

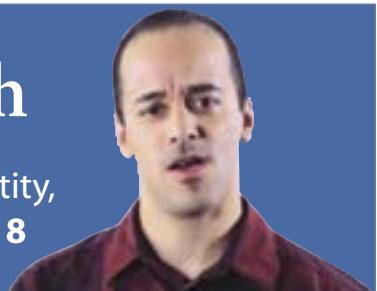


YUSU Elections

Read our 16 page elections supplement inside

Jay Smooth

Hip-hop icon talks identity, race and activism **M.18**



Nouse



Est. 1964

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longest-running
student society*



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Tuesday 14 February 2017



Election season has come to York: read our YUSU Elections supplement, with candidate interviews and analysis

YUSU candidates announced as campaigning commences

Anna Coughlan
NEWS EDITOR

THE CANDIDATES running for Full and Part-Time Officer positions in 2017's YUSU Elections have been announced.

With an overall total of 36 candidates, the most highly contested position is that of YUSU President,

with a total of eight nominees. Although this is an increase on last year's number, it can arguably be reduced to a race of three, as five of the individuals' middle names make up the phrase, when collated, "V - Bar, Week 7, 7.30pm, Be There, Free Entry".

This leaves Roberto Avelar, current International Officer, Max Flynn, former chair of James, and Alex Urquhart, former chair of Derwent, as the frontrunners.

With that being said, in 2008, Mad Cap'n Tom Scott became YUSU's first democratically elected joke candidate, with the greatest turnout any Students' Union in the country had ever seen. Perhaps, therefore, Chester, Smith, Fulwell, Batchelor and Arnold should not be so readily dismissed. Rather, they could be of key importance in boosting voter turnout.

Continued on P.7

Reporting systems slammed by YUSU officer and students

- **Reporting system for harassment and hate crime** criticised as "inadequate" and "failing York students"
- **University sets up working group to "review the University's approach to student misconduct"**

Luke Rix-Standing
EDITOR

THE UNIVERSITY has set up a working group to look into how it deals with the reporting of sexual harassment and hate crimes on campus, following criticism from students and elected officers. The central system has been under-used and student representatives suggest that it is not fit for purpose.

Sexual harassment at York is particularly topical at the moment, after former Deputy Labour leader Harriet Harman alleged in her recently-published memoirs that she was offered a 2:1 by a Politics lecturer in return for sleeping with him, while studying at York in the early 1970s. This has raised the question of how easily a student in a similar position today could report a similar incident.

Following a Freedom of Information request (FOI), *Nouse* understands that the 'Equality & Diversity' section of the University website contains a policy entitled 'Code of Practice on Harassment'. Although not "explicitly referenced", according to the FOI, this policy "covers allegations of sexual harassment/assault and hate crimes, and is the mechanism under which students and staff can report incidents."

Once found, the policy states that, "wherever possible, allegations of harassment should be re-

solved informally without recourse to formal procedures," a sentiment echoed in the FOI. In Appendix A, the policy suggests that concerned students may approach senior members of staff, who would then take on the role of 'Complaint Co-ordinator'. Which senior staff this might be would depend on the situation, but could range from assistant heads of colleges and academic supervisors, to the managers of campus bars and restaurants.

For the last 18 months there has also been an anonymous 'Online Harassment Monitoring Form' for reporting harassment allegations, also on the Diversity and Equality Office website.

Many do not believe that these systems do enough to tackle the important issues of hate crime and harassment.

YUSU's Community and Well-being Officer Dom Smithies, said:

"The current system for reporting and recording harassment, sexual violence and hate crime is failing York students. The scale of under-reporting is hugely concerning and the University should be addressing this as a priority. Students don't know how the system works or who there is to go to and it's completely unacceptable that there are students out there not receiving the crucial support that they need. Without centralised monitoring and recording the University effectively has its head in the sand in understanding the scope

Continued on P.5

CONTENTS

NEWS

Nouse attacked P.4 •

'Kurdish hackers' target
Nouse website



Pay for LFA P.7 •

Languages For All no
longer free for freshers

FILM

Screen to Stage M.14 •

Film and theatre: an
historical relationship



POLITICS

Romania Protests P.16 •

Corruption law brings
government to its knees

Believe in Bercow P.17 •

Speaker was right to
speak out

TRAVEL

Iceland P.22 •

Fjords, horses and less
snow than you'd think



FEATURES

Cool Britannia M.4 •

Jack Davies is dreaming
of the nineties

COMMENT

Berkeley Burning P.10 •

Violent protests are
self-defeating

National Defense P.13 •

Britain must modernise
its military

FASHION

The Shoot M.10 •

Yana Walker goes to
Dover Street Market



SPORT

Tom Brady P.25 •

The GOAT or just
another sheep?

Women's Rugby P.27 •

Anti-abuse campaign
launched with charity



A NOTE FROM THE DEPUTY EDITOR...

"We're going to win so much, you're going to be sick and tired of winning!"

I'd class the latter statement as a bit of an alternative fact. From the pursuit of happiness to fighting fascism, we live to win. Anything to the contrary is a sickness and tiredness of life.

