

'Modern Music Criticism & Stan Culture' with Jenessa William...

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SPEAKERS

Jenessa Williams, Isabelle Gray (Iszy), Charlotte 'Fozz' Forrester

- I** Isabelle Gray (Iszy) 00:00
Welcome to Bite My Tongue, the podcast we invite people from the creative industries to tell on a topics we're so used to biting our tongue on.
- C** Charlotte 'Fozz' Forrester 00:08
Today, we are joined by Jenessa Williams, who is a music journalist as well as dipping into some other areas as well. And we chatted about modern music criticism and Stan culture. And I really enjoyed talking to Jenessa. I think you agree, Iszy.
- I** Isabelle Gray (Iszy) 00:27
Definitely. She's the sweetest, and just like a breath of fresh air, you know, just like, just and he has nice things to say really, and just had has had such cool experiences considering she's so young, like, I was just in awe of like, all the people, she said that she's interviewed and stuff. And we talked a bit about, like, ultimate people she'd want to interview and I could just see it happening. Like I was just like, yeah,
- C** Charlotte 'Fozz' Forrester 00:55

I also need it to happen, like what you said Yeah, about a breath of fresh air. I am going to be real. And I say this, you know, with bated breath, biting my tongue, of that, I think I have felt like a lot of music journalism has been inaccessible, in the sense of that, like, can be very pretentious. And the thing about Jenessa is that she is a genuine fan. But she doesn't make that like, part of like an elitist, or an exclusive approach to her writing, I find her writing so accessible in terms of just like anyone can sort of read it and you don't need to be an obsessive, it's just so easy to tap in. And, yeah, I need her. I mean, we'll talk about who she wants to interview, but I need her to interview those people. Because I know that would make such enjoyable reading.

I Isabelle Gray (Iszy) 01:53

So yeah, it's so true, what you said about accessibility. And I always feel like, that's actually a more impressive style of journalism, in that you're not kind of throwing in like, these, like big jargon words that no one like, understands that you're actually able to write with a high amount of insight, but still make it like, easy, as you say, for anyone to understand. Like, I always find that more interesting and impressive than like, the other shit.

C Charlotte 'Fozz' Forrester 02:23

Yeah, the other shit, yeah. Cuz I know that accessibility is bit of like a roll your eyes buzzword, and we talk a lot about it, but is because it's like, prevalent, and I think because it needs to re enter the conversation with things of like music journalism, and the idea of that, you know, when I'm reading a piece by Jenessa, it's not using her as like, the hinge of it, where she's putting herself forward as the main character of it. It's very genuine questions about someone's work, like really interested in what the artist is creating, not falling into, like, click bait traps, but also still interrogating them on like, the big topics. But yeah, not as like a hatchet job trying to catch out, just being like, I really want to have a productive conversation with someone about their work and the culture surrounding their work. So yeah, I really enjoyed chatting to Jenessa just as like a fellow writer, I think, people can have so much to learn from her and her approach.

I Isabelle Gray (Iszy) 03:35

Yeah, and get it's really like funny episode, like we talked about, like, what our fandoms would be called and stuff. So we won't give it all away, but we hope you enjoy it. And definitely go and check out Jenessa's work as well after the episode.

- C** Charlotte 'Fozz' Forrester 03:55
Hi, and welcome back to another episode of Bite My Tongue. And again, it's me fast joined by the lovely Iszy.
- I** Isabelle Gray (Iszy) 04:04
Hello, everyone.
- C** Charlotte 'Fozz' Forrester 04:06
And this week, we've got the fabulous guest Jenessa Hi, Jenessa
- J** Jenessa Williams 04:11
Hi, I'm fabulous. That's nice. That's always a nice way to be introduced.
- C** Charlotte 'Fozz' Forrester 04:18
Of course you are fabulous. I mean, for me, this is a bit of a weird one for me because I followed I followed your music blog back in the day.
- J** Jenessa Williams 04:32
So weird. Cool, but you know, weird.
- C** Charlotte 'Fozz' Forrester 04:38
Yeah, I don't mean to sound creepy. Like I've been following you all the time. But I remember reading your posts about like, Taylor Swift, Beyoncé, Paramore, all that sort of thing. And that would have been like, seven years ago now.
- J** Jenessa Williams 04:58
Longer than that even, I reckon, I mean, I started that blog when I was 16. I think 14 maybe, like a long time ago, it doesn't actually exist anymore, because weirdly, the domain got bought out by Adidas. Like when I wasn't.
- I** Isabelle Gray (Iszy) 05:16

Oh my God.

J

Jenessa Williams 05:17

If you actually look it up now, it's like a weird like, secondhand, Adidas like trading site. So yeah, it was a long time ago. So yeah, the fact that you remember that at all, and that you actually read it is a bit of a mind blower, but very nice.

C

Charlotte 'Fozz' Forrester 05:33

I mean, it was wild for me then, like, years later, you know, following like Pennycress Zine online and then being like. Hold on. I think I follow the founder of this but for our listeners that don't know, and I'm not going to try and do it justice. Would you just like to introduce yourself? And yeah, give the whole soundbite of who you are.

J

Jenessa Williams 05:56

A whole soundbite of who I am sure. So I guess the best way to describe it is that I'm a music journalist, freelance music journalists, first and foremost, I write for the NME, the 45, DIY, Guardian, all sorts of places really, mostly around music, although I do also do some other journalism for Reader's Digest and some other places. But music is definitely my main focus. I'm also a PhD student doing a big media study on music fandom. I also run Pennycress, as you mentioned, which is the zine, celebrating creatives of colour in the Yorkshire and kind of North England region. But again, lots of that does tend to come back to music, like whatever it is, I just can't seem to get away from music. And I guess that's kind of the main focus of what we're going to chat about today. Right?

C

Charlotte 'Fozz' Forrester 06:53

Yeah, we're gonna chat about like, the intersections of like music criticism, and fandom sort of thing. And when sometimes, yeah, you're you're a bit hesitant, to say something you kind of want to bite your tongue, or you want to, you know, you have a passion for music that you're afraid of, like, what fandoms might think, or what musicians themselves how they could respond sort of thing. So that's what we're gonna chat about. And we're gonna Yeah, we're gonna see how it goes. But you've always been so passionate about music, how was that transition of like, being a music lover to then wanting to pursue music criticism? So yeah, to write about it?

