

PEACH SEEDZ TWO IN IT

MARCH 2025





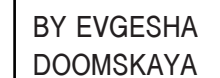
PHOTOGRAPH BY LASMINA VIRGOE
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this magazine's main aim is to be a platform for people to share their artworks and thoughts alongside others. I hope for it to be an amalgamation of the minds of many people! And to not limit it to a certain topic. This is a magazine for you to join in and share what you're passionate about!

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- AND MORE <3

A large, translucent jellyfish is shown resting on a bed of smooth, dark pebbles. A small, white, star-shaped object is perched on top of the jellyfish's bell. The jellyfish's body is a pale, milky white color, and its tentacles are visible at the bottom. The pebbles are dark and smooth, providing a contrasting background for the jellyfish.



BY YIXIANG SHEN

GETTING USED TO THE RAIN

BY SHREYA

Everyone has heard ‘Experience’ by Ludovico Einaudi (if you haven’t, please go listen to it now). It’s the type of music you listened to when you were in your covid ‘Dark Academia’ phase, creating little storylines in your head about your future and watching your life play out in your mind like a little film.

I used to listen to it on my walk to University, mainly because it was the exact length of the journey to the Pret, but also because it romanticised the overstimulating crowd-navigation that needed to be done every morning.

And it’s interesting, because despite London being such a colourful and vibrant and BUSY (emphasis on BUSY!) place, it’s easy to feel very very alone. It’s rainy, windy, cold. The people are awful, the food is overpriced. The journeys are long and TFL has a magical quality of terminating the exact tube lines you require.

At the end of the day, you just are a face, like every other, with your own schedule, thoughts and sense of fashion. I am sure nearly everyone has felt small and some-times lost. It’s hard to feel as if you have a purpose in the city when you see students on drunk nights out or tourists navigating the tube system for the first time. Often, I forget the appeal of London, submitting to the typical ‘London rudeness’ as I rush back after lectures thinking about what to cook (let’s be honest, it’s more like ‘what shall I order’) for dinner.

I used to wonder how many times I would do the same journey, how many times my shoes had stepped in the exact same places. What thoughts had I had two weeks ago? What emotions did I have yesterday? What work was on my mind a month ago?

And whilst this can be seen as stagnancy, there is also some beauty in having a space stay constant as you grow and evolve. Each day, each walk, sees a different ‘me’. Sure, I may not have changed drastically, but it’s incredible that this journey is a given in my days; A moment in time which exists just for me. No one else gets the privilege of timing the walk so that I cross exactly when the lights turn green, or the feeling of catching a bus I was sure I was going to miss.

Underneath all the chaos of London, this journey is solely mine. Which is a freeing thought, lonely, maybe, but freeing nonetheless. The joy of being anonymous whilst being surrounded by people, and still having precious moments to yourself.

It’s almost like a little secret. A stupid one, but still a secret. And I think when the mindset changes, you begin to romanticise London, as opposed to feeling the weight of it all crush you down. The rain continues to rain, the wind is still windy and the goddamn cold means you now have to buy gloves. But you get to sort of smile to yourself because can the weather genuinely get any worse? (spoiler alert: yes, it can.) But you get to also put your own stamp on the place, with the steps you take everyday (literally).

You belong in it, through every emotion, thought and feeling, even when you don’t want to. It is yours, all the spaces you have created for yourself in the city.

So ‘Experience’ sort of sums up London in a nutshell. It’s dramatic and loud and filled with ups and downs. Sometimes it’s a little ‘too much’ and definitely not everyone’s cup of tea.

But it’s also a huge orchestral movement of little moments strung together to create a great story one day. So just keep romanticizing the journeys, listen to what you want to listen to and keep playing the little game of finding ‘secret spaces for yourself. I promise you will get used to the rain.

Note: if you enjoy romanticizing your journeys, I recommend ‘Nuvole Bianche’ and ‘Primavera’ as well :)



STUDY OF A BONSAI IN BLUE
JULY 2024
BY JENNIFER FUNNELL
@BYJENNYFUNNELL on insagram

MO'S MONOLOGUE LIANA'S COLUMN

I felt compelled to share a sweet little story a dear friend shared with me when he believed another friend of mine and I were at odds. But before I do, dear readers of Peach Seedz, let me introduce you to the storyteller, named Mo.

Mo has an affinity for monologues, fedoras, and inappropriate jokes about Mississippi and Italian waiters. He loves to eat baguettes drenched in olive oil, dipped in goat milk cheese, then topped with garlic. Mo spends his free time performing with his world music band, Atash, and singing with a voice deep and rich as fine wine. He enjoys sending silly voicemails (reminding me he is the guy with two legs and also two hands), swimming underneath the waking sun, and posting photography and poetry to his social media about his love for the city (Austin, Texas), the Moon (who he is a servant to), and the Earth (who he was born to love).

Mo is sweet and dependable; you can always count on him to cheer you up—which brings me back to his story. At the time, I wasn't in a bad place with my friend. But in the following weeks when we did hit some unexpected rough patches in our friendship, I would remember what Mo told me in his earnestness, and become cheered up when reminded of the bigger picture.

Now, I can't remember if Mo meant for his story to be in the context of the beginning or the end of the world, but really, in certain circumstances, can't those two feel one and the same?

October 12, 2024; a lazy Saturday afternoon. I get a concerned phone call from Mo, and it goes a little something like this:

"...animals needed to figure out how to find survival. There were these porcupines, and the porcupines decided to get close to each other so they could keep warm. But soon they found out that every time they were getting close to each other they were stinging each other. So, they decided to get away from each other, and in that process some of them died. They finally realized the way to be in a relationship or friendship is to take a little stinging now and then in order to achieve a more important goal—their survival.

"So, in your life, always remember that. Tell the story to [your friend] too, and you guys find a way. And never say never, because we are like the porcupines. We get close to each other and sometimes we sting each other, but we have to come to the conclusion that we really need each other in order to survive."

Whatever you are going through, whether it feels like the beginning or the end of your world, I hope you remember Mo's monologue, and remember that you have to endure a little stinging now and then to be reminded of what and who is most important in your life.

Until next time,

Lee <3
(@lianajessenia)

FIND LIANA'S TWO ACRYLIC PAINTINGS FURTHER WITHIN THIS MAGAZINE

SENTINEL – THE CACTUS THAT NEVER DIES
BY WREN GAGLIANO

Kitschy?? Who are they to talk?

This is Tucson, Arizona, In the United States; the fourth home I've had so far, and probably not the last. Clean is not one of its many faces. It's hot too, always hot. Babes, it was 41C, (In October!) nothing is clean, but only sun-bleached, like the bones of the cattle that wander too far from the herd.

And did you know that in this valley of the sun, there is a unique cactus, called saguaro that grows tall and slow and cylindrical like a tower with arms? You cannot reach out for a touch, you cannot ignore the spines that run up and down their trunks like barbed wire, you may only look, unless the saguaro says otherwise. They soar overhead, offering no shade or respite, only a warning to "Stay away! Stay away!".

But this species of cactus blooms occasionally, when the monsoon rains sweep over the dry face of the earth and the whole arid world comes to life.

Those blooms, MOONLIGHT, that is what they are. Soft, pleasant and fragrant to the night bats who visit them for their sweet nectar. The white flowers of hope. They sing softly "there is life here, life life life!!"

Just like the saguaro blossom, Tucson is a city, growing from nothing but the desire for betterment of its people. And who cares if it is a little too much? It may be kitschy, but this city, these lands are very much loved. And I hope you, readers, will see how to love it, too.

Spotify;



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MODERN MYTHOLOGIES
THE WORK OF PHOTOGRAPHER LASMINA VIRGOE:



On a walk in the area last October, I became drawn to Highgate cemetery when glimpsing it through the gages surrounding it. It is a very beautiful Victorian cemetery, with large mausoleums, monuments and many notable historical figures. It was built to relieve the the burden of inner London cemeteries that were becoming too full from the steadily rising population. It now houses over 170,000 graves.

When researching the site in preparation for this photoshoot, I was particularly interested in the proliferation of urban legends surrounding the site stoked by such figures as David Farrant and Sean Manchester.

