PARAPHERNALIA
AND OTHER TRINKETS YOU HIDE FROM YOUR MUMUM
REVIVAL
edition

PARAPHERNALIA
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A PLACE FOR ART, MUSIC, MISFITS AND MADNESS. FALL IN LOVE WITH LIVING AND DYING. A PUNK ZINE REIMAGINED AND AN ART-ZINE CONTORTED, PARAPHERNALIA IS THE OUTCAST LOVE CHILD OF SOCIETY. ALWAYS OPEN FOR CONTRIBUTIONS AND CONVERSATIONS.

FINALLY!

HAVE I HAD MY PERSONAL REVIVAL? I QUIT MY JOB AND FOUND INTEREST AGAIN MY MIND CAME BACK. I FELT THE NEED TO RESEARCH, ANALYSE AND WRITE

DID YOU MISS US?

WERE YOU WAITING?

AND SO THE ZINE IS BACK FROM OUR HIATUS

WELCOME TO THE RESURRECTION

NOT A RESURRECTION
WE WERE NEVER DEAD
SIMPLY RESTING THE
WAY WE PRETEND
THE DEAD DO BUT
REALLY KNOW THEY
DON'T

I'm back! Initially I took a 'break' from zines after my printers fucked up, but then I realised I didn't have the energy (or money) to keep it up. But I kept thinking 'in a few months' but they dragged on and I wasn't crying out to be back. In fact, I wasn't desperate to do much. So I quit my job and did some other shit. And now I'm back making zines. This is the revival, in all honesty it's probably much the same.

MUSIC FESTIVALS

& their "revival"

This year festivals have very much been at the forefront of my mind, I seem to have found myself at them more, working and volunteering, and also around more people who love festivals. It's slowly crept in and become something that is not just a weekend of escapism, but something that has become a part of my actual life. The conversations I have seem to revolve around them, I think about them, my main plans for the past few months have been festivals. However, not only have my feelings towards festivals changed recently, but festivals themselves have changed.

After COVID the revival of the events industry was meant to be intense, everyone had been trapped indoors, surely we'd all have a massive summer long bender in big crowds as soon as we were allowed to again? Well, no. People's behavioural habits definitely were impacted by quarantining but not quite in this way, instead we seem more scared to make plans for the future and going for a walk has become a more socially accepted activity. Perhaps it was the way lockdowns were gradually lifted and then enforced repeatedly, and so we didn't exactly see a COVID victory day, or maybe we'd all just been inside for too long. COVID lasted a long time, the first wave of events to try and comeback were messy, things got cancelled or turnouts were low. And then when everything was fully given the go ahead we saw an explosion in small scale festivals trying to capitalise off the expected boom that never came. People attended events in the same numbers they had before, there was no explosion of popularity, no clawing to be out every single weekend. However, there were so many more events to go to, and so turnouts were low. But that was then, are festivals sustainable anymore? Have they yet recovered?

As lightly touched on, we have adopted a culture of last minute plans now. I've massively noticed it in myself, today I finally got around to buying my flight to Ireland, a trip I've had pencilled in five months, my flight is in two days. Why did I leave it so late? I'm not sure, I think it feels more secure to do it like this now, less time for something to go wrong. Whereas before COVID I felt safe in the knowledge I had something all booked and sorted. Where I've placed my worries has changed. This massively impacts festivals as they need people to buy tickets early, this is their only revenue throughout the year, they need it to be able to book artists and pay for the event. This change in when we collectively buy tickets is enough to kill off smaller festivals, even if the same amount of people want to go. As well as this the post COVID pricing landscape looks very different. Overheads have increased, bands cost more, like a lot more. But also things like fencing (a very large part of festivals, I have learnt this year) are more expensive due to a shortage. Qualified staff also cost more as many need to recoup what they lost during the years they couldn't work, or have left the industry to find other jobs, and so the only way to get them back is to promise to pay more. And then, as we are all aware recently - the energy crisis - the electricity to power these events is now crazy expensive, if you scale up how much your domestic bill has increased by you can see why it costs a ludicrous amount to power, what is essentially, a small town in a field with massive audio and light shows. But it's not just electricity, it's fuel, everything at a festival has been transported there, especially if it is in a field in the middle of nowhere. That costs a shit ton. So what do you do? Firstly you have to have a loyal fanbase or you're fucked. But even then festivals might have to be creative with the bands they get, smaller, less fought after headliners, or some kind of reward for buying tickets early, sell more tickets or as most of us will notice, they have to put the prices up.

If you know me at all, you will know that I love 2000 Trees. An alternative music festival on the outskirts of Cheltenham with a capacity of 15,000. It's wonderful, with wonderful people a wonderful location and obviously a wonderfully passionate team behind it. This year I also attended its sister ArcTanGent, and it's just as good. It has its own culture and such a loyal fanbase. It's run well and the ticket price is pretty low. However, although these two festivals are so successful with their own cult following, it is not at risk from these rising costs and financial insecurity. They have their 'heroes buy beeros' posters plastered about and strongly encourage early ticket buying for next year at the event itself. Another issue that arose for ArcTanGent this year was the start of a rival festival, Core Festival Glasgow. This festival took place on the exact same weekend and had many of the same bands playing. But despite these issues, they know that the capacity they have works well, they don't want to raise the ticket prices too much and instead work on creative ways to manage their costs and still provide a good experience.

