

DECEMBER 2019

Welcome to our  
new digital  
magazine

Scream Fest:  
UK's best scare  
attraction?

Halloween  
fun

HALLOWEEN ISSUE

PHANTOM  
GOES GREEN  
THIS  
HALLOWEEN

# Meet the team



**Rebekah Smith**  
HEAD OF THE PHANTOM



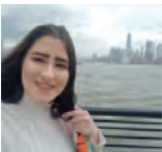
**Lilli Kent**  
DEPUTY HEAD



**Kira Rouse**  
SPORTS EDITOR



**Owen Corkin**  
HUMANITIES EDITOR



**Courtney McPhail**  
MUSIC/ EVENTS EDITOR



**Imogen Wright**  
NEWS EDITOR



# PHANTOM GOES GREEN

If you've not seen any copies of Phantom around campus recently, don't worry: we haven't disappeared! You've (hopefully) noticed by now that the November issue of Phantom has been uploaded online. This is not a one-off occasion.

In previous years, we've printed quarterly issues of Phantom that you might have picked up from the newspaper boxes around campus. However, our new committee have decided to make some big changes to our carbon footprint this year. From now on, we will be uploading shorter monthly editions to the Union website, making Phantom Paper more environmentally-friendly and easier to access.

For those of you who might lament the death of tradition, fear not! Phantom Paper have not yet thrown out their printing press. To uphold an element of tradition, Phantom have decided to print an annual copy of the paper every May to commemorate the best articles from throughout the year, making each printed copy more valuable and worth holding onto due to its rarity.

It's important to understand why we've come to this decision. In 2010, Mike Berners-Lee wrote *How Bad Are Bananas?*, a non-fiction book evaluating 'the carbon footprint of everything'.



He found that if one were to browse the internet for just an hour a day (regardless of how unlikely 'just an hour' is) one's carbon footprint was less than the production and sale of a weekly newspaper. This stands even when including the manufacture of the PC, the running of the network and the electricity used to support worldwide website hubs and servers. Shortly after Berners-Lee published his book, The Guardian's Duncan Clark wrote an online article on the carbon footprint of UK newspapers, addressing their decision to upload articles digitally and switch to environmentally-friendly printing. Clark acknowledged that various factors contributed to a newspaper's carbon footprint, including whether the public consistently recycles copies.

While we trust Derby students have been recycling religiously, we thought we would take that worry off you, since you have enough concerns already, what with that essay you still haven't written. Clark also suggested that a newspaper's carbon footprint can also be affected by its writing. For example, if a popular article were to claim climate change is non-existent, the effect this could have on public opinion could be dangerous to individuals' efforts to minimise climate damage in daily life.

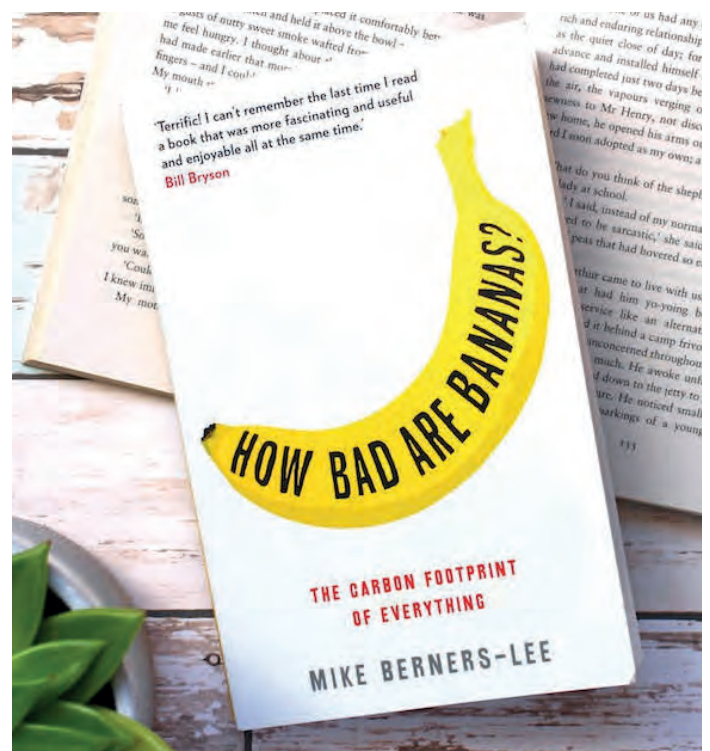
Similarly, Sophie Yeo, writing for the Pacific Standard, examined links found between newspaper coverage and corporations reducing their carbon-based emissions – the more coverage, the more effort put into controlling their pollution. She suggests this may be because newspapers, and thus the public, are holding them accountable for their actions.