In the sixties and seventies, at the peak of those conspiracies, there were many sight-ings of ghosts and monsters, as well as the famous Highgate vampire. As a result of this, many supposed vampire hunters broke into the graves to perform protection rites and fight vampires, to the local police station's dismay.



This cemetery really fascinates me and so this photoshoot shows me and my friend Elie exploring it last Autumn. I would highly encourage you to visit and to read about its interesting history, real and mythological.





MILO HOULDEN CAN'T CONTROL A SUNSET

Tides are an interesting phenomenon. The moon's gravitational influence on the planet isn't quite enough to morph earth's structure or shape, but it is well enough to distort the distribution of water on the surface. It takes earth's water, something that would otherwise wrap uniformly around the globe, and sculpts it into two physically distinct regions of high and low water levels. As the moon orbits the earth (which takes approximately 27 days), the tides follow. As we exist on the surface, and rotate once every 24 hours, these physical regions of high and low tides are quite literally something that we travel through. They are waves.

I like to think that this motion, this dance of cycles, is analogous to waves of creativity. When I'm in my hometown of Dublin, one of my favourite things to do (in summer) is go for an evening swim. This isn't always possible of course, because the configuration of the moon might mean high tide is in the morning. One of my favourite things to do (ever) is to make music, which doesn't always feel possible. The past couple of months I've really been struggling to write or finish any actual songs. I have been through these periods of writer's block before, it can feel like the universe is laughing at you for having the arrogance to try to speak a little bit of its language. It is important to remember that these periods are temporary, and can be caused by misalignments in the artist's life, like two sound waves briefly going out of phase, to give a moment of

Cycles of things in daily life such as frequency of socialising, emotional state, diet quality, levels of inexplicable dread, and how long it's been since you've seen a cat, all interfere with one another, and the way these things interfere with each other will determine what you're going to express when you come to do so. Every little thing can (and will) contribute to this. Going through a period of restful sleep, consistent exercise, and healthy eating will place you in a prime position for creating. These things have a powerful influence over your ability to generate art. They align you with the cycles and tides of your inescapable physiology - you accept you are human.

This is important. Art is a representation of the human condition at a point in time, it's therefore harder to create if you feel like an other-worldly being in an alien reality (which sleep deprivation will absolutely do to you, it's rather unpleasant). Lining up these basic things is like holding the moon stationary, so that high tide is at 19:00 every day in your locality. You now have the option of going for a swim in the evening.

What if it's raining?

If you go for that swim anyway, you might find that your time would've been spent better watching Grand Designs with a nice mug of hot ginger tea, not thinking about how you really should be getting in the water simply because it's there.

Similarly, if you're taking really good care of yourself, you have a really clear head when it comes to create, you might just produce a piece of work that makes the consumer feel like they've gone for a swim in the rain (cold, wet, confused, craving a ginger tea, and extreme resentment at all of the previously mentioned feelings). If the cycles you have no control over aren't aligned, they're not aligned - you likely won't even know what they are. Both internal cycles (long and short term fluctuations in mood, etc.) and external cycles (literally everything) will affect your creativity, are extremely complex, and can be altered drastically by the smallest things.

Q: Why is it raining this evening?

A: Something to do with the billions of independently moving and interacting particles in the atmosphere perhaps.

Q: Why is my beat trash?

A: The answer to the previous question is probably as good as any. Those countless particles might have aligned in a way that creates humidity, raising pollen count, triggering your hayfever, slightly blocking your nose, and therefore your flow of oxygen to the brain, marginally impairing your ability to concentrate, yet rendering you a total musical dunce.

You can't control a sunset, you can't force it. You can't arrive at the seafront on a gloomy day and try to dissipate the clouds, but you can wait for them to pass. If it's raining and you want to get in the water, there's no problem with that - you'll get better at swimming. If, on the other hand, you want to come back another day, then good; you shouldn't go in the water right now. Just look at it, it's awful, what the hell is wrong with you? Come back another day when it looks at least somewhat appealing.

If the countless horrifically complex cycles in the atmosphere aren't lined up with seven in the evening, they're just not lined up. If the cycle of the seasons has progressed, it'll be dark, cold, and likely distasteful to get in the water at this time. Once again, they're just not lined up.

But when they do line up, when your clear and rested head is able to unexpectedly and totally experience why that walk in the forest was so particularly beautiful, feel how the small actions of one can have a profound effect on another, or notice the reflections of those rays of orange light shining on the water. Do you see the way they peak through the clouds in the distance? Does the hint of green on the horizon compliment the current shade of the sea? It does, doesn't it?

Is the tide high enough? Not quite. It's only five; but could you turn down a paddle with that view?



CENTRAL LONDON LUNCH RECOMMENDATIONS

LOCATION: SOHO SQUARE

PEACH SEEDZ RECOMMENDS:
EITHER A VISIT TO B BAGEL SOHO ON
WARDOUR ST (THEIR COFFEE IS REALLY
GOOD TOO!) OR TO THE FOOD MARKET
ON BERWICK STREET - the souvlaki stall
is a fan favourite, the guys there are great
people!

Head over to Soho Square with your food
and pick a bench that calls out to you! With
a mate or solo. but be warned... the pigeons
like to fly over your head every so often... but
sometimes is good to add a little spice to
your lunch date!



MY IDEAL PUB QUIZ,
FIND THE ANSWERS IN THE FINAL PAGES OF THE MAG!

ROUND 1
2000S KIDS TV SHOWS

- 1. what is dennis the menace’s dog called?
- 2. what are the three colours of the totally spies outfits?
- 3. what is the train called in the night garden?
- 4. what year was the first blue peter broad- cast?
- 5. what was the nickname for the childrens home that tracey beaker grew up in?
- 6. what adjective describes the mouse who is a secret agent in london? and for an extra point, what was the name of his sidekick?
- 7. how many actors made up the original hor- rible histories cast (2009-2015)?

ROUND 2 - NOW THATS WHAT I CALL MU- SIC

- 1. what year did ‘Thank You Next’ by Ariana Grande come out as a single?
- 2. who interrupted Taylor Swift’s award accept- ance speech in 2009?
- 3. what are the names of the original 5 members of Take That? (5 points)
- 4. which artist joined Queen in creating the fabu- lous track ‘Under Pressure’?
- 5. what year did ‘Happy’ by Pharrell come out?
- 6. name 4 people who are mentioned in the first verse of ‘We Didn’t Start The Fire’ by Billy Joel.
- 7. which two british bands had a vendetta in the 90s?
- 8. which musical has a song titled ‘Our Love is God’?

ROUND 3 - Guess the Iconic 2000/10s
kids phone/computer game... with limited
words

- 1. chase ruin
- 2. sweet destruction
- 3. a steamy duo
- 4. bird mario
- 5. shapes and beats
- 6. every snake for themselves
- 7. monster mash
- 8. family’s conflict
- 9. dead veg
- 10. springy alien

ROUND 4- cheese or service station? in-
spired by the great greg james! FYI: there
is one that is both!

- 1. Banbury
- 2. Stinking Bishop
- 3. Annandale Water
- 4. Gloucester
- 5. Pease Pottage
- 6. Cotherstone
- 7. Dovedale
- 8. Millstone
- 9. Gordano
- 10. Appleby Magna

ROUND 5- TRAIN YOUR BRAIN
name all the stations on the victoria line

- north
- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10
- 11
- 12
- 13
- 14
- 15
- 16
- south

BONUS- SOLVE THIS ONE DINGBAT!





- D + C



PUNK ROCK! THE UCL DRAMA MASTERPEICE!

On the 27th November, 2024, I went to see a friend of mine act in a UCL Drama Society production and I left the theatre a different girl! The actors were so passionate and full of life and light, and they moved us all from the comedic to heavy and sinister story of PUNK ROCK. I remember turning to the friend who was sitting next to me, when the lights turned off and the audience was left on the sharp prick of suspense in the final part of the play, and sharing a glance that read “i never expected this!”. The play literally left me in the dark, but a dark that was so wonderfully curated and executed that it needed a long lasting standing ovation. I am beyond proud of Vinnie Trivedi, for her performance as Lilly, and the rest of the talented, wonderfully vibrant and passionate production crew and cast. To celebrate them, Vinnie and I created a collection of interviews which I will now share with you in the following pages!

