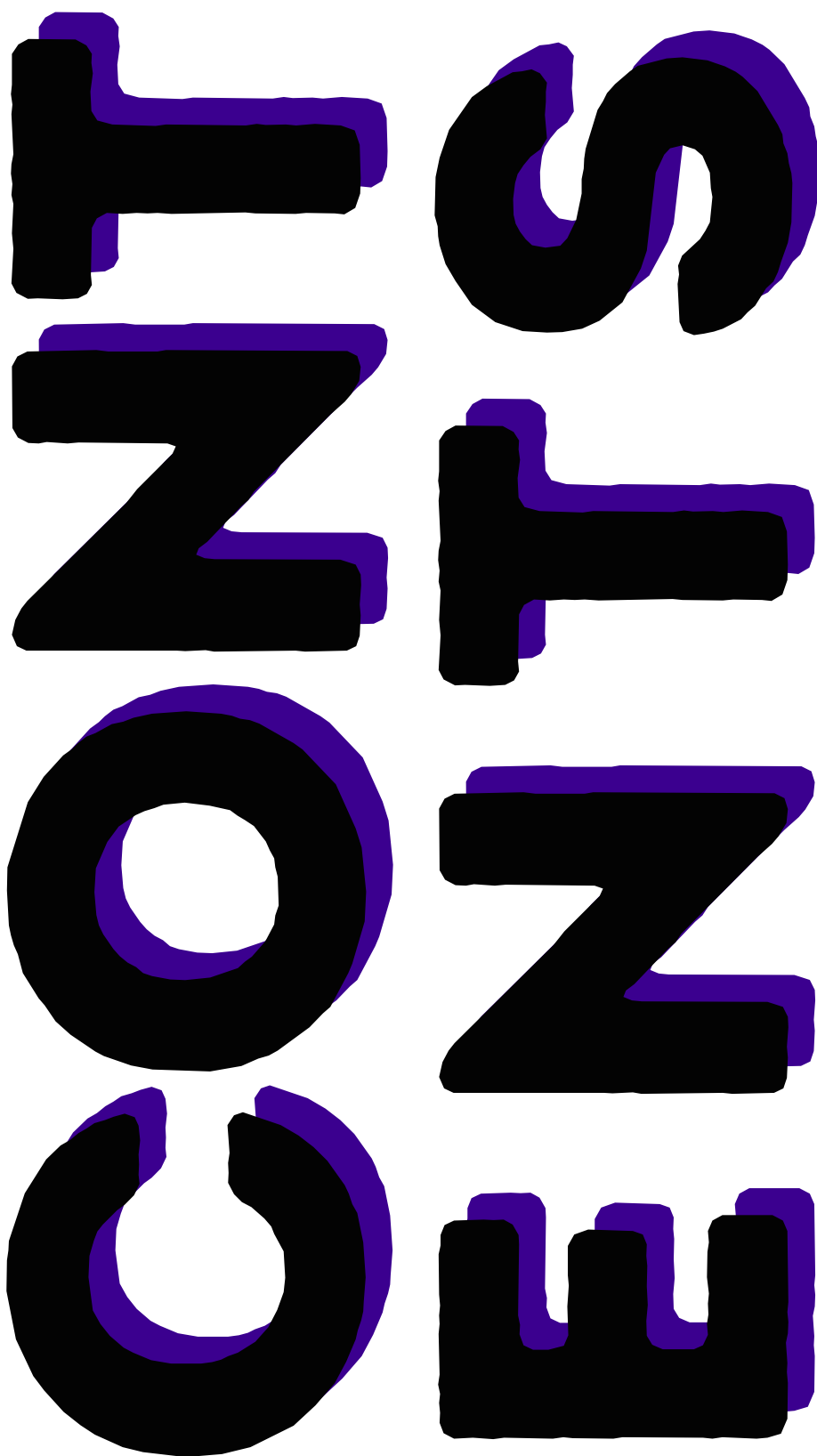




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PLANORAMA



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Dear Planorama readers,

First of all, hello! My name is Amy and I'm the Editor-In-Chief for this year of the magazine. This is our first print publication with our new exec, with a new style and vision we hope you love. It feels like a huge honour to be able to deliver this Pride edition with such a brilliant set of creatives behind it. The team have all worked really hard and we're so proud to be championing both LGBTQIA+ content on campus and extending PLAN's platform into print. Having such great initiatives at the bedrock of our magazine run by PLAN society, of which Planorama is an extension, is a dream come true. You can find out more towards the end pages about what the society has to offer, although I'd encourage you to take your time reading through everything before that too!

Pride is a history, a movement, a celebration and with current world events - something we must keep returning to. While it's important not to exclude queer celebration to a single month (cough cough, pink washers), Pride month and its marches give the community a very genuine space to embrace their identities and campaign for those who are unable to. It's not an easy time for many in our community, so as well as indulging in fierce celebrations and pure camp, I hope you take the time to rest and feel at peace this Pride month.

I hope you enjoy this issue and happy Pride!

