

MUSE.



Gracia Lam

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illustrator on translating
words to images

MUSE.

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Image Credits.

Cover: Gracia Lam
Top left to right: James Hostford, Chuff Media, Royal Ballet
Bottom left to right: Gracia Lam, Alpha Juices

Editor's note



Muse Editor Deborah Lam has an existential crisis

Nobody likes exams. And I don't mean as an assessment style, because there is the odd masochist among you who would much rather the pressure of sitting at a desk for a couple of hours writing something that you can't check over to actually doing research and reading it through after you're done. I mean exams as an isolated, dreaded part of our sorry lives as students. But here's the problem: what do you do after them?

See, I have my fair share of existential crises. I would guess that I go through about five to seven more than the average student per month. Yet, the passing of exams has brought my existentialism to new heights – or should I say lower depths – that of nihilism. It occurs to me that this horrible reliance on assessments to give my life some purpose is ephemeral, and will eventually move onto other dependencies (hopefully not drugs or narcotics) as I stop becoming a student and become a capital 'A' Adult. Until then, binge watching TV series, movie marathon-ing and reading for (shock!) pleasure will be tinged with unrealistic guilt. I could be starting my dissertation or reading for next term... next year.

Perhaps this is just Life's way of telling me that it's finally time to go home. A combination of having not been back for an entire year (woe is the life of an international student) and seeing the geese with their adorable goslings has tugged at the heart strings a bit and made me miss Mummy Lam. Although, I doubt she loves me enough to charge at unsuspecting students, squawking intimidatingly with wings raised if they should come too close. Cheers, Mum.

In all honesty, this term has been one of loss. Exams and essays aside, this will be the last edition for some of the Muse Editors, not because the stress has finally killed the lot of them, but because they're going on years abroad or simply graduating. There are many inside jokes and hilarious stories to be told. But most are either the product of hysteria and thus won't be funny to a stoic student who already thinks I'm not funny, or would be highly incriminating for the people involved. As it is with most memories, they are best remembered fondly and not shared in a very public Editor's note. That said, you will be sorely missed. Although we'll be apart, like Enrique Inglesias and his fingers, you'll always be apart of Muse.

MUSE'S CULTURE CURRENCY

OUT

IN

Enrique Inglesias' fingers
The singer's hand was sliced while trying to grab a drone camera at a gig last week but like a champ, he continued with the performance. He could be our hero, baby.

Caitlyn Jenner's new body
Caitlyn Jenner's stunning transformation has been shocking enough to earn her the front page of Vanity Fair. I wish I looked that good in a dress.

The royal baby
The news of Princess Charlotte's christening next month has been overshadowed by the announcement of a new West spog. Conjecture over baby names was a lot less exciting.

Baby West
The announcement of Kim Kardashian's second pregnancy with Kanye has led to much speculation over baby names. Muse is currently taking bets as to which direction will they choose next.

'Asian' Emma Stone
The casting of Emma Stone as an Asian-American in the new feature *Aloha* has been met with criticism for being culturally insensitive. In a primarily white industry, it's not the first time such casting has taken place.

Harry Potter
The news that Eddie Redmayne will be starring in Harry Potter spin-off *Fantastic Beasts and Where to Find Them* has been met with joy from Potter fans. We'd have thought 8 films would have been enough.



Playing to his own tune

Actor, poet and musician **John Sampson** talks about working with Carol Ann Duffy, and marrying poetry and music

In 2002 I was performing at StAnza Poetry Festival and they asked me if I would work with Carol Ann Duffy. She was doing a children's piece for the first time and they wanted me to do the music. We got on really well, and she said to me afterwards that she would never do a children's performance without me. That was over 12 years ago now.

There's two aspects to what we do: one is that I perform on my own for things like cabaret, like I have done for years, but I also used to work for Radio Scotland. From this I think I gained an interest in trying to 'underscore' words and try to find a way that adds to them without intruding. I don't like the idea of just setting a poem to music.

I really just fell into acting. I started off with music, and here and there people might ask me to read a few lines and that just expanded. I almost started acting by default, really, by learning and watching people do it. I'm certainly not the best in the world but I think I can hold my own as a musician-actor.

What's immediately striking is that Germany has an enormous sense of culture. People who play classical music and jazz are revered, and audiences are very happy to pay to watch them play. It's a far cry from our own open mic nights. We used to do a lot of classical music comedies, and German audiences absolutely love 'English humour', even though I'm Scottish. Particularly because of the difference in the way English and German are put together, there's a lot of scope for different humour.

I love working with Carol Ann Duffy, and The Princess'

Blankets has probably been my favourite. There's something really enchanting about watching children get so involved with the spoken word and the music, and watching the parents also enjoy it with them.

Louis Armstrong is my hero, not just as a player but also as a person. Miles Davis, of course, comes after him. But more generally I think the music hall and silent films are great. I love seeing the old acts and how accessible they are to everyone. People from all walks of life, whatever they do, can get together and laugh at a Buster Keaton film.

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Louis Armstrong is my hero, not just as a player, but also as a person

We did the upcoming performance in Yorkshire at the Nidd Festival [25-26 July] last year with a children's show of The Princess' Blankets. This year we're working with Gillian Clarke, the National Poet of Wales, and Carol Ann Duffy to read some poems while I emcee in-between. Carol and I are also going to do a performance of some adult contemporary poetry from *The World's Wife* and *The Bees*. I think it's a great festival and one that's set to grow a lot in the next few years.

Interview by Jack Richardson

Breakfast, lunch and blogging

Third year English student and food blogger **Sophie Mann** chats to Connie Shaw about vegan eating, learning how to cook and the joys of not dieting



IMAGES: SOPHIE MANN

In the last few years, eating healthily has become the height of fashion. Aided by a booming food blogging scene and a selection of particularly flattering filters on Instagram, the trend of publishing what, and when, you eat has gripped a nation that is intent on becoming healthier and happier consumers.

Leading the way for health food bloggers everywhere, Ella Woodward's vegan bible *Deliciously Ella*, released earlier this year, contains hundreds of recipes claiming to use ingredients that "you and your body will love". It has become the single fastest selling debut cookbook since records began. The parallel successes of icons such as Sarah Cadji, the mastermind behind London's first stand alone cold-pressed juice bar Roots & Bulbs and author of *Pure: Juicing for Life*, and latterly Madeleine Shaw, nutritional health coach whose book *Get the Glow* shows you how to eat your way to healthier skin and shinier hair, proves that the nation clearly has an appetite for clean living. Even Nigella Lawson, the former queen of indulgence has entitled her newest cookbook *Simply Nigella: Food to*

Nourish the Body & Soul stripping back her signature style to focus on simple, healthy food that fits in perfectly with our busy lives.

It is against this backdrop that food-loving University of York student Sophie Mann set forth on her own culinary journey. It that has led to the creation of her very own food blog 'Sophie's Kitchen' and accompanying Facebook page, both of which are jam-packed with inspiring looking recipe's of Sophie's own creation.

Despite displaying an obvious talent in the kitchen, Sophie admits that she didn't actually start cooking until she came to university. "I really could not cook a thing before... I didn't even know how to fry an egg, yet somehow I found the knack!" Being catered in her first year, Sophie laments not really having had the opportunity to cook; "even on weekends I would just end up having crackers to save money and just for the ease of it, knowing I would be getting proper meals all through the week". This meant that it wasn't until her second year that she "really got into" the food scene. "I started to become interested

in a lot of vegan and vegetarian blogs, because all of the food looked so delicious and I've always been into health and nutrition. I think it really blossomed from there and now I can't get enough of cooking for myself and for other people".

However, as Sophie informed me, having the desire to cook and eat healthily isn't always enough; for students especially, setting aside time to whip up a nutritious meal is often a struggle for those with busy academic timetables, meaning that a healthy diet rarely becomes a priority when it really should be. Despite this, Sophie assures me that there are many ways around this problem, most of which simply require organisation. "I always make my breakfasts the night before so I'm not rushing around in the morning trying to sort everything out. Also if I plan on going to the library then I'll make myself a packed lunch of a salad or something the night before so it's ready to go in the morning.

"When it comes to evening meals, I love making big batches of food like curries or stews because you can just keep them in the freezer". One of her favourite dishes to make in the

evenings that is both quick and easy is her “coconut, sweet potato and chickpea curry as you can just pop everything in one pot and cook it and it will be ready in about 20 minutes which is perfect when you’re tired from the library! I also love making up some quinoa or pearl barley, frying some tasty vegetables and just throwing everything together with some lemon and Tahini – it’s quick, simple and tastes delicious!” As a piece of advice to students looking to create exciting and healthy meals quickly Sophie suggests investing in the right equipment. “I could not live without my food processor as I use it quite a lot for baking or making dips and spreads”.

However it’s not just time constraints that hold many students back from a healthier lifestyle; I asked Sophie how she manages to produce such lovely and healthy looking bakes on a student budget. “I always buy my ingredients online when-

hoping to do so much more with it now that I have finished my degree.” In recent years the Internet has become a prolific platform for young cooks, Sophie suggests because of accessibility. “Everyone is always on the Internet so it’s a great place to advertise food and recipes. It’s also a fun way for people to escape their degrees and actually write about something they love.”

For Sophie, the most rewarding aspect of her food blogging has been “seeing people amazed at the fact that healthy food can actually be tasty. There is such a stigma around healthy food, that it doesn’t taste nice and that it is all just green, but I love it when people say my cooking is delicious as I try and make it as healthy as I can. I also really enjoy making traditionally unhealthy bakes, like brownies, into healthy snacks as it feels like quite an achievement if you can eat something which seems naughty when actually it isn’t.”

Despite being keen to remain healthy, Sophie’s philosophy on food means she doesn’t restrict herself by sticking to any rigid diet or eating plan as she thinks “food is meant to be fun and enjoyable and dieting and counting calories just removes this. I still like my chocolate and cakes I just try and either make them healthy or have the bad ones in moderation. Yes, I still over indulge occasionally but I’m young and you need to do this sometimes!”

For Sophie exploring with vegan recipes has been a particularly useful way of removing the more unhealthy ingredients from her cooking. “I am not a vegan but I love eating in that way as it makes me feel so good. I do love meat and cheese, don’t get me wrong, but whenever I eat them in excess I get very bloated and uncomfortable so I would rather not. Now I have so much more energy than I used to and I love getting up in the morning feeling alive and happy. It’s also a really interesting diet to have as it means you are introduced to foods you would probably never have had before which is so exciting.” Ella Woodward has become an icon for Sophie in this respect; “I absolutely love *Deliciously Ella* and started to follow her on Instagram when she wasn’t as famous as she is now. I think her recipes are so diverse, versatile and delicious and I just love cooking them. She has such a great outlook on food and uses the best and most tasty ingredients out there and her food is never bland”.

However, Sophie’s inspiration for cooking doesn’t just come from books at home, but also from the food scene here in York. “Back home there is so little variety of cafes and restaurants so it seems like such a treat to live in such a wonderful food filled place. My favourite place to eat in York has to be El Piano as the food is so delicious and obviously it’s vegan. All their dishes are so tasty that you forget there is no meat and dairy in any of it and that is what I love. I am also a fan of Barbakan and Khao San Road as I love exploring different cuisines and experimenting with foods I haven’t tried before.”

Looking forward, I asked Sophie where she would like to

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Food is meant to be fun and enjoyable and dieting and counting calories just removes this

ever I can because it is so much cheaper - supermarkets really are a rip off these days. I bought a 1kg bag of Chia seeds on Amazon the other day for only £4.99, which I thought was an amazing deal! I also really make use of a good market when I can because it is so much cheaper to buy your food fresh. Failing that, supermarkets always have excellent reduced sections and I thrive on this”.

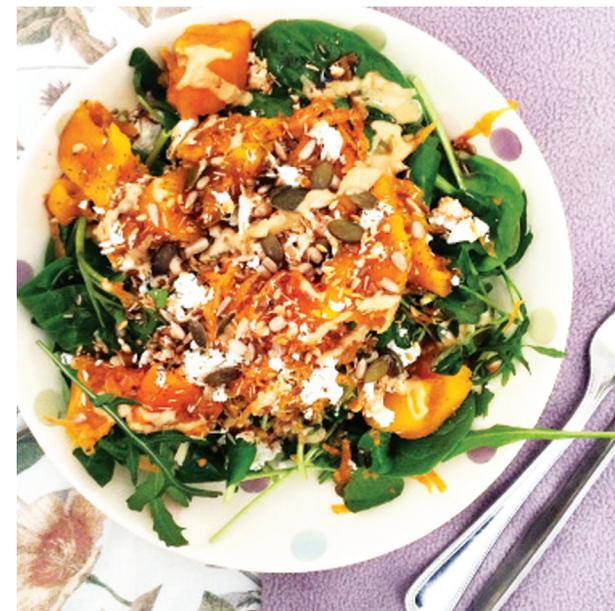
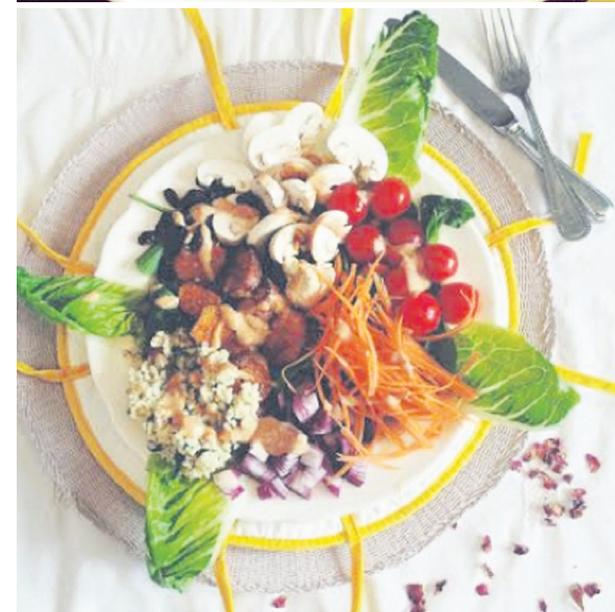
In the summer of her second year, Sophie decided to begin blogging about her recipes, “I think I was looking for a new challenge. I loved cooking food and no one I knew was really sharing their recipes so I thought I would! It was a bit daunting at first because I thought no one would take to it but it did prove to be quite popular which was great.” The decision to begin blogging is one that has led Sophie to become increasingly passionate about the food industry. “I absolutely love blogging. It is something I want to go into when I graduate from university so it’s a good platform for me to practice my writing and really get a feel for the business. I’ve recently just set up a Facebook page as well as a different outlet for me to post my recipes. It hasn’t been going for very long but I’m



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I am not a vegan but I love eating in that way as it makes me feel so good

take her love of cooking in the next few years. “I am hoping to go to cookery school at some point so I’m saving up to be able to do that. I would love to have my own healthy eating cafe and be able to cook all day everyday. I definitely want to have food as my career as I get so much enjoyment out of it and it would seem a shame to just throw it all away!” Despite the fact that the health food industry is becoming increasingly competitive, Sophie is determined to pursue a career in the culinary world that she loves, and advises others who are passionate about food to do the same. “If you like what you’re doing then just go for it. I think in every market it is hard to find something completely different to talk about and promote and more often than not, the great gems come from time and experience.”

For Sophie, experimentation and errors are not something to be afraid of, but are a constructive way of finding something new “you’ll probably mistakenly come across a crazy new recipe just from trying different things out.” Despite the competition, Sophie is adamant that “there is always room for someone who genuinely has a passion for what they are doing and who comes up with exciting recipes that look and taste amazing.” M



You Had To Be There

York's alternative comedy has much to offer by way of originality, as Lily Papworth finds out

York can be seen as a city of culture on many levels, though one of which is lesser known: its alternative comedy scene. Tucked away in pubs, and squeezed onto the calendars of local clubs, York's alternative comedy scene is not one that makes itself known. However, if you do so happen to stumble upon one of the many events across this city (as I did), you'll discover a plethora of little comedic gems that will have you laughing more than some campus tabloids' attempt at culture.

One such event that I had the pleasure of catching was the Burning Duck comedy night, hosting shows at the Black Swan pub every second Tuesday of the month. With Australian delight Bec Hill headlining, there were a host of acts that all got the (rather cosy) audience in high spirits. Acts such as Sam and Tom from TV! really did themselves proud, as their washed-up 90s kid's show stars spiel got everyone giggling and their unexpected audience participation was warmly welcomed.

Although not from York themselves, Sam and Tom exemplify perfectly the comedy that Burning Duck's director, Al Greaves, is keen to put into the spotlight: "I suppose it's just a bit more freedom to perform the material that they might want to do and which might not go down so well at other, more mainstream clubs."

Why is Burning Duck so different to local comedy clubs then? "In other rooms, which are a lot bigger, there are a lot more people to try and satisfy. While that's interesting and worthwhile, I personally prefer watching performers do the sorts of things they like to do themselves, so I think that comes across on this night. There is a much more intimate vibe, so people can kind of relax into that and not feel they have to water down or dilute what they offer."

Not only does Burning Duck comedy give up-and-coming performers the opportunity to perform their own 'concentrated' material, but it also allows more established comedians, such as Bec Hill, to reach out to other audiences. "There is a similar night in Sheffield, called Square Hole," Al told me, "and Bec giggled there the night before

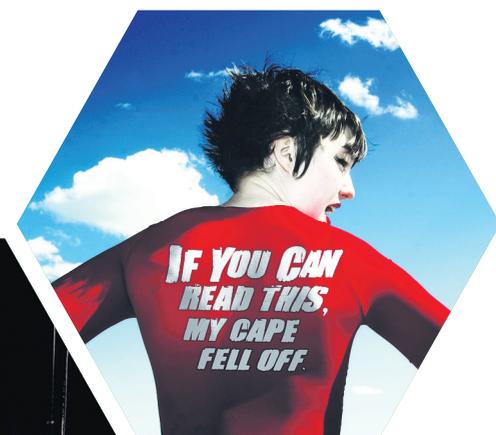
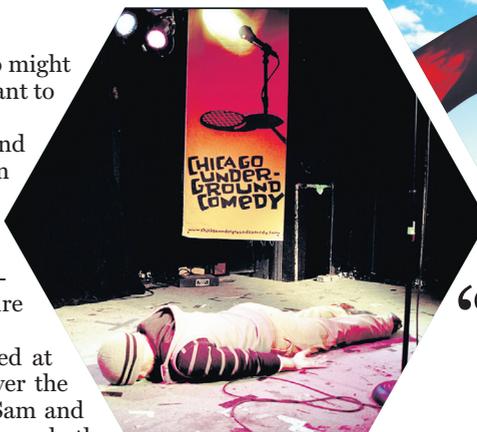
this. It means that we can ask performers who might be based in London or further afield if they want to come up for a couple of nights."