To start this article, I think it’s important to highlight the thoughts of Tallulah Hamilton-Barr, who worked alongside her Assistant Director Albany, to direct the production.

Did you have a specific vision for the casting of each character?

T: I went into the casting process with a clear vision of what I wanted for each character. That said, the final cast was a mix - some actors fit my initial vision perfectly, while others brought in something completely different and new, and I’m so glad they did. Their unique interpretations added depth and dimension, and I leaned into those discoveries. Collaboration is at the heart of theatre, and while I’m a fairly structured director with a solid grasp of what I want, I always encouraged the cast to improvise and be creative - some of my favourite moments in the show stemmed from improvisation during rehearsals. It was an exciting, iterative process that kept the show alive and constantly evolving (which as a perfectionist - I LOVED). My favourite moments were when one of our actors came up to me and said “I have an idea”. I was always down to try it - no matter how scandalous! In return, our brilliant cast were always down to try my crazy ideas - and I’m so grateful for their trust.

How did you go about directing? What were your favourite parts of the process?

T: There’s something magical about seeing an actor suddenly click with their character - when their delivery, gestures, and presence align perfectly. This was one of my favourite parts of the process.

I tried to foster open communication and encourage the actors to share their thoughts and feelings, both in interpreting their characters and after performing scenes, analysing what they liked, didn’t like and how it felt for them. Analysis is SO important to me as a director. I want the actors to feel comfortable when they’re performing, and for it to feel ‘right’.

One of the most insightful parts of the process was the character chats Albany and I had with the actors. Sitting down with each of them to discuss their character’s background, thoughts, feelings, and journey throughout the play.



It was fascinating to hear the actors’ perspectives and how they connected to their characters on a personal level.

Over time, I got to know each actor’s unique techniques, preferences, and working styles, which was SO interesting. I loved the challenge of adapting my directing style to suit everyone. It taught me a lot about flexibility and how to bring out the best in each performer.

Any smaller issues that arose, my brilliant Assistant Director Albany always ran to fix them. I felt incredibly supported by my team - Albany, Oliver, Aaliyah and Upasana. They all worked so hard to bring Punk Rock to life.

What feeling or message did you want the audience to come away with?

Above all, I wanted the audience to feel something. Whether that feeling was shock, sadness, embarrassment, or even anger, the goal was to leave them affected. The themes are raw and uncomfortable a lot of the time, and that’s exactly why I love it.

I love to create theatre that makes people FEEL and work with challenging themes. Punk Rock is such a raw, unflinching look at teenage life, mental health, and societal pressures, and it doesn’t shy away from uncomfortable truths.

On the surface, many of the characters seem deeply unlikeable - they’re abrasive, self-absorbed, or even cruel at times. But I wanted the audience to look past those flaws and see them as real people, with insecurities, struggles, and even redeeming qualities. They’re flawed, yes, but they’re also human, and I hoped to spark empathy for them.

I also wanted to shine a light on Tanya’s quiet heroism. She’s a character who often gets overlooked, but her kindness and strength make her a grounding force in the chaos of the play. Eloise Johnson, who played Tanya, brought such depth and subtlety to the role - it was a joy to watch her highlight Tanya’s bravery and goodness, even in the face of adversity.

Theatre should provoke a reaction, and if the play made people feel deeply or think critically, then I did my job.

Now we move to a conversation, as a number of the actors answer a few questions about their experience.

WHAT IS YOUR BEST MEMORY FROM REHEARSALS?

VINNI TRIVEDI (LILLY): Probably the first time we had a big group rehearsal which was for scene 1. We all had constant giggles especially when someone knocked the light and so many dead flies landed on Alexandra’s head haha (super annoying her but quite funny for us!)

RUDI RANCE (BENNETT): The best memory from rehearsals, for me, has got to be the first time we did the scene where Bennet really goes for Chadwick after you find out Loyd had died. It felt like the moment the character really unlocked and Nicholas fed off that energy so well.

ALEXANDRA VIKTORIA (CISSY): When we entered the Bloomsbury Theatre Studio space to see the set for the first time for our dress rehearsal! It was so exciting because it fit the vision that Tallulah and Albany had so well, and made it actually feel as if we had entered Stockport Grammar School. Our first warm-up on the stage sent a buzz of energy throughout the Studio that was so invigorating.

ELOISE JOHNSON (TANYA): When we experimented with improvisation. The show was an immersive experience and one of the ways this was achieved was by having the actors be in character by the entrance of the theatre. To prepare for this we were given various scenarios in rehearsal and acted it out through improv. This was such an interesting way to further explore the characters’ inner lives and when the scenarios we were given were quite absurd, it was so funny trying to navigate them and stay in character. It was definitely the most I laughed when rehearsing.

In your opinion, what is your characters most interesting trait?

ELOISE JOHNSON (TANYA): Tanya’s most interesting trait was definitely her sense of justice and standing up for others. When she is introduced she seems quite inconspicuous, but as the play progresses and Bennett’s abuse gets worse, she continuously tries to stand up against him despite her timid nature in comparison to Bennett’s intimidating presence. Although she doesn’t always succeed, she continuously tries her best in each situation despite her own struggles which I found to be very admirable.

BEN FRANCIS (NICHOLAS): His friendship with Bennett- it seems at odds with his relationship to every other character in the show but equally makes sense.

It’s arguably the epitome of Nick’s tendency to see the best in people while ignoring and failing to flag the problematic aspects of their behaviours.

SETH ROBINSON (WILLIAM): I like that William is actually really sweet in some moments, like in act one when he asks Lily out.

ALEXANDRA VIKTORIA (CISSY): Cissy definitely has a desperate and inherent need for validation from everyone, and this drives a lot of her intentions and makes her contort her personality or image to her benefit. She is a very sensitive person, both regarding herself and others, yet her empathy is often overcome by selfish concern and a lack of genuine confidence. Despite her insecurities about her appearance, intelligence, worth, etc., she has tried to curate an air of ‘coolness’ or carelessness- yet her mannerisms and behaviour in certain scenes can betray the underlying issues she has.

What is something you think your character would like to hear?

RUDI RANCE (BENNETT): Bennet would love to hear that everyone found him very scary. That was the aim.

VINNIE TRIVEDI (LILY): I think someone offering her a free ticket to therapy! but mainly that she doesn’t need to have her guard up all the time and sometimes it’s okay to let people in and be vulnerable. She doesn’t have to be the one to fix everyone around her be that her mum or even William.

What was your favourite line in the play?

SETH ROBINSON (WILLIAM): “but I bet you want to know more than whether I feel comfortable in estate agents”

ELOISE JOHNSON (TANYA): My favourite line from the play was when Cissy says “Have you ever had four packets of skittles in one go? Your brain feels fucking amazing.” It’s from one of my favourite scenes in the play as all of the girls get to have a fun scene together which was a nice contrast to many of the darker scenes in the play. In rehearsals that line was one of our favourites, we often still quote it, and it always got a laugh out of the audience as well.

RUDI RANCE (BENNET): My favourite line in the play is probably something I can’t repeat here so I will say the one that Ashley put in her review from Chadwick ‘Nothing lasts. You certainly won’t’

What were your thoughts on the stage design and it’s interactivity? (as an audience member I absolutely loved it!)

BEN FRANCIS (NICHOLAS): The setting of the school room inherently is a laid back one, so bringing the audience into that space with relaxed edges to the stage was very effective in grounding the reality of the play. Also the fact that the ‘immersive staging’ was only fully used at the peak of the play dragged the audience into the intensity of the final scenes and allowed the drama to escalate further than anyone could anticipate as it explored a new level of immersion, saved just for the harrowing final 20 minutes. Also (this is maybe a bit too analytical a comment for its own sake) the liminality of the stage space highlighted the closeness of the happenings in the play to reality, and the ‘immersive’ aspect turned just as much into a talking point in itself as well as a way for the play to enhance its effectiveness.