J

Jenessa Williams 07:38

Yeah, well, I think I was quite lucky in the sense that I was pretty young, when I realised that I kind of wanted to be a music journalist, I think I was actually about 11, or 12, which sounds a bit mad, but like, from a tiny, tiny age, I always bought a Top of the Pops magazine. And then, you know, that became NME and Kerrang every week. And I knew quite early on that it was something I wanted to do. I wasn't really musical myself, like I couldn't play anything. But I really liked being in those spaces. And I guess writing was a way to kind of be in those spaces without actually being a musician. So I was constantly filling notebooks, writing reviews, that then became blogging when blogging was a thing, obviously, being born in the 90s. I'm kind of the perfect age to have really like got on board with like MSN blogs, and AOL blogs and stuff. So it kind of all just came from there. Really. When I was 18, I went to University of Huddersfield and did a music journalism degree was freelancing that whole time, and just sort of never stopped, like I'm 28 now. And I feel like in the last year or so I've kind of got myself into a position where I actually finally feel like a proper music journalist in the sense of like, kind of having stuff in really visible publications and being really lucky to speak to loads of people whose work I really love. But it has been Yeah, like when I think of it like that, like the best part of 12 to 15 years. Like is a bit about it's been a long journey.

C

Charlotte 'Fozz' Forrester 09:17

Bless and that started, were you like writing you know, in your journals and blogging, about sort of fandoms that you're a part of, and you know, the artists that you loved?

J

Jenessa Williams 09:30

Yeah, completely. So I was the biggest McFly fan girl in the universe. I mean, if we actually cycle it all the way back I think my first fandom I can vividly remember being six years old, my mum picking me up from school with the new S club seven album, like remember that being like a huge deal at six so it's S club, and the S club turned into Blue. I remember having a big Blue period. Yep. All Rise. And then Blue, Blue became Busted. Busted became McFly. And now it's McFly was kind of like the real like, fandom fandom. And then kind of from them, I moved to like Arctic Monkeys some of the more like kind of, I suppose like, traditionally indie stuff or like stuff that maybe gets treated as a bit more like, critically credible stuff. But again, like I'm sure we'll talk about this, like, I'm a huge advocate for like, no fandom being an embarrassing fandom like, I still stand behind that McFly fandom now. But I think it's embarrassing at all. Like, they're still great songs. They're still really good band. So yeah, I think I can kind of like map my life through certain bands in a strange kind of way.

C Charlotte 'Fozz' Forrester 10:50
Of course, I and you shouldn't be embarrassed about any fandom. I'm with that. I mean, I used to be a directioner.

J Jenessa Williams 10:56
I mean, where's, where's the shame in that there is none, like, there's a reason they were the biggest band in the world for like the two year period that they were like, they were great.

C Charlotte 'Fozz' Forrester 11:08
I was a big fan. I was a big fan. But I think it's difficult when you are a fan of like, being so obsessed with that artist and being so yeah, I'm just in love with them. I think you can get very defensive. And I think fandoms can have a bit of a dark side to them. Now, would you agree?

J Jenessa Williams 11:30
Yeah, I think you know, we talk about it a lot now, because so much of it is online, and so much of it's kind of visible that way. But actually, this whole kind of like Stan culture idea. And this dark side of Stan culture, I think has always been there really. Like I remember in the McFly fandom and like, I say I was a huge stan. And I was, but I was also relatively chill about kind of like being the one at the front of shows and like being the one who loved the most. And there are a lot of people who really weren't chill at all. Like, I think back to that. And I think of a lot of people who are very hostile very mean, in ways that if that was happening now, they'd very much be thought of as these like aggressive Twitter stans. And so I think the habits and the practices have always been there. It's just that it's so much more visible now.

I Isabelle Gray (Iszy) 12:22
Fozz I wanted to ask, and who was your favourite directioner?

C Charlotte 'Fozz' Forrester 12:26
Yeah. Um, well, it was Harry Styles. I don't know why I hesitated, I fully knew who was my favourite. I was a Harry girl. And yeah, I fully credit myself of like, being able to see his greatness before the rest of the world.



Jenessa Williams 12:48

I feel like I was very much the same with McFly in the sense that like, I always loved Tom, even when he wasn't the most popular member because I was always just like, you know, he writes all the songs. He's super talented. And I feel like now the world has come around to realising that I was on the right side of that history.



Charlotte 'Fozz' Forrester 13:06

Oh my gosh, that's such a, it reminds me of when people are like, back in the day when they'd be like, oh, Gary Barlow is my favourite Take That member because he writes all the songs.



Jenessa Williams 13:16

I was very, I think this comes back again to like wanting to be a music journalist from a very young age, like I was very righteous about, you know, the people like, oh, they're the talent like, or, you know, the deep introspection of the lyricist. Like I was very serious about that stuff. And I would defend it pretty, pretty fiercely.



Charlotte 'Fozz' Forrester 13:36

Yeah, I think that's the thing with like, the fierceness and aggression of fandom. It is something as you were saying before, is so much more visible now. And I was wondering, is that are there any fandoms? That you're like, I don't want to touch them. When I write about them. It's like, I'm too afraid of the backlash of the response.



Jenessa Williams 14:00

Yeah, I don't think there's any fandoms that I'm like, Oh, my gosh, like I couldn't possibly say anything, because I think everyone's got those people. You know, like, even if it's not a ginormous band, there'll be someone out there who's got a problem with what you have to say about it like so. You know, it's not always the fam, the fandom sorry, that you think will give you the hardest time but do I think in terms of being a writer, I think, if you really believe in what you're saying, you kind of can't get yourself into a situation where you fear too much what the backlash is going to be. Because I think if you're really fearing the backlash, you maybe need to go back and ask yourself how fair what you're saying actually is or kind of why you're saying it. So I have a bit of a rule with myself now and it is a quite a luxurious rule, because obviously not everyone's privileged to get to just write about things that they absolutely love. But if there's something that I'm not really feeling

or like, actively dislike, I tend not to take the commission in the first place. Because really, I just think it's like, it's just being a bit of a killjoy. Like I think if you really love a band, and then you review the album, and it disappoints you, for whatever reason, I think that that can be really interesting to read and to write about. But I think if you just actively dislike something, and kind of sticking the knife in, just because you can feel a little bit of like, I don't know, you're just not a great way to use your platform. So yeah, I tend to kind of adhere to the, if you haven't got something nice to say, rule, most of the time, unless the criticism that I have to give is something that I think is genuinely interesting. For because it comes from like, I suppose, like I say, a fan place initially. Like I think hanging on to that fan tendency is something that's really important in music criticism and making sure that when you do criticise things, it is coming from a place of proper consideration. So yeah, that's a very long winded way to say that. I don't think there's anything I wouldn't like I intentionally would go not that fandom or not this fandom. I think Kpop. Like gets a particularly bad reputation for this. And I think lots of people would sort of answer that question by saying, Oh, you know, I don't want to enrage the Kpop stans. But not to get too heavy too early. I think a lot of that is rooted in this kind of racial and gendered and often ageist perception of what those stans look like. And often, I've had some very reasonable, very intelligent conversations with people who would consider themselves Kpop stans, but who are able to be objective, and wouldn't dream of being, you know, abusive on the internet. So I think there is a real danger in kind of tarring, particular fandoms with the same brush, especially when that grouping of fandoms is kind of racialised in that sense. I think it can be quite problematic.



Charlotte 'Fozz' Forrester 17:08

Yeah, I think that's a good point to make. Especially because I think so many Western writers and stuff, they're, they're still so boggled about the whole, like machinery of K, and J Pop.