ALL MY LOVE,

AMY

ü



PRIDE: AN INTRODUCTION

by Sofia Salam

You arrive. Maybe with others, or maybe by yourself. A bag full of flags and pins and stickers, or a face covered in paint or glitter, or perhaps all you've brought is yourself. It doesn't matter. You could have grown up around the corner from here and have been going to this parade since you knew who you were. Or, it's your first time. The feeling stays the same; the lightness in your head and stomach, a buzz that vibrates to the tips of your fingers. The anticipation lingers. Maybe you have the map already pulled up on your phone, or you just hoped that you would figure out the way.

You end up following the footsteps of each other, marching in sync. You trust that the person in front of you knows where they're going. You trust each other to go the right way. You all smile and wave and nod to each other, strangers becoming friends for just a few seconds. The energy rises and bounces against each of you, nervous chatter getting louder and louder as you get closer. You could already be regretting the shoes you wore. Or maybe you forgot to bring a water bottle with you. Even if you're the most prepared person in the world, that pulsing excitement-anxiety is electric. *Want, Want, Want* beats under your chest. The fear of disappointment is there – that even here, you won't belong. It worms in your ear, trying to get you to listen. But you don't. You keep moving forward.

The parade falls into view. Colours and people dance in front of your eyes, kaleidoscopes materialised. The street underneath is gone, replaced by the crowd that moves and sways as one. A painted dragon that sits in the middle of the town that you are a part of, its scales the colour of rainbows waving in the sun. Your chest swells, no matter how many times you've been before. Singing and dancing and marching and laughing and everything. Flags stream in the air, attached to plastic poles or lifted by arms. You see yours, and you can't help but point it out and grin like an idiot. *Me! That's me!* You join the crowd, and none of it matters anymore. The lack of face paint, the pinch in your shoes, the forgotten water bottle, whatever worries or concerns or fears you brought with you are drowned out by the sound.

It doesn't matter what country or city or town or village you've come from. It doesn't matter where you're going after. All that matters is that moment. The movement of the crowd, the jostled bodies that are packed together by choice. The person to your left might speak a completely different language to you, the person to your right could be behind on rent. But in that moment, you smile together, you march together, you are together. You've never felt so amazingly alike yet so incredibly unique at the same time.



These people are your home.

Pride is your home.

PINKWASHING:

A GLANCE AT THE 'PINK DOOR' FALLACY IN THE CONTEXT OF GENOCIDE

by Noemie Cansier

 **Pinkwashing** refers to when a state or organisation appeals to LGBTQ+ rights in order to deflect attention from its harmful practices. 

— Decolonizing Palestine, Pinkwashing

Many of us in the Global North who grew up post 9/11 and the Invasion of Iraq are now reaching an age where we may critically look back on the rhetoric that was used to justify said invasion and subsequent NATO-backed conflicts in the Middle East, and apply those same criticisms to our current context.

According to Wikileaks' analysis of classified CIA reports from March 2010, it was (and remains) explicit U.S state policy to exploit liberal values of feminism to frame the military occupation of Afghanistan as a 'liberatory presence' for the oppressed Afghan women. The image of the Afghan woman we are expected to believe in is just waiting to be emancipated and allowed to wear bikinis by big strong Uncle Sam.

Readers of Franz Fanon's seminal "*A dying Colonialism*", about the latter stages of the Algerian Revolution and its French colonial context, will recognise this tactic for having been employed in France's justification of its colonisation of Algeria. Fanon writes: "The dominant administration solemnly undertook to defend this woman, pictured as humiliated, sequestered, cloistered" and

"Still today, in 1959, the dream of a total domestication of Algerian society by means of "unveiled women aiding and sheltering the occupier" continues to haunt the colonial authorities." The expectation placed upon a Western public to make the immeasurable leap of logic that an occupying nation can contribute to the liberation of an oppressed population whilst simultaneously committing war crimes against them is nothing new.

The consequences of this rhetoric ripples to this day. France still polices the clothing of schoolgirls in the name of secularism without stopping to consider whether forcing someone to remove a veil is just as bad as forcing someone to put it on. The phenomenon of *Pinkwashing* can clearly be seen as a direct appropriation of this rhetoric in the Queer context.

Palestinian author and scholar Nada Elia writes: "*Pinkwashing* is the twenty-first century manifestation of of the Zionist colonialist narrative of bringing civilisation to an otherwise backwards land - a narrative that sanitises the violence of occupation while erasing indigenous experience, struggle and resistance."

Israel's global reputation of modernity as the only democracy in the Middle East - despite the five million people living within the borders it controls who cannot vote in the government that controls them - makes cynical use of LGBTQ+ rights to maintain its benevolent image.

In 2005, a state PR campaign called Brand Israel was launched to market Israel to young Euro-American Liberals as "modern and relevant" rather than militaristic and religious. In 2009, the organisation *StandWithUs* joined this campaign with the explicit aim of using the LGBTQ+ community to improve Israel's reputation as a supporter of queer rights, and to steer away focus on crimes against Palestinians. A rainbow 'herring' if you will.

Professor Jabish Puar writes: "*Pinkwashing* harnesses global gays as a new source of affiliation, recruiting liberal gays into a dirty bargaining of their own safety against the continued oppression of Palestinians." This describes how *Pinkwashing* is used not only as a distraction, but also a justification.