With a host of acts, both fresh-faced and seasoned, Burning Duck comedy sheds light on not only York's, but also the rest of the North's alternative comedy talent. Acts from the likes of Leeds, Manchester and Newcastle are regulars on the Burning Duck's lineup, demonstrating the collaborative and supportive nature of the alternative scene.

What's more, many of the acts showcased at Burning Duck often end up in Edinburgh over the summer as part of the Fringe festival. Both Sam and Tom and Bec Hill are heading up to the Fringe, both also doing paid shows. This certainly is an exciting element of Burning Duck, especially during pre-Fringe season, as it gives people a chance at some sneak-previews of the Festival, demonstrating the talent in and around York that is capable of partaking in one of the UK's most prestigious culture festivals.

Nevertheless, Burning Duck comedy is not the only club around if you're looking for something a little different during the week. The Hyena Lounge at the Duchess often plays host to exciting touring comedians, such as James Acaster and Josie Long, who don't necessarily have standard club sets. It gives you a chance to experience these comedians in a more intimate setting as well as the type of material comedians may not use on a mainstream level.

With the Fringe Festival looming, it would most definitely be worth your while embracing York's alternative comedy scene. Of course, it is not just Burning Duck comedy or the Hyena Lounge that showcases our Northern hidden talent – there are far more clubs hidden around York, waiting to be discovered.



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It's just a bit more freedom to perform the material they want to do



IMAGE: BRAM VANHAERAN

Destined For Digital

Emma Summerfield discusses edited work and tells us why we should appreciate those who put the art into 'artificial'

The power of expression is of incomparable value to humankind; our ability to form opinions and the will to share them unites every one of us. It is therefore a shame that it has become customary for some of us to instinctively disparage the innovative mediums people use to do so.

As capable of making a statement, eliciting the pleasure or dismay of an audience and of articulating any emotion from an infinite spectrum, digital art threatens to redefine the craft - whether you like it or not.

Before mindlessly criticising digital art, we should ask ourselves: is one form of knowledge more valuable than another? Is a classics scholar who can reel off the names of fifty Greek

deities on demand any more deserving of reverence than a sports enthusiast who could do the same with footballers? Questioning the validity of an art form such as this one encapsulates the age of academic snobbery we inhabit and I, for one, am sick of it.

If our enjoyment of art is dependent on the explicitness of the skill required to create it, then it becomes something increasingly exclusive. We are mistaken in presuming that exclusivity is one of the criteria necessary to appreciate artistry. We venerate those who exhibit exceptional creative ability on paper or canvas, so why should we bemoan the evolution of an art form that even extends the opportunity to develop artistic awareness to a technology-dependent generation? Fusing technology with art is a natural progression that may prove essential to maintaining the relevance of visual art in a world that is increasingly disinterested.

Our opinions of what we classify as art are as widely diverse as our opinions on the art itself. Why should the tools we use determine whether or not that which we have created is worthy of note?

It is all too easy to adhere to conventional ideals where art is concerned, but where tradition unfailingly outranks innovation we risk losing far more than we stand to gain from clinging to the obstinate, stagnant thinking we know so well. Increasingly prevalent in the media, advertising and, of course, on the internet, digital art is unavoidable; something for which art enthusiasts should, in my opinion, be profoundly grateful.

IMAGE: LUCA TEUCHMANN WIRE

A Picture's Worth

Illustrator **Gracia Lam** talks to Deborah Lam about the words and ideas behind her art

It would be difficult not to do a double take at Gracia Lam's illustrations. A man playing a tuba-shaped flower, horses jumping over fork-shaped hurdles and a stork with a pen for a beak - though often working in tandem with words, her powerful and thought provoking images speak volumes themselves.

An artist who, self professed, "loves translating words into images", Lam attempts to "reinvent everyday objects and mundane environments through pictures." She initially trained to be a ballerina for 14 years, but had always felt more able to express herself on paper as a visual artist than through movements. She says nostalgically, "At a young age, I remember enjoying moments of solitude, listening to my favourite music and drawing anything that sparked my interest like cartoon characters or other inanimate objects." Despite the years of hard work put into dancing, she built a portfolio, and instead of applying for dance school, went to interviews for art college.

She believes that although an illustrator may be different from other types of artists aesthetically, they all share the same aim for their work: "I think they're all similar in that all artists are essentially finding visual solutions for expression".

As an illustrator, her average day consists of working on preliminary sketches, finalised pieces and doing research for projects with a few meetings with clients, and when she goes home, she enjoys doing light research or sketches for her personal work. For commissioned projects, she explains, "95 per cent of the time, clients reach out to me with either a draft of an article [for publication] or a paragraph summary of the piece and asks me to conceptualise the images."

Given the freedom to negotiate the key themes of the stories, Lam loves reading articles and conceptualising ideas into images. "My goal is always to generate original work that responds to the problem at hand," she remarks of the process.

Previously working with oil painting, the illustrator "gradually transitioned into a more digital form" to cater to the demands of the fast-paced industry. But she evolves with every piece of work she creates: "Over each assignment, my practice evolves, little by little. Weaknesses are edited out, my strong suits stick and [they] are repeated in more and more pieces."

Despite her commissioned work being made to accompany stories in newspapers, books and magazines such as

The New York Times, Random House publications and The Atlantic, her personal projects are not any less conceptual. She explains, "Those personal pieces were created because I had an interest in the topic at the time after reading an article, listening podcasts, or watching documentaries." In an illustration inspired by the documentary *Blackfish*, a killer whale in captivity forms a foreboding skull, signifying how damaging living in confinement is to orcas. In another, horses with giant three-dimensional fork-shaped hurdles allude to the story of the consumption of horse meat.

However, Lam is in the midst of one of her biggest personal projects yet. Currently creating a book entitled *Audrelane Park*, the series of illustrations "synthesise children's playground games with games that adults play", all narrated through a romantic relationship between two women.

Demonstrating how long she has spent contemplating the ideas behind her work, she comments, "Audrelane Park is a book that quietly uncovers how human beings never grow up. Through a collection of 20 playground games, we will witness the evolution of first love from the beginning to its inevitable end."

Familiar games like the game of tag represent the flirtatious chase between the women upon meeting for the first time, 'Mother May I' reveals sociological concerns like the underlying need for our parents approval and 'Simon Says' thematically symbolises the power dynamic of the struggle for dominance. Testament to her idea-driven work, she reflects, "These images... emphasise how both playground culture and adult relationships can be simultaneously genuine and cruel."

Although all of her illustrations are very much determined by concepts, personal projects provide a different challenge for her because they "propel [her] to take on a position beyond [that] of the creator and to actively initiate the roles of a storyteller". Beyond answering questions for clients through her pictures, Lam acknowledges the autonomy of seeking new meaning and actually posing questions to viewers instead.

Unlike her personal work, her commissioned illustrations operate in conjunction with an article or story. "When an illustration is taken out of context, it becomes such a curious slice of information," she says, ruminating, "I think that a successful piece should have the viewer want to look into what the story behind the art is."

Her commissioned work certainly achieves this. In an illustration for The New York Times for an article about depression, a solitary figure holding a clipboard is juxtaposed



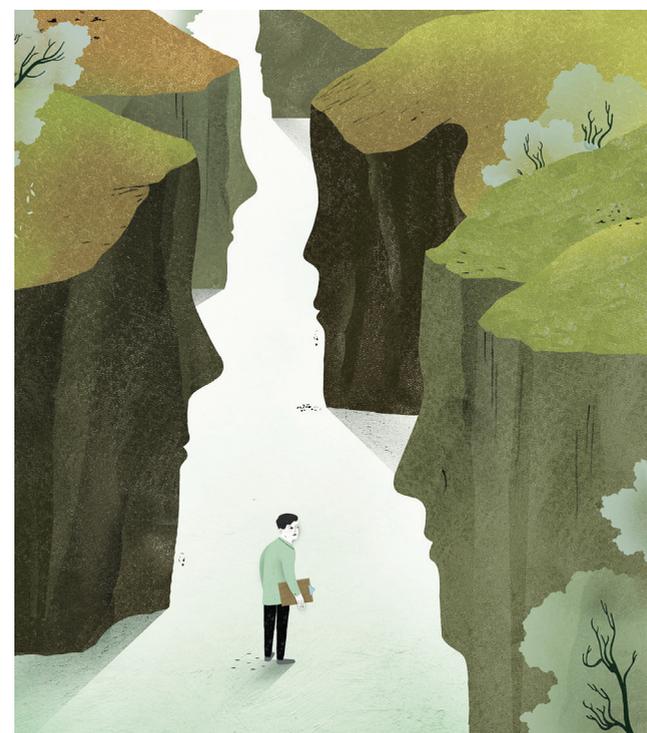
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We will witness the evolution of first love from the beginning to its inevitable end

with cliff faces that have the silhouettes of actual human faces. Though perhaps not as obvious as her other pieces such as that on horse meat as food, the picture is subtle and compelling enough to arouse the reader's interest, enticing them into reading the article behind the stunning image.

Though Lam admits that being an illustrator is a rather lonely profession, the creative process being quite isolated, her passion for her craft is obvious as she gets excited about "being able to invent new visual dialogues that offer unexpected twists or elements of surprise".

Indeed, her artistic philosophy is reflected in what she feels is the best advice that she has ever received: "If the reader doesn't understand your idea, the viewers always think that it's the artist's fault." Constantly mindful that she has to make her concepts accessible to viewers, Lam continues to create art that transcends mere words or pictures to find new life in the realm of concepts. **M**



IMAGES: GRACIA LAM

Watch this space

Lead singer of Stornoway and founder of Tigmus **Oli Steadman** tells Ellie Langford why artists are relocating their sets from O2 Academies to churches, museums and caves

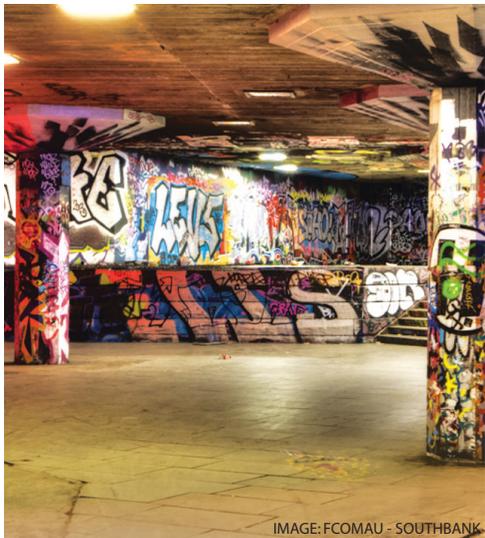


IMAGE: FCOMAU - SOUTHBANK

When not touring with his band Stornoway, musician Oli Steadman is working on the project he co-founded known as 'This Is Good Music' or Tigmus. Now two years old, the site took a while to become what it is today. "Initially we didn't know what it was," Oli explains. "We've had a music blog, we're a commercial site, we sometimes DJ at festivals under that name, we've had a radio station."

Eventually though Tigmus evolved into what Oli calls "a tool for artists and their teams to find better shows." On Tigmus.com, venues can post their spaces, bands can book those spaces and fans can help fund the gig, while the site team work hard to ensure ticketing, licensing and advertising of the event all goes smoothly.

It was his decade touring as part of a band that inspired Oli and fellow bandmate Tom Hodgson to build this tool for musicians, claiming "we're just artists to help other artists out there." While travelling with Stornoway, Oli has seen that there is a niche for the tool they have created. "Everyone we come across,

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Every month or so we get a punk band applying to play the Royal Albert Hall or somebody masquerading as Radiohead

every support act, every venue that I show the system to, they're all really impressed by it", he tells me. "They see it as something that should always have been there, it's just that the technology hasn't been possible yet."

Tigmus is more than just Oli and Tom, however. There is a large team of fellow musicians, music lovers and interns working on the Tigmus project to keep it alive while its founders are on tour. There is a lot of behind the scenes work to keep everything going as the site does experience lots of hiccups. "Every month or so we get a punk band applying to play the Royal Albert Hall or somebody mas-

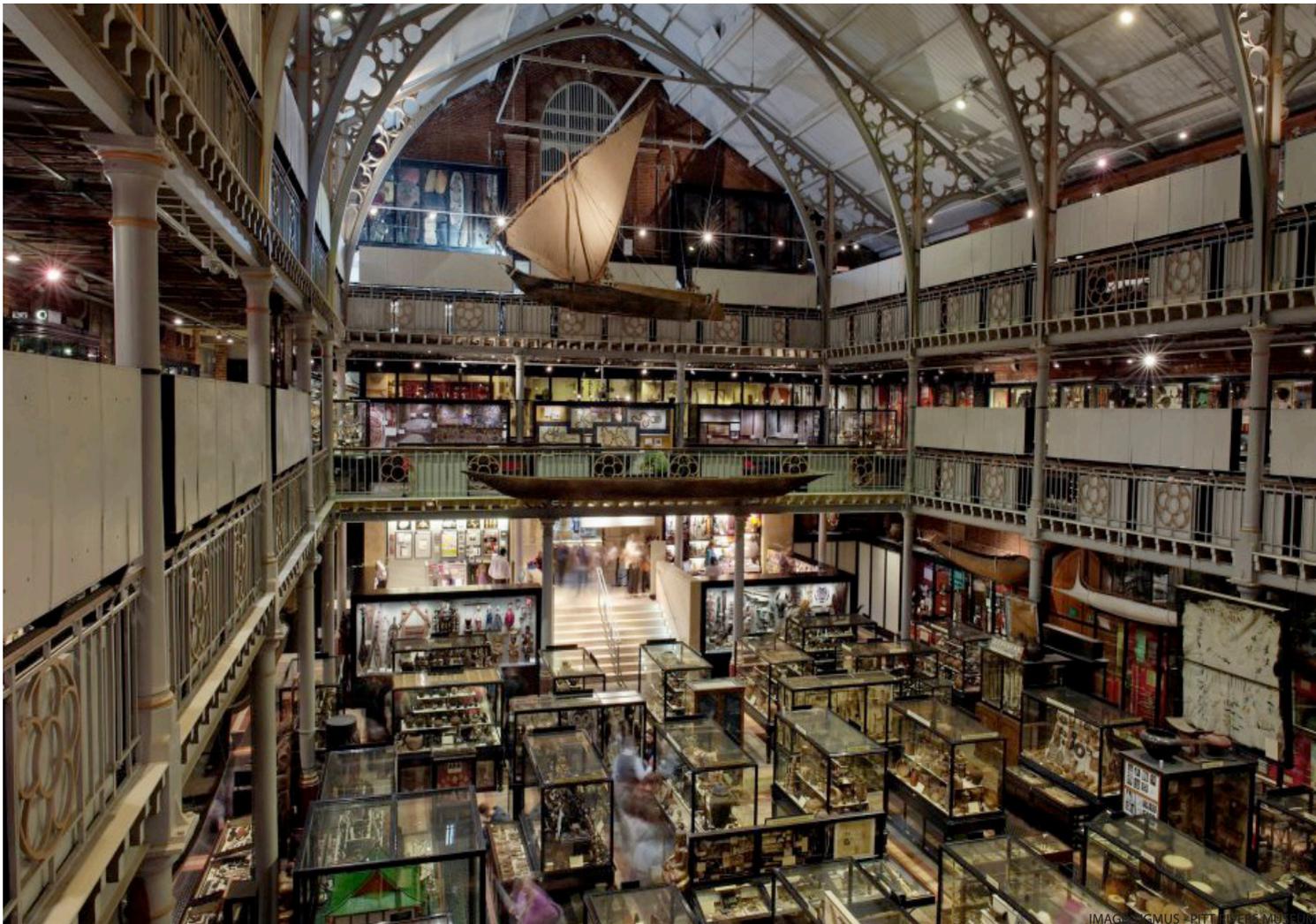


IMAGE: TIGMUS - FITZLEYS MUSEUM

querading as Radiohead", Oli says. It's up to the Tigmus team to make sure every band plays in the right space and to the right crowd.

While the site mainly caters for rookie bands in need of a more transparent system for booking tours, there are also hopes that it will start working for more established artists. Oli hints that Tigmus is in talks with some larger artists who are "tired of the same old standard venues and want to do something special for their fans." This is right up Tigmus' alley, as they offer all kinds of venues including oil rigs, churches, living rooms, warehouses, caves and old cinemas, from Paraguay to New Zealand and from Sweden to Oli's native South Africa. This unique variety offered by the site sets it aside as the place to go for a very different kind of tour.

A recent success for Tigmus was their showcase at The Great Escape Festival, run in partnership with label Killing Moon. It was "a day where hosts of people were involved celebrating music and the future of live bookings" and saw over 20 budding young acts take to the stage over a period of 12 hours. This kind of collaboration is what Tigmus loves, Oli tells me, and gets massive reactions from all attending on the day.

Tigmus have also worked with Oxford band Balloon Ascents, helping to launch their first ever gig. The team were there with the band every step of the way, helping to promote and set up the event which turned out to be a massive success. "For a band that had never done anything before and this was their first big gig, to turn up to a sold out room with all the media we'd invited was amazing. We made every effort to give them a bit of a luxury show to be honest." This kind of show, Oli states, is the kind Tigmus aims to give all of its users,



IMAGE: TIGMUS - STOUR SPACE

imparting their expert knowledge to take as many small bands off the open mic circuit as possible. Their efforts work well for everyone, since "the venue that night took more than it ever would have on an empty room," meaning all parties get a good result.