From presidential races to our very own YUSU elections, competing ambitions unite us in the most paradoxical sense. Here at Grimston House, the endless supply of student ambition has given us 16 pages in which to speculate, pontificate, and produce fancy bar charts. Seems like we're all better off from the rat race, surely?

But the smoke, mirrors and cardboard signs will render this one truth ignored: in this year's election of the next YUSU President, six candidates will lose. Every winner of sabbatical or part-time office will leave behind, on average, three other contenders. There'll be coronations, shock upsets and club night promotions galore, and democracy's savage habits will leave dozens rewardless.

By no means will this present a permanent blight on our hopefuls' careers. We've seen the rise and fall of Tron, and the reverse is just as plausible. Ed Balls lost both his seat and the chance to be Chancellor, but has since become an all-dancing national meme (I'm not sure which I'd prefer).

Of course, when victory is repeatedly denied to many, a fart of populism can en-

gulf a nation. Consider it a last-resort win for (some of) the masses. But allow me this generalisation: we are by no means part of the 'left behind' legion that led to Trump and Brexit. As members of, or candidates for, the middle class or above, we hope to gain our victories by more privileged means.

Actualising that hope will entail many losses. Reader, how many times has your CV been rejected? I, for one, lost in my bid to become *Nouse*'s Managing Director last summer. Had I won, though, you wouldn't be subject to this esoteric monologue. I think we all got what we deserve out of that.

So therein lies an alternative route: just redefine 'victory'. Is the world truly black and white enough to substantiate its winners and losers? Like most of what we study at York, it's probably a social construct. That gives us total liberty to define our goals, with the remit to reach them by our own measures.

Which leaves us with two, mutually non-exclusive paths to victory: rerun and redefine. If the odds are against you 11/1, the trick is to go for it at least eleven times. Failing that, find a different betting market. This secret to success will secure the brightest of grad jobs for our YUSU election candidates, and has so far given us the light bulb, this monologue, and Craig David.

I never said it was always for the best.

Finn Judge

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Accommodation on campus to charge deposit for 2017/18

Anna Coughlan
NEWS EDITOR

A RETURNABLE deposit of £120, payable with the first rent instalment, is set to be introduced to all campus accommodation from the next academic year of 2017/18.

The current system allows colleges to charge fines after lets are up. Mostly concerned with cleaning, the initial proposal was for a £300 deposit however this was contested by YUSU to reduce it to the cost of fully cleaning a kitchen and a room.

Some students have raised concerns over the added cost of a deposit to the expense of starting university. This has been reiterated by YUSU President Millie Beach:

"We're really concerned about the price of accommodation both on and off campus and more generally the general costs of student life. At a time when fees are going up, students are becoming increasingly financially vulnerable. We need to tackle this problem. Our concern is that growing rent prices in halls will make our University inaccessible for some students and put others on the breadline."

This is also without any financial aid, as stated by ex-James College Chair and YUSU Presidential candidate Max Flynn: "Asking new

students for a deposit would be another up-front cost for students, when they won't even have received their student finance."

This increase mimics that of an upward trend in campus accommodation rents in general. Yet it differs from that of the private sector. These fees can also be found in alternative accommodations such as Student Castle, who charge a booking fee which becomes a deposit once the room has been secured.

York's new private accommodation, the Samuel Tuke apartments, advertises the fact that they have "No Deposit! We won't ask for a booking fee - leaving you with £250 extra in your pocket". This therefore brings into question the need for the University to introduce one.

University Registrar David Duncan said: "Deposits are common in other universities and in private lets. We have introduced them at York to encourage students to leave their accommodation in a fit and proper state (the vast majority do, but every year there are a few who do not follow the rules and cause extensive work for our cleaning and repair staff).

"The figure of £120 was agreed with student representatives as one that should not cause undue hardship. Our intention would be that all students receive their deposit back at the end of their time in college."

This is also without any financial aid, as stated by ex-James College Chair and YUSU Presidential candidate Max Flynn: "Asking new

IMAGE: JAY DYER



Islamic Society President calls for hate crime reporting line

Luke Rix-Standing
EDITOR

THE PRESIDENT of the University of York Islamic Society, Muhammad Hassan has called for a hate crime hotline to allow incidents of Islamophobia to be reported directly to the University.

"Islamic Society is usually the first point of contact for those who receive abuse due to their faith" said Suhail, "so I as the ISoc President for this year know that there have been a few incidents within the University that cause discomfort to students."

Some of the problems occur in town, he says, such as female students having their hijabs pulled and Hassan himself having his beard grabbed. Others happen on campus, including "students taunting religious values when they are drunk." Most women who wear hijabs, he adds, do not go out late at night because they feel unsafe.

Whilst clearly a problem when it happens, Hassan is at pains to point out that he is not suggesting Islamophobia is common on campus. He is concerned however that, "we have seen a rise in hate and intolerance since Brexit, and we need to have proper measures in place should it increase any further."

He says it is not clear enough where students should turn if they are concerned, particularly if they wish to remain anonymous. "What support is available to the students who are subject to discrimination? If I ask myself, if I was at the receiving end of hate crime, what options do I have? I do not know to be honest."