On the other end of the scale we have a festival that I hated this year: Download. It was a very known fact that this year Download had increased its capacity to just over 110,000 (25,000 more than last year), but it has also been reported that 130,000 actually attended the event. This size increase is just bullshit, it shows the capitalist machine that is Festival Republic. The increase in capacity came with minimal changes to the site, as the layout of Donnington Park naturally limits its capacity, and so the arena was naturally, horrendously overcrowded. There was also a lack of facilities, especially given it was so hot there were massive queues for water points and the only shade provided was in the band tents - making it difficult to actually watch bands as everyone huddled in there for some relief from the sun. The accessibility was also atrocious, with the viewing platforms full and volunteers having to point at the small 'first come first serve' sign to turn away customers who needed to be on the access platform. And that's not even to mention the accessible campsites. These campsites exist on a basis of requirement, with three different levels. However, many people couldn't get to the campsite they required as they didn't manage who was actually intended to be in the campsite with the highest level of accessibility, and so it got full. Meaning there were many instances of people with disabilities having to relocate multiple times, and so people with accessibility needs not being met - resulting in them having to leave the festival despite the fact they had paid, and Download isn't exactly cheap. Other campsite issues included poor facilities, one waterpoint per campsite which would sometimes run out. Some campsites on the craziest slopes. Very limited security. No shade. These campsites are mostly staffed with a small team of volunteers, a manager, a supervisor and a small team of security. This just isn't enough - having about 25 people on a campsite with a capacity of 13,000. There were also limited buggies which you basically had to fight for, which, considering the site size, could have been more thought out. Not to mention the traffic issues and car park issues with people having to walk from one end of the site to the other (about 40 mins at a good pace) with all their stuff as the car parks and campsites were in no way coordinated. All of this resulted in a poor, and dangerous experience. I heard from other members of staff that three bodies were found onsite this year. I can't say if the deaths of these people were in any way related to the conditions of the place, but it wouldn't surprise me. The death most people are aware of was in the orange campsite. The reason I bring this up is to highlight that volunteers were asked to help crowd manage around a dead body. These people were not paid, it could have been their first festival, the only requirement when volunteering is that you are over the age of 18. They were asked to do this despite not being paid members of staff and the festival and the companies it employs do not have a counselling service or support service of any kind that you can use after the festival is over. During the festival you can visit safeguarding and welfare, but afterwards you are left with nothing. This could have been a very traumatising event for many volunteers, as well as other stories as lots of potentially triggering things happen on these campsites that you are expected to help sort out. Download exploits its customer base as it knows they are a lovely crowd of people, it exploits its volunteers and it also lacks the safety measures that are in place at festivals with more rowdy crowds or

that have received more bad publicity. They know they can get away with shit at Download because the people it caters towards are the type that are understanding and are nice, and, dare I say it, the press don't care as much about sob stories from a slightly older and more alternative crowd.

Another Festival Republic event: Leeds Festival. Now, I'm talking about Leeds because I'm northern, I'm not going to start debating about Leeds vs Reading. This year at Leeds has been hailed as a good year - there were minimal fires, as all fires were banned this year for the first time which made them a lot easier to spot and manage. They reported increased policing and sniffer dogs in an attempt to reduce drug usage (?) and there were more arrests than last year. However, this is clearly all a press response to the death of the teenager that happened off site due to drugs taken at Leeds. But I don't actually know if it's got any better. Were the increased arrests due to more police, or more drug dealings - and even then the number is so small compared to what we know goes on there. Leeds fest is a right of passage, teenagers will always take drugs, probably too much and they need better support on site, not just if they're medically in danger, but also if they are just having a bad time, or even just have supervised areas for it in case anything goes wrong. We've all had bad trips, I had one that encouraged my sobriety because I had such bad anxiety for months afterwards. Drug testing should be available, help these teenagers safely do what we know they're going to, it even says on the Leeds Festival website 'There is no way to know what drugs contain from looking. Even pills that look the same can have different strengths. Know the facts.' The drugs culture at Leeds might have been unearthed a bit more this year as the lack of fires has shifted the priority of campsite staff. There are many things the staff might have missed due to having to stop the place from burning down. This year there were about thirty spikings on the worst night in the red campsite, drinks and vapes were getting spiked and literally leaving teenage girls unconscious. The spikings were so bad that the ambulances would get the the LS23 stage pull as many of the spiked people out of the crowd, over barriers and then take them back to medical, these ambulances didn't even make it as far as the red campsite without having to take victims back to medical - creating a wait time of about three hours for an ambulance. There were also many overdoses. Is this new? Has the rise of vapes allowed for a new wave of spiking and that's why we're seeing an increase? Or have we just missed it before? Either way we need more staff, especially medically trained staff. Again the system of staffing at campsites is very similar to Download, with a team of volunteers, most of which at Leeds are 18 or 19 themselves. There are so many horror stories of this festival, last year a teenage girl had her leg amputated, people described it as a warzone (including myself), yet these stories have become gossip for desensitised staff who work it every year, and they don't seem to understand the effect this could have on a volunteer. There isn't adequate support after the event, but also a massive lack of training. The mindset that everyone just knows what they're doing, or if they don't, it's only a few days, seems to permeate the festival industry. It's safe to say I'm not a fan of Festival Republic. They have a monopoly on the industry and employ the economics of scale to make every festival look the same.