The future of the site, Oli tells me, revolves around new technology and focusing on quality service rather than unbounded expansion. "I see the future of Tigmus really being helped by having an app on people's phones", he explains. Though still another year down the line, this app would hopefully house paperless tickets as well as acting as a portable booking tool for budding artists. With a strong record so far and plenty of momentum, it's fair to say that Tigmus' tool by musicians for musicians is set to have endless potential. **M**



IMAGE: TIGMUS - LEIGHTON HOUSE MUSEUM

It's not easy being Yeezy

In light of Brandon Flowers' recent comment that 'everyone's afraid to say anything contrary to him being a genius', Christoph Macdowall and Ben Phillips debate the brilliance of Kanye West

Kan-yay

Christoph Macdowall

It's becoming increasingly hard to find someone out there who is indifferent to Kanye West. Whether he's seen as a creative visionary or a megalomaniac and a joke, pretty much everyone is affected by the rap superstar who is both blessed and cursed by an inability to know when to stop putting himself out there. But there's no denying one thing: this man has more of an influence on music and society than any other musician in the 21st century, and there has to be a reason why.

There are artists who are forward-thinking within their respective genre, and then there are forward-thinking artists within the music industry altogether. Each album he has created exists in its own universe, from the joyous, soul-sampling *The College Dropout*, to the industrial, unrelenting *Yeezus*. Not since David Bowie has any artist within any genre been able to reinvent their sound and aesthetic from album to album as effectively as Kanye West.

Take 'Runaway', from his 2010 masterpiece album *My Beautiful Dark Twisted Fantasy*. It's one of the most moving moments in contemporary music, and it's a demonstration of something he's become particularly good at: creating music that is truly, genuinely sad. And that's a pretty impressive feat, considering hip-hop is probably the most brash, self-conscious genre there's ever been. With *808s & Heartbreak*, Ye contributed to a sound that would change the direction of hip-hop forever. The introspective lyrical content, coupled with forward thinking electronic R&B sounds, has inspired the likes of Kid Cudi, Childish Gambino, and a rapper/singer whom you may have heard of called Drake.

West's ability to draw influence from almost any source, no matter how unlikely – from a cement Le Corbusier lamp to the influence of the Alejandro Jodorowsky film *The Holy Mountain* (1973) on the *Yeezus* tour – shows how he has earned his place alongside the 21st century's greatest postmodern artists. The beauty of Kanye's genius is that it comes out of his hip-hop roots, being a genre of music that owes a debt to pretty much every other genre out there, while sounding unlike any other.

Is Kanye West a genius? Yes. Through the medium of hip-hop, West has actually demonstrated a mastery of every genre of music. And that is absolutely in itself a good thing – it's the reason why, after 11 years of releasing solo studio albums, he is still creating music that feels fresh and ground-breaking.



IMAGE: WILLY VANDERPERRE

Kan-nay

Ben Phillips

My contention is that Kanye's ability to write music, which I think ranges from capable to toe-curlingly bad, is nothing to his ability to manipulate public opinion and sell his controversial personality. Kanye's debut, *The College Dropout*, an unashamed mish-mash of instrumental styles running underneath a collection of fairly standard-issue hip hop lyrical themes, transformed him from budding record producer to critical darling and international superstar. This record was an incredible success, despite senseless yo-yoing between jokes about college and the predictable pimping and fat stacks.

2008's *808s & Heartbreak* was Kanye's first major foray into singing, and not for the best. This album does at least have a unity of theme and sound: that of turgid, self-congratulatory tracks characterised by the liberal application of auto tune and gratuitous euphemisms. 2010's *My Beautiful Dark Twisted Fantasy* returns some of the rapping to the table, while also stripping off the auto tune, revealing the fact that Kanye really cannot sing for toffee. It also brings together Kanye's most diverse range of musical guests, and asks the really important existential questions, such as "have you ever had sex with a Pharaoh?"

His best work by far is 2011's *Watch The Throne*, largely because of the heavyweight presence of Jay Z, and the array of excellent guests, which together have inspired him to write some of his best lyrics. Yet at least to me, Kanye fails to pass muster as an artist. This makes it all the more obvious that his clearly premeditated acts of idiocy in the name of "artistry" (see any music awards ceremony from the last four or five years) are ways of cultivating his image. The caveat here is that his fans make up a significant portion of people who live on this planet, and naturally they are far more willing to come in full force to his defence than anyone else is to bother criticising him.

The best way to characterise Kanye is to look at his most recent ventures, which comprise a Yeezus tie-in deal with Adidas, and a couple of singles with Paul McCartney (during one of which he actually namedrops Adidas), which contain almost no musical substance whatsoever. "FourFiveSeconds" and "Only One," are the perfect metaphor for Kanye's musical career: it is largely subordinate to Kanye as a brand, and it is actually surprising to me that Kanye hasn't yet had his own name tattooed across his forehead for legal purposes.

Spotlight On: Lucy Rose

The Surrey-born folk singer talks new music with Hatti Linnell

After three years away, Lucy Rose Parton has returned to the fore, with the announcement of the release of her sophomore album, *Work It Out*, and a shedload of new tour dates. The lead single has taken a more upbeat approach to her earlier, mellower work. When I caught up with her in March, I took the opportunity to ask her more about her new sound.

"I think it's a mixture of things - influenced by lots of gigs, and going to lots of festivals and seeing people play different music which wasn't just acoustic. I just wanted to write some music which people could dance to, and have a good time to - I didn't want to write the same record again."

We are speaking a few hours before her gig at the Brudenell Social Club in Leeds, a venue she has fond memories of. "I am very excited about tonight. It's kind of scary doing this venue again because I had such a good gig here last time; I kind of have high hopes for another good one."

The tour was a vehicle for launching a lot of new songs, as Parton told me that the setlist would be a 50/50 split between old and new tunes. The new album had just been finished at the time of interview, and Parton is pretty happy with it. "I worked with a

cool producer called Rich Cooper, and it was really wicked. It felt like it should've been more complicated than it was but eventually it just came together really well and we had very similar ideas." There's no mention of the difficulty artists often claim comes with a second album, and Parton describes her writing process as more of a constant stream than a piece-by-piece undertaking.

When asked how she handles a busy life of writing, recording and touring, Parton mentions leaning on her fellow musician friends for support. Of her sister-in-law, singer-songwriter Rae Morris, Parton says, "We never really talk about music. It's nice to sometimes have friends that know what you're going through, but we never really talk about it." She also mentions their joint connection to Bombay Bicycle Club, saying that working with them again would be "cool".

Looking ahead to the summer, the singer is excited for what is to come, both with touring and various festivals. "Playing a show and then meeting everyone afterwards is definitely the best part for me." She's also selling chocolate as part of her merch selection. "Super-delicious, healthy chocolate... if there's such a thing." **M**



MUSINGS.

Iggy Azalea on choosing to postpone, and then cancel, her US arena tour

"Mentally, to be honest with you, I just feel I deserve a break"

Game Review: *The Witcher 3: Wild Hunt*

George Nanidis ventures into a world of monsters and magic

The *Witcher 3: Wild Hunt* is the latest title from CD Projekt Red. It continues the story of Geralt of Rivia as he travels through the war-torn country, attempting to find Ciri and avoid the Wild Hunt. The developers pushed away from the previous title by creating a much larger environment for the player to explore and adventure through, and therefore the game has adopted more RPG elements than before.

The main story is probably where the *Witcher* fails the most. It is particularly difficult to be emotionally involved with Geralt in his quest to find Ciri, as she doesn't mean a lot to the player from the beginning. As things progress, Geralt finds himself among extremely interesting characters whom he can ignore in order to simply complete the fetch quests.

Geralt does seem to suffer slightly from 'Commander Shepard Syndrome', he is quite emotionally repressed and this allows the player to project their own personality onto him.

Obviously, it is due to his mutations that his feelings often don't show as well as they could, but Geralt has never been much of an

emotionally involved main character, and this is probably the main weakness of the game.

Despite this, Geralt is an inherently likeable character, he has a very wry sense of humour, and handles dialogue with other characters in an unconventional manner.

He also manages to toe the moral line throughout the game, trying to keep out of highly controversial matters, however he does have a heart, and this sympathy towards the struggle of others often leaves him caught out.

Side Quests are where this game shines. The player can talk to a huge number of NPCs around the massively open world and gain small, but richly rewarding quests. These quests often help to build an understanding of the vastly complex political situation, as the player is given the chance to understand the motives of certain characters from a different perspective. This helps to further blur the line between good and evil that the game portrays, showing how morally perfect actions often don't exist. There are hours of questing that are available to the player, and the unique stories that go along with them outshine other RPGs like *The Elder Scrolls*.

The previous *Witcher* game had some issues with the combat, often it felt very clunky and this made it difficult to transition between fighting and back to NPC interaction.

Those issues don't exist in *The Witcher 3*. The fighting is fast and fluid, Geralt is able to launch a stream of attacks both physical and magical, allowing for much more depth of choice. The strikes are very responsive and the player feels extremely in control of Geralt's actions.

Previously it was much easier to simply play the game through as a regular warrior-type characters, with the signs being of little relevance or interest compared to the much more powerful sword-play.

Now signs



focused, using signs, or relying more on alchemy. Each of the three distinct paths blend together nicely, and allow for a unique way to take on the game.

There is also the general skills tree and mutagen upgrades.

These mutagens allow the player to really augment their experience by giving a large power boost to a certain type of skill group.

Interaction with the environment and the NPCs is relatively hassle free, the game keeps a minimalist style to its dialogue menus and avoids cluttering to help keep the player focused.

This third instalment in *The Witcher* series builds upon the legacy of fantastic character modelling and impressive scenery that the series has come to be known for. The landscapes are worth stopping your quest just to admire.

As usual, the level of detail that goes into the faces of the characters really helps to immerse the player into the world, and one can start to understand the emotional struggle that a lot of characters are going through.

When in combat, the game retains its visual fluidity, making the player feel involved in the moment and almost at one with Geralt. This seamless gameplay transition continues into the *Witcher* sense, where Geralt can see important items, quest objectives and enemy heartbeats.

The developers have managed to use the fantastic graphics and design choices to keep the game constant, it doesn't break immersion when you transition from fighting to travelling or inventory management, every part of the game feels natural to use and this is what really helps to make the game polished and playable.

Voice acting is of its usual high quality, Geralt is still confusingly American, but the other minor characters are brilliantly medieval in their tone and accent.

The environment effects also help to bring the player into the world, with many NPCs going about everyday tasks creating noise, while torrential rain and streams add to the background charm.

Overall *The Witcher 3* is a brilliant installment in the franchise. The story, while a little thin is still very involving the deeper you look into it, with the numerous interactions adding great replayability. It has kept many of the good gameplay mechanics from the previous title, and the development team have improved the combat so that it has the same feel as the *Batman Arkham* series and *Shadow of Mordor*.

The game is really a graphical feast, with a lot to offer players on high-end gaming computers, however there will be framerate limitations for console users. Ultimately this is one of 2015's biggest titles and was worth waiting through the extended release deadline, providing players with hours of quality gaming.

feel like an integral part of the combat due to the upgrades that the player can make in order to increase the strength and reach of Geralt's previously limited magical ability.

The Witcher 3 also displays brilliant finishing moves, with enemies often being decapitated or chopped clean in half by a finish-

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When in combat the game retains its visual fluidity, making the player feel involved in the moment and almost at one with Geralt

ing stroke. This really highlights the brutal world that Geralt is a participant in.

As any good RPG should, *The Witcher 3* provides countless areas in which a player can customise and upgrade 'their' Geralt. The levelling system allows choice as to how they want to play the game, whether it be combat



Exceedingly Goodfellas

Is Martin Scorsese's *Goodfellas* the greatest gangster film ever made? On its 25th anniversary, Simran Virdee takes another look at the rise and fall of Henry Hill



It's been 25 years since the release of the gangster classic *Goodfellas*. Yet, as its recent 25th Anniversary screening at the Tribeca Film Festival has shown, audiences are as charmed, shocked and entertained as ever by the life of Henry Hill. What is it about *Goodfellas* that keeps us hooked, and makes it arguably the greatest gangster film ever made?

Goodfellas, based on Nicholas Pileggi's book *Wiseguy*, tells the story of Henry Hill (Ray Liotta), an ambitious and daring gangster. Henry enjoys a life of money and luxury as he advances through the ranks, but his success quickly unravels. He falls prey to adultery, addiction and disloyalty and his relationships with his wife Karen (Lorraine Bracco) and friends (Robert De Niro and Joe Pesci) begin to deteriorate. Desperate to survive, Hill must betray everything he stands for as he becomes an FBI informant.

Released in 1990, *Goodfellas* was Scorsese's fourteenth feature film and had to compete with the director's past body of work (including the highly praised *Raging Bull* and *Taxi Driver*). *Goodfellas* was a critical success, and now stands as one of Scorsese's best films.

Having grown up in 'Little Italy' Manhattan, the terri-

tory of the Mafia, Scorsese had wanted to dodge any direct focus on the mob in his films. However, *Goodfellas* changed this; as Scorsese said in 1990 during an interview with *Empire Magazine*, it would be "too bad not to make [such an] exciting" film. Scorsese grew up surrounded by real life

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Would we have taken the moral high ground if we were in Henry's shoes?

mobsters and gangsters and was acutely aware that the mob was its own microcosm, with its own laws, politics and society. Anything that tried to undermine this way of life, such as the police or government, was despised, hence why raving to the police was the worst offence.

This same representation of the Mafia is in *Goodfellas*, as it encompasses the whole of Henry and Karen Hill's lives. When Karen comments on life with Henry she talks of

how the Mafia became your family. For example, when their children were born, it was Henry's gangster associates who were first to kiss the baby's head.

Scorsese has never been one to cut corners. As some of his acting partnerships have commented, he is a perfectionist. During the Tribeca screening, Nicholas Pileggi recalled how even during *Goodfellas'* premiere in New York, Scorsese was still finding parts "we should have cut".

What is most ingenious about the film's structure is its importance as a life story. We know Henry's whole life; therefore, we as the audience can judge his character. By the end of the film, our opinion of Henry and the price he pays is as reflective of our own morality and empathy as it is of Scorsese and characters in the film. Would we have taken the moral high ground if we were in Henry's shoes? The effect of this on the audience is what makes the film so powerful. Scorsese repeats this same technique 23 years later in what some call his modern-day *Goodfellas*, *The Wolf of Wall Street*. The life story of Jordan Belfort, a man lost in the drugs, sex and crime of Wall Street, has a very similar structure to the story of Henry Hill as we see every aspect of the characters' lives.



Danny Collins

Liam Dooley

★★★★

I went into this film without high expectations, but I was pleasantly surprised by how enjoyable it was. The plot was quite predictable and followed a rather typical rise-fall-rise again pattern, but there were a few fun moments along the way.

Danny Collins is definitely a fun, heart-warming experience, but not one that I will be rushing to see again any time soon. Its hero (Al Pacino) follows every washed-up rock star trope in the book with a soon-to-be wife half his age, an estranged son and a cocaine habit.

After finding out that John Lennon had written to him early on his career, Danny starts off on his journey to turn his life around and become true to who he really is, not just his record label's hit-maker.

His charm not only works its magic on

Mary Sinclair (Annette Bening), his 'age appropriate' love interest, but almost every character in the film. As his manager (Christopher Plummer) says: "He's got a good heart. It's just up his ass most of the time." However, what lets *Danny Collins* down is the fact that some moments in the film can be quite unconvincing.

For example, there's only so many times we can hear Danny's son (Bobby Cannavale) tell him that he wants him out of his life, before it loses its impact.

In fact, most of Danny's fall moments in the film are quite flimsy and mostly inconsequential.

Danny Collins is a much better film when things are going well for its protagonist, but it just isn't quite capable of getting these low moments right.



The Connection

Ben Phillips

★★★★

Watching the opening of Cédric Jimenez's stylish new entry into the '70s gangster genre, you would be forgiven for thinking that you should be drinking Blue Nun and smoking.

From the sharp suits to the facial hair and the soundtrack awash with analogue synthesiser, this film perfectly captures the setting of French police magistrate Pierre Michel's (Jean Dujardin) cigarette-fuelled vendetta against Neopolitan gangster Gaëtan Zampa (Gilles Lellouche).

The leading men give excellent performances and Céline Sallette makes a passionate effort in a run-of-the-mill role as Pierre's long-suffering wife. The other characters come and go, often at a rate that is difficult to follow, and the body count becomes alarming by the third act. The film's world is grittily

and energetically shot, with particular attention to the city's coastal scenery and metropolitan atmosphere, and insights into the corruption of the period, as Zampa's crime syndicate funnels heroin from North Africa to New York and controls many of Marseilles' bars and nightclubs.

Though it is an enjoyable ride, *The Connection* never really steps outside of the bounds of typical gangster flick fodder, and with its 135 minutes running time, it is certainly flabby.

Dujardin is always engaging, but the first half of the narrative is all a little predictable.

But this might not be such a bad thing: *The Connection* lives and breathes its setting, and succeeds in entertaining partly because it is genuinely thrilling to inhabit that time period, albeit for slightly too long.

Warning: fragile contents

Rising designer **Wilson PK** talks to Beki Elmer about capturing human vulnerability in his latest collection

For a new generation fashion designer, there's nothing more overwhelming and surreal than acquiring world-renowned status before you've even had time to celebrate your graduation.

At just 23 years old, this is exactly what happened to Central Saint Martins graduate, Wilson PK. After the launch of his debut SS15 collection entitled (I'M)Purity, Lady Gaga spotted Wilson's inimitable flair, snapped up her favourite pieces and had them shipped to her front door. "I felt so blessed", the Sheffield-born designer gushes when I remind him of his immediate success. He has no more to say on the star's infatuation with his talent than to modestly mention the fantastic team that he has behind him.

Exploring the presentation space of Wilson PK's latest design collection, "100% Fragile Human", it's not surprising that the designer has already captivated the queen of eccentric style. The clothes showcase a designer who has fearlessly stomped over material conventions and artistic norms. Standing on raised platforms, the models are adorned in swatches of embossed leather, which are then mashed up with ribbed shiny foil and corduroy.

The collection boasts a tantalising team of textures which yearns to be felt by the viewer. Strong lines and a daring experimentation with shape and print represent a far cry from his humble innovative knitwear background.

Let's not forget that even before graduating, Wilson built up an admirable amount of experience with fashion houses like Alexander Wang and Craig Lawrence, who have visibly had an impact upon his structural and silhouetted designs.

