

PHOENIX

Issue 5 | 2015-2016

The Board Interview We've All Been Waiting For

"If you were a fruit, what would you be?"

Will We Ever Know a Real R2D2?

An Insight in Computational Linguistics

Should We Consider Video Games a Form of Art?

"Even if it never exceeds the label of entertainment, it is still a form of entertainment which has left its mark in our society."

Tea Time with Ton Hoenselaars | Q&Alumni with Barbara den Ouden

Bookshelf with Bart Vermeulen | Poetry by Onno Kusters

And more...



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Letter from the editor

Dear readers,



All good things come to an end, and so does this year of Phoenix. We go out with a bang, as I'm sure we've – again – managed to put together many cool, renewing and interesting articles.

We hadn't done any popular scientific articles yet, which made us wonder: why not now? Charlotte van Ruiten delivered us an article about talking computers, and Maarten wrote a piece on whether or not to regard videogames as a form of art. The last Phoenix issue of the year traditionally comes with a closing board interview, which – this time around – was conducted by Albion's very candidate board. The one and only Ton Hoenselaars was found willing to have Kiki and Simone come over for a cup of tea, which has resulted in an utterly fun interview. We have an interesting Q&Alumni for you, featuring a woman whose love for books got her a job. Now, doesn't that sound like the dream of any student of English? We ranked terraces to get you through summer (if it is ever to come); there's plentiful columns; and we have another entertaining Culture Corner, which for the first time even includes a game review. Our foreign correspondent Ellen waves Bangor goodbye and Albion veteran Bart Vermeulen shows us his Bookshelf. Enough to look forward to read, right?

Publishing this last Phoenix goes hand-in-hand with saying thank you, starting with the XXVth board, who gave me the chance to lead Phoenix and thus do what I love most: journalism. Making this magazine was a new experience and I can only hope the things I thought were right to bring to Phoenix have appealed to you. I'd like to thank Maarten for being an awesome coordinator, and for being an extra member of my editorial staff. A great thank you to my committee as well, without whom Phoenix would have been nothing but a flabby fowl. We've had some rather interesting brainstorm sessions during our meetings, and time and time again we succeeded at putting together an enjoyable and renewing magazine. A special word of thanks goes out to Iris, who brought editing to a whole new level. Also my apologies, Iris, for me being such a nit-picker at times. And dear reader, thank you for reading this Phoenix. We've had a blast making it!

I'd like to end with a personal note. Albion has been my home for four years. I wrote some pieces for Phoenix in my first year (then called Phoenicia), and thereafter became chairman of the travel committee and then Albion itself. I was granted the honour of leading Phoenix this year, which, in a sense, was my way of saying goodbye to Albion, as I've finished my BA and will be starting my MA in journalism in Amsterdam this September. I can only hope Albion will continue to keep giving new-born students what it has given me, and – really – I'm quite confident it will.

In my first Letter from the Editor, I proclaimed my committee The Order of the Phoenix, so let me end in style:

Mischief Managed

Jos de Groot
Editor in Chief



THE GRAND FINALE OF XXV'S LUSTRUM YEAR

It's been an eventful year. With Albion having thoroughly celebrated its fifth lustrum, time has come for the twenty-fifth board to bid farewell. For an entire year, Nick, Georgia-Rae, Laurien, Niki and Maarten have managed to keep the proudly sailing ship that's Albion afloat. Phoenix says goodbye to the five by means of this traditional end-of-the-year interview. Yet, we've chosen not to throw the five together to question them collectively. We found Albion's brand-new candidate board willing to play the role of interviewer, which gave Anna, Vincent, Chrystel, Jitske and Iris the chance to ask their predecessors *anything*. XXV's toughest challenge as of yet?

Interviews by:
Anna de Roest, Vincent Brouwer, Chrystel Philipsen, Jitske Brinkma and Iris Pijning

Text by:
Jos de Groot, Simone Schoonwater, Ilse Bruls, Kiki Drost and Iris Pijning

JITSKE ASKS NIKI

J: What is the best tip you can give me?

N: Pick your battles. Find something you really find important and go for it. You will never all be on the same page, so pick what you consider most important. Otherwise you'll be so stressed, you won't make it to the end of the year.

"I was usually alone, so when people actually showed up I was disappointed I had to share my cookies."

- Niki on her Office Hours

J: Do you regret being on the Albion board? Or would you do it again?

N: I would do it again. I wouldn't want to do it for another year, although I don't know what I would have done if we hadn't been able to find anyone appropriate. Just leaving that behind would have been difficult. You're not leaving your association in the mud. Nowadays I like saying "okay bye, 23rd of August (wissel-ALV). I'll close

the door behind me and never look back" but that's not true of course.

J: I wouldn't expect that. I can already see some phone calls happening next year: "Niki, help" and "Jitske, do something different!"

N: Yeah, you can always call me. But no, I don't regret it at all. I think that if you regret it, you have wasted your year.

J: And if you did it again, would you want to keep the same position on the board?

N: Difficult. I had most committees, and next year will be divided differently, but I think I would still want to be Intern. I liked Chair, and I could have done it, but not all the talks at drinks and such. At the end of the day, I like Internal Affairs best, also for the future, since you do make connections within the university. And although I partially did this because I like it, it also just looks good on your resume.

J: Yeah, same for me. At first you think it's just really cool, but it does take up an entire year, so you do want to get something out of it.

N: You want to get something back, as it were.

J: If at the start of the year you would have known everything you know now, would you have done things differently?

N: Yes. I would have started way earlier. I had to figure out a lot of things by myself, and I could have got the committees started much earlier, if only I had known how. So I would have started earlier, but would not necessarily have done things differently. I will end the way I started; I have always been tough.

J: But so sweet.

N: Thanks.

J: What is your best memory of the past year?

N: Pfft, choices... Everything was nice, in its own way. I really liked the symposia this year, the big trip and I like that I know the teachers now. I like being in meetings. You know David, that's also fun. I liked everything that went well.

J: What can you do with English? But also, what do you want to do with English?

N: What can you do with English? Well guys, I don't know. I don't know what I'm doing. But really, what can't you do with English? We're not being educated for a specific job, but at the end of the day you've got a university degree.

And my plans? Well, I still have to do a minor and then I hope I won't end up unemployed. I like pretending we'll end up in a cardboard box under a bridge, but that idea is ridiculous, of course.

J: Maybe a box would also be nice, you don't know.

N: A beautifully decorated box. You've learned to be creative at English, to make the best of the situation.

J: Your essay sucks, but you pretend it's okay.

N: Bullshit your way out of it. You can also apply this to a cardboard box.

J: How many cookies did you eat the past year?

N: So many cookies. Disturbingly many. I was usually alone, so when people actually showed up I was disappointed I had to share my cookies. Normally I would get cookies and eat them all by myself. Many cookies. Good cookies. That was nice.

J: I'm going to ask you a question you asked us at the interview, because I thought it was really hard and I had to think about it for so long: if you were a fruit, what fruit would you be?

N: I am a mango.

J: And why?

N: Because I'm difficult to slaughter.





“Composure and self-esteem are the key to success.”

- Nick

VINCENT ASKS GEORGIA-RAE

V: What is the best advice you could give me?

G: Keep up with all the work. If you don't, it will soon become too much!

V: Do you regret being on the Albion board?

G: Absolutely not. It's such an intense year and you almost die, but I'd do it again without thinking.

V: Would you also want to keep the same position on the board?

G: Yes, definitely. This is the position I wanted from the beginning. You have a great overview – you know what's going on everywhere. And you can do many things at home from your laptop, so you are able to divide your own time and plan it the way you want.

V: If at the start of the year you would have known everything you know now, would you have done things differently?

G: Uhm, I'd probably have checked my spam folder more often and double-checked the Bcc of the emails I sent, haha!

V: What is your best memory of the past year?

G: The galas! And Dublin. And the Dies. The parents day was fun, too. And the lustrum weekend!

V: What do you want to do with English?

G: Next year I'm studying in Hull as a Hearting student, just English Literature courses. After that I want to take a gap year. Then I probably want to do the Education Master, including the U-Teach honours programme so I can go abroad for an internship. Whatever I end up doing, I don't want to teach in the Netherlands! Maybe I'll come back here when I'm 30 and want to have children.

“Being a board member means that you have to work together very intensely.”

- Georgia-Rae

V: How would you say you have grown over the past year? In terms of knowledge and skills?

G: I've grown much better at co-operation! Because being a board member means that you have to work together very intensely.

V: What was your first difficult task as Albion secretary?

G: The fabricating of the membership cards during the board weekend didn't go very smoothly. The invitations for the constitution reception also caused me quite some

trouble, haha.

V: What first impression did I make on you?

G: The active Albion firstie who was always there, just like me. You're literally the new me!

V: I remember you saying at the information meeting for aspiring board members: “Vincent, last year I was you!” That's when I thought: I want to apply for secretary.

V: What is the best present you received this year?

G: Laurien made all of us a bookmark with a nice pattern and an appropriate quote. Mine was: “Too sweet for ya.”

V: Are you glad that this year is almost over?

G: I'm in need of a holiday, but I'll miss this place very much. Especially since I'm going to Hull next year, so I'll be away completely from Albion and Utrecht all of a sudden.

V: Lastly, what super power would you like to have?

G: I want to control time! So I can pause it and rewind it whenever I want.

ANNA ASKS NICK

A: Do you regret doing a board year, or would you do it again?

N: There's two sides to it. I'd do it again, since a board year is an amazing experience and it's over before you know it. Now that we have a candidate board, we're like: “Are we this far already? I'm not done yet!” Though a board year puts pressure on your entire life to such an extent, that it's good it has an end. But I have no regrets!

A: If you'd known everything you know now at the beginning of your board year, would you've done things differently?

N: I don't think so, honestly. I believe it's a good thing you don't yet know everything at the beginning, so you can make mistakes and learn from them. If you don't make those, then where's the fun? What will you learn if the problems you face are no surprise to you?

A: What's been difficult about your board year?

N: The moments when I had to choose between Albion and something else, like things in my private life. Because I feel so responsible for Albion, I'd be inclined to always choose it over anything else, but that can be disastrous for your personal life. Sometimes it's all just too much.

A: Which achievement as chairman are you most proud of?

N: It's hard to choose just one thing; I could name so many things that were cool to do. It was a big disappointment that we didn't succeed at altering Albion's statutes, but it was a neat job to work on nonetheless. We were in contact with a notary office and the entire association was backing our plans. Those are the moments you really feel you have to make important decisions at times.

Furthermore – perhaps a bit of a cliché answer – but I'm very proud of our choice for the candidate board and of how we, as a board, have continued to carry out our tasks, and how we've grown so close to each other.

A: What's the best advice you could give me?

N: Just let it all happen and enjoy it, that's most important. Always try to remain calm and don't stress out the moment something goes wrong, because things will go wrong. Composure and self-esteem are the key to success.

A: You're studying English, what are you planning on doing with it?

N: Right now, I'm enrolled in the education minor and I'm doing an internship at a middle school. I love teaching; not necessarily because I like children, but because I love speaking in front of a group of

people. That's something I discovered this year, and which I would love to put to use in the future. I don't know how I'm going to make that work, but we'll see.

A: What did you want to do when you just started studying English?

N: When I started I thought I was going to do literature research, but then I took the Writer's Lab.

A: What did you want to be as a child?

N: I've always wanted to become a knight. I did become Lord Praeses, so that's a step in the right direction.

A: How would you like to be remembered as Albion chairman?

N: Now I could say as Lord Praeses...

(Jos: Not a chance, bro.)
N: Fair enough. I'd guess: friendly and approachable. It's important there's not that big of a distance between members and the board. The board is in charge, but there should be no threshold whatsoever when it comes to talking with us. I hope and I think that I've succeeded at establishing that low-level way of communication.

A: If university were to give Albion 1 million euros, what would you spend it on?

N: 1 million?!
A: Alright, 10,000 euros.

N: Well, many Albion committees could use some sponsoring. Apart from that, I still want to change the statutes, so I would save some money to meet the extra costs and fulfil that wish. I'd also appreciate it if Albion were to donate the board's suites, it's a big expense at the beginning of your board year. I'd save the remaining bits for later, perhaps for the next lustrum?

A: If you were a fruit, what would you be?

N: I'd be a banana. I've never thought about this, but it crosses my mind sometimes. It smells good, has a refined shape and it fits

well into your hand.