Festivals have a social responsibility. There is ongoing discussion about them becoming more 'middle class'. The people you find there are often software engineers from London pretending to be a hippie for the weekend in their Hunter wellies and Fjallraven trousers. The cost of festivals keeps increasing, just look at the jump in price for Glastonbury 2023, or look at the rise of VIP camping. It costs more to run a festival, and so it costs more to attend a festival, that matched with the cost of living crisis, is going to mean a smaller number of people can actually afford to go. The ones who can are obviously going to be middle class. Is it shit? Yeah. On top of this festivals need to ensure they have diverse lineups, good accessibility and a non-exclusionary environment. This doesn't happen very often but it is possible. Festivals hold a place in our society, many see Leeds/Reading as a rite of passage, and so they need to reflect the standard of ethics that we hold.

One of these ethics should be concerning the environment. Festivals are awful for it. All the transport, energy and rubbish. I don't believe everything has to be wonderful for the environment, at the end of the day Live Nation is not lacquering the earth with oil spills, but, as with all companies it has a responsibility to try and be better. I'm not saying to cancel all festivals because they'll never be carbon neutral, it's all about balance. That being said, they need to be better. Instead of this, they just greenwash the literal shit out of them with a dozen composting toilets and a larger 'eco-campsite' (basically a don't litter zone? Hello bare minimum), the main issues of transportation of thousands of people and tonnes of equipment to one out of the way area is never mentioned. And all of this is nicely finished off with an air of hypocrisy from the 'freethinking' weekend hippies that attend - so they can revel in feeling like they're going against the grain of society whilst off their face on drugs from morally corrupt places (and funding morally corrupt things), in an event specifically catering for them, a large proportion of society. Dressing in a poncho doesn't make you a liberal.

Typically when we think of humankind's advancement or progress we think of technology. The idea of us moving forward is interlinked with these breakthroughs. We were taught in school about how amazing it was that we made rockets, we admired this. And now I think a lot of people still have the idea that this form of progress is good. The Victorians had the idea that by simply moving forward in time we are making progress, in that they were far better than the people that came before them, and the generations after them would automatically be better than themselves. The Victorians were also very into their mechanical advances, with machinery transforming in this time period. Have we automatically equated tech shit with progress? There seems to be growing numbers of tech and finance bros that cream over Elon online and talk in an echo chamber about shit like Bitcoin and NTFs, which at this point I thought had been established, are morally wrong, and just kind of bullshit? But that is just 'boys and their toys'.

At the other end of the spectrum we have the idea of the past and nostalgia, where typically we think of the nuclear family and the housewives of the 1950s. This could be that this was the furthest decade from us that still seems similar, no World Wars (they're quite hard to be nostalgic about), and also less of the weird class structures and no electricity shit. So the 1950s it is. The tradwife movement seems to be coming back but also the general adoption of traditionally feminine styles are back in fashion with a strong section of the younger female consumer. As well as this the voluntary infantilization of women seems to be occurring more and more. There are abundant trends trying to classify what type of 'girl' you are, 'girl dinner' is a trend of showing what you eat - except it's a thrown together jumble of snack-like foods. It's like third wave feminism, but instead of reclaiming the sexualisation of ourselves, we're reclaiming the infantilization of ourselves. Girl stuff.

These two things feel like the complete opposite. However, they're not. They are the same - comfort in the patriarchy. Pretty generic gender stereotypes that we choose to lean into because they provide a level of comfort.

These tech bros are all pretty misogynistic. Andrew Tate is an extreme example but sets the trend and has a small army of brainwashed lads all looking for a 'high value woman' - which, don't be mistaken, is not one with a high net worth or strong work ethic or even large inheritance, it's their way of saying a fit and subservient girl. In other words, they want the dream 1950s housewife. So why has their positioning become so modern looking compared to the tradwife movement? Simply because the 'male role' in these traditional relationships has to keep with the times. It went from the typical businessman to yuppy culture to tech bro, a simple evolution that isn't really an evolution just a rebranding. Whereas 'a woman's role' is stationary, we are not allowed this sort of progress because we have to stay in the kitchen. I don't have to explain why the patriarchy is shit.

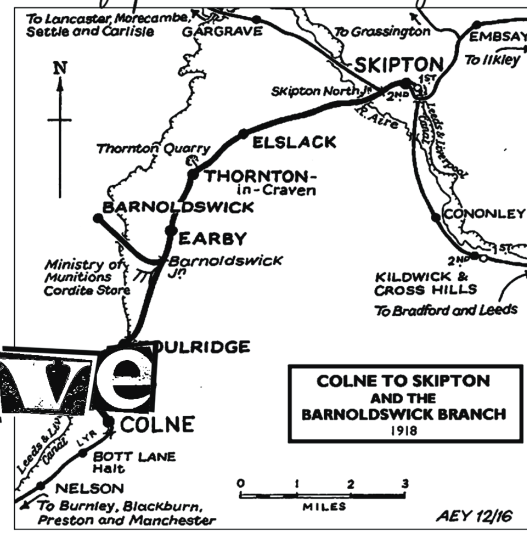
Really I think most of us just want to feel a level of control and comfort in a very changeable time. It's nice to lean on this idea that by simply existing in time we are moving forward - not just towards our inevitable death, but making progress, being better. It's like how when you were in school, college or university by simply showing up to classes you had a purpose, you knew that by going through the motions you were getting somewhere. And then you leave that bubble and have a crisis about who you are, what you want to do, and the fact you feel behind, or stuck or like you should have some great plan. Nothing really changed other than the fact you didn't have a nice neat path that you could walk down by just doing what you were told, really the whole world was still there - you still could have been doing all these other things but you had blinkers on and why take them off until you have to? If we believe in the progress of technology as our salvation then we can just keep on doing the same thing and let those big smart men make the decisions and save us at the end of the day, and we feel safe.