One of the more captivating pieces of his collection was a dress which encased hundreds of hypnotic-blue butterflies under a sheen of clear plastic. From a distance the deceiving design looks like an innocent embossed pattern, but up close the immortalised insects can be seen in divinely grotesque detail. Upon first glance, the dress has the effect of making the viewer slightly squeamish, yet

the somewhat barbarous piece is still fascinatingly beautiful. PK explains his intentions behind this phenomenon: "One of my friends collects all sorts of weird animals, and I said to him I've always wanted to do this but I was really uncertain of how it would work. He ended up providing me with a lot of butterflies from Cuba and from Thailand. It's inspired a

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I had the chance to work in a public shelter for around five days with a charity called Crisis. After that I got completely inspired

lot by my first collection, and this collection as well. It's about how fragile and delicate a human being is. It's also about eternity."

Not only do his collections reflect his artistic capabilities, but Wilson himself is extremely humble. He emphasises that he wants to make the world a better place by drawing attention to certain aspects of our society through his designs, playing on cultural stereotypes.

It's clear there is a strong connection between fashion and society in his collections and I ask him to explain more about his influences. He explains: "Last Christmas I had the chance to work in a public shelter for around five days with a charity called Crisis. After that I got completely inspired for this collection. I wanted to acknowledge the social hierarchy and cultural gentrification. When you go to London, you realise it's such a weird city. There'll be one street that's super business and the next street you could get stabbed. This culture really intrigues me and I've tried

to portray it in an architectural way. You can't see it in the print labels on the clothes which read, 'handle with care' and '100% fragile human', which illustrate how delicate humans are."

As we browse through the collection, the designer is particularly keen on ensuring every single one of his visitors can not only embrace the aesthetics of the designs, but that it's a tangible experience too. "I'm genuinely obsessed with creating with new textiles such as rubber and wool, and embossed leather, or even pleated foil." Showing off the variety of textures, from shiny patent leather to knitted wool, he encourages me to handle the garments and then draws attention to the architectural theme gracing the designs. "Putting this all together I feel mirrors a skyline. The colour palettes I use reflect the tones of scaffolding and piping of the buildings in London." This effect accumulates to give the collection an extraordinary urban landscape feel.

So what's next for someone who has come so far so quickly? "I really want to extend the line and then have a catwalk show next time," he says, beaming excitedly. "But this time I'm doing a presentation because I prefer, at the minute, people being able to see and feel the collection up close. Obviously I want to do more collaboration with the charity Crisis too. This is my debut and I really want to put my foot down as to show what sort of a designer I am and what sort of vision I have."

He certainly has put his foot down. Taking a glance around the room, it's clearly filled with potential buyers and

clients, all eagerly anticipating what's next from his thought-provoking designs. We have a feeling that Wilson PK's collections will be creating their own landscapes across the fashion horizon, shaping many catwalks for seasons to come. **M**

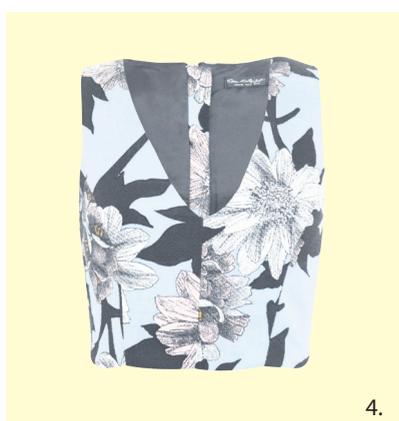


Here comes the sun

Grace Howarth picks her favourite essential items for your summer wardrobe

With summer soon upon us, make sure you're ready for any occasion that the hot weather may bring, whether it be the beach, tropical holidays, city breaks or poolside parties. Stay cool with these summer wardrobe essentials like denim shorts, sandals, crop tops, straw hats, and sunnies.

1. Sandals, £19.99, H&M; 2. Straw hat, £7.99, H&M; 3. Denim shorts, £17.99, Zara; 4. Graphic floral print top, £30 from Miss Selfridge; 5. Orange leather fringed bucket bag, £65, River Island; 6. Kimono jacket, £48, Oasis; 7. Bikini, £9.99, New Look; 8. Sunglasses, £12, ASOS



Are you ready for the Ball?

Sarah Martin shares her secrets on how to achieve the perfect Summer Ball looks



Base

Prime with a good moisturiser and the No7 Instant Illusions Rapid Radiance Balm to add luminosity to the skin. Apply MAC Face and Body with a buffing brush, building coverage where needed. Add Clarins Instant Concealer for dark circles and blemishes. Use Illamasqua Gel Sculpt in Silhouette to contour the cheeks, blending well. Set with Bourjois Healthy Balance Powder. Apply the Balm Mary-Lou Manizer to the high points of the face with a fan brush, and add MAC Well Dressed Blush to the apples of the cheeks. Use Soap and Glory Solar Powder Bronzer to warm up the complexion.

Eyes

Prepare the eyes with Urban Decay Primer Potion for longwearing eyeshadow. With a flat shader brush, apply a generous amount of Gunmetal eyeshadow from the Urban Decay Naked Palette across the lid and into the crease, blending out. Deepen the outer corner with Creep from the same palette while softening the edges. Run black kohl eyeliner across the lash line, blend out with a pencil brush, and extend the line outwards into a smoky flick. Add an extra sparkle by pressing Nars Miss Liberty highlighter across the lid. Complete the eyes with lashings of volumising mascara.

Lips

Start by lining the outside and colouring in with Charlotte Tilbury Lip Cheat in Pillow Talk – a pinky-nude. Finish with a touch of Tanya Burr Lip Gloss in Chic.



Base

Post moisturiser, apply MAC Face and Body across the skin with a buffing brush, building up in areas that need the extra coverage. Use Nars Laguna Bronzer to warm up the complexion and add Nars Deep Throat Blush on to the apples of the cheeks, pulling back to the tops of the cheeks. Contour with Illamasqua Gel Sculpt in Silhouette in the hollows of the cheeks, as well as around the hairline and along the jaw.

Eyes

Prime the eyes with Nars Pro Prime Smudge-proof Eyeshadow Base. Use MAC Woodwinked across the mobile lid, blending at the edges. Then deepen the outer half of the eyelid and the crease with Urban Decay Dark Horse with a fluffy brush. Line the upper and lower lash-line with brown kohl and finish with plenty of



Lips

Using a lip brush, apply Rimmel Apocalips in Big Bang across the lips, blotting with a tissue.

Keeping up with the times

Andrew Ang talks us through some of the most stylish watches around for the summer season

Most Innovative: Swatch Sistem51, £108

Mechanical watches represent all the artistry and fine craftsmanship involved in watchmaking, though usually at astronomical prices. Thankfully, the Swatch Sistem51 has changed all that. Its sturdy movement – made from an anti-magnetic alloy – is housed within a 41mm airtight case, which will sit comfortably on most wrists. The Sistem51 is currently available in a variety of colours (Black, Red, White, Blue) and straps (Leather, Silicone) all designed with a transparent case-back that will leave you marvelling at its truly remarkable architecture. This is a watch you really don't want to miss out on.



Coollest: Hamilton Field Khaki Auto, £360

For the practical man, the field watch is the epitome of understated coolness. With its no-nonsense look, it never demands the spotlight. The Hamilton Field Khaki Auto is the modern take on the iconic watch, The 42mm watch boasts a clean black dial that successfully displays the time, date and a GMT scale without causing too much clutter. The minute hands are luminous to enable easy reading in the dark. The watch is presented with a brown leather strap, and its fine grained finishing do not make it feel cheap at all. The beauty of this watch is its versatility; it's perfect for both work and casual occasions. It may be the only watch you will ever need.

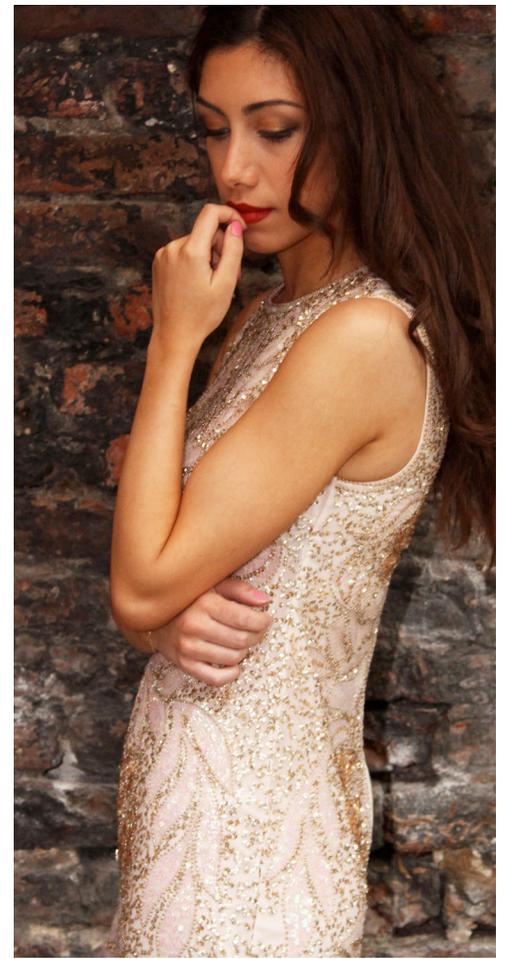
Best Dress Watch: Corniche Heritage 40, £220

When it comes to purchasing a dress watch for black tie events, the diameter of the watch case cannot exceed 40mm. Oversized watches create excessive bulk under the cuff, causing a distraction from the overall sharp look. The Heritage 40 solves this predicament. Designed by Swedish manufacturer, Corniche the watch is presented in either rose gold or stainless steel, its polished and brushed 40mm case is unassumingly elegant. The time is handsomely displayed on an uncluttered dial. The perfect contrast of blue dauphine hands and a white dial exudes class, making the Corniche Heritage 40 the best dress watch at its price point.



The Career Watch: Tudor Heritage Black Bay Red, £2,120

Often regarded as the little sister to the most renowned name in luxury (Rolex), Tudor has unfortunately been neglected by many. These watches promise to deliver the same reliability and dependability of a Rolex, but at a lower price. Paying tribute to the Tudor Submariner, the Heritage Black Bay Red is the ultimate 'new vintage' watch. Featuring a large winding crown, gold markers, a striking red bezel and the iconic 'Snowflake' hands, it is hard to pry your eyes away from this stunning watch. To complete the overall vintage look, the watch is handsomely paired with an aged leather strap. The Tudor Heritage Black Bay has now become a collector's watch, which will no doubt be highly sought after in years to come.



Suitably Attired





Fashion Editor and Creative Director: Beki Elmer, Photographer: James Hostford, Models: Rob McConkey, Jerome Legros, Sophie Crump & Jamila Hamze, Makeup: Sarah Martin, Hair: Kayleigh Sutton, Assistant: Grace Howarth.

**Womenswear courtesy of Chic By Choice
Menswear courtesy of Moss. Bros
Shoes and accessories: model's own
With thanks to Middletons Hotel**



Bring on the bear

Following the death of her father from lymphoma, **Imogen Nuttall** started the Big Bear Foundation while still in school. Currently studying Education, she continues the fight for awareness

When my dad passed away at the age of 55 in May 2012 from non-Hodgkin's lymphoma I was 15 and grieving and looking for a way of helping Dad's memory to live on. He stood for a lot and had passed these values on to me, and I was looking for a way of representing this. After he died there was a lot of reminiscing about him. I was reminded of the book that my dad used to read to me when I was a child: *Big Bear, Little Bear* by David Bedford. He used to end every night by reading this book and telling me that I was his little bear, he was my big bear and he was there to look after me. I knew I wanted to start raising awareness of lymphoma as I had come across a significant number of people who had not heard of it. By December I had decided that I wanted to make my awareness raising efforts official and on 12th December 2012, Big Bear Foundation was created, named after my own big bear. Unfortunately when I was 12 I also lost one of my closest friends to the second type of lymphoma. He had been diagnosed with Hodgkin's lymphoma at the age of 11 and died 18th August 2008, 2 weeks before his 18th birthday. It was important for me to carry on his message too within my work.

Lymphoma was discovered in 1832 by Dr Thomas Hodgkin and is cancer of the lymph nodes and the associated areas. It is the fifth most common cancer in the UK with someone being diagnosed every 40 minutes. There is a lot of research going on at this University led by Dr Debra Howell and funded by Cancer Research UK. She is looking at ways of making it quicker and easier to diagnose at the GP, as the main symptoms are common in many other benign infections. The symptoms include a painless lump or swelling often in the armpits, neck or groin, swollen glands for a long period of time can also be a sign. Other symptoms include excessive sweating, especially at night, fevers, unexplained weight loss, unusual tiredness, persistent itching, coughing or breathlessness, or abdominal pain or diarrhoea.

There are two main types with non-Hodgkin's lymphoma covering all cancers of the lymph nodes with a variation from the one originally found by Dr Hodgkin. Non-Hodg-

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I was 15 and grieving and looking for a way of helping dad's memory live on

kin's lymphoma is thought to be the hardest to treat as the cells can divide very quickly, which makes it hard to detect early. In the UK alone over 12,000 people are diagnosed

each year (as of 2013), most common in men over 55. There are six sub-types of this kind: Burkitt lymphoma; chronic-lymphocytic leukaemia; diffuse large B-cell lymphoma; follicular lymphoma; hairy cell leukaemia and mantle cell lymphoma. Hodgkin's lymphoma is most common between the ages of 15 and 30 or over 60, and over 1,800 are diagnosed each year. Most people who are given this diagnosis will be completely cured. There are four sub-types of Hodgkin's lymphoma: nodular sclerosis; mixed cellularity; lymphocyte-rich and lymphocyte-depleted. The other types of lymphoma include skin lymphoma and CNS lymphoma. The PITS campaign launched in 2008 is a student awareness campaign to raise awareness among the most affected group, aged 15-30. This is because lymphatic cancer is the most common cancer in the under 30s.

Big Bear Foundation works mostly to raise awareness for this particular type of cancer. Regardless of how common it is, many people do not hear about it until they are directly affected and often do not know what to look out for with the symptoms. Although I do look to raise money for the main charity we work towards (The Lymphoma Association), my ultimate goal is to spread the message about lymphoma in order to help save lives. The Lymphoma Association works for the people rather than towards research. They are there as a support network for people and help them to help themselves by sending out information packs and working a 'buddy system'. This works by pairing someone who has just been diagnosed with someone who has been suffering for a while so they can get information from someone already dealing with it. They also give support to families of sufferers.

I would love to get more coverage across many media platforms so as to spread the word to as many people as possible. I want to be seen as somewhere people can go to if they are being affected by it and I want to bring this back to being about the people. A lot of people when they are diagnosed with any cancer just become a statistic, read out on the news or to other patients. I want to try and take away statistics and remind people that those numbers relate to real people battling it every day. Already through my work I have saved the life of one of my friends who was diagnosed early because of the knowledge he gained through the Big Bear campaign, and I want to do that for as many people as I can.

Within the first year of running Big Bear we had raised nearly £1000. We are nearly at our target of £2000. I set up a tribute fund in memory of my father and in this alone we have £1,746.33 raised for the Lymphoma Association with there being more donations coming in at all times. In order to help raise money and awareness, we sell purple flower pin badges bought from the Lymphoma Association, and we also sell purple wristbands with the name 'Big Bear Foundation' printed on to them. I also run a Big Bear Foundation Facebook page which has over 300 likes. In this coming year we intend to increase our fundraising efforts with even more events to come.

One event that was particularly successful was the 'Great British Tea', which is a Lymphoma Association event, where there were cakes, tea and coffee with music and games. The money was mostly raised through the ticket sales and donations made on the day. It really showed me what an impact can be

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I want to try and take away statistics and remind people that those numbers relate to real people

made as we raised over £300 in under an hour. Another successful event was 'Tea for Teachers', hosted at my secondary school, where students waited on teachers and served them lunch. This raised nearly £200. Recently one of the other admins of the Facebook page raised over £100 in a week auctioning off his hair to people at his university. Other events include a 12 hour a day sponsored silence for 7 days. I would encourage other charities to hold events that have an appeal to people, rather than just relying on ask-get donations. People are most likely to part with their money if they are gaining an experience or product from it.

It is hard working as a student sometimes, especially when there is an event or fundraising effort going on. There is a lot of behind the scenes work and admin to get done. It can

also take a lot of time to raise the profile of anything going on. However, as much as I would love to only run Big Bear, I try to not have anything running while I have exams. For example, during my final year at college I did not do a lot for Big Bear as I had A Levels to concentrate on.

I think it is very important to have an interest in charity work, not only does it help those who really need it but I find it broadens your mind and can help put your life into context. The sense of achievement and the good feeling you get after raising money is immense as you know you are doing everything you can to help those who have it tough. As a student especially you are at a point where you have the time to put towards volunteer work before full time jobs and families start taking up your time, so why not? It can be very fun, and also looks very good on your CV!

I would love to take our fundraising around as many universities as possible to keep spreading the word, and keep supporting the efforts of the Lymphoma Association. I would love to get a job within Association itself. I just want to keep doing as many events as I can within the University to raise as much awareness as possible. M



IMAGE: JACK RICHARDSON

Palm Oil: Ruining our Rainforest?

Sophie Crump addresses the role of palm oil in the food industry and its damaging environmental effects

You may have recently heard a number of people talking about the use of palm oil in the food industry. It features surprisingly frequently on the ingredients list in products you wouldn't even imagine to have it, with around half of all supermarket goods containing the oil. Cereal, biscuits and even ice cream and household cleaning products are all liable to have palm oil added to them. So what exactly is it?

Palm oil is a vegetable oil which comes from a specific oil palm tree, native to West and South West Africa. Fruit is harvested from the trees and the oil is then extracted from the kernel in the fruit. Indonesia and Malaysia are the biggest producers of palm oil, producing around fifty million tonnes per year.



Generally used in food as an emulsifier in order to blend different ingredients, its appeal is largely that it is the cheapest vegetable oil out there. In an increasingly competitive food market, it's no wonder companies are capitalising on the tree, with Indonesia set to double its production by 2020.

However this trade is causing serious environmental problems. With demand on the rise, the palm oil industry is ripping through the

rainforest, increasing greenhouse gas emission and endangering species such as orangutans. It is estimated that around 80 per cent of orangutans' original habitats have now been destroyed. The Asian elephant, tiger and Sumatran rhinoceros are also threatened - with the Sumatran rhinoceros and Orangutan already in a critically endangered status.