A: Green apples or red ones?

N: Red, they're nicer to bite into. Pink Ladies are apple utopia.

A: Relevant question for our candidate board: are you a dog person or a cat person?

N: I'm a dog person, without a doubt.

A: Do you really think cats are stupid???

N: Nah, I do like cats. I simply love how a dog loves you back and is always happy to see you; a cat lays around all day and just wants its food.

A: You'll be locked up in a room for two weeks with one of your co-board members, who would you choose?

N: It'd suck to be stuck with anyone for two weeks, but I think I'd choose Laurien or Niki. I've known Laurien the longest, and I think we get along quite well. We can talk fairly easily with each other and I think it would take a while before we would turn on each other. I believe Niki wouldn't freak out all too soon; that's why I didn't say Georgia. I love her, but she would go crazy the moment we enter that room. You're not publishing this, are you?

CHRYSTEL ASKS

LAURIEN

C: What is the best advice you could give me?

L: Communicate! Communication - with your fellow board members, Albion members, your committees and board members of other associations - is one of the most important aspects of being on the board. But also: enjoy it as much as you can. It goes by so fast! A board year is not something many people experience, so enjoy it even if it doesn't go according to plan. You're only going to do this once, after all.

C: Do you regret being on the Albion board? Or would you do it again?

L: I absolutely do not regret it. This year has really changed me: I used to be a bit shy and usually kept to myself, but I've become much more outgoing. I've done a ton of fun things and met so many nice people, I'd do it again in a heartbeat. But not next year, preferably - maybe in a couple of years.

C: What is your best memory of the past year?

L: Well, there's multiple, really. The five of us went paintballing at some point which was a lot of fun, although Niki couldn't participate because her glasses didn't fit inside the mask. That was fun, but we've done so many fun things! Shooting the pictures for the 'Sexy Besturenkalender' comes to mind as well.

C: Who won the paintball game?

L: I don't remember actually, but I do remember absolutely slaying Nick.

C: What do you want to do with English?

L: I'd like to do a research master's in comparative literature, and after that hopefully take up a PhD position abroad.

C: Quite ambitious.

L: I know, I've heard that before.

C: Some people decide to do a board year for prestige, others for their resume - what was your reason?



L: I wanted to come out of my shell a bit. Before I was an active Albion member I had friends but not exactly a fulfilling social life. Becoming more active within Albion and eventually being on the board really helped me find my place here in Utrecht and made me feel as though I was a part of something.

C: What is the best part about being treasurer?

L: Being able to finance all the things our committees come up with; seeing an activity succeed and seeing people enjoy it, and knowing that you've contributed to that. The Parents' Day, for example, was an activity that took a lot of time to organize because we really had to start from scratch, but it was a huge success and that is a great feeling.

"A board year is not something many people experience, so enjoy it even if it doesn't go according to plan."

- Laurien

C: Isn't money boring after a while?

L: No, it remains a challenge; figuring out how much we have left and what we can do with it. Being

treasurer is an enormous responsibility. The administrative part isn't always fun, but the communication with committees and other treasurers definitely is.

C: Let's play fuck, marry, kill! You have to choose between your fellow board members.

L: This is really hard - okay, I'd fuck Maarten, I suppose? I think he'd be the most casual about it. I'd marry Georgia-Rae, because she's a sweetheart and I could actually see that working out. And I'd kill Niki - obviously it's not that I don't like her, just that we clash sometimes because of our conflicting opinions. Oh, and can I marry Nick too then?

C: How do you feel now that your board year is nearing its end?

L: I'm relieved. I'm gonna get my life back! It takes up so much of your time. But I'm also a bit scared of losing the social circle I've built over the past year. Obviously that's not gonna happen, but I am not gonna have all the inside info within Albion anymore and I'm gonna miss out on some things. I guess I'm scared of losing all that.

C: Would you like to be part of a committee next year?

L: I don't know yet. I think I'm gonna be rather busy with my studies next year, but I'm gonna remain an active Albion member - I can't just quit all of a sudden. I guess I'll just have to wait and see how everything's gonna go.



IRIS ASKS MAARTEN

I: What's the best advice you could give me?

M: You shouldn't see Albion as you've experienced it over the past years as a member. As a commissioner of external affairs, you should mainly just see it as a big group of students. That's generally more interesting for companies, but it also goes for activities; you could organise very Albion-specific things, but if you do something all students would like, Albion members will like it as well. They're also students after all.

I: Do you regret your board year, or would you do it again?

M: Looking back, I think if I'd start now I would do lots of things differently and better. I don't think I regret it. If I'd had the time, I would like to do a second board year. I think that would make me ten times as effective as a board member. So no, I don't regret it and would definitely do it again.

I: With the experiences of last year in mind, what would you do differently if you'd start a board year right now?

M: I'd make sure we'd divide the committees over the board members better. I would also like to change some of the content of the committees, like we've done at the end of this year. Things like changing the Phoenix, making it more grown-up compared to last year, exchanging the sweets at the Accie's pub quizzes for more beer, and I'd like to work some more on

sponsoring. All these things only started rolling really well now that we're almost done.

I: What's your favourite experience of your board year?

M: Ah, that's a difficult question. I think it's the constitution drinks at the start of the year. In spite of all other things, I mean it's really cool to get to meet the rector, or to have a say in the workings of the university, or to organise some great things for your members. But in the end, those constitution drinks are the peak of a board year.

"It's such a beauty, you could almost frame it. Beer, vomit, wear and tear, it's got it all."

- Maarten on his suit

I: So, drinking and brawling in suits?

M: Yes, although I'd rather not have done it in a suit of course. It looks nice, but when you look at your suit afterwards you just think: damn. However, I'd already kind of amortised this suit for later use. I knew I wanted a nice suit for my board year but I also knew it would be completely wrecked by the end of the year, because I wasn't going to hold back for the sake of a suit. I get a lot of people do do that, because for many people it's their first suit, which makes it nice to be able to use it after your board year. But mine's just ragged.

I: Are you proud to have it as a souvenir?

M: Oh definitely. It's such a beauty, you could almost frame it. Beer, vomit, wear and tear, it's got it all.

I: For dignity's sake, we'll leave out who exactly vomited on Maarten's suit, although if you attended a certain first year lecture a few weeks ago you may have seen it happen just outside the window, but let's just say I'm proud the XXVIth candidate board left a souvenir on this monumental blazer.

I: We've seen a lot of famous faces in Albion Facebook events this year. Who do you think is your favourite person to put on Facebook banners?

M: That's a tough questions, because there are so many good ones to choose from. I think I've used Tyler the Creator the most. That is simply because when googling him, 90% of his faces are pure gold. Things from cartoons also work very well, but I don't think anything beats Tyler the Creator's face.

I: How did you get the idea to put things like that on Albion's Facebook banners?

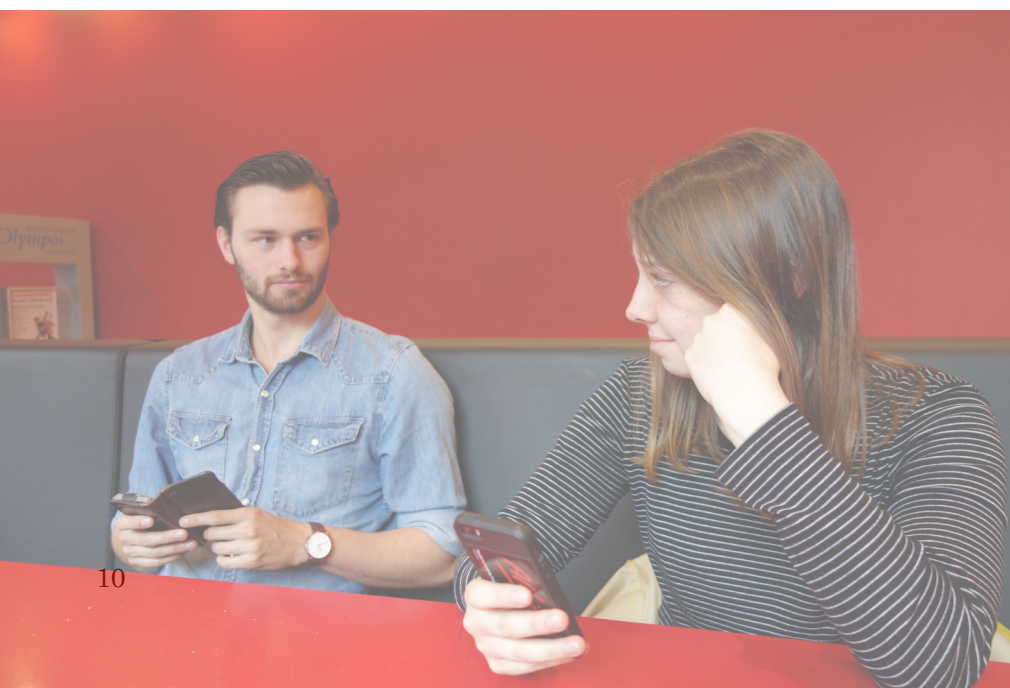
M: I looked back at the old event pictures and there really is a clear turning point from where I switched from more official looking banners to stock photos, I loved using those. Whenever there'd be a study afternoon, I just googled 'study' and picked the most cheesy-ass picture. At some point, I thought it would be funny to use a stock photo and sneakily put some weird semi-transparent picture in a corner, so you would see it was there, but you couldn't quite grasp why. I thought it was funny, so that got a bit out of hand. Often I just run into something strange on the internet and I save it for when I have to put another event online.

I: Do you regret some of those pictures?

M: My only regret is that I didn't start sooner.

I: If you were a fruit, what would you be?

M: A kiwi. Hairy on the outside, sweet on the inside.



TEACHING COMPUTERS TO UNDERSTAND

By Charlotte van Ruiten

In Star Wars: The Force Awakens, humans can seamlessly communicate with droids: humanoid robots equipped with an advanced artificial intelligence mechanism. Since the release of the first Star Wars film in 1977, the brave utility droid R2-D2 and his cowardly humanoid buddy C-3PO have stolen the hearts of generations of viewers. Whereas a modern car interface might be capable of following a set of pre-programmed voice commands, these droids are capable of holding intelligent conversations. These humanesque conversational skills of robots and computers have inspired the imagination of science fiction writers and the general public for decades. Scientists have also been working for a long time to make this fantasy a reality. State-of-the-art conversational agents are already very good at mimicking human communication for specific tasks, but it is still impossible to hold conversations with robots in the way humans communicate with droids in the Star Wars series.

The scientific field that is concerned with the automatic processing of natural language is called computational linguistics. This research field was born from efforts of the United States to automatically translate Russian texts during the early years of the Cold War. Since then many exciting advancements have been made. Countless technologies that we use today rely in some way on computational linguistics. Just think of how many people use services like Google to search the web, or Siri for digital assistance. These services process large amounts of natural language data to provide useful suggestions.

Computational linguistics encompasses a collaboration of many disciplines (linguistics, computer science, artificial intelligence, mathematics and philosophy, among others) but has traditionally mostly been practiced by computer scientists. At least one person working on the interface between computational lin-

guistics and traditional linguistics believes both disciplines have much to gain from more cooperation. This is Utrecht University researcher Assaf Toledo. Coming from a linguistic background, he has done research which he believes has brought us one step closer to a computer that can understand human language.

“If a computer can process entailments, it is another step closer to holding an intelligent conversation.”

Toledo’s PhD research was about semantic modeling. Semantics is the study of meaning. Understanding meaning is very important for linguistics as well as computer science. It encompasses the relationship between a signal, like a word or a symbol, and what it stands for.

One aspect of semantics that has been investigated extensively is entailment, also called logical consequence. The following sentences show an example of an entailment:

A: I bought diapers for my daughter.

B: The daughter is a baby.

Without any trouble a human can immediately comprehend that B follows from A. We can say B is entailed by A. A computer however, cannot. A reasoning like this is too complex for a computer to perform automatically.

But if computers were able to do this, modern tech-

nology would have a lot to gain. As Toledo explains, search engines currently mainly look for key words. While they have many clever tricks to show the user helpful results, at this point they are not always able to deduce the essence of a message. Instead of users adapting their search queries to get the right results, the computer could do more work for them by adapting to the needs of the user. Conversely, if a computer could search the entire web and deduce all possible information via entailments, it could potentially give much better search results.

