

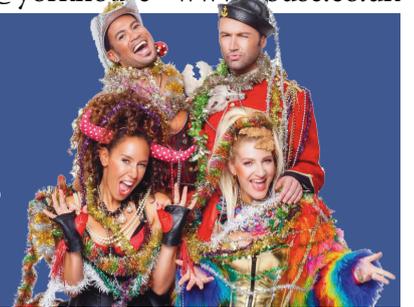


Unjustly Detained

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Vengaboys

How the Dutch group became the centre of an Austrian scandal P.16



Nouse



Est. 1964

The UK's best designed student newspaper 2018

Tuesday 11 June 2019

No. 487

Revealed: York's crisis of mental healthcare

Patrick Walker
DEPUTY EDITOR

SUPPORT SERVICES ARE under pressure after a record number of referrals to Open Door counselling, an investigation by *Nouse* has revealed. Following interviews with dozens of students and staff, *Nouse* found that although York has instituted a training programme to enable its employees to pick up on issues and signpost services, that training is controversial and not universally implemented. Students inevitably get funnelled to Open Door, which can deliver mixed results.

Although attending university is a positive experience for many, students can face unforeseen difficulties, particularly in first year. Most students found Freshers' Week "fun and fulfilling". The wide variety of activities for Freshers' Week and the weeks that followed were intense and offered little downtime. Transitioning from that hectic pace to the relative calm of regular university life presents the first challenge for incoming students. Issues can develop after a "honeymoon period" once students have settled into their work-life balance. One student found themselves with depression for the "first time in [their] life" at the end of their first term, as deadlines mounted and socialisation became less "structured". The experiences at the start of university are often positive, and don't reflect the difficulties that come later. Another student, Jack, said that "if you'd said to me at the start of first year the situation I'd be in during third year, I would not have believed you."

Whether due to academic, financial, or social worries, one in nine students at York will visit Open Door at some point in their university career. That said,

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Newly-wed couple proudly embrace as the York Pride 2019 parade kicked off from the front of York Minster on Saturday P.3

York to remain affiliated with the NUS

- York students decide to remain part of the organisation with 60.1 per cent voting to stay affiliated
- Decision means YUSU is expected to stay in the NUS until at least 2022 on turnout of 1017 votes

Joseph Silke
EDITOR

YORK STUDENTS HAVE voted to remain affiliated with the National Union of Students (NUS) for another three years in a campus-wide referendum, with the question: 'Should YUSU remain affiliated to the NUS?'

Nouse can reveal that the 'Yes' side has secured victory with 611 votes, 60.1 per cent of the vote, versus the 'No' side with 364 votes, 35.8 per cent of the vote. There were 42 abstentions, 4.1 per cent

of the vote. The total number of votes was 1017. This means that the referendum passed quorum, which was five per cent of Union members.

The victory for the 'Yes' campaign this year is greater than the victory secured by the same side last time the question was put to students. In the previous NUS referendum held in 2016, 53 per cent of students voted to remain affiliated compared to 45 per cent who voted to disaffiliate, with two per cent of students abstaining.

The 'Yes' campaign said to *Nouse* of their victory: "We are pleased that York students have voted to remain in the NUS. At a

time when students are under attack from fees and debt, it is only by working together with other students that we can fight to make our universities more inclusive and accessible.

"This is also a vote to keep our own Union strong - the NUS put an additional £49 000 in YUSU's pocket last year as well as amplifying the voices of those who our University so often lets down. We can now look forward to pressing for a fairer deal for all students as an important part of the national student movement."

The 'No' side also commented on the result, saying: "We are obviously disappointed with the re-

sult, and we continue to believe that our membership of the NUS fails to benefit students. The NUS continues to be run in an undemocratic manner that fails to benefit the vast majority of students, including those who identify with groups in need of improved liberation networks. The NUS does not, and never has had, a monopoly on liberation.

"While we would like to place on record our thanks both to the 'Yes' side and especially the Deputy Returning Officer for ensuring there was a referendum to be fought, we nevertheless leave this

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IMAGE: EMILY TAYLOR

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Est. 1964

A NOTE FROM THE EDITOR...

It's time to say goodbye to the paper that has given me more than I could have possibly imagined when I first tried to work out how to pronounce 'Nouse.'

I vividly remember turning up to the welcome meeting as a fresher and, it feels strange now, but I didn't attend with a sense of overwhelming ambition as some do. The team seemed so thoroughly impressive and the idea of one day taking their place seemed out of reach. Nouse, after all, is York's oldest student group and carries a lot of prestige with it.

Nevertheless, Niamh and I diligently stood together in the October elections to be Deputy Politics Editor. After making a speech we'd both probably like to forget, we duly lost. When the bitterness had died down, we gladly decided to write for the Politics section and, fortunately, we were able to stand successfully for the position in November by-elections, with a revised speech.

Few moments in my first year rivalled when I first saw my name in print. During my initial time in the paper, I looked up to Editor and Deputy, Luke and Finn, and spending time with the latter in the Question Time spin-room for the 2017 general election, interviewing the likes of Boris Johnson, is not something I'll forget. They were such welcoming leaders and I owe them a lot for their support.

My admiration for them made their encouragement to move up the paper all the more touching. I understand that the groups like ours can appear intimidating, and the October elections in the daunting SLB auditorium don't necessarily help with that, but

once you are in the paper you realise that we are all just eccentrics in our own way.

What I love so much about this paper is that it brings together people with such a wide variety of interests, but all with a common passion, and seemingly all with a love of ABBA. You would be hard-pressed to find a more accepting and supportive group of people at York.

Serving as Editor over the past nine months has truly been the privilege of my university experience and, thinking back to how I felt as a fresher, it seems alien to think that I could have devoted so many long hours to doing anything else during my time here. I love the people that form this strange bunch more than they likely realise.

I couldn't be more grateful to Andy, Saskia, Emily, Patrick, Oscar, Maddie, and so many others for being the best team and best friends an Editor could ask for. They are all so talented and I know that they are going to go on to phenomenal things. It is their companionship which has made joining Nouse the best decision I made at York.

I take solace in the fact that my sense of pride is enough to overwhelm the sense of sadness that it is all coming to an end. Reflecting on how much the encouragement of those I admired meant to me, I hope I have managed to do the same for others. I have great confidence in all the people who have made this paper such a success, and such fun to be a part of.

I know that the future of Nouse is truly bright. Nouse love forever xxx

Joseph Silke

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York's LGBTQ community and allies march in Pride

Matthew King
NEWS REPORTER

YORK'S ANNUAL LGBTQ Pride parade took place last Saturday, starting off at the Minster and ending at Knavesmire for the accompanying festival. The festival in question was headlined by *Pop Idol* runner up, Gareth Gates, and Zimbabwean performer, Rozalla.

Over 2000 people gathered at the Minster for the 11:30 am kick off, with major companies, such as Aviva (the official sponsor), Co-op, and LNER, alongside various LGBTQ and political groups, all of whom proudly showed their support for the cause. The parade also featured an impressive delegation from The University of York, with dozens of students and staff present to show their support.

The parade was headed by 25 local schools and colleges, with over 1000 teachers and students there to join in the celebration. Following the increasing coverage and criticism of LGBTQ inclusive education in schools over the past year, this was perhaps the best way to show support for the community while also disregarding the criticism of LGBTQ teaching in schools, showing that York as a community is determined to show their support for equality, despite criticism from the

media.

As usual, North Yorkshire Fire Brigade and Police Department also joined the festivities. A representative from the Police Department told *Nouse* about the significance of the police force's involvement in the parade, stating that it is to simply "demonstrate support for local LGBTQ people", while also being "individually supportive to the those on the force to be themselves at work." He also informed us of their new campaign called "LGBT Allies" which will help police officers be themselves and express their sexuality within the force and in their daily working life.

What was clear on the day was the range support of people from various age groups, especially the young. Many have criticised parents for the involvement of children at Pride events, as some believe that it may have an effect on their sexuality. Speaking with a parent who brought his child along to celebrate, he seemed outraged at the notion of this criticism, stating: "Pride is not sex education, but instead education on respect and equality." He said "the idea that children shouldn't come to Pride, supports the idea of homosexuality being a disease, and that is not what I want to teach my kids." The support of the older gen-

eration was also noted, as well as the inclusion of Christian groups within the parade, and the presentation of Pride flags on churches on the way to the festival. The clear support of groups that are criticised for usually being anti-LGBTQ is testament to York's inclusive and diverse nature.

University staff also made an appearance at the Parade, carrying a banner (below) to show their support for the cause. When asked to comment on the appearance of York staff and students at the Pride parade, a spokesperson for the University said: "we are committed to promoting diversity and equality on campus and creating a positive en-

vironment which is fair, welcoming and inclusive." The University also flew flags from masts across campus to show their support for the LGBTQ community, including above the Psychology building and in the central location at Greg's Place.

The day was plagued with persistent and heavy rain throughout but despite this, festivities and the high spirit of the crowd endured. In the words of the police representative: "I don't think the rain has dampened the event at all". This outlook carried on for the rest of the day, but other fellow supporters were nonetheless extremely optimistic, stating that it was "great to see the rain hasn't stopped people from celebrating." The fact that most of the supporters stayed out and did not falter in their festivities is tribute to the ongoing and determined energy of the LGBTQ community. The Pride festival itself was lively, and well-attended, from the main stage to the numerous stalls.

Union President James Durcan commented: "One of YUSU's core values is inclusivity, and we are strong supporters of the LGBTQ+ community, and are proud to be involved with York Pride 2019. Our LGBTQ+ forum will be marching with the University in the parade, and we worked with the University to raise the rainbow flag on-campus. It's a great event for everyone and we hope everyone had a great time!"



Representatives of the University of York marched in the parade through the city

Outpouring of praise from students of missing lecturer

Emily Taylor
SENIOR REPORTER

YORK LECTURER, DR Richard Payne, is among the expedition group which are reported missing in the Himalayas. Eight climbers were reported missing on Friday 31 May, having last been in touch with base camp on 26 May. Five bodies have since been spotted by the Indian air force pilots. Though it has not been confirmed, there is evidence that an avalanche, or several avalanches occurred on the mountain.

Operations to retrieve the five bodies have had to be suspended due to heavy snowfall and high winds, making it impossible for helicopters to access the location where the bodies were seen. A team of Indian mountaineers have launched

a ground expedition to retrieve the bodies. They are expected to reach the site by the 18 or 19 June.

The group was attempting to reach India's second highest peak, Nanda Devi in Uttarakhand. Prior to 1808, Nanda Devi was believed to be the highest mountain in the world. The group originally consisted of 12 climbers, four of whom had turned back earlier and returned to their base camp. They raised the alarm over their missing colleagues, who did not return to base camp when planned, and they helped narrow down the area of search.

Veteran climber, Martin Moran, led the expedition team, which includes Dr Richard Payne, lecturer in the University of York's Department of Environment and Geography. The other members of the group are John McLaren, Rupert Whewell, Anthony Sudekum, Ron-

ald Beimeil, Ruth McCance and Chetan Pandey.

Students who knew Dr Richard Payne have spoken out in praise of their teacher. One student, who had Richard as a supervisor in their first year, said "he is a very reliable, sound guy. He has helped me a lot - with my studies and also got me in contact with summer internships." Another student said, "I loved Richard, its such a tragedy what happened, he is a great lecturer- I always look forward to his lectures. He actually makes physical geography interesting for once."

There is only a small window of opportunity to retrieve the five bodies before the monsoon hits the eastern area of the Himalayas. If this attempt fails then the operation will be forced to suspend their efforts until mid-September once the monsoon is over.



IMAGE: UNIVERSITY OF YORK

A spokesperson from the University said to *Nouse*, "Everyone at the University of York is enormously saddened by the latest reports coming from the authorities in the Indian Himalayas. We are desperately hoping for positive news from the region, but are waiting for further updates. Richard is held in the highest regard by staff and students across the University and our thoughts remain with Richard's family, friends and colleagues at this difficult time."

At least 11 people have died climbing Mount Everest, the highest Himalayan mountain, this year, making it the deadliest climbing season since the number of deaths peaked in 2015. Nepal's tourism authority has attributed this rise in fatalities to adverse weather conditions and overcrowding, making climbing very challenging.

NEWS IN BRIEF

Mcdonald's closes

Mcdonald's York is (temporarily) closing its central location in Blake Street until 26 June for renovations. In the meantime, students can visit other, inferior, locations around the city. Students are understandably devastated, and one commented to *Nouse*: "how will I e

Lakeside Way closes

Lakeside Way, the road leading to Heslington East campus, has been closed indefinitely for repairs, following safety advice from road engineers. The closure will prevent use by pedestrians and vehicles, and the 66 bus route will be changed to accommodate the closure. Emergency repairs to the road do not yet have an end date.

Big Student Survey

YUSU would like to remind students that they did not shut down Yorffess, despite the number of students who accused them of doing so. Only 51 per cent of students think that YUSU is a brave organisation, but 74 per cent do believe that YUSU is for, with and by students and 71 per cent believe that YUSU is inclusive.

The North Remembers

The York Press has joined 20 rival northern publications and websites in a campaign to 'power up the north'. The campaign seeks greater devolved power and funding for northern infrastructure and economic projects. It also asks for clarity on other topics, such as HS2, the NHS, and, of course, Brexit.

Special report: mental health crisis for York students

- Around 2200 students used Open Door's service in the 2017/18 academic year, up 25 per cent from the previous academic year
- University bosses have boosted funding in response to criticism that support is not able to meet demand for care at University

Patrick Walker
DEPUTY EDITOR

>>> Continued from front

...those mental health problems are often not diagnosed early enough. Like many students before him, Jack had trouble identifying his condition early on. Another student said that it “never occurred” to them to label their suicidal thoughts as depression. As a result, neither immediately thought to apply for mitigating circumstances on the basis of mental health difficulties: a relatively common solution that the University has allowed over 1 000 students over the last five years according to *Nouse* research.

Mitigating circumstances present new challenges for students who believe they may be suffering: many students interviewed by *Nouse* spoke negatively about the perception of mental health at university. Jack described the pressure he felt to “not be crazy”, and deal with depression privately. Despite valuable campus awareness campaigns, mental health is still stigmatised in the UK as weakness or failure. This helps explain why mental health often goes undiagnosed.

York's solution

Mental health services first came under fire in 2016, when York ranked dead last in *The Tab's* rankings for student satisfaction with mental health. The survey also found that the University spent £174 per applicant to its service, well under the national average for British universities. At the time, the University responded by pledging half a million pounds to mental healthcare over the next five years. However, York management criticised *The Tab's* research, because it focused on counselling services instead of the “investment in a variety of University-wide activities”. Two years later, an anonymous YUSU source told *Nouse* that the University had nevertheless funnelled much of the funding increase into hiring more staff at Open Door: a fact a University spokesperson later

confirmed to *Nouse*, saying that the funding “accounted for an increase of staffing for the Open Door Team, this included two Open Door Practitioners, an Operations Manager, as well as [a] Link Practitioner to work across the University and Unity Health.”

Open Door's budget has nevertheless increased by around 30 per cent annually over the last two years, to £566 000, and the majority of the students interviewed by *Nouse* reported positive experiences there. Most referrals get a response “fairly quickly”, and have their initial meeting within two weeks. Grace, who contacted Open Door after stress with her academic work, commented that Open Door was a helpful way to “get out of the house and talk to people” to combat the isolation and lack of motivation she'd been feeling for weeks.

Most meetings at Open Door are weekly, and allow students time to open up about their problems. Grace found that her initial “scepticism” broke down after the first few meetings at Open Door, that offered practical advice on topics like academic assistance, or medical diagnosis through the NHS. This is particularly important because the team are not clinically trained psychologists, but counsellors. Success at Open Door is mixed: the service currently faces an inquiry,

**Students feel
anxious,
inadequate, and
over-worked ”**

which will release its results in a few months.

Open Door is not without its flaws. *Nouse* research found that many students who use the service only attend one session. Its status as the most well-known system on campus for mental health issues often means it is used as a catch-all for many different difficulties. When Jess' boyfriend self-harmed over their relationship, they were both referred by a member of their

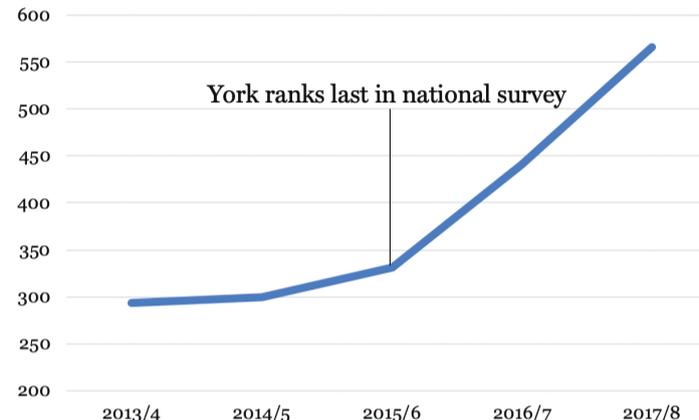
college team. She later found herself re-assigned to another counsellor after the first seemed “out of her depth”. Jess was eventually dismissed after that member of staff deemed her to have a “pretty good handle on things”. Another student stopped using the service after he felt Open Door were failing to take his alcohol addiction seriously, adding that it took him “years” to seek help again.

Of course, the funding increase shows a positive attitude, but the University has been criticised for not supporting or publicising other services sufficiently. Steph Hayle, the YUSU Officer for Community and Wellbeing, noted that there were alternative support services in York, but that many of them were “under-utilised”. Students that had a bad experience at Open Door would not appreciate being “bounced around” and would be unlikely to return.

Despite its reputation, Open Door is ill-equipped to deal with certain issues, and can have negative impacts on others. The solution, then, seems to be to better signpost students to the services that they actually need, and that means better training for academic supervisors so they can identify problems when they develop. Mental health, according to research by advocacy group Student Minds, is an “inevitable part of the academic role”, and therefore an element of University support that deserves better attention.

The current mental health training scheme has been criticised privately by academics across the University. The course takes one to two days, and is not compulsory (by necessity: training every supervisor would likely run costs into the millions.) Most departments have at least a few staff members with training, but this prompts concerns about the consistency of care to students: good mental health advice from academic supervisors can be a lottery. Student Minds commented that many academics had to draw “entirely from their own experiences”, and Jack made the point that it's “extremely hard to feel empathy” for people struggling with mental health, if you have never experienced the problems yourself.

Nouse found inconsistencies with regard to mental health across University departments, due to the fact that most have substantial freedom in squaring their academic rigour with duty of care. Phil Lightfoot, a Senior Lecturer in the Physics Department, described Physics' highly effective system. Although there is no expectation that academic staff act like “medical professionals”, 95 per cent of academic supervisors in Physics have undertaken mental health first aid training, and aim to be “sensitive” to student concerns. The training they received was heavily praised by both staff and students. Steph Hayle commented that: “more



Funding for York mental health services (thousand pounds)

needs to be done by the University to train their staff on the wide variety of support services available”

To pick up on issues even easier at Physics, a tool called MarkBase tracks attendance, and students that show a dip are encouraged to meet with their supervisor to discuss issues and potential solutions. Finally, students that have pre-existing mental health conditions are specially assigned to supervisors that have “greater experience of students with those personal circumstances.” Students can then ensure that their concerns are taken seriously when they arise.

Other departments are concerningly inconsistent. York's Law school was highlighted by interviewees as having a particularly insensitive approach. The department demanded submission of several similar module assignments over the same week, and one module leader allegedly discouraged worried students from consulting academics on assessed work. This presented a clear barrier to allowing supervisors to recognise mental health issues, and made students feel “anxious, inadequate, and over-worked.”

Changes needed?

For mental health signposting, it looks like better support is on the way. Steph Hayle is currently collaborating with the University on an online Mental Health Hub to educate students expected to arrive over the summer. Hayle explained that “the aim is to provide more streamlined access to services, and give students a better understanding of what services are available.”

All of the students interviewed by *Nouse* agreed that the University could do better to educate students on the symptoms of mental health, and on the services that York provides, from Nightline to their college tutors. Many suggested Freshers' week mental health education sessions should be hosted similar to the, such as the ones provided for fire safety and sexual consent. In response to *Nouse's* criticisms, the University said that “it is important to acknowledge that there is an increasing demand for support in relation to mental health nationally ... The University is working closely with the Vale of York CCG and the

NHS Secondary care provider”.

Another area for improvement concerns support on the Heslington East campus. Langwith College President, Sally Marlow, spoke about “significant concerns” regarding provision of care to students there. The Open Door building is further away, which means crucial services, like the on-call duty practitioner, are harder to access. 350 students used this service last year: a mark of its importance. Sally also noted that some Heslington East colleges lack dedicated receptionists, which is problematic for solving the more urgent cases. This lack of dedicated support for the twin campus, mental health-related or otherwise, is extremely concerning in the light of rumours that new colleges will be added there in the near future, putting further strain on centralised services.

By the University's admission, college infrastructures are another crucial part of mental health provision. The investigation here revealed more inconsistencies: some students said that their concerns were not taken seriously enough by college staff. Furthermore, JCRs receive no formal mental health training. James College Chair Jack Edwards has noted that his college is changing that. One member of each of the college sport teams is now trained to be an “effective listener” for their peers; a programme that has received “excellent feedback”, and is now being rolled out in other colleges. James is also recruiting a graduate tutor next year with more “specialist” mental health training.

The general picture of mental health at York is one of optimism, but inconsistency. While some departments and colleges prioritise mental health support, others are clearly lacking. Beyond that, better signposting and education efforts could go a long way to improve the ability of students to get the support they need, and to ensure the University experience is as fulfilling as possible for all the students who attend.

Names have been changed, and quotes have been condensed and edited for clarity.

If you have been affected by any of the issues raised in this piece, please seek help. Advice is available on the University's signposting page at york.ac.uk/students/health/help



IMAGE: DAN POWELL

Student group invested in arms

Joseph Silke
EDITOR

AN INVESTIGATION BY *Nouse* has lifted the lid on the practices of one of the country's only student-run equity portfolios, revealing its investment decisions.

The Griff Fund, which manages part of the University of York's endowment fund, was founded in 2013 and was the first student group of its kind in the UK. A freedom of information request has found that the Fund has invested in notable organisations including household names like Starbucks and PepsiCo. Moreover, the group has made further striking investments in prominent companies in the mining, oil, and arms trades.

The Fund started with a seed capital of £10 000 in 2013, donated by York alumnus and CIO of Fixed Interest & Credit at First State Investments, Paul Griffiths, who remains the groups sole donor, although it is looking to acquire further donors.

The list of investments from last financial year acquired by *Nouse* lists oil giants, Tullow Oil and Transocean, the latter of which was fined \$1.4 billion by the US Government when its oil rig in the

Gulf of Mexico exploded, killing 11 workers and causing one of the biggest environmental disasters in US history. The Fund claims, however, that it has since divested of these companies, citing a desire to enforce more ethical investment practices.

Notwithstanding the recent divestments in oil, the Fund remains invested in American conglomerate Lockheed Martin,



one of the world's leading arms manufacturing companies, which has over 100 000 employees worldwide, is the world's largest defence contractor. It is currently leading the development of the revolutionary F-35B short take-off and vertical-landing fighter jet, to become a critical part of the US Air Force and Royal Air Force.

The Fund says it is aware of the potential moral objections to such an investment. Although investments by universities in such enter-

prises are not uncommon, students making such investments is unusual. A spokesperson for the group said: "We are not naive to some of the business that Lockheed conducts, however, one does not always invest in a company due to its foremost revenue streams. For example, many investors see McDonalds as a secure way to invest in real estate, rather than a fast food chain. In the same way, we were interested in the rapidly growing industry of privately-developed space exploration. Lockheed Martin is, in our opinion, the best way to

gain exposure to this trend. Our investment in Lockheed Martin is not a reflection of any political beliefs we as a fund hold, rather it is the only viable option that allowed us exposure to this trend."

The group styles itself as an educational organisation, where students can develop their finance skills in cooperation with the University. Although the Fund hosts a stall at Freshers' Fair, it is not a YUSU-ratified society and, as such, it follows internal rules. All students are welcome to apply to join the group, but positions within the group are decided by internal interview processes. Despite this, the group emphasises that investment decisions are made collaboratively with all members able to contribute to the direction of the Fund.

Former University employee convicted of embezzlement

Patrick Walker
DEPUTY EDITOR

A FORMER UNIVERSITY finance manager has been convicted of embezzlement, following a trial at York Crown Court on Friday of last week. Adam Gryth Regis, 51, stole £10 000 from the University while working in the Environmental Science Department, using extensive privilege to make unauthorised purchases on Amazon, and on trains and baby supplies.

Regis was first employed by the University in 2005. He had a previous conviction for theft by an employee from the 1990s. Regis stood accused of embezzlement from the University from January 2014 to September 2017. During this period, he said that he had been "struggling financially", and had needed to use University accounts to manage the costs of living for his family, as well as other debts that were piling up.

The prosecution at the trial outlined just how Regis was able to get away with the thefts for such an extended period. His manager had given him a login password which

allowed Regis to access University credit cards.

University bosses only discovered the defendant's wrongdoings after his departmental manager began to notice irregularities in the accounts.

Regis' 16-month sentence was suspended for a year by the judge, after noting the "significant" impact the guilty verdict would have on the man's family. Regis explained how he had been struggling financially during the three-year embezzlement period, and worked another

job in a factory to keep himself afloat under a debt management plan. The money was used for personal travel, an Amazon account, and cash advances.

A University of York spokesperson said: "The University takes matters of theft extremely seriously and as soon as the allegations came to light launched an investigation. Adam Regis was suspended and subsequently dismissed by the University and the police were informed. His offending displayed a serious breach of trust."



Adam Regis (not pictured) was convicted at York Crown Court

Reports of indecent exposure on the rise

Jodie Sheehan
NEWS REPORTER

NORTH YORKSHIRE POLICE are continuing to investigate reports of indecent exposure occurring around Heslington.

There have been several reported offences over the past few months, with the incidents often happening on a footpath near Windmill Lane. All of the sightings have occurred in daylight, and police have confirmed that they believe the incidents to be linked.

One victim, a student at the University of York, commented on her experience: "It was around three o'clock in the afternoon and I was walking to the library on the path near the Retreat. About half way down the path there was a guy who was turned away. It wasn't until I was right next to him that I noticed he was holding his penis and he looked up at me." The student said that the main emotion she experienced during and after the incident was "embarrassment".

The student reported the incident to police and urges others to do the same: "For a long while after, I wondered if I was overreacting and if it was worth bringing to the police, but after hearing about the other similar incidents, I think it's vital people take crimes like this seriously. I would encourage others if

they have information to come forward too."

Due to the lack of CCTV in the area, the police have not been able to find the culprit. The suspect has been described by one victim as being a white male in his twenties or thirties, with pale skin and dark hair, 6ft or taller in height, and as wearing a black padded jacket, black trainers and black or grey jogging trousers.

Police Inspector, Amy Hunt, said that patrols around the Heslington area have increased: "Officers are working hard not only to investigate and identify the suspects but also to provide a reassuring presence in the area."

She added, "we can also offer support from specially-trained officers to anyone who may have been subjected to indecent exposure to ensure victims get any help they need."

A University spokesperson commented: "Any student who comes forward will be offered appropriate support from our specially trained staff in a safe and confidential environment. We continue to liaise closely with North Yorkshire Police regarding the indecent exposures and have increased our security patrols in the area and issued advice to staff and students."

Anybody who has any information about these incidents should contact North Yorkshire Police on 101, selecting option 1 and quoting the reference number 12190087384.

York awards season

Callum Tennent
NEWS REPORTER

YUSU's AWARD season has just finished, which comprises of the Love York Awards, the Colours Ball, the Excellence Awards, the STARS and YUMAs. Students, societies and staff get recognition for all they contribute to York and student life. This year, the Love York Awards were held on 7 June at the Joseph Rowntree Theatre, with a variety of awards up for grabs, including Academic Rep of the year, the Entrepreneurship and Innovation Award, the Volunteering Award, and the Student Media Award.

It was a great night, with a positive atmosphere throughout, notable wins included Fossil Free York, the Latin-American Society and Aneeksa Sohal for Contribution to Student Well-Being. YUSU officers opened and closed the nights with their speeches, involving some personal stories. Candidates and the audience were also treated to a series of dances and routines of salsa by the Latin-American Society.

The Colours Ball was held on 2 of June at the Principal Hotel. It focused on rewarding sports-based activities, be it clubs or individuals who have contributed to enriching York students' sports experience.

The Excellence Awards were held on 4 June at the Ron Cooke Hub on Heslington East Campus. These awards are entirely student-led but are an opportunity for students to nominate lecturers and academics for awards like Teacher of the Year.

Student Union President, James Durcan, commented that judging the awards was a "true privilege" and said that "reading through the nominations highlighted for [him] the selflessness and drive of our student leaders. It was clear from some of the moving winner's speeches, that the individuals and groups do what they do because they love it."

A spokesperson for the University was similarly proud of student achievement: "the University has supported YUSU with funding, promotion and the judging process." They also said they were "delighted to see our students recognised for all their many achievements."

Result of NUS vote

>>> Continued from front

referendum with not insignificant concerns about the tone of this campaign ...

"We are also somewhat concerned that quorum seems only just to have been met, and that the timing, in Week Eight of the Summer Term, and lack of publicity have acted as barriers to student participation. Consideration should be given to the timing of future referendums so as to maximise student participation. We hope to work positively with YUSU to ensure that future referendums are as fair and accessible as possible."

YUSU is mandated to review its affiliation with the NUS every three years in accordance with Union policy. This means YUSU will remain affiliated with the NUS until at least 2022.

Reacting to the result of the vote, Union President James Durcan told *Nouse*: "University of York students have voted 'Yes' to remaining affiliated to the NUS. While the referendum result does set a direction of travel, it doesn't end our conversation about YUSU's relationship with the NUS.

"The value of collective working was a clear theme in the referendum debate and the vote is a testament to York students' commitment to being a part of the national movement. I hope YUSU will work with the NUS to help students make the most of membership and take advantage of the unique opportunity presented by the NUS' change programme to help influence and shape the future

direction of the organisation.

"For me, these numbers are disappointing and not the overwhelming endorsement I would have liked to see. The result is a clear reminder that the organisation still has more to do in terms of communicating its representative role, reminding students of the benefits it offers and most importantly engaging a wider audience.

"I'd like to thank every student for their vote and both campaign teams for getting involved with this important debate."

Despite the policy mandate to review Union affiliation with the NUS, the referendum was not certain to occur. In April, *Nouse* reported that the vote might be cancelled pending a consultation with students. The consultation demonstrated a student desire to have the vote, leading to the referendum.

YUSU will continue to elect NUS delegates to send to the NUS national conference and have involvement with regional events, as well as work cooperatively with the NUS for training and services provision. This comes as a result of a membership fee of over £40 000 per year.

This year, the NUS passed reforms to remain financially viable after it was revealed in November that the organisation was running a deficit of £3 million. The reforms involved cutting staff, including elected officers from 20 to 12, and selling its London HQ, as well as the adoption of a new loan. As a continuing member of the Students' Union, York will continue to play a role in this reform process.

Military helmet goes missing after Big D

Niamh Carroll
NEWS EDITOR

A MILITARY HELMET which was used as a prop at Big D has gone missing. The loss of the item initially provoked a panicked reaction, with an email being sent to Derwent College members claiming that a "Military Police investigation" would be launched into the matter. It was later clarified that this would not be the case.

The helmet was lent to event organisers. When the item went missing, the person who had lent it advised event organisers that the helmet was high-spec and thus a military investigation would be triggered. An email was then sent out to Derwent college members and a Facebook post put on the Big D event page. It was advised in the email that "the Military Police will be pressing charges as this will be treated as a potential act of terrorism."

Despite the initial alarm around the missing military helmet, it later transpired that the item was less high-spec than was first believed, after the individual who had lent it contacted their superior. As a result the investigation has been scaled down and the military are not getting involved.

This year's Big D was themed around "The Apocalypse" and featured acts such as Macky Gee and a DJ set from Scouting for Girls.

Derwent JCRC Chair, Louis Sharpe-Ward, said that the money for the lost item will be taken out of the profits made from Big D. The rest of the profit will go to nominated charity, York Mind. Louis commented that: "Obviously it's sad to see that someone has stolen the helmet, from what was a great event, and this news has overshadowed that somewhat. But at least someone is out there with sufficient head protection!"

Those who were at Big D are encouraged to put their thinking-caps on to find the missing helmet; however, it is also important to not lose our heads over the issue.

GSA election results announced

Eloise McMinn Mitchell
NEWS EDITOR

THE GRADUATE Students' Association (GSA) of York have elected their new officer positions. The GSA elect three full-time officers, in the positions of President, Vice-President for Wellbeing & Community and the Vice-President Academic Officer, as well as a student trustee. The President was elected Pürnur Altay, while Clara Garcia won the Wellbeing & Community position and Jane Boston won the Academic Officer role. Kelly Richards D'Arcy-Reed was elected student trustee. They will represent the postgraduates at the University of York, numbering around 4 600 as of 2016/7.

Four candidates ran for the position of GSA President this year. Re-Open Nominations (RON) received only 23 votes in the first round of results, and was eliminated. It took three more rounds of results to have a candidate pass the quota, which was 508.5 in the final round. Altay took 591 votes, beating out her opponent's score of 426. The Wellbeing and Community role saw a battle between three candidates, with a result in the first round. The

quota of 555 was easily beaten by Garcia's 612 votes, while RON was again the last position and only gained 44 votes, while the next candidate reached 218. Finally, the Academic officer result was again a battle between three candidates and RON, where Boston was the clear winner with 672 votes, well clear of the 555 quota.

The role of Student Trustee is one of a student sitting on the Trustee Board, helping the board maintain the financial stability of the GSA as well as ensuring no decisions made by either the Association or Executive face any questions of legality. They meet at least once per academic term. This year only one candidate ran for the role, and needed to pass a vote quota of 555, like the Officer roles. Kelly Richards D'Arcy-Reed far exceeded this, winning 1001 votes. According to the GSA website, there are meant to be three Student Trustees, but with only one candidate running this year this was not possible.

Altay, the incoming President,

is studying for a PhD in English at the University, and will replace Sehrish Shafi. Altay's manifesto targeted improvements that would benefit postgraduate students, including improving hygiene and maintenance of student accommodation in halls, as well as better provision of support in private accommodation. Altay wanted to increase conference and fieldwork budgets for postgraduates, as well as encourage greater engagement and support for the PhD community. The GSA aims to be a "distinctive" student association that hopes to positively impact the lives and experiences of postgraduate students at the University of York. They do this through representation, support and collecting feedback from their community. The GSA defines its mission as "empowering every postgraduate at the University of York, through effective representation, advice and support, and the fostering of community-building initiatives." They list their values as accountability, credibility, collaboration, continuous improvement, vibrancy and sustainability. They often work with YUSU to deal with issues both organisations face, but remain a separate entity from the Students' Union.



York study finds lack of research into how cannabis affects women

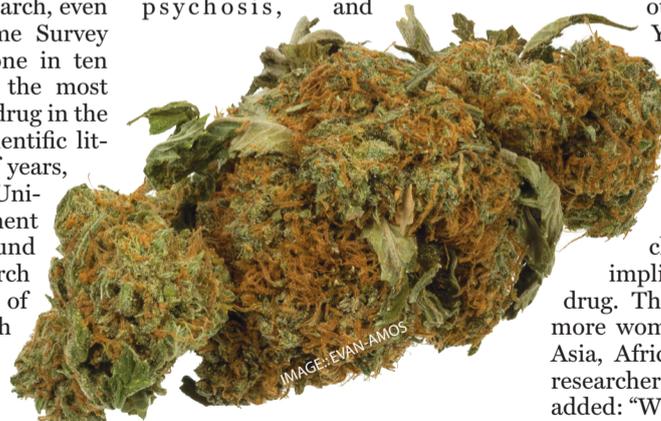
Lily Robertson
DEPUTY NEWS EDITOR

RESEARCH AT THE University of York has shown that women are under-represented in research into the links between cannabis and psychosis, which could limit understanding of the impact of the drug. Women in areas outside of America, Europe and Australia are underrepresented in cannabis research, even though the British Crime Survey estimates that around one in ten women use cannabis – the most widely used recreational drug in the world. In a review of scientific literature over a number of years, Ian Hamilton from the University of York's Department of Health Sciences, found that the majority of research reflects the experience of male cannabis users, with very limited information on how women react to the drug.

Hamilton also found that there was little research on cannabis psychosis in countries where cannabis use is high. Research tends to be focused in America, Europe and Australia, missing the impact of the drug in Africa, Asian and the Middle East, where very little is known about the

number of people that develop cannabis psychosis. Ian Hamilton said: "Across the world governments are opening up access to cannabis for health or recreation. This means that it is important that people have access to information about the risks as well as benefits of using cannabis.

"Cannabis psychosis is one risk which can have a devastating effect on an individual and their family. Building on previous research from the University of York, we reviewed the evidence linking cannabis to psychosis, and



identified two significant problems.

"One such problem relates to gender bias. The research we looked at predominantly includes men and not women; this could link to a wider problem with the lack of female scientists in addiction research also.

"the other issue relates to geographical spread of addiction research; we are missing a large population size in not focusing study in areas outside of America, Europe and Australia", noting that "we could gain much more knowledge on the risk of cannabis psychosis by including other countries and cultures."

In 2018, a survey carried out by NUS found that two in five students had used drugs, with cannabis being the most commonly used drugs by students. Here at York, the results of a drink and drug survey carried out jointly by the GSA and YUSU is awaited. The survey is aimed at giving insight into drug usage at York.

The study suggests that more attention needs to be on who is at risk of cannabis psychosis as well as the health implications of taking the drug. This research has to include more women and countries across Asia, Africa and the Middle East, researchers argue. Ian Hamilton added: "We need to accept that cannabis psychosis is about more than genetics or biology but is affected by social factors, such as where and how young people grow up and the problems they experience as they develop." There is hope this research will lead to an improvement in investigations into women's cannabis use.

York Unlimited campaign launched

Niamh Carroll
NEWS EDITOR

ON SATURDAY, York Unlimited: A Campaign for the University of York was launched. The campaign aims to raise £120 million through donations. On the website for York Unlimited, they stated: “we need philanthropy to help us tackle new challenges, enable new discoveries and provide the best learning environment for students”.

As well as raising money, the campaign also aims to unlock 120 000 volunteer hours and capture the insights of York graduates around the world. Donations will go towards scholarships and projects at York. People can also get involved with York Unlimited through volunteering to support students and alumni.

The project also attempts to draw insights from alumni, staff and wider York community members. Each month York Asks will pose a question which invites the community to share their knowledge with current students at the University.

Fundraising events planned

include runners participating in Leeds and York 10k events over the summer.

The York Unlimited: A Campaign for York project lists its key priorities on its website. The first of these is listed as “enable every student to shine”, meaning to help students overcome barriers through scholarships funded by the project.