## "Phantom Paper aim to reduce our carbon footprint by slowing our printing production and relying more on digital uploads."

For these reasons, Phantom Paper aim to reduce our carbon footprint by slowing our printing production and relying more on digital uploads. We also pledge to continue writing informative and relevant pieces on the climate crisis as a reminder and means of encouragement for ourselves, the University and its students. Amid climate change protests and speeches, Phantom Paper wants to do its part in the ongoing campaign to reduce our nationwide carbon footprint. For those who think an individual's contribution to the war on climate change amounts to no more than a droplet in an endless ocean, I cite this incredibly cheesy, albeit memorable, quote from David Mitchell's *Cloud Atlas*: 'What is any ocean, but a multitude of drops?'

WRITTEN BY LILLI KENT





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# A WHISTELSTOP TOUR OF HALLOWEEN HISTORY



In 2019, Halloween is known as a highly commercialised event celebrating all things spooky with no further purpose besides enjoyment. Across the UK, children and adults alike dress up as ghosts, ghouls and ghastly characters in anticipation of a night of trick-or-treating and scary cinema.

Though it might be hard to believe, Halloween has roots reaching as far as 2,000 years into the past, when Samhain was celebrated by the Celts. Back then, November 1st was considered the new year and the start of a bitter winter, a time of disease, famine and death – death of the people and of nature. The eve of the new year, Samhain, was believed to be a night when the veil separating the living and the dead was lifted, allowing those who have passed to return once more to Earth.

During this festival, it was thought that the meeting of the earthly and unearthly planes allowed for clearer sight into the future for druids. The night was spent telling fortunes, lighting bonfires, wearing costumes and sacrificing animals to ward off any spirits with ill intentions who might plague the land. After the Roman Empire had conquered most of the Celtic territory, Samhain was influenced by two Roman traditions: Feralia, a day in late-October commemorating the dead, and a celebration of Pomona, the goddess of fruits and harvest – this could be where apple-bobbing came from.

Possibly the biggest influence upon Samhain was the introduction of All Soul's Day to the Western Church in 1,000 A.D. By this time, Christianity and its celebrations had replaced most

Celtic rites. It is now widely accepted that All Soul's Day was set up on November 1st to replace Samhain with a similar festival honouring the dead.

All Soul's Day was also known as All-Hallows, making Samhain All-Hallows Eve, which is likely how Halloween got its name. This day was celebrated similarly to Samhain with bonfires and costumes. While Samhain-celebrators offered food to the spirits, those enjoying All Soul's Day gave soul-cakes to the poor. Perhaps, this was the origin of trick-or-treating.