“This research field was born from efforts of the United States to automatically translate Russian texts during the early years of the Cold War.”

Another cool feature this smarter computer could provide, are automatic summaries, which could be useful for all kinds of purposes. By looking at what is already entailed in other sentences, all redundant information could be filtered out. And finally there is the science fiction robot we have all been dreaming of. If a computer can process entailments, it is another step closer to holding an intelligent conversation.

So what exactly did Toledo do?

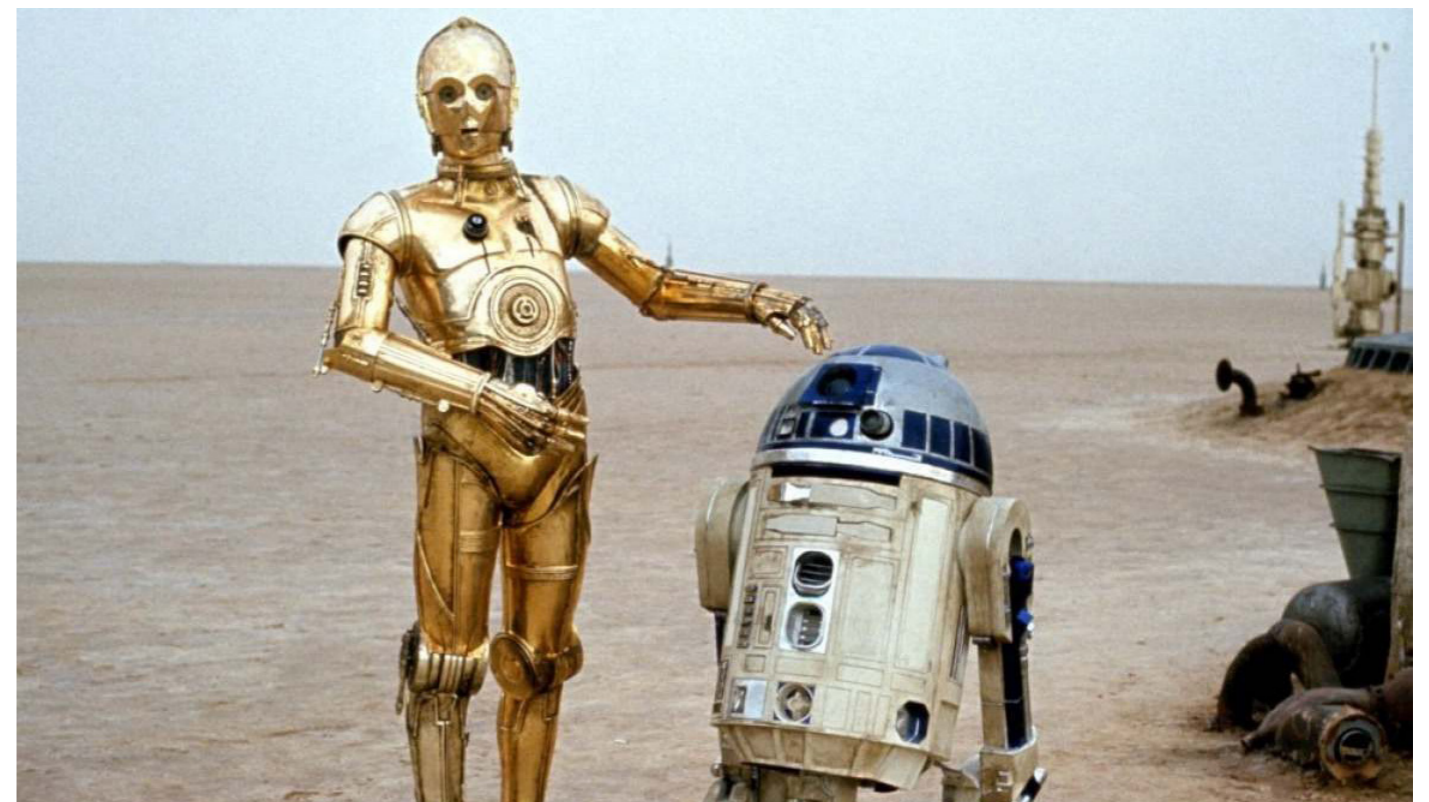
Before a computer can do something, like understanding entailments, it needs to learn. And in order to learn, it needs input, a lot of input. An example of a successful application of machine learning from

input are the suggestions your phone gives you while you are typing a message. Based on a huge amount of previous messages your phone calculates the probability of you typing a certain word, and automatically suggests it to you.

Unfortunately, entailments are not as easy to model as the probability of you typing the word “later” after the words “see you”. In order to learn entailments, a computer needs a little extra guidance. This is where Toledo’s research comes in. If you tell a computer: sentence B is entailed by sentence A, it will not know what to do. For a computer, everything needs to be explicit. Toledo used semantic theory to work on a model that specifies how one sentence follows from the next.

With his team, Toledo has produced a sample of 600 sentence pairs like the example above. For each pair he has not only defined the entailment, but also developed a way to let a program provide proof that the entailment is true (or false). If it is possible for a computer to say if there is or isn’t proof that something is true, it should eventually also be able to recognise entailments. Toledo’s sample will be able to serve as input for further research which should eventually lead to an automatic entailment recogniser.

At the onset of his work, Toledo felt like he might be able to model the entire English language in 6 years, but he soon found out that progress is made with baby steps. At this stage, his work is mainly a proof of concept, showing that it is possible to use linguistic semantics in developing a way for computers to process entailments. His sample of 600 entailments is far too small to yield real results just yet. In the meantime, we can fantasise about a future full of clever computers that understand entailments and just keep enjoying C-3PO and R2-D2’s bickering.



VIDEOGAMES: MERE ENTERTAINMENT OR A FORM OF ART?

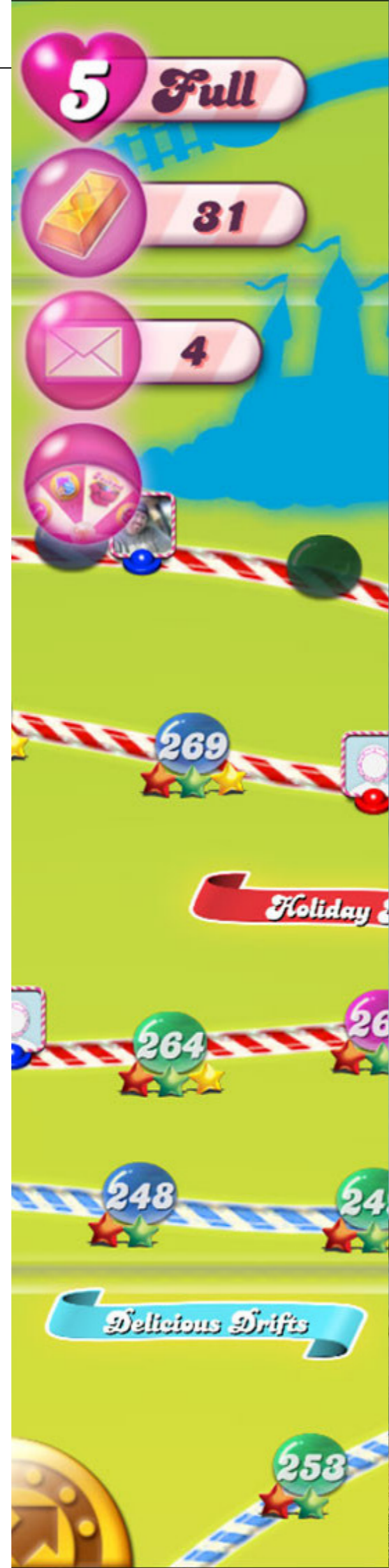
By Maarten Gooskens

Videogames are interesting. This once exclusive (and excluding) hobby has suddenly grown into one of the bigger entertainment industries. Who these days can't call themselves a gamer? From the most competitive League of Legends-player to that middle-aged lady on the subway playing Candy Crush on her way home from work; when we look at gaming as the digital variant of "play", as Johan Huizinga describes in *Homo Ludens* (1950), anyone who has played a digital game is a gamer. But there's also the growing subculture of those who identify as "gamers", which has mostly come forth from the once rare hobbyist, but now no longer require you to actually play the games (for example, people who watch e-sports or "let's play"-channels). It's this growth that makes videogames academically interesting, not only because it has suddenly placed itself on the cultural map, but also because games didn't mature in the same fashion as the other forms of (cultural) expression, like literature, film or painting. Look at any New Media faculty and you'll find a growing number of research on videogames. However, to most people games have never escaped that label of entertainment, something all forms of expression have: literature has pulp fiction, film has the Hollywood-summer-hit, and painting has the work of Bob Ross. But by now videogames have been around long enough to ask ourselves: are videogames art?

For I'm reopening a long-lasting discussion here, I at least owe you an interpretation of art itself

to provide a proper account of the matter at hand. For demonstrative purposes I'll put it very simply and it's by no means the definitive definition of art. It's a delicate subject on which many essays have been written, and which art is constantly trying to resolve for itself. In this case I'll divide art into two, often overlapping, categories: the aesthetic and the socio-cultural. The aesthetic can be either or both of two things: craftsmanship, such as highly realistic paintings and sculptures, showing the artist's skill; and the aesthetically pleasing, like a piece of modern art which you find to have a certain aesthetic value. Videogames tie into the latter very easily. Some games have graphics that exceed our wildest expectations of what a digital world can look like. *Crysis* (2007), for example, set the bar really high for realism, but even that game has been trumped by the wonders of current-gen games. And with every year they become more and more realistic. But there's also games which emulate a certain style, such as the throwback pixelated games like *Minecraft* (2011), or a particular style which some might find aesthetically pleasing, like *Bastion* (2011).

Looking at games as art for their aesthetic might be the simplest way of determining whether or not they're art, but it's not very exciting. It becomes interesting when we look at the second category: the socio-cultural side. This means placing art in the context of our world, looking at how art influenced us and vice versa. When considering the cultural context,



you can shift your perspective to a very in-depth view, for example by looking at the writing and narrative of *Half Life 2* (2004), which is known for its excellent story. You can look at it from a broader perspective by looking at certain phenomena, like why most male protagonists put Schwarzenegger to shame or why women are so often sexualized (a good example would be the recent debate surrounding the bottom-centered pose of a character in *Overwatch* (2016)). And then there's the entire context surrounding the medium, like the popularity of e-sports, streamer-culture, violence in games, game-addiction, and many more examples of videogames and their role in our society.

er, these messages are redundant. Their target audience will already agree with what is stated and a gamer with no affinity with the subject whatsoever will simply see what he or she perceives as a bad game, with a very on-the-nose statement. An example of this would be Zoe Quinn's *Depression Quest* (2013), a game designed with the intention to give the players a sense of what it's like to be depressed and thus raise awareness. What the player is actually left with is a text-adventure with poor narrative, a statement as a gimmick, and no enticing gameplay whatsoever. The value of videogames as art is in the unintended impact. As an entertainment industry, it can say a whole lot about its players simply by

“Literature has pulp fiction, film has the Hollywood-summer-hit, and painting has the work of Bob Ross.”

Games have something which the other forms of entertainment often lack: gameplay. The interaction we have with videogames as a medium is inseparable from the gaming-experience, whether we actually play it ourselves or not. This is often the pitfall for games which attempt to actually become the first videogame and art piece. When a videogame is made with the intention of being art it often falls flat for a number of reasons. The bigger studios that make the most graphically impressive games want something that sells; a game with the pretention of having some deeper message won't appeal to as many players as another military-style shooter. The studios that want to make a game as art often attempt to hit their mark by aiming for the deeper message that art can have, like social critique. Howev-

what is popular, and what creates public debate, but also new and interesting ways to portray a world or envelop a strong narrative in solid gameplay. Videogames also participate in intertextuality, such as *Bioshock* (2007) and its way of asking "what if?" with Ayn Rand's *Atlas Shrugged* (1957).

Videogames might be young, but it doesn't take an expert to see that there's heaps of potential for videogames as an art form. And even if it never exceeds the label of entertainment, it is still a form of entertainment which has left its mark in our society. With the technological leaps we're seeing in virtual reality and the increase of smart cities, they gain a greater presence in everyone's life. I don't think many of us can think of a world without videogames, and maybe that alone is enough.