Jenessa Williams 17:26

Totally.



Charlotte 'Fozz' Forrester 17:27

So it's a sort of thing that, I think they don't want to touch it because they really don't have the context to understand everything around it. I don't know, what do you think Iszy about like, ripping something to shreds? Like the hatchet job? Are you sort of like, you know, what it can be entertainment?



Isabelle Gray (Iszy) 17:49

It's so hard to say, because I always struggle with that, because I'm like, Who am I to say, like, I'm sure someone's out there that, you know, enjoys that kind of thing. Um, but I kind of do see what where the satisfaction could be in having a good old rant about something. But now, I do think mostly, it should be pretty measured. And it can come across a bit like, maybe this should be on your Twitter instead of a piece. You know.



Jenessa Williams 18:18

I think that's it. I think the rant itself definitely can be hugely satisfying. But I think you need to think about whether that run is kind of like suitable for conversation with like minded friends, as opposed to like, putting out on a platform.



Charlotte 'Fozz' Forrester 18:33

Yeah, I think if it's like, you know what, I'd get some laughs for this if I said it down the pub with my mates. Maybe it doesn't need to be like, a 900 word piece.



Jenessa Williams 18:46

Exactly. Like I've read, I've written stuff in the past that has ended up being, you know, quite snarky, or quite mean, but like, those jokes are rarely as funny as you actually think they are. Like, even if it sort of makes you laugh at the time, like I guarantee if you leave it a couple of days and go back to it, like it won't be that funny. And again, I think it's a bit of a social media thing where we're all trapped in the kind of desire to like have clout on Twitter and like, say something funny, and some people some people genuinely are just a lot funnier than I am. And like, their writing is a lot funnier than I'm capable of. And I think there are ways to do it. But for me, personally, I just feel like I need to be so confident in what I'm saying. And then if you're that confident in what you're saying, then the idea of someone disagreeing with you is kind of maybe less of a problem like if you really genuinely believe but if you don't, it's may be better to just kind of either leave it or find a way to I don't know, I guess balance it with some more of the positives if you can.



Charlotte 'Fozz' Forrester 19:51

We're just doing everything for clout all that I do is so I can get more followers



Jenessa Williams 20:00

You say something to a friend. And then you're like, oh, that was quite good. I'll put that on Twitter actually. And then like, you get 15 likes in five seconds and you feel really good about yourself. And then the next day you're like, Oh, actually, not sure I'd stand by that.

C Charlotte 'Fozz' Forrester 20:16

Iszy's much better at Twitter than I am. I hardly ever tweet myself. But Iszy's very good at just like throwing out funny thoughts sort of thing.

I Isabelle Gray (Iszy) 20:25

Yeah, no, no thoughts, just vibes. Yeah, definitely tweeting into a void, but hey, oh, I give the people what they want. My 200 followers, I give them what they want. Thank you. Thanks. Um, so I wanted to ask about how music journalism has changed. And I think, you know, people in the have referenced this kind of golden age of music journalism. How do you think it's changed? And do you think the changes that've been made, you know, kind of less talk about writing about benders or these musicians or on do you think this is like a necessary and positive change that creates a better dynamic for music journalism?

J Jenessa Williams 21:17

Hmm. It's a very interesting one that because I feel like the Golden Age thing is very, very in keeping with just our human nature to always assume that things were better in our day, you know. And to some degree, like, I can see the truth in that, you know, I really miss a time when there was loads of weekly magazines to choose from, like, I miss that kind of reverence for print. But then I also don't really subscribe to the idea that print is completely dead, or that you know, digital is bad or anything like that. I think it's all balanced. It's all adjusting to the way things are now and kind of accepting the technology and the way we consume music has changed so much that the knock on effects for music journalism, were kind of bound to happen in a sense. But I do think the point about like Rockstar benders, and I suppose, like, PR interjection is a really interesting one. Because I do think that, you know, as someone who started writing quite young 16 as a woman, as a woman of colour, there were certain aspects of music journalism that you know, are quite intimidating, like getting, you know, the train on your own to a late night gig not knowing how you're going to get home, like being invited onto tour buses with all male groups that are much older than you to do interviews, like lots of that stuff, is the stuff that people really romanticise. And it can be really fun. But I think also, you know, given the #MeToo movement, and given how much we now understand the need for kind of safeguarding, I mean, I should say, we always needed safeguarding, but I guess the awareness around it now, I do think that PR presence and slightly more controlled

environments can be a good thing in terms of making the industry more inclusive and more attractive to people who may be, you know, do have to think about their safety in ways that I suppose are kind of controlled by some of the wider social problems that need addressing. So I don't think it's always bad. Like, I think there are still ways to be creative with it, and to kind of strike up rapport with artists in a way that you can get that really genuine interaction. But I do think it is also really important to remember that it is a job. So like, lots of people, I think, still kind of get into music journalism slightly for the wrong reasons, because they think that, you know, it's going to be a way to befriend loads of bands and sort of infiltrate that space. And it kind of can be as a nice byproduct of it. Like, there's definitely bands that I know and have met and I feel like we get on well, but I don't think that necessarily equates to friendship all the time. And I don't think that's necessarily a bad thing. So I don't think the golden age is over. I think just maybe we're having to think about how we work in different ways that make it like I say, more inclusive, safer, more like a job. And that sounds really dull to say more like a job, but I think it just encourages respect on both sides. Really, that ultimately is quite mutually beneficial.

I Isabelle Gray (Iszy) 24:36

Yeah, definitely. I think that's really interesting to point out that kind of relationship there between you know, the art the artists and the writers. And do you feel like that that that relationship has changed as well and you know, you know, comments like Lizzo saying, you know that if you're if you don't if you're not a musician yourself, you shouldn't review music. Do you think this kind of relationship has broken down a bit? And it's a bit more has a bit more tension? Yeah,

J Jenessa Williams 25:07

I think the Lizzo comments were a bit stupid, if I'm being honest. But that's But that said, I do still love Lizzo. And I completely understand the place of frustration that that comment would come from. So I don't agree with the sentiment, but I do understand the frustration, I think it must be difficult when you pour your heart into something that you feel like people haven't understood. And I think that goes back to my point about you know, when you are going to criticise something, making sure it comes from a place of real, like information and nuance, because I feel like lots of the people who did criticise Lizzo, the things they were criticising her on, were a bit left field and weren't very informed. So I could definitely get her frustration in that sense. But I think in the wider kind of question of like, artists nowadays, I think there is a bit more general suspicion towards journalists, I think, you know, not to use the phrase cancel culture, because I'm not really sure how I feel.

I Isabelle Gray (Iszy) 26:10
Oh no. Here we go.

