field by a plane (5,2,9)
- 24) The Jokers non-canonical real name (6,4)
- 25) Birth name of Andy Warhol (6,7)
- 27) Founder of Third Man Records (4,5)
- 28) Protagonist who asks where the ducks in Central Park go (6,9)
- 29) Film with soundtrack that includes Iggy Pop, New Order, Blur and Pulp (13)
- 33) TV series that the highest rated TV show is inspired by / in memory of (6,5)
- 35) Painting of a woman that doesn't have eyebrows (4,4)

# DOWN

- 1) Only US President to not represent a political party (10)
- 2) Drummer of the Arctic Monkeys (4,7)
- 3) Name of the horned, Celtic forest deity (9)
- 5) Famous painting by Pablo Picasso (8)
- 7) How many mainline Tony Hawk's Pro Skater games are there (4)
- 8) Colour of the sunshine in the song by Fuzzbox (4)
- 11) Card in famous Motorhead song (3,2,6)
- 13) Post war novella by author Vladimir Nabokov (also known as Vladimir Sirin) (10,2,1,9)
- 16) American author whose real name is Samuel Langhorne Clemens (4,5)
- 19) Statue by Michelangelo (5)
- 23) Name of the 'Jewish Bible' (5)
- 26) Former Labour leader now shadow Secretary of State for business, energy and industrial strategy (8)
- 30) Which country has band blue jeans but not marijuana (5,5)
- 31) Occupation of Nick in song by The Birthday Party (8)
- 32) Infamous song by Captain Beefheart (9)
- 34) Book by Vladimir Nabokov famous for its portrayal of paedophilia (6)

# WISDOM

FOR AUGUST & SEPTEMBER



**LEO.** 23<sup>rd</sup> July - 22<sup>nd</sup> August

It's the season of the Lion. The sun entered your sign on the 22nd July and for most of August you have a kick ass attitude and the willpower to get things over the finishing line. Roll up those sleeves and finish those projects Leo then slide into September ready to take it to the next level.



**VIRGO.** 23<sup>rd</sup> August - 22<sup>nd</sup> September

Feeling sleepy Virgo? Well that's about to change. Starting 22nd Aug when the Sun moves to the top of your chart and you will have your very own celestial spot light shining down on you.. invites and social gatherings a plenty, your only problem will be which ones to choose.



**LIBRA.** 23<sup>rd</sup> September - 22<sup>nd</sup> October

As Jupiter moves from Pisces to Aquarius at the end of July you will find yourself more sociable than normal. Jupiter is the planet of luck and your relationships and interactions may very well lead to a lucky break or beneficial union with the potential to turn into a lucrative business idea!



**SCORPIO.** 23<sup>rd</sup> October - 21<sup>st</sup> November

2021 will be one of your lucky money years but not necessarily in August and September as Jupiter turns retrograde, so keep an eye on your spending and look for forgotten bills that may pop up unexpectedly. Put your credit card away and save the shopping spree until later in the year.



**SAGITTARIUS.** 22<sup>nd</sup> November - 21<sup>st</sup> December

New ideas a plenty, possibility, even new beginnings. August could bring fresh ideas and expansive thinking, out with the old tired and tested methods, get some new eyes and vibes on old problems and you'll soon have your work load sorted. Then relax, time to daydream!



**CAPRICORN.** 22<sup>nd</sup> December - 19<sup>th</sup> January

Feeling playful Capricorn? You may well find yourself connecting with friends and family in a playful and fresh way. Go ahead, dance, laugh and play the fool just this once... Everyone will love your antics and appreciate your lighter side.



**AQUARIUS.** 20<sup>th</sup> January - 18<sup>th</sup> February

Feeling stressed out? Well Neptune back spinning through Pisces will have you feeling snappy and agitated. Don't make hasty decisions or statements you may regret later. Delve into mindfulness and submerge yourself in nature. Harmony will soon return.



**PISCES.** 19<sup>th</sup> February - 20<sup>th</sup> March

You are in a period of emotional transition over the next few months, internalising a lot of emotional dramas from the past and feeling introspective is a natural process especially for you Pisces. This cathartic period will heal and seal those wounds leaving you to reach out and connect in happiness and positivity.



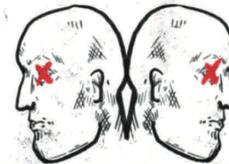
**ARIES.** 21<sup>st</sup> March - 19<sup>th</sup> April

The month of August will be fulfilling and productive. Your natural charm and charisma will attract new people into your life and relationships with family will be harmonious, enabling issues from the past to be resolved and life to move forward.



**TAURUS.** 20<sup>th</sup> April - 20<sup>th</sup> May

You tend to have great tenacity and can see the end game way before others have even seen the start line! So ask yourself what you want from life and start making the changes needed to get there. Listen to your intuition and make a move on that job offer!



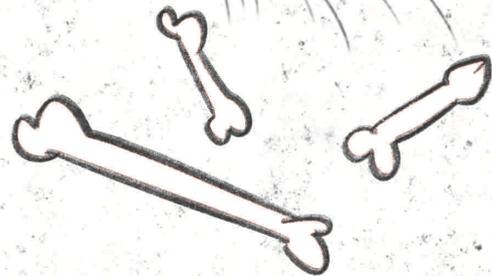
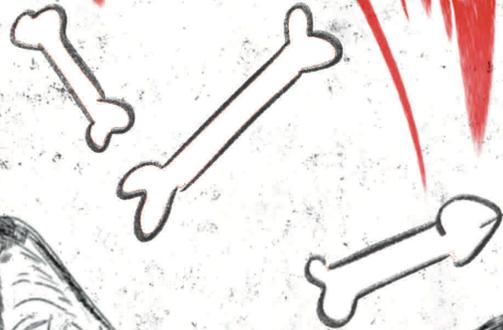
**GEMINI.** 21<sup>st</sup> May - 20<sup>th</sup> June

The months of September may have you in an introspective mood. Normally you are chit chatting with the world and his dog but Uranus retrograde from Aug 20th will have you feeling more confused than normal, take this opportunity for a little self reflection and peace.



**CANCER.** 21<sup>st</sup> June - 22<sup>nd</sup> July

This year has been a social whirlwind, and there's no letting up any time soon. Go out and find the eccentrics and the artisans. These are the people who will make your pulse quicken and your eyes shine. Your only problem will be having the energy to keep up!



Thank you for reading

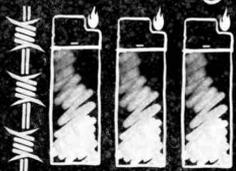
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