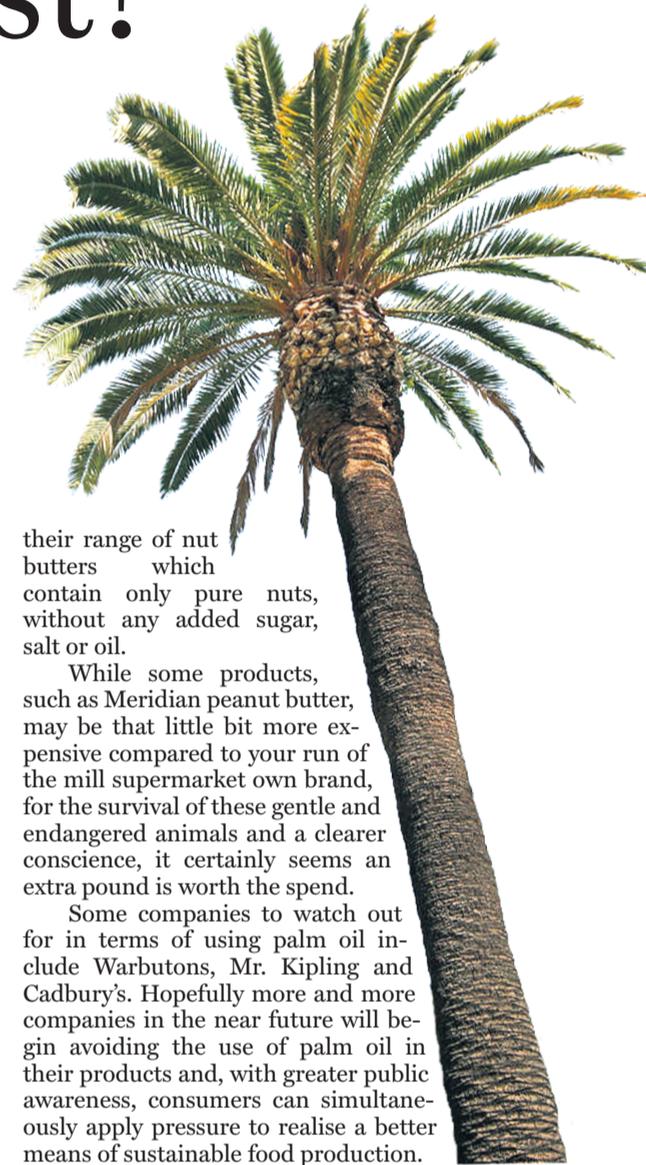
It's also very tricky to identify which foods contain palm oil given the array of names it is disguised under on products, including simply vegetable oil, stearic acid or Alkylpolyglycoside (try saying that one!) and many more.

So what can we do? Many companies are now committing themselves to avoid the use of palm oil and advertising as such on their packaging, or using sustainable palm oil instead. Pressure from environmentalists as well as an increasingly savvy public are causing brands such as Starbucks and Marks & Spencer to save their reputations and utilise sustainable oil.

The Roundtable on Sustainable Palm Oil (RSPO) are the leading organisation in charge of organising and commanding the debate around it. Supporting the use of sustainable palm oil, the RSPO represents a number of big brands in encouraging chains to switch to sustainable products. Working with governments in Indonesia as well as major brands such as Pepsi has seen some progress in terms of pledges to reduce its usage, but there is still much that needs to be done.

Sustainable palm oil is supported by many as better than any other oil, given the high yield the tree brings per acre compared to any other vegetable oil source. However a number of products simply don't need to include it, with many brands favouring ingredients which are pure and natural, catering to the more health conscious market.

The brand Meridian are one such company with their range of nut butters and cereal bars which specifically market themselves on being palm oil free. Dedicated to abstaining from using palm oil, Meridian owners are supporters of The Borneo Orangutan Survival Foundation, and pride themselves on



their range of nut butters which contain only pure nuts, without any added sugar, salt or oil.

While some products, such as Meridian peanut butter, may be that little bit more expensive compared to your run of the mill supermarket own brand, for the survival of these gentle and endangered animals and a clearer conscience, it certainly seems an extra pound is worth the spend.

Some companies to watch out for in terms of using palm oil include Warbutons, Mr. Kipling and Cadbury's. Hopefully more and more companies in the near future will begin avoiding the use of palm oil in their products and, with greater public awareness, consumers can simultaneously apply pressure to realise a better means of sustainable food production.

The Juice Revolution

Amy Norton talks to second year Philosophy student **George Macgill**, the brains behind Alpha Juices, about juicing as the solution to the five-a-day dilemma

The student lifestyle often isn't the most nutritionally rewarding. Intent on speed and economy, the typical student thrives mostly on the likes of pasta, cheap meat, and pizza. Although we may content ourselves with a banana for breakfast or a tin of chopped tomatoes with dinner, in truth the majority of us don't eat nearly as many fruits and vegetables as we should. Confronted with a courgette or a stick of celery, we're at a loss at what to do with it.

George MacGill remembers this point of his life very well. "After hitting the student lifestyle too hard, there was only so much vodka and pizza that my body could take before it started to fall apart," he says. "I felt tired and ill all the time. I rarely touched fruit or veg." Having assumed juicing to be "hippy nonsense", he approached it with reluctance, but was surprised at the result. "I was more energetic and healthier than I have ever been." Inspired, he considered the gap in the market for juice appealing to young people. Thus, Alpha Juices was born: "I called [the business] Alpha because it is Latin for one. That's the aim of the juices, to make you the best version of yourself by enhancing your health and performance."

Juicing, in its most natural form, combines the nutrients of fruit and veg into one simple drink with no end of health benefits. "The list ranges from increased focus and energy to giving you a healthy, glowing complexion. They can reduce the effects of hangovers, help with digestion and even menstrual cramps." In particular, high levels of nitrates in beetroot juice have been linked to improved athletic performance, as

well as lower blood pressure. With only one in five adults getting their five-a-day, according to the World Cancer Research Fund, MacGill believes that juicing is a definite way forward for the deficient amongst us. "Regular juicing, accompanied with other positive lifestyle changes, could potentially change and save lives."

The key to a top juice, MacGill says, is "a perfect balance" of the sweetness of the fruit alongside the nutritional denseness of the vegetable. "We like to mix fruit and vegetables that have similar colours to make for the most appealing juice." Each juice goes through a rigorous taste test before making the grade, which has been tailored for student needs. The 'Spartan Juice' has been "designed to increase endurance and blood flow around the body, as well as focus and concentration." Named for its transcendental bodily boost, the 'Green God' juice is the "most nutrient packed drink to make your body feel amazing" first thing in the morning, and post-workout.

MacGill lists two criteria he sets as essential to anybody looking to set up a similar business: firstly "find a solution to their problems and the love will follow." And finally, use criticism constructively to make the product more marketable. He sees a bright future ahead for Alpha Juices: "I want to cause a juice revolution. It's only a matter of time before the general public realise the power of juice."

If interested in further information, go to www.alpha juices.

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Only sell a product you fully believe in. If you don't drink or eat it regularly and love it, don't expect anybody else to



Fair plié, James Hay

Up-and-coming Royal Ballet Soloist **James Hay** reveals to Deborah Lam the reality of a dance education and life as a professional ballet dancer

While most of us can barely imagine life after university, James Hay already knew what he was going to be when he was 16 years old. He is no stranger to the huge commitment of being so dedicated to ballet so young, having been with the Royal Ballet School since attending Junior Associate classes and starting classes even before then when he was just four.

Though polite and amiable, he is quick to defend his education as a positive experience with healthy competition, challenging sensationalist portrayals of hyper-competitive ballet schools so often prevalent in documentaries about ballet: "I don't know where people get it from...I think it's far from it. I think competition is brilliant, if not taken too far or taken too close to heart. I think people do thrive on it and like any perfection, they thrive on wanting to be the best and really striving to do so."

Blessed with complete support from his parents that have been "100 per cent" behind him, the 25 year old dancer has had a wealth of experiences as a young dancer. He recalls how competing at the Prix de Lausanne in Switzerland was a crucial point in his career, saying, "it really, really opened my eyes to the world of dance, not just in the UK, but internationally. That was a very important step, I think, to be able to experience that." In addition to being a Prix de Lausanne prizewinner, Hay proved to be a dancer of immense potential, also receiving the Dame Ninette de Valois Award for Most Outstanding Graduate.

But his prodigious success as a ballet student has not been without its price. Hay concedes that he has had to be very mature at a young age, moving to London when he was just 17 and being self-sufficient even before that. Despite being hesitant to fully admit he had grown up too quickly, acknowledging how beneficial learning to be independent was, he is torn. Between being grateful to live in London and for his opportunities, as well as being acutely aware of the "very anti-social profession" that is ballet, he muses, "You could say that in terms of family, I don't necessarily see my family that often and neither did I when I was growing up. And that's a bit of a shame. It's not like I don't see them at all, I definitely get enough time to spend with them, but I think, compared to most other people at the same age, I've had to be apart from them for a long time."

His hard work and sacrifice did indeed pay off when he joined the Royal Ballet in 2008 upon graduating. Promoted to soloist in 2012, he reiterates that ballet, despite harbouring potential for jealousies over promotions and castings, is not any more competitive than other professions and the working environment in the company is still a thoroughly positive one. As a soloist, he has a tremendous repertoire. He has performed in both a variety of ballets and roles, from being principle dancer in Christopher Wheeldon's contemporary expressionist creation *Aeternum* to more dramatic roles playing Hansel in Liam Scarlett's retelling of *Hansel and Gretel*. One particular highlight for him from this season's offerings was being cast as the White Rabbit in another of Wheeldon's works: the colourful *Alice's Adventures in Wonderland*, where he could explore a more imaginative side of characterisation. He expounds, "That was quite an interesting role to play, to create the char-

acter and to make it very much my own, put my own kind of spin on what I thought the White Rabbit should be like."

Yet the one performance that had impacted him the most was *Rhapsody*, a Frederick Ashton piece with a beautifully expressive score by Rachmaninoff. He explains that he had just come back from an injury that meant he had to stop dancing for 12 weeks and that it was his first ballet after his recovery. He recalls the pressure to perform and describes passionately, "It was just a massive rush of emotion and that's one reason why a lot of ballet dancers do what they do. You really feel alive doing it. And to really feel that is something incredibly special."

But ballets are not always serious affairs, as he recounts a particularly humorous episode where he was playing Squirrel Nutkin in a performance of Beatrix Potter's stories: "The costumes are incredibly heavy but also, you have to wear this head on top of it. You can't really see much at all, you can just about make out where things are close to you, but from far away, you can't see anything at all. I was just coming to the end of the piece, and I have to do this big leap off the stage and I totally misjudged it and I could not find the floor and I thought I was a lot lower than I was, so my feet came down, but the floor was not there and then ended up just splatting down on the floor in front of everybody, it was so funny; it did make me laugh. Just lucky I didn't hurt myself or anything, but yeah. There was this big squirrel sprawled on the floor."

Although he has enjoyed working with Hofesh Schechter on his very contemporary performance (Hay remarking how "[he] wouldn't even call it ballet") *Untouchable*, the up-and-coming dancer loves the more classical ballets. A big fan of baroque music although most ballets are "Tchaikovsky-based", he professes his love for Kenneth Macmillan classics like *Romeo and Juliet*, *Manon* and *Myerling*: "The more dramatic works are probably my favourites. But also there are some wonderful heritage pieces like *Symphonic Variations* is another one of my favourite pieces. It's so pure and clean and classical, and really shows off the company I think."

However, his love for classical roles is problematic. Although he hopes to one day play Romeo in *Romeo and Juliet*, ("really, really desperate to do it") he does accept that "male dancers have to look strong and masculine to be that kind of hero character on stage", something he struggles with personally. "I'm quite a slender kind of slight build, and so, for me, it's almost impossible to be cast in certain roles that I would

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It's just a massive rush of emotion. You really feel alive doing it

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When I spend time away from ballet, I always get that kind of nervousness: It's just the *feeling* of fear sometimes

personally love to have the opportunity to do. But I think that's one thing that I've got a little bit of a complex about," he admits. Though he does accept that as ballet is very preoccupied with appearances, casting is often based on physique and "not everyone's going to fit into that category": "It's not something that's really going to hold me back, I don't think, and that will be something that changes with time, but that's probably the



IMAGES: COURTESY OF ROYAL BALLET



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Giving that kind of pleasure to people watching what you're performing: that is what I feel is really rewarding

thing that I find most difficult about what it is that I do. A lot of it is very aesthetically based. But I understand that, and that's just the way things are.”

Despite being able to joke about struggling to get out of bed in the morning, he shows the most vulnerability when describing how difficult it was to recover from injury to get back on stage and how crippling it is as a dancer: “About four years ago, I broke my foot on stage and so, coming back from that injury and really having to just say, ‘It's okay... Just get back on that stage and it'll be fine.’ That's probably the hardest thing. We usually spend so much time on stage, it's like our second home.”

He continues, revealing, “But when I spend time away from it, I always get that kind of nervousness that I'm not really sure what's going to happen, and I almost feel like I don't want to do it. Obviously, I do want to do it, it's just the *feeling* of fear sometimes, just because you don't know what's going to happen. But once you get past that barrier, everything becomes wonderful and exciting again and you just can't wait to get back on it.”

Though his entire life revolves around dance, he does have varied interests beyond ballet that he reveals he may explore in the future. He confesses, “I initially wanted to become a pilot when I was little and that was the thing that I wanted to do. Now that dream has obviously changed to something incredibly different, but I'm still very much passionate about commercial aviation.”

Also expressing interest in coaching dancers, the distant future is still open for Hay as he alludes to the flexibility of ballet as a career: “Well, that's the other exciting thing about this job, there is a life after it and it's never just, you stop perform-



ing and that's it, your life's gone. Who knows, I might even go back to university.”

On top of this, he also enjoys travelling in his spare time, particularly to Southeast Asia. “My favourite country I think would have to be Burma; I loved Burma,” he gushes, “It's an incredible place and I would love to go back again.” Fortunately to be living in the capital, he also marvels at all the things to do in London: “There's always some exhibition to go to see or some cool pub to go have a drink at or some great restaurant to try their food. There's a lot of stuff going on in London so I'm never bored here, never ever bored.”

But Hay demonstrates how being a ballet dancer is, at its heart, a generous career; the audience's appreciation at the end of a performance is “something that [he] will remember for the rest of [his] life”. He says earnestly, “Giving that kind of pleasure to people watching what you're performing is something incredibly unique to each individual so I'd say that the best part about it is making people feel some sort of emotional... even just making them smile, something along those lines. That is what I feel is really rewarding.” **M**



My shit week so far

Tom Fennelly

They say that time flies like an arrow and fruit flies like a banana. My university life has been a peach of an experience and, for around a quarter of the university population, it's finally time to go home for good.

In my three years here, I've made friends, met acquaintances and had experiences that will stay with me for as long as my memory does.

I've met people who have inadvertently gone to seminars revealing their genitals, people who have jumped naked into the lake, people who have nearly evacuated a classroom because of their abhorrent flatulence which they then proceeded to blame on someone else, people who have thrown their smart phone into the Ouse, people who have dressed up as penguins and played the banjo by the lake in the dead of night, and even people who can't place the United Kingdom on an atlas.

In the two years of this column, I've also pissed off a lot of people to whom I offer no apology. There have been times when I've pissed off the entirety of York St John, our cheerleading squad, the independent councillor for Osbaldwick and our kit supplier Kukri.

There are also a few things my conscience compels me to own up to before I leave for good. Rob Aitken, the former Derwent provost

and current Constantine principal, is one of the best men I've met at York, but I have to say that when the radiator came off the wall and flooded the kitchen in my halls in first year, I have to take most of the blame.

I was a victim of that silly drinking game where we are told that a shark is coming and no one can touch the floor. Sadly, in a kitchen at twice its capacity, I didn't have a chair to jump on so a few of us jumped on a radiator instead, forgetting Derwent is made of plasticine. As a result, Security Services were called and, thankfully, they were quite sympathetic and their female officer was very calming. That was until I walked into my first ever seminar, and there she was, sat ready to lead the bloody session. Awkward.

Thankfully, Dr Aitken decided not to bill us for our radiator, although he'll now wish he had. Especially after I invited him to watch Constantine win promotion under my management (with help from others). Amazed as he was at our illustrious win and guaranteed promotion, he was probably shocked when I let my feelings known to a postgrad player, calling him a "PhDickhead" before telling him where to go. I've been nothing but a mild irritant to that man for three years.

I've also learned a lot about how little im-

perfect individual humans have on society, despite the radical left at this University thinking otherwise. No woman I've met at York has an answer for patriarchy and, from an ethnographic study of the women I've seen over the past years, women are largely horrible. Perhaps when they start being nice to each other they'll be able to find the female solidarity they parade themselves by.

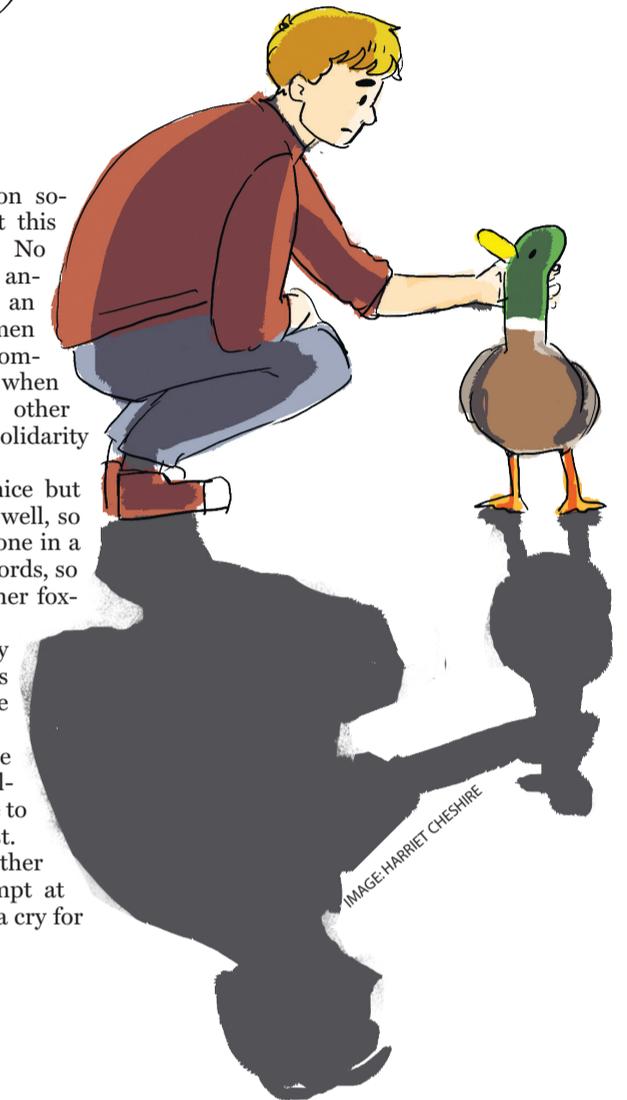
The Christians are really nice but they tend to fight each other as well, so no world peace from them. Anyone in a political party just shouts buzzwords, so no end to poverty and yet another fox-hunting social.