The calls come amid pressure from students and elected officers to reform the University reporting system for harassment and hate crime. The University has set up a working group to explore potential solutions.

University of York Registrar David Duncan is willing to consider the idea of a hotline: "The University should always be looking

at how it can make its services and procedures more accessible to all students and I think the idea [a reporting line], in principle, is good and would address the barriers and challenges in reporting that students currently face.

"The University's Security Service is manned 24-hours a day 365 days of the year and you can drop-in, email or telephone them on 01904 323 333 (for urgent calls) or 01904 324 444 (for non-urgent calls). They're there for security advice, incident reporting or for welfare concern – they would log every call and triage to the appropriate department/service/staff if it wasn't most appropriate for them to deal with the issue."

YUSU Community and Well-being Officer Dom Smithies added: "The University should always be looking at how it can make its services and procedures more accessible to all students and I think the idea, in principle, is good and would address the barriers and challenges in reporting that students currently face."



A University of York first year residential block photographed in James College

Blockade on city centre by cabbies

Cabbies have decided to institute a blockade on York in protest against the number of Uber drivers that have descended upon the city. A meeting was held by York City Council yesterday concerning the problem; it is believed that more than 100 hackney and private hire drivers attended.

Blankie, anyone?

With feedback regularly suggesting that the library is both too hot and too cold simultaneously, the library have started lending blankets to chilly students. Blankets will be available in both the Hes West and King's Manor libraries. "Please help yourself" reads the library website, "and return it when you leave".

Scarlet fever warning

According to Public Health England scarlet fever cases have reached a 50 year high. In Yorkshire & Humber 7.5 per 100 000 people have been recorded as having it. The NHS are recommending that individuals look out for symptoms such as a sore throat, fever, rash and headache as it is extremely contagious.

News app to launch on campus

York is one of five universities launching a start-up news app designed by recent graduates from Oxford, LSE and York. The app claims to be "Netflix or Spotify for news" and collates a wide range of journalism from paying and non-paying sites, without advertising. The app will launch in late Feb.

YUSU to 'incorporate' and explore name change

Luke Rix-Standing
EDITOR

YUSU ARE SET to 'incorporate' (transform from a charity to a charitable company), hold a referendum on constitutional change, and look into a potential name change.

The sweeping reforms are set to get underway during the next couple of weeks, and reach their conclusion over the summer holidays.

By incorporating, YUSU will change its legal framework to a model that protects the liability of its trustees. Under the current system, the board of trustees (of which YUSU President Millie Beach is head), are themselves liable for YUSU's finances, a situation which could deter potential trustees. Under the new system, personal financial liability would have a maximum limit of £1.

YUSU's charity number will change and staff will move their

pensions and salary packages onto an incorporated structure, but will not in practice be changed. YUSU are also looking to update their constitution, by transforming it to a "memorandum with amendments" - a move intended to streamline and modernise the current constitution, making it more readable and navigable to students, while making no

5%

The percentage turnout required for a referendum to reach quoracy

major practical changes. The move would see York following a trend set by other student unions, including Birmingham and KCL. Thirdly, YUSU are holding a consultation on a potential name change.

Given that all constitutional changes have to be ratified by the student population, YUSU will be holding a referendum during Week 7 to approve the changes to name

and constitution. The voting will correspond with YUSU Elections.

Millie Beach explains: "YUSU would like to incorporate and become a charitable company limited by guarantee. This is a popular model for student unions because it protects member's rights with a democratic structure that respects and enshrines those rights - that's why we're asking students to approve this. It also mitigates Trustee's personal potential liabilities for the Students Union which is also positive because more than half of our board is made up of elected student officers and current students.

In order to incorporate we will need to alter the Union's legal status to develop a separate legal identity for the charity, distinct from that of the Board of Trustees.

"Our main governing document will change

form, a proposed Memorandum and Articles of Association will replace the existing Constitution. The new governing document has been developed in conjunction with the Charity Commission. It makes no changes to YUSU's aims as a charity, the powers of students or students' decision-making, as established in YUSU's existing Constitution, but it will mean that YUSU is more transparent and more accountable to students.

"Our consultation on a new name and the recent policy review have told us that our ut-

most priorities right now must be transparency of decision making, flexibility and improved digital capability and that these things are much more important to students than what we're called. As a result, when you come to vote this year for your elected officers, you'll also be asked to approve the new legal structure of incorporation as a Charitable Company Limited by Guarantee. Your Union, YUSU, needs you to say 'yes' to ensure that we have the right governance framework in place to continue to improve accountability and accessibility."



York Liberty publish study on censorship

Oscar Bentley
NEWS REPORTER

UNIVERSITY OF YORK student group York Liberty has published a survey on perceptions of press censorship among members of media societies.