J Jenessa Williams 26:11
Yeah, here we go. I feel like it's a pretty, it's a pretty contentious term, when I think when people use cancel culture, I think a lot of the times they just mean accountability culture. But I do think that sort of fear of, Oh, no, if I say something silly, I'll be trending on Twitter for three days, you can feel that from artists, I do think it makes some of them hold back a little bit more, or maybe think about what they're revealing a little bit more consciously. So sometimes you do have to work a little bit harder to kind of convince people that you're not trying to catch them out, I suppose. Try and convince them that you're not just there digging for the quick quotes that you can use as clickbait. But I think again, that comes back to you know, carving out a part of the integrity of yourself, interviewing people you're genuinely interested in, and doing your research so that you're not asking them questions that are, you know, kind of disrespectful or come from a place of ignorance really, like you should absolutely go into interviews, prepared to ask something that offers insight, but also you have a suitable follow up if that person isn't comfortable, because ultimately, like it's a conversation between two people, and if someone doesn't really want to answer something like on a human level, they have a right not to answer that. And I think we do get it a bit twisted sometimes, especially with artists who are quite generous in their lyrics that they should also be generous in every conversation that they have. And I don't think that's always the case. I think we mentioned before, didn't we about St. Vincent, which I think is a pretty interesting one.

C Charlotte 'Fozz' Forrester 27:59
Yeah. So with the St. Vincent thing, that's how, like, earlier in the year with when Daddy's Home was coming out, and she was doing like the press tour for that. She had an awkward interview. I read the transcript for it like it wasn't that from like an outsider's point of view that terrible it was just like, Oh, yeah, you know, points of tension, whatever. But then the following day, she like asked for it to be pulled. And that started a whole conversation. Yeah. What do you think about that?

J Jenessa Williams 28:38
Yeah, I had, I had lots of thoughts about that. Because I saw it. I saw it all kicking off on twitter at the time, as I'm sure lots of people did. And St. Vincent is kind of known at this point for being potentially kind of tricky to interview. My personal thought, to be honest,

was that not to say that the writer was necessarily doing it for clout? Because I think that would be a bit unfair. But I do think it was maybe not as much of a serve as the writer thought it was, like I've been, I've been in that position where interviews haven't gone as well as you'd like, or pieces of maybe being canned. But, again, I think you do have to remember that there's a person at the other end of it, and whilst it might have been frustrating, that St. Vincent didn't like the way it went and pulled it. I think you do have to kind of respect their right to do that, even if it's so intensely frustrating, and I kind of felt like putting it up online anyway was, I don't know it sat a bit weirdly with me, and I don't know if that just says something about how brave or not brave I am. But I don't think it necessarily revealed anything that like desperately needed to be revealed, personally. But I'm aware that's probably a bit of a controversial take.

C Charlotte 'Fozz' Forrester 30:05

Don't bite your tongue love. That's the whole point of this. Don't bite your tongue. Yeah, if that was you guys if you guys had a bit of an awkward interview, but whatever. And then your editor told you Oh, the interviewee wants to pull it would you ever in like what situation would you have ever like published the transcript independently on like your Twitter if you would have ever done that?

J Jenessa Williams 30:36

I think the only like, I mean, again, I'm aware that I'm sat here like very virtuously, like, no, I would never. But I think the only the only grounds that I would have for something like that is if someone like admitted to something that like needed some kind of like real, you know, criminal investigation or like something that really needed to, like be looked into for someone's well being. But I just think with that particular interview, like, it was quite clear that she was uncomfortable quite early on, and the interviewer did keep pushing the point. And I think there is a time and a place for that. Like, obviously, you shouldn't be completely passive in an interview, like you should challenge your interviewees, but like I do think you also need to know when to let it go. And I don't know, I sort of felt like there was just an air of not really letting it go in the way that I'm kind of not surprised that St. Vincent got a bit irritated. Whereas Iszy would have shared it to all of her 200 followers for the clout.

I Isabelle Gray (Iszy) 31:38

Yeah, that'd be viral in seconds. It would. I agree. I think I'd only do it if it was like an actual crime being admitted to I don't think is. Yeah, I think it just kind of looks a bit weird on you, doesn't it? Because you'd want it to, you'd want it to go viral. Right? Imagine it just got like

a couple retweets. That'd be so embarrassing.

J

Jenessa Williams 31:41

Yeah, I mean, I like I don't I don't know the writer, I have no idea of their intentions, like good or good or otherwise, like, I completely understand the frustration of having something canned and I guess sharing it came from that frustration of like, Oh, you know, I've done all this work. And they've just got it shut down, just like that. Like, I totally understand that. But I guess, I guess I'd just be quite interested in what, if anything, like they felt it achieved, like, they might actually be really satisfied with how it went. And that would be super fascinating. Maybe they can be a future guest

C

Charlotte 'Fozz' Forrester 32:37

Sorted. Added to the list. As we've like, already mentioned, there's this very weird relationship between music journalism, and the internet now, and we've sort of Yeah, for want of a better phrase, we've moved past that golden age of like, you know, a scene in Almost Famous, appearing to be like, the way of music journalism. And, you know, there's not as much emphasis on like, the long form Rolling Stone pieces sort of thing. It's now having to do like, daily articles about the next hottest thing about the new pop star of the month. And we just have like, such a saturation of content. I was just wondering what you thought Jenessa about, like, music journalism in the digital age, especially because, you know, you've gone from blogging, you know, like, very much the infancy of the internet sort of thing when it was still finding its feet the went Twitter, we, you know, was a very like, wholesome place. Yeah. Your thoughts on it?

J

Jenessa Williams 33:54

I'm not sure if Twitter was ever a wholesome place, you know, I'm not sure.

C

Charlotte 'Fozz' Forrester 33:58

I have hope. I look back with rose tinted spectacles.

J

Jenessa Williams 34:02

Yeah. I mean, I remember using it like it was a wholesome place. But I don't know, I think, again, like the next big thing, idea can definitely get a bit fatiguing. But I don't think that's new either. Like if you look back at the NMEs of you know, the 90s, in the early noughties, like, it's coming out every week, and every week was a new cover artist that they were

declaring, like absolutely essential to your very existence. So I think that hyperbole in music journalism has always been there and is kind of part of what drives excitement. So I don't think that in its essence is a bad thing. I think like having more options than ever, is quite exciting. And actually maybe makes music journalism more relevant now than it ever was in the sense that when we've all got so much choice and you know, so many Spotify recommendations and so many algorithms and so many like listen to this now. No, they It's no this No, this actually having people to like guide you through it and offer curated recommendations is maybe even more important now than it ever used to be. So I don't think it's all doom and gloom, necessarily. I mean, I would say that, you know, I work in this space, but I think it can be quite exciting actually how fast paced everything is. I think on the artist side of things, it must be incredibly frustrating. And I'm frustrated too, when artists that I really love maybe aren't given the time that they used to be able to, like, incubate an album and really get a go at like a full on campaign before they then get usurped for the next big thing. I think that can be very frustrating. But as an actual writer, I think being in such an abundance of stuff to write about is really, really cool.