PEACH SEEDZ WISHES ALL OF THE WONDERFULLY SKILLED PEOPLE BEHIND THIS PRODUCTION ALL THE BEST IN THEIR FUTURE PROJECTS! It’s so amazing that we got to hear back from the lovely actors and director and share their thoughts in the pages of this mag!!!

WHY DO YOU ACT?

ALEXANDRA VIKTORIA (CISSY): This is such a difficult question to answer, and I could spend hours talking about it. But to put it simply, I think because I love to explore different characters’ life experiences. I learn so much from every production I am a part of, and enjoy presenting stories to an audience that will walk out of the theatre changed in some way and question what it is to be human.

VINNIE TRIVEDI (LILY): I love getting to transform into a new person and escape into a whole different world

RUDI RANCE (BENNETT): I act because I love it and it keeps me sane.

SETH ROBINSON (WILLIAM): idk why I act lol I guess I like stressing myself out so perhaps a form of masochism

BEN FRANCIS (NICHOLAS): I’m not quite content living one life so I like to step into the worlds of others.

ELOISE JOHNSON (TANYA): I love being a part of creating a story and sending a message. One of my favourite things is exploring characters and delving into their psyche and I find it so interesting as I always come out of it having learnt something new about myself and other people. I also think theatre and storytelling is such a powerful tool for sending a message to audiences and I love being a small part in that.



Quitter ma patrie

Par : Rachel Anson

L'aventure de ma vie a débuté en juin dernier, lorsque j'ai quitté Montréal, ma ville natale, vers un avenir incertain. J'ai laissé derrière la maison de mon enfance, ma famille et mon confort pour m'installer à Londres. Mon grand-père étant anglais, j'ai passé de nombreux étés au bord de la mer, dans le sud de l'Angleterre. Cela dit, mon envie de partir à l'aventure dans le pays de mes origines était tempérée par la crainte de l'inconnu.

Mon arrivée à Londres fut malheureusement marquée par de nombreuses péripéties houleuses. Au cours de mes quatre premiers mois, j'ai vécu énormément d'insécurité par rapport à mon logement et à mon emploi. Ce fut un automne très éprouvant. Malgré tout, ces rebondissements ne m'ont pas dissuadé. Au contraire, ils ont rendu inébranlable mon aspiration de me créer une vie à mon image dans ma ville adoptive.

Après plusieurs mois à Londres, j'ai accueilli la nouvelle année au Québec entourée de mes proches. Nonobstant la joie d'être de retour dans mon pays, j'étais également très contrariée. Toutes ces difficultés traversées à Londres valent-elles réellement la peine? Je peux aujourd'hui confirmer que oui.

Dès mon retour à Londres en janvier, mon destin a totalement changé pour le mieux en l'espace d'un mois. En combinant pure chance et détermination, j'ai réussi à emménager avec l'une de mes meilleures amies dans un quartier charmant et à décrocher un nouveau gagne-pain. Je réalise à quel point il est important de se sentir bien chez soi. D'autre part, la perspective de travailler dans un environnement agréable change complètement la donne. Ces deux ajustements majeurs dans ma vie sont devenus les piliers de mon bonheur nouveau.

Bien que Montréal me manque et que mes premiers mois à Londres ont été parsemés d'obstacles, je ne regrette rien. Avec le recul, je réalise que toutes ces embûches m'ont fait grandir. Elles m'ont donné une force de caractère et une humilité que je n'avais pas auparavant.

Bisous Londres et merci. Xox

IN THE ARTICLE ON THE OPPOSITE PAGE TO THIS ONE,
RACHEL REFLECTS ON HER TIME IN LONDON SO FAR
SINCE MOVING FROM QUIBEC, CANADA.
SHE WRITES IN FRENCH, AS YOU CAN SEE.
MAYBE TRY AND LEARN FRENCH OR SOMETHING TO
READ IT :)

PHOTOGRAPH BY
Yixiang Shen
@yixiang_shen

EVGESHA DOOMSKAYA

on the left: drowned, 2024
oil pastel

on the right: medusa diptych
additions to illustrated book, 2024
mixed media



I'M IN AGONY, HELP ME MISS FORTUNE!

HOW CAN I BE A GOOD/BETTER OLDER SISTER?

Fortunator. The number of times I have written and rewritten my answer to this question would make you faint. So let's start with two key statements and the reasons for this struggle.

Being a good older sister, or a good sibling to generalise, is so specific to your place in your own family. Any attempt on my part to offer advice based on my own experiences will undoubtedly reveal my identity. !Shock horror!

I can confirm to the readers that I am in fact an older sister and have been for quite some time. But that doesn't exactly make me the voice of "good older sisters". In all honesty the success of my being an older sister remains to be seen or affirmed. In short, I don't know and often wonder if I'm a good sister at all; there isn't exactly a monthly performance review.

So you've really got me stumped. I could give you the whole script about kindness, compassion etc but I don't think I will. Those things are common sense and so I won't underestimate your intelligence in that way.

I think you owe your siblings effort. Nowhere are you going to find someone raised in the same or similar circumstances and that inherent relationship deserves to be maintained. The best moments with my siblings have been forged on childhood movie quotes or songs or enforced museum trips. But as you grow older, the moments holding you together become fewer. So being a good older sister, i think, means showing your siblings, however you can, that you WANT to be a part of their lives no matter how far apart you spread.

Especially having moved out.

I'm not sure I was made for this job because, to be candid, this is an area I have struggled with. However, I can confirm to the readers that I am in fact an older sister and have been for quite some time.

I think I am going to struggle here with anonymity because being a good older sister or a good sibling to generalise is so specific to your place in your own family. And any attempt on my part to offer advice based on my own experiences will undoubtedly reveal my identity. !shock horror!

I don't know if i'm a good older sister. But I try. And that's really all you can do.

I think that you do owe your siblings some sort of relationship, whatever that means to you.

I've found that especially since moving out of home, the hurdle of no longer being ever present, hogging the TV or needing to be picked up, means that you have to try that little bit harder to connect.

So i hope what i have offered is something again (god i'm really not doing well at this)



I WAS IN LOVE ONCE, AND I'M SCARED I NEVER WILL BE AGAIN. HOW CAN I KEEP GOING?

Lets start with a congratulations, you were in love! And, whats more, you're now out of love! These are two impressive feats, the latter being more so, I think, since you've proved yourself ready for more! The obvious advice here is to look at the evidence, you've been in love before- so who's to say it's not going to happen again? That receiver of your first affections can't be soooooooooo special that no one can ever compare - it just doesn't work like that. So you will love again - I'm sure of it.

WELCOME BACK TO OUR SPECIAL TIME WITH OUR SARCASTIC, HARD-LOVE AGONY AUNT. LOVE YOU, THANKS FOR YOUR ADVICE BABE



You just have to keep putting yourself in situations to meet new people or, if worst comes to worst, recreate the circumstances of your first love. That's all I think you want here, some reassurance. And so I'll say it. And mean it. You will love again. You will BE loved again.

But there is an important point to mention here. All love is different. Your first love will never be the same as your next or your fiftieth love since each is entirely personal. This should be your motivation to "keep going", don't you want to experience new sensations and understand another's view of love?

My final point, little fortunator, even though there is quite literally no way you will never love again, is; who cares? Why worry? You can truly only attempt to enrich your life through mediums in your control. For me, all external factors are not worth worrying about, to the best of your abilities, since i) the events of anxiety have yet to happen; and ii) it seems to me a waste of time, one that detracts from your true task of focussing on what you CAN do. Of course I do understand that this is easier said than done, but I would implore you to have some faith, maybe pray if you're that way inclined.

MY FRIEND WANTS TO KNOW HOW TO LOSE HER VIRGINITY, SHE'S A LOST CAUSE, SHE NEEDS LOTS OF GUIDANCE

Wow, way to put the weight on my shoulders here. Why is it my responsibility? Oh right ofc I am a beacon of light.