York Unlimited also identifies transforming mental health as one of its priorities; they will seek to find new ways to address mental ill-health. It also prioritises inspiring innovation and entrepreneurship, tackling global challenges, enriching society with creativity and the arts, and creating a campus for the future.

Similar philanthropic campaigns have been pursued at other universities, including Oxford and Cambridge. At Cambridge, the tagline for the campaign is: “Dear World... Yours, Cambridge.” The Cambridge campaign aims to raise £2 billion, and is well on the way to this target having raised £1.5 billion so far.

It is hoped that York Unlimited: A Campaign for York can emulate the success for other similar projects.

University reveals how fees spent

Eloise McMinn Mitchell
NEWS EDITOR

RECENT REPORTS AND information released contain a detailed breakdown of how much the University of York’s income is from tuition fees and where that money goes. The fee income was £179.4m in 2017/8, and made up 49 per cent of the University’s total income. This also includes educational contracts such as research councils, commercial organisations and charities. Student fees make up 62 per cent of the University’s total spending on teaching, research, services and infrastructure, which amounts to £290.7 million.

Income, apart from fees that are spent on students, makes up £111.3m, making that total figure of £290.7m. The breakdown of this sees £133.8m go towards Academic Departments, while student support only takes up £14.4m. Similarly, scholarships and bursaries make up £14.8m of the amount of money spent on students, while £44.7m is spent on “Running the University”.

Student support “encompasses all the activities necessary to keep

you happy, healthy and looking forward to a successful future”. The University website says the Student Hub provides support and guidance on matters from visas and finance, to being a carer or student with a child. The £14.8m spent on this also helps to support the employability programme York Futures.

IT, Library and Academic services make up £20.4m of the £290.7m spent on students. Students can take advantage of this through resources such as “high-

£179m

The University of York’s fee income in 2017/8, which makes up 49% of the total income.

speed wifi access” and 24/7 access to the library.

The smallest portion spent on students that was specifically outlined is £11.1m that is called “surplus for reinvestments”. This, according to the University, is because, “We are a charity; our charitable status means that our activities are not focused on making a profit for investors or shareholders”. They instead must generate a

surplus to invest in student experience and sustaining a future for the University.

An impact report from London Economics highlighted benefits students and graduates enjoyed of a “lifetime premium” of £78 000 in the case of male students and £58 000 for women. This lifetime premium is defined as the net additional earnings that a student who is an “English domicile” could expect to have earned across the entirety of their career, after deducting tuition fees and the associated costs and any bank interest possibly received on those fees or costs. This is not the only example of differentiations between genders in the Impact Report, which said males who study at York gain a 12.7 per cent rate of return while women gained 11.8 per cent. As a comparative statistic, the yields for a 30-year government bond are 1.92 per cent.

Not everything students experience at the University is covered through tuition fees. Student accommodation and catering are not included in fees nor is direct research expenditure or conferences. Other funding is required to meet these demands, alongside “a host of other activities, investments and costs”.

Festival of Ideas kicks off with Radio 4 programme

Tom Seston
DEPUTY NEWS EDITOR

THE AWARD-WINNING Festival of Ideas has returned to York for its ninth year. The annual event festival is to run from Tuesday 4 June - Sunday 16 June and will feature over 200 events, in what organisers say is its biggest year yet. This year the festival has the theme of a ‘World of Wonder’. The events are suitable for a vast array of interests and vary from talks, exhibitions, film screenings, music, theatre and children’s events.

The annual festival is organised by the University of York and more than 100 partners, including York St. John University. The festival was launched on Tuesday 4 June at York Minster by renowned journalist, Anne McElvoy. The launch event also featured Astronomer Royal and bestselling author, Martin Rees; award-winning journalist and author, Misha Glenny, and former Beirut hostage, humanitarian and author Terry Waite.

On Tuesday 4 June, the University played host to BBC Radio 4’s flagship *Today Programme*. The programme was hosted by Justin Webb and took place early on Tuesday morning in the University’s Ron Cooke Hub. The programme featured a number of guests, including MP and former Education Secre-

tary Justine Greening.

A University spokesperson emphasised the success of the programme: “We were delighted to host the *Today Programme* live from the Ron Cooke Hub as part of the Festival of Ideas opening day.

“The programme included significant contributions from University of York staff, including interviews with Acting Vice-Chancellor, Prof Saul Tandler, reflecting on the

Augar review and an interview with marine biologist, Dr Bryce Beukers-Stewart, on his project to survey the seabed off Scotland.

“The programme concluded with a lively exchange between Pro-Vice-Chancellor for Research, Prof Deborah Smith, and *Guardian* columnist, Simon Jenkins, on the value of a university education.”

The wide programme of events spans 16 areas that all fit into

the festival theme of a ‘World of Wonder’. These include: ‘A Date with History’, Adventurers, Arts and Creativity, literary events under ‘a Way with Words’, an exploration of Anglian York, known as Eorforwic; political events, artistic performances, science and technology, a wide range of children’s events and many more. Events continue until Sunday 16 June.

There have been some particu-

lar focus days; for example a day focusing on the question: “Toleration: an outdated concept?”

Director of the York Festival of Ideas, Joan Concannon, has praised the event and thanked its partners, saying: “In just nine years the York Festival of Ideas, led by the University of York, in partnership with more than 100 partners, has become one of the largest free festivals of its kind in the UK. We thank all our donors and partners for making this possible.

“We are all driven by a passionate belief that education and ideas transform lives. The Festival celebrates the incredible power of the imagination, showcases the ability of humans to tackle seemingly impossible questions through research, collaboration and creativity, and pays tribute to those people who have achieved the unimaginable.

“In a world which seems more divided than ever, bringing different voices and opinions to share ideas and inspire change is integral. We’re confident our packed programme contains something to interest everyone. York truly is a city of ideas, innovation and inspiration.” Last year the festival achieved 40 000 visitors to dozens of locations across the city, ranging from the University of York to the Acomb ROC nuclear command bunker.

You can find information on the final few days of the festival and view the events you may have missed on its website: yorkfestivalofideas.com.



IMAGE: YORK FESTIVAL OF IDEAS/MARK WOODWARD

Launch of £14.5m mental health fund

Lily Robertson
DEPUTY NEWS EDITOR

THE OFFICE FOR Students (OfS), the higher education regulator, has unveiled a £14.5m programme aimed at reducing the number of student suicides at universities and colleges in England. The projects awarded funding include an Early Alert Tool, led by Northumbria University, which identifies students at risk of mental health crisis by mining data sources, such as social media. The project is designed to spot early warning signs and has been launched in response to figures which indicate that only one in three people who die by suicide are known to mental health services.

£6m in funding, and £8.5m in co-funding has been awarded to universities and colleges to combat a rising concern for the mental health of students at universities and colleges across the UK. The proportion of students studying full-time who have reported mental health concerns upon entering university has more than doubled, according to figures. In this issue of *Nouse*, we report that at York one in nine students have sought the help of Open Door. Nationally, concerns over student mental health is growing; at least 95 university students took their own lives in the twelve months prior to July 2017 in England and Wales, the most recent figures from the Office for National Statistics (ONS) show.

Ten projects have been given funding as part of the collaborative programme, which includes a scheme at the University of Nottingham that will focus on international students. The Early Alert Tool which is lead and designed by Northumbria University could be rolled out at universities across the UK. Northumbria has been running a project for the past two years where a team monitor students' library use, lecture attendance and academic performance. They use

this information to "nudge" students when their engagement drops off. Under the extended scheme, backed by the OfS, data could also be collected from social media posts, conversations they have with individual members of staff and information held by their accommodation provider.

Professor Peter Francis, deputy vice-Chancellor of Northumbria University who is leading the project, said: "We know students use social media, they engage with one another, they use it in a variety of different forms.

"We are asking the questions – to what extent might that data provide some information to identify student profiles? This builds on what we have been doing. What other traces or types of data might we start to identify as being relevant?"

Another OfS-backed scheme at the University of Lincoln focuses on supporting students to make the transition from school to university. The University of West England (UWE) in Bristol will focus their project on strengthening the partnership between higher education and the NHS with the aim of improving mental health support.

Nicola Dandridge, chief executive of the OfS, said: "In too many cases students are having their experience of higher education blighted by mental ill-health.

"Taking preventative action to promote good mental health is critical, as is taking a whole institution approach and involving students in developing solutions.

"In addition, the earlier we can identify issues developing, the more effectively we can give the vital support that is needed."

Data published by the OfS suggests that students with a mental health condition are more likely to drop out of university, and less likely to achieve a first or 2:1 degree. It is hoped that investment into mental ill-health in higher education will go some way to combating the rise in student suicides, and allow students in higher education to enjoy their experience.



IMAGE: PASEIDON

Augar Review recommends lower university tuition fees

Tom Seston
DEPUTY NEWS EDITOR

THE LONG-AWAITED Augar Review into tuition fees has announced its findings, recommending that tuition fees should be capped at £7500 per year and reintroduce maintenance grants. The report critiques so-called 'low value' university courses, and has recommended a funding shift away from higher education and towards further education and vocational training. This recommendation in particular has drawn criticism from some. The review, which was headed by Dr Phillip Augar, looked at ways to reform the post-18 education sector.

The Augar Review recommended reducing the maximum annual fee from £9250 to £7500. The 2017/8 intake of University of York undergraduates and all those since have paid £9250 a year, meaning that the recommendations, if implemented, would have a significant impact on York students.

The report also recommended an increase in the time that student debts could be repaid over, increasing it from 30 years to 40 years. Under the proposals, graduates would also start repaying their debt at a lower threshold; when they earn over £23 000 rather than £25 725.

Another notable recommendation in the Augar Review is for the reintroduction of a maintenance grant. Maintenance grants were abolished for new students in the academic year 2016/17, with maintenance grant levels being frozen at 2014/15 levels for all existing students. The potential reintroduction of maintenance grants could mean

that the current cohort of students end up being the only generation of students to have not had access to the grants.

The report led by Augar also recommended more funding for further education and more access loans for students in vocational education.

The National Union of Students (NUS) mostly welcomed the findings, praising Dr Augar for recognising the hardships the current funding system places on students. NUS President, Shakira Martin, issued a statement saying:

"The Augar Review is a genuine opportunity to address the barriers to access in further education and higher education, including the debt aversion caused by high fees, high living costs and the lack of maintenance grants. We fought hard for this review to happen and are pleased that the panel has responded to our concerns and those of the millions of students and prospective students who have or will face these challenges.

"We remain committed to free education and this report makes a number of steps in the right direction. We strongly welcome the proposed re-introduction of maintenance grants and increased resources for disadvantaged students; the reduction in tuition fees to £7500 – providing that government contributions do increase to ensure teaching remains well funded; and the recommended investment in a further education sector, starved of resources for too long. Crucially, we believe the report is right to recognise further as of equal standing to higher education and that its resourcing should reflect this parity of esteem."

While a proposed reduction of tuition fees drew praise from the NUS, other aspects of the Augar

Review were called into question, with criticism of the notion of 'low value' courses. Martin commented:

"We reject the premise of 'low value' and 'high value' courses and are concerned about the proposed rationalisation of further education provision – we must ensure courses, campuses and institutions across higher education and further education remain viable and society doesn't become exclusively focused on narrow economic returns."

Some leading figures in the higher education sector also criticised the findings of the Augar Review, with some commenting that it would push universities into "survival mode".

Adam Tickell, vice-chancellor of the University of Sussex, warned that cuts to tuition fees would leave institutions with less to spend on teaching and student support.

"Many students would actually end up paying more for their education, because they would be repaying over 40 years rather than 30, but universities would potentially have £2bn less to invest in teaching, mental-health support, and infrastructure.

"This would be a cut in government spending on higher education masquerading as a gift to students, when in fact very few would benefit and the vast majority would have a poorer educational experience.

"It would push many universities into survival mode at a time when the country critically needs them to thrive."

Whether the advice of the Augar review is implemented is yet to be decided. Given the current political situation, that is uncertain. If the review is implemented, it states that the new structure would not come into effect until 2021/22 at the earliest, meaning the current cohort would likely not benefit.



IMAGE: TUMISU

NO COMMENT



Creators shouldn't have to bend the knee to fans Being a fan does not entitle you to have a say in the production processes of film and TV shows

Emily Taylor



Game of Thrones is a show that prided itself in shocking reversals of fortunes and defying expectations, so in many ways that it's fitting that what was once heralded as 'the greatest show on television' has left millions of ardent fans disappointed. In reaction, a fan petition has gone online calling for the remake of season eight with 1.6 million signatures at the moment. For many, signing this petition has become a tongue-in-cheek way of simply venting their disappointment and frustration, and even the creator of the petition acknowledges that reshooting the season is a ridiculous request. That being said, many will have signed the petition in earnestness, and an ironic signature appears the same as one in earnest, so it's impossible to tell the number of genuine responses.

In this day and age the internet, and especially Twitter, has become a central voice in media criticism, with the gap between creator and consumer growing narrower and fandoms having never been so connected. In short, mob mentality rules Twitter and angry fans raging is becoming part of the course. *Star*

Wars: The Last Jedi (which is great by the way) sent fanboys into hysteria, which resulted in the online harassment of the very real Kelly Marie Tran over the actions of the notably not real *Star Wars* characters. But to audiences, Luke Skywalker feels more real than an actress on Twitter, so horrific abuse can be excused because they were hurt first.

The *Game of Thrones* petition justifies its point of view by saying, "There is so much awful crap going on in the world, people like me need to escape into things like *Star Wars* and *Game of Thrones*. We fans invested a wealth of passion and time into this series." I don't think this is true though. You don't own something just because you love it – your investment into the show doesn't mean your voice should be prioritised. Yes, they need us to watch it to fund it but my Netflix viewing habits don't, and shouldn't, gain me a say in the production process. It's the same mentality that causes sports fans to scream 'we won' when their favourite team wins a match, as if they themselves played centre-back.

Of course, creators should have respect for their fans, and of course audiences are welcome to be critical. Criticism is an essential part of the creation of art and pop culture and, ideally, should be a productive relationship between creator and consumer. I personally have so

many issues with *Game of Thrones* Season eight that if you buy me a drink I can tell you about for many hours. In many ways, the show's failings are often just as interesting as its triumphs. The reaction to this season has provoked many fantastic thoughtful, and nuanced evaluations of *Game of Thrones*, some negative and some positive. But, importantly, all took the show at face value, detaching their own personal experience were left disap-

Not only has the author been killed but... usurped by the audience

pointed.

I think this problem of entitlement has grown not because these franchises offer escape but rather because they are bleeding into people's everyday lives and identities. Think about the number of people who still have their Hogwarts house in their Twitter bio, people who justify their political opinions by comparing their views to *Game of Thrones* politics, or the never-ending supply of BuzzFeed quizzes for figuring out

which *Star Wars* character you are show how fan culture is integrating itself into real life. It becomes difficult to reconcile when you have a little baby Daenerys sleeping upstairs to happily go along with television Daenerys slaughtering thousands of innocents and as such a bad episode starts to feel like a personal betrayal.

You may remember another recent petition calling for the ban of Rotten Tomatoes titled "Don't Listen to Film Criticism", calling on the disconnect between audiences and critics because, basically, critics generally didn't like DC films.

Though not the same as the *Game of Thrones* petition in intention they do follow the same theme of putting the figure of the fan central to the creation of media – it's less a discussion of creating a great product and more a discussion of satisfying the whims of fandoms. In this new era of fan culture, it has been deemed that beloved franchises should not be owned by the creators, but by their impassioned fans. Enthusiasm has mutated into entitlement. Not only has the author been killed but they have been usurped by the audience.

I don't want creators to personalise works to my taste. I have horrible taste. I've seen all the *Sharknado* films multiple times. As viewers, we should want to be challenged, and we can dislike things while still finding them interesting and worthy of

existing. You can be critical of media and still enjoy it – it is allowed.

I can recognise faults in *The Last Jedi* and still immensely enjoy it and I can recognise *Casablanca* as a landmark film and find it so incredibly boring. The attack on critics, abusive messages over Twitter, and the outcries for do-overs are a worrying trend in how fans are reacting to entertainment. It allows for little nuance, condemning media as wholly good or bad, and can have troubling real-life consequences.

That being said, I would always prefer passionate fans over apathy, and these fans care so much. It is the same passionate fans who have raised hundreds of thousands of pounds for a variety of charities to thank the *Game of Thrones* actors for their years of work. I don't think the intentions of the *Game of Thrones* petition was malicious but prioritising the fans over the genuine quality of the piece of media won't lead to anything positive, or meaningful. You are not going to change artistic expression with a petition. Fan reactions shouldn't be central to discussion of creativity, therein lies a path to madness since with millions of viewers it's impossible to make everybody happy.

So be pleased or disappointed with *Game of Thrones*, have your own opinions, I frankly don't care – just remember that it's not all about you.

EDITOR'S OPINION

"A comment on Comment"

Matthew King



From Piers Morgan spitting out a vegan sausage roll, to the abundance of Harry Potter shops in the Shambles, to an insane plethora of Brexit articles - it's safe to say we've covered quite a few topics in this year's Comment section. I, for one, could not be prouder of how our Comment team has worked, adapted and dedicated their time towards making this the best section of *Nouse*. A biased opinion perhaps, but where else apart from the Comment section would you be able to express it?

Coming into *Nouse* as a fresher was intimidating, and it's safe to say, that I was thrown in at the deep end becoming Comment Editor straight away. We've laboured tirelessly through long days of editing, and yes, we've had to face some pretty harsh complications along the way and paragraph the hell out of articles that are too short, but I truly believe all of that work is worth it to see the end result.

As myself and the other Comment Editors promised during our election speeches, we have strived to provide readers with a diverse range of stories, voices and ideas, and I believe that as the year has progressed, we have improved in delivering this promise. The diversity of the Comment section is its best quality - nowhere else in the newspaper can you have the US midterms and an homage to *The Twilight Saga* on the same page. Our team has worked to at least try and represent as many diverse opinions, voices and stories throughout the year.

For myself, Comment marks a crucial stage of my personal development. When I began writing for *Nouse* I was an enthusiastic yet overly opinionated mess: I strongly

believed that my opinion was always right (it still is most of the time by the way,) and that I was going to change the world with my hyperbolic style of writing. When I look back on my first article I feel nothing but embarrassment: a seven hundred word rant about the buses, written in the most exaggerated and cheesy style, that in its first draft referred to bus drivers as 'tyrants'. However, after staying with *Nouse* for a year, I have learnt to refine my writing style and avoid being obnoxiously opinionated. Most importantly, I have learnt to understand that everyone has a different perspective on life, and as a Comment Editor, your job is to make sure that this perspective is heard, no matter how much you disagree with it - even the articles that defend First Bus.

As some of you Comment super-fans may have noticed, we introduced a new segment into the section: Comment In Brief. Three 80-word rants about the most random topics the editorial team can think of. I could not be prouder that our legacy in Comment is this petty and exaggerated add-on. I hope the next Comment team elect to keep it in.

If this column was bigger I could go on writing about all the things I love about Comment, and all that I have learnt in being a part of it, but alas, I am running out of words. So to summarise, I would like to thank the entire *Nouse* team for helping me and guiding me through this experience, and teaching me so many unforgettable lessons. Specifically, I would like to thank this year's Comment team: Patrick, Jonny, Maisie and Michael, you have been the best and most hard-working team mates the section could have wished for, and even though some of you may have left us (mentioning no names...) you have all helped to make this year's Comment the most opinionated, diverse, geese-filled section of them all, and for that we should all be proud.



IMAGE: CHARLOTTE ROGERS

Voluntourism can be ethical

A much-needed change to a flawed practice is in motion

Charlotte Rogers

Voluntourism is a vastly growing trend that has raised a lot of debate and controversy. Despite the respectable intentions of most volunteers, voluntourism has, in many cases, done more harm than good. Volunteers coming into a community sometimes perform jobs which could be given to paid locals, locals that experience little of the benefits the volunteers bring, and little of the money they pay. Any skills or training that the volunteers have tend not to be shared with the local community, and therefore do not serve any sustainable purpose. Voluntourism can also have neo-colonial connotations and can perpetuate a damaging narrative that the 'developing' world is deprived and unable to fix itself. It often advocates Westernisation as development and creates a cycle of dependency which grants Western organisations a sense of righteousness and legitimacy in volunteers' actions.

However, in recent years it has been widely accepted that voluntourism's underlying structure isn't working and steps have been taken by various organisations to alter their approach and provide better options for those looking to volunteer abroad. As a result, a new trend of cultural exchange projects is starting to emerge, offering very positive improvements to the outdated voluntourism structure. These projects promote global awareness, diversity and collaboration, and allow people from different cultures to learn from each other and experience new perspectives. Volunteers still provide help, but this help is an appendage to pre-existing, sustainable structures that adhere to the local community's perception of what is good, and nothing else.

I personally, like many others, had wanted to volunteer overseas

for a long time, as I was interested in experiencing other cultures and providing help if it was needed. Until recently I was put off by the destructive effects and unsustainability of the majority of international projects I came across. The surfacing of cultural exchange projects meant I was able to recently locate an organisation I felt comfortable volunteering for, and I embarked on a volunteering project with them a few months ago. This organisation is named Think Pacific, a charity that operates in the Fiji Islands in partnership with the Fijian government. Think Pacific projects aim to educate volunteers in Fijian culture and give them the chance to learn from and connect with Fijian locals. Instead of imposing Western values and practices on these communi-

A new trend of cultural exchange projects is starting to emerge

ties, one of our aims as volunteers was to adopt and reintroduce traditions and customs that had started to erode in rural villages as a result of the cultural homogenisation and Westernisation that globalisation has produced.

Think Pacific volunteers also help to support teachers at a local primary school, not by re-writing or taking over any of their work or practices, but by providing one-to-one support and introducing new educational games and activities. Anything new was shared with the teachers so that they could choose whether they want to continue with it. Any help volunteers provide is respectful of and applicable within the context of Fijian culture, and aims to be as sustainable as possible, breaking any sort of dependency cycles. As a volunteer, I didn't feel like an obtruding outsider, instead I felt

like part of the community and was treated as such. My time in Fiji was incredibly moving and it completely challenged my prejudiced views on development, individualism and faith.

That is not to say the process is perfect. The very nature of a volunteer project asserts that someone or something needs help that only outsiders can provide. Even cultural exchange projects infer hints of the 'white saviour' narrative and can be harmful imposing on communities. Families that agree to host volunteers have to give up space in their homes and feel obliged to cook food they think the volunteers would like, at an extra cost to themselves.

Volunteer groups also tend to bring in extra resources (in my case educational and sports equipment) that the community wouldn't otherwise be able to afford, creating a divide and fostering the idea that success and effectiveness is determined by wealth.

These are issues that still need to be resolved, but being aware of such consequences is already one step in the right direction. Cultural exchange projects, such as those offered by Think Pacific, demonstrate a degree of self-awareness and responsibility that don't seem to be apparent in many voluntourism organisations. They promote and value the benefits their projects have for both the community and the volunteer while also continually striving to eliminate the negative repercussions. This is why I would encourage anyone thinking about volunteering abroad to research carefully and to choose a project that is founded upon the notion of cultural exchange.

These more recently designed projects are typically the most responsible, sustainable and ethical, and also are the most rewarding and educational for the volunteer. As the voluntourism trend grows and the number of projects offered expands, it is more important than ever to be critical and conscious of what your impact as a volunteer would be.



"Still a better choice than Farage"

Everyone's time here is unique: that's alright

Everyone's experience at university is equally different but of equal value, merit, and significance

Oscar Bentley



Back in May 2017, when I was a fresher and a lowly Deputy Comment Editor at this fine newspaper, I penned an article called 'Stop romanticising university'.

In it, I argued that the great myth of university and what it might entail is oversold to young people by their peers and the media, that they can't help but feel disappointed when they arrive. I don't necessarily disagree with this opinion now.

I do still think that university can be romanticised. But it's not necessarily university itself that is romanticised, rather the university experience. Back in first year, I didn't necessarily dislike university, but I more just accepted it as a new state of living. At the end of term I raced back home. How things have changed.

After three years here, I'm sad to see it go. I now consider myself to live in York and just visit my hometown (rather than vice versa), and have spent the vast majority of holiday periods also in York. It's been a gradual attitude change.

Coming to university is such a big upheaval – literally everything in your life changes – and it just takes some time to settle in. I'm definitely not the same person I was when I arrived here three years ago.

I've changed in various ways – even most obviously on a surface

What I've come to learn is that there is no right or wrong university experience

level from a bleach blonde, short-haired fresher to a brown, long-haired finalist. I don't think I've necessarily "found myself" (so all those American teen films did lie). The changes I've undergone I'm not sure are specifically a result of University, but rather just from living the first three years of my adulthood away from home.

University is, essentially, what you make of it. What I've come to learn is that there is no right or wrong university experience. There is just yours. Don't wish away your three years chasing after a holy grail that never exists, instead, focus on

finding your place. For me, that was throwing myself into campus life, engaging in societies, YUSU, and becoming Editor of this very publication

I haven't been bad at academics per se, but they certainly haven't been the focus of my attention. I've been on nights out, but nowhere near on a weekly (or more) basis. That's been my university experience. It's different to yours, just as yours is different to the person next to you.

If your university experience is going out most days, vommiting in the Fibbers toilets, and scraping a 2:1, good for you. I realise that last

sentence may sound condescending and patronising, but I genuinely mean it. If that's the experience that has made you the happiest during your time here, go and live the hell out of it.

Similarly, if your experience has been cracking down and studying, working long hours in the library to come out with that pristine first, again, good for you. Seriously.

My degree hasn't been at the centre of my experience, but if it's been at the centre of yours, if that's what you wanted and came here to do, that's absolutely great.

Your experience is your experience. Don't let anyone take that

away from you. That's not to say university doesn't have its downsides – clearly when I wrote that article I felt there were numerous ones.

There's a mental health crisis hitting universities, and sometimes your experience can be terrible. University may be what you make of it, but sometimes, you're not able to make the most of it. Your experience may be your experience, but if you're not enjoying it, something needs to change.

There's a difference between feeling disappointed due to not doing your experience right, and having a poor experience due to a lack of mental health support. Three years ago, the University announced a £500,000 investment into mental health services yet many students across campus still find themselves unsupported.

It's good to see that transforming mental health is one of the themes of 'York Unlimited', the new fundraising campaign for the University, but they need to make sure it's more than lip service.

There may be some things you wanted from university that you'll never achieve or get to experience. You may never experience your first love or your first rave. But your experience is your experience. It may not be perfect, but be proud of it. I know I am.



IMAGE: KIM FYSONS

Jeremy Kyle cancellation: beginning of the end?

What Kyle's canning means for the future of reality television and our future viewing schedules

Michael Maitland-Jones



Last month, you could almost hear the collective sigh of bittersweet relief throughout the nation at the cancellation of a certain long-running reality TV show likened by one US High Court judge to 'bear-baiting'. *The Jeremy Kyle Show* was finally axed from our viewing schedule as it's most recent screw-up went beyond mere tastelessness when former contestant Steve Dymond committed suicide after appearing on the show.

Dymond's humiliation on *Jeremy Kyle* had come chiefly as a result of him failing the show's most famous attempt at pseudo-science: 'the lie-detector test'. Although the episode will not be aired, it's safe to assume that unless Jeremy had decided to loosen up on his signature flare for ball-busting, self-righteousness and all-round arseholeism when addressing contestants, Dymond's humiliation was probably every bit as bad as those to have preceded him.

It's fair to say that few have been too occupied in mourning for

Jeremy's dearly departed show. It's feeble pretext for somehow being a show that was designed to resolve and give closure to genuine personal traumas but had long since been subsumed by a 24/7 reskin of the Victorian freak show where a series of contestants vented their sad, deeply personal dilemmas in order for Jeremy to take the moral high ground with little meaningful change having taken place. The sad thing is, probably much like the Victorian freak-show itself, that there was undoubtedly a type of guilty-pleasure appeal to the whole thing.

It might all sound like naïve moaning about this when, in 2019, the reality show format has become so much part of the status quo that it's hardly worth pointing out now what sort of changes should be made. However, I think there's a key difference between *The Jeremy Kyle*

Show and the slew of shows such as *X Factor*, *Britain's Got Talent*, and most prominently right now, *Love Island*. For the most part, *Love Island* takes the form of a kind of lame version of the *The Belko Experiment*, where a bunch of good-looking norms are thrown together in the hope that they'll back-stab and betray their way through the other contestants in order to win a final prize.

As gripping as that might sound, a good 90 per cent of the show consists of fairly uneventful non-drama

where contestants stroll about debating whether the person they met 24 hours ago

genuinely is the love of their life, or whether it's just the heightened gloss of reality TV show production that has brainwashed them into discarding every bit of outside-world logic regarding to dating in the real world. The current season of *Love Island* has had a few charges of "emotional manipulation" thrown at it but, by and large, it's been off to a slow start.

In the case of *Love Island*, the producers might occasionally throw a contestant's former spouse into the villa to try and add some emotional aggro, this indeed being the central selling point of MTV's almost bafflingly-bad reality show *Ex on the Beach*, but even this method seems to have little effect and the show is relatively devoid of controversy. Contrast this with the relentless brutality of your average episode of

Jeremy Kyle and you'll see how both reality shows seem to operate on a different level, perhaps simply because the sort of people you'll see on *Love Island* are a little more stable.

All these shows encourage drama, but the blatancy with which *Jeremy Kyle* went about provoking it is perhaps why it's been the first to fall. It certainly wasn't a trend-setter, just look to *The Jerry Springer Show* to see where it drew its influences from, but it confirmed the fatal combination of televised cruelty built upon a pretext of claiming to help people.

Say what you will for shows such as *Love Island*, these shows are built purely upon competition and fame with any notion of spiritual growth for the contestants being a transparent tear-jerker crowbarred in by producers. Suicides of reality show contestants are not as rare as you might hope with notable examples being *The Apprentice* contestant Stuart Baggs in 2015, and with the more recent suicide of *Love Island's* Mike Thalassitis.

The axing of *Jeremy Kyle* is perhaps the point where the format of the TV show began to be questioned. *Jeremy Kyle* is undeniably far removed from something like *Love Island* but perhaps not as far as you'd hope.



IMAGE: MTV

Let's lend an ear to York's growing music scene

With nourishment, York's currently struggling music scene could grow to be one of the best in the North

Alex Thompson



As a first-year student music nerd I didn't know what to expect from York's music scene when I arrived last year. I knew the reputation of bigger local cities like Leeds and Sheffield, but York was a bit of a mystery to me.

Unfortunately, term one was a disappointing introduction; most of my gigs involved a late train back from Leeds and a stinging hangover the next morning. My experience of York's music scene was almost entirely confined to Kuda Tuesdays and the occasional Soul Candy club night. Not exactly ideal. By the time term two came round I was mostly bored of relentless clubnights or travelling further afield to see bigger bands, and began going to more gigs around town, trying to get an insight into the local scene.

York might not have the sheer number or variety of music venues offered by Leeds, but the venues are independent, intimate and full of character. Community venue The Crescent is one of my favourites, with a larger capacity allowing them to host touring bands as well as a variety of local acts. Local studio Young Thugs (who produce for most of York's up and coming art-

ists) host intimate 'Hovel Sessions' in their converted working men's club, showcasing York-based acts in a tiny room and recording the outcome in a series of slick videos. Other smaller pub venues such as The Victoria Vaults also host a variety of local talent and helps promote smaller up and coming bands. The

Once you scratch the dull exterior, York has a lot to offer musically ”

Fulford Arms is also a staple of the York scene, a cosy pub by day and a sweaty venue by night, showcasing most of the city's alternative music. Fibbers is also a great venue to see bigger acts. It's closure is particularly disappointing as over the past few decades, it's seen some of my best gigs in York with sets from Indie titans such as The Arctic Monkeys, The Killers and Slaves. The open mic circuit in York is also a real surprise, with a broad selection of bars offering intimate acoustic nights. Once you scratch the dull exterior, York has a lot to offer musically.

All this being said, the music scene in York lacks the passion and excitement of other cities. Once a staple of the Northern touring cir-

cuit and with a newly opened University that drew huge acts, York's reputation as one of the heavy hitters of the music scene has somewhat vanished over the past few decades. There is still clearly the talent, enthusiasm and variety to rival the heavyweight music cities, but it needs to be galvanised and focused through support and platform to thrive.

The unfortunate lack of venues means smaller bands struggle to find gigs and often find themselves stuck on bills alongside bands with completely different styles. It's a problem many artists face and let's face it – no one really wants to see a metal band open for an indie pop group.

In a city like Leeds, particular clubs cater to certain genres which prevents this problem from occurring. More venues also means more gigs, larger audiences and greater musical diversity, which is particularly important since the news of Fibbers' closure.

That's one of the joys of a city like London or Manchester. The overwhelming abundance of clubs, bars and venues with live music helps to foster a musical ecosystem that caters to all tastes. I also think more clubs, bars and pubs should focus on hosting bands, providing a greater platform for smaller and solo acts. Stone Roses Bar, for example, rarely hosts live music despite having both the space and crowd for

great shows, and with the sheer number of York's pubs, a few more venues hosting gigs would make a real difference to the scene as a whole.

There's also the general ambivalence of people in going to gigs. Students will spend £5 getting into Salvos for a night of sweaty groping and the chance of pulling a rugby lad in a toga, but they can't bring themselves to spend the same on tickets to support local talent. I know this sounds a bit preachy coming from someone always trying to get people to come to their gigs, but it's this detachment between students and music that means music isn't as integrated into uni life at York as it is in other cities. It's a shame to see people like Tinchy Stryder being the headliner of the year at a University that's historically hosted the likes of Jimi Hendrix, Pink Floyd, The Who and Paul McCartney.

With engagement and nurture, York could work its way up to the status of one of the Northern musical powerhouses like Manchester, Leeds or Sheffield, as somewhere that fosters local talent and hosts the country's larg-

est touring acts. York has such a strong identity in terms of music, having enough talent and variety to easily go-toe-toe with bigger cities. It's just a shame that it's not more obvious, that you have to dig below the surface to find these venues, these bands and these events. York has such potential, it just needs a support and investment from the community to truly expand and thrive.

As a musician desperate for gigs (please come to my shows) I know it probably seems a bit self-absorbed to write such a piece on York's music scene and in all fairness, it probably is. Self-deprecating humour aside, I think many people are generally ambivalent to gigs in general and it's a real shame that there's no longer an appetite for live music. So, go out and support local music because York needs the support of students now more than ever. Just remember that there's definitely more to this city than cheap 'blue sh*ts' and sweaty club nights.

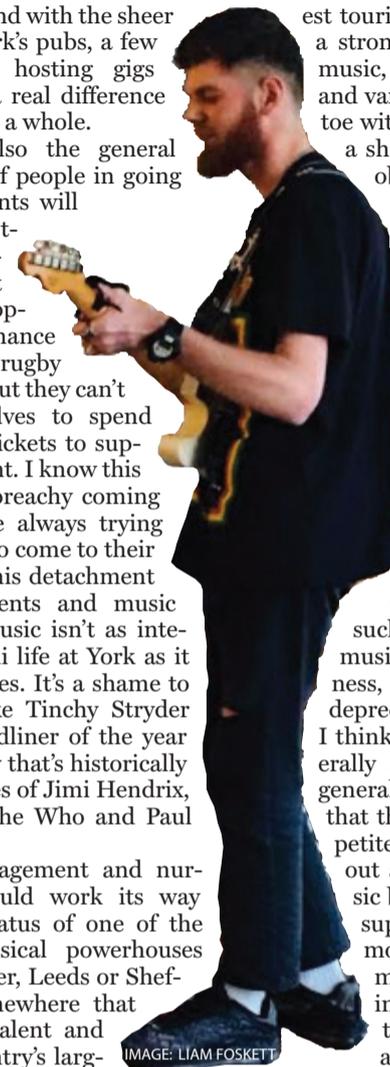


IMAGE: LIAM FOSKETT

Schools need proper mental health education

Its inclusion within the curriculum could be instrumental in tackling the wider issue of mental health

Andrew Young



It is quite a well-known fact that acceptance and education are closely linked. Despite this not being a revolutionary statement, it is nevertheless an important principle which is too often ignored in the battle to make our world a happier, safer place.

The need for education and the good it can do is clearly applicable to, among others, the mental health issues that affect many people across the country.

In 2018, the government announced that starting in September 2020 schools in England will have to teach pupils about how to monitor and maintain good mental and physical health. This is welcome news, and the need to make sure these plans are followed through is an es-

essential part of The ongoing discussion of what our education system should look like.

In 2016, a survey reported that 20.6 percent of people in the UK have had suicidal thoughts and in a given year one in four people will experience a mental health issue. There has been a real push in the last couple of years on social media and from various charities to raise awareness of, and reduce the stigma surrounding, mental illness, particularly in young men.

As terrific as this is, it should surely not be necessary for young people to mobilize en masse through Facebook and the like to have the difficulties of mental illness recognised. This should be something we are all aware of, whether it directly

affects us or not. The point of education is to equip us with skills and knowledge that will make our lives easier.

By educating people about what mental illness is, how it works, and how to deal with it, we equip the next generation with the ability to look after themselves and others with real compassion.

Much of the problem posed by mental illness is the stigma surrounding it; it seems frustratingly obvious to me that something is going to have a stigma attached to it if it is not spoken about openly and honestly. If people do not know something exists or how to deal with it, then their reaction is bound to be less appropriate. A teenager is far less likely to tell someone suffering with depression to just "cheer up" if they know how depression works. School education is vital in shaping how we react to others.

To be clear, I do not think that our school system actively discourages learning about mental health or attempts to increase the stigma surrounding it. In fact, schools and in particular teachers can provide a valuable lifeline for young people suffering from a mental health problem. Nevertheless, I cannot

help but think that if I was taught about mental illness in my time at school, I would perhaps have been able to deal with it better when I have encountered it.

I count myself as fortunate not to have experienced any serious mental health issues in my lifetime, but it has still affected me. I have

By educating people about what mental health is we equip the next generation ”

lived with a parent suffering from mental illness for the majority of my life. Looking back, I think I would have dealt with this much better if I was properly informed about how to help someone suffering with depression and anxiety. Much of it is just understanding; when I felt they were being unreasonable, I was often failing to see how difficult life sometimes was for them.

It was only when I started to

experience some similar tendencies myself that I began to have more sympathy. I am incredibly fortunate that in any mental health problems I have encountered, I have had supportive people around me. However, I think I could have dealt with my problems better myself if I had been properly educated about how to cope with anxiety. Throughout sixth form and my early life at university, I found myself falling into a pattern of minor self-harm as a way of dealing with my problems. If I was properly taught about coping mechanisms, and being open about mental health, I may not have developed such an unhealthy tendency.

In schools up and down the country we are taught about paying attention to our physical health. We are told of the dangers of alcohol, smoking and fatty foods; we are taught to check ourselves for lumps; we are, quite rightly, taught about how to keep ourselves safe and healthy, because that education could, one day, save a life.