C Charlotte 'Fozz' Forrester 35:52

Sure, I always think about like, imagine if I had to, the only way I could, like consume new music was by having to like save up my money and buy a record in a store based off like whether I like the cover art sort of thing, or having to like, buy a magazine, and read the reviews and like, take the chance and then playing it and like hating it. Wow. Now I've got to wait till next month to like, buy my next vinyl whereas now like, yeah, I think it's a huge privilege to be able to just like, click on my phone, and I could listen to dozens of new albums a day.

J Jenessa Williams 36:33

Yeah. How do you find the the actual choice fatigue, though? Like, do you feel? Do you find it overwhelming, like not knowing what to listen to? Or trying to keep up on top of everything that's new out?

I Isabelle Gray (Iszy) 36:47

Yeah I do. But you know, what, I kind of let Spotify do do it all for me at the moment, which is really, like, I should have my own my own way of thinking. But no, yeah, definitely, definitely is tricky. And I feel like you have a list of 20 albums in your head at once to listen to, and it's so hard to get round to them all, isn't it? And by the time you've done that, you've got another list of 20 but I do try and like see the joy in that and that there's always like a new a new thing that I can listen to and hopefully, you know, find really satisfying

and nice to listen to. So it's it's, it's maybe more stressful but I think definitely enjoy.

J

Jenessa Williams 37:27

Yeah, yeah, I think you pick your lane a bit as well as a writer. So like, I am very much one of those annoying people who says, Oh, yeah, listen to a bit of everything. And I do. But in terms of writing, like I'm really enjoying covering this big, pop punk resurgence at the moments like a lot of my headspace is in is in that realm. Or like looking at British hip hop. That's something I'm doing a lot of at the moment. So I think like anything you go through your own personal little, little phases and focused interest depending on what's really, really kind of grabbing you in the moment.

C

Charlotte 'Fozz' Forrester 38:05

Who are your faves at the moment, both of you, who are you listening to?

J

Jenessa Williams 38:11

I mean, yeah, that's, that's that's the that is the definitive on the spot question, isn't it? So I like everyone, in the entire world, really like the Olivia Rodrigo album. I was a little bit mean about it in the review. I was but but again, I will stand by the fact that my little bit of meanness came from a real place of love. So like my singular my real frustration with that album, and it was kind of like a light frustration was the fact that lyrically it's just a little bit samey. And I completely understand why it is that way. But I said what I said, I still stand by what I said. But I think it's great. I think it's really really good. So I like her a lot. I like the Willow stuff that's coming out a lot. That's very strong pop punk vibes. And I think again, as a as a mixed race girl like that's something that is huge for me like when I was going through my massive emo phase as a teenager if there had been someone who looked like me that just would have been massive. So I'm really excited to see everything she's doing. Who else? Oh, the new Wolf Alice record is just impeccable. Impeccable. Serious chef's kiss.

C

Charlotte 'Fozz' Forrester 39:33

When I think of Iszy I think more like Little Simz with you Iszy.

I

Isabelle Gray (Iszy) 39:38

Yeah. Yeah, I'm very excited for the new release in September.



Jenessa Williams 39:42

Oh, man. It's so good. It's so good. Yeah, I probably I probably shouldn't be saying that. Should I be like.



Charlotte 'Fozz' Forrester 39:51

I was like oh my god has someone had a little sneak listen.



Jenessa Williams 39:56

Just a. Just a wee one.



Isabelle Gray (Iszy) 39:58

Oh, my God. Amazing.



Charlotte 'Fozz' Forrester 40:00

Iszy you need to get on a list. You need to.



Isabelle Gray (Iszy) 40:04

Yeah, I need to do my homework. What's going on?



Jenessa Williams 40:07

Yes, I mean, she's one of my absolute favourites like someone I've been really lucky to speak to a few times. She's completely delightful. The record's brilliant. She's super nice. And I think she's always a really lovely person to speak to you because she is very aware of her own boundaries and her own privacy. And I think it's a really great example of someone that you can talk to who does kind of protect those things quite safely. And you know, there are certain bits you can challenge on, but like, ultimately, like I said, you don't want to make anyone feel uncomfortable. Like, I think I think music journalism is really important. And I take what I do very seriously, but I also remember that it's quite rare that you ever have to like pin someone down on something like a truly like inditing, you know, we're not. Music obviously intersects with politics a lot. But like, we're not dealing with politicians, you don't actually need to, like wrestle an unpleasant answer out of a musician. And I think remembering that is, is quite good for I suppose not getting yourself in a place where you're pissing people off. I always love talking to Simz for that, because

like I said, She's always super clear what she wants to talk about what she does, and it just makes for a really nice, enjoyable conversation where everyone feels respected, and you focus on the things that the artist wants to focus on. And I don't think that's being like, you know, sycophantic or anything. I just think if you focus on the things that they're interested in, you're just going to get more interesting answers.

I Isabelle Gray (Iszy) 40:15

Oh really? What she like? Right? Has there been a favourite person that you've interviewed or something that you found, like really revealing or memorable?

J Jenessa Williams 41:53

Interesting. I think whenever anyone asked me this, the one I always come back to was Kevin Parker. So Tame Impala. And I think that one, I think that one for me was just quite special because it was for DIY the cover of DIY really early last year is that right, I've lost all sense of time. Yeah, January, January 2020. And I think that one just felt really special because it was kind of the first time anyone trusted me to do like a really big thing. Because I mean like, Tame Impala's big, right? So that was very much a very traditional, like, go to interview them at the hotel. It's very serious. There's like set set times and set blocks, and I was so so nervous about it. But he was great, and super nice and super chill and like probably actually one of the most self, not even self deprecating, but just like everything I asked him, he was just like, Yeah it's alright. So I was like, what's headlining Coachella like and he's like, yeah, it was cool. Like, what's meeting Kanye? Like? Yeah, he's all right. And he was just again, like, a really nice reminder that you are just talking to people, like, obviously very impressive, very cool people who've done amazing things, but like, you are just having a conversation with another human being. And the actual really interesting things about that chat were less about what he'd achieved career wise and more about him as a person. Like, we found that we kind of had a lot in common, weirdly, with like introversion and finding the same things kind of uncomfortable and weird. So it was like, I pretty much a nobody, am sat talking to this very, very famous person, we've got loads in common. So that was really nice. And I think another one I always come back to is an interview I did again last year with Moses Sumney, for Gold Flake Paint magazine, which is a really incredible, independent print magazine. And basically, I was super lucky because he was like curating the issue. But I was such an enormous fan of his record, like it was my favourite thing released last year, for sure. And they just let me have completely free reign for like two hours on zoom. And I just asked him about every song on the record. And we did like a bit of a track by track. And that was just it doesn't happen very often, that you're given that much access and kind of that much space to just really, really delve into a record. But that was just the most satisfying moment of being a fan and just asking,

like, every possible question that you wanted to know the answer to. And I think it turned out quite well as a piece. But like, as a real personal thing, that was just a super satisfying moment of like, yeah, this is why I do this. Like just to nerd out with people whose work you really love like it's just cool in it and then you get paid at the end and you're like, well, this is the best job ever. So yeah, that was nice.