However - fuck late stage capitalism! We're not safe! Leaning into the dicksucking culture of billionaires isn't going to help us. Putting loads of money into rockets and other wank inventions isn't progress anymore. Just because it is progress in that specific field does not make it progress for mankind. We don't need to revive tradwives, or purity culture, or stereotypical gender roles either... Why are these linked with this? As previously stated, the answer is the patriarchy, so zero marks if you couldn't guess that one. But we don't need a revival of misogyny, we don't need a more divided society. Can we please, like, revive the planet? Just an idea - profound, I know.

some other things i want to revive

all of these are less important than the planet - but still.

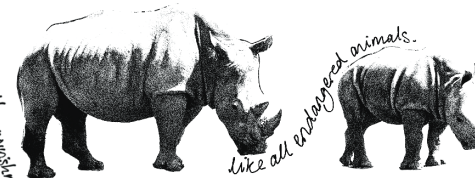
the skipton to colne railway



disused-stations.org.uk

a 1st class stamp for less than £1 for reference it's now £1.25 (in 2012 it was 60p)

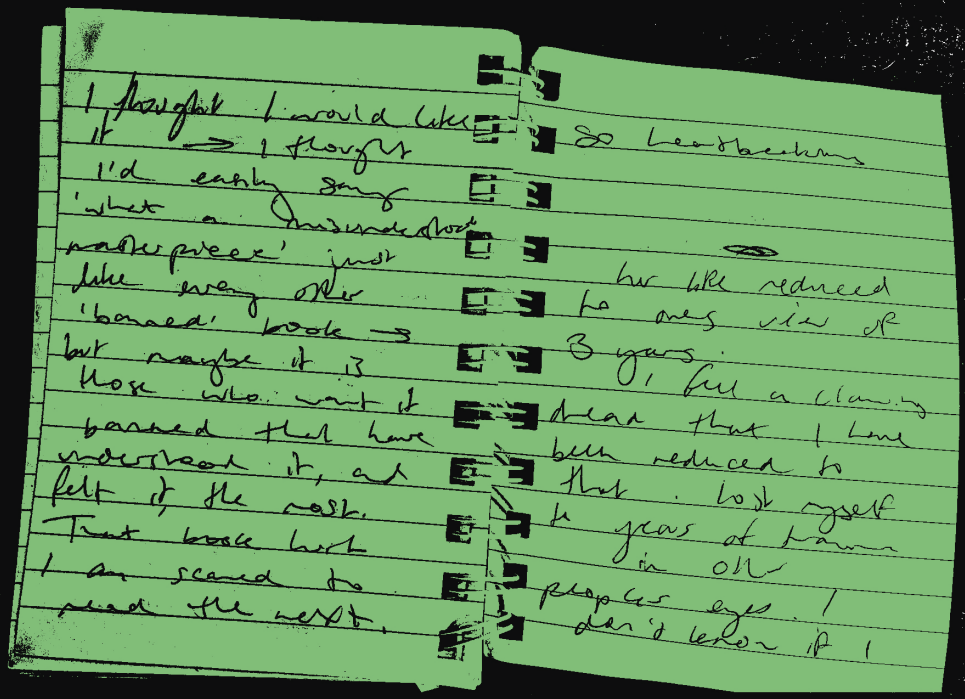
free milk in schools - or just a government that is trying to ensure the nourishment of children



like all endangered animals.

paper media - and me looking this badass

an appreciation for phone boxes.



LOLITA & MY DARK VANESSA

So I heard that My Dark Vanessa was meant to be like a modern retelling of Lolita and so I read them both back to back in the space of a couple of days, this might have nearly retraumatised myself to the point of no return, as I had a slight breakdown after Lolita (you can see my notes on the previous page) and so launching from that into My Dark Vanessa may not have been the wisest of moves. However, I did return from the brink of insanity (after a short mental breakdown) and now I've tried to organise my thoughts as best as possible.

First of all this book isn't really a retelling of Lolita, it's a story about a girl being groomed by her English teacher and the impact this has. The plots are different, although similar, and the characters are different, although similar. I think it would be unfair to claim that this is a retelling of Nabokov's work, just like how society seems to reduce down every grooming accusation in the press into the same 'feminist bullshit story', women seemed to get lumped together into not just the same category, but almost into the same blurry outline of either a victim or accuser. This book references Lolita a lot and so it's easy to see why the two are intrinsically linked, but it is not a retelling, they are not the same. My Dark Vanessa serves, in part, as a reevaluation of Lolita and its impact on society. The protagonist confuses herself with Lolita, like how society confused Lolita for a romance, but also now society is confusing the two with mutual disgust and sadness. It's a strange, blurry and interwoven cycle of misunderstanding and simplification that comments on our changing and developing opinions across the decades.

The most crucial difference between these novels is their perspectives, at face value making the narrative voice of My Dark Vanessa the victim herself sends the message that this will be a more feminist take, essentially giving Vanessa, our Dolores adjacent character, her voice. This choice isn't as simple as this, this decision doesn't automatically make My Dark Vanessa a more empowered novel, it's simply a tool that allows for further exploration. Part of the tragedy of Lolita is this lack of her perspective, never knowing her story. This change in perspectives allows for a lot more discussion around what it means to be a victim, but this perspective also holds a lot of similarities to the perspective demonstrated in Lolita. Both novels are voiced by an unreliable narrator, and in a way, both are narrated by the abuser's justifications as Vanessa has been groomed to think these things herself and clings onto them as a way to protect herself. It could also be said that both of these books use this to shelter us from the pain of the actual trauma as you cannot convey that intensity, instead it is narratively stronger to let it flash through in sections, or to let us infer that pain... which as readers we do, and it really hurts.