Properly understanding and being more equipped to spot and deal with anxiety, depression and other mental illnesses, in yourself or others, could ultimately save a life too.

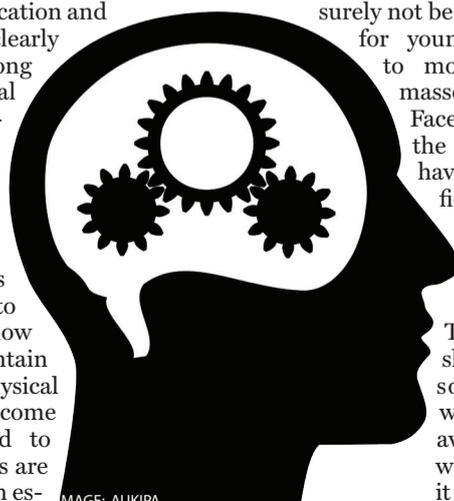


IMAGE: AUKIPA



Social media: the untold story

While not beneficial to everyone, social media is not always a negative

Saskia Starritt



Social media: the ever-so-controversial hotbed of facetune, smiling couples, and superfluous lifestyles. Particularly with the rise of Instagram, the unwavering popularity of Facebook, and the excessive, not to mention inaccurate, over-sharing that comes with such sites, the entire concept of social media is regularly lamented as inherently evil. Accusations of social media's damaging impact on people's body image and its contribution to increased numbers of eating disorders are relatively wide-spread and accepted. There is no denying that there is truth to such arguments: gone are the days where 'pro-ana' sites were hidden within the dark depths of the internet: instead pictures of unattainable and incredibly edited men and women are in constant abundance to anyone and everyone.

Yet, the reality of social media's influence on such matters is of a far more complex nature than that reported by mainstream outlets, often by middle-aged journalists somewhat far removed from the issue at hand. Positive communities do exist online that are revolved around eating. From vegans to paleolithic, from those following the keto diet to those hoping to gain weight through healthy methods, there are a multitude of accounts dedicated to encouraging and educating their followers. While following or even running an account with such a fixation on food has the potential to be harmful to some individuals, they also can be incredibly useful to those trying to change their diets or even, more generally, their relationship with eating.

Moreover, the body positivity movement is becoming increasingly prevalent on social media. Campaigners and members of the general public are resisting the main-

stream mould of the 'Instagram model', whether that be through the promotion of images of less represented body types or by drawing attention to the fact that humans actually have more to offer to the world than their measurements.

One of the most notable examples is activist and actress Jameela Jamil's 'I Weigh' campaign in which people are invited to share what they value about themselves and who they are beyond the number they see on the scale. These campaigns and the messages they promote are incredibly meaningful, especially considering the toxic context from which they have arisen.

The absolute necessity of the body and food positivity communities speaks volumes about the ex-

People are being exposed to ideas about food that they shouldn't have to be

posed to which body image issues and eating disorders are plaguing our population. However, while these campaigns provide escapism from the manufactured images, anti-suppressant lollipops and detox tea ads that fill the feeds of so many Instagram users, their existence is still somewhat troubling. Through fighting something that contributes greatly, although must not be reduced to a single cause, to eating disorders and body dysmorphia, these campaigns draw attention to the very thing that they seek to detract from. Even those that promote intuitive eating and self-acceptance are perpetuating the idea that these matters are of paramount importance to an individual's life and, while this sadly may be the case for many, it cannot be assumed for all.

I'm not naïve: an obsession with appearance and destroying

oneself to attain the accepted standard of beauty has not been brought about by the age of the internet; body image and appearance has been a fundamental aspect of our society throughout much of modern history. However, social media provides the perfect canvas for which this obsession can be exaggerated, emphasised, and forced upon unassuming users. While the messages of these movements and encouragements from these communities may well be positive, young people are still increasingly exposed to ideas about food and the body that they shouldn't have to be. Social media allows everyone to be an expert of how to live and eat healthily, ensuring the widespread dissemination of previously niche terminology such as 'macros' and 'intermittent fasting'.

The relationship between social media and body image is paradoxical to say the very least. A frustrating dichotomy seems inevitable as content lauding the so-called "perfect" perception of bodies continues, and thus causing the reactionary accounts promoting alternative understandings of beauty standards and attitudes towards food to be constantly fuelled, ensuring that the topic will always remain central. Moreover, perhaps excluding the highly altered images, an individual has every right to share such things; we ought not punish someone for having a gym-honed physique, or for sharing their daily diets, or for speaking openly about their own issues with their bodies. Ultimately, body positivity campaigns and food-based communities may be able to help an individual, but they cannot be seen as beneficial to all. Nor are they a replacement for equipping people with an understanding and awareness of eating disorders, body dysmorphia, or general low self-esteem.

These issues of social media are a manifestation and escalation of entrenched societal problems that have existed long before now, and are sadly likely to continue to exist.

Contextual offers must be adopted

University offers should be adjusted for those advantaged and disadvantaged alike

James Hare SU



Currently to achieve the aim of making universities more reflective of society as a whole, the lens has been focused on increasing representation of those who are underrepresented.

That action is an incredibly positive step and should be welcomed, but it does not address the alternative face of educational inequality in the UK that is clear in our universities - the overrepresentation of those who attended independent schools.

Research by the Sutton Trust shows just how stark this educational divide is. Those who attend independent schools are twice as likely to go on to attend a Russell Group university, and seven times - yes, seven times - as likely to go to Oxbridge. For as long as this disparity exists, no matter how much work we do on improving access and participation in the HE sector, we will not truly deal with educational inequality in the UK. It gets worse. According to HESA data, the percentage of students from low participation neighbourhoods (LPNs) in higher education is roughly the same as the percentage of students coming from a privately educated background.

Yet while 20 per cent of the population live in LPNs, only 6.5 per cent are privately educated. Even here at York, an institution that was founded on the principle of opportunity for all, there is a clear overrepresentation of the privately educated compared to those from LPNs - 17.4 per cent to 8.2 per cent. But should this really

surprise us? Research conducted by Durham University shows that receiving a private education is equivalent to an extra two years of schooling before the age of 16.

To be clear, that is not the difference between attending Eton and a school in one of the most deprived areas in the UK such as Middlesbrough. That figure is the difference between your average state school and your average independent school - the difference between Eton and a school in Middlesbrough, Hull, or another deprived area is likely much, much higher.

With that in mind, we need to recognise that if we are serious about improving access and participation, we need to tackle the overrepresentation of the educationally advantaged. Some would advocate the abolition of private education, but that does not sit well with me - it is after all only human nature to want the best possible education for your child. But the current situation cannot continue without making a mockery of any attempts to make our higher education sector more representative of wider society.

That is why we should be bold, and make contextual offers truly contextual. The current system of lowering offers for those who have faced educational disadvantage is widely agreed in fairness, and has markedly improved access. And it is only common sense that someone who has achieved AAA at a bog-standard comprehensive has likely had to work harder for that than someone doing so at the Etons and Harrows of the world.

Not only should we lower offers based on context, we should raise them as well. It is the radical step forward on access and participation we need to take.



IMAGE: GREMPLETONIAN

CLASH OF COMMENTS

Do you support the incoming porn laws?

YES.

Izzy Moore



As far I'm aware, I was never actually shown *Two Girls One Cup*, but boys in my Year seven class certainly enjoyed discussing it, playing it, and showing it to other unsuspecting pupils. An extreme example? Yes. A video whose popularity was aided by reactions on YouTube? Also yes. However, it does illustrate that porn was normalised from a young age. The types of sexual behaviour shown in porn were also normalised and used as a source of deliberate embarrassment for girls. I was asked if I wanted to be fisted in Year eight and several other female friends were asked about fingering, anal and gang-bangs, which I doubt was picked up from an AQA biology textbook.

It's anecdotal evidence, but surveys have supported the increasingly young exposure to pornography. The NSPCC found 94 per cent out of 1000 children aged 11-16 had seen some form of pornography before the age of 14. A further survey demonstrated that 39 per cent of 13-14 year olds wanted to repeat what they had seen. Porn sets up expectations of sexual behaviour, how sex happens, and what naked bodies should look like. For many children this will be their first form of sexual education: a lesson without discussion of consent, condoms, STIs, and realistic female pleasure, lessons which can be reinforced for years before first sexual relationships or experiences. In fact, porn can become more rewarding than actual sex. Recent studies have linked porn to changes in brain chemistry, including desensitisation to reward. It's not difficult to link this to the increase in young men experiencing erectile dysfunction. The rates of performance anxiety and penis extensions have also risen in recent years. Believe what you want about watching porn over 18, but certainly for those younger the effect of porn is more pronounced and sets up expectations and anxieties for life.

The new pornography laws intend to address the problem of early exposure. From 15 July, sites which host pornography must have a form of age verification, to prevent those under 18 from accessing explicit material. The main public concern aside from the false narrative

that "they're taking our porn away from us!" is privacy. The major pornography websites are likely to use AgeID, owned by MindGeek, the same parent company of these websites AgeID will force the user to create an account and verify their age through such options as mobile SMS, a credit card, passport, or driving license.

This data is not stored, and once the age verification occurs, this process will not need to be repeated, only, according to MindGeek, if the user switches their browser or device. Despite these reassurances, many have argued this will increase the likelihood of hacking, leaks, and places too much data in the hands of MindGeek.

If this method of age verification is unappealing, you can purchase a PortesCard pass from highstreet retailers; a method which again has sparked opposition, as if people have forgotten that prior to the internet you did have to leave the house and walk into a sex shop to get pornography.

The real issue is that a lot of people don't want to take responsibility, be associated with what they are watching, or acknowledge the negative aspects of the porn industry - which could fill a whole article of its own. It's much easier to deny the negative impacts of porn, than acknowledge that there are significant issues, alongside benefits, of pornography. The industry needs to change, the way we consume it needs to change. Opposition to reform will only allow the industry to remain the same. The laws are not perfect, but they are necessary to introduce accountability and safeguard minors from some of the harmful effects and expectations from porn, which they are the most vulnerable to.

Joseph Silke



In a competitive field, the porn block is possibly the current government's worst idea. It ranks among the most incompetent regulations to soil the statute book. It is dreadful in conception and dreadful in execution. If finally implemented in July, it will do little to help anybody and has the potential to do significant harm to many.

The block has been dogged by delay after delay as the Government has been confronted with the cold reality of implementing such an ill-conceived policy. It dictates that porn sites must verify the age of visitors from the United Kingdom using ID.

Failure to do so risks a hefty fine of two hundred and fifty thousand pounds, with the British Board of Film Classification (BBFC) acting as the regulator. Sites that consistently fail to abide by the new rules can be black-listed by all the internet service providers in the country. Perhaps this sounds reasonable on the surface.

The average age that a child first accesses porn is just 11 years old, so this might seem like a necessary and logical precaution. In practice, however, the ramifications could be disastrous, and the plans reveal a fundamental abdication of the responsibility to protect minors properly. Firstly, it simply won't work. It takes literally seconds to download a VPN

and circumvent the verification process, with the BBFC openly admitting that they are powerless to stop anybody with even the most basic technological understanding accessing porn underage.

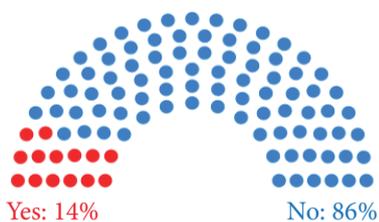
Alternatively, users might turn to anonymous browsers like Tor, a programme used by many to access the dark web. The dark web is the encrypted part of the internet hidden from traditional search engines which criminals often use to promote their activities. Driving users to the dark web has the potential to expose them to far more dangerous content, including child abuse. Nor are social media platforms included in the regulations, because obviously that would be ridiculous. But if the goal of the block is to tackle the issue of children accidentally accessing pornographic content while innocently browsing the web, the chances are that they are more likely to stumble on such content while using social media rather than stumbling onto Pornhub. These loopholes aside, let's now consider the privacy ramifications for those who might decide to follow the new rules. Sex is an innately private thing, and these regulations would encourage users to put sensitive information about their porn tastes, as well as their card details, at risk. Porn giant Mindgeek has estimated that around 25 million Britons might want to use the new system. That's potentially 25 million people handing over highly sensitive information. It's a hacker's paradise. Imagine for a moment, too, that you are a closeted gay person. You are using a gay porn site to explore your sexuality. You want to obey the law, so you hesitantly supply your details. Your details then leak in connection with said website. It's chilling.

Lastly, what this stupid idea truly shows is a total failure to address the core issues with the industry. The porn block leaves it up to porn sites to verify ages by encouraging users to put themselves at risk. If we want to truly tackle the potential harm of porn, we need to start with a modern sex education system. It's tempting to think that with a bit of lazy nanny statism, our own version of the wild west can be tamed, but the porn block is both a bad theory and a bad practice. What we need are honest discussions about sex and how porn distorts expectations of it. It's really no wonder that an awkward country like ours came up with a policy to avoid that, but I believe that we still have to try.

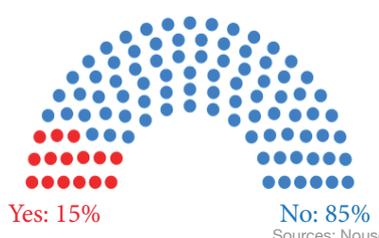


According to the polls

Do you support the incoming porn laws?



Do you agree with the petition requesting that the final season *Game of Thrones* be remade?



Comment in brief...

Saskia Starritt

ALWAYS A WOMAN TO ME

One thing that absolutely infuriates and bewilders me is that people still refer to countries, modes of transport, and general objects as if they are female. Why is the Titanic or France, "she"? I know, I know; it all dates back to our long history of a patriarchal society which meant this was once an appropriate way to show belonging, ownership or even loyalty to something, but it's so outdated now and just makes me cringe semi-irrational amount. Let's stop please.



Patrick Walker

LONG LIVE THE LION BAR

Listen here you lot. The Yorkie bar tastes rubbish. It's as bland as a night out in St Andrews and it's still in my Freshers bag from two years ago. You want real chocolate? Try the Lion Bar. Multi-textural? Check. 13 per cent of your daily fat allowance? Check. It sits atop the chocolate tier list along with Boosts, Twirls, (or 'easy mode Flakes') and Aeros. Snickers is at the bottom. No one likes Snickers. Direct all objections to the new *Nouse* committee. They'd love to hear from you. Seriously.



Emily Taylor

BIG GOLF VS MINI GOLF

I think it is common knowledge that mini golf is the superior form of golf. It's more fun, accessible and has some fun plastic windmills and/or dinosaurs to look at. I'm not happy that it is still perceived as the lesser form of the sport. So I propose that so-called regular golf is renamed 'Big Golf'. Firstly, Big Golf sounds so much more fun than regular golf. Secondly golf tends to be the favourite sport of the elite and I would like presidents and business tycoons alike to have to duly proclaim that they are going off to play Big Golf!





MUSE.



WE ARE PROUD

WHAT IT MEANS TO
GROW UP LGBTQ IN 2019

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“I have got a strange dislike for galleries because so many of these spaces feel so patronising and inaccessible.”



STREET ARTIST HARRIET WOOD DISCUSSES THE ACCESSIBILITY OF GRAFFITI ART AND ITS POTENTIAL AS AN ACTIVIST'S TOOL

How did you get involved in street art?

I started painting when I was thirteen - I have always drawn and loved art and I have had a fascination with murals and large scale artwork ever since I can remember. My dad is an amazing illustrator so I've always been inspired and encouraged to be creative! I found it really frustrating that I couldn't use a spray can as well as a pencil or paintbrush when I was younger so was immediately hooked and determined to improve my skills with aerosol!

Where do you draw inspiration from for your work? Are there any other artists who have influenced you?

My dad! But I am also constantly inspired by the things I see around me: patterns, fabrics, textures and designs... Some of my closest mates are incredible artists, including people like Grace Uhuru, The Hass, Sledone, Sophie Bass, just to name a few. I also love El Mac, Etam Cru, Aryz, Jago, Paris and many others!

What do you want to say with your art?

I paint many things but one of my favourites to paint is a female portrait. This is because I like to represent the underrepresented - whether that be certain communities, cultures or backgrounds. I think that women deserve a bigger presence in the world, so painting them with powerful attitudes and bright colours in the streets is a favourite for me!

Do you produce any other kinds of artwork besides street art?

I have a degree in Graphic Design and I freelance as a designer, and I also illustrate and design tattoos. Recently I have been going back to using acrylic paints on canvas too, as

well as spending lots of time drawing in my sketchbook.

Street art is one of the most accessible forms of art. Do you think that all art should have this level of accessibility?

Yes! I have got a strange dislike for galleries because so many of their spaces feel so patronising and inaccessible. The art world is a funny one and while I entirely encourage all artists to get paid well for their work, I don't like the idea of art being unaffordable or above anyone. I like the inclusiveness of street art and how it really is available to everyone and anyone.

Some people have differing opinions about where the line between street art and vandalism is. What is your take on this?

The difference is all down to permission! Vandalism is painting or writing on a wall that you do not have permission to paint on. Street art can be vandalism as a result but then the definition of it being "art" or not is all down to the opinion of the viewer. Graffiti fits under the umbrella of street art, which to me is any kind of art - spray, sculpture, stickers, posters, pen - which is then installed in the public, street environment.

Have you ever faced any adversity from people who do not deem graffiti "proper" art?

Yes - I think most graffiti artists have been screamed at while painting in the street at some point. Haha! I think it's fine to not like it, and it's also okay to express that - that is the nature of public art. It is out there for everyone to have an opinion on, and no one has to like it. However, it is also not okay to be rude or abusive to people - so it's finding a happy medium when voicing that opinion... I think!

Tell me about Bristol's 'ARTIVISM' collective and the 'Raise the Roof' exhibition.

I am a part of the Art Block Collective and we are a group of artists who create art as a form of activism. We are based in Bristol (I moved here from up north for university nine years ago) and organised the Raise the Roof exhibition to raise awareness of Bristol's housing crisis and to raise some funding for Acorn who help to house people.

The offer of free tickets for the 'Raise the Roof' exhibition for homeless people was fantastic. Tell us about why you chose to do this:

Homelessness can and does happen to anyone. Not having a base or anywhere stable to call home is such a damaging and difficult experience, we wanted the exhibition to be available to anyone no matter what their situation is. Being homeless is so isolating and alienating, so we wanted this event to feel welcoming and unifying for anyone who might be experiencing the crippling effects of the rapidly increasing rents and lack of affordable housing.

What other initiatives or projects are you working on at the moment?

I have just got back from three weeks travelling around New York, Boston, Salt Lake City and Philly painting murals, so I am trying to catch up on some sleep while also being the busiest I have ever been. I have got a lot of commissions lined up this summer, including a refresh of Evil Eye Lounge in York and some stages to paint at Glastonbury, so keep your eyes peeled! I have also just launched some new products and prints on my online store, check it out!
www.hazard.bigcartel.com

Interview by Jodie Sheehan

EDITOR'S NOTE



ANDREW YOUNG SAYS GOODBYE TO HIS MUSELINGS

So, this is it. My last edition of MUSE as Editor has come around as my graduation and the threat of unemployment loom ever closer. I would like to start what I guarantee you will be a heavily self-indulgent final Editor's Note by highlighting all of the fantastic content we have in this edition of MUSE. Our cover feature is on Pride, with the York Pride parade having just taken place in the city centre. There is a strong LGBTQ community within Nouse and I am so pleased that a fantastic feature from Joseph Silke and Emily Taylor, on the importance of Pride today and in the future, is front and centre for my final ever edition on the team.

Elsewhere in the edition our former Editor Oscar Bentley tackles injustice in his interview with activist Laura Clayton of the Standed 15, we give you the lowdown on the best of this summer's festival line-ups, and present interviews with model Jacob Bird and comedian Simon Lomas.

When I began my role as MUSE Editor I used this column space to inform you of my overindulgence when it comes to citrus fruits, films and *Brooklyn Nine-Nine*. I can now report that long days and nights in the Nouse office have left me with little time to watch films, my fruit intake has been replaced by copious biscuits, and my burning passion for *Brooklyn Nine-Nine* remains undimmed.

As outrageously self-serious and cheesy as this sounds, beyond these superficial things, being MUSE Editor for the last eight months has genuinely changed me. I am more confident than I was before, I have greater belief in my journalistic abilities and (cliché alert!) I have made some wonderful friends along the way. A lot of people seem to have it in for student media and think that we take ourselves too seriously. In some cases: fair play. Student media is a place where wannabe journalists like myself get to feel important when writing something that nobody will ever read. Yet student media also provides not only an important opportunity for talented, dedicated and creative people, but the space for community and friendship.

Being MUSE Editor has been an absolute privilege and I am lucky I have had the chance to do it. I have loved every second of this job and am grateful to so many people. A special mention must go to Deputy MUSE Editor Saskia; without her support and dedication MUSE would not be what it is and I would be far less happier. Thank you to her and everyone else at Nouse and beyond - it's been a blast.

IMAGE CREDITS

Opposite top to bottom:
Kristian Buus, Rhododendrites,
Warner Bros., Emily Taylor
Q&A: Harriet Wood
Cover: Benson Kua

UNJUSTLY DETAINED

OSCAR BENTLEY DISCUSSES THE FAILINGS OF THE HOME OFFICE IN AN INTERVIEW WITH LAURA CLAYSON, ONE OF THE STANSTED 15

“These flights take place under the cover of darkness, in a remote part of the airport. No witnesses. No accountability.”

On the night of 28 March 2017, 15 activists cut a one metre square hole in the perimeter fence of Stansted airport and locked themselves together around a Boeing 767, chartered by the Home Office to deport migrants back to Ghana, Nigeria, and Sierra Leone. Those onboard faced harm and, in some cases, even death upon their arrival.

The collective, then only known as the campaign group End Deportations, had spent all day at a location in Oxfordshire practicing the action, honing their muscle memory. On the minibus to Stansted Airport they read out testimonies of migrants who were due to be on that flight, the stories of which had moved the 15 to be sure that this action was required. Wearing bright pink hats and displaying a “mass deportations kill” banner, it took ten hours for the authorities to remove them from the plane. Four activists locked themselves around the front wheel, while the rest constructed a two metre pyramid out of scaffolding under the plane’s left wing and locked themselves to it. Their action had been successful: the flight never took off, and 60 migrants were given a reprieve to stay in the UK. This action was certainly by no means a minor or insignificant one. It was clear the activists would face consequences. But none of them could have dreamed what would happen next.

Laura Clayson is one of those activists, who are now well known in the UK press as the Stansted 15. Now 28, Laura works in sustainability and is a former President of Lancaster University Students’ Union. Alongside her fellow defendants, Laura spent nine long weeks on trial at Chelmsford Crown Court, charged with intentional disruption of services at an aerodrome, contrary to section 1 (2) (b) of the Aviation and Maritime Security Act 1990, anti-terror legislation that had been introduced in the wake of the Lockerbie Bombing. This is the first time that this much harsher anti-terror legislation has been used against an act of civil disobedience, perhaps signalling a dangerous precedent from the state of a crack down on the right to protest. The Crown Prosecution Service (CPS) applied to the Attorney General, a government MP, to escalate the charge so that it “properly reflect[ed] the criminality” of the action. The trial was the first one held in the UK in decades to be observed by Amnesty International, who described the eventual conviction of all 15 activists as a “crushing blow for human rights in the UK.” All 15 were found guilty; three received suspended sentences, while the rest – including Laura – were given 12 month community orders.

Like the other 14 activists, Laura got involved because she simply felt she had no other choice. “It was the stories of the people who were due to be deported on this flight,” Laura told me, “they are why I felt compelled to take this action”. The 15 became aware of these stories through a group called Detained Voices: “They are a collective who support people with experience of detention centres to share their stories. They do this by taking verbatim statements from those currently or previously held inside, or their family members, and then putting them online to give them the opportunity to use their voices and share what is happening. It’s important be-

cause otherwise it’s a very invisibilising and silencing process that they’re going through.”

There were three stories in particular that moved the 15 to take action. “One of them was of a Nigerian woman who was due to be on the flight, that her ex-husband was being deported, and that he would try to kill her once in Nigeria.”



IMAGE: KRISTIAN BUUS

“These stories sum up everything that is wrong with the UK’s hostile environment policy

This woman was forced to marry her husband in an arranged marriage. She had four children with him who were still in Nigeria, being looked after by a friend. “She came to the UK because she believed she would be able to live freely as a lesbian” explains Laura. “Nigeria is one of the most dangerous countries in the world for LGBT+ people. Stonewall and the UK Lesbian and Gay Immigration Group [(UKLGIG)] published a report in 2016 about the experiences of LGBT+ people within detention. A lesbian shared her experience in that report and it really stuck with me because it spoke of her being held in a compound in Nigeria and being repeatedly sexually assaulted by various men.” The report, called No Safe Refuge, conducted 22 in-depth interviews with LGBT+ asylum seekers, and found that they face discrimination and harassment at UK detention centres, with staff failing to protect them from abuse.

The Nigerian woman’s story is shattering. She was refused asylum – twice – due to her sexuality. She worries about who will look after her children if her husband kills her: “I thought in the UK I would be able to be lesbian and live free. But now they are trying to deport me to a country where I will not be safe because of my sexuality.” She doesn’t ask that the Home Office spare her life for her, but for her children. “I am begging.”

In 2010, the UKLGIG exposed that 98-99 per cent of lesbian and gay asylum seekers were refused asylum. As a queer person herself, this is something that Laura was moved to respond to: “The Home Office often deport LGBT+ asylum seekers to dangerous circumstances, and we know of people who have never been heard from again after their forcible removal from the UK. Naturally I felt very concerned.” The 15 included members of Lesbians and Gays Support the Migrants, a migrant solidarity group inspired by the group of queer activists who supported the miners during the 1984/85 strike.

The second of the stories is of a Ghanaian man who had been living in the UK in asylum for 18 years. His wife, brother, and family are all here. In 2012 he applied to the Home Office as an overstayer, and after a long, drawn-out process, he was refused and told to report to an immigration centre every fortnight. His sister died, and he missed one appointment. He was ordered straight to an immigration centre in Croydon, where he was then ordered to board a flight that night. “At the time of the action, people were meant to be given a five-day notice period for charter flight deportations, which this person clearly did not receive” explains Laura. The Home Office has since updated its policy to seven calendar days if you are not detained, and 72 hours (including at least two working days) if you are. While the Ghanaian’s flight ticket was cancelled that time, he was put back on the Stansted flight a couple of months later. “If they take me back to Ghana I will kill myself” his story is titled. It’s a damning indictment from someone inside the system: “The Home Office don’t respect me.”

The story of a 21 year old was the third tale that moved Laura to action. A resident of the UK for five years, both his parents were British citizens. But because he was now no longer a child, the Home Office were deporting him. He had no one in Nigeria. “I am in fear to go back to Nigeria; there is fighting over land. They killed my brother. They killed my grandfather.”

For Laura, these stories sum up everything that is wrong with the UK’s hostile environment policy. “The stories really show some of the very hostile and violent aspects of the policy, where people are blocked from access to justice and forcibly sent away.” The prisons watchdog last year found that migrants were restrained “with little justification”, and that the use of restraint belts was “excessive”. Another report by the Charter Flight Monitoring Team (CFMT) declared that migrants were being “treated as commodities” during deportation flights. The Home Office responded to the findings with a lip service statement that claimed they were taking this matter seriously while failing to engage with the issue.

Laura describes treatment of migrants as “inhumane.” She speaks of Jimmy Mubenga, an Angolan man who was unlawfully killed

in 2010 after he was restrained by three G4S guards face down and handcuffed from behind, restricting his ability to breathe. This happened on a commercial British Airways flight, in the early evening, surrounded by people. “You’re killing me” he shouted. “What’s been happening with people where there aren’t those witnesses?” Laura postulates of the night time, chartered flights of the kind the 15 stopped. “Where it’s not in public, where it is covered up. We know from reports and testimonies that people are violently forced onto these flights, and they are subject to racist and misogynistic abuse on board. These are people that are a part of our communities, our family circles and friend groups. Deportation charter flights are part of a wider system of racial inequality in the UK – a system that allows people to be tar-

“

Amnesty described the convictions as a ‘crushing blow for human rights’

geted based on their perceived nationality to fill seats on a plane. I just felt that as a result of that I needed to take action.”

I asked Laura for some words to describe the Home Office. “Cruel. Inhumane. Violent.” In a follow-up email, she lists some more: racist; homophobic; target driven. Abhorrent.

Of the 60 migrants aboard that flight, 11 are currently still in the UK. Four of those have been given indefinite leave to remain, with seven cases still ongoing. In at least four out of those 60 cases, the Home Office got it wrong. Without the actions of the 15 these people would have been removed from the country, potentially be subject to abuse, harm, and even death. Thanks to the actions of the 15, one of those four was able to be by his partner’s side as she gave birth to their daughter. “The fact that 11 people are still in the country just shows that they should never have been given a ticket for that flight in the first place! How were they ever given a ticket? And these are people that we know about. People that represent the stories of thousands of others who have been wrongfully deported.

“In 2016, a statistic came out that 68 per cent of initial asylum applications are refused, but upon appeal nearly half of them are successful. The Home Office is a very target driven entity.” The government considers the Stansted 15 to be criminals; Laura considers the government to be criminal. “We took the action to prevent a greater crime. There are rare circumstances in the UK where you have the legal right to do something that would normally be thought of as breaking the law. You’re justified because you’re acting to prevent a greater harm. We intervened to stop an injustice, and now we’re being criminalised for that act of solidarity.” In the trial, the judge instructed the jury to disregard all evidence that the 15 acted to stop human rights abuses. “It felt incredibly politically motivated.”

When the CPS charged the 15 under harsher anti-terror legislation, Laura was devastated. “I can see where I was at the moment that I read the email, and just being like ‘oh my God’. We didn’t even know straight away

These people are a part of our communities, our family circles and friend groups

”

what the charge was going to be, we just got an email from our lawyers saying the CPS had applied to the Attorney General to escalate your charge.” On 6 February, the day the 15 were sentenced, UN human rights experts released a statement urging the UK to stop the “disproportionate” use of security laws to prosecute peaceful protestors.

Laura suggests that the use of these laws to prosecute peaceful protestors has “quite chilling” implications for civil disobedience in the UK. While observing the trial, “Amnesty were talking about how there’s a trend across Europe of criminalisation of solidarity with migrants and undocumented folk. In Hungary, providing support to refugees and migrants is a criminal offence that can land you in prison for up to a year. Also in Switzerland, there are people that have been prosecuted for giving shelter to migrants who otherwise would be homeless.” It’s not just the UK then, but an anti-migrant trend of populism that’s spreading like wildfire across Europe. “It’s important not to see our prosecution as distinct from a legal system that allows people to be snatched from their homes in raids and incarcerate people without a time limit. It’s a window onto what other people are experiencing at the hands of the state. Every single one of us should be quite worried about democracy.”

The Stansted 15 were first put on trial back in March 2018, but it quickly collapsed. “The jury were sworn in and we were writing notes, which legally you’re allowed to do. Especially when you know you’re facing a trial of a couple of months you need to be able to remember stuff.” The jury, however, weren’t

very happy with the note taking. “The judge sat everybody down and was like, I’ve had a complaint from the members of the jury that notes were being taken during jury selection, I want those notes turned over to me right now.” The judge passed the notes onto the prosecution, and claimed they could be used to illegally interfere with the jury. The jury were discharged and the case postponed for six months. The subsequent investigation into the notes found no wrongdoing.

In Laura’s view, the judge was biased against them, and they tried to get him removed. “The ludicrous thing about the legal system is that if you want a judge to step back from a case it has to be that judge [who decides] and it’s up to them if they want to or not, so he was like no, I disagree, I don’t believe I have been biased, so I’m not going to recuse myself.” It’s still a hard subject for Laura to talk about: “I have to not think about that too much to be honest, because I can’t deal with how different the outcome could have been.”

After dropping her life for two months and experiencing the ins and outs of the UK legal system, Laura has some choice words for it as well. She thinks it’s been heavily affected by cuts, and that it’s “a system that isn’t set up for giving justice to people that deserve to have justice. If that were the case then those who were due to be on that flight would have been the people prosecuting the Home Office for their mistreatment, not us being prosecuted by the state.” The trial obviously took its toll on Laura and the 15, but the running theme throughout our chat is that she doesn’t want their experiences to be the centre of people’s outrage. “We had a really difficult experience, but the people that we took the action in solidarity with have a really horrific time of this system. People are held in detention for indefinite periods of time, their ability to access justice is blocked, some people can’t get the legal representation they need because of legal aid cuts, and it’s really hard to be able to meet with the free legal representative in detention centres because there’s so many people that need to meet with them.

“When they’re coming into a detention centre weekly, but you’ve been given a ticket for a charter flight for like a week’s time, you might not be able to get an appointment for two weeks, and that’s your ability to have your case heard taken away from you.” The whole reason the 15 took this action is because they needed to stop injustice towards migrants.



IMAGE: KRISTIAN BUUS

For Laura Clayson it is not about herself or the 15; it’s about others

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She doesn’t want that to get lost now. “People are treated like prisoners. They’re just in the country trying to live their lives. They’re in a state of limbo... If we had gone to prison, we’d have been given a timeframe of how long it would be until we were released, whereas people that are held in detention, at the moment, that’s for indefinite periods of time.” It “terrifies” her that the Home Office puts people in that position.

Some may describe the actions of the Stansted 15 as extreme. Laura rejects this entirely. For her, it’s the actions of the Home Office that are extreme. “If intervening to stop an injustice is extreme then I feel really concerned about the route that society is taking. What I feel is extreme is the fact that it is possible for people to be torn from their homes and from our communities to be detained for an indefinite period of time in detention centres that are worse than prisons.” At the heart of the extremities of the state is the hostile environment policy. “Deportations and the hostile environment in general are cruel and inhumane” explains Laura. “The hostile environment has taken borders beyond the parameters of the state and has forced people who have taken on public roles to become border guards and enact border violence in places like healthcare and education... this system feels extreme, the action didn’t feel extreme. If our action can be described as extreme then it’s because that action was required because we’ve reached a point where the status quo is so extreme.”

Laura’s still going to carry on with activism. She’s planning to organise and focus on background logistics, and is going to be volunteering with South London Refugee Association. No more tying herself to a plane. What’s her answer then to what must be the ultimate question: if Laura had been sent to prison, does she still think she’d have done this action? Would that be a price worth paying? “I find answering this question quite hard because so much has happened. If I went back to that time when I made this decision I have no doubt that I would do it back then, but given the experience that I’ve had of the legal system and everything that’s happened since then, I couldn’t put my friends and family through it again... but I have no regrets about taking this action and being part of it because it felt really important. It was absolutely necessary. I have no regrets.”

And that’s the thing about Laura Clayson: it’s not about her, it’s about others. And she’s right, because really, it isn’t about her or the 15. It’s about the almost 25 000 people that the Home Office keeps in detention centres, held indefinitely under the fear of being deported to harm and death. These people are humans that the state has decided are lesser. Laura’s right – we really all should be very scared. **M**



IMAGE: KRISTIAN BUUS

IT'S ALL IN THE NAME

STELLA NEWING LOOKS BACK ON THE HISTORY OF THE LITERARY PSEUDONYM AND WHAT IT CAN TELL US ABOUT PUBLISHING TRENDS

There is a long-established tradition of authors using fake names in order to publish their work. But with the reasons behind novelists using a disguise changing along with the trends in fiction, what does the need for a nom de plume reveal about the demands of the literary market?

When the Brontë sisters and Mary Ann Evans deployed male names to get their writing noticed by publishers, it was a necessity in order to avoid it being branded by the dismissive stereotypes of frivolous female fiction. The Brontës first published a volume of poetry under the names Currer, Ellis and Acton Bell. It was not until sometime after the publication of *Jane Eyre* and *The Tenant of Wildfell Hall*, which caused much speculation about who 'these Bell brothers' were, that their publishers met with the Brontës and realised that they were, in fact, women.

Mary Ann Evans used the pseudonym of George Eliot to produce classics of the English language such as *Middlemarch*. Meanwhile, across the pond, one of 19th century France's most prolific writers was working under the name George Sand. Sand was really Amantine Lucile Aurore Dupin, a controversial early feminist.

It is all too easy to scoff at the kneejerk sexism of publishers of the 1800s, safe in the knowledge that these writers were overlooked and underappreciated as women. However, there is reason to suggest that the prejudices associated with a female name might not be a thing of the past. Recent years have seen writers adopt male pen names, the most famous example being J. K. Rowling. After the international success of *Harry Potter* made her a billionaire and a household name, Rowling wrote her next novel, *The Cuckoo's Calling* as Robert Galbraith. The true identity of Galbraith, a man with a military background, was accidentally outed, with Rowling claiming that she had hoped to write three novels under the name.

Rowling's first novel after *Harry Potter*, *A Casual Vacancy*, was not quite the literary sensation that the public was used to; reviews were somewhat lacklustre. The reasoning behind taking on a false name for her next work is obvious – Rowling wanted to shed the associations of *Harry Potter* and prove her talent, saying "it was a way of disconnecting myself from all the baggage that comes along with me". However, one must wonder

why she felt that a male name was more appropriate. When it was revealed that Galbraith was actually Rowling, sales for *The Cuckoo's Calling* rose by five hundred thousand percent, somewhat undoing her intentions and reiterating the staggering effect a name can carry when marketing a product.

Arguably, this was not the first time that Rowling had to take on a masculine alias. When *Harry Potter and the Philosopher's Stone* hit the shelves in 1997, Joanne Rowling had been asked by her publishers to use her initials rather than her full name, anticipating that the target readership of young boys might be deterred from reading a book written by a woman. She used the 'K' in memory of her grandmother Kathleen, and so the most recognisable literary name of the 21st century was born. Though the world became aware that she was a woman within months of the first novel's publication, the gender-neutral initials have stuck.

In 2015, Jezebel published the findings of author Catherine Nichols, who found that submitting the manuscript for her novel under a male pseudonym brought her eight times more responses than she received when using her own name. After receiving little interest from agents, she sent the submission around under a different email address, using a male name and had five responses within 24 hours. She



was forced to conclude: "My novel wasn't the problem, it was Catherine." Nichols article came at a time when women of the literary world were crying out for better representation

and more notice. She wondered, "with my name, maybe my novel was taken for 'Women's Fiction' – a dislikeable name for a respectable genre – but not what I was writing." Thus, it would appear that the same biases that the Brontës and Evans faced were being still enforced by publishers and agents, however unconsciously, where female names denote lighter, less worthy work.

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Pseudonyms can completely change a book's marketing potential

Since Nichol's article was published, I think there is room to suggest that a fair amount has changed. The breakout success of young writers such as Sally Rooney with her novels, *Conversations with Friends* and *Normal People*, indicate an interest in the female voice and the female experiences. I recently attended an event called 'How To Get Published', where one agent suggested that it was currently a disadvantage to be a young white straight male trying to become a writer because people now want to read previously under-represented stories.