C Charlotte 'Fozz' Forrester 45:04
I love that.

I Isabelle Gray (Iszy) 45:05
Yeah, that's amazing.

C Charlotte 'Fozz' Forrester 45:06
I mean, you've already interviewed some of mine and Iszy's absolute faves. Like, as we said, like little sermons. For me, I think people like Aluna from AlunaGeorge.

J Jenessa Williams 45:20
Yeah.

C Charlotte 'Fozz' Forrester 45:21
Absolute favourite and you get to interview them. But like same question to Iszy as well, who was on your dream list interview now who would you love to tick off and like get two hours on a zoom? Or like two hours in a hotel room with?

J Jenessa Williams 45:38
Sounds a bit dodge.

C Charlotte 'Fozz' Forrester 45:41
Iszy was just like oh my god. Safeguarding of course, all above board. Who's on your dream list to interview?



Jenessa Williams 45:56

Oh, Iszy do you want to go first? I need to think about this.



Isabelle Gray (Iszy) 45:59

God yeah, I'm thinking I you know what? Maybe like, really randomly, like, Ariana Grande?



Jenessa Williams 46:08

Oh, yeah.



Charlotte 'Fozz' Forrester 46:09

Go ahead. Explain yourself?



Isabelle Gray (Iszy) 46:12

Well, it's, it's tricky because I've watched her interviews before, and she takes quite a long time to get into them. Like, even like the sound of her voice changes. And I just think she's quite like an interesting character in that sense. So you can tell she's a bit. I don't know if she's anxious, but shy, at least in some ways. And, and I'd like to be able to kind of, yeah, get like, get through that. And, you know, get into the good, the good little chats and I did a talk like, I don't know, I feel like we'd be best pals by the end of it. But yeah, and then she just seems like she has like a really good sense of humour. And I don't know, she just has this nice kind of innocence to her that I think is really yeah, would be would be cool to talk about. stuff. Yeah.



Charlotte 'Fozz' Forrester 47:04

I love that you want a challenge with the interview. Like you want to sort of chip away at them until, you know, they reveal the centre sort of thing. I admire you for that.



Isabelle Gray (Iszy) 47:16

Thank you. Thank you.



Charlotte 'Fozz' Forrester 47:17

I want an easy interview. I want someone extroverted and I will write the thing for me. No,

I think that's a good shout with Ariana. I back that, what about you, have you?



Jenessa Williams 47:33

Yeah, I've been thinking while you were talking. I mean, I also would happily volunteer to speak to Ariana Grande. Oh, she is she is a personal fave. I think Little Mix is one for me that I would really love. I would really, really love to interview Little Mix about actual music. Because I feel like so much. So much of the press they do is is very like, and I know, it's not coming from them. It's just you know, the thing that kind of tends to happen with pop groups, but like, it's very, like, top level stuff. And you know, they write their own songs like they're super, super involved. And I'd really like to hear more about that. I'd really like to interview Harry Styles, obviously, for many for many clear reasons. And I think also like, I mean, my nerves would not be up to it whatsoever in any capacity. So I don't think I would actually want this to happen like really, but I think the absolute like pinnacle dream, where I would just give up everything forevermore, after that would be to do like a double interview with Beyoncé and Solange just at once. Just like imagine like full family affair, just like both of them in the same room just hearing about their life. Like that would just be that would be my absolute pinnacle of life and existence for sure.



Charlotte 'Fozz' Forrester 48:52

I can't believe you just threw that out there. Oh, yeah, like, Beyoncé and Solange. I think they'd also be so good because they vibe together. So like their relationship. I love seeing it in



Jenessa Williams 49:07

So much.



Charlotte 'Fozz' Forrester 49:07

the tiny glimpses that we get, like their Coachella performance of like when Solange runs on stage, and they're on stage.



Isabelle Gray (Iszy) 49:15

I loved that.



Charlotte 'Fozz' Forrester 49:16

And their dance routine. Amazing. Incredible. And so to interview them I think it would be such a good dynamic to like peep into.



Jenessa Williams 49:28

Yeah, I find I find like full band interviews can be a bit stressful sometimes because there's naturally like someone who speaks more or somebody who doesn't speak more or like just lots of different voices going on. But I think if you can get two people together who really know each other well, like that often makes for a super interesting dynamic. I do quite like doing like duo interviews.



Charlotte 'Fozz' Forrester 49:53

But yeah, that is honestly the dream. Solange and Beyoncé just chatting just like chewing the fat with them.



Jenessa Williams 50:00

She knew I mean, like, I just want to know why it's just like to be like sisters in that way. So I don't have a sister. And I just feel like I'd really like to know more about that kind of sisterly dynamic. And I feel like I'm quite comfortable in saying it, because I know so clearly that it will never happen. So it's like I can put it out there, it's fine. Like if someone actually offered that to me, I think I would die on the spot. It'd be awful.



Isabelle Gray (Iszy) 50:24

I'm rooting for you. We're going to mak it happen.



Charlotte 'Fozz' Forrester 50:27

Yeah, we're gonna manifest it. Yeah. Now to manifest manifested.



Isabelle Gray (Iszy) 50:37

So I think we talked about it kind of briefly earlier, I said, You know, I struggle with the idea of authority, I guess, in within, like music criticism. So how did you kind of build, was there kind of a journey with you building up your confidence in, you know, having an opinion on music and insight? Or have you always felt like, you know, you know what? No, like, I have

some to say, and I am allowed to say that kind of thing.

J

Jenessa Williams 51:04

Yeah, I think I think it's kind of gone in reverse. I think when I was a 14 year old blogger, you know, I think I was saying anything and everything. Like I think if that had been me now I'd have been cancelled about 20 times not for not for saying anything, like actually wrong or offensive or anything. But like, I was very big on my opinions, and I didn't care then about being snarky and about being mean. And I do think, I do think I've gotten more considered over the years. And I think I think a lot more about where what I'm saying comes from and whether like I was saying before, you know, whether it comes from a place of really genuinely trying to understand where an artist was coming from where if I do you just feel a bit mean that day. And I think if it's the latter, I do try and like reign that in a bit more. And I guess some of that comes from, like, not wanting to upset people, you know, not trusting that I'm right, if I'm going against, like, the popular opinion or anything, but I think the more you practice, and the more you realise that actually, you know, it is all subjective, like all of it's subjective, you know, you can absolutely love something and they'll still be someone out there who thinks it's trash and vice versa. And I think once you do start to remember that a bit more, you do get more comfortable in expressing your own opinion. And I think also like, the thing I always try to do, which isn't always possible, because sometimes you're asked to do things on very tight deadline, but like I do, try and write things, finish it and then let it sit for at least a couple of days before I send it off and kind of commit to the idea out in the world. And I think that can be really useful to not to sound like anyone's Mum, but I think like doing what you can to not leave stuff to the last minute so that you've got proper space to really think about what you're saying is always really useful for ultimately building that confidence and that conviction in what you're saying.