The change of perspective also helps show some idea of how Dolores might have felt in Lolita, if she ever did idolise Humbert Humbert that way that Vanessa idolised Strane, but we'll also never know, and we're also never meant to know. The shift in narrator isn't there to superimpose Russell's opinions onto Nabokov's story, it's there to explore a different avenue. For example, one of my favourite uses of this is the way in which Vanessa sees Taylor, how being abused can impact your view on other's abuse. This relationship is so complex with feelings of jealousy but also superiority, how we demonise people and also fetishise them, and finally how these feelings change as we start to heal. We only get such a small glimpse into how Taylor sees Vanessa, but it is fascinating the way Russell can build these dynamics that only really exist inside the characters' heads.

Another relationship that we get to explore in My Dark Vanessa is that between a mother and daughter. Both novels contain the absence of a parental figure but for drastically different reasons. Growing up with the knowledge that your caregiver could have stopped something, or should have supported you through something but instead was notably absent is a very present theme in many people's lives. Sadly all people have issues, some more than others, and these don't just go away when you have a child, and so lot's of parents can't cope with their child's trauma and just will it away.

The mother figure in My Dark Vanessa is a really accurate portrayal of this, it holds a modern relevance and a reality that Lolita just cannot contain. We don't need the theatrical death of the mother character anymore, we simply see the emotional absence of one all the time, it hurts more. This also makes the story feel more real, less like a wicked Grimm's tale and more like the reality a lot of us have faced. As children we are often failed by the people in our lives who are meant to protect us.

The idea of our parents failing us is also matched with the idea of institutions failing us. In Lolita the view we have is from a narcissist and so doesn't in anyway explore the failings of the outside world in protecting Dolores, we have brief peeks into the idea he knows legally what he is doing cannot be right yet that is all we see, her being enrolled into school again after a year of unknown travelling is never an issue, everything is glossed over. My Dark Vanessa addresses the accountability that institutions, like schools, have over these situations, and also how piss poor they can be. In the past decade schools and workplaces have become more educated about these matters but that doesn't mean that there isn't more work to be done, or that the rate at which these places are becoming better equipped to deal with this is equal in all areas. We can also see that in Lolita the court of public opinion is more of an issue than these external organisations. This narrative is expanded upon in My Dark Vanessa, as people's opinions are more connected and individual stories placed into a wider societal context, we can see more complicated public discussion about very private and personal matters. The hatred that Taylor faces, the pressure that Vanessa faces to share and the way Strane is treated throughout his decades of teaching, all show the divided attitudes towards this subject matter. If we take it further we can look at the reactions to Lolita and My Dark Vanessa. There are still people who romanticise Lolita and if we look back to how the film and publishing industry have represented this story in the past, it's been shown as a love story, Dolores has been painted as some sort of seductress. But then there have also been cries to ban it, that it's disgusting and should never exist. And it is disgusting, but it should also exist. And then compare that with My Dark Vanessa, it was dropped from Oprah, deemed controversial and hated on by some, but also glorified on social media with aesthetic photos of its front cover. I've also seen comments from people hating that she isn't the perfect victim, but that's the point. I've seen articles upset that Vaneesa isn't the sweet innocent Lolita they had imagined. It's all kind of fucked how entrenched it is that in order to be a victim you have to conform to every idea and connotation of innocence.

The way Lolita is written is very different, the first half I described in my notebook as 'gross smut'. It is beautifully written, which is what makes it so horrifically jarring. I think the writing style of My Dark Vanessa is really good, apparently she started writing bits of this in high school which could explain why these sections on being in school feel so authentic. But I do feel it could have done more, gone deeper, been way more lyrical about their 'relationship'. Vanessa loved poetry, why didn't we see this same intensity of writing? I feel like it could have been dropped in every so often to really disgust us, make it jarring and uncomfortable. This beauty of writing is often what makes Lolita misunderstood, people mistake it for what it's disguised as, but I think it would have been good to include.

And now an even bigger difference: the ending. The ending of Lolita is bizarre and theatrical. The ending of My Dark Vanessa is soft and real, but also a slight let down. This ending had me questioning myself. Some people were upset that she didn't have a happy ending, I was upset that she almost did. Maybe I wanted Vanessa to stay harrowingly stuck in cycles of abuse because it makes me feel better about trying to escape them, or maybe I was upset because I have got a cat and I still get sad, or maybe it really was a rushed and lacklustre ending... I don't know. But overall, when I finished this book I knew it had an effect on me, it was triggering and caused so many realisations and made me ask questions about myself. Am I still scared of ageing? Do I feel the need to critique it as a coping mechanism? Do we read things like this to engage in our trauma? Is it healthy? And finally, are feminist zines really that aggressive?

I don't know if I want to read a female perspective. It forces your thoughts, feelings and accountability. I have to reconcile my emotions. I cannot passively wave away feelings of sadness with a simple 'he's a disgusting character'.

Please commend Sam's bravery in writing this given my hatred for Baby Driver - Ruby

A REVIEW OF

BY SAMUEL WARDEN

I have tried to write this review about the Banshees of Inisherin and also Arthur Morgan from Red Dead Redemption 2. Ultimately I thought they didn't do the theme of revival justice (and one of them is just a guy from a game and not a film) so I kept looking. The one that eventually grabbed me was Last Night in Soho.
Last Night in Soho is Edgar Wright's (of Shaun of the Dead and Baby Driver fame) first go at a horror film. The only issue is that he's not a scary guy, he's a bit of a nerd and he's only really into style. And the style drips off the screen, the film switches between modern London and London from the 1960s and the neon lights, use of mirrors and coolness of smoking are so beautiful compared to the drabness of the modern cheap(?!) London flat. But, once I've mopped up the style that flooded my house from all its dripping, there's not much left.