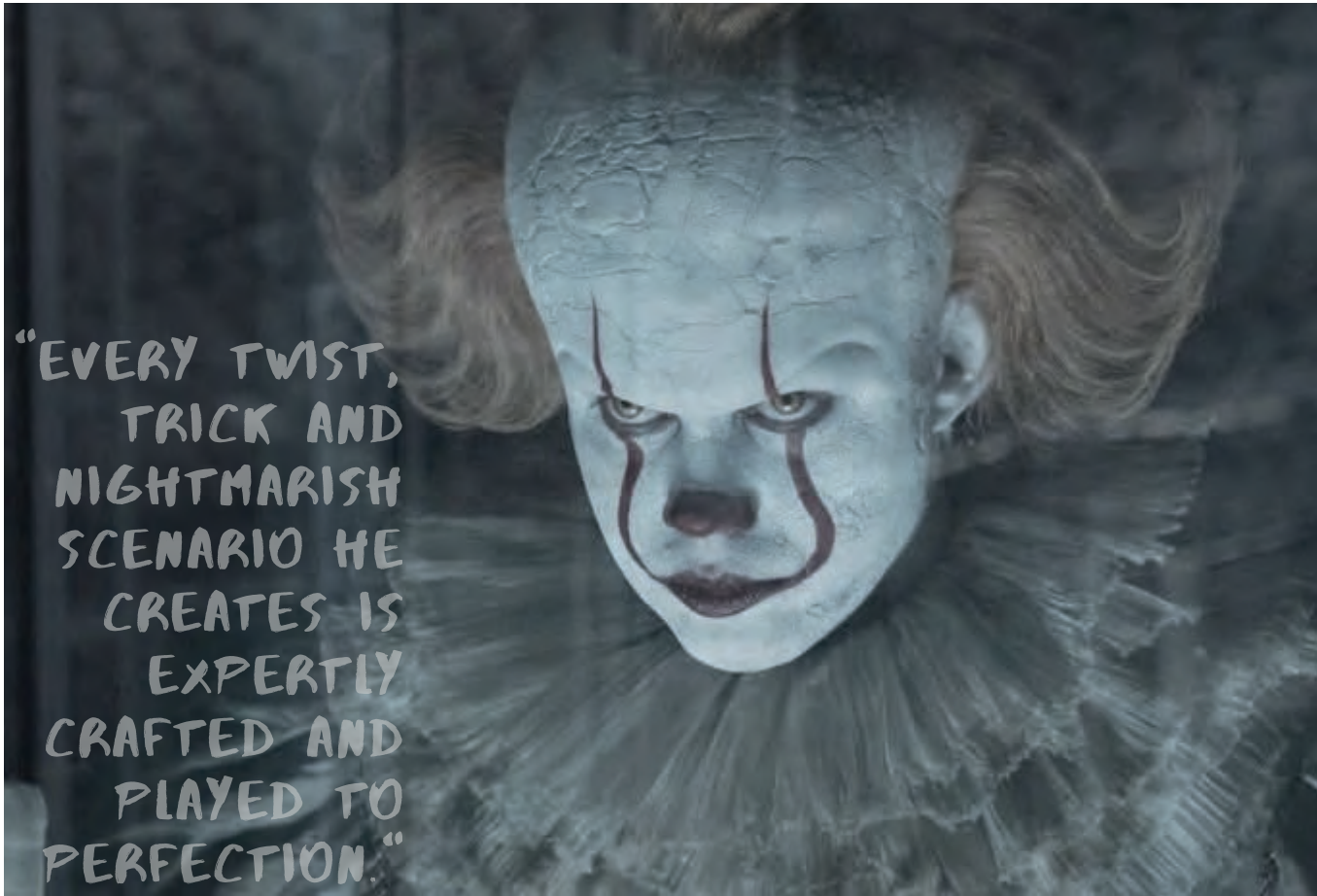
Throughout the years, Halloween has been moulded by the climate around it. A fear of black cats and other Halloween-related superstitions are thought to be influenced by the witch trials of the 17th Century. Irish emigrants introduced and popularised Halloween in the USA, and this had its influence on the frightening festivities in the UK as well.

To make Halloween more family-friendly, its more grotesque elements, including its religious overtones, were downplayed, and US citizens were encouraged to take their children trick-or-treating. This effectively transformed Halloween into a secular tradition aimed at children and families, which was then quickly copied by the UK.

Over time Halloween has shifted from an ancient tradition honouring the dead to a celebration with underlying religious motives. All the while, the costumes, the theme of resurfacing spectres and the offering of food has remained, linking us, however weakly, to the ghosts of the past.

WRITTEN BY LILLI KENT





"EVERY TWIST,  
TRICK AND  
NIGHTMARISH  
SCENARIO HE  
CREATES IS  
EXPERTLY  
CRAFTED AND  
PLAYED TO  
PERFECTION."

## IT CHAPTER 2: NOT CLOWNING AROUND

In recent years, it's oddly surprising how hard it is to find good bone-chilling horror. Maybe it's the internet providing us access to fearful imagery at any moment, ultimately numbing our ability to become scared, as I cannot say I've been creeped out by a movie in some time.

Hereditary (2018) was the last horror to keep me awake at night but, before that, I can't remember a single film to do so. Many people I've spoken to have expressed the same "horror not being scary anymore" views, leading me to conclude that, as a society, we are not as prone to being scared as we once were.

This being a fact that IT Chapter 2 takes and runs with; instead of trying to scare the audience, focusing more on telling a compelling narrative with themes of horror sewn throughout.

After IT (2017) concluded with the losers club swearing an oath to kill Pennywise if he ever comes back, Chapter 2 sees that oath fulfilled 27 years after the first movie. Time has passed, the original characters have grown into adults, but they still have to do what their younger selves could not. Stop that killer clown for good. Yet, this doesn't mean that the film is conclusively set in the present day.