C

Charlotte 'Fozz' Forrester 53:05

I really admire that, I think that it is you've just got to really sort of build that conviction, as you say, and I think it's something that really comes across in your writing as well of like, how passionate you are about music, but how not pretentious you are? And like, you know, that realisation that you're speaking to an artist, someone who's crafted so and yeah, I think that you have such a great approach to your music writing and how you speak about it is really incredible, but forgetting all that I do have the most important question to ask you. If you had your own fandom, what would your stans be called?

J

Jenessa Williams 53:58

Oh man, that is that is a very important question. You know, I think I need to pinch that

actually. And like take that to every interview be like if you get to rename your stans, what would you call them? Because like Stan names normally just get invented by the standom, don't they? Really? Um, what would I have? Oh, I mean, my surname is Williams obviously and I feel like that's a no go because like, that's that's not good. Is it? No so it has to be something with Jenessa I don't know.

C Charlotte 'Fozz' Forrester 54:32
Maybe it could be something of like, with the Ness part.

J Jenessa Williams 54:35
Oh, yeah.

C Charlotte 'Fozz' Forrester 54:36
Bear with me.

J Jenessa Williams 54:38
You're brewing up an idea. I can feel it.

C Charlotte 'Fozz' Forrester 54:41
Like, you know how Lady Gaga has her monsters?

J Jenessa Williams 54:45
Yeah.

C Charlotte 'Fozz' Forrester 54:46
And then there's like the Loch Ness Monster.

I Isabelle Gray (Iszy) 54:48
Oh, God.



Jenessa Williams 54:48

Yeah. Sold, nailed killed it.



Charlotte 'Fozz' Forrester 54:53

I could feel Iszy's eyeroll then of being like what is she saying. I dunno but then if you call them something like the Nessies it would just remind you know that Twilight scene. Yeah, like Bella's like you named my daughter after the Loch Ness Monster, I feel like that would be like a fandom meme of yours.



Jenessa Williams 55:19

I've got a think. I've got to think about this. I like I like the Loch Ness Monster concept. I think we can we can workshop that for sure.



Isabelle Gray (Iszy) 55:28

Yeah, there's something in that for sure.



Jenessa Williams 55:29

Yeah. What would you guys have?



Isabelle Gray (Iszy) 55:33

Oh god. Iszy? Surely there's something. Well I think because my last name is Gray. So I feel like there's something they're like, maybe if I was like a very mellow artist, you know, very kind of sad and yeah,



Jenessa Williams 55:53

You could have like the grey scales. Yeah.



Isabelle Gray (Iszy) 55:57

Isn't that like in Game of Thrones when they have when they get grayscale?



Charlotte 'Fozz' Forrester 56:02

Oh, oh my god, yeah that disease they have on their skin?



Jenessa Williams 56:05

Okay, maybe not. Yeah.



Charlotte 'Fozz' Forrester 56:07

Oh, nasty.



Isabelle Gray (Iszy) 56:09

That's a little cultural reference, you know?



Charlotte 'Fozz' Forrester 56:11

Yeah, but then they'd come to your concert with like that. For all my makeup on.



Isabelle Gray (Iszy) 56:18

Yeah.



Charlotte 'Fozz' Forrester 56:19

So distracting.



Isabelle Gray (Iszy) 56:20

Oh, yeah. I know. I like it. It's a visual. It's a visual as to bring the fandom to life.



Jenessa Williams 56:25

I have no idea what either of you are talking about. I've never seen Game of Thrones. For as much as for as much as I'm up on the music culture. Like my TV knowledge is weak.



Charlotte 'Fozz' Forrester 56:37

Basically, Iszy wants all of her fans to be peeling off their skin in these grey scabs.

I Isabelle Gray (Iszy) 56:46
Right. That is so unfair Fozz.

C Charlotte 'Fozz' Forrester 56:49
Iszy, with your name because you tend one of your phrases to me is like spill the tea says sort of thing of like, you know, sip sip. And I remember, you used to do sessions with our student newspaper of like, catching up with people of Earl Grey with Iszy Gray where you had a cuppa.

J Jenessa Williams 57:10
Ooh nice.

C Charlotte 'Fozz' Forrester 57:11
So I feel like there's got to be saying that of like, I don't know.

J Jenessa Williams 57:15
Teabags.

C Charlotte 'Fozz' Forrester 57:17
Oh my god no. The teabags. Oh, God.

I Isabelle Gray (Iszy) 57:23
Honestly, I'll take it.

J Jenessa Williams 57:24
It would just be the earls, wouldn't they, the Earls.

I Isabelle Gray (Iszy) 57:28
Oh, that's kind of cute.

- J** Jenessa Williams 57:29
That's nicer.
- I** Isabelle Gray (Iszy) 57:30
Yeah, that's cute.
- C** Charlotte 'Fozz' Forrester 57:32
We can work on that.
- I** Isabelle Gray (Iszy) 57:33
What about you Fozz?
- C** Charlotte 'Fozz' Forrester 57:35
So I guess the obvious thing with Fozz is the link to Fozzie Bear from the Muppets. Kermit the Frog's bestie.
- I** Isabelle Gray (Iszy) 57:43
That's cute. Yeah.
- C** Charlotte 'Fozz' Forrester 57:44
So either my stans would be like the Fozzie Bears, or I would be the Fozzie Bear and they'd all be the Muppets. I would call them my Muppets.
- I** Isabelle Gray (Iszy) 57:57
Oh, my God.
- J** Jenessa Williams 57:58
It doesn't feel very endearing. Does it somehow?
- C** Charlotte 'Fozz' Forrester 58:02

I could make it. I could put a spin on it of like oh you silly Muppets.

- I Isabelle Gray (Iszy) 58:07
Well, yeah, you just have to be within the fandom to understand it's a term of endearment.
- C Charlotte 'Fozz' Forrester 58:12
If you're not in the fandom,.
- I Isabelle Gray (Iszy) 58:14
If you know, you know.
- C Charlotte 'Fozz' Forrester 58:18
But yeah, I don't think anything else sort of lends itself with Fozz. So yeah, I think I'm sort of stuck within the Muppet realm.
- J Jenessa Williams 58:31
Yeah.
- I Isabelle Gray (Iszy) 58:31
Yeah. Go for it.
- J Jenessa Williams 58:32
I like this. I mean, clearly, all three of us are really like growing these enormous fandoms. So you know, it's very, it's very pressing stuff.
- C Charlotte 'Fozz' Forrester 58:42
You've heard about Iszy's Twitter followers.
- I Isabelle Gray (Iszy) 58:44

Yeah, I don't know if you've heard, you know, it's pretty happening over my Twitter. So.