No, but I understand. You're like an upset mother waiting for her daughter to move out. I feel for you, as a friend of virgins I cannot imagine the number of conversations both you (and me) have spent on your friend and their wasted promiscuity. Either that or they're too nervous to send in an anonymous question and so you had to do it for them? Come on, I don't bite.

Anyways, you have taken the initiative to come to me on behalf of your friend so let's start with what more you can do. First of all, why do you care? What is so annoying about a virgin friend?

A: They're all big losers who don't deserve to be seen with you. JK LOL that's not true. Are you really so invasive in their life? My way of looking at it is that your little friend needs some help. So here is what I would tell them if they happen to be reading...

Heyyyyyyyyy bestie..... get over it. Done. Well that was easy.

But seriously what's the big deal? FOMO? An enormous libido? Brother there are more important things to worry about, get a hobby, get a job, touch grass. I've just decided that I don't care. I quit. My talents are wasted here.

Darling, just get yourself on hinge, tinder, bumble, grindr or something. If you want it badly enough then just do it. I have full confidence you can do anything you put your mind to and I'm sure your lovely friend here will hold your hand through it all and I mean it all.

ARTWORK BY
JADYN CHIN



STRUGGLING TO DECIDE WHAT TO DO ON YOUR SUNDAY AFTERNOON? WE HAVE THE ANSWER FOR YOU!

HAVE YOU EVER WANTED TO BE
TOLD WHAT TO DO BY A CRAB
WHO IS SOLELY INSPIRED THE
PRODIGY'S music (1990)?

WELL... HERE'S YOUR CHANCE
TO FULFIL THAT DESIRE!

DID YOU GO
OUT LAST
NIGHT?



YES

NO

DO YOU NEED
TO GET WORK
DONE?

YES

NO

COULD U
QUALIFY AS A
FINANCE BRO?

YES

NO

DO YOGA AND
'BREATHE' lol

LOOK FOR 'OMENS'.
maybe this is the start of
your new life....

GET "OUT OF (YOUR)
SPACE" AND GO TO A
COFFEE SHOP WITH
YOUR BESTIE (or your
enemy if you're feeling
brave)

ARE U MORE MIND
OR HEART?

MIND

HEART

IF SOMEONE
TOLD U TO GET
UP AND
DANCE,
WOULD U?

YES

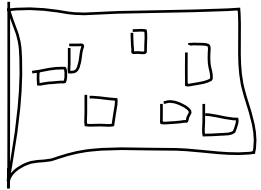
NO

PAINT SOMETHING
ODD WITH MANY
"COLOURS". you can
do it!

MAKE A BALLET
ROUTINE TO "FIRE-
STARTER" I DARE U

OKAY this is your
time to do some-
thing new, GET
UP TO "NO GOOD
(START THE
DANCE)"

GRAFFITI BY KINGS CROSS
ON AN ELECTRICAL BOX MAYBE
KEEP YOUR EYES PEELED!



LIFE GOALS:
HAVE A BALCONY

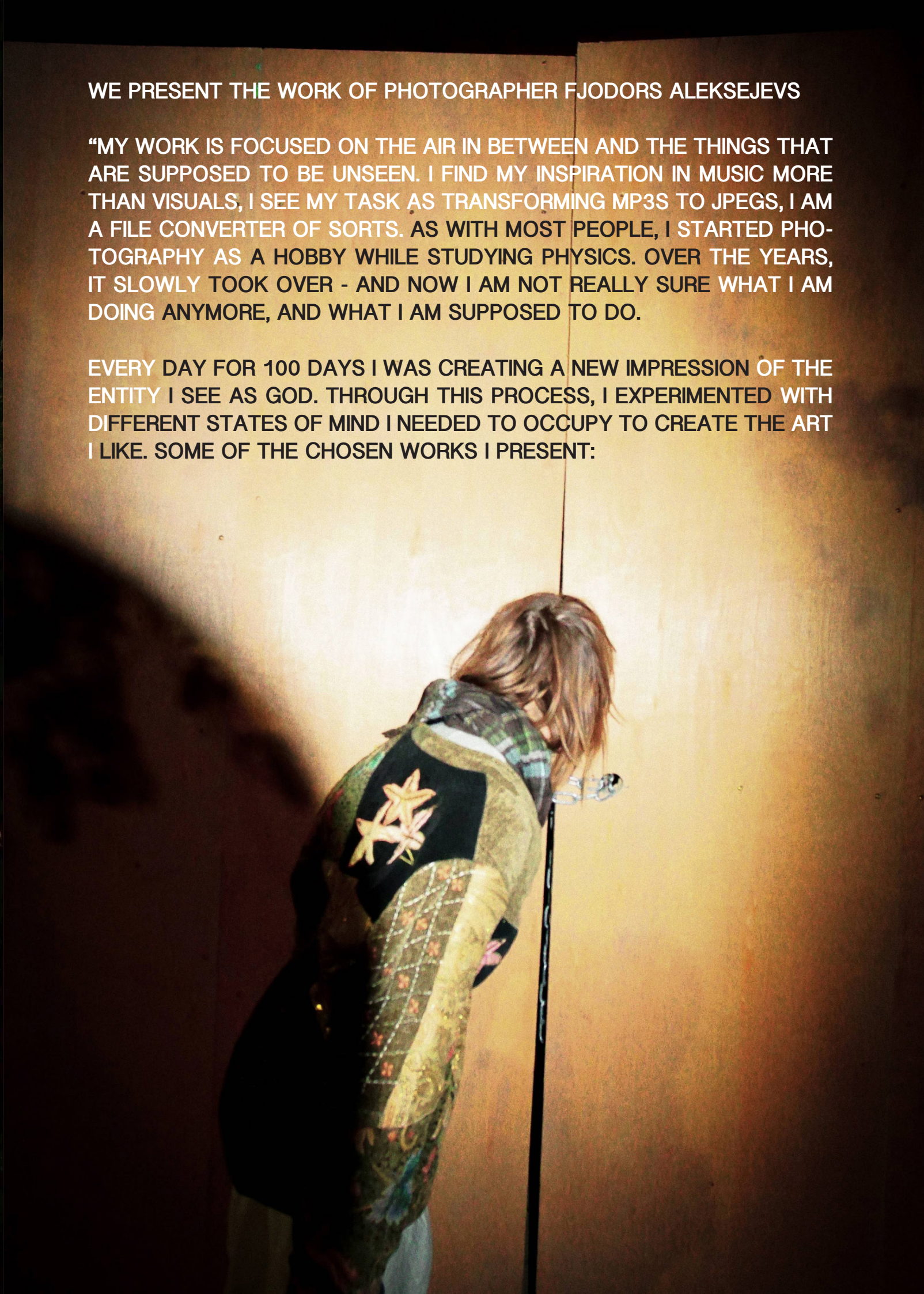
A good thing to do in london one random evening: when the sun is setting, climb onto Nelsons column
in Trafalgar square with a buddy and people watch. also good thing to do here is make each other do
acts of free-will like flipping on the railings or running around the square, i swear you will feel like you
can do anything!