About Ton

Favourite colour:
Purple

Favourite film:
In terms of movies I am omnivorous. I'm still trying to catch up on seeing those films I didn't see while I was studying. I felt that I didn't go out enough and that I am now entitled to all those movies.

Favourite music:
I do listen to music a great deal: classical music. Favourite music? It varies; it comes in phases. Chopin has been a favourite for a long time, but also Berlioz, Wagner and Verdi. Opera is always a lovely way to explore, not only music and culture, but also cities, performance traditions, concert halls and opera houses. When I'm at a conference I always check to see if there is an opera on somewhere.

Favourite book:
There are a couple of writers that I keep coming back to, like Nabokov, Borges, Ian McEwan, Julian Barnes and Gerard Reve, but I have many other heroes as well. When I travel I always try to have a copy of Montaigne with me, either on my computer or my iPad. If I don't have one, I may buy an extra copy en route. In all, I should have ten copies of Montaigne around the house, in different languages. And Shakespeare, of course. You know, I do defend Shakespeare; it is very difficult to find another writer who is so rich and so rewarding. Shakespeare is like a sports car: everyone enjoys him. Or nearly everyone.

Is there a Shakespeare you don't like?
Well, I don't like 'like'. But there are some plays that I find less accessible. For me that includes All's Well That Ends Well. If I tried to plough my way through it now, it might work, but for me other plays always work immediately, like Henry V

answer was: "So why don't you read Shakespeare instead?" And it's been Shakespeare ever since. The first play I ever saw was The Taming of the Shrew, I remember that very vividly."

What hobbies do you have? Besides Shakespeare?
"About 25 years ago I went horse riding, which is the best thing that can happen to a person. I did it after completing my PhD and it was spectacular. I lived near the sea and already after lesson number two I could take the horse out to the beach and that was just staggering. Maybe I shouldn't use that word. And photography. I'm an avid photographer. Favourite objects? My wife and the grandchildren. If I get a chance, I always take my camera with me. I am only an amateur, of course, but I do take great pleasure in this thing you can never do to perfection. I like snapshots: things that haven't been doctored or ideologically prepared."

Are you planning to keep on teaching and researching at UU or would you see yourself doing something else?
"I don't think I'm going to be looking for a different profession. If you want to do anything seriously, it takes a long time to perfect it and get it into your fingers. I've

never been someone to change his original course much. I actually feel like I'm just beginning to understand a few things about Shakespeare and Shakespeare studies. If I started something else now, I would always feel like an amateur. It would be silly to give up all those years of expertise. You know, I was always afraid that I would get the seven-year itch and that at some point I wouldn't like Shakespeare anymore. But I still dare say he's the greatest. He has been one of the most reliable phenomena in my existence."

What are your plans for the summer?
"We are staying here, because it's just too beautiful and we haven't got used to the environment yet. I am finishing a book and I'm going to finish decorating my new office, so I can start work afresh in September."

After the interview we go outside to Ton's garden, which borders on the heath. He takes us there and shows us the wild cows that graze on it and sometimes walk right past his fence. When we have taken some pictures of Ton and the cows, he drives us back to the station. Thank you once again for your hospitality and the tea and cake, Ton!



Tea Time with Ton Hoenselaars

On a Wednesday afternoon two of our reporters are on their way to Naarden-Bussum: the railway station closest to the remote, but beautifully located home of professor doctor Ton Hoenselaars. Our host is so kind as to pick us up from the station, and we are greeted by him on the platform. Ton removes the child seats from the back seat of the car and after a short drive we arrive at his home, which he only recently moved into: "This is the first time I'm serving tea in this house!" When we all have a cup of hot tea and a slice of delicious cake in front of us, we start our interview.

By Kiki Drost and Simone Schoonwater

What and where did you study?
"I studied English in Leiden. After my third year, I went to the UK for an exchange year as a Harting student, or 'scholar', as they put it. Because I was doing a lot of Shakespeare already, they sent me to the University of Birmingham, where the Shakespeare Institute is. Once I had finished my studies in Leiden, I was asked to do my PhD at the institute as well. In order to bridge the period between my MA and PhD, I also started a translation agency, 'Vertaalservice Globe'.
I decided on Shakespeare when I was 14 or 15. A friend of mine asked why I was listening to the pop music I was listening to. I said that I wanted to learn English. His



Albioneers Abroad



Ellen in Bangor

By Ellen Collée

I'd like to tell you a little more about nights out in the tiny but lovely city of Bangor. Monday is the night to go out here. Back home I was never a big fan of Mondays, but since I'm living here, I am. The night out starts with drinks at The Harp, one of the best pubs. They have this great offer on Mondays: a pint for a pound. They also do really good chips (with gravy!) until late, which is always good if you've had a bit too much to drink. After a few pints the night continues at one of the two (!) clubs in Bangor: Academi. It is owned by the university and it is where all students go. Monday night in Academi is Cheese night. No, this is not a night where everyone eats cheese and drinks wine (which I honestly thought it was at first); it is a night full of cheesy music!

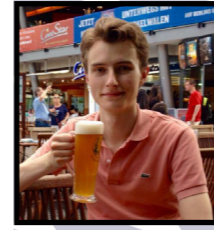
And I certainly love that kind of music. Drinking, dancing and singing along really loudly in a club with way too many sweating people always makes a good night. The night doesn't end when leaving the club. A pit stop while walking home is very important. This means lying in the middle of the street halfway up the terrible hill I live on, and looking at the stars. It may not even be very different from a night out at Tivoli, except I doubt if you can see many stars in the centre of Utrecht. Besides that, lying in the middle of a street might also not be the best idea. Anyway, back to Bangor. People drink so much more here when they're out. I remember talking to this girl, who told me she was drunk really, really quickly. She said she couldn't even drink 4 pints. 4 pints people. That is a lot. Even worse: one time my flatmate came home and he had

“Drinking, dancing and singing along really loudly in a club with way too many sweating people always makes a good night.”

had 12 pints!

Next week will be my last Monday here, and it will be my last night at The Harp. I will spend the last pounds I have on some nice pints. It's been a little over 9 months since I first arrived here in Bangor. I can remember the first time I walked around and passed The Harp and the shops and thought: “Is this it?” After a while, I grew to love this place: the people, the accents, the Welsh culture, the mountains. So yes, this is it, and I wish I could stay longer.

The Roaring Thirties



In our culture, World War Two is the gold standard of evil, so associating your opponent with National Socialism or Fascism is the most poisonous move you can make. It's a risky one, too – a Nazi comparison can blow back like mustard gas. That's why I cringe at pictures of Trump with a Hitler moustache or Wilders with a red armband. You might as well give them a pitchfork and horns at that point.

By Erik de Vries Lentsch

But another part of me feels the same anxiety that lies behind such comparisons. I, too, see the bad moon arising – at least I think I do, sometimes. I'm hesitant because Hitler and the Nazis were completely hysterical from the outset and they were hysterical to a degree that is hard to imagine nowadays. Hitler had tried to gain power through a coup as early as 1923 and, while in prison for that crime, had written a manifesto that quite clearly stated his imperialist and racist ambitions. As far as I know, Trump hasn't openly suggested that the US should invade Canada.

On the other hand, Trump benefits from and contributes to a kind of American paranoia. It's a particularly slimy form that xenophobia takes. It started with his insistence that Obama release his birth certificate to prove that he wasn't Kenyan and – the unspoken question – that he wasn't Muslim. Two weeks ago, Trump again suggested that Obama might be a Muslim because he wouldn't use the term ‘radical Islam’ in reference to the Orlando attack. The worst thing about these insinuations is not the idea that Obama lied about his faith, but the idea that, if he really is a Muslim, it means he must be a terrorist sympathiser. ‘The liberal media’ and ‘the elites’, operating under a regime of ‘political correctness’, supposedly do not report on these matters: another element of paranoia. Combine this with Trump's enthusiasm for violent rhetoric and a comparison to 1930s antisemitism is easily made.

Most troubling, perhaps, is the fact that Trump is not an isolated phenomenon. Authoritarianism and nativism seem to be on the rise in many places: Le Pen in France, Wilders in the Netherlands, Erdogan in Turkey, the Law and Justice party in Poland, etcetera. They may prove innocuous in the long run, but I feel I should watch the developments (and maybe start working on my bunker). I feel we're facing the choice between what may turn out to be extreme naiveté or paranoia. Take your pick.

My Education



As I am finishing my bachelor thesis and taking what is hopefully my last course, I can't help but wander down memory lane. These past few years have gone by so fast, I can still vividly remember the first time I walked straight into the oh so slow revolving doors at the university's library. Starting my English degree three years ago, I often pictured I would now know how to spell ‘consciousness’ without googling it first or be able to make myself clear to a goat farmer in Wales if the circumstances would occur, but truth is harsh. I don't know the English language, let alone the English culture. I am the embodiment of a failed product of education.

By Laura van Lokven

Nonetheless, I write these words without any regret. Because during these years, I have learned that language is as changeable as the sex of Caitlyn/Bruce Jenner and frankly, if I were to ride from the south of Limburg to the North of Groningen, I as a native speaker of Dutch would definitely find myself caught between language barriers. In mastering the English language, these prospects were the same, so I came to the realization that being fluent in a foreign language was merely a myth because in fact, nobody is eloquent in any language. Therefore, settling for the ability to order a pint properly offered me enough satisfaction, knowing that these were the expressions that would come in handy in the future. As for the English culture, I learned that well, culture is actually everybody's nagging imaginary friend, constantly pointing everyone on the do's and don'ts in life. It is a figment of imagination, taught by schools and authorities in order to make people feel either special or left out. So again, I settled for my own definition of the English culture, which is according to my investigations, eating scones while nagging about the weather.

At the end of three years of reading, writing and dogging the question if I want to be an English teacher, I have learned that I studied two illusions: a national language and a national culture. I have realised that these things were social constructions, made by people, including you and I. This brings me to my initial point. Within these past few years, I have actually studied the subject of me: the historical, social, and economical position of my identity. While the value of human sciences is already often criticised, this claim would once again emphasise that cultural studies are a waste of time and money, and that students who take these courses are just slackers. However, I would like to offer a different understanding. Focusing on the aspect of other cultures while facing the future, I now know my position in this world, and more importantly, I know the other positions I could have easily been given. It has given me the opportunity to place my identity and those around in retrospect. It has emphasised the vulnerability of life and its ambivalent character, underlining the cliché utterance of Y.O.L.O. It has filled me with feelings of gratitude and respect, sentiments I often miss in the people around me. Therefore, I would like to thank my English degree and emphasise its importance. I may not know the English language and culture, but I do know me, my position as a physical and emotional being. And that is an education no one can take away.

Word of the Board



I knew I was going to have to write the final Word of the Board, which seems fitting not only because there's no other board members left, but more so because I have been coordinating Phoenix for the past year. I knew I could write the Word of the Board on just about anything, not necessarily Albion-related (preferably not, even); an amount of freedom which made it all the more difficult to find a subject. Consequently, this made me feel slightly hypocritical, as it's what I've been asking of many students in regard to Phoenix-articles or Member Mumbles. When in doubt I'll do what I always do: turn to current events. Apparently the supervisory board of the University of Amsterdam (UvA) has quit. Not the most surprising turn of events, given the wave of criticism UvA-management has received over the past two years. However, it made me wonder how many of us here are aware of it.

It made me recall a particular tutorial of Literary Toolbox previous academic year where Maria Kager asked the attending students if they knew what was going on at the UvA, where the occupation of the Spinhuis had just run its course and made way for the new occupation of the Maagdenhuis, and how this affected the UU, where the critical attitude towards the management was also adopted, but in a more preferable, milder fashion. Out of the twenty-something students only two or three raised their hands. I was, to quote our lovely treasurer Laurien, "disappointed, but not surprised". Maria looked to be a bit of both.

Fast-forward to the implementation of the student loans. The protests garnered little students and here in Utrecht there was no expected tremor of dissatisfaction, in fact, there was hardly a quiver. Now I am by no means a student-activist. To be perfectly honest, with the exception of the first New University Utrecht (NUU) meeting, I didn't attend anything related to either subject. Once again I feel slightly hypocritical. However, all of this and more did make me aware that hardly any of the students here at the UU know what's going on around them. We don't all need to know the latest scoops, but things related to our own university and future as a student seems important, right? Apparently it's part of a larger trend. There was an article in DUB (a website I can highly recommend as a way to stay informed about your uni) in which they discussed how the "No-show" students are a typical UU phenomenon. And this is the point where I do end up getting back to Albion.