The premise sounds fun, a woman moves into a flat and has dreams of the woman who used to live in the flat who tried to be a singer but ended up being seduced and then pimped out by Matt Smith (who pretends his name is Jack but we all know he's the Doctor). It's a good premise that could have been a good film if it had cared more about being a good film. Looking at the poster you can see the style and effort which went into the cinematography, but cinematography isn't enough when there isn't good-film-tography.

When 50% of a film is 'oh that was a dream that's why it was spooky' and the rest is a girl being paranoid about the past, it doesn't have much substance. Nothing is actually occurring to drive the plot forward, it's like a murder mystery where no detective work happens and people just start saying 'oh then this happened - Oh shit yeah I did do that'. No smart rooting around to find out what happened. No interrogation. No real stakes. The main peak of the film is the lady assuming an old guy used to be Matt Smith just because he was around at the time and went to the same bar. Imagine if in Knives Out, Benoit Blanc assumed everyone in the house did it because they were in the house. It's not exciting.

Call me a traditionalist but I think a horror film should have two major components, horror (scary), and film (plot, things happening). Instead this horror film's version of scary is the girl seeing Matt Smith in some mirrors and seeing a girl she wants to be in others. It's not interesting, it's basic. It looks very good, but it's not.

Edgar Wright is a man who can make boring moments look interesting, like in Shaun of the Dead where Shaun waking up is a homage to zombies shambling about (I would have said the entirety of Baby Driver where even counting money is put to music to show this point better but the editor of Paraphernalia has a vendetta against that film). However, in Last Night in Soho this works so far against him. The film looks so beautiful, so interesting, the bright lights and Matt Smith of it all. But it's not. He has performed his signature directorial style incredibly well, but done it over a substanceless and uninteresting narrative.

I will now attempt to shoehorn this overall review into the theme of revival. Edgar Wright has gone from strength to strength, showing off his abilities in Spaced, which encouraged him to make Shaun of the Dead. The Cornetto joke then encouraged him to make a trilogy. His skills found their way into directing a music video as he makes the mundane look interesting. He then made a film of a music video in Baby Driver. And then, foundless and with no previous skills in the area, attempted to make a horror film. He has failed to make a revival for himself, and in my opinion should continue on his previous path.

Can you make a comeback in a *dead genre?*

The punk genre has been credited for many things and so it is full of 'revivals', whether you mean with bands like Nirvana, The Strokes or even 100 Gecs, there have been many groups of musicians at different times linked back to this iconic genre or labelled as 'post-punk', essentially saying they are an evolution of the genre. All of these have sounded quite different, looked quite different, and I would argue, some really aren't punk at all and I don't know why we keep referring to anything slightly out there as punk. We can hope that each of these manifestations of the genre is more progressive than the last as at the heart of the punk subculture is its politics.

We can clearly see the development of the politics of punk if we look back a few decades to when I was first originating. Music that formed the foundations of the sound and imagery of the punk movement came from marginalised groups and have since been overlooked when discussing the formations of punk, in favour of proto-punk bands that themselves conform more closely with the 'skinhead' appearance synonymous with the early years of the genre. These early years of punk were a political mash up, as to be expected as the subculture was in its (first) stages of development. During these early years the revival of the skinhead movement intertwined with the formation of punk. However, skinheads are now almost synonymous with extremist far-right values, due to the subculture splitting, politically, down the middle quite drastically. These neo-Nazi groups were still considered by many to be punk, especially as their anger and aesthetics matched the visual identity of punk. As time has passed I think it's become quite clear that the genre no longer accepts these people, or their opinions. But we do need to accept that the punk origins are fucked. If we take Sid Vicious, an iconic member of the iconic band: The Sex Pistols, who for some are the image of punk itself, his behaviour would not in any way be acceptable within the community. He wore swastikas and beat his girlfriend. A really bad person.

As the years progressed and the genre progressed we can see the deliberate distancing the genre had from this far-right political involvement. It took years and years to undo the idea of punk just being about violence against other people. We can literally take the Dead Kennedys song "Nazi Punks Fuck Off." as proof of an anger against the genre being swamped by fascist people. These leftist punk bands had to fight so hard to revolutionise the genre and take it back from racist pricks, and they did, they evolved it.

After this, the punk revival in the nineties brought Riot Grrrl to the front, a movement against sexism within the punk community. Bands like X-Ray Specs had been there since the start but during this revival we really see the focus shift onto these progressive feminist bands. Which is amazing compared to the fame that bands like the Sex Pistols had at the time. No longer were girlbands overshadowed, they had a space to revolutionise and evolve the genre again.

At this point it is quite clear that punk is inherently left. You cannot separate it from the politics. Punk has to be progressive, it has to be constantly evolving, that is a part of its nature. This means that each revival is in tune with its own frustrated youth and each revival is different, because if it wasn't, I don't think it would be punk anymore. However, now we are living in a 'post-punk' age, everything has been influenced by everything else, but everything has been influenced by punk. So why is post-punk seen as a genre, it's a lazy way of grouping together all the shit that we can't categorise. Music is so interconnected now, there is no true scotsman. We need to somehow accept the collapse of genres instead of creating slews of microgenres and shovelling everything else into overarching terms like 'alternative'. There isn't monoculture to be an alternative from anymore, so essentially the word has become useless, just like 'indie'... or fucking post punk.