They found that 64 per cent of respondents believed that censorship is present. 57 per cent of respondents said they had experienced censor-

the survey's validity. YUSU Activities Officer Alex Lusty said: "YUSU has always, and will always support the freedom of ratified media, and as a former editor of a student media outlet I believe suggestions otherwise are either misinformed or misrepresented. While we support freedom of the press to the fullest extent,

all ratified media is owned by YUSU and therefore checked before printing to ensure it's compliant with the law. Professionally trained YUSU staff are responsible for this, and act not in opposition to Media Editors but in cooperation with them. This is not censorship, it's professional advice and is one of many ways in which we support our media. While we respect the views of the 14 students who participated in the survey, we must also take into account our responsibility to the other 754 paid members of media societies and the other 17 000 students on campus."

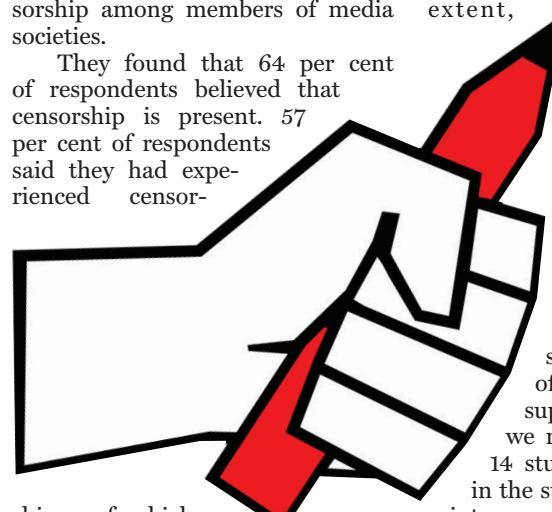
The survey was sent to the editors of *Nouse*, *York Vision*, *The Lemon Press*, *HARD Magazine*, and *Circulation*, while respondents came from *Nouse*, *York Vision* and *The Lemon Press*. Of the respondents, there was an equal divide between past and present members.

York Liberty describes itself as "a society pushing for greater transparency and accountability on campus, while also campaigning for the protection of free expression."

ship, of which 62 per cent claimed to have encountered it more than once. The study also included testimonies from anonymous individual student journalists.

79 per cent believed student media should have editorial independence from YUSU, while only 28 per cent believed that the YUSU 2015 Media Charter empowers York's student media. All respondents agreed that student media should be able to critically analyse the actions of elected sabbatical and Part-Time officers.

However, with a total 14 respondents, some have questioned



Nouse website infiltrated by Kurdish anti-ISIS hackers

Finn Judge
DEPUTY EDITOR

A HACKER BY the name of "MuhammadEmad" has accessed a number of websites across the world, including *Nouse*, to leave messages in support of the Kurdish Peshmarga forces.

The hacktivist, believed to be working as part of a "KurdLinux" team, edited an online review of DramaSoc's production of Nick Payne's *Constellations* to feature a picture of the Kurdish flag, along with the following text:

"HaCkED By MuhammadEmad / Long Live to peshmarga / KurDish HaCk3rs WaS Here / kurdlinux007@gmail.com / FUCK ISIS !"

The Peshmarga are the armed forces of the Kurdistan Region, and reportedly assisted in the mission to capture Saddam Hussein. They have been waging war against ISIS in Iraq and Syria.

Other hacked websites include the Duke of Edinburgh's Award webpage, the blog of US conservative commentator Glenn Beck, and the Irish National Treasury Management Agency.

Business technology website ZDnet, a victim of the hacks, claimed the attacks were made possible by a security weakness in WordPress's publishing software.

Japan's state-run Information-technology Protection Agency (IPA) has, since the hacking, urged website administrators who

use WordPress as their platform to update their software to the latest version "immediately". Websites ran by two of the nation's hospitals fell victim to the Kurdish group's hacks.

The agency warned that software versions 4.7.0 and 4.7.1 contain the vulnerability.

Speaking to *The Irish Times*, IT security consultant Brian Honan commented that hacks of this nature "arise in websites that are not patched regularly enough".

"Software providers like WordPress regularly send out

patches or updates to deal with vulnerabilities," he added. "Sometimes, websites are targeted before they have had time to apply the patch."

The *Nouse* website had recently been updated with a redesign two weeks before the hack, and so did not coincide with the necessary software update.

According to ARA News, the same hacker had previously targeted governmental websites in August 2015. This was allegedly in response to Turkey's bombing of Kurds.

The screenshot shows the Nouse website homepage. At the top, there is a banner with the text "Hacked By MuhammadEmad". Below the banner, the main navigation menu includes links for News, Comment, MUSE, Politics, Business, Science, Travel, Sport, and Books. The "MUSE" link is underlined, indicating it is the current section. The main content area features a large image of the Nouse logo and some text about the hack. On the right side, there is a sidebar with sections for "Most Read" and "Discussed", a "Write for Nouse Arts" form, and a "More in Arts" section.



York Vision has received 25 Student Media Awards since 2001, including "Best Publication" three years ago

Vision set sights on releasing print edition by end of term

Finn Judge
DEPUTY EDITOR

STUDENT TABLOID *York Vision* is looking to make a comeback with a brand new editorial team, following a term and a half of not being able to print.

Increasing financial difficulties saw the society placed under a temporary embargo by YUSU. This was largely due to insufficient advertising revenue, which saw *Vision* fall into debt by an unsubstantiated figure.