Amidst the ongoing military onslaught on Gaza and brutal bombardment of an illegally blockaded population made up of 50% children, Israel's official twitter posted a tweet with a soldier holding a rainbow flag in front of rubble, that said: "In the name of love" in English, Arabic and Hebrew.

The tweet read: "The first ever pride flag raised in Gaza. Yoav Atzmoni who is a member of the LGBTQ+ community wanted to send a message of hope to the people of Gaza living under Hamas brutality. His intention was to raise the first pride flag in Gaza as a call for peace and freedom."

The irony here is beyond satire. To claim you are bringing hope and challenging the oppression of Queer Palestinians whilst standing on the rubble of homes and lives and literal dead bodies brought about by your bombs - with *pride* - is an audacity I never thought I'd see.

There is irony however in Israel disregarding its own institutional homophobia. Despite its claims of standing up for LGBTQ+ rights, same sex and interfaith marriages are not allowed in Israel. A 2009 poll commissioned by Haaretz showed nearly half of Israelis consider homosexuality to be a perversion. This is in the context of an increasing Far Right majority in Israeli politics that has only gotten worse since 2009, as well as AIPAC's unwavering support for Anti-Queer U.S politicians. Queer organisations like *Kvisa Shkhora* - a direct-action group of LGBTQ+ Jewish people - call for social justice in Israel and resistance to the occupation of Palestine. They face frequent arrests and police brutality. One member of *Kvisa Shkhora* recounts her experience of a demonstration against Efi Aitam, who was inciting Jews to kill Arabs: "We were demonstrating in Israel, and they brought four buses of soldiers armed from head to toe, against 20 lesbians." She also recounts that after being arrested, a policewoman told them: "You know, we can shoot you and say that you were trying to assault us, and nobody would know."



Despite this, there is an insidious 'politics of gratitude' used against Queer Palestinians. They are expected to be grateful for their colonisation in the face of their nation's inherent Anti-Queerness. This erases the agency of Queer Palestinians and their allies to represent themselves and act upon their own interests. It also denies reality: being queer won't save you from the violence of Israeli Apartheid. Former organisation *Queers Against Israeli Apartheid* once said: "there is no pink door in the apartheid wall". Furthermore, the Apartheid Regime's security services have an extensive history of using Queer identities to blackmail Palestinians into collaborating with them. If that is a "pink door", no one should be grateful for it.

It is important to reiterate that Palestinians don't need to be saints or Liberal angels to deserve human rights. Treating Palestinians as a monolith dehumanises them. To quote fabulous Instagram user @OfficialJakeGylenhalal: "you're taking away our right to have any faults. And if we do, they're used against us to justify our genocide. Whatever homophobia, transphobia, misogyny that we, as queer Palestinians are experiencing in our own communities, that's our battle to fight. That's our agency that you're assuming we don't have, just like any other queer person on this planet, navigating these phobias in our own worlds."

Whilst attending a Pro-Palestine March in November 2023 for which over a million people attended, I spent a portion of my time walking nearby a group of people holding a rainbow flag. At one point a young man came up and expressed discontent with the flag, saying that it would offend many of the people marching. The group explained to him that their intention was to support Queer Palestinians, and that they did not care if he didn't support them – they supported him anyway. I told him that Israel expects us to support them because they claim to support us, but we're here to counter their narrative. The young man walked away and the situation did not escalate. Later on, I was walking nearby the banner held by the organisation *Lesbians and Gays Support the Migrants*. An older Hijabi woman approached the group and helped them carry their banner whilst having a conversation with them about her Queer children. No one-group is a monolith and no amount of homophobia in a group would ever justify their genocide. It pains me immeasurably that this even needs to be said.





Xach Hill / Pexels

Austin Crick / Unsplash



Sophie Popplewell / Unsplash



Efrem Efre / Pexels



Patrick Perkins / Unsplash



Rami Gzon / Unsplash



hosnysalah / pixabay



Latrach Mawjamil / Unsplash



Nikolas Gannon / Unsplash



in the thick of it

by Kelsey Edwards

we are in the woods when I tell her
officially, that is

I tell my mum that I am bi
a word she'll understand more than queer
which to her is a derogatory slur
but I prefer it it's comfortably unclear


She tries not to look down
but not to hold back her sigh
but not to stop as her nostrils flare
but not to look me in the eye

when she asks is this why you broke up
with him

I hold back my tongue say no mum
I've actually known this for quite a while now
you've just never wanted to listen

I know she's my mum but how do I tell her
she's part of the problem

the heteronormative brainwashing
and generations of conditioning
that do not justify but do make clear
why she thinks the way she thinks



Her fear stems from a lesbian in a lift
trapped together briefly forty years ago
one perverse woman and she's generalised the lot
queer as in *queer* weird odd

I'm not like her I don't even know her
you don't even know her
where did you meet her
who did you tell

She wants to keep it quiet
how do I tell her she's part of the problem

You can still have children my mum says
as though she cared about it before
as though my sexuality takes away any
desire I may or may not have to be a parent
as though I've even thought about it
as though they're even comparable
as though it's any of her business

I'm not the kind of girl you want in your family
that is made clear

but to the naked eye I look right
right as in on the right path far from queer

if that's the case I don't want to be here
I know who I am, and I am queer

The

Heist

by Jasper Young

A get-away car.
Three houses down the street.
Engine still running,
tapping the steering wheel
like a drum, waiting for the all clear -
a door pushed ajar and a text saying:
"You coming in then?"