And the LarpSoc Sunday sword fighters: what the fuck is that even about? These people can vote!

As for me, I've got to venture into the real world with a sociology degree and a CV showing me to be a bully and a shoddy journalist.

I've always wondered whether this column is a genuine attempt at future employability or more of a cry for help.

GOODBYE



Callum McCulloch: 10 things I've learnt this week



1 *Check Mate* is the best and worst film of all time. York Student TV's 2012 masterpiece now has over 17,000 views and has gathered an unexpected cult following. The plot is more complex than *Inception* so I suggest multiple viewings. Watch out for classic lines such as "My Dad died because of America; he was just minding his own business."

2 I'm a dedicated flirt. On a slightly over-hedonistic night, I was in such a dire state that I bought a drink for a wall. This response was unfortunately representative of how badly my Goldrush attempts have been.

3 I'm a terrible person for voting Conservative. Or at least this is how Facebook and most other students want to present me. Supporting the Tories seemed like such a campus taboo, but thankfully no one owns the moral high ground.

4 Finishing exams was such an anti-climax. Finishing two weeks before everyone else may seem amazing on paper, but by the end I was mind-numbingly bored. Finishing all episodes of *The Undateables* and *First Dates* proved a particular low point.

5 This summer will be painfully under-whelming. I'm perilously deep into my overdraft so will spend the majority of my time working inside to pay this off. And when I do go outside, I get sunburnt easier than a ginger in the Sahara.

6 York is the 22nd best placed university in the UK. It was no surprise to see all of the other universities I applied to higher in the Guardian 2016 league table but there were a few shocks. Our arch rivals Lancaster are placed 10th which surely can't be right. We also sit behind a place called Heriot-Watt which sounds like the surname of someone you may have met on your gap year. Who actually completes these surveys anyway?

7 York Uni Swap Shop is a magical thing. I've been looking for a shattered and unusable iPhone 5 for £100! What a steal that is. Oh and an unopened bag of Sainsbury's coffee? I've hit the jackpot.

8 Having a very similar name to the organiser of Big D was more than convenient. I danced around all night being showered with false praise, and being the horrendous person I am, I lapped it all up.

9 Nos (otherwise known as laughing gas) being made illegal presents a very bad move for the UK's drug legislation. Nos has been responsible for 12 deaths since 1992 whereas alcohol kills around 40,000 each year. The harmless drug caters for young adults who are yet to discover the thrill of real drugs, and these new laws will force students to search elsewhere for cheap thrills, which could be potentially much more dangerous.

10 I'm playing the wrong sport. In a whole season of University hockey I managed a meager four goals. However, while playing football for the Hes West Barbarians, I've got my name on the scoresheet four times. Although I fear this may say more about my seriously lacking hockey ability than anything else.



The Quiet Place by Sam Hickford

Even in a stultifying cage
A fool stumbles out as a fearless sage
One day spouting wisdom. His greatest truth
Is washed away upon Fair-Water's youth.

Reflected one night from the concrete prison
Was a vast, voluminous, uninvited vision!
Though most nights, sadly, were whiled away
Among the tedious bloom of May.

Chase your soul astray. One day, though, be silent.
Rejoice in the unfulfilled dreams of Derwent
For, amongst the suffocating rain,
Is silence's agonising strain.

SUMMERTIME MADNESS

Eight pages of summer fun to fill your time away from campus

Living for the city

Lewis Hill guides you through the top destinations for city breaks this summer

The summer holidays are a perfect opportunity for students to travel and temporarily forget all about university for a few months. Whether it's inter-railing, or simply a weekend away, there are certain European cities that are well worth visiting.

Florence

Florence is the picture-perfect example of a Tuscan city. With a rich history and vast cultural heritage, Dante's birthplace is an ideal location to spend a weekend away broadening horizons and drinking excruciatingly strong coffee. The ideal place to start exploring Florence would be in one of its many art galleries. The Palazzo Vecchio, the Bargello or the Uffizi all house works by Renaissance artists such as Raphael, Michelangelo and Botticelli. If the opportunity arises, do take a look at some of the wonderfully elaborate religious buildings that Florence has to offer, San Marco and Santa Croce come highly recommended. Although, the Florence Cathedral, adorned with Brunelleschi's famous Il Duomo is one sight that simply has to be seen before leaving Florence. If looking at church facades and admiring big domes isn't quite what you had in mind, then be sure to explore the vast array of restaurants and wine bars that Florence has to offer.

Barcelona

From Italy to Spain, Barcelona, the capital of Catalonia, is another popular destination for British students. Gaudi,

Guardiola and Gothic architecture are just three things that the city of Barcelona has to offer a travelling student. The stamp of Antoni Gaudi can be seen across the city, most notably through his masterpiece, the Sagrada Familia, which has been under construction since 1882 and is due to be completed in 2026. If a visit to the Sagrada Familia hasn't quite satisfied your appetite for Gaudi's work, then be sure to check out the Casa Batllo, which is almost certainly the most confusing building in the entire city. The Gothic Quarter, right in the heart of Barcelona, is the best place to absorb some of the city's history, mainly because it is dotted with medieval buildings. For a more relaxed approach to a weekend away in the Catalan capital, then be sure to take a stroll through Park Guell or lounge on one of Barcelona's seven beaches. If neither culture, nor history, nor soaking up the sun take your fancy, then why not take a tour around the world's most visited museum, Camp Nou, before watching a match inside the 90,000 capacity stadium.

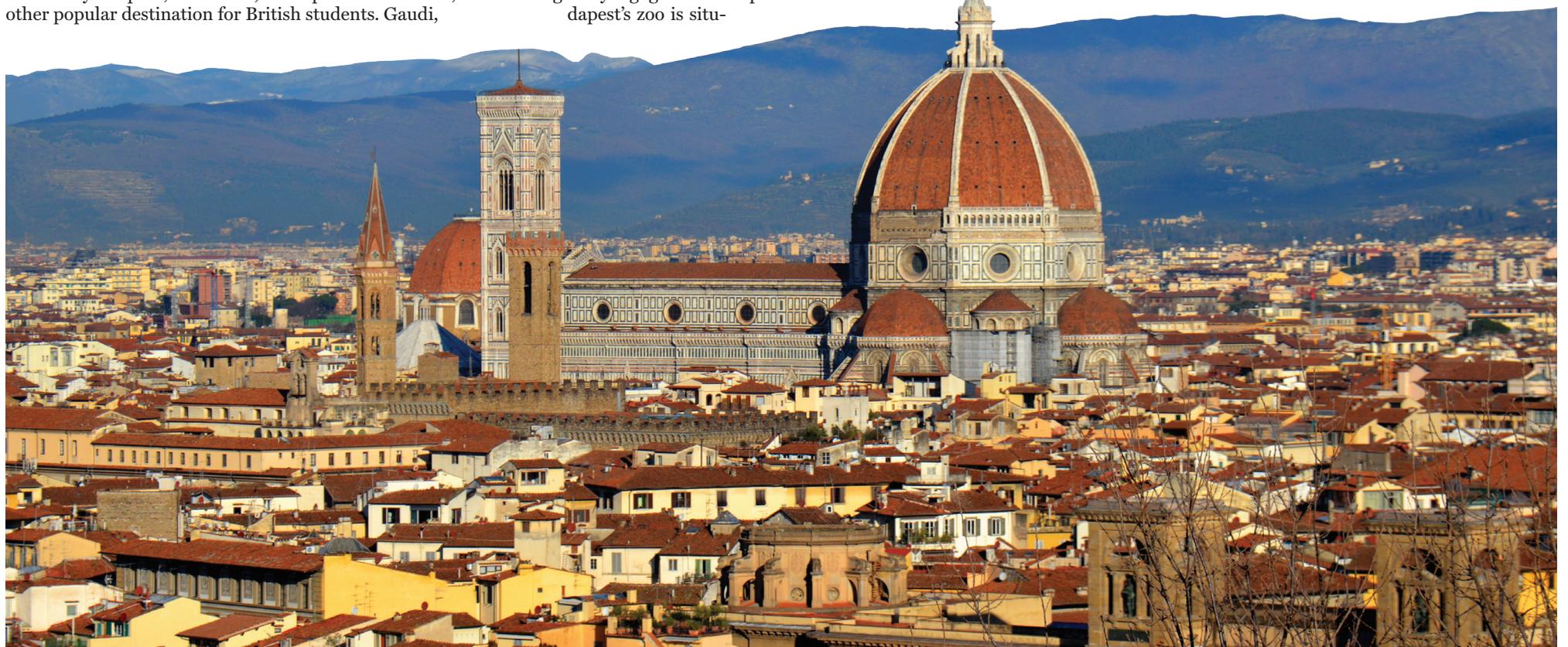
Budapest

Often a popular destination for sports tours, as well as stag and hen dos, Budapest can offer a lot more than cheap drinks and a vibrant nightlife. The Hungarian Parliament building is a sight to behold, as is Fisherman's Bastion, a neo-Gothic, neo-Romanesque terrace. Be sure to visit Andrassy ut, a 2.5 km avenue lined with hundreds of trees, and the Dohany Street Synagogue, which is the largest synagogue in Europe. Budapest's zoo is situ-

ated within City Park and is well worth the visit for a day out filled with exotic animals. All of Hungary's key museums are situated within Budapest, most notably, the National Museum and National Gallery are housed inside the city's borders and provide hours of enjoyment for art buffs and Hungary fan-girls alike. One of the more alternative aspects of Budapest's cultural scene is the city's Ruin Pubs. Every single Ruin Pub was once an abandoned building and each one offers a variety of food and drink. It is well worth visiting a selection of them if you find yourself in Budapest this summer.

Istanbul

Istanbul, or Constantinople as it's known to history students and *Assassin's Creed Revelations* fans alike, is one of the most popular European cities with British students. The two most famous attractions of Istanbul are the Hagia Sophia, a church turned-mosque-turned museum, and the Grand Bazaar, one of the largest covered markets in the world. Both are worth a visit if you find yourself stumbling around the Turkish capital at some point this summer. Another extravagant building which is well worth seeing is the Sultan Ahmed Mosque, popularly known as the Blue Mosque. If the awe of extravagant religious buildings has left you feeling peckish, then you're in luck because the cuisine in Istanbul is superb. If kebabs aren't really your choice of delicacy, then be sure to visit one of the many seafood restaurants that line the Bosphorus.



Top 10 UK Festivals

Music's writers rank the best of the bunch ahead of the summer festival season

Glastonbury Festival

Worthy Farm, Somerset

CAPACITY: 120,000

HEADLINERS: KANYE WEST, THE WHO, FOO FIGHTERS

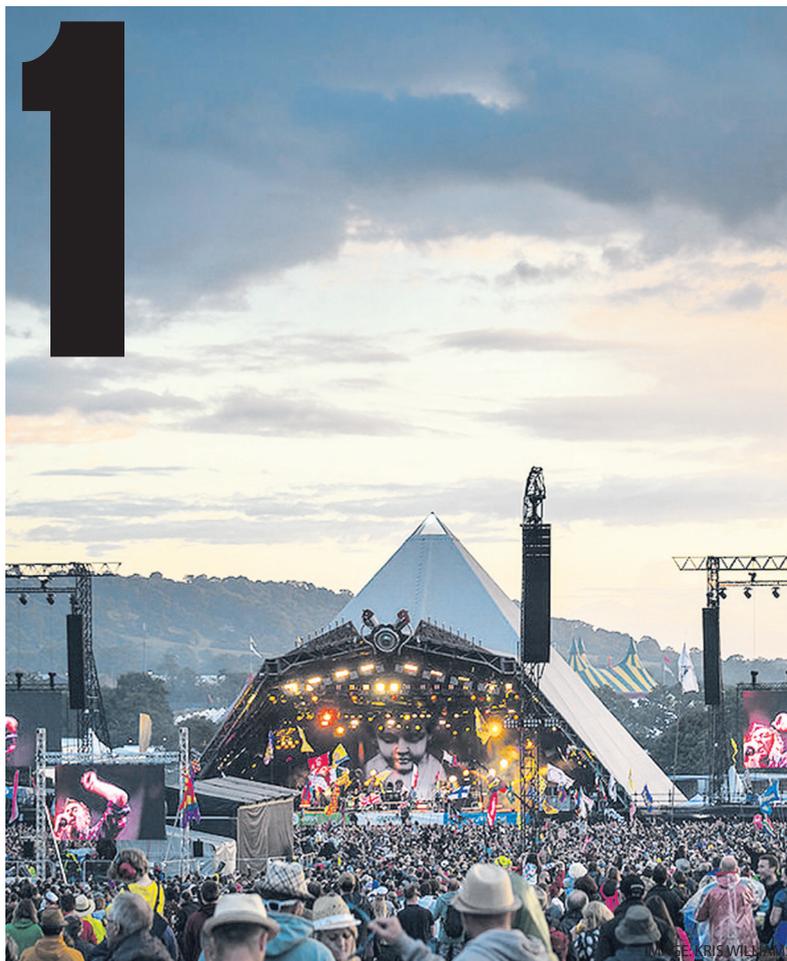
FOUNDED: 1970

After selling out in a record time of less than 30 minutes this year, the Eavis clan shocked the world when they announced Kanye West as their Saturday night headliner for the event. An online petition to have the rapper replaced with someone more 'Glasto-friendly' reached over 130,000 signatures before Emily Eavis succinctly told everyone to grow up and deal with it in a brilliant piece for *The Guardian*. However, with the newly-announced full line-up looking typically spectacular, West disapprovers can have a great time elsewhere, as the Foo Fighters headline the Friday night and The Who close the festival on Sunday. With an excess of 2,000 performances across 100+ stages, you can never get bored, whether you're catching artists like George Ezra, Florence and the Machine and Frank Turner, watching an Amy Winehouse documentary on William's Green or discovering the next Jake Bugg on the BBC Introducing stage.

Elsewhere, you'll be able to catch Glastonbury favourites alt-J playing material from their latest album *This Is All Yours*. Festival veteran Billy Bragg and, unusually, Enter Shikari will be playing the Left Field, and Lionel Richie will be occupying the Sunday afternoon Main Stage legends slot that was masterfully filled by Dolly Parton in 2014.

As a 'festival of contemporary performing arts', you'll always benefit from wandering off the beaten track at Glasto and seeing what unusual gems you can uncover. Circus performers, puppeteers and spoken word artists are all waiting to be discovered in this bohemian utopia. Some of its rougher edges might have been neaten up by the sheer increasing scale of the festival in the last ten years, but Glasto is still definitive in every sense. It's the festival of festival-goers.

I'll be making my first trip down to Glastonbury this year and am so excited to experience the world's biggest music festival. *Hatti Linnell*



4 British Summer Time

Hyde Park, London

CAPACITY: 65,000

HEADLINERS: THE STROKES, BLUR, KYLIE, THE WHO, TAYLOR SWIFT

FOUNDED: 2013

Everyone's favourite pop princess Taylor Swift is arguably the biggest booking for BST this year. Early 00's heroes The Strokes top an indie-rock treasure chest with Grammy award winner Beck and the increasingly popular Future Islands supporting. Purveyors of classic British rock The Who headline their own night with fellow mod idol Paul Weller and arguably the best British guitarist of the last 25 years, Johnny Marr himself. Past Hyde Park concerts have been riddled by noise complaints with the pressure from local residents contributing to a quieter sound over the years, but the central location makes it an ideal setting from which to enjoy the festival experience without having to stray from the capital. *Ricky Jones*



Latitude Festival

Henham Park, Suffolk

CAPACITY: 35,000

HEADLINERS: ALT J, PORTISHEAD, NOEL GALLAGHER'S HIGH FLYING BIRDS

FOUNDED: 2006



Hidden in a field in the middle of East Anglia for a few days a year is a place bursting with art, imagination and music. Latitude, now in its tenth year, crams something for everyone into its stunningly decorated arena. During the day, the young and old can enjoy poetry and theatre in between visiting the daisy-adorned main stage to sit on the grass and hear the best in indie, folk and alternative music. At night, the woodland stage comes alive with fairy lights and magical creatures as dressed-up festival goers dance through the trees and delve into the subversive range of music on offer.