Elections for the new editorial team took place on Wednesday 8 February, with new Editor-in-Chief Amara Barrett Willett stating that the process "went as well as it could have".

In addition to this, Barrett

Willett asserted, "the plan is to be in print again before the term ends".

Former Editor-in-Chief Paul Wace, speaking to *Nouse*, elaborated on the difficulties faced by the paper. He confirmed that advertising revenue was the central cause behind *Vision's* hiatus, but criticised YUSU's approach to resolving the matter.

"I do think YUSU have not acted responsibly in their treatment of *Vision*," Wace commented. "[They] didn't seem like they were passionate about *Vision* continuing to print. I do think they wanted to find resolution, but it would have placed an unbearable amount of work on the full-time students who run *Vision*".

"Finding advertisers for our paper was always difficult, but YUSU in my mind have damaged York's reputation for student jour-

nalism – which undoubtedly brings talented people here – with their approach to *Vision*."

YUSU Activities Officer Alex Lusty issued the following statement: "We have been determined to ensure the continued survival of *Vision*, and YUSU has provided extensive support to ensure this. I am confident that the paper is on the road to recovery and that there will be copies of *Vision* around campus before the end of term."

York Vision remains the most awarded student newspaper in Britain, distinguished from *Nouse* by its tabloid format and tone. They generally publish three times a term, and release one campus-based supplement per year.

2014's *Guardian* Student Media Awards saw it awarded with the title of "Best Publication" – one of 25 awards it has received since 2001.

students) has a clear understanding of what constitutes acceptable behaviour...and what they should do if they are concerned about the behaviour of an individual". Furthermore, it wishes to "achieve the optimal balance between formal and informal action...and put in place new oversight mechanisms so that the University can monitor the effectiveness of its procedures and amend them as necessary".

Dom Smithies stated that: "I'm glad that the University has set up the working group as that's a positive first step - but it's crucial we stay on track. I look forward to seeing them introduce a lot of changes to improve the current systems and culture around reporting. I had the privilege of being on the interview panel for the new Assistant Reg-

£500k

The amount pledged by the University for mental health spending

istrar and Claire had an excellent understanding of the current system and where there's room for improvement." The group's 'four-fold approach' will include: awareness raising, formal training of staff, widely available written guidance, and changes to the University's regulation on student misconduct. The group first met on 31 January.

University registrar David Duncan stated: "The current code of practice is easily accessible via the Equality and Diversity web pages or by typing the word 'harassment' into the search engine on the website. However, I think we could do much more to raise awareness across the University. We will be addressing this as part of the initiative now underway on student misconduct."

Campus figures react to NSS referendum vote

Finn Judge
DEPUTY EDITOR

FOLLOWING THE student body's decision not to boycott the National Student Survey (NSS), a number of campaigners and figures have voiced their response to the referendum result.

The referendum, conducted throughout week 4 of this term, was triggered amid concerns that positive NSS results, under the government's plans for a "Teaching Excellence Framework" (TEF), would enable universities to charge higher tuition fees in line with inflation.

Chair of the Policy Review

Group, James Humpish, presided over the drafting of the motion that triggered the referendum, and praised YUSU's handling of it.

"I think it was a well-conducted referendum by YUSU," Humpish commented. "I'm glad that we made quoracy so that the question is settled for now, although there's always room to aim for higher participation in the future."

The process saw 568 students voting against YUSU campaigning to boycott the survey, as opposed to 379 students voting in favour and 11 abstaining. Student turnout passed the 5 per cent mark – known as Quorum – necessary for a YUSU referendum to be binding, by 36 votes.

However, a number of pro-



boycott campaigners remain committed to the cause. YUSU's BAME Officer, Sophie Flinders, described the NSS boycott campaign as "nationwide and independent of YUSU

policy". She emphasised that, "although we lost the referendum, our aim – to get students not to fill out the NSS – remains."

The secretary of York's Socialist Society, Samantha Hurley, seconded the notion that the campaign would continue: "We'll continue to campaign independently against the institutional oppression of women academics and people of colour; the raise in tuition fees; and TEF" Hurley stated. "We hope that York students still have time to research the implications of the NSS further before filling out the survey."

Reactions from the anti-boycott campaign were predictably more jubilant. Department representative and candidate for Academic Officer, Jay Evedane, remarked: "Anyone

who has worked closely with the University could see the boycott would harm students. Now reps can do our job and act in the best academic interests of all students without being compromised by adhering to a boycott."

The University's registrar and secretary, David Duncan, provided the following statement:

"We think on balance that the NSS is a useful way to obtain feedback from students about their academic experience; it also allows us to benchmark our performance against other universities. We take the NSS results very seriously at both departmental and institutional level and are constantly striving to make further improvements to all aspects of provision."

'Anti-fascism' posters removed from campus

Luke Rix-Standing

EDITOR

POSTERS CALLING for the end of fascism appeared around campus last weekend, before being removed the following day.