On many occasions we return to the 80s, looking at new situations set during and after the first film; allowing us to look at the personal ways Pennywise affected the main cast while also digging deeper into their character, of which we had no time for in the first movie. Speaking of the main cast, they are ultimately the best parts of the movie. Each member of the, now adult, losers club is narratively paired with another member of the group;

simultaneously growing around each other. However, I would be lying if I said that there wasn't a member of the losers club which I preferred seeing over the others. Much like Finn Wolfhard's performance in the 2017 movie, Bill Hader, as the now grown-up Richie, steals the show whenever he is on screen. The other members of the losers club are all acting brilliantly and completely sell you on the fact that they hate the situation they are in, but Richie is the best of all of them. Every moment he is in is coupled with fun comedic sarcasm, that blends brilliantly with the harsh setting, while also being the character in which you end up feeling for most. If Bill Hader doesn't win an award for this role, I'll personally be complaining.



## "THE FILM LEAVES A LASTING IMPRESSION THAT'LL MAKE YOU WANT TO WATCH IT TO IT OVER AND OVER"

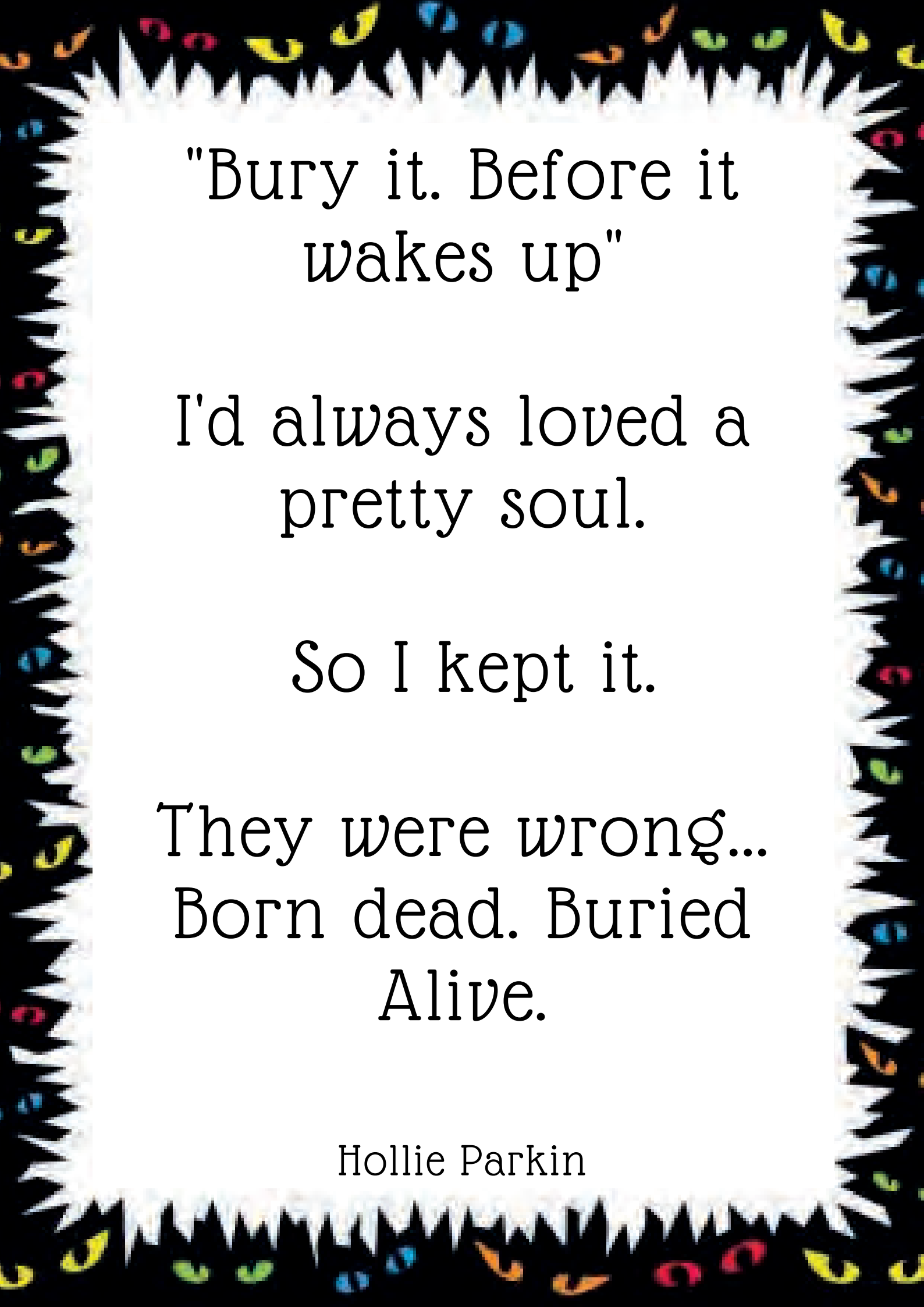
However, that's what people are going to see. People want creepy imagery that will make them want to leave whilst having them unable to avert their eyes; something that this film delivers brilliantly. Bill Skarsgård reprises his role as Pennywise and you can feel the terror radiating off of him. Every twist, trick and nightmarish scenario he creates is expertly crafted and played to perfection. Constantly one-upping himself, creating situations of which scare the main cast deep and personally; however, don't complain if it doesn't scare you.