In my entire year as a board member, the one thing that always baffled me was member attendance. As with the event that inspired the DUB-article, we try and promote our things as much as possible and we try to cater to people's wants and needs. But when push comes to shove, it's an odd realisation to only see 20-something people (on a good day) at an event when you have close to 300 members walking around at the UU. I can't accuse anyone for not showing up because, and here comes hypocritical strike three, I also don't attend most of the events the UU (or Albion during my member days) throws my way, interesting though they can be. So what drives us as students to want so much, yet get out of bed for so little? I would love to go out and find an answer, but to stick with the UU-trend, I simply don't feel like actually doing it.

Maarten
Commissioner of External Affairs

P.S.
I would like to thank Jos, Iris, Ilse, Erik, Inge, Kiki, Lucinia, Simone, and everyone who contributed pieces of writing for making Phoenix soar even higher.

Word of the Candidate Board



Dear Albioneers,

First of all, congratulations on surviving the final block! Summer is finally here! Even if you haven't gotten top grades in all your classes and you feel a bit disappointed, at least you can be sad in nice weather, and hey, procrastinating starting on your essay until the morning when it is due is also a special talent!

As you perhaps already know, I have recently been introduced as Chair of the next Candidate Board, me: tiny, a bit nerdy and not even 19 years old! Quite a few of you have probably already seen me at some of the many Albion activities this year and others have had the opportunity to enjoy my carefully planned activities in Dublin (remember Irish Dancing? Yep, that was my idea, I'm sorry), but I want to introduce myself to the rest of you. How better to introduce myself than to tell you about my biggest passion? Simply being my friend on Facebook will already tell you this: I am a huge fan of Harry Potter. By huge fan, I mean that I have literally spent my entire childhood and teenage years reading the series from start to finish, then taking a break of about one week before feeling nostalgic for eleven year old Harry and starting the series all over again. Other symptoms of my addiction include frequent marathons and owning a Harry Potter Set Location book (I once spent multiple hours on a hill searching for a specific rock that Harry and Hermione set their tent on in the Deathly Hallows Part 1, just to get that perfect photo). As you might have guessed, I am also a frequent visitor of the Harry Potter Studio Tours in London and, yes; I do own a set of robes.

Harry Potter is, however, not everything there is to know. Besides the magic, I am also a great admirer of classical music. I play the cello: this is, although we cellists do not like admitting this, essentially a big violin. Almost every Friday you can find me at my orchestra, playing Tchaikovsky or Rachmaninoff to my heart's content. Other things that are good to know about me are my love for drinking tea, my collection special socks (with paintings or cacti or glitters on them) and my passion for singing along with Taylor Swift, Halsey, The Kooks and Marina and the Diamonds.

Anna de Roest
Candidate Chair 2016-2017

PHOENIX RANKS

TERRACES

Summer's around the corner and the days when the weather is begging you to go outside and sit down for a drink with your pals are on their way. But where to go? We all know Neude and Ledig Erf, but Utrecht has much more to offer in terms of terraces. This edition of Phoenix Ranks aims to point out some cool places you might have cycled past a few times, or which you might not even have heard of at all. I hope you'll try one (or a few). Happy terracing!

By Jos de Groot

4 LUCASBOLWERK | LANGE JUFFERSTRAAT

Google Maps tells me this little spot is located exactly 250 metres away from the inner city University Library: the perfect hangout to grab a post-essay writing cold one. The terraces of Café Tilt, De Potdeksel and De Stad are heated and provide blankets during the harsh winter days, whereas the view of the Wittevrouwensingel and the Lucasbolwerk is a beautiful one on a sunny day. Should be enough to persuade you to go here for a drink sometime soon!



WED | DONKERE GAARD

3

Many a summer evening have I spent drinking speciality beers at this personal favourite. The terraces of Orloff, De Vingerhoed and 't Heen en Weer adjoin at this intersection between the Wed and Donkere Gaard. The cafés themselves don't differ that much from one another; on a sunny day you're lucky to find a seat here anyway. The public is very diverse, though many grown-up students seem to find their ways to this charming site as the Wed once was the place to be on a Thursday night. Although just a stroll away from the Dom tower, Oudegracht and Academieggebouw, the Wed hasn't been overtaken by tourists just yet, giving it a pleasant touch of authenticity.

2 BRASSERIE GOEIE LOUISA

Probably a place you've never heard of, as it's hidden behind the medieval walls of Utrecht's only five star-hotel. Brasserie Goeie Louisa is part of Grand Hotel Karel V and is located at its rear side at the Geertebolwerk. Wandering onto the terrace feels like entering a French wine estate, but quite contrary it is found in the middle of Utrecht. Prices aren't cheap, but the wines are top-notch and so is Karel V's home-brewed beer. Unique, exquisite, arguably a tad too posh and a must-visit for every Utrecht citizen.



VAARTSCHE RIJN 1

Quite undiscovered by Utrecht's tourists and therefore a tranquil place to hang back. If you walk down the Oosterkade from Ledig Erf, you'll come across this cool café called Klein Berlijn. The place really does have this creative Berlinesque feel to it and its terrace provides a beautiful view of the Vaartsche Rijn. Prices are low and the menu is easy. You're even allowed to bring your own food, as long as you buy drinks. A bit further down the canal, stands the Rotsoord water tower, which was turned into a restaurant of sorts a little while ago. Obviously the view from the top is magnificent, though you do have to reserve a spot to have dinner at the restaurant to get there. You can sit down on the terrace at the foot of the water tower to grab a drink whenever you like, which is definitely worth a try.

Q & Alumni

with Barbara den Ouden

Some of us Albioneers cannot get enough of reading books, talking about books, writing about books. What if you could do this for a living, though? Phoenix met up with alumnus Barbara den Ouden, who now works at the Dutch Foundation for Literature.

By Inge van Nimwegen

Q: Why did you choose to study English?

A: “I began my studies back in 1991. Before that, I tried studying Law for half a year, but I didn’t like that at all. It made me very

unhappy. Back in middle school I always liked to read, so I asked my parents if I could please, please study English instead. There was this very strong idea back then that you probably wouldn’t be able to get a job in that field. Not that you would never find a job, but especially compared to Law, the chances were considered very slim.”

Q: Was studying English very different from Law?

A: “The first thing I noticed after I switched was this lecturer wearing a short, cut-off pair of jeans and a shirt which featured a can of Heineken and the text ‘Grab a Heinie.’ After these Law lectures with a lecturer in a three piece suit, I was wondering: ‘Am I in the right place? Is this really a lecture?’ Don’t get me wrong, it was all very high-levelled. ‘The Sound and the Fury’, ‘The Invisible Man’, we read all that during this course. But the atmosphere... You were allowed to call people by their first names!”

Q: What can you tell us about English Language & Culture in the ‘90s?

A: “In my time, we used to have two directions: research and translation. I picked translation, hoping to one day earn a living doing that, and added modern Western Literature because of my love for read-



ing. Translation was a bit rough for me. It used to be a very, very old-fashioned discipline back then. The subject was only approached theoretically, and the few texts that we had to translate were either from the Bible, or very practical stuff like handbooks for medicine. Literary translation didn’t exist yet at Utrecht; you could only study that in Amsterdam.”

Q: What did your Bachelor look like?

A: “In addition to Translation, I took many courses from French, Dutch, and several other studies as well. I really liked that, obviously. Next to that, I attended many lectures from art history, women’s studies, and philosophy. I never actually successfully completed

these subjects as I tried to fit in way too many. In the end, my Bachelor took me seven years to finish; but I did manage to acquire 240 ECTS and graduate cum laude. Towards the end of my studies I suddenly realised I was supposed to be getting a job soon, so I did an internship at a publisher for 4 months, for 36 hours a week. That was my introduction to publishers and working with books.”

Q: Did you know, at the time, what you wanted to do after studying English?

A: “I contemplated going up for a promotion, but I wasn’t really into it. There weren’t many spots available, anyway. Straight after I graduated, I became an assistant to a publisher of art and design books. That was my first job, and during those nine months I made plenty of mistakes. It was around that time as well that I came into contact with the Dutch Foundation for Literature (which some of us may better recognise as ‘Nederlands Letterenfonds’) and I thought to myself: ‘This is fun!’

Nederlands Letterenfonds dutch foundation for literature

Then in 1999 I saw a job advertisement in the newspaper and wrote the Foundation a letter. It wasn’t until later that I heard I was the one they picked out of 240 applicants: I was very lucky to be hired! I started with this relatively easy job, but through the years that’s changed to me now being involved with grants for fiction and graphic novels abroad.”

Q: What does your job entail, on a day-to-day basis?

A: “I am responsible for the promotion of Dutch literature abroad. This sounds very vague, but look at it this way: the Netherlands has never won a Nobel Prize for Literature. If that were to ever happen, it would partly have our Foundation to thank for it. The Netherlands produces many novels each

year, and our goal is to have these published in translation. Good translation.

So what we do is, we have arrangements with foreign publishers where we talk about a selection of Dutch books. We think about them in terms of: what could be read in what area of the world? Which books are interesting for foreigners to read? What people consider to be interesting differs greatly from country to country. Countries within Europe share a certain history; countries outside of Europe do not. I’ll be travelling to Korea soon, a country which is not at all interested in our World War II-themed books. They had their own civil war to be invested in.

Dutch novels often discuss taboos, another troublesome aspect. We can be quite graphic about drugs, sex, euthanasia, or abortion, even sometimes novels where paedophilia plays a role are published here. Not every country is as accepting of these things in literature as we are.

At the Foundation, we look at these books, read them, and write a short extract about them. We bundle these abstracts in a brochure to present to foreign publishers, publishers’ agents and translators at conventions or simply at the office.”

Q: Do you enjoy the work you do?

A: “I am very lucky to work with books, on a level of content. Throughout my studies I’d already realised it isn’t easy to find a job which allows you to do that. It is a very busy job, I must admit that. And although I do travel a lot, this is in reality a lot less glamorous than it sounds. There’s trips where I see nothing but a fairly ugly conference building for five days straight. Sometimes you get to drink great wine or cocktails in fancy bars at comfortable temperatures, but other times my trips really involve nothing but work.

Coming into contact with different cultures and speaking your languages, on the other hand, is really enjoyable. Most of the communication I do is in English, but

as I communicate a lot with countries in Latin America, I decided to take a course in Spanish. Recently I also took a course in French. I don’t speak either language very well, but I can make myself understood... With the expected amount of grammatical mistakes, of course.”

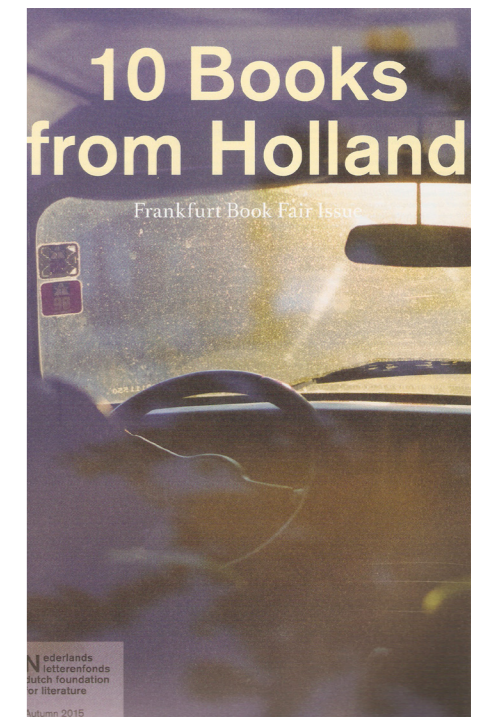
Q: What are your do’s and don’t’s for current students of English?

A: “Do an internship. Practical experience is very important, as it may sometimes be very, very different from the theory you are taught.”

Q: What was Albion like in the 90’s?

A: “I myself used to be involved with student theatre, SUDS (some things never change, do they?). Although I always played minor roles only, it was always lots of fun. From what I remember, we used to go for drinks at De Gastertij, situated opposite of Trans 10. And on Tuesdays we had the Chat Club, where we students would meet up and all speak English, just for fun and practice.

I don’t think Phoenix existed back in the day, but there was a paper of sorts. It was called Quill Magazine, I do remember reading it!”