There has been a spate of male authors using deliberately gender-neutral pen names, such as Riley Sager (real name Todd Ritter) who wrote the *Gone Girl*-esque *Final Girls*. His website does not use any gendered pronouns. Tony Strong wrote *The Girl Before* as JP Delaney and the S of SJ Watson, author of *Before I Go to Sleep*, stands for Steve.

So what is it that links the use of these female pen names? All novels are stories of thrill and intrigue, and all are written, at least in part, from the point of view of a woman. SJ Watson claimed that withholding his gender was a way "to reassure myself that the voice worked", and other writers have said much the same. How much validity is there in this suggestion that a reader will feel more comfortable in the belief that the author is of the same gender as their protagonist? Does the name even add weight and authority to the writing? If that is the case, that a perception of the author's gender might skew a reader's opinion of the same text, then perhaps the 21st century reader isn't as discerning as we might think.

It also needs to be considered that, as well as having female protagonists, the books mentioned above are all similar in genre, being of the thriller variety. Once again, there would seem to be remnants of genre snobbery, whereby publishers and agents have rigid views of what they want

their writer to look like. Crime novels are another type of fiction that seem to attract the use of pseudonyms, with established literary writers such as Julian Barnes using a false identity to publish crime fiction. Authors of romance and erotica have also historically disguised their real names, perhaps to separate their working life from their personal.

Ultimately, pseudonyms are an extremely popular way of maximising a writer's potential, whether that be to write in more than one genre without creating preconceptions or scepticism about a book, to combat biases of publishers and readers alike, or simply to take part in the excitement of having a literary persona. It is a fairly unique ability – in what other profession would you be able to take on an alias in order to create new working opportunities? Actors take stage names, but only because actor's unions usually dictate that there cannot be two people registered with the same name.

But what is the future of the writer's pseudonym? In the age of Twitter, the prospective of upkeeping multiple social media profiles seems unlikely, and the guise of the false identity has the potential to be rumbled far quicker than before. But perhaps that's not the point; are readers are content to know little about their literary icons? We live in a society where the celebrity becomes public property, their every biographical detail scrutinised and speculated upon. The pseudonym might seem to be a handy escape from that, but perhaps isn't realistic.

This month, Pointless host, Richard Osman, became the subject of the most lucrative bidding war for a debut novel in publishing history. *The Thursday Murder Club*, which will be released next year won him a seven-figure book deal, after he had written it in secret for the past 18 months. Osman had kept quiet about the book because he didn't want it to be seen as a "celebrity novel".

He makes a valid point. Recent years have seen the phenomenon of the celebrity tome, books that are heavily ghost written or edited, polished off with a famous name. One of the more famous cases is that of YouTuber Zoella, aka Zoe Sugg, who released her novel *Girl Online* at the height of her fame and success in 2014. Rumours that the book was not actually Sugg's own work began to circulate, until Penguin Random House were forced to confirm that it had been aided by a variety of ghost writers.

Though not strictly an example of pseudonyms, the celebrity novel does, nonetheless, shed light on the question of just how important a name is in literature. Katie Price's novel *Crystal*, written by Rebecca Farnworth, out-sold all of the Man Booker shortlisted books in the year of its publication. Would it have achieved the same success with Farnworth's name on the front cover? Almost certainly not.

Pseudonyms are fascinating in the way that they can completely alter the marketing potential and general reception of a novel. Are they ethical, moral, or fair? Does anyone actually mind? They mask a history of intrigue, trickery, and disguise in literature, and to trace their usage may well be to understand the change in the demands of readers and publishers. Literary aliases are a tradition that we are unlikely to lose, even in the age of social media. As writers face more and more of a challenge to get published in a saturated market, pseudonyms offer an answer and a way to beat the bias. **M**

ON YOUR MARKS, GET SET, READ

BEX HUME DISCUSSES THE RISE OF THE READATHON AND THE STATUS THEY HAVE TAKEN IN MANY PEOPLE'S SUMMERS

When people think of the act of reading, 'collaborative' and 'interactive' aren't always the first words that come to mind. The last few years, however, have seen an incredible growth in book-related content making its way into the online world. From book blogs to 'bookstagram' accounts to vlogging; social media platforms have given a voice to readers who can now instantly share their opinions on what they've been reading, allowing for insightful discussions on both new releases and older much-loved classics.

It is from this growth that the concept of the online readathon emerged. The readathon is built upon the idea that for a set amount of time – often a weekend or a week – readers choose books that fit into certain categories and read as much as they can until the event ends. Virtually the only expectation is that people pick up a book and get reading. It is everything after this that makes every individual readathon unique, as participants are encouraged to engage as widely as possible with each other across social media platforms as they read and discuss the books that they have chosen, which fit with the readathon's themes.

In order to engage as many people as possible, individual readathons tend to differ greatly, and it is up to the reader to pick ones which fit with their own interests and schedule. Focuses for international events running this year include reading books that tie in to the season or holiday, reading female-written

fantasy novels, and reading books that discuss mental health.

This is not an exhaustive list, however. In a calendar produced by the Little Book Owl blog, over 110 readathon events across the world have been registered by independent creators for 2019, signifying not only the popularity of these events, but also the diversity of themes that people want to see from them.

The Reading Rush, founded in 2013 and known as the BookTube-A-Thon prior to 2019, is the largest of these readathons based on YouTube, in which for one week every year, readers from across the world come together to participate in seven reading challenges that they attempt to complete in just seven days. These challenges act as a guideline for choosing seven books to read across the week, and can be anything from choosing a book with a protagonist from a different background to yourself, to one that has the most beautiful cover art that you can find.

Throughout the week, further challenges run across Twitter, Instagram, and YouTube, where every day readers are encouraged to produce content based on what they have

been reading. This can take the form of daily videos and blog posts, but often the highlights are the Twitter 'sprints', in which people begin reading together at a designated time and take part in what always end up being massively chaotic tasks while doing so.

Last year, this involved attempting to read while simultaneously tearing all of the books off your shelves at midnight to find titles and covers that matched scavenger hunt themes.

2019 is marking a big step forward for the newly-named Reading Rush. Back in October 2018, its co-hosts Ariel Bissett and Raeleen Lemay launched an Indiegogo campaign in the hope of raising \$5000 to fund a new, interactive website for the event. It was hoped that this would enable the inclusion of features such as individual profiles for participants, reading trackers, opportunities to earn badges, and chat forums for readers to discuss their progress.

This is a much-needed update; at 24.5k followers on Twitter, 19.8k followers on Instagram, and almost 34k subscribers on You-

Tube, participation in the event is constantly stretched between three platforms without a central space from which it runs. Within only two weeks, the fundraising goal had been surpassed. Although the funds raised will not cover the entire cost of the new website, it is hoped that during this year's event, the rest of the money will be raised as well. With this funding, the Reading Rush 2019 is set to be one of the major bookish events of this year, and participants are already gearing up to book the week off work (honestly) and engage in some hardcore reading activity.

Every year that this event runs, it is incredible to see the passion for reading and creativity that comes out of the engagement with it. Although the internet can be a hindrance to reading with its many distractions, it is unparalleled in producing a sense of community among readers and challenging people to read outside of their comfort zones when it comes to events like readathons.

For the Reading Rush, there is no age limit, no need to be a fast reader, and no requirement to take part in any of the content production challenges at all. All that is needed is a love of reading and plenty of enthusiasm for what is genuinely one of the most enjoyable, encouraging, chaotic weeks of the year.

The Reading Rush will take place across the week of 22-28 July. For further information, see their YouTube channel of the same name, or visit their Twitter page, @TheReadingRush.

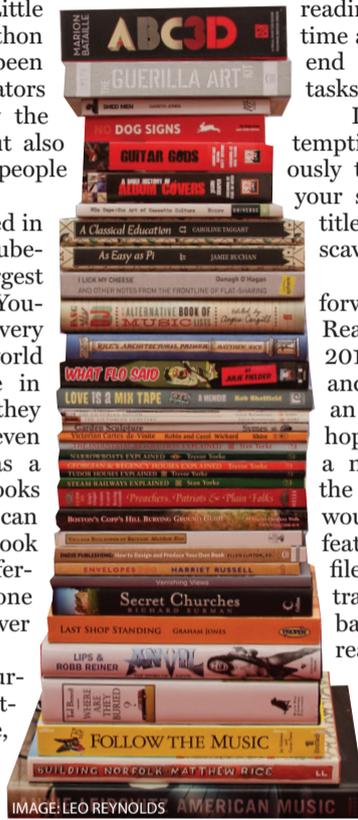


IMAGE: LEO REYNOLDS

RISE OF THE PODCAST: DEATH OF THE INTERVIEWER?

ANDREW YOUNG EXAMINES THE RECENT TREND OF CELEBRITY PODCAST HOSTS AND ITS IMPACT ON THE ART OF THE INTERVIEWER

I think I speak for us all when I say that David Tennant seems like a thoroughly nice chap. He is beloved by many for his roles as Casanova, Hamlet and of course the Doctor. He is also now as charming and engaging as ever in his new role as a podcast host. Mr Tennant has been putting his skills to great use, sitting down for a warm chat with famous names from the world of acting and beyond.

In the last few years, podcasts have become a major force in the entertainment industry, with an astonishing breadth of topics covered. From crime documentaries unfolding in our earphones, to a bunch of filmy types banging on about the movies for an hour and a half, podcasts have created a huge market for shows tailored to special interests. In placing himself in a room for a chat with another celebrity for an hour so, what Tennant's podcast does is reflective of a recent trend in new

podcast shows. Other famous names to swap positions into the interviewer's chair include George Ezra and Maisie Williams, each one bringing on their celebrity chums for a chat. With this trend perhaps comes the time to question the role of the interviewer in this day and age.

What Tennant and co. can achieve with this new style is a more relaxed feeling in interview. The guest no longer appears to feel as nervous or robotic, instead just lapsing into a casual conversation. This arises because, unlike in a traditional interview, the focus is no longer just on them; the listener is tuning in not just to listen to the guest, but the host too. For many podcast listeners, the chance to hear George Ezra talk will be a big enough incentive to listen that they couldn't care less who is sitting opposite him.

Their relaxed manner is also down to the fact the guests seem to really want to be there. They will often have a new project which they are plugging, but in general the conversation goes wherever it wants. Richard Ayoade once famously staged a trainwreck of an interview on Channel 4 News with Krishnan Guru-Murthy to expose the ridiculousness of an interview where the guest's sole reason is to be there to sell a product. Making the interviewer a friend and a colleague removes the contractual obligation to plug your book or film, and instead presents an opportunity to record your thoughts and feelings for audiences.

The interviewer and guest are in a sense one and the same.

A particular highlight of Tennant's show is when he brings his own experiences in the world of showbiz to the questions he asks the others, many of whom are his friends. Take his episode with Jodie Whittaker, for example; they bond over their mutual experience of being custodians of the pop culture behemoth that is *Doctor Who*, meaning that we are listening not just to Whittaker's story but Tennant's, each of them revealing new details about themselves as they feed off each other. When he discusses the difficulties of fame with Olivia Colman, we sense that both participants are being more open and honest because they have a shared experience. Listening to one of these podcast series is an ideal way to learn about that person, their part in the multiple conversations making them the subject of an elongated interview themselves.

I am not, boldly and rashly, proclaiming the role of the interviewer to be dead. In the serious world of politics and current affairs it is important to have people whose job it is to ask the questions, to really grill people, rather than have a relaxed and potentially less challenging natter. Yet beyond this, the world of arts and culture still has a place for the interviewer. Sometimes you want the entire focus to be on the guest, probing them for fascinating answers. A good journalist's knowledge of their industry, and experience with big stars makes them a great interviewer in their ability to get straight to the point.

The best interviewers and journalists manage to turn themselves into a part of the entertainment just by asking the right questions. Chris Hewitt, host of *The Empire Podcast*, is a witty, entertaining journalist who treats his guests like friends. Chat show extraordinaire, Graham Norton, also is famously good at making his guests relax and treats his

interviews as chats. These interviewers have a rare talent, however. The rise of a new kind of podcast is doing great things for the industry and, if not eradicating the role of the interviewer, putting a pressure on them to up their game.



IMAGE: SKY ATLANTIC



IMAGE: RHOBODENDRITES

LOMAS: THE 'AWKWARD COMEDIAN'

JODIE SHEEHAN INTERVIEWS UP-AND-COMING COMEDIAN, SIMON LOMAS, DISCUSSING HIS VERY DISTINCTIVE ONSTAGE PERSONA

Entertainers often adopt personas in front of their audiences, acts that may or may not be based on their personalities in real life. Simon Lomas, a 28-year-old stand up comedian, has mastered the art of persona creation, with an onstage presence unlike anything you've ever seen before.

Lomas is relatively new to stand-up, having booked onto his first open mic night in 2015 when he was 24. The decision to try and make it in comedy was fairly out of the blue; having not taken any steps towards getting into comedy until long after he had graduated from Staffordshire University, Lomas was working as a data analyst when he decided to take the plunge: "I'd wanted to be a comedian for a long time and just decided to finally try it after watching some stand up on TV one night".

Within his first year, Lomas had won the Yorkshire New Comedian of the Year as part of the Great Yorkshire Fringe, as well as new act competitions across the Northwest. More recently, Lomas was nominated for a Chortle Award for Best Newcomer, as well as for the Leicester Mercury Comedian of the Year. Lomas stresses just how proud he was of the lat-

“Comedy is built on tension and release: the more tension you can build-up, the bigger the reaction

ter nomination: "It's a very prestigious award and even though I didn't win, just getting nominated is a big deal and I was so excited to take part in the final."

It's clear to see why Lomas has enjoyed this level of success so quickly, having been described by arts critic, Bruce Dessau, as "different to any act I've ever seen before". Dubbed 'the awkward comedian', Lomas' onstage persona is very distinctive. Lomas himself described it as "a kind of heightened version of how I am in real life". He combines a deadpan technique with an idiosyncratic awkwardness to create a unique atmosphere during his sets, one which plays on the audience's own sense of uneasiness. Lomas somehow makes you feel like you shouldn't be laughing at several points during his performance - a difficult feat during a comedy show - which only makes you want to laugh more. We've all experienced this phenomenon in life, as children for example, during school assemblies where something mildly comical is made a thousand times funnier by the fact that you're not supposed to laugh.

Lomas' audiences find themselves straining to stifle smaller giggles during the many awkward silences that characterise his set, and consequently this pent-up laughter is released tenfold at the end of his jokes.

While his jokes are great, Lomas' individual brilliance lies in the way he manipulates the atmosphere. Lomas explained, "I think comedy is built on tension and release, so it makes sense that the more tension you can create in the build-up, the bigger a reaction you should expect after the pay-off. I think I've heard other comedians compare it to blowing up a balloon until it's almost ready to pop."

For some audiences however, Lomas has found that his onstage persona can be hard to get behind. He admits: "Normally it goes down fine, but there have been occasions where perhaps the audience hasn't realised it's an act or have just not got it at all and that can be quite tough." He continues, "I'm used to audiences taking a few minutes to get on board but I don't really have anywhere else I can go if they don't. There's no plan B and I have struggled sometimes."

With such a chancy act, Lomas has experienced his fair share of "bombing" during performances. Bombing is where comedians, especially those who are starting out and are still in the process of refining their act, have exceptionally bad sets. For comedians, it is seen as something of a rite of passage. Lomas remarks that, "everyone bombs and has bad sets. I find that sometimes darker material can struggle with certain crowds but it really depends who you are playing to. It's difficult to please everybody and give them what they want, you just have to

trust that the audience are willing to come with you sometimes." Lomas also points out that: "Bad gigs help to expose the weaknesses in your set and help you to edit jokes to make them better."

Indeed, Lomas stresses the importance of high-quality jokes for deadpan comics like himself. "I think it's quite difficult when you're more deadpan because you can't really sell your material in the way that other comics can, so there's a lot more pressure on the actual jokes and if a punch line doesn't work you really know about it." Since Lomas' sets consist of a series of one-liners, the pressure on gaining and maintaining laughs in quick succession is more pronounced than for comedians who rely on more narrative-driven sets. "I think one liners are just the kind of jokes that I find funny, I wouldn't know where to start with storytelling," Lomas reveals. "A lot of my favourite comedians also do one-liners so I suppose they inspired me."

Another difficulty that comics notoriously have to get to grips with is heckling, something that Lomas has mixed opinions about. "Someone once heckled me with 'why are you wearing my jumper?' which just stands out to me for being so hilariously mundane and ridiculous," Lomas says. "They shouted it before I'd even open my mouth as well so it set a really weird tone to the whole set." Lomas remarks that "when it's repetitive drunken nonsense it just ruins the show and ends up being really annoying for both the comedian and the audience."

ence," but he goes on to acknowledge the upside of heckles too: "I think that some heckles can be a blessing because they give you the opportunity to react in the moment, which really makes a show special."

When asked about his inspiration for his material, Lomas disclosed that his day-to-day life rarely feeds into his jokes, unlike some other comedians. Lomas was working as a data analyst when he was starting out in com-

“I have no ambition to be famous, I just want to be happy and do what I love

edy, which he described as "quite a boring, repetitive job" that he did from home, and while it did allow him the flexibility to start gigging regularly in the evenings, Lomas recognises that it wasn't particularly fruitful in terms of inspiration for his sets.

In fact, Lomas' writing technique largely consists of jokes springing to mind and catching him offguard. He explains: "most of my material is just completely made up. I think the best jokes just seem to occur to you when you're not even thinking, like in the shower or while doing the washing up." Lomas goes onto comment: "I've tried sitting down and writing material and it sometimes works, but you have to put a lot of time and effort in for little reward. You could write for an hour a day for a week and only get one new joke that is good enough to use on stage."

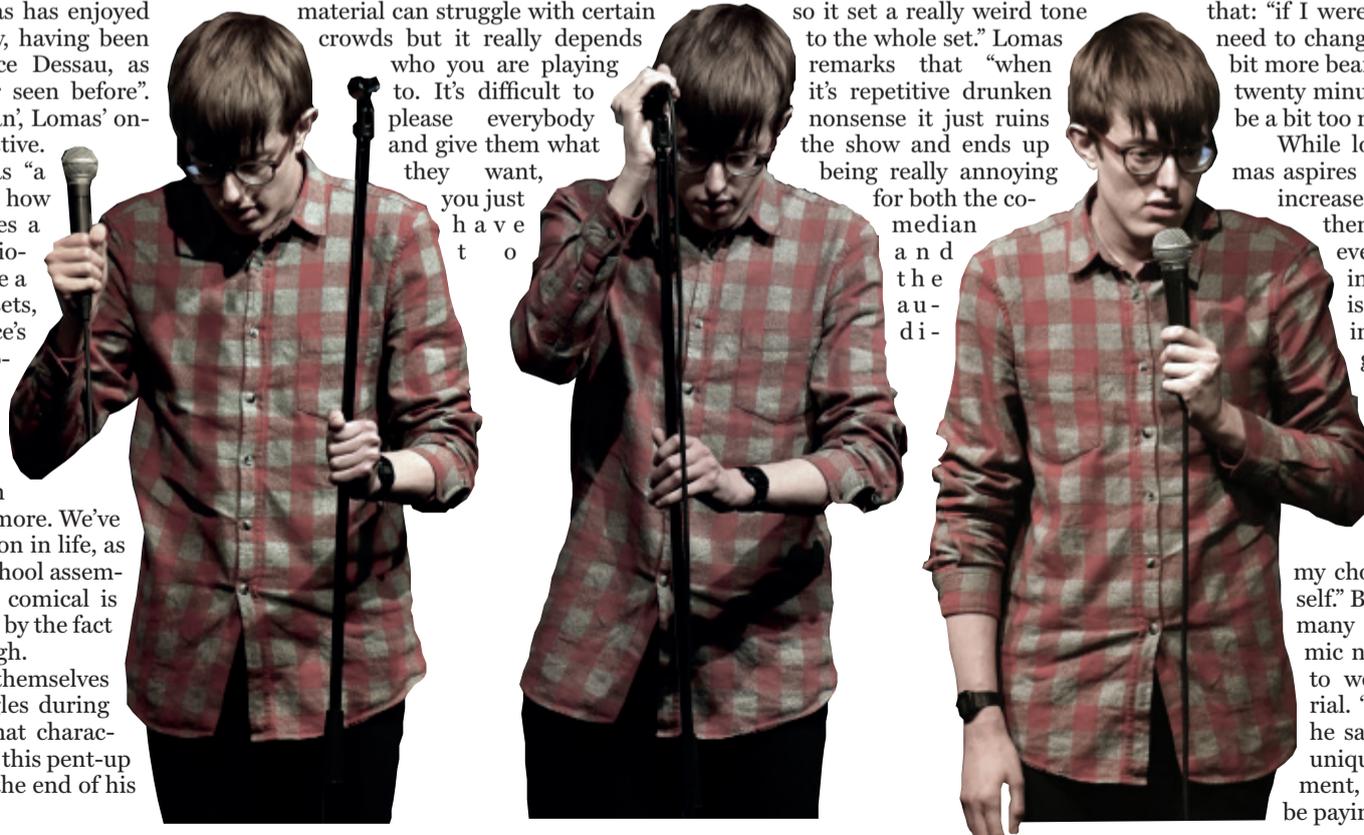
Though Lomas has already polished up medleys of jokes, honed his persona and refined his distinctive technique, he thinks that his act may need even further development if he were to start doing longer sets. He suggests that: "if I were to do an hour show, I might need to change things up a bit to make it a bit more bearable; I think that for just over twenty minutes it's fine but an hour might be a bit too much."

While longer sets are something Lomas aspires to, he is not motivated by the increased celebrity that comes with them: "I'd love to do an hour show eventually and take it up to Edinburgh. My main goal though is to be able to make a good living from stand-up comedy and get married and have children. I have no ambition to be famous or on TV, I just want to be happy and keep doing what I love."

At the moment though, Lomas says he is "just doing the circuit, trying to get my chops and build a name for myself." Based in Manchester, he spends many of his evenings doing open mic nights around the city in order to work on and pilot new material. "I'm just trying to work hard," he says. And with one of the most unique acts in comedy at the moment, hard work certainly seems to be paying off. **M**



IMAGE: ANDY HOLLINGWORTH ARCHIVE



STUDENT STYLE GUIDE: SUMMER FORMALS

DAISY WALLIS GIVES HER ADVICE ON WHAT TO WEAR TO THE BIGGEST SUMMER EVENTS AND PARTIES IN THE STUDENT CALENDAR

The end of exam season is finally here, which can only mean one thing: the end of year formals and graduation ceremonies are here. But what do you wear to such events? Which outfit will shine on the red carpet but will also be suitable for the fairground rides at the Summer Ball? And which shoes won't make you fall flat on your face when you go up to collect your degree, but still look effortlessly chic? Look no further than our quick style guide, guaranteed to not only make you stand out from the crowd but to be comfortable enough to let you dance the night (and all the exam stresses) away.

The Satin Slip Dress

A '90s staple, the slip dress is one of those versatile pieces that you can pick up pretty much anywhere and is super simple to style. Whether you are after a more elegant Summer Ball look or a more casual one for the fairground rides, the slip dress can be dressed up with strappy heels and statement jewellery or dressed down with chunky boots and a denim jacket – a perfect option no matter what style you prefer!

As we all know, British summer time can be quite unpredictable, meaning it can be quite difficult to prepare for all weather eventualities. The slip dress, therefore, is an option that can be altered for pretty much all-weather conditions. A bit chilly on the day? Pop a plain white tee under your slip dress with chunky boots for an effortless alternative look that Kate Moss would be jealous of. An extremely versatile piece which can easily be made unique to your style, the slip dress

is definitely one of our favourite trend pieces and perfect for the end of year festivities.

The Co-ord

Wanting an outfit that you can wear again and seamlessly add to your wardrobe? Why not opt for a co-ord set? Much like the slip dress, the co-ord is one that continues to be popular on the catwalks and in the shops. With a great variety of styles, cuts and colours, there is a co-ord for everyone. Some of our favourites include the '70s inspired wide-leg trouser and matching crop top or, for those who love the tortoise shell button trend, the button-down midi skirt and matching bralette.

To make your look stand out, why not even take inspiration from some of the shows at February's London Fashion Week, and mix and match differ-

ent patterns and colours to create a whole new look? The co-ord is arguably a cool and practical option, one which will look effortlessly chic whether you are partying the night away at Summer Ball, or celebrating with your coursemates at your graduation ceremony.

The Block Heel

Shoes can often be the hardest items to find for any formal outfit, with much of the difficulty revolving around the imbalance between style and comfort. While the high strappy 'barely-there' heels may look amazing with your favourite party dress, the pain after wearing them for an hour is almost inevitable. The block heel therefore offers the best

of both worlds, a shoe that is not only striking and stylish but will not leave you walking home barefoot by the end of the night.

Coming in a variety of styles, materials, and heel heights, there are plenty of options for all occasions. If you are after more of a trend piece, why not experiment with different textures and patterns, for instance, pair your favourite animal print dress with a neon block heel to create a statement look that is chic, highly on-trend for the summer season and, most importantly, comfortable.

The Headband and Hair-Slides

Taking inspiration from *Gossip Girl*'s Blair Waldorf, the perfect accessory this season is the headband. Back and better than before, the headband is an accessory that has already been featured on numerous catwalk shows, like Dior, and will no doubt be all over Instagram this summer. From bright colours to heavy embellishments, the revamped headband is all about glitz and glam. Pair your slip dress with a block heel and a statement headband and you have an effortlessly chic look ready for any formal.

Not a fan of the headband but still want to experiment with hair accessories? Another key trend that has already dominated the catwalk alongside the headband is the hair-slide. The simple yet effective piece is yet another throwback to fashion's past, but has been given an exciting rejuvenation for 2019. Ashley Williams' diamante 'GIRLS', hair-slides have become quite the social media phenomena this year, adding a touch of '90s nostalgia and alternative edge to any outfit.



FIT FOR A QUEEN: INTERVIEWING JACOB BIRD

ANDREW YOUNG TALKS TO MODEL JACOB BIRD ABOUT THE FASHION INDUSTRY AND HIS PERFORMANCES AS DRAG QUEEN DINAH LUX

Jacob Bird, twenty-something years-old and with buckets of talent, is a great many things. He is, for one, a BA graduate in Music from the University of Cambridge with an MA from Oxford; and two, a fast-rising star in the modelling world, having appeared at the likes of Paris Fashion Week and in the pages of some of the world's biggest fashion magazines. Then add to his bow the drag act he performs as Dinah Lux and you have one interesting person.

Despite admitting that he "loves a bit of a performance," Jacob never thought that he would be a model. First scouted at 17 while still in school, he was more surprised than anyone. "When I first got scouted I thought they were joking because I had such bad skin," he says, adding, "I don't have any photos from then because I hated my skin so much." Even after the boost of being scouted he says that his first agency "didn't go all that well." He explains: "my first ever casting was for Jonathan Anderson's fashion show and I didn't leave the studio for four days because he decided I was going to be his boy for the season; I opened the show, closed the show, 'middled' the show. Then I just didn't get anything else for like six months. I couldn't understand how it could all just fizzle out the moment I stepped off the runway; so that's why I left that agency. Luckily, I got scouted again in New York by my current agency. I never thought it would be modelling, but I have always liked being on the receiving end of attention."

Having now been in the modelling industry for several years, he knows the process well and says, "it's not what you expect; it's not that glamorous. It's so tiring. To go to the castings we have to get a 5:40am Eurostar with every other male model in the world seemingly on the same train. Then you have 20-30 castings every day, and for some of the castings you'd sit in a corridor for five hours with no food, waiting to be seen for about 20 seconds. It wasn't glamorous but it was really fun; we would stay in these dive hotels but the whole place would be overrun with models so it would be really funny. The more successful you get the more glamorous it gets. There are glam moments."

Another misconception about the industry Jacob is keen to point out is the image of the airhead model; the notion that because you're a model, you're stupid and have nothing interesting to say. "Everyone I've met in modelling has been so interesting and intelligent," he says, adding "obviously you don't meet con-

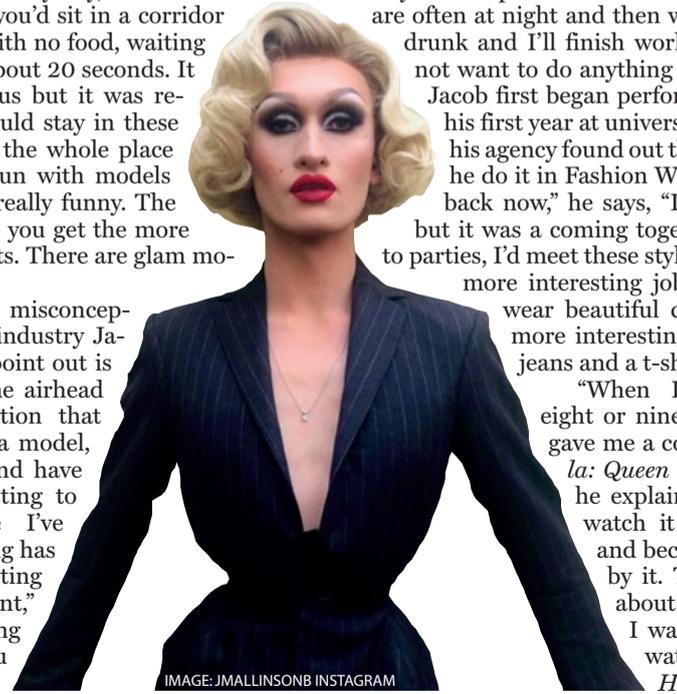
sistently lovely people, but some of the most amazing people I know are models."

Jacob admits that finding time for his academic work is hard to fit in to his busy schedule, but points out that his modelling work "is less frequent than it looks on Instagram." It is his drag shows as Dinah Lux that he says take up the most time: "drag shows are often at night and then we'll get really drunk and I'll finish work at 5am and not want to do anything the next day." Jacob first began performing drag in his first year at university, and when his agency found out they suggested he do it in Fashion Week. "Looking back now," he says, "I look so bad, but it was a coming together. We'd go to parties, I'd meet these stylists, and I got more interesting jobs and got to wear beautiful clothes, much more interesting things than jeans and a t-shirt."

"When I was about eight or nine my grandad gave me a copy of *Priscilla: Queen of the Desert*," he explains. "I used to watch it all the time and became obsessed by it. Then I forgot about it, but when I was 15 I started watching *Rocky Horror* and

loved it. So I've always known I liked drag even when I was in school, but I was super geeky and worked constantly." It was at Cambridge that he began dressing in drag, which everyone did for the union drag night Denim. "I never really had much backlash against it," he says, but recalls a time when someone was "put off his food" by Jacob's outfit, a story he recounts in his TED Talk: "I was like 'this is fucking outrageous', but by and large I've been very lucky." As for myths about being a drag queen, he points out that "often people will tell you how to do your performance because they've seen it on TV and think they know what drag has to be. I fulfil most of that 'criteria', I shave, I cinch my waist, but it is by no means the only way to do drag."

He recently took part in an interview with *GQ* about gender non-conformity and the release of Molton Brown's new gender neutral fragrance. When asked about changing attitudes towards gender, he suggests that, "the fashion industry definitely has a large sway in public opinion on certain things and gender comes into that because one of the ways we express it is through clothing." Drag is not only a job and a love for Jacob, but a part of his academic life, with his DPhil thesis being written on drag queens and lip-syncing. It is a topic that he says has been looked down on by some academics, but he is confident it says an awful lot about gender and music. It is appropriate then that Jacob Bird himself is someone with a lot of interesting things to say.





DENIM STYLE GUIDE





Our Fashion Editors show you how to use the best asset in your wardrobe to dress in this weather when you're wearing a jumper in the morning but you're sweating by noon.



Shoot Editors: Sofia Bielli & Kat Oliver.
Our models: Daisy Wallis & Eilidh Hide.

THE HIGHS AND LOWS OF EUROVISION 2019

HELENA SENIOR GIVES YOU A RUNDOWN OF THE KEY EVENTS, BOTH GOOD AND BAD, FROM THIS YEAR'S EUROVISION SONG CONTEST

Between that Madonna performance, an underwhelming winning song, and a lot of controversy, this year's Eurovision Song Contest was unfortunately lacklustre. Israel did a great job hosting; the stage looked amazing and the presenters weren't completely cringeworthy; they even landed some jokes successfully! Despite a disappointing roster of entries this year, there were some moments that almost managed to resurrect the evening, so here are my highs and lows of Eurovision 2019:

High: The Eurovision Medley

Eurovision legends: Conchita Wurst, Mans Zelterlow, Eleni Foureira, and Verka Serduchka took to the stage during the interval to perform a 'switch song' medley. Conchita performed Mans' winning track, 'Heroes', Mans performed Eleni's song 'Fuégo', Eleni performed the iconic 'Dancing Lasha Tumbai', and Verka performed last year's winner, 'Toy' by Netta. They were then joined by Gali Atari, who won in 1979, to perform her winning song 'Hallelujah'. The performance was a fun tribute to Eurovision past and present, celebrating a number of fan favourites and reminding us of how great Eurovision can be.

Low: Madonna

I'll be honest, I didn't even register how bad the vocals were until I watched it back on YouTube, but even ignoring that the performance was surreal, confusing, and I don't think it landed at all. The pre-performance interview with collaborator Quavo was incredibly uncomfortable and I'm still not sure he really knows what Eurovision is. The song choices

were questionable in my opinion, and the actual performance itself felt both stilted and like it was trying to shove some political/religious message down viewers' throats. I love Madonna, but not like this.

High: Iceland and Australia

For me these were the two performances that really stood out and that I can actually remember weeks later. In a sea of forgettable, safe pop songs, we were treated to Icelandic bondage metal that reminded me of Lordi in terms of heavy metal shock-value, and I really, genuinely thought that it would win. The performance was out there: risky and different, but unfortunately on this occasion that risk didn't pay off. Australia did only marginally better with their flying pop-opera that combined a beautiful song with a performance that was both visually stunning and also kind of bonkers: everything Eurovision should be. Both of these countries should have scored higher in my opinion, for taking risks and sending something interesting and original.

Low: The botched voting

The voting this year was quite simply a disaster. Probably the biggest mistake came

when the Belarusian Jury was dismissed prior to the final after breaking the rules and revealing their semi final votes. This meant that the Belarusian Jury score would be an aggregated result based on the scores given by countries with similar voting records. An error in the system meant that the points were incorrectly awarded to the bottom ten countries (including the UK) instead of the top ten. This means that the UK did not finish with 16 points, but with only 11 points. Luckily, it did not affect the top three at all. There were also some discrepancies with jury voting during the semi-finals, with jurors awarding points in the wrong order (ranking their least favourites higher.) It has been suggested that these discrepancies may account for San Marino's surprise qualification for the grand final.

High: The semi finals

I don't watch the semi finals before the grand final because I like to be surprised on the night. One year I did and it kind of took the fun out of things for me. However, I did discover that some great songs often don't make it through and this year was no exception. In semi final one, Montenegro gave us their answer to S Club 7, Poland brought

spades of girl power and culture to their performance, and Darude (of 'Sandstorm' fame) represented Finland and somehow didn't qualify. The second semi final also showcased an interval act who truly put Madonna to shame. Shalva Band, a collective of disabled artists from Israel, put on an incredibly moving performance of 'A Million Dreams' from the hit movie *The Greatest Showman* and I wasn't even mad that I've heard a million covers of the song because this version was by far the best I've seen.

Low: UK finishing last

The UK last won the competition in 1997 and we've only been in the top ten three times since then. Doing badly is not entirely unexpected, but this is only the second time we've come dead last in the past 20 years (the other time was with 'Cry Baby' by Jemini in 2003.) Some will blame Brexit, some will blame the BBC, and some will blame the song itself. At the end of the day we sent a forgettable song paired with a mediocre performance - what else did we expect? Michael Rice did his best with what he had and I do think we deserved better than last place, but if we actually want a shot in the competition we need to seriously rethink our strategy.

Overall, I was disappointed by the songs on offer at this year's show. I missed the crazy costume changes, over the top performances, saxophone and violin solos, and all of the flamboyance that a great Eurovision Song Contest should come with. That said, I'm already counting down the days until Eurovision is back, this time in the beautiful Netherlands!

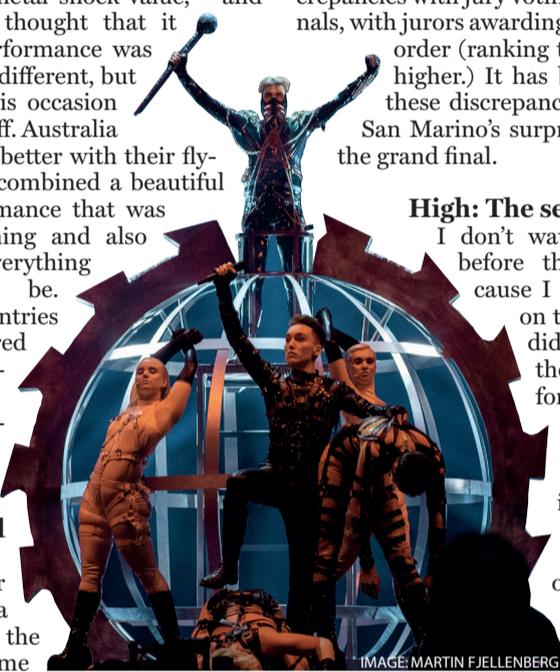


IMAGE: MARTIN FJELLENBERG

HOMEGROWN HIP HOP: A RENAISSANCE FOR UK RAP

WITH BRITAIN'S HIP HOP SCENE FLOURISHING, ALEX THOMPSON RUNS THROUGH SOME OF THE STAND OUT ALBUMS FROM THIS YEAR

Almost a decade ago UK hip hop was in a rut. After an explosion of seminal albums in the early 2000s from artists like Dizzee Rascal and The Streets, UK hip hop experienced a drastic slump in popularity. While a select few British artists managed to stay afloat, many struggled to compete with the overwhelming appetite for their American counterparts, and for many years, grime, garage and UK rap remained in the shadows.

I'm happy to report that things have changed in 2019.

British hip hop is flourishing, experimenting and making waves in the music industry. With the recent release of Skepta's latest long-awaited project *Ignorance Is Bliss*, I thought it would be worth casting an eye over the denser and varied roster of homegrown hip hop that has defined 2019.

The year kicked off to a good start with projects from Streatham rapper Dave and MC Little Simz.

Dave's debut *Psychodrama* was a perfectly executed grime album that blended dark humour, dense narratives and a bleak social consciousness with the rapper's distinct personality and style. Exploring issues from mental illness and masculinity to domestic violence and institutionalized racism, the 21 year old rapper delivers effortlessly slick and complex bars over tight and booming production and twinkling piano loops.

Little Simz's project *Grey Area* was equally stunning. With a grimy, 90s influenced sound and brilliantly playful delivery, Simz's dense wordplay and catchy hooks skip perfectly across kinetic drum beats, lush instrumentals and thudding 808s like skimming stones across a lake.