As I said at the beginning of this review, watching this to be scared is not this movie's aim. Every moment of terror's main purpose is to break the main characters further and further. Watching this film from afar and being scared for the main cast, rather than on behalf of the main cast, is the way to get the most enjoyment out of this movie. That doesn't mean the visuals are not horrifying, mind you. Many a moment made me question the director's sanity and, much like most modern horror, expect a jumpscare, or two. Though, much like everything, this film does have several glaring flaws which hold it back from being a masterpiece. Several characters, who are introduced as being major threats throughout the movie, only rarely ever pop up before being disposed of completely. A few things about Pennywise also seem confused. There is a scene where an old woman is talking about her father, which flies closely towards the background of the titular clown whilst also undoing everything we know about his origins. The ending, while fitting the themes of the film, also seems very confused upon its execution (this might be intentional, though, as a running joke throughout the movie implies this being the case).

Yet, aside from those few glaring problems, this film is still amazing. By taking a more sensible look at horror, focusing on the main character's fears rather than being scary for the sake of being scary, the film leaves a lasting impression that'll make you want to watch it to it over and over. Within two movies, Andy Muschietti has made one of greatest horror series of all time and I'll be closely keeping an eye on what he does next. If you are looking for something new to watch this Halloween, I couldn't think of a film better suited for the creepiest day of the year

WRITTEN BY HARRY POTTON





"Bury it. Before it  
wakes up"

I'd always loved a  
pretty soul.

So I kept it.

They were wrong...  
Born dead. Buried  
Alive.

Hollie Parkin



# JOKER

it centres around a man who gets beaten down by society to the point of madness—an all new and brilliant story for a never before seen film.

Director Todd Phillips and screenwriter Scott Silver create a wonderful masterpiece that is still going to be watched by thousands in the up-coming years. In this stand-alone origin story, we get to dive deeper into the life of the psychotic, but wonderful, villain as we finally get to find out more about the person behind creating Batman—something all comic book and/or DC fans were excited for.

I am not going to talk about the issues I have heard over these few weeks concerning the politics side to the film, which has unfortunately been one of the film's downfalls for other reviews. I just enjoy the visuals and the acting. I am here talking about the wonderful script brought to life through the performance of Joaquin Phoenix.

The Joker is a loveable villain that originated in the Batman series and often when we hear 'Joker', we associate him with the comic book hero—I give credit to Phillips and Silver for their incredible efforts to make The Joker into his own. Instead of the story being centred around Batman's arch nemesis,

The creative script and shock ending left viewers wanting more and still to this day, a few weeks later, people are talking about it. Action packed and a whole lot of bloody violence there's never a boring moment. If you're a fan of the Joker, you'll notice some creative writing in the film that keeps the Joker, well, the Joker. Of course, this wouldn't have happened if it wasn't for the incredibly talented Joaquin Phoenix, who had played the villain, for his impeccable acting which brought the character to life.





From outstanding films such as *The Dark Knight* (2008) with icon Heath Ledger to legendary voice actor Mark Hamill in the *Arkham* series, it is an understatement to say that Joaquin Phoenix certainly had his work cut out for him when playing this role. Not to mention the laugh, which is the pinnacle of playing a Joker role, as many fans may know. His performance however was more than exemplarily as he delivers a performance not only as Joker, but drives the film to focus on mental health awareness—with the character suffering from issues such as delusions and depression (something we didn't often see or maybe even know about *The Joker* until this film originated).