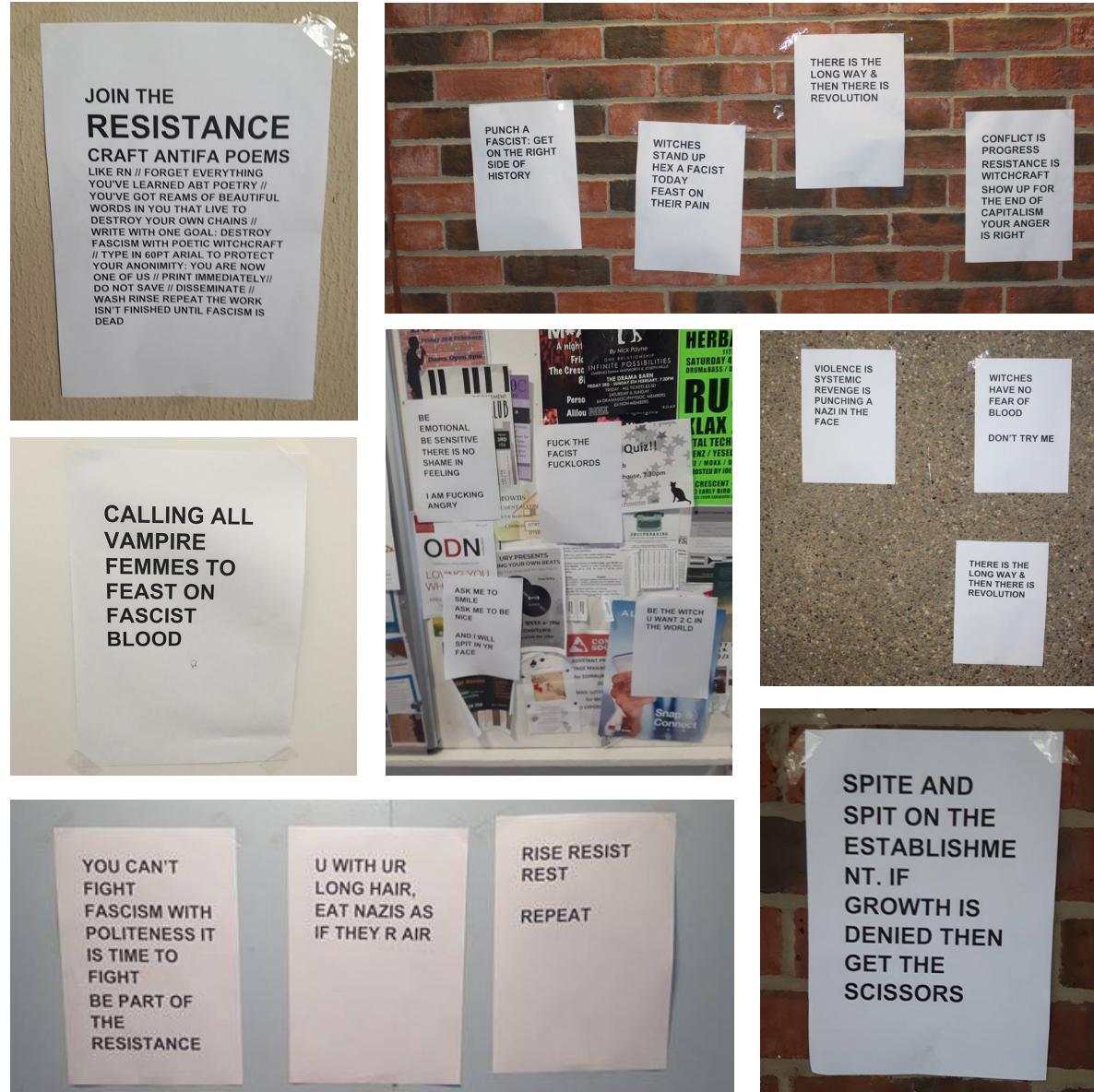
The A4 sheets, bearing a variety of slogans against capitalism, fascism, and the establishment, were put up in the library, on the library bridge over University Road, throughout Vanbrugh College, outside Nisa, outside the Exhibition Centre and outside the Spring Lane Building.

The slogans varied from entreaties to "join the resistance" and "craft antifa poems", to appeals to "fuck the facist [sic] fucklords" and "feast on facist [sic] pain".

Posters not featured here included: "Fuck fascism, fuck Trump, fuck hatred, fuck you", "Be the fist you want to see in a fascist's face", "Punching fascists is self-defense", "Survival is contingent on solidarity" and "Tenderness and capitalisms cannot coexist, destroy the establishment".

Reactions to the posters have ranged from 'magical' to 'beyond ridiculous'. Some people were clearly neither impressed nor amused as almost all the posters were removed within 24 hours. One student questioned how effective the posters might be: "We know that most York students don't like Trump, I'm not sure what this campaign is achieving".

Though various theories have



circulated as to where the posters might have come from, their provenance is as yet unproven.

When contacted for comment, the University of York Socialist Society stated that: "All those who oppose fascism, through witchcraft or other means, are making campus a far more tolerable place in these troubled times".

Speaking on behalf of the University (who did not remove the posters), Registrar David Duncan stated: "As an institution of higher learning, we have a duty to uphold freedom of speech. We would not normally remove political posters unless they break the law or are put up in inappropriate places. At the same time, we would encourage all students to treat each other with respect and not to cause deliberate offence."