My favourite Spotify made playlist is called 'Unleashed', its tagline is literally: 'is it punk is it not?' and like, of course its fucking punk! Its crazy batshit progression with a bit of anger, a bit of creativity and a shit tonne of left views. Of course that's punk. Just because everything takes from everything and lots of these artists take from so many other amazing genres doesn't mean it's not punk. Just because it doesn't line up with the white skinheads of the past doesn't mean it's not punk, if anything that makes it more punk. It has the same energy, the same vibe, it's just different, it's a development. Growth and adaptation!

As well as this, with punk being such an intense subculture people parody it a lot, or lazily take things from it or simply try to capitalise off it. This means if the genre were to remain frozen it would feel inauthentic. It is an anticapitalist movement then being fed to us by brands and companies trying to make money. Mass produced consumable goods just cannot be punk. There are so many examples of punk imagery being used in marketing, take Mac's Pretty Punk collection, a collection of fucking expensive bullshit makeup that came out, or the Pretty Punk Bratz dolls that came out. Neither of these are actually punk, just like the fast fashion companies that sell random ripoffs of punk clothing, it's not punk it's capitalism playing dress up again. Punk has a DIY mindset, we don't buy this shit.

The most prominent example of this is the imagery relating to the Sex Pistols. Their branding is everywhere. At the time those graphics were impressive, they were new and they were subversive. Now I think we've all seen a poorly printed 'God Save the Queen' canvas on some ten year old boys bedroom next to a Union Jack bedspread, and I don't know any ten year old boys, I think I actually have this image in my mind from a Next catalogue. Not very punk. This version of punk is dead, capitalism and its own outdated ideas killed it. Joe Corré (the son of Vivienne Westwood and Malcolm McLaren, the Sex Pistols manager) set fire to millions of pounds worth of Sex Pistols related items on the Thames as a protest to the way this imagery was hijacked.

In essence a punk revival is always going to be happening, the spirit of punk won't ever die, teenagers will always be mad and there is always progress to be made. The system is shit, we hate it, even the new generation of yuppy culture finance bros are talking about 'escaping the matrix', no one likes the system, so there are always going to be some people fighting it. And also being punk is just cool as hell. But, the revival of specific imagery or individuals will always be incredibly difficult. Punk isn't just a music genre with stationary ideas or themes. It is also a genre with a destroy all gurus mindset, we don't just mindlessly follow (that's like, it's whole thing). So good luck trying to come back.

FUCK!

The Philadelphia Inquirer

Review: Riot-grrl pioneers Bikini Kill returned to Philly for th
first time in three decades at Franklin Music Hall

The Kathleen Hanna-fronted band, which last played here in 1994, finally made it
to to
8

LOOK WHO'S BACK...

Interview

Kathleen Hanna's feminist party band Le Tigre reunite: 'It's depressing our lyrics are still relevant 20 years later'

Hannah Ewens

SPIN

Bratmobile Reuniting After 20-Year Break fo
Hosted Festival

Jonathan Cohen

So I went to see Le Tigre. I am well aware that they 'reappeared' in 2016 and that they are always active with their many projects. However, this was the first time they had toured in 18 years. When I got my tickets I had all the thoughts that I blurted out in the previous couple of pages, along with another... 'this might be shit.' Maybe I was being pessimistic, or was simply scarred from when I went to see a very middle aged Adam Ant and learnt very quickly that we do not escape the passage of time. But still, it's safe to say I was apprehensive.

On arrival it was clear to see how the audience, majority women and non-binary, was quite a mixed bag. There was the older crowd, looking stereotypically butch, and then there were a lot of younger women, quite like myself, in their early twenties, that looked like they could be librarians, pretty unassuming, not looking like people that get slurs yelled at them in the street, and then finally there were the teenagers, looking like the absolute epitome of tiktok anarchists, such a vibe. The mix was nice, it felt authentic and I very much felt comfortable there, like I belonged and it was a nice change from the usual crowds I end up in, where I'm sandwiched between sweaty men.

And then it began. Kathleen Hanna is just so good at talking. I know Americans are always said to be more open than us Brits, but she laid her heart out and it never once felt forced or rushed, just like the deep conversations that mask themselves as idle chit chat you have on your friends bed late at night when you know you're in safe company. Her commentary was truly personal, every so often it did dip into the Instagram therapy realm and sounded a tad cliche, but I can tell it was authentic. One thing that really resonated with me was the comments on going through so much bullshit and still being capable of love and embracing it. This is the modern version of punk - fucking hating the systems designed to destroy us, whilst also being aware and actively loving each other, supporting our community as well as others that need it. We are meant to embrace all our emotions and use them all, whether it be anger and hatred, or love. They also brought up looking to the youth for guidance, the importance of embracing new ideas and championing other generations which are bringing about change in areas that weren't focused on as much before.

But all this serious talk aside, the whole evening was just fun. It was entertaining and camp and there was dancing and outfit changes. A genuine celebration of how far our anger and action has got us. It didn't feel like a forced image of 'punk'. I went to see Black Honey a little while ago, and I'd seen them before and it had been good, but on this night Phillips seemed obsessed with pretending to be hardcore punk (which she clearly is not) and it made me cringe. Constant demands for a mosh pit to indie looking uni students who probably class the Arctic Monkeys as heavy. It was performative and cringeworthy, and I think I left early despite actually really liking their music. I was scared that Le Tigre might try this, they might pretend to be crazy hardcore, but they didn't, and it felt more punk than any phoney bullshit bands might try.