**"THE FILM DIPS FROM FANTASY TO REALITY, BRINGING VIEWERS TO THE SAME MINDSET OF ARTHUR AS HIS MENTAL HEALTH DECLINES, RESULTING IN MADNESS."**

With 'World Mental Health Day' on October 10th and the release date of *Joker* on the 4th, it's perfect timing to embrace the other aspects of mental health that may not necessarily get talked about. A brilliant job at bringing the audience into a state of questions as the film dips from fantasy to reality, bringing viewers to the same mindset of Arthur as his mental health declines, resulting in madness.

I loved the film; I was on the edge of my seat the whole time watching and, as a Batman fan, there were moments in the film which got me excited. As the ending scene arrives however, it keeps me thinking to this day. Maybe that was Phillips and Silver's idea, to leave the viewers confused like Arthur. It gives the audience their own perspective on what happened, something which happens in many successful films like Christopher Nolan's *Inception* (2010). You'll have to watch this extraordinary film yourself to decide your opinion on it.

**WRITTEN BY COURTNEY MCPHAIL**





# HALLOWEEN CUPCAKES

## INGREDIENTS:

200g self-raising flour  
200g butter  
200g caster sugar  
3 eggs  
Optional cocoa powder

For icing and decoration..

Butter  
Icing sugar  
Vanilla essence  
Gel Food colouring  
Sprinkles  
Drop of milk  
Optional cocoa powder

1. Preheat oven to 180° (Fan) or gas mark 4.
2. Combine butter and sugar in a bowl and whisk until colour has lightened
3. Add flour, eggs and a drop of vanilla essence. Whisk until light and fluffy. If making chocolate cake, add cocoa powder until mixture is a medium brown colour, don't over do it or the mixture will be too thick.
4. Use ice cream scoop to scoop even amounts into cake cases.
5. Put into middle of a preheated oven, bake for around 15-20 minutes (until light and springy or until a knife/skewer pulls out clean)
6. Leave to cool and start buttercream.
7. Whisk butter and icing sugar on high until combined and add a few drops of vanilla essence (and other desired flavourings). Add as much icing sugar as required to make it as sweet as you would like. Add cocoa powder for chocolate, or other flavourings if you want flavoured buttercream.
8. Whisk until light and fluffy, if it is too thick add a splash of milk and continue whisking on high. The mixture should increase in amount as you are incorporating air into it.
9. Add a few drops of gel food colouring if you wish to change colour, if not then place into a piping bag and pipe onto cool cupcakes!
10. Add sprinkles and decorations as required! To make more, add one egg for every 50g of additional flour, butter and sugar.

WRITTEN BY KIRA ROUSE



Rather than spirits being feared, they are welcomed, and death is viewed as nothing but an integral aspect of life. Día de Muertos is a celebration and demonstration of love: a love for family and a love for life itself.



# DÍA DE LOS MUERTOS

On the days of November 1st and 2nd, the border between the spirit world and the world of the living dissolves, allowing our loved ones to return to us for a short time in order to eat, drink, dance and rejoice with the living. Cemeteries are transformed into glowing gardens, with ofrendas (Spanish for 'offering') beside each spotless grave: They are adorned with marigold flowers, candles and traditional paper

decoration, as well as food and drink offerings for the returning spirits. Graves of children will offer toys and sweets. This is the holiday of Día de Muertos—where, rather than mourn, the families of dead loved ones will spend these two days celebrating and honouring the departed, sharing a meal and holiday with them as they would when they were alive. While the date itself often leads to this being

confused with Halloween, the two could never be more different. Rather than spirits being feared, they are welcomed, and death is viewed as nothing but an integral aspect of life. Día de Muertos is a celebration and demonstration of love: a love for family and a love for life itself.



This is the holiday of Día de Muertos– where, rather than mourn, the families of dead loved ones will spend these two days celebrating and honouring the departed, sharing a meal and holiday with them as they would when they were alive. While the date often leads to this holiday being confused with Halloween, the two could never be more different. Rather than spirits being feared, they are welcomed, and death is viewed as nothing but an integral aspect of life. Día de Muertos is a celebration and demonstration of love: a love for family and a love for life itself.