As mysterious as the posters were when they came up, there is further doubt about how they were removed.

With YUSU and the University both claiming to have no knowledge, the posters were probably removed by the institutions they were attached to, or by dissenting students.

YUSU Student President Millie Beach stated: "YUSU was not involved in the removal of the posters, and has no knowledge of who was putting them up. We do not condone any form of violence, while we encourage freedom of expression on campus, we also encourage students to fully consider the impact of posters such as these ones - anecdotally, I have spoken to students who have felt intimidated by them."

Update on mental health spending published

Dan Hall

DEPUTY NEWS EDITOR

YUSU HAVE published new details of improvements to mental health provision for students. The measures have been introduced to address the growing "crisis" in mental health support at the University.

In March 2016, a report was commissioned by the University into the state of mental ill-health at York and the availability of treatments. The resultant "Graham Report", found alarming increases in mental ill-health which had not been addressed by outstanding support services. The report concluded that urgent and extensive improvements were required to address the situation. A total of 12 internal and external actions were recommended for implementation within 12 months of the report's publication.

The University then announced in September that £500,000 would be spent on bettering mental health provision over the next three years.

The announcement promised to expand the in-house counselling service and protect funding for counselling initiatives such as Nightline. It also detailed that two new members of staff would be brought in, to ensure that those who need urgent appointments can be seen quickly.

It had been unclear exactly where the promised £500 000 would be spent and no major new

page with much better signposting. The University will also be updating its policies around mental health in accordance with recommendations from The Student Mental Health Forum, which was established late last year. Student-facing staff (including academics) will also be given Mental Health First Aid training, which is hoped to have a positive impact in the broader understanding of mental health issues facing students.

Changes to the Open Door & Disability service are also underway. 34 students who have used the service have been recruited to give feedback as a focus group based on their experiences. A Senior Practitioner and a Practice Manager are also currently being recruited for Open Door & Disability to develop the service. A separate Assistant Registrar has also been employed by the University to "promote community

cohesion and respect". An element of this role will specifically look at tackling social media abuse, whilst acting as a liaison between the University, Open Door & Disability, and campus Security.



£500k

The amount pledged by the University for mental health spending

announcements had been made until now, but a recent YUSU blog post from Dom Smithies, the Community & Wellbeing Officer, assuaged concerns by clarifying where improvements have been made.

A new integrated University of York website specifically for student mental health has been created in order to help students get information on support. This new site is an overhaul of the dated mental health

The University is also working to establish links with the City of York and local NHS providers. Since the closure of Bootham Park Hospital in 2015, the University is working to find new avenues of NHS support for students with mental health issues in and around the local area.

Smithies believes that these changes (and more) will make York a "trailblazer" for other higher education institutions tackling issues surrounding mental health.

University Registrar David Duncan commented: "The extra funds allocated to support mental health provision have now been deployed and additional staff are in post. We believe we have good provision in place and are working closely with the campus GP practice and local agencies to consider what more can be done. We will continue to extend training for staff across the campus to improve referrals and ensure that students who need help receive it at the earliest possible stage."

IMAGE: YSTV



2016's winners celebrate together, from left: Millie Beach, Isaac Beevor, Tamaki Laycock, Dom Smithies, Alex Lusty

First LFA course no longer free from September 2017

Camilla Zurru
NEWS EDITOR

FROM SEPTEMBER 2017 Languages For All (LFA) lessons will no longer be free for first year undergraduate students.

LFA is a university-wide scheme that offers a range of language courses to undergrad and postgrad students, as well as to members of staff and public.

The main programme offered is a 19-week programme which runs throughout the year and leads to a final exam. The 14 languages available are divided into seven levels corresponding to the Common European Framework of Reference for language levels. In certain departments, the course may be taken as a 20-credit module.

Until now first years have been entitled to take one general LFA course (19-weeks) for free, which otherwise would cost £150. From September 2017, this offer will no longer exist.

A first restriction to the scheme was introduced last September. The offer used to allow students who hadn't taken the course in their first year to be eligible for it up until the end of their degree. The latter option is not

available to 2016-2017 matriculates. Current students are eligible for the free course in their first year, while for students enrolled in 2014-2015 and 2015-2016 the initial offer hasn't changed.

On the other end of the spectrum, to current first year students the free entitlement scheme includes not only the general course but also the 16-week French for International Mobility Programme, a new programme that has been introduced this year. However, both the aim of

the programme and its prerequisites are narrower than the 19-week programme. The new course is conceived for students who are planning to visit or live in a French-speaking country with a good basic level of competence in French. It is in fact, an intermediate level programme, so students are required to have completed their GCSE or equivalent in order to attend the course.

The decision has had particular reverberations for English students, who had previously had to know or learn a language in order to pass a Foreign Literature or Foreign Language module in their second year. The 2017 intake will take the revised 'World Literature Module', which will not require any LFA work. They will be taught either from scratch, on the basis of school qualifications, or in translation.

University Registrar David Duncan commented: "The decision to stop free foreign language course provision for all students was made some time ago and applies to new students starting after September 2017."