After years of being an underappreciated gift-

ed lyricist, *Grey Area* is Little Simz finding her voice - a cohesive and groundbreaking album packed with personality, skill and creativity.

It's also been a great year for rapper Octavian, a prominent feature on my list of 'Ones To Watch' as well as the BBC's Sound of 2019 project. With collaborations from huge acts such as Skepta, Octavian is producing some of the year's most addictive trap-infused grime bangers.

AJ Tracey's self-titled project is another example of grime thriving in 2019. Blending traditional grime with garage, dancehall and trap, Tracey brings his trademark style and tone to one of the most exciting grime albums of the year, taking the feel and tone of mid-noughties grime and garage and repurposes it into something truly original.

Perhaps my favourite album of the year (from any genre), is Northampton rapper Slowthai's debut *Nothing Great About Britain*: equal parts hip hop, grime and punk. It's an electrifying and shocking debut, packed with anarchic personality and bleak humour - a hilarious catharsis of anti-establishment fury. The instrumentals are dense and claustrophobic; the vocal delivery is venomous and bitter, the topics are controversial and subversive. He even takes a break from angrily shouting about Boris Johnson and the EDL to call the Queen a word so rude that I'm probably not allowed to print it (let's just say it rhymes with 'hunt').

Skepta has undergone quite the transformation over the past few years - from your drug dealer's favourite MC to a Kuda Tuesday staple. I'd even attribute the renewed love for grime to the galvanising explosion of his previous project. His latest album might not have the fresh and unique bite of 2016's *Konnichiwa* but it still packs in banger after banger, blending US-influenced trap beats with classic grime production. Punchlines are wry and cynical, delivery is slick and energetic, and a varied cohort of collaborators keep the tracklist fresh. It might not meet the high bar he set with *Konnichiwa* but it's an enjoyably crafted album that successfully blends UK style with US influences.

Loyle Carner, an outlier from the other mentions, has also had a brilliant year. The release of his second album *Not Waving But Drowning* marked a leap forward for the South London rapper, being critically adored and commercially successful. Blending influences from hip hop, indie and pop, Carner's unique, personal and soulful style layers gorgeous instrumentals with an abundance of wit and charm.

2019 has been a landmark year for UK rap, with the release of a number of groundbreaking projects from some of the most interesting and exciting names in the industry. While Slowthai might gleefully claim "there's nothing great about Britain" I can report that there is: the music.

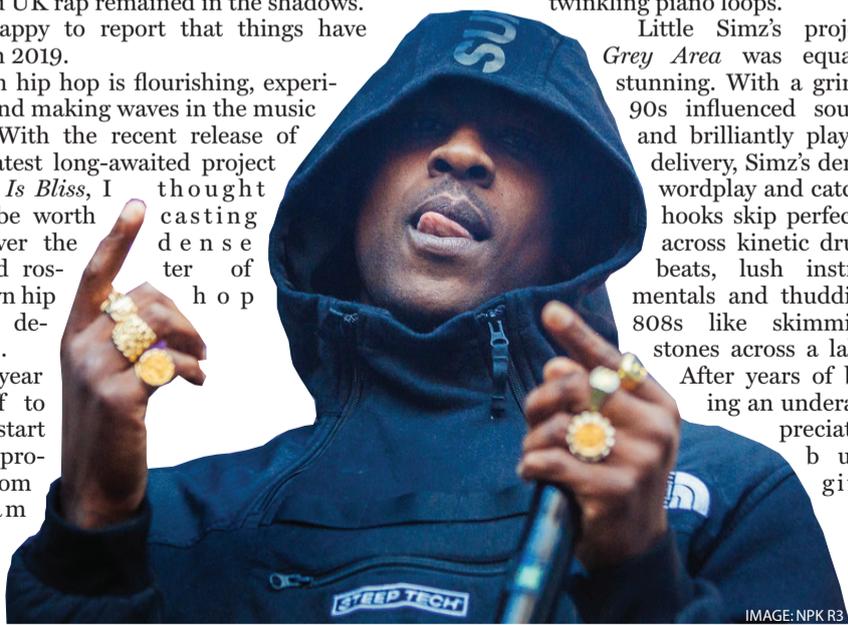


IMAGE: NPK R3

REVIEWS

LIVE @ 02
ACADEMY LEEDS
MAREN MORRISANDY TALLON
4/5

Country music as a genre has developed something of a cult following in the UK in recent years. A couple of British country stars have achieved mainstream success – including The Shires, who've racked up three UK Top 10 albums to date, the Country 2 Country festival attracting massive American country stars like Carrie Underwood and Brad Paisley to the O2 Arena every year.

Maren Morris, however, has yet to achieve breakthrough solo chart success in the UK – even though she featured on the colossal pop smash 'The Middle' with Zedd and Grey in early 2018, which hit #7 on the UK Singles Chart. Nevertheless, upon arriving at the O2 Academy in Leeds as part of Maren Morris' 'GIRL' world tour, I was greeted by an incredibly enthusiastic crowd. I had only heard the majority of the songs on the setlist earlier that day, but the crowd at the show sung along to pretty much every song with gusto.

Maren Morris serves as a great crossover artist; the majority of her songs have typically country instrumentation or subject matter, but her hooks are more akin to pop music. This made for a highly enjoyable setlist made up of frequently anthemic numbers that worked brilliantly in the live setting – particularly fan favourites 'Rich', 'My Church' and 'Common', all of which brought an infectious energy to the room. Maren seemed somewhat taken aback by the warm response she had received, suggesting she'd be keen to tell her agent that she'd have to come back to Leeds on her next tour!

Maren was on fine form for her Leeds show – a very loose, relaxed live performer, instantly charming and very connected to the crowd. The setlist didn't feel rigidly designed or executed, and she switched things up for the show by bringing out her husband for a rendition of a song they'd written together for her most recent album *GIRL* called 'The Great Ones'; a sweet moment, albeit somewhat demoralising given how impressively stunning a couple they were together.

I really appreciated that her music draws on a variety of influences. Show opener and her second album's title track 'GIRL' was a

fabulous introduction, sounding rocky and powerful. The song was a co-write with the Australian songwriters Sarah Aarons and Greg Kurstin – the former of whom co-wrote 'The Middle', the song that Maren noted during the gig, launched her to a worldwide audience. 'RSVP' was a personal highlight, a more sensual number with seemingly '80s synths and R&B/pop influences. She even performed a mash-up of 'Second Wind' (a song she co-wrote for Kelly Clarkson) and 'Halo' by Beyoncé, which showcased just how richly textured and powerful her voice was. It has a scratchy quality that really sounded beautiful live.

She closed the show with an encore of 'The Middle' which saw the whole room erupt with a burst of energy, and left me feeling immensely glad that I'd gone to the show. Even for people that wouldn't generally consider themselves country music fans, Maren Morris' songs are accessible, often rousing and sung quite beautifully. 2019 has so far seen Kacey Musgraves walk home with the GRAMMY for Album of the Year, but Maren Morris is another female country star that deserves to have a huge impact – and her Leeds show demonstrated that she certainly has the ability to do that.



IMAGE: QUEENSOFCOUNTRY

THE MUSIC TEAM'S

SUMMER
PLAYLIST
STARTER PACK

Pull on a bucket hat, get yourself a crate of Dark Fruits and book your festival tickets – it's almost summer and the music team have the perfect playlist for their last issue. From awkward family barbecues to muddy festival tents, we've got you covered:

1. Hot In Here - Nelly
2. Genie In A Bottle - Christina Aguilera
3. Call Me Maybe - Carly Rae Jepsen
4. Paradise City - Guns And Roses
5. Fuck You - Ceelo Green
6. We Go Together - Grease
7. Party In The USA - Miley Cyrus
8. Tints - Anderson Paak
9. She Bangs The Drums - Stone Roses
10. Here Comes The Sun - The Beatles
11. See You Again - Tyler, The Creator
12. No More Parties In LA - Kanye West
13. Pressure Drop - The Maytals
14. Beverly Hills - Weezer
15. Burnin And Lootin - Bob Marley

FESTIVAL SEASON: THE ESSENTIALS

BETH COLQUHOUN RUNS THROUGH THIS YEAR'S BEST FESTIVAL LINEUPS, SO YOU DON'T HAVE TO



Lineup: Stormzy, The Cure, The Killers, George Ezra, Tame Impala, Kylie Minogue, Janelle Monáe, Miley Cyrus.

Becoming its own limited village, Glastonbury is the Godfather of all UK based festivals. Glastonbury hosts big acts on its Pyramid Stage, but it is the other side of the festival that creates its fame. Through its vast eight miles of land, Glastonbury rises like Atlantis every few years and brings with it immersive theatre and shenanigans like no other. Take for example its Shangri-La nighttime based district, or Arcadia, based on a huge flame-throwing spider structure. Glastonbury becomes more than its music, hosting a dream-like party for four days.

LATITUDE
2019

Lineup: George Ezra, Snow Patrol, Lana Del Rey, Underworld, Primal Scream, Slaves, Loyle Carner, Anna Calvi, Sigrid.

Latitude is the baby brother to the giant of Glastonbury. Though smaller in scale, the festival holds nothing back when it claims it is more than just a music festival. With acts hidden in woods, opera on the lake, and film premieres in its outside cinema, it creates a greater arts festival vibe than a strictly music-based one.

Having said that, Latitude welcomes all ages to its fields and enjoys a transformed countryside idyll as its setting. There is something for everyone here, all the while with a full and entertaining programme of music.

ISLE OF WIGHT
FESTIVAL 2019

Lineup: Noel Gallagher's High Flying Birds, George Ezra, Buffy Clyro, Courteeners, Fatboy Slim, Richard Ashcroft, Lily Allen, Jess Glynne.

Born in 1968, and still rocking the festival scene, this reincarnation of one of the UK's first ever festivals continues to stay relevant and draw in the biggest and hottest acts, which range from a wide variety of genres, like pop, electro and rock.

Revived in 2002, the Isle of Wight festival has always held huge British names, and is a beautiful celebration of British music, in the heavenly environment of the island (with the time of year mostly producing glorious weather.)



IMAGE: PAUL HOLLOWAY

Follow this playlist and more on Spotify:
@NouseMuseMusic

«READING
LEEDS»

Lineup: Foo Fighters, The 1975, Post Malone, Twenty One Pilots, Bastille, Mura Masa, Royal Blood, Anderson, Paak & The Free Nationals.

The king of all grunge and riotous music events, the August bank holiday creates a welcome break from mandatory daily life to make way for a loose and loud two day festival. Providing a platform like no other for established indie, metal and next gen alternative acts, Reading and Leeds really is the festival for the true escape from the 'Worst Top 40'.

Creamfields

Lineup: Deadmau5, Swedish House Mafia, Cirez D & Adam Beyer, The Chemical Brothers, Martin Garrix, Calvin Harris, Carl Cox, Tiësto.

Famous for its pounding rhythms and dance tunes, the Cream music brand has become a global phenomenon, taking its legendary parties from Liverpool's Cream nightclub across the globe. Attracting the finest names in dance and beyond, thousands of dedicated festival followers flock to Creamfields every year as it continues to shape the dance scene today.

5-7 JULY 2019
wireless
FINSBURY PARK, LONDON

Lineup: Cardi B, Travis Scott, A\$AP Rocky, Migos, Future, Tory Lanez, Lil Uzi Vert, Rae Sremmurd.

Primarily based heavily in rap, grime, hip hop and R&B, Wireless is a leading legend in the music festival scene. This superfly-soiree lends itself to some of the biggest names in rap, and is *the* place to enjoy all your R&B desires this summer.

Partnered with a plethora of other attractions including fairground rides, bars and artists booths, it has grown to be a true wonderland of urban legend.

SHIT
MUSICIANS
SAY.

"WOW JUST MET KANYE,
RICK RUBIN AND BRAD PITT.
PROBABLY SHOULD'VE GOT
A PICTURE"
- LIL NAS X ON TWITTER

FROM NASA TO NADSAT: KUBRICK'S LEGACY IN 2019

MICHAEL MAITLAND-JONES EXAMINES STANLEY KUBRICK'S LEGENDARY LEGACY AND HOW HIS ICONIC FILMS HAVE AGED OVER TIME

With the 20th anniversary of Stanley Kubrick's passing, the time perhaps feels right to revisit some of the most well-known films of one of the world's most reclusive and brilliant film directors. Kubrick's films were an eclectic mixture of genres, but all found common ground in his signature attention to production design, use of music, and ability to structure. These memorable shots are so iconic that even if you haven't seen his films, chances are you'll recall the image of a cowboy riding atop a plummeting nuclear warhead from *Doctor Strangelove*, a gurning Jack Nicholson sandwiched between a shattered door frame from *The Shining*, or maybe even Malcolm McDowell's milk-slurping, top-hat wearing Alexander DeLarge from *A Clockwork Orange*.

One of the most unusual aspects of Kubrick's filmography, however, is not the fact that *2001: A Space Odyssey* seems to attribute human evolution to the sudden appearance of a supersize i-Pad, or that *A Clockwork Orange* essentially ruined Gene Kelly's 'Singing in the Rain' for most people, or indeed that *Eyes Wide Shut* took over five years to make and still somehow manages to be a bit boring; it's that he was able to create what were essentially laboriously paced and decidedly non-crowd-pleasing art-films by today's standards, and garner a reputation as not just a brilliant filmmaker, but a commercially successful one too.

Whatever genre they work in, 'Kubrickian' is a label most filmmakers working today would bare-knuckle their way through half the academy's members to have applied to their work. A question worth asking though is how exactly Kubrick's films have inspired this sort of devotion, how well they've aged in all their unconventional glory, and how the legacy of one of the world's most influential directors has come to impact popular culture in a variety of unexpected ways today.

There are many aspects of Kubrick's childhood that make him an unusual fit for one of the most famous filmmakers of his generation; he claimed never to have read a book for pleasure until his late adolescence, and was described by his contemporaries as a loner with minimal people skills. These were characteristics that did not vanish completely in his later life and Kirk Douglas discussed at length the friction he had with the director when making *Spartacus* (a film Kubrick subsequently disowned.)

If he was prickly on a personal level however, Kubrick was demonstrably one of the best in understanding the filmmaking craft. His childhood love of chess and cameras would manifest itself in the outstanding tech-

nical proficiency of his films as an adult; they are perhaps defined more as achievements in filmmaking craft than emotional hard-hitters in a storytelling sense. *The Shining* sticks in the mind through a thrumming musical score, an axe-wielding Jack Nicholson, and the iconic diamond-pattern carpet tri-cycled across by the young Danny Torrance. It's almost an afterthought that it's story is maybe hampered by the fact that Jack Nicholson's character practically seems insane even before he starts being tormented by the hotel's demonic entities.

Although he is renowned for the opposite, Kubrick's films were rarely concerned with realism. His characters lack characteristics of the conventional protagonist in any of his work and his films seem to be very deliberately lacking the empathy that proved lucrative in the sort of films made by the likes of Spielberg.

This is not to say that his films were all about surface level appeal, when re-watching them they offer up new secrets on every single viewing. The messages of his films are rarely spelled out clearly for his audience, and it is for this reason that some have been prone to fairly spectacular misreadings of his work (despite what the lizard-people theorist and former BBC football pundit David Icke may claim, *Eyes Wide Shut* is not secretly an expose of the Hollywood illuminati.)

The prize for the most outrageous theory goes to the one debated ad-nauseam by film nerds and within the documentary *Room 237*; the theory being that Kubrick had faked the moon landings in partnership with NASA (an idea fuelled by some of the more obscure Apollo-related visuals scattered throughout *The Shining*.) As head-bangingly stupid as the theory itself is, it highlighted how Kubrick was, and still is in the eyes of many, not just a film director but a figure who had become part of the governing elites who controlled what the American public viewed and believed.

The distribution and release strategies of Kubrick's films were every bit as important as their content, and 1971's *A Clockwork Orange* would forever change ideas surrounding censorship in cinema. The film found itself banned in the UK until 1999, and that is hardly surprising when watching it today. The subsequent wave of tasteless B-horror titles that have been rife in recent years has meant that seeing gross imagery is not something audiences are unaccustomed to, but few films even today have been able to capture the profoundly disturbing nature of some of the grimmest scenes in Kubrick's 1971 film.

Despite the censorship furore over *A Clockwork Orange*, it would go on to be an

immense critical and commercial success with multiple Oscar nods. Today that is an almost unthinkable prospect, with modern films that dabble in the strongly controversial rarely are successful (see-the-lame-box-office-returns-for-modern-day film provocateurs like Nicolas Winding Refn or Lars Von Trier.) As a director, Kubrick was never afraid to challenge his audiences and make films that went beyond simply being entertainment.

The most notable example of this ethos can be seen in his most famous but also arguably most inaccessible film, *2001: A Space Odyssey*. In the history of cinema, it is perhaps alone in its classification as being the sort of film that is prone to be a bit languorous and incomprehensible, but still something that you might be driven to watch more than even the most epic entry in the MCU. The film paved the way for most modern science fiction as we know it with its landmark visual effects and even it's use of Strauss' 'Blue Danube' which influenced the musical scores of Hans Zimmer in *Interstellar* and Justin Hurwitz for 2018's *First Man*.

Parts of the film are so weird that they remain unparalleled in even the ballsiest of sci-fi films made today. Some have attempted, with Alex Garland's head-spinning *Annihilation* shows clear nods to *2001* in it's final moments, but we're yet to see a film that could compare to Kubrick's. A film that opens with men in primitive monkey suits, segues into a futuristic space station scene, and ends with the birth of an omniscient alien foetus is perhaps something even David Lynch would struggle with and something only Kubrick could make work.

As a director, he was known for uncompromising endings and a laudable lack of pandering to exposition; *2001* is both of these attitudes taken to

their most radical extent and a trend across the majority of his films.

The benchmark of genius ambiguity set by *2001* is something that many filmmakers today have attempted to replicate with an obvious example being the ending to Christopher Nolan's *Interstellar*, but more unconventional ones being the head-spinning finale to Ari Aster's *Hereditary* and Robert Eggers' *The Witch*. Kubrick's films have had their influence on cinema today not just through their visuals but also their pioneering methods of storytelling.

What everyone takes from his films is different, but it is rarely as straightforward as them being simply an okay way to kill a few hours from which viewers can detach themselves. They are as infuriating as they are astonishing, and have influenced popular cinema in ways that are as subtle as the dialogue in Joe Cornish's *Attack the Block*, apparently being inspired by the 'Nadsat' street-speak of the gangs in *A Clockwork Orange*, or the way the camera moves in methodical fashion in *The Favourite*. Even in an era where comic book film universes and huge franchises have taken prominence and dominate the box office, Kubrick's directorial shadow continues to hang heavy.

On a personal level, Kubrick's behind the scenes tyranny and behaviour leaves much to be desired (his behind the scenes bullying of Shelley Duvall in *The Shining* has infamously been on record.) Nevertheless, his talent is without question: an enigmatic, slightly creepy and undoubtedly brilliant individual whose films were also of this very nature. Kubrick is someone who was as vital to the varying cultural trends of the twentieth century as Lennon or Orwell ever were. His legacy will likely continue to baffle, amaze and confound for many years to come and it remains to be seen if he will, if ever, truly be surpassed. **M**



IMAGE: WARNER BROS.

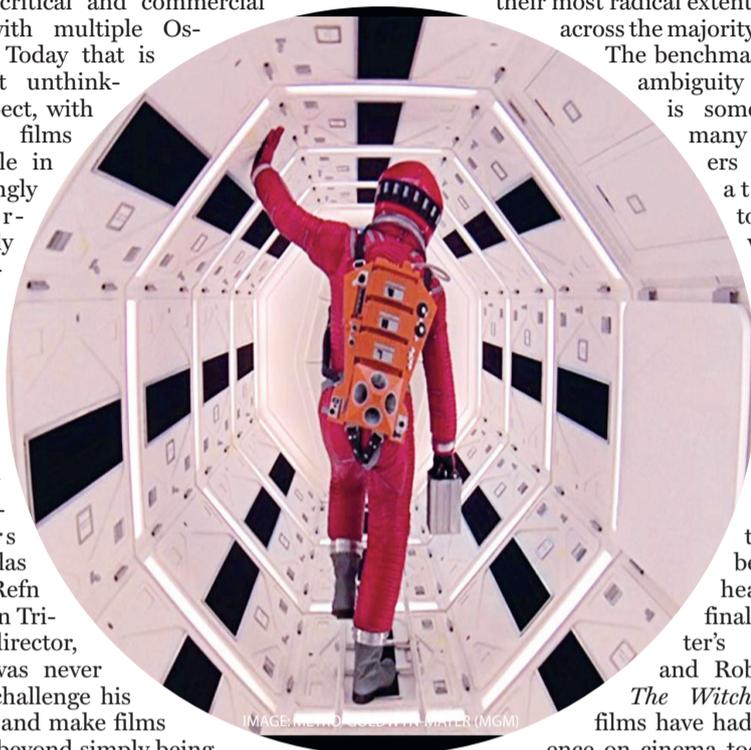


IMAGE: MGM



IMAGE: COLUMBIA-WARNER DISTRIBUTORS

WHEN HARRY MET SALLY: THE PERFECT ROM-COM?

ANDREW YOUNG TAKES ANOTHER LOOK AT ONE OF THE ALL-TIME GREAT ROMANTIC COMEDIES AS ITS 30TH ANNIVERSARY LOOMS

I think it would be reasonable to assume that most people have their favourite rom-com. From classic examples like *The Apartment* to anything with a Richard Curtis script and Hugh Grant affably pouncing around with his floppy hair and bumbling charm, the romantic comedy is a genre that will often satisfy filmgoers like no other. The blend of optimistic love story and a few laugh-out-loud jokes makes for a sweetness found in few other films. This perfect blend, however, is almost impossible to find. Many romantic comedies can be an entertaining diversion for a couple of hours but very few stick in our memories and worm their way into our hearts.

Next month marks 30 years since the release of *When Harry Met Sally*, directed by Rob Reiner from Nora Ephron's fantastic script. It seems that now is an appropriate time to explain why *When Harry Met Sally* is one of the all-time great romantic comedies, ticking all the necessary boxes and more. For those of you that are not in the know, the film begins with the titular characters driving to New York together, both hoping to ignite their lives in the big city. At this point they have never met before and only share a car because Harry is dating one of Sally's friends



and they both need a ride. It is safe to say that they do not get on straight away. Pretty much hating each other from the off, they don't see each other again for years. Their lives then keep on colliding as they become close friends and...

When I try to explain to people why *When Harry Met Sally* is arguably the ruler of the rom-com world I boil it down to two points: it is genuinely funny and genuinely romantic. You would think that these things would be a pre-requisite for a romantic comedy, but so often films fall short of managing to achieve both. The easier box to tick, on the evidence, is the comedy. *When Harry Met Sally*, at its best, is hilarious and its worst consistently witty. Billy Crystal and Meg Ryan are excellent in the lead roles, with Crystal's background as a stand-up and sitcom star coming through in his dry delivery and deadpan facial expressions. Nora Ephron's script riffs well on the 'opposites attract' trope with Harry's playing the cynic and Sally the romantic in a continuous back-and-forth of sexual chemistry veiled by insults. With the humour in Ephron's script the film would be a success, but it is the genuineness of the love story that elevates *When Harry Met Sally*.

Having the authenticity to achieve real swooning romance is a task few rom-coms pull off. As much as I love Richard Curtis and I think he is a very talented man, I find the romance in his films somewhat lacking. *Four Weddings and a Funeral*, for example, is at-times hilarious and is a sweet, entertaining film, but do we re-

ally buy into the relationship between Hugh Grant and Andie MacDowell's characters? The spark lacking in the film's central relationship is usually put down to MacDowell's oft-berated performance, but even a better turn such as Julia Roberts' in *Notting Hill* could not have made the relationship feel entirely authentic. The strongest parts of *About Time*, one of Curtis' more recent films and a good one at that, come when it is not trying to be a rom-com any more. The central romance is quite funny and quite endearing, but it is the father-son relationship that takes over the narrative which tugs at the heart strings.

The difficulty of getting a romantic pairing to feel authentic and endearing is the hardest part of a rom-com, and it is something that *When Harry Met Sally* nails. This comes down to two things. Firstly, the chemistry between Crystal and Ryan is great. From the off, their bickering has undertones of affection. It is a delight to watch Harry tease out information and personality from the initially guarded Sally. It is not long after they meet that their back-and-forth opens her up enough to perform the now-famous "orgasm scene" one of the film's many highlights.

The other key to the film's romance, which many rom-coms forget, is that to really invest in a love story we need to know the characters as people. For a lot of the film we follow Harry and Sally's separate narratives, watching them change and grow individually. Harry is for some time an unlikable character, a womaniser and full of

arrogance, but changes as the film goes on. One of Ephron's masterstrokes however is in declining to make Sally the woman that 'saves' Harry, teaching him to love for real and become a monogamist. This journey happens earlier on in the film for Harry, evolving him as a person without lapsing into a clichéd relationship between the two. Seeing their previous relationships in more than a passing humorous way means that we can invest in Harry and Sally's eventual relationship more because they feel like real people who bring real stories to their relationship. The film properly shows us that they exist in a world outside of their relationship.

The script is perfectly focused too, giving us enough time with the 'funny sidekick' best friends (Carrie Fisher and Bruno Kirby) for some laughs, but never straying far from the central relationship. It is the antithesis of the clichéd *Valentine's Day*, that zips through so many stories that very few of them feel authentic or make us actually care at all about the characters. The brilliance of *When Harry Met Sally* is that these are two people we have grown to know as individuals and so its finale, corny as it may sound were I to describe it, lands perfectly.



IMAGES: PALACE PICTURES

BARRY AND THE BEST WAY TO DO VIOLENCE?

EMILY TAYLOR DELVES INTO BARRY, THE HBO COMEDY ABOUT A HITMAN THAT IS A TRUE MARVEL FROM THE MIND OF BILL HADER

During the weekend which saw the release of *Avengers: Endgame* and 'The Battle of Winterfell', I wasn't expecting the best action sequence to be in a thirty-minute episode of a comedy. Starring and created by SNL alumni Bill Hader, *Barry* follow a hitman who, when sent to LA, decides to give up his violent profession and become an actor. Trouble is he's in too deep with the criminal world and struggles to leave his past behind him. Also, he's a really bad actor. A peculiar mix of Hollywood satire, slapstick violence and a tragic character study creates a fantastic pitch-black comedy often managing to be hilarious, horrifying and heart-rending in its swift half-hour instalments.

One episode was particularly impressive, howe. Episode five of the second season, titled 'ronny/lily' is a stand-out which Hader directs as well as stars in and co-writes. Though the narrative contributes to the overarching story, the episode is self-contained, acting more like a short film, isolated from the rest of the many sub-plots. In doing so, it manages to crystallise the central themes of the show into a thirty-minute package.

Unsurprisingly for a show following a hitman, violence is at the centre of this episode, as it is for most of the show. To cover up past crimes, Barry is blackmailed to take out a hit

on a stranger, and the entire episode follows the hit as everything quickly falls apart. Violence has become at the core of most pop culture entertainment - cities being demolished on camera and superpowered entities throwing each other hundreds of meters have become almost a tedious sight. Blows feel weightless as violence has been reduced to pure spectacle - what you add to the third act of your film when the world is in danger.

The violence is awkward, sloppy and chaotic - the line between slapstick comedy and body horror is blurred as windpipes break and wounds reopen, leaving you to wince and laugh in equal measure. Eschewing the frantic,

fast-paced editing commonly found in action scenes, the camera is instead slow and pondering with long shots that barely keep up with the action on screen. This, as well as the distinct lack of soundtrack, ramps up the tension of the fight as we are forced to watch every awkward violent moment with no promise of escape. The events of the episode escalate into the increasingly bizarre, yet the internal logic of the episode remains airtight. The violence is also incredibly comedic, it is an episode with a 'feral mongoose child' after all.

Directors like the Coen Brothers, Shane Black and Martin McDonagh similarly strike this tonal balance between comedy and tragedy.

Violence is made to be distinctly awkward and uncomfortable in their works, such as the 'leg in the woodchipper' scene from the Coens' *Fargo*, which raises a laugh with its incongruity, but is suitably distressing so as to make the audience question their laughing.

Barry doesn't want to be violent, and he tries, in vain, to explain the situation and avoid any exchange of blows. Violence in *Barry* is intrinsically tied to the character of our titular anti-hero. He wishes to leave his violent past behind him and find redemption, but his efforts to move forward only seem to send him careening back into the world of violence he finds himself embroiled in. Each punch is a step back towards the past, and person, he is trying to escape from.

By intertwining the action and violence with character development the stakes feel so much higher. The tension not only arises from who will win the fight but whether Barry can emerge from the action and still claw his way back to redemption. The stakes aren't the end of the world, but a single character's happiness and future. Can a person ever truly escape their past? Is there a point where one can be pushed beyond redemption? Can a person ever really change who they are? This show manages to ask all these questions in thirty minutes, while also making you cry laughing.

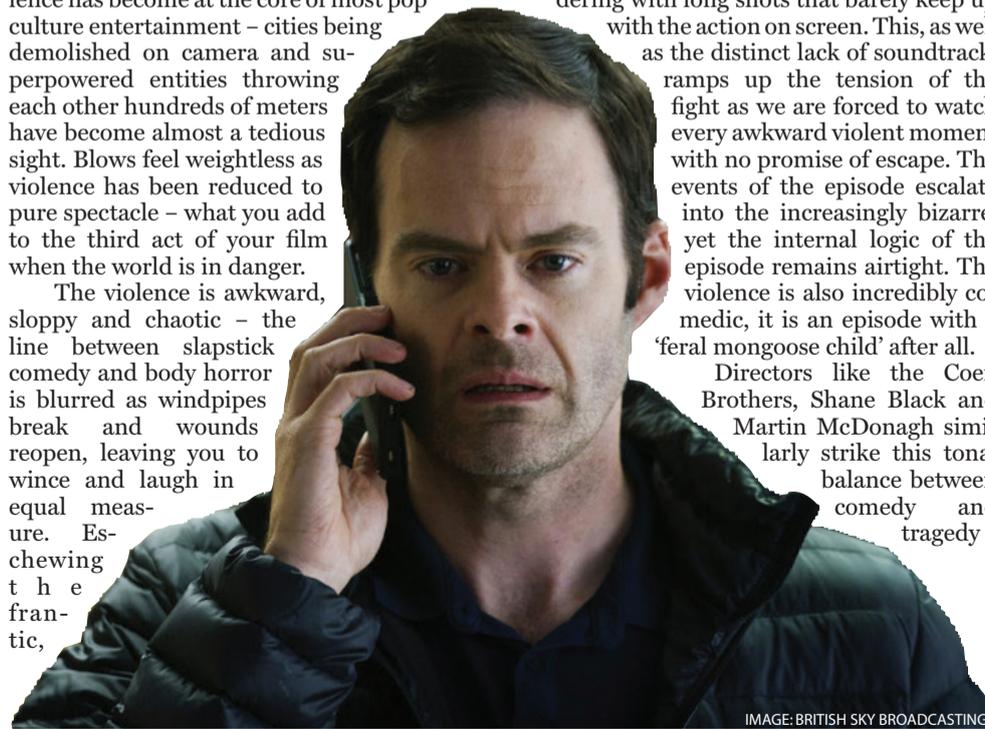


IMAGE: BRITISH SKY BROADCASTING

THE NEXT GENERATION OF PRIDE

JOSEPH SILKE AND EMILY TAYLOR REFLECT ON THE MEANING OF CELEBRATING LGBTQ PRIDE AND ITS ROLE FOR FUTURE GENERATIONS

The York Pride parade, this year, was led by hundreds of school-age children from 25 schools and colleges from in and around York - ensuring that the LGBTQ pupils can also feel proud of their identity and supported by their community. Seeing the hundreds of kids, from babies to teenagers, decked out in rainbow face paint and t-shirts having a great time marching down the streets of York under a banner of acceptance is an inspiring image of how far LGBTQ acceptance has come, especially for children growing up today. This follows a historic York Pride in 2017 where York Pride became the first Pride in the world to have students and teachers from all the schools in the city take part.

So, what does it mean to grow up LGBTQ in 2019? This generation of queer people live in a world that many in generations past could never have imagined possible. Hopefully, queer children today will not have to face the discrimination that previous generations had to not only endure, but actively fight against. Hopefully, they will be able to reap the benefits that past queer activists have had to fight tooth and nail for.

In many countries, being LGBTQ is no longer considered an abnormality; people are able to legally change their gender, and same-sex couples are free to marry. There has been nothing short of a revolution. It may be a cliché, but it seems particularly stark this year that the revolution is nonetheless far from complete. There are constant displays of how much progress we have made, but far too many reminders of the battles left to be won. Even in the United Kingdom, objectively one of the best places in the world to be LGBTQ, people continue to face discrimination and cruelty for who they are and who they love.

Last week Melania Geymonat and her girlfriend Chris were sat together on the top deck on a London bus. They started getting harassed by a group of teenagers asking them to kiss while making crude sexual gestures. When Melania and Chris refused they were beaten and robbed. The teenagers, aged 15-18, have since been taken into custody. It was a vicious reminder, while the country was readying itself for Pride festivities, of the reality of being LGBTQ in England. Homophobia is not only a remnant of a bygone era but is alive and thriving even in the youngest generation.



IMAGES: EMILY TAYLOR

This has also been a year in which LGBTQ education has, somehow, been a controversial issue. Even the mention of the existence of LGBTQ couples has sparked protests and outrage, with claims of the 'indoctrination' of children into the 'gay agenda'. These beliefs aren't seen as radical or unorthodox with Conservative leadership and Number 10 hopeful, Esther McVey, has said the parents should have the right to pull their children out of lessons on LGBTQ relationships, claiming that "parents know what's best for their children".



Neutrality will only ever serve to help the oppressor and never aids the persecuted

By passing the buck in an attempt at neutrality shows the danger of passivity, disregarding the fact that allowing an environment in which discrimination can be allowed to thrive can be just as dangerous as active homophobia. Neutrality only ever serves to help the oppressor, not the persecuted. Labour MP, Roger Godsiff, has even gone so far as to agree with the Birmingham protesters, that the protesters had a just cause and that these lessons were "over-emphasising a gay ethos".

Godsiff and McVey's comments came in response to the 'No Outsiders' programme introduced as part of the national curriculum in line with the Equality Act 2010. The programme, which simply teaches pupils about the existence of same-sex relationships and gender differences, has triggered protests by parents in predominantly Muslim areas of Birmingham, with the parents claiming that the programme indoctrinates children into believing that 'immoral' behaviours are to be tolerated.

The clash has highlighted the continued tension between those claiming to defend religious freedom and parental rights and those promoting equality and tolerance. The protests have attracted sizeable support from some conservative parents and have

since spread to other parts of the UK, and some members of other religious communities have expressed solidarity. The clash raises the fundamental question about what the purpose of the national curriculum is, if not for ensuring that children have access to the education that their parents might not provide, and for ensuring that children comprehend the characteristics of wider society.

What is so stark about the debate around the 'No Outsiders' programme is that it is still focused on the acknowledgement that LGBTQ people exist, with supporters of the programme continually emphasising that it has nothing to do with teaching children about sex. Indeed, without children first knowing that queer people exist there is no prospect of substantive education about safe sexual practices in later education when the children grow older.

As such, sex positive LGBTQ education remains a distant prospect. This has serious implications. Although we are no longer living through the horrors of the AIDS crisis, an absence of adequate LGBTQ sex education leaves young queer people at risk of sexually transmitted diseases and other issues related to unsafe sex. Statistics from Public Health England consistently show that men interested in men in particular are often disproportionately at risk, with one report in 2017 showing that they accounted for 78 per cent of syphilis diagnoses.

The absence of LGBTQ inclusive education only becomes more ridiculous as time goes on, as children growing up today are only becoming increasingly likely to know more queer people. Wider acceptance and understanding means more of their peers will be coming out. It's increasingly likely that classmates will have gay parents or grandparents as the barriers restricting queer couples from becoming parents are slowly being lifted - reproductive technology has improved as discrimination in the adoption system, though still present, is improved.

Even children's media and entertainment is slowly catching up to represent the realities of children growing up in 2019. *Arthur*, a show aimed at young children, recently was praised for having an episode in which Arthur's male teacher married another man - the topic wasn't treated as taboo but as normal. Before this, *Steven Universe*, was created with prominent LGBTQ themes by a bisexual non-binary woman and has been described as "one of the most unabashedly queer shows on TV". Long-standing British institution *Doctor Who* had a recent companion, Bill Potts as a gay woman of colour who, despite the fact that she was turned into a cyberman, did have a queer positive ending as she was able to depart to travel the universe with her lover.

However, these productions remain in the minority with major companies fearing a backlash if they were to put LGBTQ narratives at the forefront. Disney now has had their first gay characters in *Frozen* and *Beauty and the Beast* but both were blink-and-you'll-miss-it moments. The Marvel Cinematic Universe, also owned by Disney, had a pathetic attempt at inclusivity in their 22nd film *Avengers: Endgame*, with one line by a background character. Disney has long been the most influential producer of children's entertainment and their reluctance to have queer characters and queer narratives means that thousands of children will not be able to

see themselves represented - it will only further the queer identity as 'other'. With notable exceptions such as the ones mentioned earlier, representations of gay characters in children's media often lean towards the white and male. Perhaps because lesbian relationships are, wrongly, perceived by the media as inherently sexualised due to the fetishisation of gay women by straight men. As well as this, there is a strong absence of bi- and pan sexuality, trans and non-binary characters, and queer characters of colour.

We must remember, however, that all these examples of progress,



despite the continuing difficulties faced by queer people, are not universal in our United Kingdom. Some of the great victories which LGBTQ people have cherished in Great



The absence of LGBTQ-inclusive education is frankly ridiculous

Britain preclude those living in Northern Ireland, where same-sex marriage remains illegal and a dividing issue, partly along old sectarian lines. The current Government promised that it would support LGBTQ liberation in Northern Ireland notwithstanding its deal with the DUP. It was recently revealed, however, that only £318 has been spent on promoting equality, leaving many young and old LGBTQ people feeling practically worthless. Those advancing equality in the United Kingdom must surely ensure that such progress applies to all citizens wherever they live, so that nobody grows up like a second-class member of society.

What 2019 means for young queer people can therefore be described as a triumph compared to previous generations, but all who believe in liberation must remember that the struggle for true equality continues. Whether it's supporting equality in schools so no child feels like an outsider; fighting to combat the disproportionate burden of sexual health problems; standing up for positive depictions in the media; or ensuring that progress applies to all, the fight for Pride goes on. M

FAZE FACE BACKLASH OVER TFUE DISPUTE

JAN DE BOER DISCUSSES THE CONTRACTUAL DISPUTE THAT RECENTLY ROCKED THE INTERNET

Many people of our generation will have a favourite YouTuber or streamer that they enjoy immensely. For me this was the hyperbolic antics of Lewis and Simon of the Yogscast, playing *Minecraft* with all the subtlety of a crashing rhino. They captivated me from a very young age and are still going strong today. These days, the era of the small basement YouTuber is over. Now the platform is occupied by multi million pound franchise machines. The biggest of which (in regard to gaming) are *Faze Clan*. *Faze* started life as a professional *Call of Duty* clan that prided itself on its quality of gamers, consistently reaching the finals of E-Sport tournaments worldwide. Today, *Faze Clan* serves as a confederation of YouTubers that can rely on tens of millions of subscribers and a multitude of sponsors for revenue. Their business model has granted them a great deal of success since their founding in 2010. This was

until this May, when one of its most successful partners, *Tfue*, revealed the shocking lengths *Faze* clan is going to in controlling their creators.