I had fun, and I also cried, and I also felt safe, and I also felt pissed off at the bullshit in the world, and I also felt soft and happy and at peace with myself.

CROSSWORD

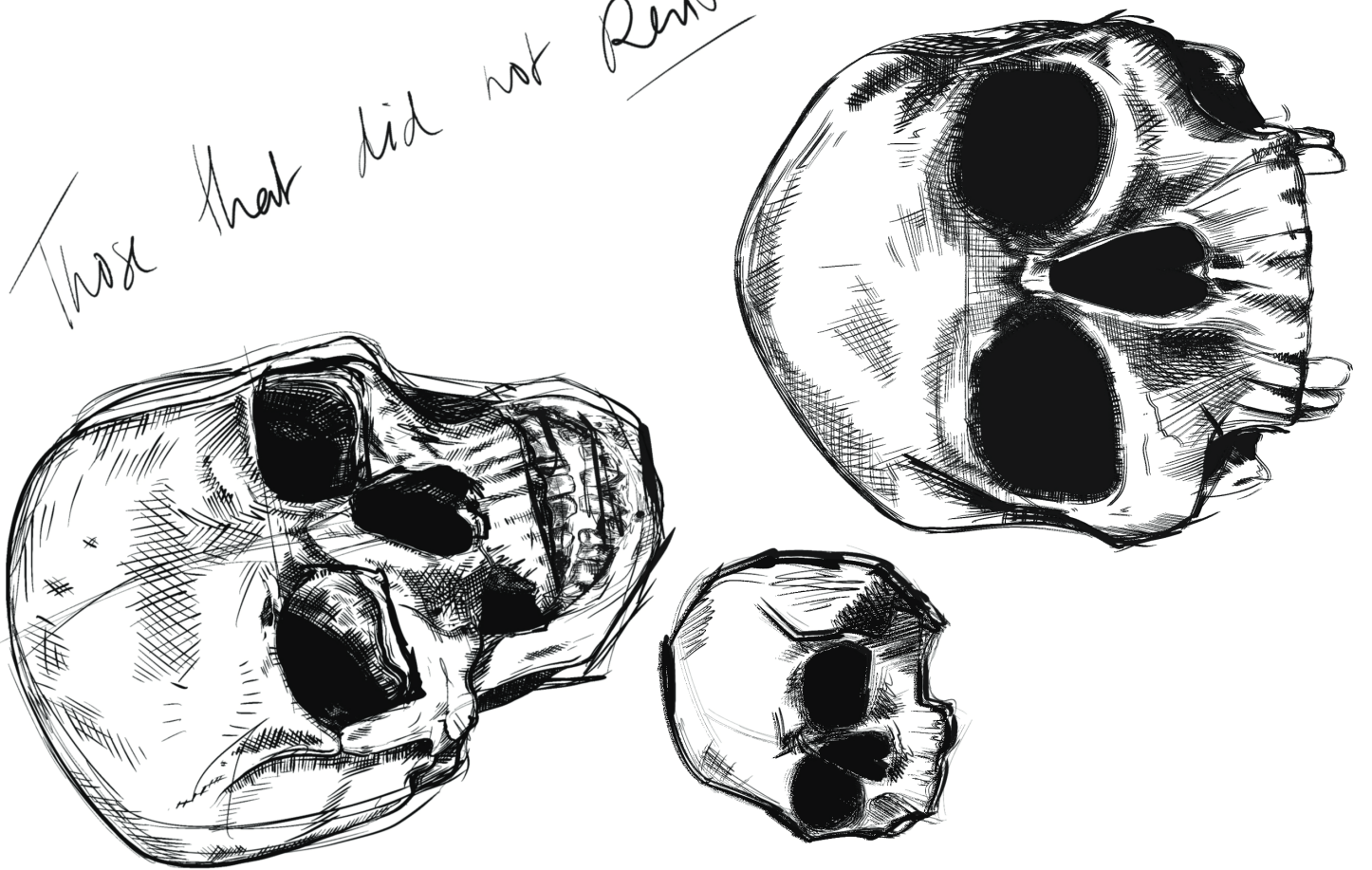
Across

4 Iconic music magazine returning to print editions (3)
6 Music festival that used entirely renewable energy sources this year (11)
7 American state where a nun was exhumed in May with 'almost no signs of decay' (8)
10 Country that first implemented a recycling scheme for electronic waste (11)
14 American emo band that reunited in 2019 (2,8,7)
15 Author famous for novels retelling Greek mythology (6)
16 Norse god that sacrificed himself for himself (4)

Down

1 Actor starring in the 2021 remake of 'Dune' and the 2019 remake of 'Little Women' (8,8)
2 Early Gothic Revival house located in London (10,4)
3 Zombie franchise started in the early eighties and revived in 2013 with a remake/sequel of the original film (4,4)
4 Cancelled Sheffield music festival that was due to take place this October (2,6)
5 2022 thriller starring Rebecca Halland Tim Roth (12)
8 Nickname for a type of wool common in the 19th century that recycled rags by combining their fibres with virgin wool (6,4)
9 Author who has published over 60 books including 'Revival' (7,4)
11 Rapper with the ninth studio album 'Revival' (6)
12 Christian holiday centred around the resurrection of Jesus (6)
13 Prime Minister nicknamed the 'milk snatcher' (8)

Those that did not Revive.



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