Culture Corner

Film

Louis Theroux My Scientology Movie

By Maarten Gooskens

Scientology has that same strange effect on people as psychopaths and anime-culture; you don't understand it, and in your ignorance you want to label it as crazy, but you just can't, because you can also see why it came to be and continues to exist. So you just end up reading the occasional article or Wikipedia page about it, sometimes borderline obsessive. However, scientology has sparked a stronger interest it seems, in just the right people. Aside from numerous interviews with former members, both high and low in the hierarchy of the church; columns and news items; there are now documentaries attempting to inform people of the true nature of the church, down to its most sinister aspects. In 2015 we got HBO's *Going Clear*, which got plenty of media attention as it was not just shunned by scientology, but actively attacked it, like most who attempt to expose the shady side of the mysterious organisation.

“If you’ve already seen *Going Clear* and know about Miscavige, Thetans and “The hole”, this documentary doesn’t really add anything.”

In comes Louis Theroux with his new documentary *My Scientology Movie*, where he tries to enlighten people about scientology's dark practises through the making of a fictitious Scientology-film. Of course Louis gets thwarted at every attempt to find out more about the church's inner working, but he manages to inform us of the church's bigger scandals. Alas, Louis adds nothing to the already established information by *Going Clear*, going so far as having the same former members in the documentary. I was hoping that Louis, in his deadpan manner, would manage to expose the more secretive operations, but no. If you've already seen *Going Clear* and know about Miscavige, Thetans and “The hole” (the church's very own prison camp), this documentary doesn't really add anything. Although, I do have to give Louis this, where the previous documentaries showed old footage of the church's harassment Louis filmed it first-hand. If you're a Theroux-fan, this documentary will give you what you want: Louis's awkward charm, which enables him to have conversations with the most de-based groups of our society. But if you truly want to know what Scientology is like, simply watch the interview with Tom Cruise (it's in Theroux's film, as well as *Going Clear*), where he talks about the importance and meaning of the religion. Stare at the intense gaze of a turtlenecked Cruise as he tells you about a world without “Suppressive persons”, and what you will see in those fixed marbles is a dedication stronger than that of the most radical believer of any other religion on earth.



Film

The Jungle Book 3D

Next-level CGI

Since the 1967 animated *Jungle Book* was my favourite film growing up, I obviously had to go see the new adaptation as well. So I went to an overpriced Cinemec with my sister and grandparents (because what could be more appropriate), hoping that I wouldn't be disappointed.

By Simone Schoonwater

“A good mix of nostalgic elements and new techniques.”

To my relief, I liked this film. The CGI really is breath-taking: I think that this was one of the first films where I couldn't distinguish between animated animals and actual animals anymore (even though they are talking). That's a good thing, since literally everything in this film is computer-animated except Mowgli and maybe two or three rocks. I would recommend checking out some behind-the-scenes material where you see the actor grasping invisible things against a blue background. The story was also largely similar to the 1967 version, although they changed the ending – for the better, in my opinion. The voice actors, including Scarlett Johansson, Lupita Nyong'o, and Idris Elba, are awesome, and one of the original songs (“Bare Necessities”) even makes an appearance.

All in all, this new *Jungle Book* is a good mix of nostalgic elements and new techniques. If you're looking for a film that's entertaining and makes you feel good, I'd highly recommend this one. It's a Disney film, after all.



To prevent gems of the past from falling into oblivion, Lucinia reviews an under-exposed or forgotten film that she believes is absolutely worth a watch.

Film

The Babadook (2014)

Despite the many praises it has received (the director of *The Exorcist* called it the most terrifying film ever) and 49 awards it has won, the film I'm going to tell you guys about is still quite unknown. The *Babadook*, debut-film of director Jennifer Kent, was released in 2014 and even though this film isn't old, I still wanted to write about it as it is one of my favourites.

By Lucinia Philip

The *Babadook* revolves around a depressed Australian widower, Amelia, and her uncontrollable son Samuel. One night Samuel, who is still afraid of monsters, asks Amelia to read the book *Mister Babadook* to him. After a couple of pages, the book gets darker and turns into a horror. Samuel, who is now traumatised by the book, won't stop talking about the *Babadook* and starts to behave even more anxious and outrageous. As Amelia decides to throw away the book, strange and paranormal activities start to happen in and around the house. Amelia's depression gets worse and after a visit from the *Babadook* she slowly turns into an aggressive woman who sets out to kill her own son.

As I'm reading back my 1200+ words review from my film-course of last year, which focused on the film techniques and mood-setting of this film, I'm having a hard time describing how amazing it is in just 300-400 words. I want to start by making it clear that you shouldn't expect any gruesome images à la *Saw* or jump scares every 5 minutes. The *Babadook* is a film with depth that seeks its horror in the reality of losing your partner and raising a child on your own. It might be strange to say this about a horror, but I find the film terrifying yet beautiful because of its message. After the film was finished, by sister and I spent the entire evening discussing the role of the *Babadook* and what Kent was trying to tell us. The characters, depressive setting, colour palettes, music and sounds, and of course the *Babadook* himself and his book, are all put together very well and create a haunting story and atmosphere. Again, it is difficult to write about this film in just 400 words, but I seriously recommend it to all of you even if you don't like horror films.

(Fun fact: Kent never went to a film school. Instead she asked director Lars von Trier if she could follow him for a day and his influence is visible in *The Babadook*).



Game

Uncharted 4: A Thief's End

A Class of its Own

The Uncharted series was introduced nine years ago on the PlayStation 3 and has become renowned for its storytelling, over-the-top action sequences and astonishing graphics. With Uncharted 4: A Thief's End, developer Naughty Dog brings the legacy of Nathan Drake to a spectacular close.

By Jos de Groot

A charming treasure hunter and fearless adventurer or just a two-bit thief? The action-packed PS3-trilogy does poorly at answering the question as to what drives Nathan Drake to keep travelling to remote ends of the world for treasure, risking his own and others' lives. A Thief's End kicks off with Nathan having been 'out of the game' for a while, living a civil life with his wife Elena. When suddenly his presumed dead older brother shows up with a lead to the biggest pirate treasure of all time, Nathan is drawn back into the life he had left behind. The first three hours of A Thief's End are a film in itself and make the game's intention of defining the human that is Nathan Drake very clear. It's a delight to sit through the game's many cut scenes, as the acting is terrific and the storytelling Oscar-worthy.

If you didn't like the earlier Uncharted games, this closing chapter most likely won't change your mind. With A Thief's End Naughty Dog has chosen not to rigorously change its lauded formula, yet it has looked for ways to extend and refine the classic Uncharted gameplay we know. Many of those can be traced back to its previous masterpiece, the post-apocalyptic survival game The Last of Us. The game's pacing, for instance, is much slower, which allows for extensive story-telling and character development. The key word to A Thief's End is fluidity. Every bit of gameplay coheres with one another, making it an utter joy to play.

Because of the exorbitant amount of detail that's put into the many different locations and levels, playing Uncharted 4 at times feels like wandering through a museum. Nathan Drake's legacy comes to an end, but it's probably the best closing chapter one could wish for. Uncharted 4: A Thief's End is a work of art and should you own a PS4, your game collection won't be complete without this jewel.



Book

Bill Bryson – The Road to Little Dribbling

Quite possibly the most engaging travel

book you'll ever read

By Ilse Bruls

Confession: prior to getting started on this book I had no idea who Bill Bryson was. I can't be too ashamed of that because I know there's bound to be quite a few people reading this and going "eh- am I supposed to know that?", so let me help you out: Bill Bryson is the best-selling, award-winning author of more than a dozen books on travel, history, science and other non-fiction topics (he wrote A Short History of Nearly Everything, among others – does that ring a bell?). However, what I am a bit ashamed of as well as baffled by, is the fact that I spent over three years studying English without ever hearing about Bill Bryson. English Department, I hope you're reading along: do next year's students a favour and put The Road to Little Dribbling on the required reading list. Everything they need to know about contemporary British culture is in here.

The Road to Little Dribbling is a travel book and a sequel of sorts to Bryson's 90's bestseller Notes from a Small Island. In the latter, Bryson documents his final trip around Britain before moving back to his native United States, covering all corners of the island. In The Road to Little Dribbling, Bryson – back in Britain once more – does pretty much the same, only twenty years later. He's a bit older and a bit grumpier, but funnier than ever. And thus this is quite possibly the most engaging travel book you'll ever read. Bryson observes Britain's ever-changing landscape, its large cities and obscure small towns and the charming quirks and imbecility of its inhabitants in a way only an outsider could. As a result, The Road to Little Dribbling is full of astute observations on contemporary Britain, coupled with no small dose of charm and wit and the author's very real affection for his adoptive country which shines through in every sentence. A must-read for anyone even the tiniest bit interested in British culture.



Album

Radiohead A Moon Shaped Pool

By Maarten Gooskens

It's been five long years, and after the mixed reviews of 2011's The King of Limbs, Thom Yorke's odd little sidestep toward the London DJ-scene resulting in some interesting projects like The King of Limbs remixed by famous London producers on TKOL RMX 124567, and mostly some less interesting projects like his own DJ adventures, I think most people weren't expecting the same Radiohead magic from the past in their new album.

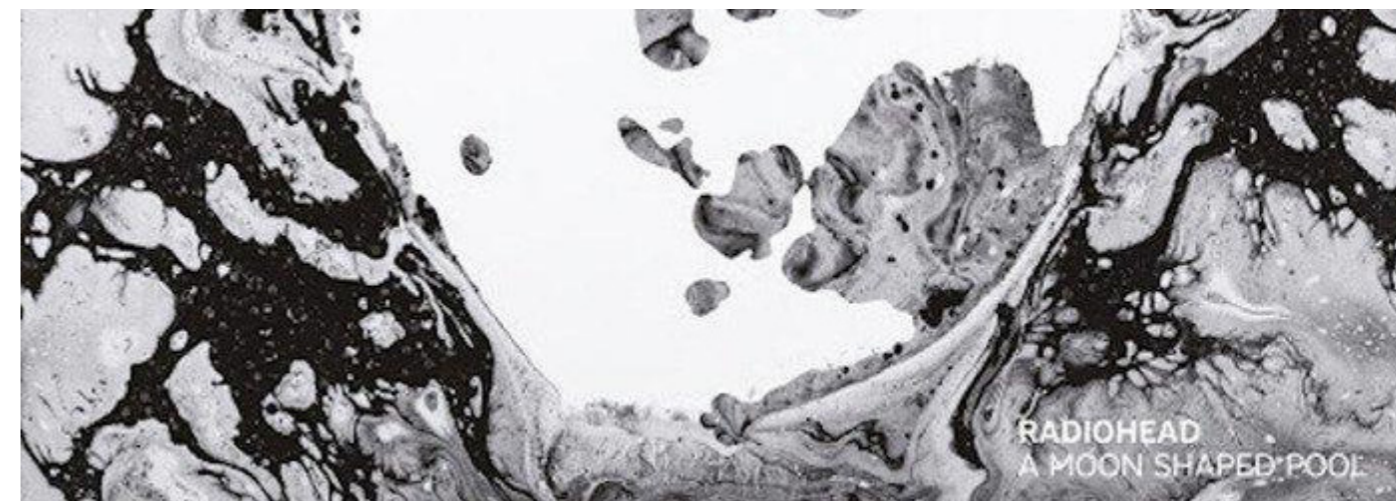
However, Yorke and the boys have done it again, and then some. Radiohead released their unaccepted attempt at becoming the next Bond-song for Spectre, getting Radiohead back on everyone's radar. Then the

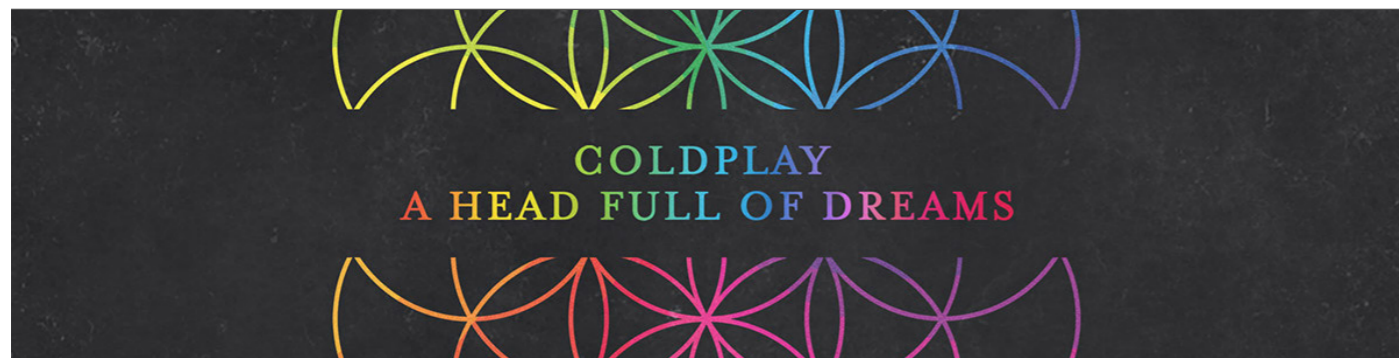
Dreamlike and alien would be the best way to describe the album, the second theme reinforced as we move from the dreamlike "Daydreaming" into "Decks Dark" with its unearthly choir in the background, the track swinging into a more mellow pace as Yorke sings: "Then into your life, there comes a darkness and a spacecraft blocking out the sky". The album takes the new Radiohead, colder and more electronic, and the old Radiohead, gentle rock, and combines them beautifully. We find the old on "Desert Island Disk" and even more so on "Full Stop" only to get back to the melancholic orchestrated music on "Glass Eyes".