The controversy stems from *Tfue*, a YouTuber of 10 million subscribers, who released his contract with *Faze*. According to ESPN, *Tfue*'s contract gave *Faze* Clan 50% of *Tfue*'s Merch Sales, and appearance fees and 80% of E-Sports prizes and all brand deals. Considering that *Tfue* has been wildly successful in both E-Sports and in developing a huge fanbase, it is hard to calculate the amount of money that he has lost as a consequence of this contract.

What's more, if *Tfue* were to break his contract, he would be barred from playing and streaming video games for 8 months. That would take away his vital source of in-

come and making it impossible for him to continue his YouTube career for the foreseeable future.

As details have been released, *Faze* clan has responded saying that the contract had been thoroughly discussed and agreed with *Tfue*, a fact that *Tfue* has not denied. Whether he was simply oblivious to the toxic nature of his contract or not, it cannot be denied that the contract was an extremely poor deal for creators. *Tfue*'s contract has served to raise questions as to whether huge gaming communities like *Faze* and the *Sidemen* are exploiting their creators.

This shines a light into how video game 'communities' like *Faze*, the *Sidemen* and others are able to control and manipulate their creators. *Tfue* has demanded that the contract be voided and has stopped advertising *Faze* on his regular stream. *Faze* on the other hand, not wanting to lose one of the best *fortnite* players on the planet, has attempted to negotiate but to no avail.

Now, with the contract fully revealed, it is hard to really conclude anything at all other than that *Faze* has exploited creators for personal profit, and given them little chance to withdraw from the poor deals that they are locked in.

PUBLISHERS MUST STOP RUSHING GAMES

JOSEPH HIGGINS EXPLAINS WHY PUBLISHERS NEED TO GIVE THEIR DEVELOPERS A HELPING HAND

The gaming industry, like any other, is primarily a business. As such, video games are often released at times when companies can maximise their profits from a newer game, before they decrease in value as interest for them dissipates. In order to release games at such peak times, publishers have been known to put pressure on games developers to withhold a game, or release one after corners have been cut; this is all in the hope to make more money from the game. This pattern is not a new phenomenon and the pressure publishers have put on developers to reach seasonal deadlines has continued to seriously affect the quality of their games.

Publishers participating in this practice are too numerous to mention and over the years several high profile examples of games being released before they're complete have rocked the games industry. EA are one of the chief culprits, with recent years featuring the high profile failures of both *Mass Effect: Andromeda* and *Anthem*; both of which were so unfinished they became memes. Unisoft's *Assassin's Creed: Unity* has been in the news recently for its faithful rendition of Notre Dame cathedral, however let's not forget that the beautiful design was one of the only positive aspects of an otherwise unpolished mess, ridden with bugs at the time.

Finally, perhaps the most high profile example of the last couple of years would be Bethesda's *Fallout 76* which Bethesda CEO Todd Howard has recently admitted would not get good reviews and insisted the game

could become something that it wasn't on launch. This is after making gamers pay full price for it on launch and charging even more for certain pre-order editions.

The fact that so many easy examples come to mind means that the gaming industry release games before they're finished far too often. And it is almost always the publisher, not the developer, who is at fault.

That is not to say that all gaming companies do this. CD Projekt Red, creators of the highly acclaimed *Witcher* series, recently announced they had planned to release their new science-fiction romp *Cyberpunk 2077* later in 2019 but have had to extend their internal deadline to fully polish and complete the game they want the public to see.

This is a good practice. Delaying a nearly finished game, in this case, simply enhances interest and shows the public that the developers are being given enough time to



make something which the public will enjoy.

Similarly, in the past, Bethesda contracted Obsidian Entertainment to make *Fallout: New Vegas*, which was unfinished on launch because of its wide scope for objectives and graphical quality. While rushed to release, Chris Avellone, who worked on the game, said it was unlikely to ever be completely done as their aspirations were so high and the game continues to be placed in some people's best games ever lists, including my own.

The point of Avellone's revelation is to show that not only do developers love making games, good developers want to make the best game possible. After all, developers also will want to play the best games possible.

When a publisher rushes development teams to reach the competitive release schedule of autumn in order to be ready for Christmas, then this can often lead to games that are not worth £40 plus price tags being sold to millions of people. Publishers need to look at the hype surrounding and the success of CD Projekt Red and be satisfied in the knowledge that a well made game will do better for them than any rushed pile of rubbish.

QUICKFIRE REVIEW BY JOSEPH HIGGINS

SEKIRO: SHADOWS DIE TWICE

PLAYERS: 1 TYPE: VIDEO GAME

FINAL SCORE: 7/10

Sekiro is a game for masochists. As a masochist in training (I've yet to complete a *Soulsborne* game but enjoy them all immensely) I've struggled to get into *Sekiro*. It's not that the game isn't fun because it definitely is. Running around buildings and leaping about the place stealthily killing enemies is always a good time. The game has the advantage of the usual *From Software*: world ex-

ploration goodness and a particularly memorable encounter with a giant snake had me checking twice round every corner just in case there's an eldritch horror. However, *Sekiro* is just unforgiving. Being given extra lives and revives before reaching a complete "death" state is welcome to abate the challenge somewhat, but you only get one weapon. *Sekiro*'s 'Katana' is a useful tool, but



TOP 5: BEST STRATEGY GAMES

DAWN OF WAR: DARK CRUSADE



Publisher: Relic Entertainment
Genre: Heretic Simulator
Cost: £9.99
Rating: WAAAAGH!/10

'For the Emperor' 'Blood for the blood god' And other quippy one liners as well. Take control of your preferred brand of space racist and kill the other space racists. The 41st millennia seems scary.

TOTAL WAR



Publisher: Creative Assembly
Genre: Ancient world-em-up.
Cost: £8.99 for the best one
Rating: Bad animation/10

Put all your units in a square, infantry outside, ranged inside. You might not ever win with that strategy but you've created the first flash mob when your units all start running to their deaths!

STELLARIS



Publisher: Blizzard
Genre: Space Duck Sim
Cost: £8.74+ DLC
Rating: Crystalline Entity/10

There you are, playing as your race of duck people until an ancient civilisation decides it's had enough of your pacifism and decides that crispy duck and egg fried rice is on the menu. MORE THAN ONCE. Next time i'm going the Genocide route.

CIVILISATION VI



Publisher: 2k Games/Firaxis
Genre: How not to Ghandi
Cost: £49.99
Rating: Pacifism loses/10

It's all fun and games until the nukes start flying. Honestly, this game is a bigger test of friendships than *Monopoly*. If you're not ready to grab a blunt object and take it to your mate after they nuke your culture victory then you're a stronger person than I.

STARCRRAFT 2



Publisher: Blizzard
Genre: Alien house builder.
Cost: Mostly Free
Rating: Additional Pylons/10

Here's one of the games that started it all. Do you play as the technological Protoss, the boring standard Terrans (humans to all the noobs out there) or do you like winning? If so, the tyrani-, I mean Zerg are for you. Just run at them. You'll win.

the combat system relies heavily on reflex timed dodges and parries to defeat opponents in combat, a skill you might not have practiced before it's too late given the stealth mechanics that work on every enemy except bosses. It's tough as nails, but on the bright side, I've not given up on it yet. Maybe by the time I'm done I'll be out of my masochist probationary period, which is good, right?

LOOKING DEEP INTO THE PAST OF BERLIN

SARAH JANE CALLENDER EXPLORES THE THOUGHT PROVOKING AND INTENSE HISTORY OF BERLIN WHILST ENJOYING LOCAL CUISINE

Berlin's rich and cultural history shapes the entire city, from its architecture, graffiti, museums, art galleries, to its monuments. For all the history buffs who are reading this article, I cannot recommend Berlin enough.

We first explored the city through a walking tour, which I highly recommend. On this free tour, I learnt the key differences between East and West Germany, communism and how the city of Berlin was segregated in the middle. We walked past the German Parliament, Brandenburg Gate, Berlin Cathedral, Checkpoint Charlie, the TV Tower and even visited Neue Wache.

What struck me the most while walking around Berlin is how the city handles its dense, complex history. Political artwork and graffiti that show the importance of learning from the past can be found everywhere. The memorial which was built for the Jews who suffered and died, pays tribute to the Holocaust and is placed directly in the middle of the city, just 100 metres from Berlin's main architectural symbol, Brandenburg Gate. It almost seemed odd to walk around such a liberal-minded city while thinking about the Cold War and WWII. Similarly, East Side Gallery is the longest expanse of the Berlin Wall that remains standing and boasts striking images, where artists invoke their ideas of freedom. The wall is covered by approximately one hundred graffiti by artists from different nationalities and is an inspiring must-see attraction in Berlin.

My food on this day, and throughout most

of my time in Berlin, was German bread. My hostel was next to a Lidl supermarket and every morning I'd go in and try a selection of the food. Yes, it was extremely carby but it tasted so good. I even brought German bread home with me despite eating it everyday in Berlin. Not to mention the amount of money I saved on breakfast and lunch!

I started the next day with a picnic with friends in Treptower Park. We bought groceries from local German supermarkets and ate together before heading to the Soviet War Memorial, a memorial and military cemetery in the middle of the park. The memorial is the largest Soviet War Memorial outside of the Soviet Union and was built in the Soviet Realist style favoured by Stalin. It is dedicated to the memory of 80,000 soldiers of the Red Army who fell during the Battle of Berlin. Weeping willows line an avenue to the memorial, alongside two huge Soviet flags with two grieving soldiers standing guard. In a vast open area, sixteen sarcophagi line the memorial with an imposing statue of a Soviet soldier, which is the focal point of the monument. The statue is 12 metres tall and the base of the soldier is a crypt, which is decorated with a mosaic of grieving Soviet citizens. Not

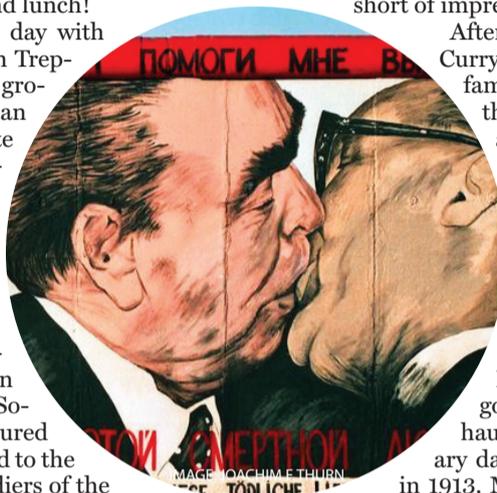
many travellers know about Treptower Park and the Soviet War Memorial. I was advised to visit it by someone who gives tours around Berlin – it is somewhat a hidden gem. To feel the enormity and immense sorrow of the memorial is something you really must experience for yourself and its grandeur is nothing short of impressive.

After a long day, I went to Curry 61, a quality, fast-food family business. They sell the best Currywurst and also have vegetarian and vegan options. They only use fresh ingredients and make the most wholesome and flavoursome Currywursts that are to die for and perfect if you enjoy spicy food. I can also recommend going to Clarchen's Ballhaus, Berlin's most legendary dance hall, which opened in 1913. Miraculously, it has survived two World Wars, communist spies and was also part of a Quentin Tarantino film. If you want to dine with some dance entertainment, then that's where you should go. I ate a traditional German dish, a creamy cheese pasta with roasted onions and chives.

On my final day, I visited Sachsenhausen Concentration Camp which was the most educational experience I have ever had. It was the most important and memorable part

of my trip. Around 40 minutes from the city centre of Berlin, we arrived at Oranienburg station and began the 20-minute walk to the camp which prisoners of war, homosexuals, homeless people, gypsies, Jews and many others opposing the Nazi regime took. The Sachsenhausen Concentration Camp was originally a working labour camp but in later years, it was conceived as a model extermination camp. Between 1936 and 1945 over 200,000 prisoners were locked away in this camp. As the tour continued, I discovered the atrocities and terror committed in the camp. In August 1945, Sachsenhausen became a Soviet Special Camp three months after World War II ended. The Camp was used to imprison Nazi soldiers who did not agree with Soviet ideals, propelling the cycle of terror even more. The Soviet camp became the largest in the area until it was dismantled in 1950 and approximately 60,000 prisoners were held in the camp where 12,000 died. The concentration camp does not leave its visitors indifferent. After exploring the barracks, the museum, the infirmary, you'll come to face with the horrors of totalitarianism, the daily labours of prisoners and the dreadful conditions the prisoners endured. My time at Sachsenhausen was nothing short of moving and emotional but most of all it was so important.

For me, the biggest realization after Sachsenhausen was the desire to attempt to help the lives of people suffering and stand up for those most in need, in order to avoid atrocities like those that I learnt were committed in Sachsenhausen.



FIVE THINGS TO DO IN AND AROUND NAPLES

LILY ABEL DISCUSSES HER SUMMER TRIP TO NAPLES AND DETAILS SOME OF THE BEST THINGS TO DO IN THE SURROUNDING AREAS

Amalfi

We decided for our first full day to visit Amalfi, the area that first drew my attention to this part of Italy. We got the tickets the day before for a bus that was leaving at 8.55am so we could spend the majority of the day there. The journey was around two and a half hours along scenic windy roads which made you both fear for your life, but also look out over the ocean in awe. We used Tramvia which we found pretty reliable, just make sure you check out the return options as there were only three and we got the earliest. Amalfi was picture perfect, built into the mountains, next to the glistening, crystal blue sea. It was pretty rammed with tourists, so we wandered a bit out of the way to a deserted pier to get some nice pictures. We stopped off at a quiet restaurant that had a gorgeous balcony looking towards Amalfi: pasta with a view. Afterwards, we went to the beach and sunbathed/swam in the warm sea.

Mount Vesuvius

The famous volcano was unmissable. We in fact decided to do Vesuvius and Pompeii in a day, but most people do it separately. Once again, we booked bus tickets to Pompeii with Tramvia for the earliest time. We decided to climb the volcano first as it closed earliest. A word of warning: it was a very expensive day out and luckily we brought a packed lunch to save money. We got a bus from Pompeii to near the top of the volcano. It was a steep and windy 30 minutes on the coach and then a 30 minute hike up to the volcano. Obviously, the

volcano is dormant at the moment so there was nothing rumbling in the centre, but the views from the top were breath-taking. It is definitely best to make sure you do it on a clear day!

Pompeii

We did this after hiking Mount Vesuvius and on arrival at the ticket office it was repeatedly suggested that it's best to book on to a walking tour if you want to learn the history of the place. There are no signs with information on in Pompeii, the only way of getting information is booking on to a tour or purchasing a book. We booked on to the English 2.5 hour walking tour. The tour plus entry into Pompeii was 21 euros. If you are aged between 18-25, are in the European Union and have a form of ID the tour significantly cheaper! The place is vast and it would allegedly take you three days to fully explore the area. It has a fascinating history with incredible remains, especially those of the famous bodies that were found. Remember to bring snacks, plenty of water and sun cream as there is little shade, but there are some water fountains dotted around.

Rome

This was a last-minute decision, and we booked to go the evening before. We found coach tickets from Naples to Rome for a 16 euros return so we couldn't say no! The coach was at 7am from the centre of Naples, so up at 5am, we walked 40 minutes into the centre to catch the coach. We arrived in Rome at

9.30am after a smooth two and a half hour sunrise drive. Immediately, Rome oozed a vibe of happiness, romance, class and beauty. It was a welcome escape from Naples. The cheapest option to get back to Naples was a bus at 6.30pm and we wanted to see as much as we could. So, first stop was Trevi Fountain, rammed with tourists, but still beautiful to behold. We then stopped off for a coffee as the tiredness was hitting. Re-energised, we visited the Spanish Steps, the Pantheon and Piazza Navona. After this we stopped for lunch which consisted of a very large glass of red wine and pizza, to truly have the Rome experience. We then saw the Altare della Patria, the Colosseum, Arch of Titus, the Roman Forum (we did not pay entry to any of these, you can capture the beauty from the outside, plus it saves money), St Peter's Square and the Tiber. We stopped off for gelato in St Peter's Square and then found a quiet park to relax and read our books. It was an incredibly beautiful, sunny but tiring day and I would 100 per cent go back to explore over a longer period of time. We felt satisfied to have had the Rome experience in under a day!

Naples

Our base and truthfully, my least favourite part of the trip. We visited the outside of Castel Nuovo and went up Castel dell'Ovo for incredible views of Naples. We visited the National Archaeological Museum which was six euro entry as we had ID to prove we were between 18-25 years old and are in the European Union. This museum was disappointing,

with big sections closed off. We decided to head straight to Sorbillo, a famous pizza place in Naples. We were the first in a lunch rush, arriving at 12pm, we were top of the list for a table, so we didn't have to wait long. They had a vegan option and it was so tasty. We spent the rest of the day wandering, extremely tired from the rest of our trips. I would recommend Naples as a base, however the majority of things to do were underwhelming.

It was an intense five days away; the weather was perfect every day and I feel so grateful for the experience. There is so much to explore and we would have loved to go to Capri and have another relaxing beach day; unfortunately, we didn't have the time or the funds. We saved a lot of money by walking to most places, bringing packed lunches and not bringing hold luggage and staying in a cheap hostel, although I would have rather paid a little extra for some more comfort!



IMAGE: LILY ABEL

CATS, CAKE, AND COFFEE: YORK'S NEW ATTRACTION

JOSEPH SILKE AND EMILY TAYLOR VISIT SOME OF YORK'S FURRY FELINE FRIENDS AT THE CAT'S WHISKERS CAFE ON GOODRAMGATE

Firstly, no, you can't bring your own cat and certainly don't bring a dog.

Cat cafés have been cropping up all across the country for the past few years for people to get their feline fix, and their popularity has only grown. They often work with local shelters to give cats who are otherwise unwanted a home with a steady stream of cat fans to give the cats some affection. Now York's own The Cat Whiskers has opened up with 13 cats living in a historic Grade II listed building on Goodramgate with views of the Minster.

Customers can hang out with the feline residents while they sip on their coffees and enjoy their cake. Some of the cats are eager to interact while others are happy to have a snooze or ogle at passers-by outside instead. The cats come from a variety of backgrounds, with some of the cats coming from shelters and some previously strays.

The café teams up with local rescue centres including the Cat Rescue and Welfare Trust, with the café acting as a temporary foster home for the cats

before they are adopted and move to their forever homes.

The company insists that the welfare of the cats is paramount. The cats have areas they flee to away from people if they need a break as well as high perches to sleep, out of reach of the visitors. There are plenty of toys for them to play with and boxes to snuggle in. The café also limits the number of visitors so as not to overwhelm the cats, so you'll need to book your spot. This leads to a peaceful and relatively quiet atmosphere in the café and guaranteed cat time. Spots can be booked for £7, the proceeds of which go to support the welfare of the cats.

Though the entry fee may seem quite high, the food is very reasonably priced with cakes and other sweet treats costing between £2.50 and £3.50 with very generous portions. The cakes are made at The White Cherry Bakery in Pocklington, using locally sourced ingredients where possible. Hot drinks cost between £2 and £3 with soft drinks also available. Don't worry, food will

also arrive under a cover to protect it from prying felines who inevitably may display interest. Studies have shown the benefits of pets and spending time with some furry company comes with mental health benefits, as well as even physical ones



IMAGE: EMILY TAYLOR

such as reduced blood pressure by spending time with cats. We were greeted by the mustachioed Dobbie (pictured left) surveying his kingdom from a high-up hammock. Too short to see Dobbie, we spent a lot of time with brothers Snowy and Olaf (pictured above.) Two small white cats who spent their time napping in the window happily accepting attention from anybody who happened to pass.

Coco, the oldest resident cat, arrived at the café after her previous owners became badly allergic. She spent her time glaring at us

from the top of the stairs which were barred from visitors. Feeling judged by this disapproving cat felt an important part of the authentic cat experience. We were also fond of Teddy and Freddie mostly due to their resemblance to national treasure Larry, the Chief Mouser to the Cabinet Office.

The café opens 10-7 five days a week with the restaurant closing at five on a Sunday and closing all day on Tuesday; for a deep clean. You can book your slot by going to the café's website.

LOVELY GRUBBLY: ADDING INSECTS TO OUR DIETS

JODIE SHEEHAN EXPLORES THE RISING TREND OF INSECT-EATING, WITH COMPANY EAT GRUB CRAWLING TO THE TOP OF THE MARKET

If asked, the majority of people in the Western world would be pretty reticent about eating insects and grubs, if not point blank refusing to do so. Our culturally inscribed norms about what is and isn't food for human beings is contradictory to say the least, but there's no doubt that crickets, meal worms and grasshoppers do not generally make the cut.

But why not? For more than two billion people across the globe, most commonly in Africa, Asia and South America, insects are an integral part of the people's diet. Our Western distinctions between what counts as food and what is considered off culinary limits are arbitrary. We eat chickens, pigeons, partridges, and ducks but generally avoid crows, robins, peacocks and owls. We eat pigs, cows and sheep, but many of us would never dream of killing dogs, cats or guinea pigs for meat. Our cultural narratives endow some of these animals with the statuses of pets or creatures of beauty, as

things to love or admire, while other animals are deemed less worthy of this treatment. The contradictions continue – rabbits for example, are one of the few crossover animals. Many people will both cherish them as their beloved extra family member, and also order them at a restaurant served up on a plate.

Once we come to terms with the arbitrariness of our animal-eating rules, incorporating insects into our diet starts to seem less radical. Not only does it make sense to eat insects for health reasons, effective but it is also one of the ways to improve the current state of our food industry, which is in dire need of sustainable reform if we are to continue to survive on this planet.

EAT GRUB is an innovating new brand of sustainable food, which aims to integrate insects into Western diets as a staple, transforming the current Western food culture. The company was founded in 2014 by two friends, Shami and Neil, who quickly found chef Sebby Holmes who helped them develop great tasting insect foods to sell.

The idea first came to Shami when he was working for Water Aid in Malawi during termite season and saw how eager the community were to gather these insects. Pops Reid, the Marketing and Account Executive at EAT

GRUB, explains how "Shami tried it and loved it. Then after researching the benefits that come with eating insects both for you and the environment, he and Neil set to work creating EAT GRUB."

Indeed, the benefits of swapping out meat for insects in our diets are huge. On average, to produce 1kg of protein, beef produces 2850g of greenhouse gases, while poultry and pork produce 300g and 1,130g respectively. This is compared with just 1g for crickets. Similarly, for 1kg of protein, crickets use just 1 litre of water while poultry uses 2300 litres, pork uses 3500 litres, and beef uses up a whopping 22,000 litres. Rearing insects is many times more resource-efficient than traditional meat production, which uses 70 per cent of the planet's cultivable land. Since insects can be farmed vertically, only 15 square metres are required to produce 1kg of protein compared with the 200 square metres required for beef production.

With such high protein yields, it's no wonder that insects are incredibly good for you; they can be up to 69 per cent protein depending on how they are prepared. What's more, they contain all nine essential amino acids – the amino acids that we must take in through our diet because our bodies cannot synthesize them sufficiently – as well as large amounts of important minerals such as iron and calcium.

With so many advantages to eating insects, as well as an increasing awareness of the necessity of making big changes to our current food system, EAT GRUB have noticed that the public responses to their products

are starting to level out in terms of adversity compared with support. "Of course we came face to face with many 'icks' and 'ewws' at first, as we expected," Reid explains. "However, as climate change and mindful diets are getting more coverage in the press, attitudes towards all different kinds of foods are changing. It helps having a product that stands out; you have either heard of it or you haven't, and we have plenty of information and snacks with great flavour to sway those who haven't."

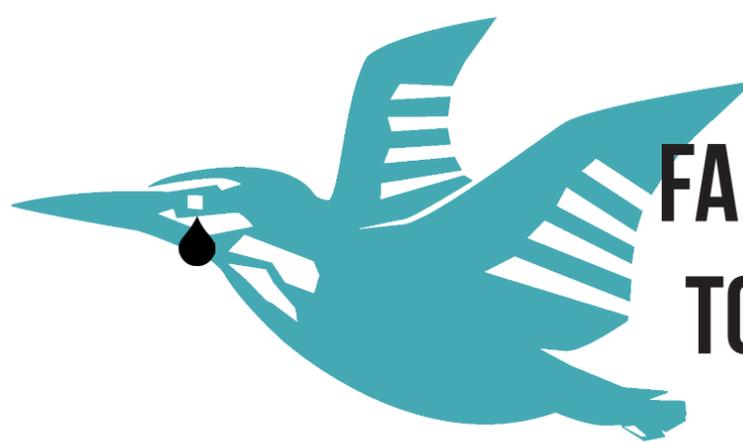
Since their launch, EAT GRUB has gained more and more interest. Reid comments on their recent successes: "This year has been a turning point for us, with huge mainstream retailers like Sainsbury's stocking our grub as well as food chains like Abokado – it really gives us the social proofing we need to take the idea of eating insects from an 'ick' or a novelty to a serious alternative in the future of food. We'll be at Lunch and Taste of London spreading the grub love too."

Reid largely holds the poor representation of insect food accountable for the Western aversion to it, identifying films and TV shows like *I'm a Celebrity* as two of the main culprits. She also notes that social hierarchies can play a role, with the "We have beef, why do we need to eat insects?" attitude being difficult to quell.

And how do we combat this unwarranted culture of aversion? "We have great tasting products; we lead on this," Reid explains. "The battle is to get a consumer to get it into their mouths. Once that has happened, it's most of the battle won."



IMAGE: ALCI



A FINAL FAREWELL TO NOUSE

FORMER MUSE EDITOR **EMILY TAYLOR** BIDS GOODBYE TO STUDENT MEDIA

University is sold as a life-changing experience, it's your coming-of-age moment, you come in a naïve child and leave a competent debt-riddled adult. You don't just leave with a degree, but you leave as a better person, a better you. You envision the person you would like to be on the other side – a wiser, prettier, perhaps taller, funnier, more experienced you. I've been here four years. I'm perhaps wiser and I'm certainly not taller, I don't know what past me would think of where I am today, it's certainly nothing I could have predicted.

I remember when I went to my first *Nouse* meeting, utterly terrified. I'd never read the paper, it was on a whim that I decided to run and this poorly thought-out decision led me to the defining part of my university experience. I remember the senior team when I joined standing on stage talking about the paper – they seemed so confident and talented, I mean, they made a whole paper! It was also obvious that they were also such good friends, a proper team, and being one of them seemed like an unreachable dream.

It seems bizarre to me that this is something that I managed to achieve. Now I've been on that stage talking to new members of *Nouse*

numerous times, people who were in my position only a few years ago. I didn't feel as confident or as talented as I perceived being on senior team would make me – we're all a bit clueless to be honest. But I was right about one thing at least, it was through *Nouse* that I've met some of the most amazing and talented people that I am lucky to call my friends. Hours stuck in the office together making this bloody paper may be a trial by fire but as a team, we come out the better for it.

Nouse has been a joy and a privilege that I adored every single second of. I really don't want to say goodbye to it, but this time I have to. At least I know that it will be in very good hands next year since we've had so many exceptional editors join this year. Thank you *Nouse*, thank you to everyone who's made my experience here so utterly fantastic. There are countless people I'd want to thank here and I'd like to list you all but, you know, wordcounts. It doesn't matter though, you know who you are, and I love you all dearly. I am the person I am today due to the amazing people I've met creating this bloody paper. With no hyperbole, it's really been a life-changing experience, and one I'm ever so lucky to have experienced.



EVE BOTTOMLEY ON TRUMP'S RECENT UK VISIT...



Ask The Editors...



WHAT HAS YOUR PRODUCTION WEEK DIET CONSISTED OF?

"5 Jaffacake bars, 14 custard creams, 8 bourbons, a bag of Tangfastics, 2 litres of Tango, 5 small bags of Rowntree Randoms, vegetarian hot pizza, couple of rich teas, nachos (x2), courtyard (x2), raw carrots (x6), garlic bread, halloumi burger, a vegan sausage roll, and an abominal amount of alcohol." - **Andrew, MUSE Editor**

"It starts with days worth of meal prep; salads, pastas, cous cous and all the nutrients you could dream of to get through the week. By Friday, it's a different story and I'm on Nisa's semi-shoddy version of a vegan sausage roll, 2 packets of skittles a day, and copious amounts of black coffee and rosé." - **Saskia, Deputy MUSE Editor**

"Fosters." - **Patrick, Sport Editor**

"Second hand almonds and rosé." - **Callum, Politics Editor**

"Cold Ainsley Harriott's cous cous, pesto pasta, and courtyard chips courtesy of Yoyo points." - **Niamh, News Editor**

"I've been on the IV drip of Diet Coke for the past 2 years. As well as a stupid amount of pasta." - **Emily, Design Director**

"Doritos and chocolate. (Sandwiched together, eaten at the same time)." - **Tom, Deputy News Editor**

"Vodka and hummus." - **Lily, Deputy News Editor**

"Dairylea dunkers but the breadstick version (which is far superior). Also, Andy and I have been on the Rowntree Randoms." - **Joseph, Editor**

"Reasonably healthy pre-made food in ridiculously large tupperware containers." - **Matthew, Content Editor**

"The chicken nuggets I had yesterday from a takeway, that will remain unnamed, almost finished me off after a Flares night. But, usually I am partial to the Co-op salmon salad from Nisa." - **Maddie, Chief Sub-Editor**

"Various supermarket meal deals as a sorry excuse for an actual meal." - **Jodie, Features Editor**



YET ANOTHER FINAL FAREWELL TO NOUSE...

I joined the *Nouse* Comment team in the first term of my second year. I sat in that huge hall and legitimately thought, "I'm 19, way too old to start something like this. I'm past my prime." That in and of itself is equally hilarious as it is ridiculous. But what was even more ridiculous is how intimidating I found this paper at first; I thought I was entirely out my depth. Fast-forward to the end of third year and I can safely say that despite the stress and initial fear, few things have brought more fulfilment, laughter, friends, and happiness to my life. Writing for the paper has allowed me to channel the energy and creativity that I had neglected for far too many years, reaffirming my absolute adoration for this craft. I would never have thought myself worthy or right for a leadership role, and yet MUSE has taught me I can be confident and have strength while still being sensitive. I cannot thank the team enough, both of MUSE and *Nouse*, for constantly entertaining, inspiring, and encouraging me. A special thanks must go to a few specific team members; Patrick who is so unbelievably dedicated and has done an extraordinary job as Deputy Editor; Emily, who continues to teach me an immeasurable amount and is one of the sweetest people I know; Joseph, who is not only the best leader that this paper could ask for, but my constant source of so much hilarity and support. Finally, I have to thank my partner in crime the past year, our lovely MUSE Editor, Andrew. Not only have I learnt so much from him professionally, but he has truly become one of my closest friends and confidantes. Plus, anyone who can put up with me for over 50 hours a week deserves some sort of recognition.

- All my *Nouse* love,
Saskia, Deputy MUSE Editor

Want to write for us?

- **PICK YOUR INTERESTS** Take a look in a copy of *Nouse*, or go to nouse.co.uk, and find out which sections best fit your writing interests. We have 14 to choose from!
- **JOIN A WRITERS' GROUP** Search for 'Nouse Comment', 'Nouse Music', 'Nouse Sport' etc. on Facebook, and click 'Join Group'. The Section Editor will approve your request.
- **BUY NOUSE MEMBERSHIP** You must buy a £7 membership to the society in order to write for us. Go to YUSU.org > Student Life > Clubs & Socs > Societies & Student Media > *Nouse*
- **GET WRITING!** Editors will post opportunities in Writers' Groups, and you can suggest ideas to them. They can give you help and feedback too. It's as simple as that!

Find more info on our Facebook and Twitter pages, or email editor@nouse.co.uk with any questions.

Saskia
Dep Muse

Andrew
Muse

Joseph
Editor

Patrick
Dep Editor

Maddie
Sub-Editor



Brexit Party and populism win big in EU elections

Caitlin Sullivan
POLITICS CORRESPONDENT

BRITAIN'S VERY OWN pinstripe populist has returned and he is on the campaign trail once more.

Bouncing back from semi retirement, Nigel Farage is on the Brexit warpath as he was in 2016. This time with a new party and a new message, as he will not stop until it's done, he asserted in a post EU election result interview on GMB.

Farage's 'leave means leave' mentality has been transformed into one of the most successful political movements this country has seen in recent years. Behind the aptly named Brexit Party, Farage is changing the contours of British politics yet again, with a movement capitalising on the disillusionment that the Leave and Remain divisions have created. The energy behind the Brexit Party is evident in the 39.7 per cent share of the UK EU election result. A major victory for the



six week old party, Farage is making waves with his latest venture, solidifying the effectiveness of his cleverly crafted populist approach.

Scholars have described populism as a language that pits the will of the people against elites. Considered 'chameleonic' by political scientist Paul Taggart, populism as a political strategy is believed to be translatable to both sides of the political spectrum, although deemed to be more of a right wing terminology.

The individualistic, jingoistic message advocated by the party could not be timed better. The overwhelming feelings of betrayal caused by the Westminster class created a climate that is prime for a populist revolt. The anger and bitterness of the average citizen will not subside, especially as it could appear that senior politicians have continued to deny the will of the people. The consequences of the handling of Brexit has been the rebooting of populism, as Leave voters have been left feeling incredibly disillusioned and frustrated with the positioning of government and parliament. Far-

age's populism has been distilled to its purest form, having rebranded himself as a politician that transcends left and right ideology. In less than two months, more than 100 000 people paid £25 to become registered supporters of the party.

The local elections earlier in May saw the Conservatives lose over 1300 seats, leaving Farage to fill a

Euroscepticism isn't new, but this attitude is

space that the two main party leaders have left wide open for him. The indecision that has plagued the government and our opposition made a difficult task achievable. The Westminster commentariat and political class have underestimated the support he has, and with great ramifications. Farage, and his fresh brand of populism, marks a transformation of politics. The Brexit Party is an assault on every single British political institution. The Euroscepticism isn't new, but this attitude is.

Farage has been telling the hard truths about the European project for 17 years, whether we choose to accept them or not. But muddled

with the truth was a message of a false identity, a rejection of what it means to be European, with its ideas of tolerance and multiculturalism. Concepts such as tolerance and community are far from the ideal world order for Farage and the Brexit Party. Recent history is suggesting that the established global order will no longer be bound by supranational institutions, that governments of the world will seek to put their countries first, and that the individual will exist above the collective.

Indeed, the dominoes are falling in Farage's and the Brexit Party's favour. The time for a populist revolt, if any, is now. The Five Star Movement in Italy, Trump in America, Marine Le Pen in France - this

is not a singular occurrence, it is a pattern of populism, and has been completely dependent on the re-emergence of state egoism and nationalism. Populism is making the impossible, possible.

Our current political climate presents the perfect recipe for change with the perceived detachment between Westminster and ordinary people. The gravitation towards a national identity, rather than principles of integration. It's a political climate where people have lost trust. Whether it's a positive or regrettable change will be confirmed in the months and years to come, although one thing is for sure: this is not a political movement, it's a revolt. And it's happening right before our very eyes.



IMAGE: GAGE SKIDMORE

How a political scandal put the Vengaboys at No 1

Maddie Thornham
SENIOR CORRESPONDENT

THE VENGABOYS' 'We're Going to Ibiza' is a song usually associated with partying and forgetting problems. It's not seen as the song of political protest. However, 'We're Going to Ibiza' (released 1999) has made a comeback, ranking first in the iTunes downloads list as an anti-far-right anti-corruption protest song in Austria, after a recent video sting scandal that resulted in a far-right government collapse.

So what have the Vengaboys got to do with it? The Vengaboys weren't part of the scandal, rather the link is that two far-right politicians were offering dubious deals in an Ibiza villa in a high-end resort, which was caught in a video from July 2017, and was only recently leaked by German journalists working at the newspapers, *Der Spiegel* and *Suggestische*. This in turn has raised questions about why the vid-

eo has only just been released, and consequently some have labelled the leak as politically motivated.

In the video footage, Heinz-Christian Strache, far-right Freedom party (FPÖ) Deputy Vice-Chancellor - who has now stepped down - speaks to an undercover journalist, posing as the niece of a billionaire Russian oligarch. Jo-

hann Gudenus, Deputy Parliamentary leader (FPÖ) who has also now resigned, also aided the meeting. Strache offered public contracts to the woman when she showed an interest in gaining monetary power over *Kronen Zeitung*, the biggest Austrian tabloid newspaper, if she backed their campaign in favour of the far-right and made this a politi-

cal editorial agenda of the paper.

Following the resignations of the Deputy Vice-Chancellor and the collapse of the coalition government elections will now take place in September this year after Sebastian Kurz, Chancellor of Austria, lost a confidence vote following both Strache and Gudenus' resignations. Austria has now voted in its first ever female leader, who will lead a non-partisan government until September, when elections will be held. Despite his coalition partners being caught in a scandal, Sebastian Kurz may soon be Austria's Chancellor again, as his ÖVP party is currently high in the polls.

The scandal has caused a setback for right-wing populists on a European level, as before this the FPÖ had been one of the more electorally successful far-right parties in the EU. In the most recent European Elections the FPÖ won three seats, losing 2.5% of its vote share. As well as concerns about corruption, the scandal has shocked and outraged journalists in Austria, raising questions about the freedom of the Austrian Press.

German comedian, Jan Bohmermann knew of the video sting prior to its leak, and shared the Vengaboys' music video to his 2.1 million Twitter followers, thereby

The scandal has caused a setback for right-wing populists

helping the protest to grow. Around 5000 young anti-government protesters in Vienna chanted the song at Hofburg Palace, outside Strache's office, to celebrate the collapse of Austria's ring-wing government. After the protest trended online the Vengaboys came to Vienna to perform the song in the city streets, to the amusement of the city's people, proudly inscribing political activism to their revived song. With Austrian elections now on the horizon, we can say, perhaps for the first time in history, that the Vengaboys may be front and centre of stage.



IMAGE: VIOLENT MUSIC BY

GLOBAL POLITICS

Ethiopia mediates in Sudan

Ethiopian Prime Minister, Abiy Ahmed, arrived in Sudan last Friday to mediate between opposition protesters and the Sudanese military. Protesters demanding civilian rule have refused to end protests until a rapid transition is achieved. Following a violent crackdown on protesters, which left up to 108 dead, Sudan was suspended from the African Union. Mediations are ongoing.