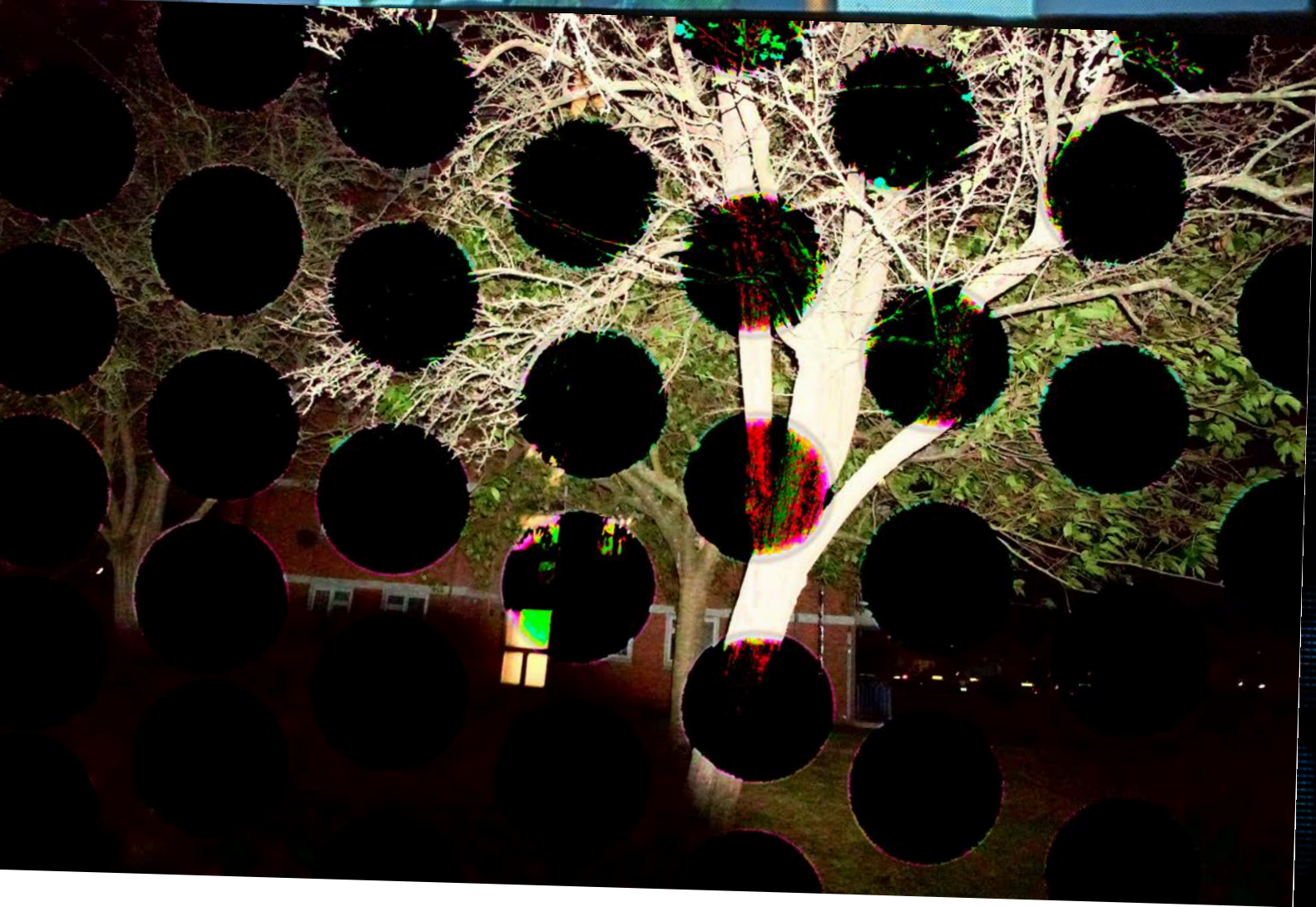
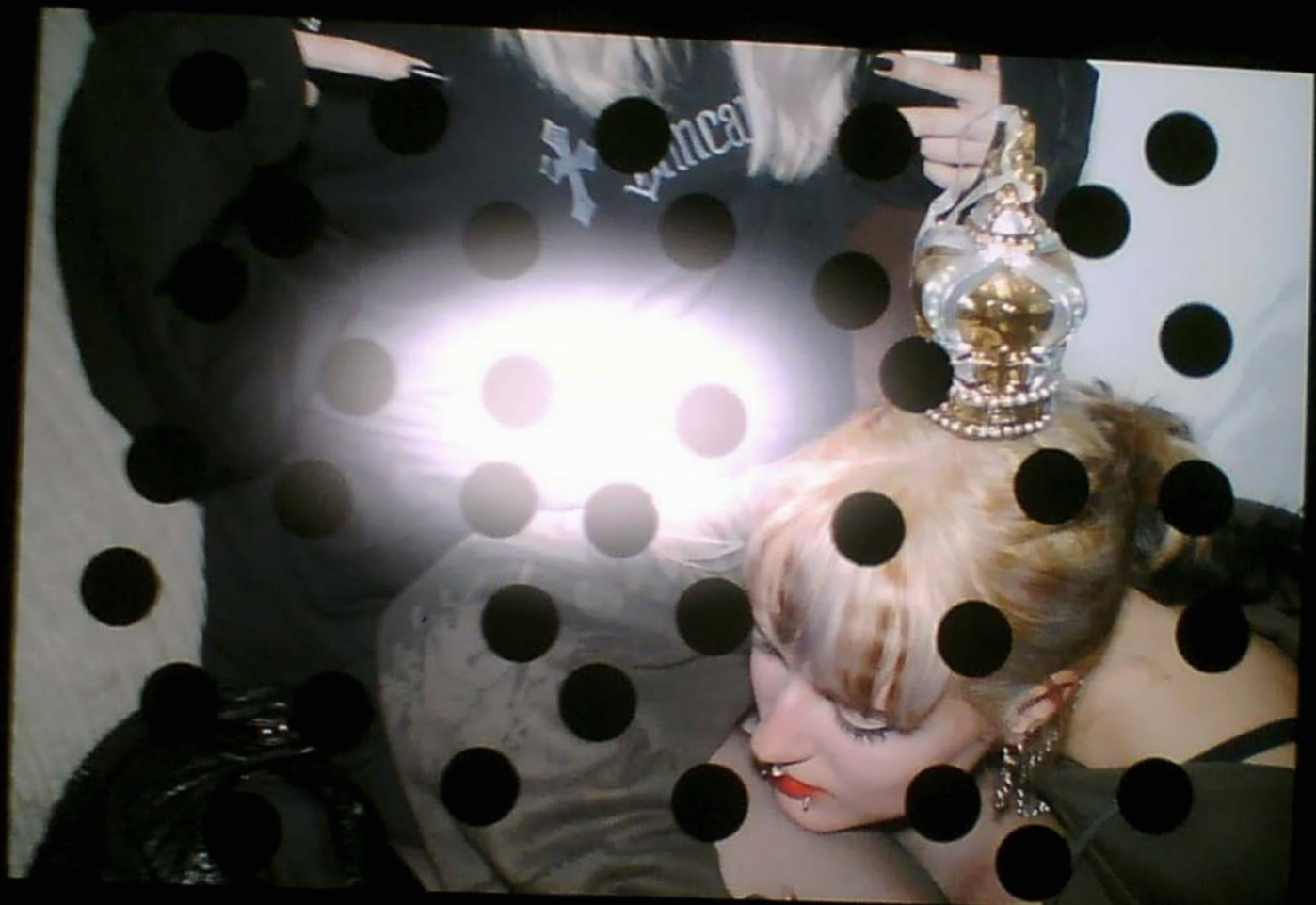
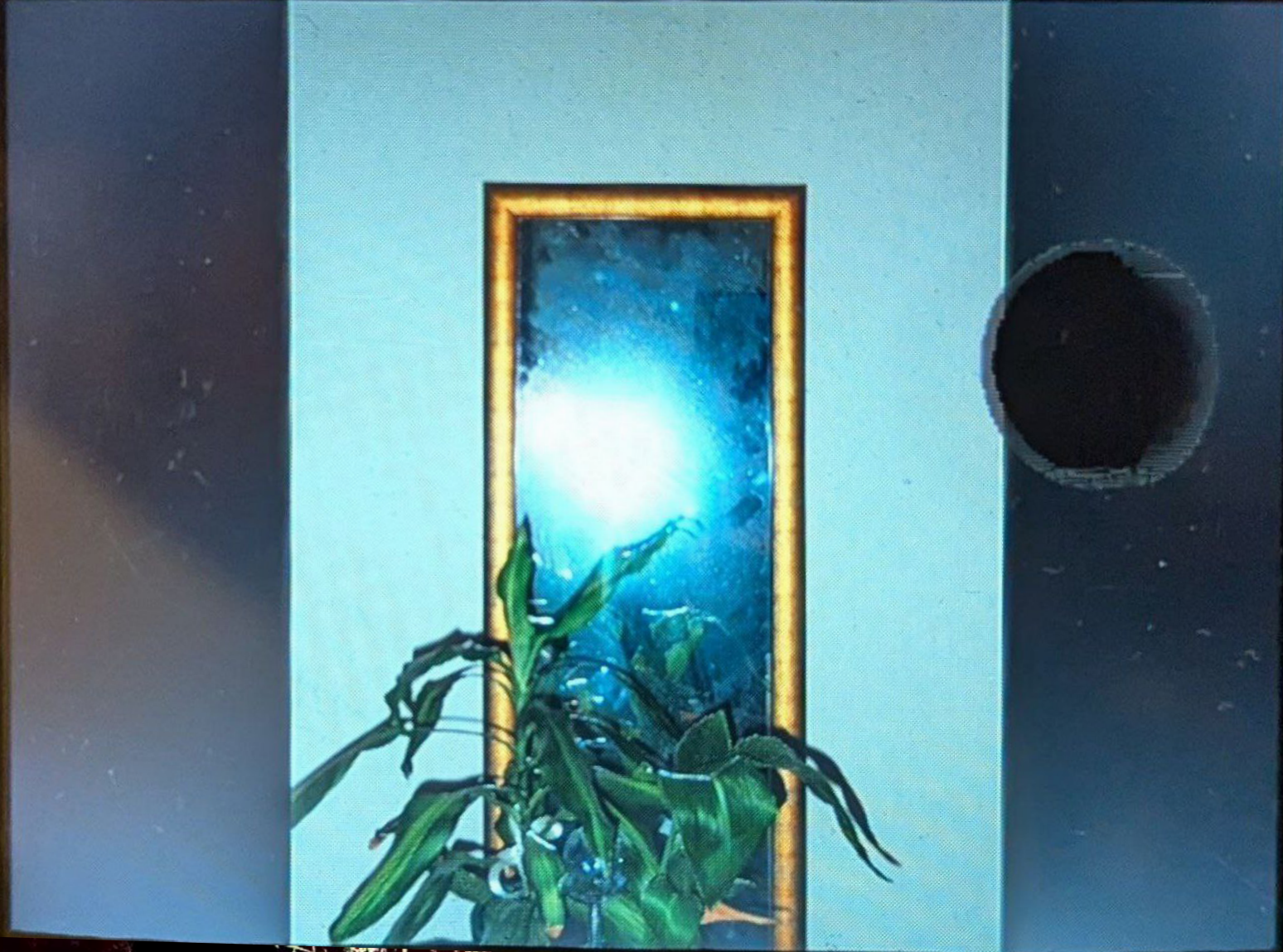