The holiday begins on November 1st with Día de los Angelitos (Day of Little Angels), where the spirits of departed children are reunited with their family for a day. They arrive a day earlier than the adults; being children, they are faster and more nimble, enabling them to reach the land of the living sooner. On November 2nd, celebrations turn to honour the lives of deceased adults with Día de los Difuntos. Ofrendas will feature alcohol and games, as well as more of the deceased's preferred food and drink. From noon, the holiday reaches its pinnacle, with public celebrations and parties for all, as well as families returning to cemeteries with marigold flowers, gifts and sugar skulls. Even more recently, there have been organised parades, with hundreds, if not thousands of people coming together with calavera (skull) face-paint. This holiday has origins in pre-colonised Aztec and Nahuaculture, where celebrations would take place over the ninth month of the Aztec solarcalendar (approximately August-time) to honour Mictecacihuatl, the Lady of the Dead, who watched over Aztec harvests. It was believed that souls would travel from Chicunamictlán, the Land of the Dead, to Mictlán, the final resting place, but only after overcoming nine challenges, a task that would take several years.

Therefore, during the period of celebrations to honour Mictecacihuatl, families would also make offerings of food, water and tools to aid their loved ones on their journey, leaving them on graves or on homemade ofrendas in their homes. The move of this tradition and holiday from August-time to November is due to the

colonialism of the Americas and the subsequent influence of Catholicism and Spanish culture. As is common with invading powers taking over another culture (see: the Roman adaptation of the Christian faith), the Roman Catholic Church unofficially adopted the Aztec holiday into the celebrations of All Saints Day and All Souls Day, which were celebrated on the first and second of November. All Souls Day in medieval Spain featured families bringing wine and pan de ánimas (spirit bread) to family members' graves, which were decorated with flowers and candles. The colonisation of the Americas in the 1500s introduced these rituals to the Aztec people, as well as the devastation of the bubonic plague. In 2016, the first Day of the Dead parade took place in Mexico City to an audience of over 135,000. Families traded private celebrations for flamboyant calacas (skeleton) costumes, and painted their faces to resemble a calaveras (skull). Parades had never before been part of the traditional celebrations, but the inspiration for this event had come from an unexpected place– the opening scenes in the James Bond film, Spectre, which featured the agent chasing a villain through a street packed with people in skeleton outfits. The chief executive of the Mexico Tourism Board, Lourdes Berho, believed the scene would “generate a desire... in Mexicans and among tourists, to come and participate in a celebration.” While many turned to the internet to oppose the parade, claiming it was used as a “stunt” and arguing that inspiration for new traditions shouldn't come from a western film, the government-sponsored event featured over one thousand actors, dancers and acrobats, all decked in radiant costumes. Whether this was a publicity stunt by the government or the evolution of an revered holiday is up for debate, however the global awareness of Día de Muertos has increased dramatically as of recently, and hopefully the appreciation for this culture and its traditions will continue to grow with it.

WRITTEN BY IMOGEN WRIGHT



# Winter specials

Available right now  
in Blends

## Minted Mocha

Not just for after dinner, this moreish mocha with a hint of mint comes topped with whipped cream, and a refreshing mint thin. Fresh and festive!

Regular £2.70 Large £3.00



## Eggnog Chai Latte

A sweet and spicy Chai Latte with a hint of eggnog, topped with whipped cream and a dusting of nutmeg.

Regular £2.45 Large £2.70



## Orange Hot Chocolate

Rich hot chocolate with a hint of citrus, topped with whipped cream, and a segment of chocolate orange. Unfortunately not one of your five-a-day!

Regular £2.45 Large £2.70



## White Hot Chocolate

Winter spiced white hot chocolate, with whipped cream, and a charming chocolate star. A proper polar hug in a mug.

Regular £2.45 Large £2.70



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The background is a vibrant orange and yellow gradient, evoking a sunset or moonlit night. It is decorated with several glowing jack-o'-lanterns with various spooky faces, including one with a wide grin and another with a menacing, toothy mouth. Black silhouettes of bats are scattered throughout the scene, some in flight. A large, dark, pointed witch's hat is positioned on the right side. The overall theme is Halloween or autumnal magic.

***THERE IS  
MAGIC  
IN THE NIGHT  
WHEN  
THE  
PUMPKINS  
GLOW  
BY  
MOONLIGHT.***