In the mood for more Modi

Narendra Modi, India's Prime Minister, has been re-elected to office. Mr Modi won his second consecutive election with an absolute majority, the first time this has happened since 1971. It is notable that this election had the highest turnout at any Indian election, with 67 per cent. Female turnout was on par with that of males for the first time too, putting female issues on similar terms.

Marking D-Day

World leaders from the former Allies of the Second World War gathered in Portsmouth to commemorate the historic day. On the 6 June 1944, the Allies opened a second front at five beaches across Northern France, forcing the Nazis to split their forces. Controversially, Russia was not invited, despite the former USSR suffering the most losses in the wider conflict.

Please cry for me Argentina

Argentina's President Macri has failed to stop Argentina lurching into another period of economic turbulence. Drought and the rise of the US interest rate has plunged Argentina back into economic turmoil. This raises the chances for Argentina's former President Kirchner who has indicated to be running again. The next elections will be held in October.

Boris Johnson the favourite as Tory race heats up

Phoebe Bendall
DEPUTY POLITICS EDITOR

SINCE THERESA MAY announced that she would step down on 7 June, the race to become the next Leader of the Conservative Party and Prime Minister of the United Kingdom has become as overcrowded as Salvos on a Wednesday night.

At the time of writing, there are 11 candidates standing, a situation which has prompted the party to change the rules of the contest, and require nominees be backed by eight other MPs, where previously only two were needed. So who could be our next Prime Minister? The current frontrunner in the race is Boris Johnson, who has a wide base of support among Brexiteer MPs. To give a clearer picture of the crowded field of possible future Prime Ministers, *Nouse* has put together a brief run-down of each candidate:

Boris Johnson: Behind the eccentricity is a long-standing and calculated ambition for the



IMAGE: CHATHAM HOUSE

Prime Ministerial office, remember he ran to succeed David Cameron. Johnson resigned as Foreign Secretary last year and has been critical of May's Brexit policies ever since. He has stated his wish for the UK to leave the EU on 31 October, 'deal or no deal'.

Michael Gove: A key figure in Vote Leave, there is some significant history between Gove and Johnson – Gove ended Johnson's leadership bid in 2016 by announcing his own candidacy at the last minute, saying he didn't have confidence in Johnson. In the current race, these two are likely to end up going head-to-head again. Gove stayed in the cabinet to support May's EU deal in contrast to many fellow Brexiteers.

Andrea Leadsom: A prominent Brexiteer on the right of the party, Leadsom quit as the Leader of the Commons after May made a last ditch attempt to win support for her withdrawal agreement.

Jeremy Hunt: Despite campaigning to remain in the EU in 2016, Hunt has moved to support Brexit and has won the backing of

Brexiteers such as Liam Fox. While he was a controversial Health Secretary, he is widely regarded as having settled into his role as Foreign Secretary well.

Sajid Javid: The current Home Secretary has always displayed a certain level of Euroscepticism, and is determined to deliver Brexit even if it means leaving without a deal. Like May, he would move from the Home Office to Number Ten.

Matt Hancock: For the Health Secretary, leaving with no deal is not an option. He remained loyal to May and urged MPs to back her withdrawal agreement. He likes to portray himself as one of the more young and technology-savvy MPs hoping to appeal to younger voters.

Mark Harper: The former Chief Whip backed remain in 2016, and now supports the UK leaving with a deal.

Sam Gyimah: The former Uni-

versities Minister stands out for his proposal of a further referendum to break the deadlock in Brexit negotiations. He strongly opposes a no-deal exit. However, this is unlikely to be popular with Conservative members who will decide the



IMAGES: UK PARLIAMENT

end result.

Esther McVey: The first candidate to confirm she would stand, McVey quit as Work and Pensions Secretary last year in protest at May's withdrawal agreement.

Dominic Raab: A hard Brexiteer, Raab has been tipped for office since he was elected as an MP in 2010. He had a brief stint as Brexit

secretary, resigning in opposition to May's deal which he said he could not support "in good conscience."

Rory Stewart: the International Development Secretary is opposed to a no deal Brexit, which he said would be 'catastrophic'. He has been campaigning in a distinctive way, posting videos on social media of himself engaging in conversation with the public. He is arguing for citizens' assemblies to work on a Brexit compromise.

After nominations close on 10 June, Tory MPs will vote for their candidate in a series of secret ballots until the two most popular candidates emerge. Then, the Tory membership will choose the winner, who will be announced in the week of 22 July. This successor will become the UK's Prime Minister and take over from May. The next Prime Minister will become the twelfth person out of the last 20 Prime Ministers to obtain the job without first having to go to the country.

Alabama's new abortion law could lead to federal ban

Charis Ramsey
POLITICS CORRESPONDENT

THE STATE OF Alabama recently passed a bill outlawing abortion, unless there is a 'serious health risk' to the woman, with no exceptions for other causes of pregnancy such as rape or incest. This new law sits within a wider debate about abortion in the US, with worries by some that it may lead the historic 'Roe vs Wade' ruling to be overturned.

The US has had consistent tensions between "pro-choice" and "pro-life" opinions on abortion. In 1973, a Supreme Court Decision in 'Roe v Wade' ruled that abortions are protected up until viability – the point at which a foetus would be able to survive outside of the womb. The lawyer who argued the case now believes her life's work is in danger. The issue of abortion is divisive across the US. In a 2018 Gallup poll 48 per cent of US women identified as pro-choice and 47 per cent as anti-abortion. In January 2018, Donald Trump told anti-abortion

campaigners that current laws are "wrong" and must change.

Alabama's laws surrounding abortion have always been restrictive. A 'procedure ban' enacted in 1997 outlawed abortion procedures as early as 12 weeks, with any woman considering an abortion made to go through biased counselling. The new ban, passed by a vote of 25-6 in May 2019, outlaws abortion except if there is a 'serious health risk'. Under this new ban, physicians who provide abortions could go to jail for up to 99 years. This law threatens to send Alabama back 150 years, when abortion of any kind was considered a crime.

This new law will disproportionately affect black and poor women who are more likely to seek abortions, and less likely to be able to obtain an abortion out of state. According to Linda Coleman-Madison, a Democratic state senator for Alabama: "People are going to have abortions. The problem is it is always going to be unsafe, inaccessible for those people who have lesser means". Another Democratic state senator for Alabama introduced amendments that would require the state to expand Medicaid, force leg-

islators who vote for the measure to pay the state's legal bills, or make it a crime to get vasectomies. All failed. Outside Alabama state house, protesters wore costumes from *The Handmaid's Tale* and carried signs, one reading: "Alabama does not own me". The ban has sparked global outrage, with celebrities such as Zara Larsson and Offset condemning it.

Alabama is one of several states to pass restrictive abortion laws. Georgia, Kentucky, Mississippi and Ohio signed bills in recent months that banned abortions if an embryonic heartbeat could be detected. Many pro-life politicians have been encouraged by the appointment of conservative judges Neil Gorsuch and Brett Kavanaugh to the Supreme Court.

Goretti Horgan, a pro-choice campaigner at the University of Ulster has highlighted abortion issues in Northern Ireland, "it's worth remembering that a mother remains under the threat of imprisonment here for getting safe abortion pills for her 15 year old daughter". Northern Ireland's abortion laws are much stricter than Alabama's - women can face jail sentences up to

life for having an abortion. Theresa May's Government, which relies on support from the DUP, has resisted moves in the Commons to impose abortion reform in the region.

US groups ACLU and Planned Parenthood have already sued Alabama over their "extreme" abortion ban, declaring it a "manmade public health emergency". Anti-abortion supporters hope for legal challenges to reach the US Supreme Court, where they want federal laws on abortion to be re-visited. Although in the past these types of anti-abortion laws have been deemed unconstitutional,

a Supreme Court conservative majority may rule that 'Roe v Wade' was wrongly decided and must be overruled (as done in



IMAGE: TONY WEBSTER

the case of 'Franchise Tax Board of California v Hyatt'). So, the question is: is America's rule of law strong enough to protect the women of Alabama and the US from conservative politicians? And, how will women's rights fare in what some see as an increasingly toxic climate for women?



LEFT WING RIGHT WING

Thoughts from the Politics Editor

WITH THE DRAMA of the Tory leadership contest and the country tearing itself apart over Brexit, it seems like the politics of consensus

is a distant dream in Britain today. A report by the Melbourne-based think tank Breakthrough should, however, be a wake-up call: the re-

port found that the climate crisis we are facing globally means that there is a high likelihood that human civilisation will die out by 2050. It argues that "climate change now represents a near to mid-term existential threat to human civilisation," and calls on governments to take these projections more seriously. With the leader of one of the world's

foremost superpowers, President Trump, skeptical about the very existence of climate change, which he has called a "Chinese hoax," national and international collaboration is more important than ever if we are to mitigate the literally deadly consequences of the climate crisis. The crowds that came together to participate in the Extinction Rebellion

protests in April, which pushed for the Government to recognise a climate emergency, indicate that this issue is one of wide public concern. The picture is not all one of doom and gloom, though – rather quietly, the UK just had its longest-ever run without using coal-fired power, lasting 18 days and six hours. At least we are doing something right!

Arcadia retail group's future hangs in the balance

Jerry McMichael
DEPUTY BUSINESS & FINANCE EDITOR

HIGH STREET RETAIL chain Arcadia has said this week that it is facing serious trouble with what it calls "significant liquidity issues" after an emergency meeting of its creditors was called on Monday.

It claims its problems are not a unique phenomenon but instead are a result of the "malaise affecting the whole high street". Arcadia, like many others, is feeling the effect of higher business rates, the rising national living wage and the fall in the value of the pound, which has put up the cost of imported goods, effecting trade performance both in the UK and abroad. However, with tough competition from the likes of Zara, Primark and H&M, as well as online pure plays such as ASOS,

Pretty Little Thing and boohoo.com, the company's ability to survive in such a saturated market is beginning to be called into question.

The answer, it believes, is a Company Voluntary Arrangement (CVA) a series of proposals to its creditors seeking to secure short term liquid injections to keep it afloat, in the hope trading will pick up in the third and fourth quarter of the year. But critics say it raises as many questions as it answers, and fails to address key branding and operational problems in the company that demonstrate the Arcadia group's long term inability to compete with the emergence of new online retailers.

Arcadia, owned by Lady Tina Green, the wife of chairman Sir Philip Green, says that sales in its stores that have been open more than a year fell nine per cent in 2018-19. Earnings this year are expected to be £30m, compared with

£219m two years ago. With fixed charges of around £100m a year, the group is facing the prospect of ending the year with its first loss of profit since 2002.

The question, therefore, is what does a CVA actually do, or what does Sir Phillip Green hope it will do? A CVA is a renegotiation of terms with a company's creditors as part of an insolvency procedure.

Arcadia's CVA is complicated further due to the company's unique structure that has evolved since 2002 to represent one of the worlds most exquisite specimens of corporate tax avoidance. (Please note Sir Phillip I have said avoidance not evasion, please do not pursue litigation against *Nouse*.) The first problem Arcadia's CVA possess is that there are not one, but seven agreements relating to different parts of the group.

In theory, if one CVA fails, only one part of the company would go into liquidation, the rest would carry on trading. In practice, Arcadia says that the companies are so interlinked that the whole group is unlikely to survive without all seven CVAs being approved.

Documents obtained by the *Guardian* show that the CVAs propose the closure of 23 stores, the renegotiation of rents on 194 further stores, increasing net pension contributions over three years, an immediate liquid injection of £50 million and giving current landlords a 20 per cent stake in Arcadia in the event that the retail chain has to be sold.

However, what would this actually solve? Arcadia claims that its largest single issue is its fixed annual rent of £170m of high street retail

outlets and it estimates the current leases are "over-rented" by 30 per cent on average across the portfolio. But most financial analysts believe that this long-term fixed cost has already been in decline for Arcadia for the last three years.

Richard Hyman, an independent retail consultant says Arcadia has been shrinking for years, closing stores as leases expire, and he said more were expected to close in the next two years for the same reason. Therefore, Arcadia's proposal of closing 23 stores, just 4 per cent of its portfolio seems of little significance to Arcadias long term problems and the closure of such stores seems hardly likely to make a significant impact to the company's long term survival.

In order for the CVAs to be approved 75 per cent of creditors must agree to the proposals, without this approval the company will go into

outlets that will ultimately decide whether or not to go ahead with the proposals.

PJT, the investment bank negotiating with Arcadia on behalf of a group of landlords, said in a statement: "there have been substantial improvements made to the CVA... which benefit all landlords, but there are still areas that need further clarity."

Arcadia is only one of several major high street retailers in recent months to be feeling the ever-increasing effects of the decimation of the UK high street.

Although it is not unique in facing the effects of higher business rates and the collapse in the value of the pound since 2016, the genesis of Arcadia's decline can be traced all the way back to 2005 when Sir Phillip Green banked £1.2bn in corporate profit after awarding himself the largest pay cheque in British corporate history. The pay out of such a monumental corporate dividend has ever since damaged the retail group's ability to invest in its capital assets and maintain such a broad property portfolio of high street outlets.

Sir Philip's proposed CVAs therefore offer a short term solution to Arcadia's liquidity issues, however ultimately they fail to address more entrenched long-term declines in the company's consumer demand. The Arcadia group's future now, more than ever, seems to be in question. However, our sympathies lie with Arcadia's 18 thousand staff, the people whose livelihoods are at risk in this stand-off. It is clearly possible that Green could choose to bring down the roof on Arcadia and seeing out his days in Monaco.

Arcadia has been shrinking for years, closing stores as leases expire

liquidation. In most CVAs the creditors are usually banks or pension funds, so the landlords find themselves outvoted and their rental income cut. However, in the case of Arcadia, most of the seven CVAs are linked to the company's portfolio of properties and therefore it will be the landlords of Arcadia's retail



IMAGE: MAGNUS D

Ford closes down Bridgend plant amid concerns

Aidan Clare
BUSINESS & FINANCE CORRESPONDENT

THE IMPACT OF Brexit on businesses small and large across the UK is always a very real concern.

It is amid this fear and in our current uncertain state that Ford have announced the closure of their 42-year-old Bridgend plant. Despite these circumstances, Ford maintain that the decision has nothing to do with Brexit and cite changing customer demands and cost disadvantages as reasons for the closure.

The President of Ford Europe, Stuart Rowley explained that if Brexit had never happened then their decision would have been unchanged. He went on to say that the key reason was, "the need to scale our global engine manufacturing footprint" and that there was an absence of "additional engine models for Bridgend."

This has sparked public outcry as employees, politicians and trade unions alike feel far more can be

done to sustain the plant.

Economy Minister, Ken Skates, said he was, "absolutely livid" at Ford's decision especially after the government "pumped a huge amount of money into this facility." Meanwhile, the trade unions have demanded that Ford review and reverse the decision, and have suggested that they expected much more from the company.

Scathing attacks such as these show just how damaging this deci-

Ford maintain that the decision has nothing to do with Brexit

sion could be for the British economy. If the closure does indeed go through, then one thousand seven hundred jobs will be lost, starting in September of next year.

There is a general feeling that the plant workers, who deserve bet-

ter, have come out and said they are absolutely devastated. One even suggested that South Wales will be like a "ghost town" without the plant showing that this is far more than just an economic issue.

Despite Ford's claim that this closure had nothing to do with Brexit, their decision comes at an interesting time. Less than four months ago, amid fears of a no deal Brexit, Ford was threatening to completely end UK production in order to preserve profitability.

Amid yet more Brexit uncertainty, with the Conservative leadership up in the air it does not seem inconceivable that the two could be connected, particularly with Ford's stance on the issue.

Brexit aside, Ford's "profitability at all cost" attitude articulated less than six months ago is evident through their actions in Bridgend. They have taken this decision despite receiving over 11 million pounds worth of incentives from the Welsh Government that they will now have to return.

It seems, like most other big companies, Ford have little regard

for their employees and value their own profits above their wellbeing. This is an unfortunate truth of the world we live in.

This is further emphasised by the comments of Bridgend resident Huw David who said there is "not a family in Bridgend that won't be af-

ected by this", going on to say that he does not know how they are going to recover from this. David and others will now need to create jobs and help people find other work.

They will then have to clean up the mess Ford will inevitably leave behind.



IMAGE: ARIAN KRIESCH

Aussie economic miracle in trouble?

Callum Tennant
BUSINESS & FINANCE CORRESPONDENT

AUSTRALIA IS THE wonder economy down under. The country has not suffered from a recession since 1991, while the UK has spent an entire two years during the same time period in recession.

A recession is generally defined as when a country's Gross Domestic Product falls for two quarters or more in a row.

Australia has a resource rich economy; its biggest exports being gold, iron ore and coal, although manufacturing and financial ser-

vices also form a significant part of Australia's economy. Its reliance on resources has meant that there is always demand for Australian goods, but the economy is heavily affected by any change in commodity prices.

With so little time to spare, winning slowly is the same as losing ”

The last few years however have proved testing for Australia's economy, with it entering a prolonged

period of spikes in its economic growth. For three quarters in the last four years, growth has plummeted to below 0.25 per cent.

From 2018 to 2019 Australia's economy grew by 1.8 per cent, which is Australia's smallest economic growth in a decade. GDP per person has continued to fall however, with Australia entering a so-called per capita recession.

Australia's Prime Minister, who has just been re-elected as its sixth Prime Minister in 12 years, has reiterated how he believes planned tax cuts will act as a boost to consumption and increase domestic demand within the Australian economy.

As well as political instability, Australia also finds itself and its economy caught between the world's two largest economies and its largest and fourth largest trading partners, America and China.

Australian treasurer, Frydenberg, recently stated that he doesn't believe Australia needs to choose between America or China, however Australia increasingly finds itself in the middle of commercial arguments.

Recently there have been disagreements over the role of Chinese firm Huawei and its involvement in the roll-out of 5G. If Australia continues to side with America over the ban of Huawei in critical infrastructure, then it risks retaliatory actions from China.

Furthermore, China's economic

slowdown has had an adverse effect on Australia. China is Australia's largest export market by far and any reduction in demand from China will also hit Australia's economy. China forms over 30 per cent of Australian exports, Australia's next largest export partner is Japan with just under 13 per cent of Australia's exports.

If China's economic slowdown continues, then it could trigger Australia's economy contracting and entering recession.

Australia's weak economic growth fits into a wider pattern of slowing global economic growth as fears over a US-China trade war undermine investor confidence. Germany, America, India and Brazil are just a few G20 countries who have been warned of slower than expected growth.

The IMF has cut its 2019 global growth forecast from 3.5 per cent to 3.3 per cent due to this fall in business confidence. Whether Australia continues with its world record of continuous growth largely depends on the economic performance of other countries.

While experts warn that Australia's growth has stagnated it has been resilient, and stayed in line with many OECD countries. The next few economic quarters will be crucial to Australia and to confidence within the Australian economy, regardless of these 28 years of growth being an impressive record.

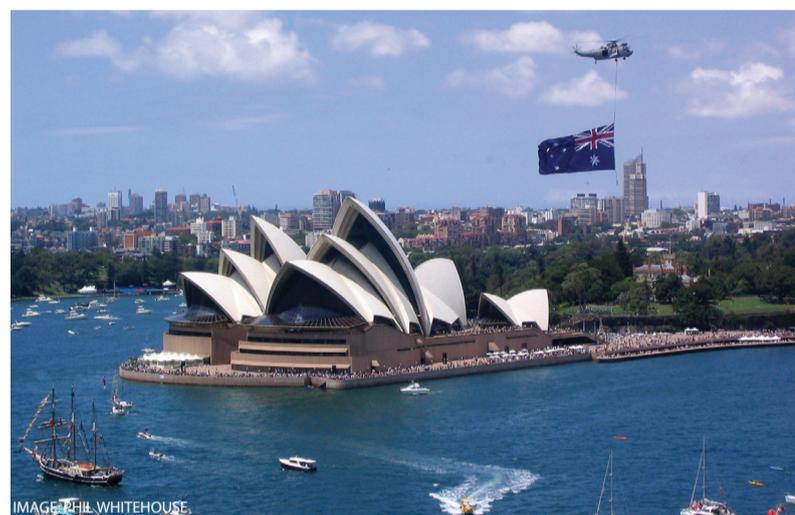


IMAGE: PHIL WHITEHOUSE

More changes afoot for Student Finance?

Cassian Frost
BUSINESS & FINANCE EDITOR

SINCE OUR LAST publication and article on the issue of student finance, a report has surfaced to suggest a different strategy for dealing with higher education and its financing. The Augar review, commissioned by the government two years ago, came out with many suggestions to update the system last changed in 2012. It has more than 60 potential changes included in the 216 page document.

One notable change that has hit headlines is to reduce the tuition fee from the current £9 250 to £7 500. This supposedly benefits borrowers, but in fact the changes made would generally make graduates worse off, and make them pay comprehensively more than the old system had.

This is due to the 30 year deadline for repayment being moved to 40, so adding an extra ten years before the remaining loan is made void.

Moreover, the repayment threshold has been reduced from £25 725 to £23 000 which will mean starting repayment earlier. Many, including former Secre-

tary of State for Education, Justine Greening, have suggested that these changes will explicitly benefit the highest earners and "come at the expense of lower and middle-earning graduates."

She wrote for *The Financial Times* that graduates with the highest salaries will see their repayment reducing by £18 000, whereas lower and middle-earning graduates could

This seems in many ways a step in the wrong direction for the government ”

see theirs increasing by £12 000. The report would help rebalance the government's loan books (albeit not completely) but as some have mentioned, at the detriment of universities who would now be receiving a lower tuition fee under the implicit promise that the government would fund the shortfall.

As beneficial as balancing government books can be this seems to be in many ways a step in the wrong direction for the government, as the basis behind the tuition fee loans is

to provide affordable further education for everyone.

The Augar review (or 'The Review of Post-18 Education Funding') changes would likely, despite implied intentions, isolate many from going to university in the first place by making the final costs prohibitively expensive. Some logical changes are suggested, such as the fact that interest rates for the loan during years of education will remain at the inflation rate and not the extra three per cent currently being charged.

It also mentions reintroducing means-tested maintenance grants of up to £3 000. This is a scheme that would likely benefit those poorest tremendously, providing them with direct financial support to help with accommodation, hidden course costs, and general supplies like food without the worry of having to pay this back over many years.

Otherwise, the review has generally received a fair bit of criticism because it ultimately fails to solve the issue of social mobility and instead potentially worsens the problem by continuing to privilege wealthy students.

The change, supported by Theresa May as a way to "reduce the burden of debt on young people", could theoretically be implemented once a new Prime Minister has been elected, depending on the beliefs and legislative agenda of her successor.

These changes are in no way guaranteed to make it into actual British law, but they are an interesting indication of the priorities of the current ruling party given that they sanctioned a report to focus on balancing their budget. A different view might argue that they should focus on providing affordable higher education to the country's young people, over restructuring.



IMAGE: ESTONIAN PRESIDENCY

WEEK IN NUMBERS



Digest of the week's most important figures.

0.6%

Predicted GDP growth rate of the German Economy this year



4,487

Number of jobs that will be lost from the closure of the British Steel works in Scunthorpe

23

Arcadia stores to close in an attempt to revive the chain



3.6%

UK unemployment rate falls to 3.6 per cent in the last quarter - down 0.41 per cent

13.6%

Fall in profits in the last three months following the grounding of all Boeing 737 Max 8s



\$22.97tn

Total US national debt, with an estimated 33.7 per cent of the debt being held by China.

IMAGES (TOP TO BOTTOM): PEDELECS, EASTGATE BASILDON, PK-REN

Shifty crows and emotional magpies: a look at corvids

Jay Dyer
SCIENCE EDITOR

CROWS, MAGPIES and jackdaws are some of the most common birds you will see in British urban and rural landscapes. They are often persecuted and unwanted due to their noisy calls, harassing behaviour and weird habits (including the assault of songbirds, even sometimes going as far as attacking small animals like lambs.) Crows and other corvids have been a part of our civilisations for centuries, interacting with humans, and even making their way into our folklore. Due to their dark plumage, harsh call, and diet, they have represented loss or ill omen in many cultures. In spite of all this they are misunderstood. Crows and other corvids are some of the most interesting, characterful and intelligent birds on the planet.

Corvidae is the biological family that contains crows, ravens, rooks, magpies, treepies, choughs, jackdaws, jays, and nutcrackers. They are more commonly called the 'crow family' or corvids. Their range extends all over the world, in all continents except Antarctica. Multiple species of the corvid family reside in the UK, the most common being the carrion crow, eurasian magpie and jackdaw. Other less commonly sighted species include hooded crows, choughs, eurasian jays, ravens and rooks.

Crows especially display strong social and community groups, often roosting in large numbers. Providing mutual aid has also been recorded within many of the other corvid species. Like some other mammals, corvids have been known to 'play' and show signs of elaborate social games, sometimes involving tools or presents. Corvids of all ages also perform acrobatic feats, both for fun and to attract potential mates.

The most remarkable and well known feature of corvids is their high intelligence. They are among the most intelligent birds currently

known to man. The brain-to-body weight ratio of corvid brains are among the largest in birds, only slightly lower than humans, and equal to a great ape.

Corvids display impressive memorisation abilities, use of tools, and self awareness: the latter two of which were thought to be only possessed by humans and select other mammals more recently. They also live in large social groups, which is associated with their high cognitive ability. The requirements of this mean that individual birds must be able to recognise others and track their arrangement and foraging. Some studies suggest that this social complexity corresponds to their high intelligence. Magpies are also apt at self-recognition. The eurasian magpie is known to be able to recognise itself in a mirror, and is the only non-mammal species known to do so. This intelligence might be in part to the long period of parental care, giving young birds more chances to learn skills.

Some corvids, including magpies, ravens and crows hold 'funerals' when another individual is seen killed or found dead. Many birds will gather around the corpse, and in the case of magpies, hold elaborate grieving rituals, sometimes laying down grass 'wreaths' and other presents. However, these comparisons come from human's habit of anthropomorphising animal behaviour.

The purpose of these gatherings is that as many individuals as possible can recognise what killed the dead bird, an update which animals and hazards must be considered a threat, to increase their chances of survival. Indeed it has been documented that if a human is seen killing a crow, or seen holding a dead one, other crows in the area will not only attack the human but remember them and be hostile for years.

These kinds of behaviours are seldom seen in other animals. In one study, a feeding station was set up and established until it crows visited regularly. Then researchers, wearing masks so their

features would not be recognised in future tests, would approach the group holding a dead crow. The crows immediately emitted warning calls and demonstrated hostile 'mobbing' behaviour. When the researchers returned holding a dead pigeon, or nothing, the crows were non hostile. Pigeons were also not found to react to humans holding dead pigeons. When the features of humans were observable however, crows displayed hostile behaviour no matter what the human was holding. Another study shows American crows acting aggressively to the audio playback of a crow's distress call, played near a dead crow. The crows then avoided the territories where dead crows were seen, even if they had plenty of food.

There have been other individual examples of the intelligence of corvids. In a video by David Attenborough, a carrion crow was seen letting cars crack nuts open by placing them on a crossing, waiting for the lights to turn red, then retrieving the cracked nut.

Corvids also have been known to watch other birds that cache food, then return to pilfer it later. Corvids that display thieving behaviour even move their own food between hiding spots to avoid theft, using their experience of having pilfered food themselves, and therefore predicting the behaviour other birds might enact. This ability requires highly accurate spatial memories, with some corvids being able to recall the hiding places of food for up to nine months later. California scrub jays have also demonstrated episodic memory, previously thought unique to humans, as they eat permissible foods and need to remember when they stored them, as well as where.

Crows also demonstrate advanced tool fabrication and use. New Caledonian crows make hooks from trimmed twigs, which they use to pull insects and larvae out of trees. Crows have been known to improve and refine their tool making skills by observing more experienced crows. Again, great apes are the only other members of the animal kingdom known to use tools in such a fashion: a true testament to the versatility and intuition that corvids possess.

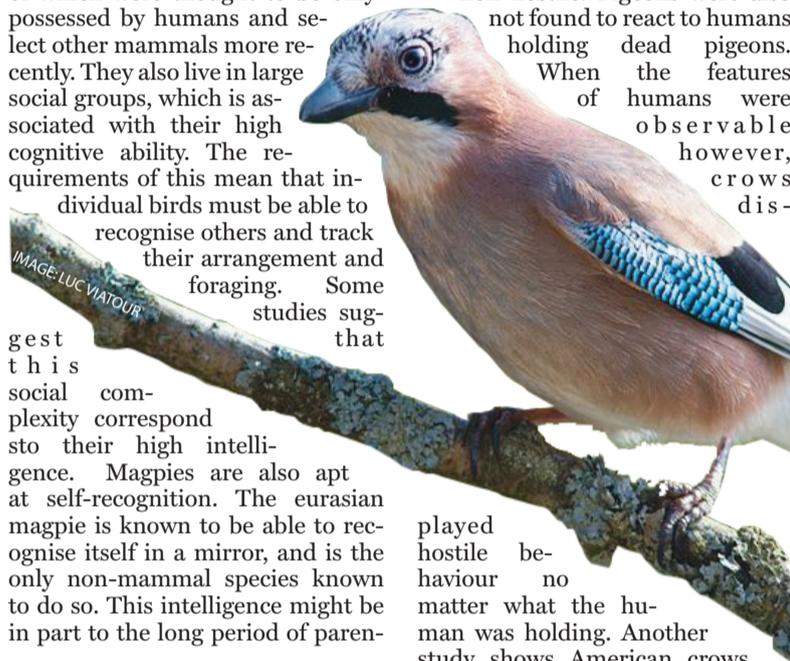


IMAGE: LUC VIAUOUR

The most remarkable feature of corvids is their high intelligence



IMAGE: RAJESH MISRA

Rocking all night to circadian rhythms

Izzy Hall
DEPUTY SCIENCE EDITOR

FROM ASLEEP TO awake: a transition that is by no means random - circadian rhythms are internal processes which regulate our activity and rest on a roughly 24 hour spectrum.

These circadian rhythms are subject to change dependent on present environmental stimuli, such as light, temperature and redox cycles, allowing organisms to adapt to their surroundings specifically on a day-by-day basis. The clock is largely conditioned by the light to dark cycles year round. Even the blind mole rat is not exempt; despite lacking eyes that can form images, photoreceptors detect presence or absence of light to influence their body clock. Light and dark cycles affect not only mammals but also plants, fungi and cyanobacteria. Light acts as a 'reset button' for the body clock, but threshold is dependent on the organism, usually being lowest for nocturnal rodents.

In flies, the body clock is regulated by 75 pairs of neurones. These are clustered, with each cluster's activity being staggered to peak in activity at certain points throughout the 24 hour rhythm. We have known for some time that distinct cells in clusters regulate dawn and dusk motor activity, but a recent paper by Xitong Liang has now identified one of the downstream targets of these

neurones and how they are regulated.

At the centre of this research are ellipsoid body "ring neurones" (EB-RNs) - a diverse group of cells associated with sleep and locomotor activity. They became the focus of this research when increased calcium influx was detected in these neurones, corresponding to dawn and dusk locomotor activity.

It was hypothesised that EB-RNs and their activity correlated with dusk and dawn behaviour which seemed promising in upstream candidates. Other papers produced earlier this year support this hypothesis. Experimentally altered body clocks which "selectively phase-advances" their morning and evening neural activity peaks was again correlated with EB-RN activity, showing the same adjustment to their pattern that the body clock was subjected to.

Liang enquired into how the circadian centre is connected to

the EB-RNs while lacking EB projections. What is linking the two? And does it provide a piece of the body clock puzzle? They reasoned that the activation of EBs relied on signalling via dopamine molecules, as the activation of these dopamine neurones initiates loco-

The body clock is conditioned by the light to dark cycles year round

motion in other areas of the brain. When the activity of these dopamine neurones were analysed they also correlated with changes in body clock, thus determining that they are affected by the circadian centre and directly synapse to the EB-RNs.

Furthermore, the research has highlighted the distinction between M-cells and E-cells, which make up part of the molecular clock on a neural level, each one's activity peaking at morning and evening respectively. Liang's research has provided strong evidence that M and E cells contribute to circadian rhythms in locomotor activity by independently acting on EB-RNs via dopamine signalling.

Not only have we gained a greater understanding of dawn and dusk locomotion, other papers have generated evidence that there is cross-talk between



IMAGE: EUGENIA LOLI

these distinct M and E cell pathways in the form of interaction between sleep and activity promoting cascades. Sleep-promoting EB-RNs may inhibit dopamine neurones to reduce sensory activity during sleep. Liang has suggested that these findings may be down to EB-RNs playing a role in sleep homeostasis by recording 'quantity and quality of prior waking experiences' to then alter the regulation of the body clock.

These are huge advances in improving understanding, but there is still more to do. There are other downstream targets and M and E cells, that contribute to the balance between rest and activity are, yet to be investigated.

In broader terms, the functional variability in clock neurones and their cross-talk means this is no simple task.

There's a buzz in Argentina about unusual bee-haviour

Michael Maitland-Jones
SCIENCE CORRESPONDENT

DON'T LET THE RECENT announcement that a 'McHive' will sit atop every Swedish branch of McDonald's fool you, the bee population is still on a steady decline. However, unusual news from Argentina has prompted some scientists to speculate whether some species of bee have started to find ways to adapt to the rapidly accelerating pollution problem.

Argentina's National Agricultural Technology Institute has ushered in the news, saying that the wooden hives they have constructed for a type of wild 'burrowing' bee have been found to be lined with types of discardable plastics cut and

foraged by the bees themselves. The efficiency of this new design re-haul on behalf of the bees is still very much open to debate and scientists have found some larvae laid by the bees to be incapable of surviving in these new plastic-lined nests. However, this discovery feeds into a data that has been gathered for some years now about bees starting to use plastic as a building material.

Since 2013, scientists have noted this behaviour with initial examples seen in Canada; it is thought that the bees choose to take plastics that are similar in shape to the leaves that they would naturally build with. These sorts of plastics can take the form of pieces of plastic bag, or even prophylactic wrapping. The more sophisticated examples of adaptation have been observed with the bees substituting the glue-like plant resin they use to bind the

materials in their nest with a type of man-made plastic 'caulk' that the bees have inexplicably managed to repurpose.

Many are hesitant to say whether this represents an example of truly successful adaptive bee behaviour, but it's certainly atypical, particularly since the environments where these plastic-lined nests are being built are generally rich in the sort of natural foliage building materials that the bees would normally use.

Detractors have been quick to point out many of the associated risks of the plastics, with some entomologists describing it as simply another example of pollutants finding their way into their environment through unnatural means. The biggest risk posed by these sorts of new nests has been suggested to be an increase in micro-plastics that if consumed by marine life could pose

a serious health threat. The bees so far however do not seem to be suffering from this.

Whether this will be a long term solution for the bees remains to be seen, but their utilisation of man-made materials is not something wholly unique to them as a species;

birds in the Italian Alps have been known to use colorful plastics to line their nests as part of a mating ritual. Even stranger, cigarette

butts are used by some birds to line their nests since they are proven to be resistant to some types of parasite that flourish in birds' nests.

How this bodes for the future of the British bumble bee is difficult to answer just yet, this is after all only a specific variety of bee in a relatively isolated environmental situation of adaptation. Figures published

by U.S. National Agricultural statistics show a decline in bee population from 1947 to be at around 60 per cent; given that roughly one third of the world's food supply is pollinated by bees we can only hope that phenomena of the adaptive Argentinian bees is sign of hope for the future.

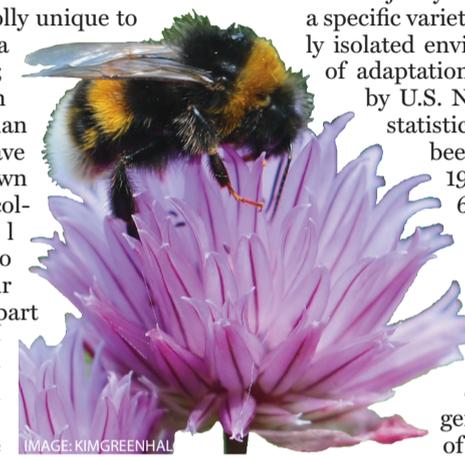


IMAGE: KIMGREENHAL

A look at the science and myths behind hangovers

Jodie Sheehan
SCIENCE CORRESPONDENT

DESPITE BEING ONE of most prevalent maladies of mankind, the common hangover is still not particularly well understood. Hangovers seem to be a combination of inflammation, dehydration and low blood sugar levels, but how significant each of these things are is still up for debate. What's more, there are a whole host of widespread beliefs about drinking and preventative hangover cures that many people swear by, which are actually little more than folklore.

Until recently, it had been widely assumed that dehydration was the main culprit behind the well-known symptoms, but research has shown that dehydration plays a smaller role than previously anticipated. While it is true that alcohol blocks the release of a hormone called vasopressin, causing us to urinate more and become dehydrated, a study conducted by the Utrecht Institute for Pharmaceutical Sciences showed that markers of dehydration such as vasopressin were not significantly correlated to hangover severity. So contrary to popular belief, drinking buckets of water before bed is unlikely



to prevent you from feeling the night's effects in the morning.

Another possible cause of hangover symptoms is the buildup of acetaldehyde, which is 10-30 times more toxic than alcohol itself. When the liver breaks down alcohol, acetaldehyde is produced before being broken down further into a non-toxic substance called acetate.

However, our livers can only metabolise an average of about one ounce of alcohol per hour, so drinking any more than this will mean that some of the unbroken down acetaldehyde will pass into your blood stream. At high concentrations, acetaldehyde causes many of the symptoms associated with hangovers.

Though we have some idea about the biology of hangovers, they remain mysterious enough to prevent the development of effective cures. However, science has managed to dispel many of the widespread myths surrounding alcohol.

For example, the belief that mixing your drinks will get you more drunk or result in a worse hangover is erroneous. The combination of drinks has little to no effect on hangover severity; it's all about the amount you drink and the strength of those drinks. As a general rule, the clearer the drink, the kinder the hangover. You can mix white rum, gin, vodka and the like to your heart's content without

augmenting your discomfort the next morning – as long as you're not just having three times the amount of alcohol by doing so.

In a similar vein, a 2019 study by Köchling et al found conclusive evidence that the order in which you drink different types of alcohol

The belief that mixing drinks gets you more drunk is erroneous

has no effect on the severity of your hangover. Despite old folk wisdoms such as "beer before wine and you'll feel fine; wine before beer and you'll feel queer" existing in many languages, there is no evidence to support these sayings.

It is true however, that bubbly drinks get you drunk quicker. The carbon dioxide in fizzy beverages opens up a muscle in your stomach called the pyloric sphincter, which allows alcohol to pass through into the small intestine and get absorbed faster. So if you're ever running late for pre-drinks and need to catch up with your friends to get on their level, carbonated drinks should be your go to.

In terms of cures, there isn't enough evidence to conclusively say that any of the commonly used remedies work, though there is plenty to discredit some of them. Much to the chagrin of students, we are left to muddle through with these dubiously effective hangover cures like 'hair of the dog' and weird concoctions, relying on little more than the placebo effect.