WE PRESENT THE WORK OF PHOTOGRAPHER FJODORS ALEKSEJEVS

"MY WORK IS FOCUSED ON THE AIR IN BETWEEN AND THE THINGS THAT ARE SUPPOSED TO BE UNSEEN. I FIND MY INSPIRATION IN MUSIC MORE THAN VISUALS, I SEE MY TASK AS TRANSFORMING MP3S TO JPEGs, I AM A FILE CONVERTER OF SORTS. AS WITH MOST PEOPLE, I STARTED PHOTOGRAPHY AS A HOBBY WHILE STUDYING PHYSICS. OVER THE YEARS, IT SLOWLY TOOK OVER - AND NOW I AM NOT REALLY SURE WHAT I AM DOING ANYMORE, AND WHAT I AM SUPPOSED TO DO.

EVERY DAY FOR 100 DAYS I WAS CREATING A NEW IMPRESSION OF THE ENTITY I SEE AS GOD. THROUGH THIS PROCESS, I EXPERIMENTED WITH DIFFERENT STATES OF MIND I NEEDED TO OCCUPY TO CREATE THE ART I LIKE. SOME OF THE CHOSEN WORKS I PRESENT:









TO BE A CHILD

I want to leave.
 To escape
 this place, I was never told the truth about.
 It was shushed by those wiser
 than me, taller than me.
 I wish I could close my eyes and forget. Not
 for a minute,
 not for a day,
 but for a lifetime.
 I wish the burdens wouldn't follow me.
 That I would still feel magic
 in finding my keys,
 in going to the store,
 I could wish all day; my list would only grow.
 It would climb the mountains,
 it would weave the river beds.
 The birds would sing when they see the
 white of my paper.
 I would wish myself away to a place
 no other has stepped before.
 I would find the pearl, slay the mighty dragon
 with only a
 swish of my gleaming sword
 and a brave heart.
 I would travel to meet a fluorescent friend
 far in the
 curious sea.
 I would help find the secret to love, and
 earn a cheeky smile.
 I would count each yellow star, and know
 its aching story.
 Then, as if in a secret and distant chatter,
 I would be sucked back.
 You belong here they all say,
 but I don't want to belong.
 I just want to be a child again.

Liana López (2018)
 (@lianajessenia)



ARTWORKS BY LIANA

LEFT:
 'KOI KISS THE SURFACE'
 ACRYLIC

RIGHT:
 'SHADED AS SHE BREATHES
 AND GROWS'
 ACRYLIC

The following may be sensitive to some readers, please be mindful if you are upset by heavier subject matter.

MY ARTISTIC PRACTICE IS LARGELY AIMED AT EXPLORING MEMORY. I LIKE EVENTS AND PHENOMENA WHEN THEY GO INTO THE MYSTICAL SUBTLE PLANE OF THE SUBCONSCIOUS. THE PSYCHE HAS AN AMAZING ABILITY, LEFT TO US FROM OUR PAGAN ANCESTORS, TO BUILD A MYTHOS THROUGH WHICH WE WILL LOOK AT THE WORLD ON THE BASIS OF FEELINGS, PERSONAL AND COLLECTIVE EXPERIENCES.

“UNDERGROWTH” IS AN ACT OF SELF-PSYCHOTHERAPY THROUGH RITUAL ART. IN THE SUMMER OF 2023, I RETURNED TO RUSSIA FOR THE FIRST TIME SINCE EMIGRATING TO EXORCISE THE GHOSTS OF THE PAST THAT PULLED ME BACK INTO THE WARM PEAT BOG AND DID NOT ALLOW ME TO MOVE FORWARD ALONG THE CRYSTAL SPIRAL. THE EXHIBITION TOOK PLACE IN THE FOREST NEAR THE TOWN OF RAMENSKOYE. I WANTED TO TAKE THE REIMAGINED MEMORIAL ITEMS OUTSIDE OF MY HOMETOWN OF MOSCOW, PLACE THEM IN THE SELF-REGENERATING ELEMENTAL SPACE OF THE FOREST, SO THAT THE FOREST WOULD ABSORB MY ARTIFACTS AND MAKE THEM PART OF A UNITED LIVING LANDSCAPE: AFTER THIS RITUAL, THE SAME SHOULD HAPPEN WITH THE MEMORIES ASSOCIATED WITH THE ARTIFACTS - A MERGER, DISSOLUTION, DECAY FOR THE BENEFIT OF FERTILE SOIL.



// CRANES
> RECOLOURED ORANGE PAPER CRANES, which i folded during the first attacks of hallucinations and which later hung from the ceiling of my room.
 > recoloured threads > cardboard

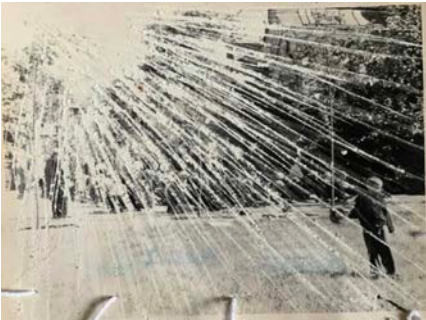
AT FIRST I DIDN’T WANT TO TELL A SINGLE LIVING SOUL ABOUT THE EXHIBITION, BUT LATER I DECIDED TO KEEP ONLY ONE WORK SECRET. IMMEDIATELY AFTER THE INSTALLATIONS WERE INSTALLED, INSECTS BEGAN TO CRAWL ON THEM, AND WITH THE ONSET OF DARKNESS, SLUGS CAME AS WELL. I RETURNED TO RUSSIA SIX MONTHS LATER AND, GATHERING MY STRENGTH, WENT TO RAMENSKOYE TO CHECK OUT THE EXHIBITION.