A street rigged with lasers,
tripwires of judgemental glares and gazes -
neighbourhood guards armed with
whispers and Facebook Messenger.
Keys swinging, mouth whistling,
a skip in my step that can do no wrong,
even though I'm doing nothing wrong,
I still feel like I'm doing something wrong,
but I'm doing nothing wrong -
I'm doing nothing wrong.
In the door - door shut, door closed,
door locked. Eyes lock. Heart-stopped.
Target identified.

A hallway surveyed by eyes
of family members I'll never get to meet.
Shoes off to not leave a mark -
bundled into my grab-and-go
swag-bag of belongings,
no evidence left behind.
He wears my hand like a glove,
fingerprints dusting together,
Partners in crime.

A bedroom broken into
like cracking into a safe,
breaking into a bank of high-stacked
golden bars and fat-wads of cash,
un-buckling belts of treasure troves
filled with strings of silver pearls
and doubloons to match.
Skin smelted together like gold,
burglars between the sheets, attached.
A car passes by -
Frozen metal.
His eyes soldered to mine -
a look of diamond shattering
like sugar-glass.
Peeking through the curtain,
sunshine like a searchlight in the dark,
he turns back to me,
coast clear, curtain shut -
A look of
I'm sorry, I forgot we were thieves.

A get-away car.
Three houses down the street.
Engine running -
when it's over, *it's over.*
I thought there'd be sirens,
not silence.
I thought I'd be wealthy,
not worthless.
I thought I'd live in a world
where thieves are not thieves,
but get back -
what is stolen from us.



masque

by Amelie Chadwick

batman could be beautiful behind the mask, don't u think?
couldn't he be beautiful? his voice all sweet, all panther black,
those eyes like cats on the prowl. at this masquerade ball,
in all our finery, we stare at the bridge of his nose & giggle then gasp -

he's coming! i'll do the talking. those heels, hon, that masc!
can't we take your coat? let us buy u a drink, no trouble,
something sharp and hard to swallow, ur a real man, we know -
come home with us and we can kiss 'til the sun goes down.

so he takes a break from crime-fighting to fight his blush instead
then reads our palms with gloves left discarded on the pillows,
reveals, shyly: in a past life, we were boys. *oh*, we sigh in harmony,
envious of those small selves playing bare-kneed games together in the sand.

when the clock strikes twelve he's gotta go so for now
we'll blow the dust from the seams of him 'til his bat-mask glistens
good as new! & when he slips from the window i'll whisper to u:
i could be beautiful, don't u think?
behind the mask, couldn't i be beautiful, too?

CHAPPELL ROAN'S

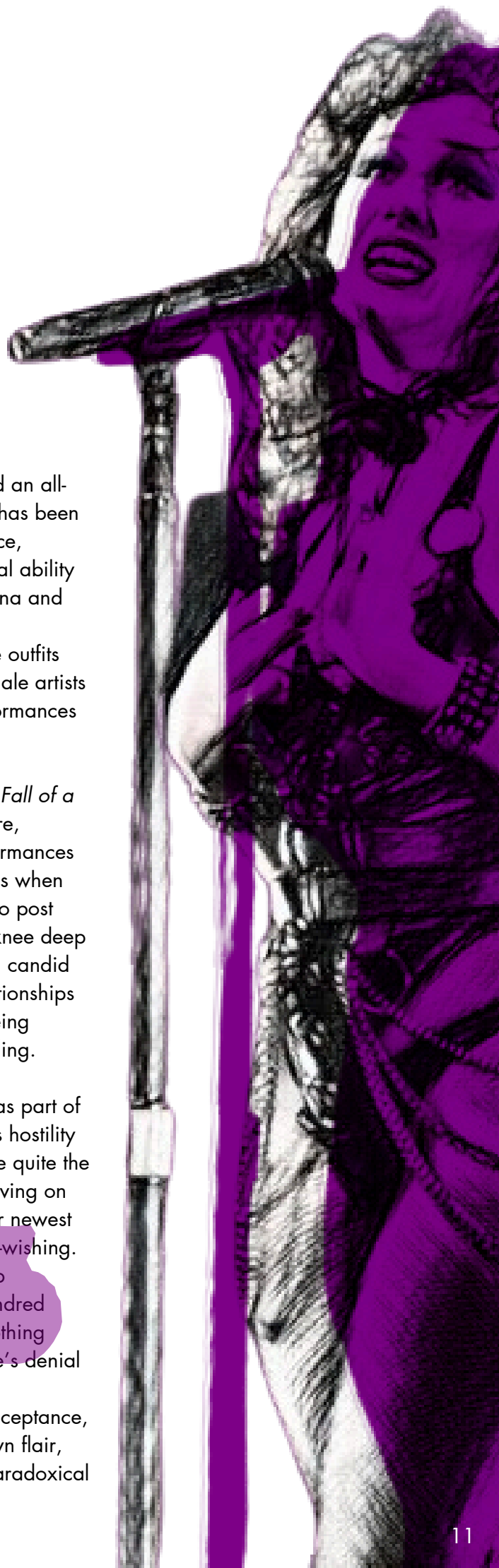
LESBIAN REVENGE MUSIC: AN ANTIDOTE TO THE LOSS OF HIGH-CONCEPT POP

Amy Adshead

Lipstick on her teeth, a stubbed cigarette in bird's nest hair and an all-pink ensemble - Chappell Roan's entrance to mainstream pop has been refreshingly intense. When I first saw her Tiny Desk Performance, published in late March of this year, I was gripped by her vocal ability and unique stage persona. A strong, 80s-esque mix of Madonna and Kate Bush, Chappell's voice has come resounding into public consciousness alongside her shining star image. Her elaborate outfits and crowd-pleasing gay anthems mark the return of iconic female artists who dominated the pop scene with their distinctive stage performances in the 90s and early 2000s.