J Jenessa Williams 58:52
Do, do journalists have fandoms like that a thing? Like, at what point do you cross over to being you know, like, a proper celebrity in your own right.

I Isabelle Gray (Iszy) 59:03
It's definitely a thing.

C Charlotte 'Fozz' Forrester 59:04
Tell us when you find out.

J Jenessa Williams 59:07
Oh, I hope I never.

I Isabelle Gray (Iszy) 59:10
You're a bit further along than we are.

J Jenessa Williams 59:12
Yeah. I hope I never find out. Like I love my job. I love what I do. And it's always really nice when people you know, read stuff and like stuff and share stuff. But the idea of people like on mass, like knowing what I've thought about something is a bit scary. Like I'm quite comfortable right now.

C Charlotte 'Fozz' Forrester 59:33
Yeah. I don't think I want to live in a world where Iszy has a bunch of people following her calling themselves the teabags. I don't want to live in that reality. No, thank you. I think that sort of brings us to the end of our time together, which is sad, but we do have a final question for you which is one that we ask everyone. Which is, is there a time where you've regretted biting your tongue in the past? And what would you like to bite your tongue less on in the future?



Jenessa Williams 1:00:13

Oh, the flagship question. I don't think so. Like, I think I do a pretty good job of, you know, advocating for myself and advocating for what I need to, like do a good job as a writer when it comes to, you know, getting enough time and having reasonable deadlines. And you know, speaking up if an interviewee has, you know, been been difficult in ways that can be easily solved. But to be honest, like, I don't think music journalism is normally that combative. Like, I think I've been quite lucky in the sense that when I was younger, you know, there were a few little instances with, with all male bands, who maybe like said something a bit dodgy, that maybe I could have, you know, spoken up against, or things like that. But on the whole, it's been a pretty positive experience. And I think for the most part with the actual writing, if you're, if you're telling a truthful story, and you're telling a story, that that fundamentally comes from a place of interest, like, there's normally a way to do it, in a way where you can be honest, but also not, you know, deeply offensive to the person who's made the art. So I know that sounds very, like, Oh, you know, SpongeBob, sunshine and rainbows. But it's honestly, like, it's an it's a pretty enjoyable job. Like I say, it doesn't, it can get heavy. And you know, sometimes you are speaking to people about very personal things, or very emotional work. And that can be a real privilege in and of itself, but like, for the most part, it's kind of just entertainment, you know, and I don't say just in a bad way, like, I think it's a really good thing. I think the last year has kind of shown us how much we need nice, positive, or not even positive, but like just spaces of kind of distraction and catharsis and music's really great for that. So yeah, I think it's just pretty fun. Like, I'll definitely I definitely feel comfortable and speaking up for myself when I need to, but I can't really think of anything where I like, regret or where like, something went really bad.



Charlotte 'Fozz' Forrester 1:02:22

I think that's a lovely, positive note to end on.



Jenessa Williams 1:02:25

Sunshine.



Charlotte 'Fozz' Forrester 1:02:29

Bring it on. But thank you so much for joining us. And for yeah, chatting with us. No, thank you. It's been fun.

- I Isabelle Gray (Iszy) 1:02:41
So that was our episode with Jenessa. We hope you really enjoyed it. And we'd love to hear what your fandoms would be called as well. Because I think that's a conversation that needs to be had on the internet.
- C Charlotte 'Fozz' Forrester 1:02:53
It's actually one of my favourite questions that we asked.
- I Isabelle Gray (Iszy) 1:02:56
Yeah.
- C Charlotte 'Fozz' Forrester 1:02:57
Throughout the whole series.
- I Isabelle Gray (Iszy) 1:02:58
Yeah, it's such such a goodie. And it's Yeah, and just Yeah, what was your Who did you stan when you were younger? Were you were directioner? Like, Fozz? We want to know.
- C Charlotte 'Fozz' Forrester 1:03:09
Solidarity to my fellow directioners. We are still as one.
- I Isabelle Gray (Iszy) 1:03:16
Did you cry when Zayn left?
- C Charlotte 'Fozz' Forrester 1:03:19
No.
- I Isabelle Gray (Iszy) 1:03:20
Okay. Wow.

- C** Charlotte 'Fozz' Forrester 1:03:22
You know what? I I will bite my tongue on this. I am not gonna say anything. Okay, well, I'm, yeah, I'm not gonna spill the tea, but just know that Imma sipping.
- I** Isabelle Gray (Iszy) 1:03:37
Right. There we go then.
- C** Charlotte 'Fozz' Forrester 1:03:38
Why am I Why am I talking as if like, I'm still a spokesperson of the One Direction community.
- I** Isabelle Gray (Iszy) 1:03:45
I think you could dip your toe back in if you wanted to.
- C** Charlotte 'Fozz' Forrester 1:03:48
I don't know if my foot ever left the waters to be honest. I mean, yeah, still a Harry girl, innae. It never leaves you.
- I** Isabelle Gray (Iszy) 1:03:58
No, it doesn't.
- C** Charlotte 'Fozz' Forrester 1:04:01
Once you're Yeah, you know, completely scarred by those sorts of experiences. There's no turning back. No turning it back.
- I** Isabelle Gray (Iszy) 1:04:11
And that's what makes you beautiful.
- C** Charlotte 'Fozz' Forrester 1:04:15
Cut the mics deadass.

- I Isabelle Gray (Iszy) 1:04:16
Okay.
- C Charlotte 'Fozz' Forrester 1:04:19
I don't want to hear you say jokes like that. Your face was so impressed with that. But yeah, no. I really enjoyed that episode, with Jenessa.
- I Isabelle Gray (Iszy) 1:04:27
Yeah.
- C Charlotte 'Fozz' Forrester 1:04:27
I hope that the listeners did as well. And yeah, if we can start calling fans of the podcast teabags because obviously they're all here for Iszy.
- I Isabelle Gray (Iszy) 1:04:41
Obvi. And my Twitter.
- C Charlotte 'Fozz' Forrester 1:04:42
And your Twitter, I will be so grateful. Yeah, let's do it. Let's do it. I'm ready for it.
- I Isabelle Gray (Iszy) 1:04:49
Love it. Okay, see you next time. Bye.
- C Charlotte 'Fozz' Forrester 1:04:55
This episode was brought to you by Gals in journalism and you can find us on Instagram and Facebook. Our show notes and transcriptions are on our website www.galsinjournalism.com. This episode was produced by Fozz and edited by Isabelle. Our music is an instrumental version of 'Sertraline Gang' by Trannieboi. Trannieboi is the abolitionist queer Afro futurist hyper pop brainchild of Jolliffe Seville. As Trannieboi, he celebrates the multiplicity of Black, queer disabled existence by transforming what is frightening - mania, trans homelessness, trauma, the immense difficulty of being a Black working artist - and making it an expression of joy. Our logo was designed by Megan

Shepherd, who also designed the Gals in Journalism logo. We'd also like to shout out to City Ventures for supporting this podcast.