Latitude prides itself on being family friendly, so teenagers enjoy the atmosphere in harmony with young families on picnic blan-

kets. This year, the line-up is a carefully selected mish-mash of styles, genres and appeal, with Portishead and Seasick Steve catering for older punters and SBTRKT, Young Fathers and Wolf Alice keeping the young, offbeat crowd happy. As you enter the arena you walk across the lake, where strange creatures and quaint boats float across the cool waters. Around the festival, the eclectic offerings of stalls ranges from veggie specialists to the Greenpeace canopy play area and the knitting tent. Latitude offers an enchanted realm of art forms and ideas. It is a festival you simply must try once; that'll be enough to get you hooked. *Ellie Langford*

2

Isle of Wight Festival

Seaclose Park, Newport

CAPACITY: 58,000

HEADLINERS: FLEETWOOD MAC, THE BLACK KEYS, BLUR, THE PRODIGY

FOUNDED: 1968, REVIVED IN 2002

This year, Isle of Wight seems to have bagged the headliners that every festival was holding out for. Before The Who were announced as the third Glasto headliners, Fleetwood Mac looked like a shoo-in for the Sunday night slot, and The Black Keys, having last played R&L back in 2012 before the Foos' headline performance, seemed destined to make a long-overdue appearance at Little John's and Branham Park at the top of the bill. As it is, the two will instead be joining Blur and The Prodigy in what is possibly the most well conceived and carefully measured set of headliners on offer anywhere this season. IoW attracts perhaps one of the most varied festival demographics to its shores, with many younger locals and older regulars from farther afield making the trip. As such, the headliners are a careful balance of old and new, hard and soft. With its cheerful, off-beat atmosphere and solid amenities, IoW is often unfairly overlooked. *Chris Owen*



Wilderness Festival

Cornbury Park, Oxfordshire

CAPACITY: 10,000

HEADLINERS: BJORK, BEN HOWARD

FOUNDED: 2010

At six years old, Wilderness welcomes a sibling in the form of Citadel, a new city-based London festival organised by the same folk and to be graced by Bombay Bicycle Club in its inaugural year. This is a testament to how successful the little festival in a forest has become in the last two years. Balancing family friendly amusements with workshops, talks and theatre, Wilderness has substance to match its amble style; this year Ben Howard and Bjork top a bill that includes Mercury prize-nominated acoustic genius Nick Mulvey and the bluesy folk of CC Smugglers. For those who prefer a gourmet venison burger and a swim in a crystal clear lake to drinking warm cider and getting trampled in the mud, Wilderness is the answer to your wildest festival dreams. *Chris Owen*

Reading & Leeds Festival

Little John's Farm and Branham Park

CAPACITY: 85,000

HEADLINERS: METALLICA, THE LIBERTINES, MUMFORD & SONS

FOUNDED: 1961

6



Filling the void for school-leavers and Glasto rejects alike, Reading and Leeds earns its place as a festival must for its rough charm, rock-heavy line-up and surplus of energy and fun. Taking place simultaneously over the August Bank Holiday weekend and sharing the same, chock-a-block bill, Reading and Leeds has in recent years spent time re-focusing and diversifying its line-up as a whole. It has experimented with both more commercial and less mainstream headliners, with Eminem and Rage Against The Machine having made their mark on the slot in recent years, and has added more stages, with the Radio 1 Dance Stage and Radio 1 Extra Stage attracting a wider breadth of live music fans. The festival is celebrated as the last musical Mecca of the summer season, and is a rite of passage for those celebrating exam results.

With an exuberant showcase of music from up-and-coming artists to more distinguished acts, R+L musters a younger crowd with an insatiable energy. Highlights lower down the line-up this year include The Maccabees, Wolf Alice and Little Comets, and further up in the headline support slots are alt-J, Kendrick Lamar and Bring Me The Horizon. Whether Mumford and Sons headline slot proves to be a gamble paid off remains to be seen, but Metallica will likely be well relieved if their 2014 Glastonbury set is anything to go by. The Libertines too should prove a welcome booking to the R&L army. *Munisha Lall*



Bestival

Robin Hill Country Park, Newport

CAPACITY: 30,000

HEADLINERS: THE CHEMICAL BROTHERS, UNDERWORLD, DURAN DURAN

FOUNDED: 2004

Big names grace the stages at Bestival this year, with nostalgic blasts from the past with Duran Duran, and psychedelic sounds from Tame Impala and Pond. It proves to be a mixed bag, but this festival still has its roots in dance and providing crowds with fantastic DJs, such as Mark Ronson, The Chemical Brothers, Duke Dumont, Jamie XX and Mercury Prize nominee FKA Twigs who will be descending on the Isle of Wight with their dynamic sets later this year. Be sure to get married to your best friend in the inflatable church, get comfy in the Caravanserai, and if you are someone who prides themselves on their cleanliness, consider investing in the 'When Nature Calls' wristband - it got me through my Bestival experience last year.

As Bestival takes place in September, the weather can definitely make or break this extravagant party-island weekend; good wellies are a must.

It's also important to consider planning and actually making your journey - getting to Bestival is a trek, so consider travelling before the Thursday of the festival to get a decent camping spot. Although you may want to be in the hubbub of the festival itself with drunk partiers falling onto your tent at 5am, it is better to have the choice of where to pitch, so make sure to book your ferry and bus tickets early.

Try and discover all you can because every inch of the festival is oozing with creativity and a magical atmosphere; walk through the Ambient Forest, dance with strangers, and be sure to go to the Port at 2am when Annie Mac blasts out incredible tunes accompanied by mind-boggling strobe lighting and fire-eaters.

Stock up on body glitter, take as many ridiculous items of fancy dress as possible (this year's theme is 'Summer of Love'), enjoy the incredible food, listen to unknown bands and explore all Bestival has to offer - there's a lot to love about this vibrant, energetic place. *Emily McDonnell*

7

Somersault Festival

The Castle Hill Estate, Devon

CAPACITY: 3,000

HEADLINERS: LAURA MARLING, CRYSTAL FIGHTERS, BOMBAY BICYCLE CLUB, PASSENGER

FOUNDED: 2014



Pink Ray-Bans and Jack Wills T-shirts, gourmet pulled-beef burritos and boutique tipis: we'll just have to accept that this is what UK festivals look like now. Nowhere more abundant are the symptoms of gentrification than in Somersault, the new North Devon festival which arrived at the county's picturesque hills last year.

Yes, it may frustrate the purists, but, then again, there's much to be said for Somersault's relaxed atmosphere, cultivated by a range of summery stage acts. The highlights of last year included Ben Howard, Half Moon Run and Dry the River, while 2015's event repeats the acoustic formula with Laura Marling, Bombay Bicycle Club and Passenger.

The big names are impressive for a relatively small event, but it's always worth straying from the main stage. Watch out for Bear's Den, for instance, who return after their appearance on the intimate Communion stage, a rousing performance which proved to be one of the most memorable of the weekend in 2014.

Elsewhere on this year's line-up are Crystal Fighters, whose 2013 album *Rave Cave* set many indie hearts a-flutter, acoustic favourite Benjamin Clementine, Irish songwriting legend Imelda May and increasingly prolific Glastonbury favourite Lucy Rose.

Also on offer are non-musical activities and excursions to the nearby wilderness for an extra fee. Festival goers can trek, climb, paddle or swim around the coastline during the day and make their way back to the festival site for nights of sublime live music. Somersault comes highly recommended for acoustic fans, surfers and, um, Abercrombie & Fitch consumers. *Alfie Packham*

Download Festival

Donington Park, East Midlands

CAPACITY: 3,000

HEADLINERS: SLIPKNOT, MUSE, KISS

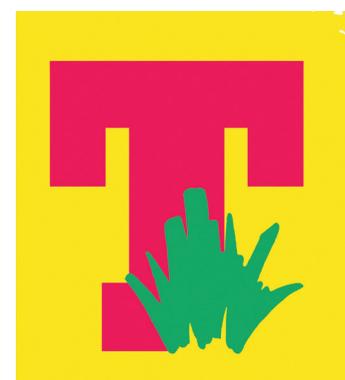
FOUNDED: 2003

9

With Sonisphere taking a breather this year, Britain's metal heads will descend upon Donington Park for Download Festival to distract them. The lineup is mostly as expected, with familiar faces Slipknot, Judas Priest and Five Finger Death Punch headlining on Friday while Kiss, Mötley Crüe and Slash close on Sunday. The inclusion of Muse on the Saturday will likely raise a few heavily pierced eyebrows, but we can hope that they'll read the crowd and stick to their more metallic work rather than the electro-heavy songs of their later albums.

Upcoming album release *Drones* is promising to add further heavy sounds to the band's repertoire, so expect plenty of new material during the band's Saturday headline slot. Marilyn Manson will be taking to the Encore stage to alleviate any angst about the Saturday headliner, but the variation in the acts mean that the seminal rock festival should be one to remember this summer.

Jack Richardson



T in the Park

Strathallan Castle, Perth

CAPACITY: 3,000

HEADLINERS: THE LIBERTINES, NOEL GALLAGHER'S HIGH FLYING BIRDS, KASABIAN

T is upping sticks this year and leaving Balado Park. The festival covers all the bases from indie through to dance, assembling potentially the best all-round lineup you'll see this summer. Good bands further down the bill include Everything Everything, Charli XCX and Lonely the Brave. *Hatti Linnell*

10

Festivals for foodies

It's not only music-lovers who can make the most of festivals during the summer. Grace Marsh picks a few of the best food festivals and events for foodies in the upcoming months

Great Yorkshire Vegan Festival

13 June
Leeds Town Hall



Firmly on the calendars of beer fans, The Great British Beer Festival is organised by the Campaign for Real Ale (CAMRA). Being the UK's largest beer festival allows for ample opportunities for the tasting of beer from 350 British breweries across 27 different bars selling over 900 real ales, ciders, perries and international beers of all strengths and colours. It's rare to find such a large-scale coming together of independent microbreweries alongside the more established real ale breweries under one roof in what functions essentially as a giant pub. Bar snacks, British cheeses and pies will soak up the inevitably large amounts of beer consumed. Day tickets cost £8 for CAMRA members or £10 for non-members.

The Great British Beer Festival

11-15 August
Kensington Olympia, London



A short trip to Leeds will get you to the second annual Great Yorkshire Vegan Festival. With over 150 stalls, a history of veganism exhibition and free food on offer, the festival is the largest vegan festival in the region. As well as this, the festival boasts a vegan body building competition and live music by vegan musicians throughout the day. The event is run entirely by volunteers and the £2 entry fee goes entirely towards animal welfare charities, making it even more of a worthwhile post-exams day trip. London Olympia hosts the Just V Show from 3-5 July, celebrating vegetarian, veggie and meat-reducing lifestyles with a range of exhibitions stalls and demonstrations from chefs. Tickets cost £10.

Food markets

Throughout the year
Across the country



Our very own University city plays hosts to its own food and drink festival in September. The event is free with markets, demonstrations by top chefs and stalls based principally around Parliament Street, making it nice to have a wander around when in town. As is the case since its creation, the main theme of the festival is local produce, with food and drink hailing from across Yorkshire. Favourite stalls include jams and chutneys from The Chilli Jam Man and oils from The Yorkshire Rapeseed Oil company. Fans of cheese and cured meats are in luck too with a large variety on offer. An additional part of the event is the £5 Taste Trail, which takes you on a tour of York's independent food retailers complete with tasters.

York Food and Drink Festival

18-28 September
York City Centre



There are many permanent street food events and food markets, particularly in the Capital, serving up a wide range of delicious international foods. The Sunday Upmarket in the Old Truman Brewery on vibrant Brick Lane is a haven of creativity, with fashion, arts and interior goods on offer as well as a range of delicious and exciting international street foods including Sri Lankan, Ethiopian and Turkish. Prices are reasonable and portions are huge, making it a great stop during a wander down Brick Lane. On the other side of the river near to the Shard, Borough Market, also known as 'foodie paradise' is a gourmet food market selling artisanal produce, cheeses, fine wines and beers, as well as great street food.

Four of the best: summer cocktails

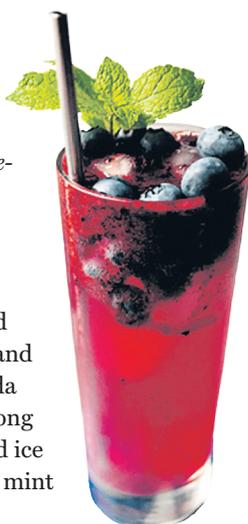
Making your own cocktails doesn't have to be expensive

Bea Angier

Elderflower Wine Cocktail

Ingredients:
Bottle of Echo Falls white wine: £4.89
50cl bottle of elderflower cordial: £3.15
70cl bottle of Morrison's Imperial Vodka: £10.49
Fresh mint leaves: 69p
Soda water: 45p per bottle

For every one part vodka, add one part elderflower cordial and mix in a jug. Top up with soda water, depending on how strong you want the drink to be. Add ice cubes and garnish with fresh mint leaves.



Summer Woo Woo

Ingredients:
Bottle of Morrison's Imperial Vodka: £10.49
70cl bottle of Oscar's Peach Schnapps: £4.79
Cranberry juice: 69p per carton

For every one part vodka and one part schnapps, add two parts cranberry juice into a large mixing jug and serve in a short glass with a slice of fresh lime for a twist.



Cranberry Pimms

Ingredients:
Bottle of Aldi's Austins: £5.99
Morrisons London dry Gin: £6.39
Bottle of lemonade: 50p
Cranberry juice: 69p per carton

Fill one quarter of a large jug with ice cubes. Mix 376ml of Pimms, 100ml of gin and one litre of lemonade. Add 200ml of cranberry juice into the jug and stir. Add fresh fruit for garnish.



Marmalade Collins

Ingredients:
Bottle of Morrison's Imperial Vodka: £10.46
Caster sugar: 99p
Marmalade: £1.29
Lemon juice: 50p
Lemon slices: 30p per lemon
Soda water: 45p per bottle

Mix 250ml of vodka, 125ml of lemon juice, five teaspoons of caster sugar and five teaspoons of marmalade into a jug and stir vigorously, blending all the ingredients together. Top with ice cubes, soda water and slices of lemon.

Escaping to the Country

With summer finally on its way, Katy Sandalls sends you some postcards from the best attractions that Yorkshire has to offer

Whitby

If you are the literary sort why not venture slightly north of Scarborough to the gorgeously dramatic Whitby; the inspiration for Dracula don't you know. With its pretty beaches, good range of museums and the ruins of an abbey you'll find yourself delving into the past in no time. The town has much more to offer however, with an abundance of quirky shops many of which sell Whitby Jet; a precious black stone prized for its use in jewellery.

Travel Time: 2hours 40 minutes

Katy Sandalls



Nouse Office

Grimston House

University of York

YO10 5DD



IMAGE: CHRIS JONES

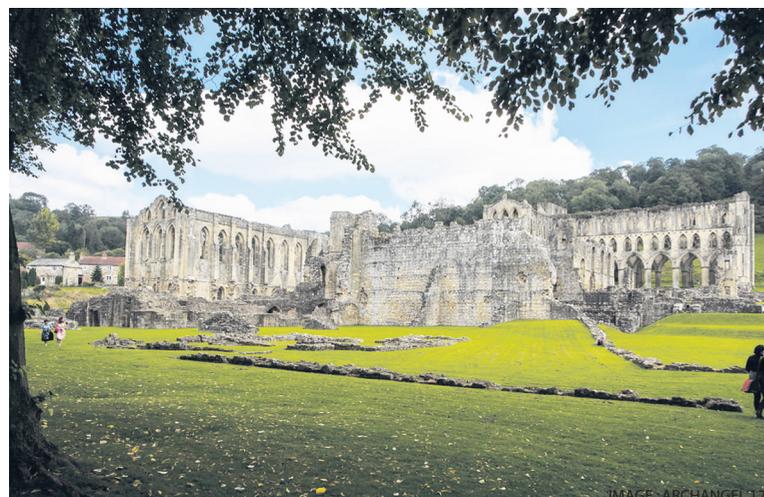


IMAGE: ARCHANGEL 12

Rievaulx Abbey

Rievaulx Abbey is a beautiful example of 12th century ecclesiastical architecture. While only the ruins of the original abbey exist there is still much to learn from what remains of the once great building. If history isn't your thing then simply gaze around at the beautiful scenery while you go for a walk in the surrounding countryside from the town of Helmsley; you simply cannot go wrong.

Travel Time: 2 hours 30 minutes

Katy Sandalls



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Thirsk and The World of James Herriot Museum

Thirsk is a short train ride from York but be warned it is rather a trek to the town centre. A typical Yorkshire town set on the edges of the Dales, Thirsk has many independent and local shops to satisfy any culinary need you may have. The James Herriot museum focuses on veterinary history and the story of Alf Wight (James Herriot) famed for the book and TV programme All Creatures Great and Small; a personal favourite recommended to any fans of the series but a good outing for anyone.

Travel Time: 30 minutes

Katy Sandalls



Nouse Office

Grimston House

University of York

YO10 5DD



IMAGE: KATY SANDALLS



IMAGE: BARREN FLINDERS

Yorkshire Moors

If you're feeling more adventurous, then why not visit the beautiful moors. Covering over 500 square miles, much of the area is a national park protected for its natural beauty. With plenty of wildlife and a backdrop to die for you can't go wrong with the Moors. Incorporating towns like Robin Hood's bay, Pickering and Malton, the moors provides a vast array of experiences from steam trains, picturesque market towns and breathtaking walks.

Travel Time: 30 minutes to 2 hours.

Katy Sandalls



Nouse Office

Grimston House

University of York

YO10 5DD

Q&A: Bec Hill

Bec Hill talks to Lily Papworth about flip charts, Australian comedy and the Edinburgh Fringe

How long have you been doing comedy for?

My first gig was just over ten years ago back in Adelaide. But, that said, back in Adelaide there is only one comedy room, so by doing comedy I mean I maybe gigged like once a month if I was lucky – very different from over here.

Where do you think your sense of humour comes from? Where did you get the idea to use flipcharts and paper puppets?

I think there are a lot of different types of influences. My mum's English, so when I grew up we watched a lot of Monty Python, and there was a lot of Terry Gilliam and cut-out stuff in there. They also used to show the Goodies in Australia – the Goodies were huge in Australia, much bigger than they were here, and so we were massive fans of British surreal-type comedy.

My mum is really silly, so she did loads of silly cartoons and stuff and I started doing them, too. We used to draw little cartoons on the shopping list and things like that, so that's where that stuff comes from. My dad's got a good sense of humour as well. It's very dry and it's a bit more of the insulting Ozzy 'I love you by putting you down whenever I can'. He's also very logical, quite scientific, and so when I started doing the paper puppetry and making stuff move in it. I remember being really excited about showing my dad how I had engineered the moving parts because he finds that stuff really fascinating – that was quite nice.

When did you decide to put the flipcharts and paper puppets into your comedy? Was it from the beginning?

No, but it was pretty early on. I was doing the cartoons and putting them online, and then I had one that I thought would make a funny sketch. It wasn't in the best taste, but it was a superhero called Lazy-Eye Man who has a lazy eye, and the sketch was that he catches the supervillain, Monocle Man.

I really wanted to do this sketch, but I can't do accents or voices or anything like that, so I thought I would draw it as a little cartoon. Then I thought about how I would make it clear which character is talking, so I gave them little moving mouths so that I could do the voices for them and even though the voices didn't change you knew who was talking. But it still didn't quite work, it wasn't really a strong bit. That's actually online as well, so it's up there anyone is curious! Not my finest work, but you can watch that.