In case you weren't aware, Roan's latest Album, *The Rise and Fall of a Midwest Princess*, has risen to the forefront of recent pop culture, gaining huge traction online alongside videos of her live performances on TikTok. In fact, many people's first-time hearing of Roan was when her single, "Casual", became a viral sound for queer women to post their experience with casual dating. The on-the-nose lyrics of 'knee deep in the passenger seat and you're eating me out' has become a candid recollection of Gen-Z dating culture. The song focuses on situationships in the context of wlw romance and the dissonance between being intensely intimate with someone and labelling it as a passing fling.

As it stands, much of Roan's discography could be described as part of the lesbian revenge pop genre. Not because Roan emphasises hostility for failed relationships in her songwriting, in fact I would argue quite the opposite. Roan manages to convey a powerful message of moving on from the past into a new, upbeat realm of queer existence. Her newest single, "Good Luck Babe!", is particularly full of a spiteful well-wishing. The lyrics imagine a world where the song's recipient will keep repressing their queer identity until they end up 'kiss[ing] a hundred boys in bars' to escape their feelings; eventually becoming 'nothing more than his wife'. Of course, with lyrics that outline someone's denial of queer love in the face of heteronormative pressure, the song describes a fate full of regret. Roan, being in a place of self-acceptance, wishes them a simple, salutary good luck. Though, with her own flair, she adds her own vengeful twist to the lyrics to highlight the paradoxical nature of the complicit thought process.





Despite first appearance, Roan's rise into the limelight has not been an overnight event. In fact, she was first discovered as a teenager after posting music covers online and was signed onto her first record label deal with Atlantic Records at only 17. Missing most of the end of high school, Roan dedicated her time travelling to and from New York and L.A for the sake of building a career. However, Roan endured years of rigorous work trying to break into the industry with limited success. Finally, after covid dampened the reception to her party-perfect song "Pink Pony Club", her label dropped her.

For two years, Roan had to juggle jobs while supporting herself as an independent artist. It was only after this time, where Roan took to reforming her star image, that she truly began to receive her flowers. In 2022, she opened for Olivia Rodrigo's SOUR's tour and supported Rodrigo's GUTS tour earlier this year. Her supporting acts were promptly followed by a hugely successful Coachella performance and, now using the Midwestern influences of her youth to form the basis of her brand, Roan champions her thrift-shop costumes and Western glamour for all to see.

Since her success, fans have been charmed by these humble beginnings with many videos online resurfacing from the past, including an early performance of "Pink Pony Club", where Chappell is stood in a park accompanying herself on the keyboard. Her emergence as a star has been hard-won and makes her recent debut all the more exciting for audiences to witness. Roan has reinvigorated the pop scene by making music for queer people that is meant to be danced to and delivering it with mythic level performances. It is no surprise that Roan's onstage presence has resulted in so many fans gravitating towards her music.

Something particularly commendable about Roan is her inherent inclusion of the LGBTQ+ community in her work. Alongside her lyrics appealing to contemporary, queer, Gen-Z audiences, Roan's stage persona is unapologetically camp. She considers her performance artistry as drag, with Chappell as a persona with which she can build an entire conceptual world. Not only this, but Roan also provides her fans with a space to be involved in queer culture, often choosing a concert theme for audiences to dress up alongside her. Roan has also regularly sourced local drag performers to open for her shows and consistently speaks on the importance of creating safe spaces in and outside of music.

In an interview with ABC News, after it was noted how a portion of her ticket sales fundraise for LGBTQ+ charities, she asserted that: "I think it's important to give back to the queer community, they give everything to me. It's my duty."

Roan's recent work has truly solidified her as a new icon for the community, with stars as high-profile as Ru Paul himself lip-syncing to the legendary quote from her show at Coachella. As Roan herself said before breaking into song:

*"I'm your dream girl's dream girl and I'm going to serve exactly what you are, C*NT."*

BIG NAME BRANDS CHANGE THEIR LOGO FOR PRIDE MONTH

Each year during Pride month, many high-profile brands change their logos to rainbow colours, claiming that this shows solidarity with the LGBTQ+ community. Although this can show surface-level support for LGBTQ+ people, in reality it is a performative and profit-motivated act, as many brands do very little to materially support the community, and in some cases actively oppose our rights.