"Yorke and the boys have done it again, and then some."

band and its individual members slowly disappeared from social media, quickly followed by the release of the first track of their new album "Burn the Witch". A politically themed song about acceptance and the lack thereof, resulting in an almost not-so-metaphorical witch hunt; the track was accompanied by an animated clip making the whole thing all the more harrowing. Right before the actual album dropped they released the second track, "Daydreaming". A track which, as the title so aptly suggests, places you in a dream-like state as we follow Yorke moving through doors, traversing different worlds with each that he enters.

The album was made while Yorke was going through a break-up with his girlfriend of 23 years, and Yorke is notorious for making his best work when struck with sadness. The whole record is simply dripping with melancholy and allusions to lost love, like the reversed "Half of my life" on "Daydreaming", referring to half of Yorke's life dedicated to his former relationship. The album closes beautifully with "True Love Waits", keeping with the theme, but also in a direction which seems different than what we've heard so far from Radiohead. It's making me look forward to what's to come.





Concert

Coldplay A Head Full of Dreams Tour

A Celebration of Life

Coldplay's latest album, *A Head Full of Dreams*, might be the band's brightest and most joyful ever. It is this utter joy that's vital in Coldplay's current world tour. Bright colours, flashing lasers, unlimited amounts of confetti and glowing wristbands for the audience: this show's got it all, and it's amazing.

By Jos de Groot

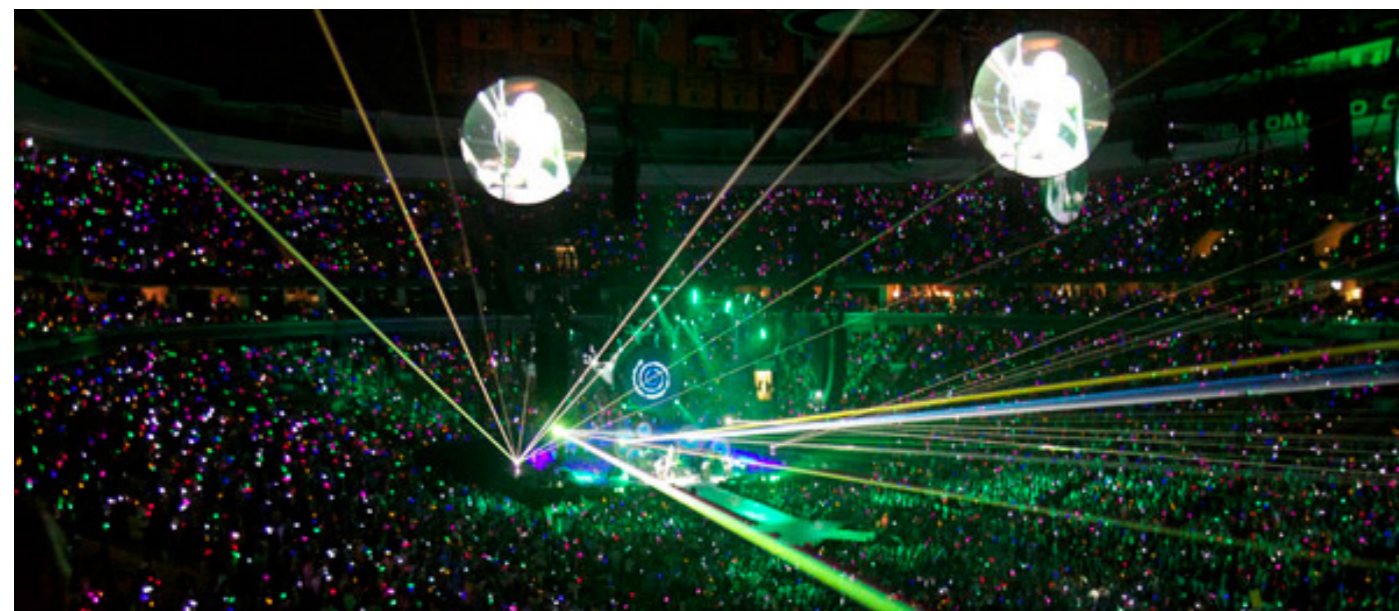
Coldplay's intention of throwing the biggest party the Amsterdam Arena has seen in years becomes clear the moment the band hits the stage with the album's title song. It is quickly followed by a marvellous performance of *Yellow*, which, despite recent complaints about the Amsterdam Arena's acoustics, sounds terrific. The moment Chris Martin sits down at his piano and starts playing *The Scientist* always is special, and tonight the audience is treated to it very early on.

The band plays some slower songs on another stage during the second part of the set. *Everglow* is followed by a clip of Muhammad Ali to pay him trib-

ute, after which Martin reflects on the Brexit-news of that day. To portray Coldplay's connection to the world and their love for Europe, for the first time live since 2012 they play Amsterdam: one of the greatest moments of the evening.

After having returned to the mainstage to blast *Clocks* and *Viva La Vida* and to pay another tribute, by beautifully covering David Bowie's *Heroes*, the band sets up on a tiny stage nearly in the back of the stadium. They acoustically play *Don't Panic* and *In My Place*, for a few magical moments creating a hair-raising intimate atmosphere 70,000 people could feel. *A Sky Full of Stars* and *Up&Up* form a strong closing chapter to the show.

I've been listening to Coldplay since I was very young, and – in a way – their songs have become the soundtrack of my life. Should they pay the Netherlands another visit in the future, I know I'll be there to see them. I dare say you'd do yourself a favour by joining me.



Concert

Jeff Lynne's ELO

The first of May, Ziggo Dome, Amsterdam: quite a while ago already, but for some artists one can make an exception. Artists like Jeff Lynne, the founder, songwriter and voice of ELO: Electric Light Orchestra.

By Kiki Drost

Let's start with some basic facts for those of you who have no idea of whom I speak: ELO is an English rock band from Birmingham, founded in 1970. As with so many older bands, the group has changed a lot and today only one original member, apart from Jeff Lynne himself, is still in the band. However, under the name of Jeff Lynne's ELO, a new album, *Alone in the Universe*, was released by the end of 2015. To promote the album, a European tour was announced and Amsterdam was one of the lucky cities to welcome the musicians.

“No fake hip or stiff back can stop the audience from going as wild as age allows them.”

The first of May, Ziggo Dome, Amsterdam: after months of waiting, the day has finally arrived. A short supporting performance by the English band *The Feeling* and then there he is; Jeff Lynne. And with him are Richard Tandy, the other original member, and 11 other musicians. Lynne is said to be a perfectionist, and based on the show, I have no trouble believing it: no mistakes are made by any of the musicians. Lynne plays some of the new songs, but he knows what the 50+ year old audience – and a few lost youngsters – have come for, and thus treats them with hits from the seventies. When the band starts playing “*Mr. Blue Sky*”, no fake hip or stiff back can stop the audience from going as wild as age allows them.

Lynne doesn't talk much and hardly focusses on any other part of the performance than the music, but a big, round screen showing spacy animations, plus the quality of the music itself make this a memorable concert.



Concert

“Veni, Vidi, just not for Friars”

Utrecht-based band presents self-titled EP at EKKO

By Inge van Nimwegen

Saturday night, May 28, the air smells of sweat and beer. Utrecht's very own stage for lesser-known talent, EKKO, has momentarily relapsed into something reminiscent / reminding of a crude student pub. One where the boys and girls try very hard to flirt, but always just miss the mark.

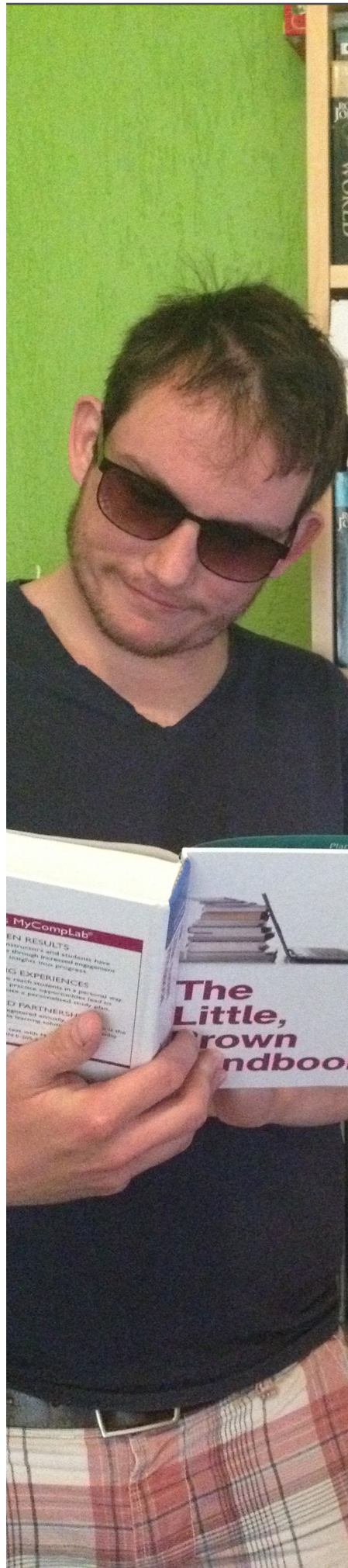
“Vocalist Jasper Demollin mostly talks about beer, partying, and girls.”

All appears in favour of the foursome; even before the first chords are struck, the audience's response to a single drum roll is exuberantly enthusiastic. And as though there is much to see, there is little to remember musically.

A few decent-but-predictable indiepop hits, sounding very similar to those which have been haunting us on the radio for the past 10 years can be heard from *Friars*. Although potentially catchy, a qualitatively outstanding performance is what's missing from these songs. This musical flirt attempt isn't brought with conviction. Tuning difficulties, precarious singing voices, and a stand-offish performance: no success formula.

Vocalist Jasper Demollin mostly talks about beer, partying, and girls. ‘Who came here to get drunk?!’ And, judging from those around us, many did. Some drunken dancing is taking place, some ‘ooohs’ and ‘aaahs’ are thickly sung.

Nevertheless, many attendees start to leave before the end of the night; nothing more than a simple cause & effect. *Friars* gave nothing more than a half-hearted shot at flirting, and received nothing less than what it deserved: some friends and family and a handful of drunks.



Seasoned Albioner Bart is not only a familiar face at most Albion activities, you're also likely to find him in the lecture room during most literature courses. High time we took a look at his bookshelf!

By Ilse Bruls

Bart's Bookshelf

What was your favourite book growing up?

"I actually wasn't much of a reader when I was younger: I had my Gameboy and that was enough. But I did like both the Meester Jaap and De Boze Heks-series, which we read at school. Once we started getting into literature in high school I found that I really enjoyed discussing books and hearing what my teacher thought about certain characters and events. I still didn't read much outside of the required reading, but I did enjoy those books and realized that I found literature interesting."

What is your favourite book now?

"Well, there isn't a single book I enjoyed every single page of, but there are a couple of books I had difficulty putting down. The Raw Shark Texts by Steven Hall is one of those, and one I always recommend others as well. It was required reading for a course I took and I was surprised by how much I enjoyed it. It's a combination of a psychological thriller and a science fiction story; it's bursting with intertextual references to other books and films and also has a ton of visual elements, such as a flip book. It's confusing but also constantly surprising and suspenseful, and everyone I recommend it to always ends up liking it a lot."