What do you think has changed about your comedy or the comedy scene in general? Has it evolved or stayed quite similar?

It's hard to say whether it's evolved or not because I've moved a lot – Adelaide to Melbourne, Melbourne to Edinburgh and then Edinburgh to London – so each time it's been quite different, but I don't know if that's because of the way comedy's going or because of the different scenes.

I've felt a lot more confident in just being friends with the audience now and I'm starting to trust the audience a lot more – I used to be terrified of talking or doing any audience interaction. I still don't like making people feel uncomfortable. I think there's a fine line between picking on someone and involving them, so I try and stay on that side of being friendly rather than making them feel awkward or singled out, I should say.

How would you say comedy is different in Australia compared to the UK?

Australia is very similar in that you get scenes, so there's a good alternative comedy scene like there is over here, but it's a lot smaller. Because other cities are so far away it's hard to tour without going bankrupt, so you kind of have to stick to the one city that you live in.

Also, because the weather's so nice, people don't really want to be indoors. People don't want to go into a pub and watch someone talk, and that's really why Australia's most well-known for its athletes and its sport because people would rather go and watch that. They either get into sports, as in they are athletes, or they go and watch it, as it happens outdoors and they get to have a drink

in the sun.

I think generally they also tend to be happier, whereas I think sometimes people here are like 'urgh, everything sucks and is horrible, let's go see some comedy!'

What key piece of advice would you give to budding comedians?

I would say that you have to do it for the love of it. Don't ever expect it to be a career because, if you do, when it gets hard it'll destroy you. Because it was never a career option growing up in Australia, I just loved it so much I thought, 'I'll do whatever I can to keep doing it as a hobby'. So I worked entry-level jobs all the time, I was always working these horrible day jobs for no money, but I was happy because at night I got to go and do comedy.

I was lucky that, in the end, it got to a point where I was getting more gigs than I could fit around my work hours, so I eventually was able to quit my job. But that took... I mean, it's been nearly ten years now and I've only just been full time for about two years. So, just don't go in it expecting to be famous or rolling in money or anything, you have to do it because you love it.

“”

I would say that you have to do comedy for the love of it. Don't ever expect it to be a career because, if you do, when it gets hard it'll destroy you

So would you say the Comedy scene is pretty tough, then?

Yeah, it's really tough. It's really fun if that's what you want out of it, like if you just go in doing it because you love it and it's enjoyable, then it's much easier, and it makes the hard gigs easier as well – at least you can go 'aw yeah, but that other one was really nice.' Whereas if you're just doing it for the money or the progression it becomes quite... I don't know, I feel like it sullies it somehow, and you can definitely tell the people who do it for progression – they're very easy to spot. They tend to be the ones who find it very difficult to get booked for gigs because no one wants to work with them.

So you're heading up to Fringe again this year. What would you say is your favourite part of the Festival?

It has to be the shows because I really enjoy watching them shape and change and get stronger over the months, but it's also the atmosphere and the socialising.

Do you guys have school camps over here? [*Like sports tours?*]

Yeah, because it's like a sleepover but with everyone you know and it's really exciting and it's not at home – that's what Fringe is like. The nice thing about it is that you go back and it's not just your friends from home you see but your friends from other countries and other cities who you don't see at any other time. It's a really nice thing to do. I can't imagine not being there at any point.

It is important to make friends, doing comedy, because if you have a friend who knows you, has seen you and likes you, they are usually the ones who will make you feel better after the rough gigs, plus you can write with them – that's important. You've got to be around people who, when you say something funny, are like 'Quick! You should write that down, write that down!' M



Edinburgh Fringe 2015: Editor's Top Picks

Muse section Editors give you their best picks for this year's Fringe

Shakespeare in the Garden: Brave Macbeth

Chris Owen, Music Editor

Because who hasn't taken in the medieval gore and inexorable misery of Shakespeare's Scottish Play and thought 'this is crying out for a few pairs of jazz hands'? Brave Macbeth The Musical had a 5 star run in the 2013 Ed Fringe, and is returning to The Famous Spiegeltent armed with the same bounty of kilts, crown-swapping comedy and lyrical bathos. The three singing witches, who act as the chorus, are a highlight of this brilliantly silly play – prepare to hover through the fog and filthy air to a damn catchy 2/4 overture.

The Cambridge Footlights International Tour Show 2015: Love Handles

Jaz Hayward, Features Editor

No trip to the Fringe is quite complete without checking out Cambridge's renowned sketch troupe, Footlights. The amateur dramatics club, which has given us some of the biggest names in comedy, including Richard Ayoade, Stephen Fry, David Mitchell and John Cleese returns again this year to the festival as part of its international tour of its latest comedy show, Love Handles. Though the premise remains under wraps, we can expect great things from the group that year after year performs to sold-out theatres, and continues to impress both audiences and critics alike. Expect comedy at its rawest and finest from the Cantabrigians: making us cry with laughter since 1883.

Phyllida Barlow

Joel Down, Deputy Arts Editor

Contemporary art is meant to turn the art world upside down, with new innovations; shocking structures and a host of way-too-revealing exhibits the expected standard. So it's no surprise that Tate-favourite, Phyllida Barlow has been commissioned to turn the Fruitmarket gallery on its head for Edinburgh Fringe. Having developed a style that simply mocks the concept of gallery space and the art that is meant to fill it, the Geordie artist is exactly the right sort of daring pioneer needed to attempt this feat. Her work generally looks like someone has grabbed the contents of a builder's skip and stuck nails in it at the parts which seem right, creating colossal tangible structure out of basic material such as cardboard or balsa wood. A carpenter's conundrum. How this will translate into flipping the dimensions of a gallery remains to be seen, but it's this kind of provocative experiment – designed to disorient the viewer – that makes Edinburgh Fringe such a head-turning event.

Festival of Ideas

Festival director **Joan Concannon** talks to Lily Papworth about York's fifth Festival of Ideas and its growing success

Now in its fourth year, York's Festival of Ideas is bigger, better and more exciting than ever before. With more than 150 events over 12 days, the festival offers a wide range of thought-provoking events, not only in the Arts and Humanities as well as in Science and Economics. However, that's not even the best bit: all events are completely free. From Michael Morpurgo in the Minster to a discussion with the Chief Scientific Advisor of the Government, all you have to do is book your tickets online, turn up and enjoy. What more could you possibly want?

The Festival is headed up by the University itself, meaning that students are at the core of the event. When discussing the event with director Joan Concannon, she was keen to emphasise the importance of student involvement. Not only are internships available for students ("We don't believe in slave labour!"), there is also the opportunity to present their work to professionals.

"From a University point of view, we are passionate about the importance of higher education and the research that comes alongside it. Very often, we have big name speakers coming along and so we attempt to wrap around that in a way to showcase the research done by our students. It really gives students the opportunity to present their ideas to really important and influential experts and test their ideas."

This is one of many reasons why the Festival is for students. The Festival of Ideas is unique in the way that it is not solely Arts and Humanities based. Science and Economics are equally important features of the Festival, the Surveillance Focus Day is particularly promising with exciting speakers and interesting conversational points.

The Festival theme contributes to this greatly, as it is carefully chosen to suit everyone. "We try to choose a theme that is interesting enough to grab people's attention," Joan explained "but is also flexible enough that a scientist or an art historian or a physicist or anyone else in between can think, 'Well, there's something in that for me.'"

The prominence of many of the keynote speakers also makes a visit to the Festival most worthwhile. The Deputy Chief of staff at NATO, the Defence and Intelligence Editor at the Guardian – leader of the Snowden investigation – and the co-inventor of the world wide web are but three of the many high-profile speakers who will be presenting at the Festival.

Thanks to the Festival's growing success, it is becoming easier year on year to invite such speakers to York. Success that is thanks to the increasing number of Festival partnerships, as well as corporate sponsorship. Most recently, the Festival managed to secure a media partnership with Classic FM. This is a great achievement for the Festival, Concannon told me, as Classic FM shall be providing constant promotion of the Festival on their station.

However, Joan is still ambitious for the Festival and does not want to stop there. As well as Classic FM, the Festival of Ideas has gained a partnership with BBC History magazine and Channel 4. Nevertheless, a partnership with a major national newspaper is the next goal for Concannon.

Of course, the Festival of Ideas is just one of many large scale cultural festivals that occur in our city. York's very first International Shakespeare Festival was held with great success a few weeks ago as well as the York Spring Festival of New Music.

But why is it that York is so capable of such grand cultural events on such a regular basis? "There is a very receptive view in the city towards festivals and their value," Concannon told me "and there is a real willingness to collaborate within the city. York's cultural leaders are very conscious of and passionate about the way the city is viewed, not only by tourists but its residents. Of course, students are considered residents just as much as those who are locals, and so this festival in particular has been tailored in a way that enriches the experience of everyone who lives in York."

Once again, this was an important factor when the Festival was in its early stages. "There had been the idea of the University having a book festival, although at the same time Jane and I were hav-

ing discussions with smaller cultural organisations in the city about how they were being obscured due to their size.

"We started having conversations with cultural partners in the city about sharing information so that we could all keep connected in regards to what people were doing. Meanwhile, I was also embarking on conversations with alumni, of whom we have an astonishing range from various publishing companies. Many of them, when discussing the idea of a book festival, said to me 'oh no, not another book festival. Do something else!'"

It was then that Concannon and the Festival directors started to look beyond the Humanities. "As a University, we shouldn't be constraining ourselves by people's perception of book festivals. It shouldn't just be about literary things, although of course there is nothing wrong with that. Given the strengths we have in social sciences and science itself, however, we decided it would be far more interesting to promote the totality of the University. Everyone was really taken by this idea, and so the festival in 2011 was our pilot. We began with the Beckett conference, then built 22 more events around and it thought, 'You know what, I think we've got something here.'"

Although in its fifth year, the festival is still in its early stages and ready to branch out in a variety of ways. The way Concannon herself envisages this, is through student participation. "The big driver for me now is reaching out to where students are. We need to work in partnership with students to make it even more of a success.

"For me, the best thing now would be for a group of students to come to me and say, 'well, it's a bit grown up now, we'd like to do a Fringe'. Students can do anything they want within the festival. Although, nobody really owns the festival, a high level of student participation would definitely allow them to feel that it is theirs. What's more, it makes the programme far more interesting and stimulating."

Competing with the likes of Hay and Bristol's own Festival of Ideas, York's Festival of Ideas is certainly up there with the best. Considering the opportunities available (for free!) over the 12 days, there is surely something that will take your fancy. This is a festival designed to be by students for students, so it would most certainly be worth your while getting involved, one way or another.

York Festival of Ideas, 9-12 June, is being held in venues across the city.

Visit yorkfestivalofideas.com/2015 for more information and to book tickets.

*Follow the action on Twitter @yorkfestivalofideas
If you have booked tickets for an event but are unable to attend, please let the festival organisers know as soon as possible*



Alice in Wonderland 150 Years On: The Story of Alice
The University's very own Professor Hugh Haughton and Dr James Williams talk to Professor Robert Douglas-Farhurst about the legacy of Lewis Carroll's nonsensical masterpiece.



Demons

The Department of Film, Theatre and Television present a contemporary adaptation of Dostoyevsky's novel by Hannah Davies and Tom Cornfield.



Augustus: From Revolutionary to Emperor
Adrian Goldsworthy tells the tale of Augustus' rise from obscure teenager to Rome's first and greatest emperor.



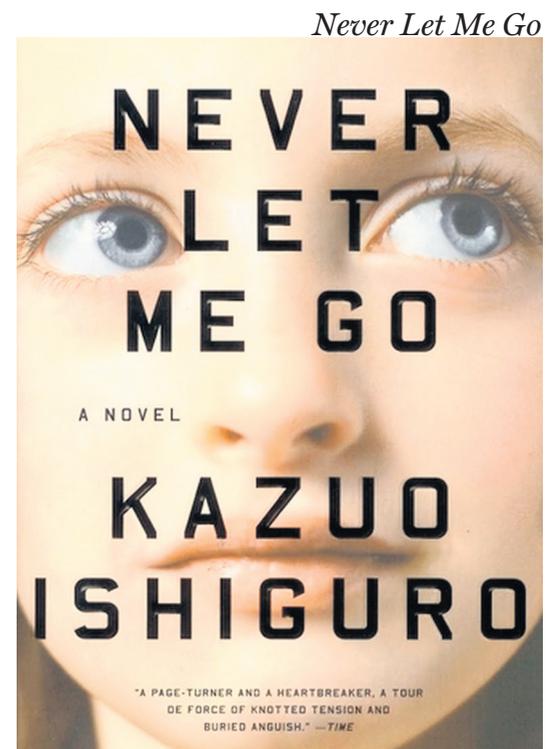
Take a book at this

Deborah Lam suggests a book for all occasions to pick up this summer

For travelling

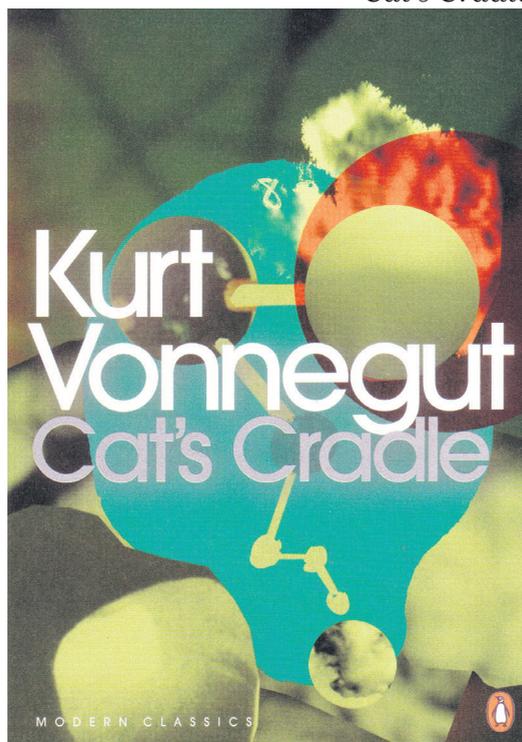
There are two very different types of travelling. One where you're going to be spending most of the day lounging at the beach or poolside and the other where you're constantly on the move, exploring new places and doing exciting things. For the first, you need a book immersive enough to get stuck into, but not so thrilling that you can't put it down to enjoy the water, or get out of the sun before you get severe sunstroke. To avoid your brain cooking in your skull, try Kazuo Ishiguro's beautifully-written *Never Let Me Go*, a thought-provoking look at the lives of people who are cloned for organ harvesting. Don't let the sci-fi themes fool you: the novel is more about the fascinating, tenuous relationships between people existing to save others. If you're going for the latter, however, Roald Dahl's short stories for adults are ideal reading. Utterly chilling to the bone, Dahl's gripping tales will have you preoccupied while on trains, planes or even buses (for the nausea-resistant) but be short enough for you to finish them before you arrive at your destination. If *The Roald Dahl Omnibus* is too daunting to lug around, try *Skin* or *Kiss Kiss*.

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I half-closed my eyes and imagined this was the spot where everything I'd ever lost since my childhood had washed up



Cat's Cradle

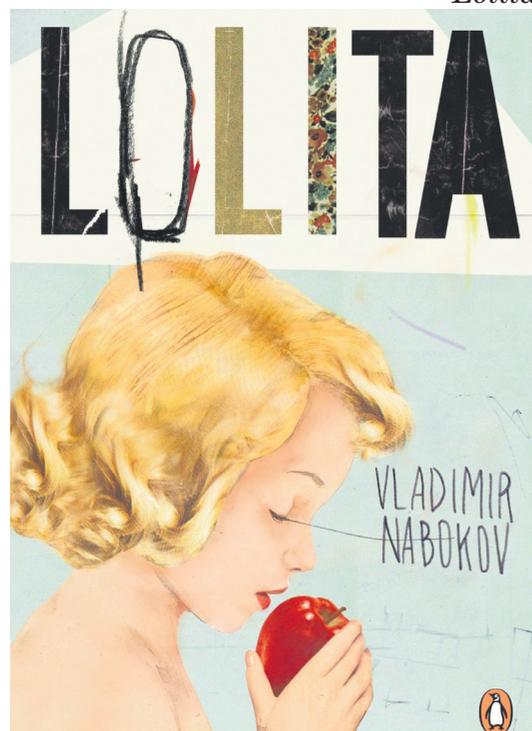
“”
You'll forget it when you're dead, and so will I. When I'm dead, I'm going to forget everything – and I advise you to do the same



For summer

Whether you're at an internship that'll look good on your CV or slumming away at a less-than-ideal job just for the money, catching up on reading is always a good idea. For the latter, Kurt Vonnegut's *Cat's Cradle* is the funniest, most intelligent apocalyptic novel you will ever read. The book delivers fascinating binaries of religion and science as humanity's elusive silver bullet, perfectly packaged with Vonnegut's darkly humorous acerbic wit. For those at internships, try *The Old Man and the Sea* by Ernest Hemingway. The clear, plaintive and non-sense prose is Hemingway at his best. Though easy, light reading, the novel is powerful in its simplicity, making for a good book to pick up over the summer. In fact, what could be more appropriate while working towards your uncertain future than a story about a fisherman wrestling with a giant marlin? If that isn't symbolism for struggling with ambitions and the crushing reality of the working world, I don't know what is.

Lolita



For boredom

Now, if you're stuck at home with absolutely nothing to do over the summer and feel like cracking a book instead of binge watching a series a day of some TV show, you're going to need a book you can't put down. Although Vladimir Nabokov's *Lolita* might not seem like the obvious choice because it doesn't take you to a particularly exotic country to travel vicariously through while reading, it is incredibly engrossing. Nabokov's synesthetic writing is almost hypnotic, drawing you into the depths of human nature to marvel at complex power dynamics present in the book. The narrator, Humbert Humbert (no, this is not a typo, his surname does match his first), is imaginative and sinister at the same time, making for one of the most compelling characters in literature. For those who have just graduated, James Joyce's *A Portrait of an Artist as a Young Man* is the book to read on the cusp of adulthood. Existential yet accessible, I would ask you to give Joyce another chance, throw away your frustrated copy of *Ulysses* and try *Portrait of an Artist*.

“”
I knew I had fallen in love with Lolita forever; but I also knew she would not be forever Lolita