There is a case in favour of brands using rainbow logos, doing so visually shows and normalises support for the LGBTQ+ community despite the lack of concrete action accompanying it. This can be reassuring, particularly in the face of recent rises in homophobia and transphobia. Last Pride month we saw extreme backlash in the US against brands partnering with LGBTQ+ celebrities, like Dylan Mulvaney, during pride month, thus brands continuing to change their logos despite the potential for backlash does demonstrate some level of solidarity.

However, brands only changing their logos without any other action is a shallow and superficial act of “solidarity” and does very little to tackle homophobia and transphobia, alongside other issues faced by the LGBTQ+ community. We must remember:

Pride is a protest and not an advertising campaign.

With the ever-growing number of anti LGBTQ+ legislation in many countries, we need high-profile brands to use their power and influence to resist this, rather than the mere gesture of a temporary rainbow logo. The fact that many big brands do not take that affirmative action shows that changing their logos has little to do with genuine allyship, and much more to do with their bottom line and surface level optics of inclusivity.



Even worse than not showing genuine support, many brands with Pride month logos actively work against LGBTQ+ rights during the rest of the year. In 2021 Walmart changed its logo to rainbow colours, yet had donated over **\$400,000** that same year to anti LGBTQ+ US politicians.

A rainbow logo is demonstrably meaningless in this case.

Many corporations have no scruples with the hypocrisy of taking advantage of the LGBTQ+ community as a marketing ploy whilst actively opposing our human rights. It is clear that in their eyes rainbow logos are a tactic through which they can exploit LGBTQ+ people as a group to manipulate profit from.

In general, no brand will change their logo if it does not directly benefit them. This is illustrated by the fact that brands changing their logos only started in recent years as LGBTQ+ rights have become more widely accepted, whereas brands did not dream of doing this when acceptance of the LGBTQ+ community was not a mainstream position. Feigned solidarity with the queer community allows brands to appeal to the attitudes of most of society, enabling them to increase interest and profits during Pride month. It can be inferred from this that brands may stop changing their logos to rainbow colours if societal attitudes were to shift against LGBTQ+ rights. We have seen the start of this in recent years, particularly in the US, and as a result some brands have ceased using rainbow logos for Pride month. For example, Verizon had a rainbow logo during Pride month in 2021, but not in 2022. If using rainbow logos during pride month was motivated by genuine support for the LGBTQ+ community, brands would have started doing this when the community was in dire need of it, and would not stop in the face of rising homophobia and transphobia.



Changing their logos to rainbow colours merely allows brands to profit from the LGBTQ+ community, particularly as some brands release rainbow-themed products during pride month in addition to changing their logos.

To conclude, if brands are going to continue using rainbow logos for Pride month, they should put their money where their mouth is and start materially supporting the LGBTQ+ community. Taking action against homophobia and transphobia, rather than just using our colours to generate extra profits is necessary and overdue. Without tangible action to support LGBTQ+ people, brands using rainbow logos are performative in their so called solidarity and achieve little to nothing to show for it.

By Mia Dalton (she/he/they)

Queer monstrosities: an exploration of LGBTQ+ identities in the Horror genre.

By Millie Hatfield-Grossova

In recent years we have witnessed a rise in queer representation in literature. This has primarily been focused around the Romance and Contemporary genres, with books such as *Red*, *White* and *Royal Blue* and *Heartstopper* providing important depictions of both the joys and hardships of queerness. Yet little attention has been given to Horror, a genre that has historically given space to those who are othered within society. In honour of this month's Pride edition, let's dive into queer Horror, from Bram Stoker's *Dracula* to Shirley Jackson's *The Haunting of Hill House*.

Since Wallpole's *The Castle of Otranto*, widely regarded as the first Gothic novel in the Western world, these genres have allowed space for exploration of transgressions of desire and of social boundaries. Queerness within horror has a complicated history – these very same spaces often eventually reinforce the 'norm', in turn reinstating the queer 'other' as monstrous.

Nevertheless, a genre that works entirely in divulging forbidden and deviant experiences has – since the Eighteenth Century – offered a representation of identities that were not explored elsewhere. Horror has, and will, continue to offer a place for authors to push the bounds of realism and portray experiences that are demonised or rarely talked about.

The figure of the vampire has been associated with queerness for as long as it has existed. In *Dracula*, their propensity to hide in the shadows, habit of mixing bodily fluids, and their general disparity echoed for many people the fears of homosexuality that were strong at the time.

Otherness and queerness go hand in hand in *Dracula*. One of the main moments of fear in the novel occurs when Count Dracula appears to drink Jonathon's blood. The terror of this scene for the audience of the time comes from the extreme taboo of a man dominating another man – they are engaging in an act which is certainly marked as sexual.



The threat to social norms demonstrated through Count Dracula produced a real sense of fear, as did the predatory female vampires, who shift typical Victorian gender roles to prey on Jonathon. These female vampires followed in the footsteps of Le Fanu's *Carmilla*, the titular character who acted as a model to later lesbian vampire stories. *Carmilla's* persecution of primarily female victims, some of which she becomes emotionally involved with, played heavily on the religious fears of the time; this kind of love was viewed as perverse and unnatural.