What was the last book you read for "fun"?

"That would be The Bellarosa Connection by Saul Bellow. I picked it randomly at the library and had to start over five times when reading it because I had difficulty getting into it. It's written as a memoir and

it's a very character-driven story. It's not the best or most enjoyable book I've ever read, but I liked that it was a completely random pick and I didn't know anything about it beforehand. And it did turn out to be a fairly interesting read."

Which book do you think is extremely overrated?

"I once bought Fear and Loathing in Las Vegas because it looked interesting and it's so widely praised, but it turned out to be not my thing at all. The whole thing is basically a drugs trip and not much else, it just didn't interest me at all. I think it's kind of a niche-thing, absolutely not a must-read for most people."

Which book are you most ashamed of for not reading?

"The Hitchhiker's Guide to the Galaxy is still sitting on my bookshelf unread, and I'm a bit ashamed of that because it's been recommended to me so many times. Everyone is so enthusiastic about it that I kind of feel bad that I'm still putting off reading it."

Which books have you only read halfway through or less?

"This happens to me fairly often, actually; I'll get started on a book, then don't get around to reading it for a while and after that I'm already so out of the story that I find it easier to start on something else. War and Peace comes to mind; when I got started on that I even Snapchatted it to show off, but I put it down after a hundred pages or so. There are so many characters in it, all of them with confusing Russian names and even more confusing family ties and it has

over 360 chapters. It's my ultimate reading project, but I think it will be a good while before I finish it."

If you could recommend me one of your books, which one would it be?

"Besides The Raw Shark Texts, I'd recommend Fahrenheit 451 by Ray Bradbury and Of Mice and Men by John Steinbeck. Fahrenheit 451 is a dystopian novel which explores what a world without books would look like, which I think is a very interesting take on the dystopian genre. And Of Mice and Men is a very tragic and touching story, and it's beautifully written. And they're both fairly short!"

If you were to write a book, what would it be about?

"I don't think I'll ever write a book since I absolutely don't have the patience for it, but if I did I think it'd either be a psychological novel or an epic fantasy series. I once got started on a fantasy story in a kind of tropical setting, with islands and seas and oceans and all that, but I unfortunately didn't write more than four pages."

Which author have you read the most books of and why?

"That would be Terry Pratchett because I've read nine books of his Discworld-series. There are around forty books in the series, all set in the same world, and every book focuses on different characters in this world. It's sort of a satire on certain things in our world, and the books are extremely funny and also absurd. Death is one of the characters in them and definitely my favourite, because he isn't menacing like you'd expect but works shitty side jobs like any regular person."

Team literature or team linguistics?

"Team Literature. Linguistics is too dry and mathematical for my taste. I do like applied linguistics, such as sociolinguistics, but not the more theoretical stuff. Literature is much more creative and free, and reading books and exchanging ideas about them is a lot more fun to me."

What is your favourite film adaptation?

"Well, it's not a film, but I think Game of Thrones is a very good adaptation. I've only read the first book in the series, and only after I'd already seen the TV series, but I was still impressed by how closely they've adapted the material. And I think it's very high quality, almost cinematic."

What is your least favourite film adaptation?

"I didn't like The Hobbit much, the story was too drawn out compared to the book. And the 1993 adaptation of Frankenstein was okay, but I thought it failed to capture the emotion from the books. The end of the film was very epic and bloody and over the top, but I would've liked to see a more modest and touching take on it. It wasn't bad, but not really what I would've liked to see."

Which book are you looking forward to/reading next?

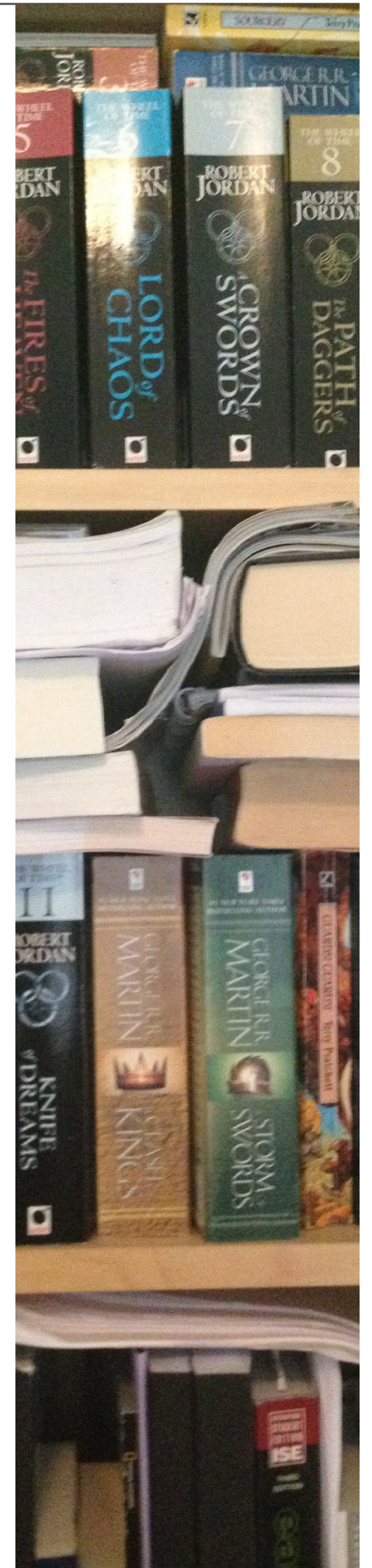
"Definitely The Hitchhiker's Guide to the Galaxy, but also The Reaper Man by Terry Pratchett because it focuses on the character of Death. And To Kill a Mockingbird, because it's been sitting on my shelf for a long time and I've never heard a bad word about it, so I'd like to see what it's all about some time in the near future. Oh, and The Mistborn-series by Brandon Sanderson, because I got started on it a while ago and want to pick it back up."

What is the best novel you read for a course?

"Again The Raw Shark Texts, but also The Catcher in the Rye. I know many people find the main character in The Catcher in the Rye irritating and don't like the book because of that, but I found him irritating in an interesting way."

Who is your favourite fictional character?

"Death, because he is extremely funny. I'd definitely read a book just because he is in it."



Albion

Calendar

August

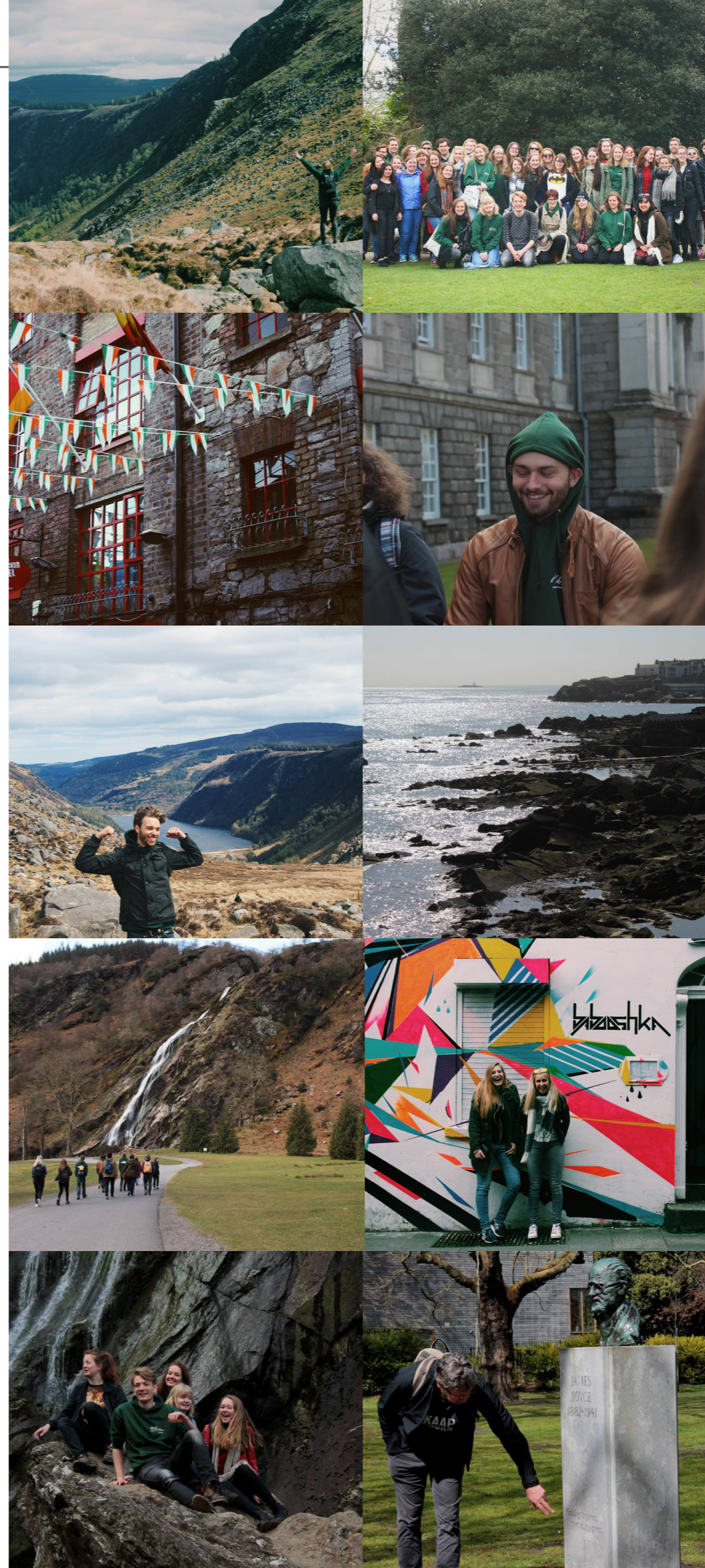
September

23 Wissel-ALV

2-4 First year introduction camp

5 Start of academic year

6 Monthly Drinks



COLOFON

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 Ilse Bruls, Kiki Drost, Jos de Groot, Inge van Nimwegen, Lucinia Philip, Iris Pijning, Simone Schoonwater, Erik de Vries Lentsch

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The Legend of Albion in Dublin

A heroic poem; Composed there
and there recited by
the Bard, 22 April 2016

Hark ye, my friends,
In Albion's name,
Till I tell you a story
Of valour and fame,
Of a quincunx that gathered
In the darkest of days
To speak of a venture
Most rarely arranged:
To bring a full vessel
With great derring-do
To a bottlegreen wallstead
In dear dirty Dublin,
Best known for its zoo.
In a wingéd and silver
Longship they'd flare
Through sky-blue sky vistas,
The fabled demesne
Of Ryan of Air.
Hark ye, my comrades:
Fearless the leaders
Of the enterprise spake
Whilst they plotted and planned
(nibbling latecomer's cake)
How to bring out this band
To the safest of hostels,
Isaacs yclepped,
A fortress where more than
Bed and breakfast is kept.
Hark ye, sweet warriors,
Now I spell out the names,
All worthy and noble,
Of one man and four dames.
Hush now, and quitteth thy quip!
Let's hear it for Shannen,
For Siem, Lisa, Anna,
And Floris, a.k.a. Flip.
These five form the team

Of prowess and vision
And bold consultations
By emailing, phoning
(their speaking skills honing)
On quick transportations
Betwixt the locations
(the two peaceful nations)
With no trepidation
Or one bead perspiration!
They wheeled and they dealt,
Let their acumen speak,
They reeled in a Bard
Beknownst in the region,
With a minor, a minimal Joycean streak.
Hark how I tell thee,
How they got up
This life-event sojourn
That soon comes to a stop.
We read books of Kells,
We quafféd our cups
Full to the brim
With peat-coloured booze,
We treaded a mountain,
Gallivanted with vim
About Auld Dublin hangouts;
Treasure troves national
And Chester's troves private we saw,
A Tower Martello,
A Malahide Castle;
We dancéd our legs raw,
Were sleepless in awe of a Trinity Fellow.
Trails of graves, ghosts, and gallows
Our felicitous hood
Of brothers and sisters did follow.
The morrow will bring
This romp to an end
And tearful our farewell
Will ring through the Spring.
I propose, my dear friends,
We raise each our cup
To the Travel Committee:
Your health and our thanks,
And long may you sup!