TREES STUCK OUT LIKE CHARRED MATCHES FROM THE SNOW FEATHER BEDS. WHEN I APPROACHED THE EXHIBITION, A PACK OF WHITE STRAY DOGS CAME OUT TO MEET ME. I NEVER DECIDED TO GO TO THEM AND LATER REALIZED THAT THE DOGS WERE CALLED UPON TO PROTECT ME FROM FALLING INTO THE PAST. I MANAGED TO ISOLATE DISTURBING MEMORIES, GIVING THEM TO INDIVIDUAL AND LOCAL FOLKLORE (I HEARD MYSTIFIED CITY RUMORS ABOUT MY OWN INSTALLATION “ZHIVOE”). NOW IT IS A MEETING PLACE FOR MARGINAL ARCHETYPES OF RUSSIAN CLASSICAL LITERATURE, A RESERVED FOREST GUARDED BY A PACK OF WHITE DOGS, OR SPACESHIP-PALACES FOR SLUGS - BUT DEFINITELY NOT A PART OF ME. OR PERHAPS THE FOREST HAS ALREADY COMPLETELY DECOMPOSED AND DISPELLED ALL OF THE ABOVE.

EVGESHA DOOMSKAYA

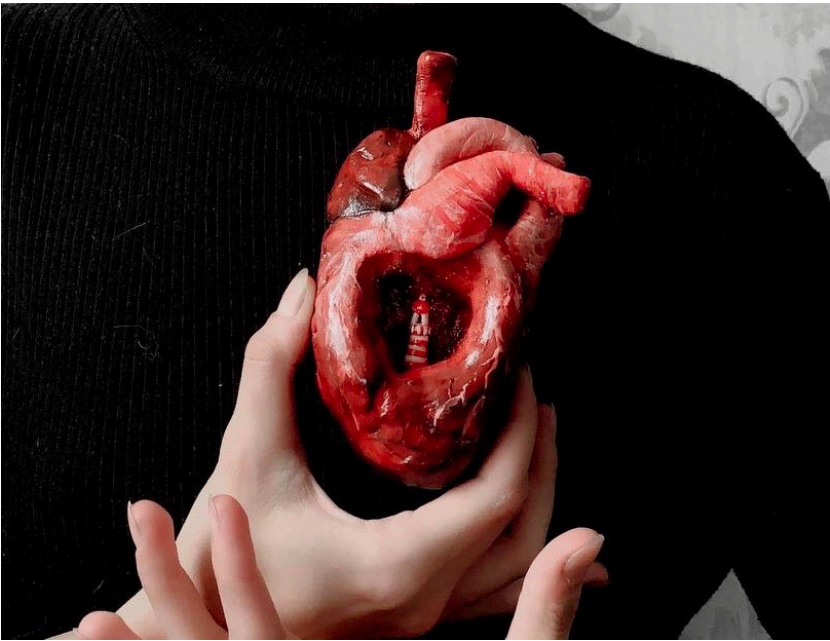


//FICTIONAL MEMORIES
> HALF BURNT PHOTO CARDS, found in a puddle on the road.
 > THREADS





// HARMONIZATION AND ORDERLINESS.
 > shells brought from distant seas



// BROTHERLY HEART.
 > polymer clay
 > threads



// ZHIVOE.
 > stumps
 > spray paint



// EPITAPH FOR PAINFUL ATTACHMENTS.
 > the door of my balcony cupboard storing old rubbish in a layer of dust
 > lace that appears in grandmother's memories of her youth
 > either milk teeth, or teeth knocked out in a fight, or teeth that fell out in a dream
 > silver barbed wire handcuffs with chains from my childhood treasures
 > cross, hastily planed by a friend by the fire and subsequently inlaid with stones found once in childhood by the sea
 > cardboard panel house made for my very first memory-exploring project
 > my ex's urine



now that we're near the end of the issue,
here are a few bits and bobs for some fun

JENNY'S PARTY MUST-HAVES
A COW CARDBOARD CUTOUT, SOME SHINY
CURTAINS AND DISPOSABLE CAMERAS

OUR EDITOR IN CHEIF IS TURNING 21! ITS HER GOLDEN YEAR! 21 ON THE 21ST! THIS IS THE PARTY
STARTER PACK SHE HAS PROVIDED FOR THIS YEAR'S BASH! WE'VE ASKED A FEW OF OUR READERS
WHAT THEIR MUST-HAVES ARE FOR A PARTY. AND HAVE COMPILED A LIST, FOR PERHAPS FUTURE
PARTY INSPIRATON...

- ARM WRESTLING
- JUNGLE DRUM AND BASS
- CHEESY CHIPS FROM THE LOCAL KEBAB SHOP
- KARAOKE MACHINE!
- A WIZARD
- BIG UNO
- MARIO KART
-TEQUILA, SOME PREFER BAILEYS
- ANOTHER COW BUT SPHERICAL
- LIVE LAUGH LOVE MR WORLDWIDE FLAG



PHOTO BY YIXIANG SHEN



----->
SINK IN THE FOYER
OIL ON BOARD
JENNIFER FUNNELL
OCTOBER 2025



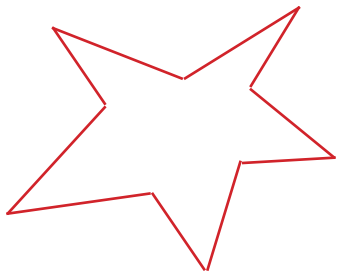
TROYE SIVAN LOOKALIKE CONTEST
POSTER IN AMSTERDAM.



GUESS WHO STILL DIDN'T HAVE AN EDITOR FOR THIS ISSUE
EITHER?

APOLOGIES! BUT WE DO HAVE AMAZING NEWS!

WE ARE OFFICIALLY BUILDING A TEAM OF WONDERFULLY
FABULOUS EDITORS AND GRAPHIC DESIGNERS, AND THEY
WILL BE IN THE PRODUCTION OF ISSUE 3! I'M SO GRATEFUL
FOR OUR TALENTED AND PASSIONATE FRIENDS WHO ARE SO
EAGER TO GET INVOLVED WITH THIS PROJECT, JUST WOW!



thank you
for reading!

See you soon

THANK YOU SO MUCH FOR PICKING UP THIS ISSUE OF
PEACH SEEDZ! ITS BEEN A PLEASURE TO KEEP YOU
COMPANY FOR A WHILE!

JUST WANT TO EXPRESS MY UPMOST GRATITUDE
AND PURE LOVE FOR THE PEOPLE WHO GOT INVOLVED
AND SHARED THEIR JOY FOR WORDS AND SKILL AT
CREATING.

THANK YOU TO LASMINE VIRGOE, FJODORS ALEKSE-
JEVS, EVGESHA DOOMSKAYA, YIXIANG SHEN, SHREYA
BANJEREE, WREN GAGLIANO, LIANA LÓPEZ, JADYN
CHIN, RACHEL ANSON, OUR AGONY AUNT, MILO
HOULDEN, VINNIE TRIVEDI AND THE CAST AND CREW
OF PUNK ROCK,

love, jenny



1. gnasher//orange (yellow fine) green and red//the ninky nonk//1958//the dumping ground//danger, pentold//6. (out of 8 points)
2. 2018//kanye west//gary barlow, howard donald, mark owen, jason orange, robbie williams//david bowie//2013//any 4 from harry truman, doris day, johnnie ray, walter winchell, joe dimaggio, joe mcarthy, richard nixon, marilyn monroe//blur and oasis//heathers//flower of scotland. (out of 13 points)
3. temple run//candy crush//fireboy and watergirl//flappy bird//geometry dash//sliether.io//moshi monsters//clash of clans//plants vs zombies//doodle jump. (out of 10)
4. cheese//cheese//services//both//services//cheese//cheese//services. (out of 10)
5. walthamstow central, blackhorse road, tottenham hale, seven sisters, finbury park, highbury and islington, kings cross, euston, warren street, oxford circus, green park, victoria, pimlico, vauxhall. stock-well, brixton. (out of 16)
6. salmon and cream cheese bagel.

QUIZ ANSWERS