Vampires are not the only queer-coded horror characters. As the genre is a space of otherness and isolation, queerness can be easily read into the experiences of several Gothic characters. Shelley's *Frankenstein* offers a portrayal of the monstrous 'other', a creature whose body is deviant, who has been created outside of natural means and who is unable to properly engage in a heterosexual relationship. When Frankenstein's monster is unable to attain a female partner, he kills Victor's own partner, and then appears at the foot of his bed. This perverse monster, given life only to be shunned by the man who created him, is disowned when he approaches him at this moment.

Frankenstein's monster was understood as unnatural; queer identities have similarly been viewed as such. The creature embodies the experience of isolation that many queer people

face, especially when approaching the very person who has created him.

Jackson's *The Haunting of Hill House*, though still exploring queer desire through innuendos and subtle actions, offers a much more nuanced representation of queerness as something aside from monstrous.

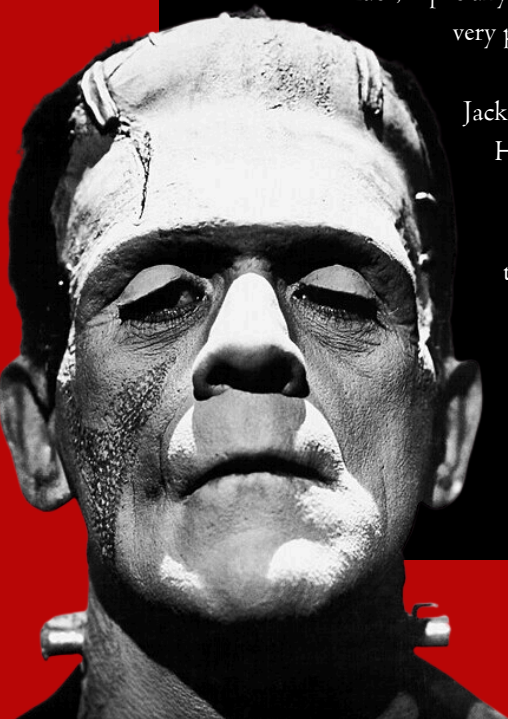


Set amongst the ghostly trappings of a haunted house, the main character Eleanor loses herself to the madness of the house and to the isolation that her queer experience causes. Steadily forming a relationship with the free-spirited Theodora, Eleanor does not have any references for the kind of queerness she experiences. Her understanding of queer desire is marked by alterity, and she endeavours throughout the text to disguise it. She experiences the kind of loneliness that regularly accompanies queer desire, eventually removing herself completely from the outside world, with which she can find no connection.

Jackson chooses to express Eleanor's experience through the Horror genre precisely because it allows her to push beyond the boundaries of realism to portray an experience that she knows exists. In this same way, texts such as *Dracula*, *Frankenstein* and *Carmilla* leave space for an interpretation of queerness in their characters.

However, the reality for the writers who did not stick to the societal boundaries of the time was vastly different. Oscar Wilde's trial serves as an important reminder that even within the Horror genre, there were boundaries in place that one could not overstep without danger. Explorations of queerness were therefore regularly bound to veiled descriptions and an eventual restoration of 'order'.

Today, the Horror genre offers increasing freedom to portray queer feelings of otherness, whilst reversing the marks of monstrosity onto society itself. The genre enables writers to welcome – rather than demonise – those who understand themselves through otherness and to explore the factors of society that isolate and alienate queer people.



CLASSIC QUEER ANTHEMS, NEW MODERN CLASSICS AND LESBIAN SYNTHPOP! OUR PICKS FROM THE PLANORAMA PRIDE PLAYLIST!

By Jasper Young

Alongside the activism, protest and celebration of love, Pride brings with it a truly epic playlist empowering LGBTQIA+ identities and expression.

With that, Planorama have compiled a HUGE (over seven hours long!) playlist containing certified Pride bangers which will be sure to get the spirits raised and the bodies moving! Here's our ten selected choices from the playlist that showcase the range of queer music and talent which will score Pride parades in 2024.

1 CHAPPELL ROAN

HOT TO GO! & PINK PONY CLUB

Where else to start than who *Rolling Stone* describes as "Queer Pop's Midwestern Princess", Chappell Roan, who has had a meteoric rise to the top of the music genre in 2024, and as such rises to the top of our selection of songs.

"HOT TO GO!" is an up-tempo synthpop number which celebrates queer female desire and is infinitely catchy!

"Pink Pony Club" is a moving dance-ballad celebrating self-expression and finding belonging in the dazzling, enrapturing family the singer describes.

Both songs are sure to get people dancing and belting their choruses at full volume.

2 CHARLI XCX



VON DUTCH

The queen of gay-pop (sorry Jojo Siwa) makes an appearance with her 2024 hit "Von dutch", a single which looks to get crowds raving and jumping at Pride this year.

And can you blame them? I'm just living my life...

3 DANNII MINOGUE

WE COULD BE THE ONE

A perhaps surprising choice with Dannii Minogue's campy, catchy pop song. This one makes its way onto the list due to its queer cultural significance as the title song of BBC's ground-breaking "I Kissed a Boy" and "I Kissed a Girl" franchises.

4 ROZALLA

EVERYBODY'S FREE (TO FEEL GOOD)

We're throwing it back to the 90s now with this hit which filled up the floors of Queer nightclubs at a time of hardship and despair amidst the ongoing AIDS Pandemic. Let us pay respects to the queer roots of dance and house music and give this anthem the love it deserves.