Of course, the best way to avoid a hangover is to simply drink less ... but what would be the fun in that?

How your cells can feed cancer growth

Evelyn Greeves
DEPUTY SCIENCE EDITOR

WE THINK of our immune system as being on our side, and for the most part, it is. Leukocytes, also known as white blood cells, perform body-defending roles, ranging from promoting inflammation to direct ingestion of pathogens. Billions of these leukocytes are generated in the body each day.

But what happens when our immune system works against us? Scientists have known for some time that immune cells can be recruited by cells which are on the path to becoming cancerous. These pre-cancerous cells round up leukocytes from the bloodstream by acting like a wound, spitting out chemicals like hydrogen peroxide to dupe the immune cells into moving towards them. Once behind enemy lines, the leukocytes turn traitorous. They wrap around the pre-cancerous cells and feed them with a growth factor called PGE2, driving rapid proliferation and ultimately formation of a tumour.

Leukocytes are usually found inside blood vessels, while pre-cancerous cells tend to reside in the epithelial tissues which lie on top. A basement membrane separates the two. To feed the pre-cancerous cells, leukocytes must breach this barrier. New research shows that this can happen opportunistically via tiny perforations in the membrane. If a pre-cancerous cell is close to such a perforation, it is able to hoodwink leukocytes into slipping through the gap. As such, pre-cancerous cells like these are more likely to become

tumours than those with no way of recruiting leukocytes.

Pores in the basement membrane can arise in other ways too. Once a tumour gets big enough, it starts eroding the basement membrane using digestion enzymes. This allows it to grow even faster by enlisting further leukocytes. In addition, mechanical damage of the epidermis via wounding can open up much larger pores than are usually present. Again, this facilitates more rapid proliferation of nearby pre-cancerous cells into tumours.

This presents a problem, because diagnostic needle biopsies will naturally open up large holes in the basement membrane. Invasive surgery has a similar effect. In both cases, tissue damage may contribute to the formation of a tumour from pre-cancerous cells by providing a portal through which double-crossing leukocytes can pass in order to feed the cancer.

From a clinician's perspective, this means care must be taken in making decisions regarding surgery, especially in cases where surgery may not remove all of the cancerous cells. There is a delicate balance between the need to remove a tumour and the need to avoid provoking further growth.

There is also a clear need for refining therapeutic drugs which can counter the response outlined in this research. This could be dampening it or targeting the growth factors the pre-cancerous cells need in order to proliferate. The deeper the understanding scientists have of the many processes and pathways involved in cancer progression, the more refined and effective our treatments will become.

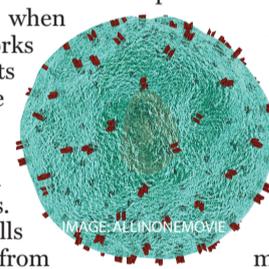
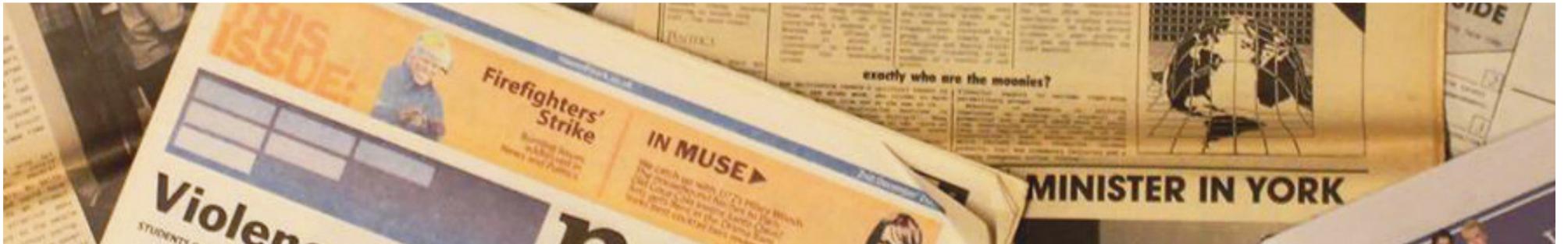


IMAGE: ALLINONEMOVIE

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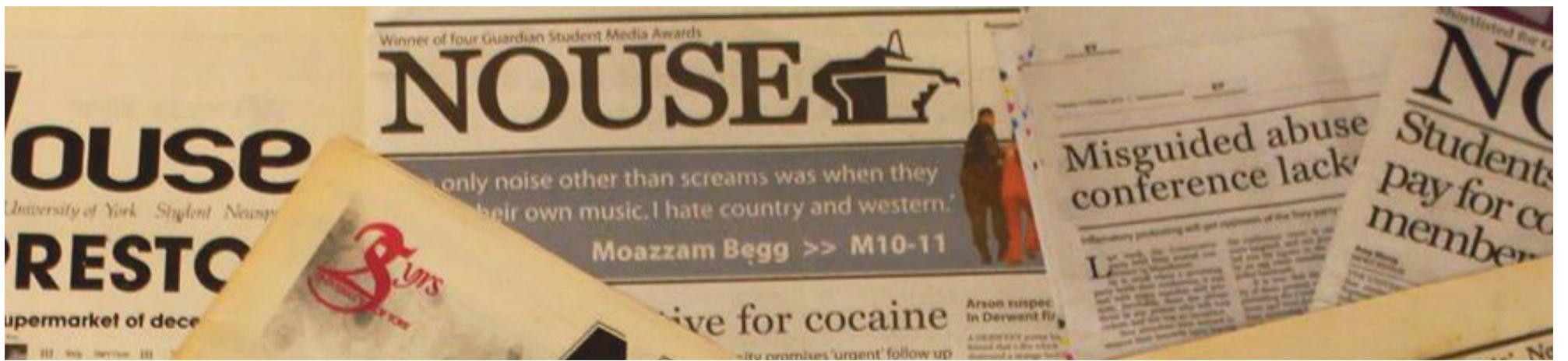
Nouse By-Election

Come down to P/L/002 on Monday 17 June at 6:30PM with a two minute speech for Senior Team or a one minute speech for the rest. Join York's best media society!

There are over 30 positions available! So check the Facebook event for more information about which positions are up for grabs.

Other positions may become available on the night!





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NOUSE INTERVIEWS... Adam Davis

The *Nouse* Sport boys sit down with York's best footballing analyst



How involved have you been in sport at uni?

I've been involved since I joined the University last year. I've tried a number of sports. Some I had played before, and some were completely new such as American football, water polo and quidditch. I continued with water polo representing the Uni in multiple BUCS matches but was injured for both Roses games. At the college level, I'm the captain of the Langwith 5s and we've seen our best ever season this year and look forward to continuing that next year. Next year I'm going to be working with the University of York Men's Football teams as an analyst to help find the best way of playing with each other as a team unit, with the ultimate goal of achieving a long-overdue and fully deserved Roses win.

What goes through your mind when producing an analysis report of a match?

A variety of things go through my head when writing a report. It's important to make the reader feel as if they were there and remember as many details as possible but as concisely as you can. When delivering a report to a particular client you might look how they could improve and see whether it was a better or worse match compared to the average. It's always really important to tailor your analysis to the client, as different clients have different ambitions, and will need different analysis from guys like me.

Have you done any professional football analysis yet?

As part of my job as a data analyst for a football agency, I work with some clients to provide match

analysis to aid preparation for the upcoming game. Most notably, I've worked every match Yannick Bolasie has spent on loan at Anderlecht from Premier League side Everton during the second half of this season. This has gone down well and has shown in his performances on the pitch.

What does Yannick Bolasie need you to do? How important are analysts to the careers of footballers?

The clients often ask for a similar kind of thing: to

give them the best way to get past their opponent. This involves watching a lot of videos and looking at stats while taking into consideration the strengths of the client. For example, Yannick is tall so we see if we can use his height and pace effectively against smaller, weaker, slower full backs.

Where do you want analysis to take you career-wise?

My love of football drives me to get into the industry. It's an industry that to the outside, looks like a tough one to enter if you didn't previously play professionally. I hope to take this analytics work into a particular club one day with the eventual goal as a director of football. You never know, by the time I'm ready, Man United might finally be open to employing one!

How could a budding analyst get into a position like yours?

My advice is to take every opportunity thrown at you. Is it a busy time of year? Make time. Not sure you've got what it takes? Only one way to find out. Don't just assume that learning from a local club is good experience?. Anything is better than nothing. People always take notice when you've tried to make progress. Football recognises hard work in players and that applies to all kinds of backroom staff as well.



IMAGE: YCC

EDITOR'S COMMENT

Patrick Hook-Willers
SPORT EDITOR



AT THE END OF WHAT has been a challenging few weeks for me on the sporting front, having to endure Spurs losing the Champions League final, one last edition of *Nouse* Sport is on the agenda.

Seeing as George is graduating, leaving imminently to spend the summer working in Greece, I too will be stepping down from the position of Sport Editor.

It's been a decent year covering the best of York's sporting action and news, despite the reality that all of our work has gone pretty much unread.

The highlight of the year has got to be the weekend of Roses, getting into a scrap at the darts and shouting untold abuse at the Lancastrian losers in the RKC. Luke 'C*** Hands' Blazer will be forever remembered in Roses history as that bloke that was on the bench for the losing team.

In this final edition, we have plenty of great content for you to

not take any notice of.

To the left, we speak with one of York's best sporting analytical minds, Adam Davis, about his work with a Premier League footballer and the Mens 1s Football side. Below we have the ever-excellent Stat Zone, complete with five more unreal stats for you to consume.

To the right, Chay Quinn returns one last time to assess the Nations League, and Alex Woodward gives a detailed look at this year's Formula One season so far.

Over the page, George suggests reasons for the harsh treatment of South African athlete Caster Semenaya and I give a preview of this summer's packed cricketing calendar.

On page 27, George and I give you a run down on the winners on this year's Colours Ball, highlighting the best tgaat this year's sporting (and journalistic) talent York has to offer. There are also two smaller pieces below that one. One focuses on Zac Sheppard and what he has achieved this year, while the other rounds up what has been a landmark year for women's sport at the University.

I wanted this position for two years before getting it before finally getting it this year. It's been great, but we are tired now.
COYNouse, Pat x

NOUSE STAT ZONE

Not only did York's 1s Netball team win against Lancaster for the first time ever, they eclipsed their former points record (37) by 15 points, scoring 52.

100 per cent. The approval rating *Nouse's* Opening Ceremony commentary on YSTV.

York's Men's Pool Team have now won four of the last five Roses competitions, and have been unbeaten at home against Lancaster for over 15 years.

York's women's 1s and 2s rugby teams have conceded just seven points in 480 minutes of play over the last three Roses competitions.

The Men's Football Club failed to score in any of their three Roses games.

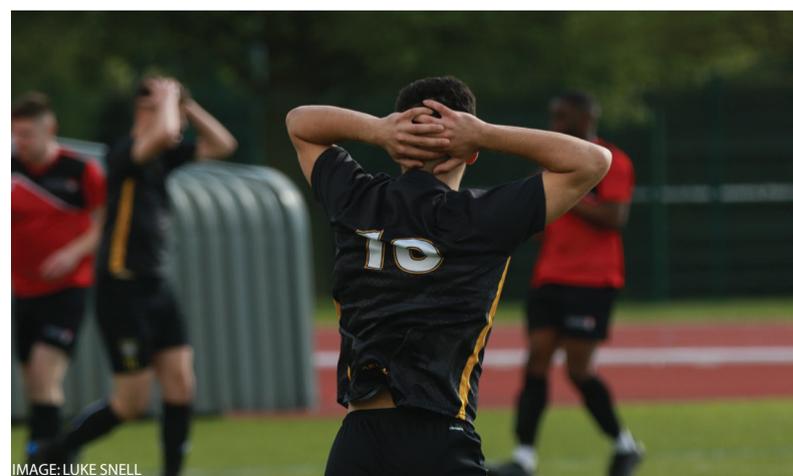


IMAGE: LUKE SNELL

The Formula One changes: are they enough?

Alex Woodward goes over the changes coming to Formula One in 2021, pondering if they are enough to save it

Alex Woodward
DEPUTY SPORT EDITOR

EVEN WITH THE 2019 Formula One season just over a third of the way through, speculation of how the sport will look from the 2021 season onwards have been ramping up over the last few months, with a deadline for an agreement set for the end of June.

By then, regulations governing the sport from 2021 must be agreed upon by the FIA (the motorsport governing authority), Formula One owners Liberty Media and the ten current teams competing. The new regulations would determine how the cars work and look, as well as finalising spending and prize money. The main topic of debate however has been surrounding how to ensure the competitiveness of the grid.

Since the change to the current hybrid era in 2014, all constructors and drivers titles have been won by Mercedes, including 80 of 106 races (prior to the Canadian GP). The only other teams to win are Red Bull and Ferrari.

The main reason for this is the shift from aerodynamics being the emphasis of the car, to the engine and power unit being the emphasis of the car. This has meant that the

price to produce a winning car in Formula One has increased exponentially, thereby pricing smaller teams out of the competition. More importantly for Formula One, is that this has damaged television ratings, with the sport losing 40 per cent of its viewing figures since 2008, even in the British market with Lewis Hamilton winning his five titles in this timeframe.

It's no surprise then that changes to the engine had been top of the agenda. Formula One saw it as a priority to get more engine manufacturers into the sport, there had even been noted interest in the past from Aston Martin and Porsche. This was to be implemented alongside a budget cap that would restrict each team's spending to \$150 million.

However, not much seems to have changed; the current V6 turbos will be remaining past 2021, with proposed upgrades to the power unit making the cars more expensive.

This has been met with criticism from McLaren CEO, Zak Brown, who said: "more power is great, less expensive would be outstanding". Porsche have also ditched plans to enter the sport in 2021 after previously developing an engine, deciding to stick with Formula-E instead. The universal gearbox planned has also been ditched.

Teams currently in the sport

have been pushing against big changes, suggesting that with no big potential new teams or engine manufacturers in the pipeline, consistency is more important.

While F1 have been doing all they can to pump up the new regulations, others have been sceptical. Former Formula One driver Martin Brundle, said: "I'm frustrated with F1 and the FIA because the 2021 regulations offer the opportunity for a root and branch change that the sport needs and, from various conversations I had in Spain, I don't sense it's going to happen."

There could be other big shake-ups to Formula One before the start of the 2021 season though, mostly to the tracks that the sport currently races at. Races in the Netherlands and Vietnam have already been confirmed for the upcoming season. F1 CEO, Chase Carey, has said that he wants the number of races to remain "stable". This would mean axing more races. The races in Mexico, Germany, Italy, Spain and Britain are all up for renewal before the start of the new season, making them prime for leaving.

The final big change is surrounding and will affect when and what will happen once teams arrive at the tracks. The first two practise sessions will be pushed to late on Friday with scrutineering and parc ferme conditions (in which only mi-

nor changes can be made to the car) starting before practice. This will signify a change from the current conditions, where parc ferme only comes into effect before qualifying.

The reason for the change, according to F1, is to eliminate the need for workers to come to the track on Thursday, which would ultimately serve to reduce their workload. Among critics of the plan is Mercedes Team Principle Toto Wolff, who said: "The idea of how we can add more variability, unpredictability, have more cars breaking

down - we will achieve the contrary ... We will spend more time and research in the virtual world, more cars on dynos to make them last because we know we can't take them apart over three days."

Somewhat surprisingly, the more things change the more they stay the same. With the current progression of negotiations, many of the changes that will be implemented will not actually be that easily visible, and their impact will ultimately be most noticeable in behind the scenes.



The UEFA Nations League: England back to reality

Chay Quinn returns to *Nouse* one last time to assess whether he was right about the new tournament

Chay Quinn
SPORT REPORTER

SOME MONTHS AGO, I wrote a piece painting the UEFA Nations League as the salvation for the malaise that had settled upon international football. Since then, it's been a wild one. England have had famous wins against Spain and Croatia following a stellar World Cup campaign that I needn't remind anyone of (because if I do, I'll tear up.)

The tournament, which replaced the bulk of the international friendly calendar, has seen some of the most famous nights that English football has had in years. It is these nights and the reaction to them that vindicate my initial article against the opinion of the Mark Lawrensons of the world that the Nations League was just a jumped-up Le Tournoi.

But now comes the real test. After England's midweek implosion, can English fans gear themselves up for the vital second campaign with the same enthusiasm as they did the first? Unfortunately for those of us who want this to happen, England are about to embark on a pilgrimage

towards legitimisation and the Nations League could be collateral damage.

Southgate got it wrong in Portugal. His tactical nous was shown up by Ronald Koeman's Oranje setting up to exploit England's frailties when they attempted to play the ball out from the defence. The imperious defensive partnership of Virgil van Dijk and Matthijs de Ligt was leaps and bounds ahead of John Stones and Harry Maguire and I mean that not just because they outjumped them at every corner.

Ultimately the loss in the Nations League semi-final is down to Gareth Southgate. His starting team and subsequent substitutions were inadequate to the extreme. When the dynamic running of Marcus Rashford was thwarted by injury, it would make sense to bring on a like-for-like player in the form of AFC Bournemouth's Callum Wilson. But no; Southgate put on a jaded Harry Kane, fresh from an uninspiring performance in Spurs' Champions

League final defeat.

Southgate seemed to shed the mantle of 'The One' on Thursday night, sinking back to reality for the first time since Russia. Shedding his trademark waistcoat in favour of a standard navy jumper conjured the image of a man who flailed at Middlesbrough again, rather than that of a God of Novgorod.

So what do England do next? The job is only half done. A semi-final is just that. The Nations League will eventually be seen as a step too soon for Southgate's lads. We will see him vindicated in the years to come, as he made the smart move in allowing James Maddison, Aaron Wan-Bissaka, Phil Foden and Tammy Abraham to instead play at the more rigorous and extensive U19 Eu-

ropean Championships.

England looked short-stacked against the Netherlands. The undoubtable reinforcements with call-ups coming soon is a massive boost to the optimism around the England camp. This season alone has seen some absolutely generational players burst onto the scene in the Premier League and beyond. We have every reason to believe that Southgate, who has placed so much emphasis on the youth teams based at St. James Park, has a long-term plan in place to introduce this new 'golden' generation into the Three Lions side.

But one thing has got to change. Southgate needs to know when to play the opponent. The Dutch were not exceptional in midweek. Heck, they were ordinary apart from their defence. But it doesn't take being an England manager to see that Dutch footballing sides are technically focused. A good ol' fashioned 4-4-fucking-2 à la Mike Basset would have done the trick after Rashford hit home, instead of Slabhead Maguire and Stones both trying to be prime Beckenbauer, they should have hoofed it to England's wingers and watched them run after it. Sterling and Sancho played well and gave the big centre-backs a hard

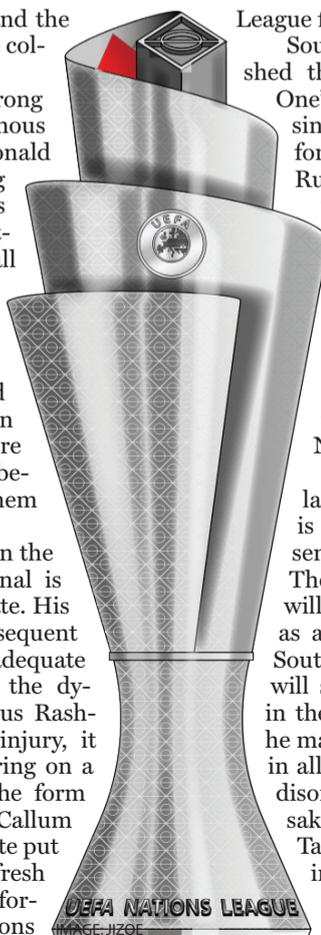
time.

The Nations League can be a platform for both of the suggestions I have made. The chance to play four high-level games against great opposition would be the greatest way to blood youngsters, while also giving Southgate a chance to try himself and his side in new ways and become more tactically adept in big game situations before Euro 2020.

I have hope that the Nations League can become England's route to success. Trying and testing new players and new combinations can never be a bad thing. However, the problem is when fans who initially had their interest peaked by the Nations League cease to do so when the caveat of English success wanes. The England camps have always shown themselves to be reactionary - kneejerk managerial appointments and sackings, playing squads and systems dictated by fan consensus.

England have been crying out for a tournament to test things out, too often making key mistakes in more important tournaments.

The Nations League is the way to seeing England become great for the first time in 53 years. But we need to support it. We must.



Caster Semenya cleared to run, for now...

As the issue goes on and on, the debate around the South African runner is getting uglier

George Cook
SPORT EDITOR

CASTER SEMENYA'S battle against the IAAF, athletics' governing body, looks set to continue, as the case becomes even more complex and polarising.

The South African runner has been at the centre of one of the sport's many scandals in recent years.

Semenya supposedly has too much testosterone for her to be fairly classified as a woman in competition. Consequently, the IAAF have been trying to pass rulings so that Semenya's testosterone levels can be brought down, enabling 'fair competition' against her rivals. This was eventually passed, and the Court of Arbitration of Sport, based in Lausanne, Switzerland, upheld the rulings against Semenya's appeal. However, two weeks ago, Semenya appealed again, this time to the Swiss Federal Court, who ruled that she is allowed to compete for the time being, while the appeal to the IAAF rule is pending.

Caster Semenya burst onto the athletics scene at the 2009 World

Championships, winning the 800m in Berlin. At the London Olympics in 2012 she won the 800m; a crown she retained in 2016.

But every time she runs a fast time, breaks a record, or wins a race at any level, the critics are immediately out, from those at the very top of the sport, to people with no knowledge of athletics, let alone science. Everyone assumes they know exactly how the science works. The Semenya case is reflective of our modern society: screw the experts, my knowledge from reading four tweets is better than anyone else's.

Comparisons can be drawn between athletics and other sports. What about Costel Pantilimon, the six-foot eight Nottingham Forest goalkeeper? His height is a natural advantage, but we aren't hearing calls against him. What about Michael Phelps, the most successful Olympian of all time? His arm span is six-foot seven, disproportionate to his height of six-foot four. No one is calling for a separate category for Phelps and the advantages his body naturally affords him.

The specific ruling is that the amount of testosterone is to be limited to five nanomoles per litre of blood for women. Caster Semenya supposedly has a 5-6 per cent ad-

vantage, although her official data has not been released to the public. This is supposedly to "preserve her dignity," a laughable claim when you look at the abuse she has suffered over the last decade.

Whatever the science is behind this issue, what everyone can agree on is that this case has brought out the absolute worst in athletics and sport as a whole. Lynsey Sharp, a British middle-distance runner, has been one of the more vocal critics of Semenya. She said racing against the South African is like having "two separate races and there's nothing I can do." That may be the case, but Sharp said this sobbing after finishing seventh in the 2016 Olympic Final. A fantastic performance from her nonetheless, but Semenya's removal from the competition would only have pushed Sharp up to sixth - still some way off a medal.

The South African herself claims that the rules are targeting her specifically. There seems to be an element of truth to this. The IAAF rules only apply for events ranging from the 400m to the mile. Unsurprisingly, these are the events Semenya competes in. Leading scientists for the global athletics governing body claim that this is the range where testosterone advantag-

es are clearest, but others claim that it is purely to target Semenya.

In 2009, the then President of the IAAF, Lamine Diack, said that the case should be handled with "more sensitivity." That is a bit of an understatement. Since then, the treatment of Semenya has worsened year on year, bringing shame on a once inclusive, globally celebrated sport.



English cricket set for exciting summer

A home World Cup and a home Ashes, this summer is the stuff of dreams for English fans

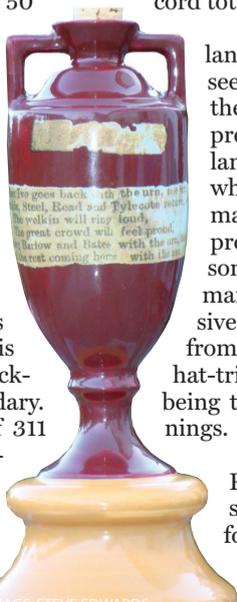
Patrick Hook-Willers
SPORT EDITOR

FOR FANS OF CRICKET all around the world, but particularly in England, this summer is set to be an absolute treat.

The Cricket World Cup has been hotly anticipated by fans across the globe and is well and truly underway on English shores. The format of the Cricket World Cup is One Day International (ODI) which consists of each team playing 50 overs of six balls in their innings, provided the batsmen aren't all gotten out.

England have fared well in their opening three matches, despite having a loss on their record at this early stage.

England began their campaign with a good win against South Africa, a match from which Ben Stokes will go down in history for his outrageous one-handed, backwards catch on the boundary. England set a large total of 311 runs from their 50 overs, losing eight wickets in the process. South Africa's batsmen were all out for 207 runs off of just 39.5 overs, sealing a 104 run victory



for the host nation, and setting the scene for a good English summer.

The second game saw England fall to defeat in strange circumstances. England won the toss and decided to let Pakistan bat first; a decision that proved costly. Pakistan set a record ODI World Cup total, setting England a target of 348 from their 50 overs, having lost eight wickets.

England did well to chase them down, but ultimately were unable to reel in the Pakistani total, ending the game on 334/9 from 50 overs, falling just 14 runs short of the record total.

Last Saturday, England faced Bangladesh, seeking retribution for their harsh defeat the previous Monday. England were in bat first, which after the Pakistan match would ultimately prove to be a relief. Jason Roy was the standout man, notching up a massive 153 runs on his own from just 121 balls, with a hat-trick of three huge sixes being the highlight of his innings.

England eclipsed the Pakistani record total, setting a target of 386 for Bangladesh to chase.

The Bangladeshi side were no match for

England's bowlers though, amassing 280 runs from 48.5 overs before their last wicket fell, giving England another big win of 106 runs.

Up next at the World Cup, England face many giant cricketing nations, coming up against the West Indies, Afghanistan, Sri Lanka, Australia, India and New Zealand, in a bid to finish in the top four places of the table and get through to the semi-final stage and win England's first ever Cricket World Cup in the men's domain of the game.

It is a strange summer for English cricket, as the home World Cup has taken the spotlight away from the usual centrepiece of an English summer - a home Ashes test series.

Both England's men's and women's sides face Australia in a bid to reclaim the Ashes urn from Aussie hands.

The World Cup has given players a chance to stake their claim for a place in the test squad for August and September, with players like Jason Roy performing well, putting their names firmly on the agenda for selection as potential openers.

Whichever form of the game is your favourite, be it ODI, Test or T20, this summer is set to be one of the most exciting in English cricket history for fans of the national game. Especially if England win both the World Cup and the Ashes. Here's hoping...



College Cup Final to take place tomorrow

Vanbrugh Is take on Derwent Is on the JLD tomorrow in football's 17:30 kick-off. Should Vanbrugh win, it will be their third successive College Cup title win.

Official Roses score

York were victorious over bitter rivals Lancaster in the annual Roses contest, winning by 209.5 to 143.5

Thrilling finish to YUSU Fantasy League

The annual YUSU Fantasy Football League came to almost as exciting a climax as the Premier League itself. Ben Jayamane's 'The Meat-heads' were victorious. YUSU President James Durcan's 'President's XI' qualified for the Europa League with a fifth place finish, while Zac Sheppard's team finished in 58th place, reminiscent of his beloved Plymouth Argyle.

Summer Success for UYBC

The University of York's Rowing Team won the Victor Ludorum at the Peterborough Regatta. Both Senior squads took home trophies, winning the fours and eights categories. There were also wins for the Development four.

James Hare set to leave York on a free transfer

York's James Hare is set to leave the University when his contract expires at the end of June. *Nouse* Sport would like to thank James for his four years of consistent hard-work, and wish him the best of luck in the future.

Farewell Conference for Nouse Sport next Thursday

With both George Cook and Patrick Hook-Willers leaving *Nouse* after this edition, a farewell conference will take place at Micklegate Social this Thursday, for any media interviews. Light refreshments will be served at Fibbers afterwards.

YUMAs judgement called into question

The judging of the York University Media Awards has been brought into question given the controversial decision to name YSTV as having given the 'Best Contribution to Sport'. We were so good we were nominated twice. The people's winners.

York sporting talent recognised at Colours Ball

The cream of York's sporting crop were honoured last weekend at York Sport Union's annual flagship awards ceremony

George Cook
SPORT EDITOR

YORK'S SPORTING STARS were honoured at the annual Colours Ball last Sunday 2 June.

The event, hosted by Sport President Zac Sheppard, rewarded those students who have contributed to sport at York, whether it be on or off the field. There were 13 different categories at the Colours Ball, including an Equal Opportunities award, a Services to Sport award and Roses Club of the Year. These were won by Fencing, Alan Pedrassoli Chitayat, and Basketball respectively.

Coach of the year went to Boxing's Kris Sivillis, perhaps the surprise of the evening, with Ian Thompson (Women's Rugby) the clear favourite before. Rowan Hanson won Most Improved Sportsperson of the Year, while Constantine Hockey won Most Improved Club, to Sir James Hare's visible delight - quite surprising, considering he rarely makes the bench for the Hes East side.

Rowan Hanson (Powerlifting) won the Sportsman of the

Year contest, in a tough field that featured several fantastic athletes. Alice Jones (Women's Rugby) won Sportswoman of the Year, totally deserved following yet another unbeaten season for the club, who seem to be on an unstoppable rise. Unsurprisingly, the club won the Team of the Year award.

Georgie McDonald (Barbell) took home the prestigious title of Sports Personality of the Year. Chloe Carters, Pippa Merry, Emma Albery and Jason Pereira were the other nominees, in what was definitely the closest call of the evening. The final award of the night was for York's Club of the Year. Women's Rugby, Cheerleading, Men's Cricket and Swimming and Water Polo



4 The number of awards for which Nouse sport were nominated

were nominated, but it was American Football who were victorious.

The Colours Ball was not the only award ceremony recognising York's sporting achievements. Last Wednesday, the Love York Awards took place at the Joseph Row-

tree Theatre. The York Centurions American Football Club were short-listed for the Diversity and Inclusivity Award, having made a concerted effort to include athletes from all backgrounds, by developing relationships with other societies like the Afro-Caribbean society.

The York Sport Committee were nominated for Campaign of the Year, primarily down to their fantastic organisation of Roses 2019 - the best in recent years. However, they just fell short, losing out to Nouse's very own Oscar Bentley and his Fossil Free York campaign.

The Fundraiser of the Year Award saw both Pole Exercise Society and the University Swimming and Water Polo Club nominated, although it was the Islamic Society who took home the prestigious award.

There were three standout sporting awards. The contribution to Roses 2019 Award saw YSTV, Chris Oldnall, Matt Johnstone, Rose Anne Evans and Nouse's very own Sport team of George Cook and Patrick Hook-Willers nominated.

Rose Anne Evans was victorious, and deservedly so. She virtually ran her charity stall singlehandedly, from an organisational level to engagement with spectators. Speaking



IMAGE: BALUGA

so openly with other students and members of the public about her struggles with eating disorders, she was a worthy winner.

The other Roses Award for the best sporting contribution would have been extremely difficult for the judges to call. Cricketer Kate Thorncroft, Women's Lacrosse Captain Katherine Trantor, Squash and Hockey player Sarah Penfold, Netballer Pascale Fisher and Handball Captain Beatrice Trascau were the final five, selected from over 100

applications.

The fact that the awards featured an all-female shortlist shows just how much women's sport has come on this year at York, with Sport President Zac Sheppard making it one of his aims to encourage more female students to get involved. Kate Thorncroft was the eventual winner. She managed to score 89 runs in Women's Cricket at Roses, which, at just shy of a century, was the highest ever score in the Roses fixture's history.

All the best, Zac Sheppard

Nouse bids farewell to our lord and master of all sport

George Cook
SPORT EDITOR

YORK SPORT UNION President, Zac Sheppard, will leave his position at the end of June, rounding off a year that has seen sport go from strength to strength across the University.

Sheppard took over from Laura Carruthers in July 2018, and had some big shoes to fill. It is fair to say he has accomplished this and much, much more. Maddi Cannell will take over the role from next month, following her election victory back in February.

Coming in with ambitious plans to totally re-energise sport on campus, eyebrows were certainly raised as to whether his goals could be achieved. With every passing week however, Sheppard has powered on, whether that be in improving accessibility, tackling unfair costing or seeking out new sporting opportunities.

The clearest and most successful achievement is, of course, Roses. A modest man, Zac would no doubt claim that it was entirely a team effort. Credit must be given to Tatenda Shonhiwa, the York Sport Committee and all of the volunteers who dedicated their time and effort to ensure the event's success. But Zac, the pioneer of the infamous and soon-to-be Gucci branded Roses bucket hat, has worked tirelessly since the autumn term to make this year's event not just a victory for the University of York, but the most attended, most innovative, and most diverse Roses ever.

Take the opening ceremony for example.

Preparations began months in advance, and on the night it was clear to see why. Almost 800 people descended on the Sports Arena, as did performers from both within the University and from the local community.

Netball was selected as the sport to open the weekend's competition; a decision that many seemed concerned with, given they hadn't been victorious over their Lancaster rivals for over 15 years. Alongside the quite incredible victory, Zac's faith and desire to assist in any way possible helped spur them to victory. Most notably, this included a talk from England Netball Captain, Ama Agbeze, offering advice and inspiration for York's three teams.

Putting Roses aside, Sheppard has worked tirelessly to improve the student sporting experience across campus. At the end of 2018, he launched an in-depth review into college sport, in an attempt to tackle the many issues York's college sport teams face. Frustration with kit supplier Akuma has been a common theme for sportsmen and sportswomen at York. Taking a strong stand on the issue, Zac has ensured many of the issues are now resolved. Incoming Sports President, Maddi Cannell, is soon to have a Law degree, so any lingering issues will no doubt quickly be dealt with.

Whether it is raising money alongside York Sport's Keith Morris, championing Women's Sport on campus, or delivering the most successful Roses ever, Zac Sheppard has been a fantastic Sports President, and he leaves having achieved an incredible amount. We wish him all the best going forward, where he will inevitably continue to deliver innovative ideas to the sporting community.

The year in women's sport

After opening and closing Roses, we review the year

Patrick Hook-Willers
SPORT EDITOR

AS THE ACADEMIC YEAR draws to a close, a landmark year for women's sport in York wraps up as well.

The entirety of Roses 2019 showcased the excellence of women's sport at the University, with the opening and closing ceremonies featuring female fixtures for the first time in the competition's history.

The University of York Netball Club 1s opened with a commanding 52-32 demolition of their Lancaster opponents, with star attacker Pascale Fisher winning Player of the Tournament at the closing ceremony as well as Highly Commended for Sporting Contribution to Roses at the Love York Awards.

The University of York Women's Rugby Club 1s closed out this year's tournament in style, beating Lancaster 91-0, extending their unbeaten run to two entire academic years.

The Women's Rugby Club have been a beacon of success this year, winning the Northern 1A division and BUCS Trophy double, also gaining promotion to the Northern Premier Division to become York's highest ranked side. Their success was highlighted with the Team of

the Year win at the 2019 Colours Ball.

The Lacrosse Women's 1s also had a sterling year, losing just one of their ten league games, winning the Northern 2B league and gaining promotion up to the Northern 1A division for the 2019/20 year. Katherine Trantor also gained a Colours Ball nomination for Sportswoman of the Year, as well as a Love York nomination for Sporting Contribution to Roses.

Both the Women's Table Tennis sides were promoted from their leagues as well, the 1s winning nine and losing one in the Northern 2B league, and the 2s winning their league with a 100 per cent record.

The Tennis Women's 1s team had an undefeated league season, winning every game in the Northern 3B league, dropping just 13 sets from eight 12-set matches, finishing the year in first place, three places above York's 2s who ended up in fourth. Women's Volleyball 1s had an excellent campaign in the BUCS Northern Conference Cup, winning every set on their way to the title. They narrowly missed out on a league and cup double however, finishing in second place in the Northern 2B division, losing out to an unbeaten Durham team.

The aforementioned Sporting Contribution to Roses award at the Love York awards featured an all-female shortlist for the first time, with cricketer Katherine Thorncroft taking the award for her record 89 run total, among a shortlist that featured both Pascale Fisher and Katherine Trantor, as well as Cricketer Sarah Penfold who took a fivefer in four overs, and Handball player Beatrice Trascau.



IMAGE: LUKE SNELL

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We speak with football analyst and York student Adam Davis
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It's Coming Home

Patrick Hook-Willers looks forward to an epic summer of cricket in England P.26



Awards Season

York's sporting talent recognised during YUSU Awards Season
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N SPORT

Shortlisted for Best Sports Coverage, SPA Awards 2019

Tuesday 11 June 2019



Hes East lake earmarked as watersport venue

George Cook
SPORT EDITOR

AN OPEN LETTER has been submitted to the University of York's Vice-Chancellor, Saul Tendler, requesting that the lake on the Heslington East campus be made available for student use.

Currently, the lake is virtually never used by students or the general public, instead providing a home for hundreds of York's geese community. Allowing the lake to be used by societies and the general public would open up an array of opportunities, especially for the University

of York's watersport clubs.

The letter was submitted by Zac Sheppard, the York Sport President, and James Durcan, President of YUSU. It was also signed by the Presidents of the Wakeboarding and Water-skiing, Canoe Polo, Boat, Swimming, Sub Aqua, Sailing and Windsurf clubs, as well as six College Chairs.

Currently, the University Wakeboard and Water-skiing Club have to travel across to Sheffield or Salford to practice, occasionally venturing as far as Box End Park in Bedford. The University Sailing Club train at Beaver Sailing Club, a 40-minute drive from Heslington. If these clubs were able to train just a short walk away, it would not

only make training a lot easier, but encourage more people to join in. Costs could be cut drastically, as transport wouldn't be an issue.

The University Canoe Polo Club currently train indoors at the Yearsley Swimming Pool, but opening the lake would allow them to experience the sport outside too. Although the University Triathlon Club were not signatories to the letter, they have expressed great interest in the consultation regarding the lake, as they currently train at a lake well over 30 minutes from campus.

The York Triathlon, which takes place every July, has previously used the swimming pool at the York Sport Village. However, using the lake would make the triathlon more

challenging, no doubt attracting a greater level of participation.

Aside from sporting activities, opening up the area would make Hes East a much more exciting place as it is often dubbed as being dull and boring. Opening up the lake to activities and tidying up the area around the water would make it a peaceful, beautiful environment for students to relax in.

Ensuring that such a development takes place while still protecting the natural environment will rightly be of the utmost importance. However, if managed effectively, there is no reason why the area cannot be a hub for both wildlife and student activity. Few universities have the opportunity to have Water-

sports on their own campus, so this is an opportunity that the University cannot overlook.

York Sport President, Zac Sheppard, has been the driving force behind the attempt to re-energise the Hes East campus. The consultation will go down as one of his many achievements throughout the year. Hopefully Maddi Cannell can continue to push for this change when she takes over next month.

Although current Vice-Chancellor Saul Tendler will leave his role during the summer, it seems unlikely that Charlie Jeffery, his successor, will be against it. Further information regarding any future progress should be announced in the coming months.