5 RINA SAWAYAMA

THIS HELL

Rina Sawayama wrote this song about queer people being shunned for who they are due to traditional religious beliefs, an experience which sadly too many of us relate to. But with this rebellious modern-classic, Sawayama takes back the shame inflicted upon her and reclaims it, declaring emphatically in the chorus that This Hell is better with you!

6 BILLIE EILISH

LUNCH

The latest hit to be included in the list, this song rightfully broke the internet with its celebration of queer female sexuality.

Eilish has certainly wetted our appetites with the prospect of this one being belted out at Pride parades.

7 TROYE SIVAN

RUSH

Sivan had a stellar 2023 and we would be at a loss to not include the irresistible pop single which had crowds bouncing last year. To put it simply, we're still feeling the 'Rush' from this one, and I suspect you are too.

8 BABY QUEEN

WE CAN BE ANYTHING

Baby Queen is perhaps best known for delighting audiences with their upbeat and joyous soundtrack to the Heartstopper series, and this single epitomises the joy, spirit and positivity of the series perfectly.

Despite what anyone may tell us or make us feel, Baby Queen rightfully tells us that with love, found family and togetherness, we can be whomever we want to be.

9 KYLIE MINOGUE

PADAM PADAM

We couldn't help ourselves but give a nod to what was the song of last summer. Minogue had the whole world at her feet last year and once again, this racy hit promises to get hearts pumping at Pride.

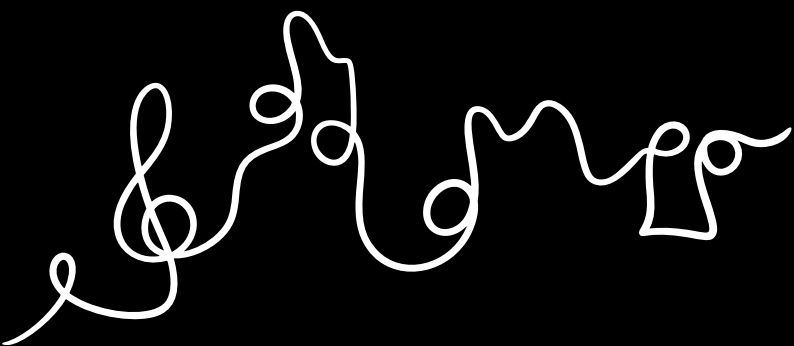
10 DIANA ROSS

I'M COMING OUT

We're finishing off with a classic staple, but with right reason.

Everyone knows this song is a classic queer anthem, but what you might not know is that the song was purposefully written with the intention of becoming such, inspired by Nile Rogers' visit to a predominantly transgender club filled with Diana Ross impersonators.

It's hard to underestimate the status and impact of this song upon our community, and to honour the transgender community which inspired it, it makes its appearance on the list.



CURRENT INITIATIVES

PLAN Transport Subsidy 24/25



Are you a PLAN member looking to travel for an interview or career opportunity? You may be eligible for a subsidy for travel costs. Fill out the form on our Instagram to apply!

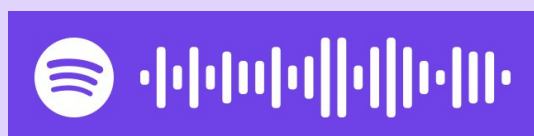
We can help cover costs for the purpose of attending career events. Whether it's a networking opportunity or an interview, apply and we may be able to offer you financial support!

Planorama PODCAST: The Queer Student



The Warwick PLAN Planorama Podcast returns with The Queer Student, the new must-have podcast for all LGBTQIA+ students. Each month our hosts Jasper (he/they) and Yusra (she/her) will be interviewing guests and diving into the issues that matter most to queer students, stretching from careers advice and opportunities, all the way to queer news, politics and culture.

On our first episode, Jasper and Yusra sit down with drag artist, activist and academic Ibi Profane (they/them) to talk all things Warwick Pride, drag, politics and the importance of Pride today!



WHO IS WARWICK PLAN?

If this is your first exposure to PLAN,

Welcome!

At PLAN, with sponsors from multiple industries, exclusive spring weeks and our annual conference, we offer plenty of opportunities for our LGBTQ+ community here at Warwick. We also run workshops, speaker events and more to help you build your employability skills and support you through university into your career.

We also host an array of socials, trips and club nights to provide a supportive, welcoming environment for Warwick's LGBTQ+ community and allies.

When finding internships and learning about companies, students with minority sexual orientations and gender identities have the added issue of discovering how open and accepting firms are of LGBTQ+ professionals. By highlighting upcoming events put on by companies that are committed to providing a safe working environment for their LGBTQ+ staff, we hope to help our society's members in their endeavour to find an accepting workplace.

WE ARE ALWAYS LOOKING FOR **NEW VOICES!**

Planorama is our very own magazine, established to provide a platform for the queer voices of the University of Warwick. We cover both university and mainstream topics in our print magazines and online stand-alone articles.

We print 3 issues every year, with our online articles posted regularly on our social media pages and website. At Planorama, we always want to hear more points of view. If you would like to write for us, contact us through our socials.

No prior experience is necessary!



GET INVOLVED

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Warwick PLAN Society





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