"Essentially, given the high drop-out rates from the free courses, we felt that we could make better use of the funds by enhancing other aspects of the student experience. We will, however, continue to provide free courses for some students who can best benefit from them via the Centre for Global Programmes."



YUSU candidates are announced

>>> Continued from front

Last year's joke candidate, Ron Weasley, failed to attract as much attention in an election with only 28 per cent turnout. This year's informal target is 30 per cent and, as campaigning begins, it is unknown which of the presidential frontrunners will gain mass interest.

Initially online, as the race begins to pick up momentum, a hustings will be held on the Friday of week six and physical campaigning will be permitted in week seven. The process will conclude with results on the Saturday. For now though campaigning and voting has begun.

Although there are no Full-Time officers rerunning there are two Part-Time officers hoping to move upwards in the union. As well as the International Officer going for President, the current Women's Officer, Mia Chaudhuri-Sulyan, will

be going head to head with Thomas Underwood for Welfare.

Similarly going toe-to-toe are Daniel Bowen and Mikey Collinson for Activities, and Julian Porch and Jay Evedane for Academic Officer.

The competition for York Sport President seems particularly close. All four are well known in their respective clubs. Laura Carruthers was captain of the women's lacrosse team, one of the most successful teams on campus, and is currently one of the Tournament Secretaries. Josie Phillipps is also part of the the York Sport Committee as Well-being and Development Officer.

Part-time positions up for grabs include Disabled Students' Officer, Environment & Ethics Officer, International Students' Officer, LG-BTQ Officer, Mature Students' Officer, Policy Coordinator, RAG Officer, Volunteering Officer, and Women's Officer.

Scholarship increase for internationals

Amelia Clarke
NEWS REPORTER

ise students to consider applying to York in a post-Brexit climate as well as encouraging students who cannot afford the higher fees demanded of students from overseas.

Of the four options put to the committee on 3 February, the option most favoured by the committee highlighted the ability of the country-specific scholarships to target "the markets with the great-

£300k

The projected increase in spending on international scholarships

est recruitment potential" in the hope that those markets will "respond favourably to a scholarship offer". Further to this, the scheme aims to boost the quality and the number of applications, in turn improving diversity at York.

The country-specific scholarships would aim to also target "less price-sensitive mature markets" like the USA, China and Hong Kong in order to acknowledge the "prestige value" of these markets.

The aforementioned option most favoured by the committee also acknowledges the importance of non-country-specific scholarships and Vice Chancellor scholarships to compliment country specific scholarships. The former enables any international student of outstanding calibre the chance of a taught scholarship, whilst the latter introduces "a financial need element" to requirements for those particular scholarships.

The new international scholarship provisions look set to incentiv-

Increase in number of firsts awarded brings value and integrity of degrees into question

Chloe Kent
NEWS REPORTER

EVIDENCE HAS SHOWN a steep increase in students graduating with first class degrees. Within the past five years the percentage of students graduating with firsts has soared, with almost a quarter of last year's graduates achieving a 70 or above.

Published by the Higher Education Statistics Agency on 9 February, new figures state that 24 per cent of students who graduated in 2016 achieved a first class degree – soaring from 17 per cent in 2012.

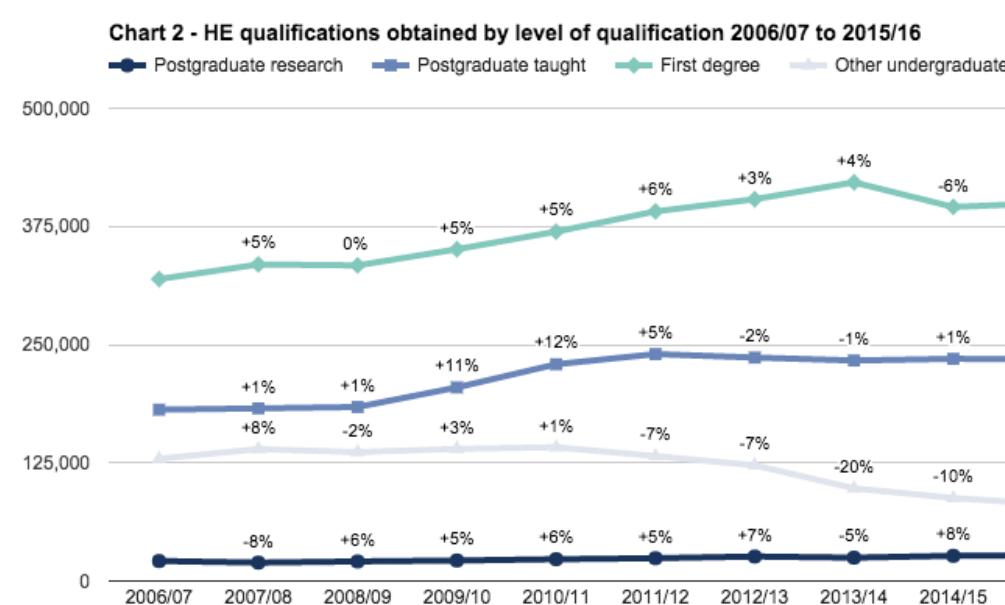
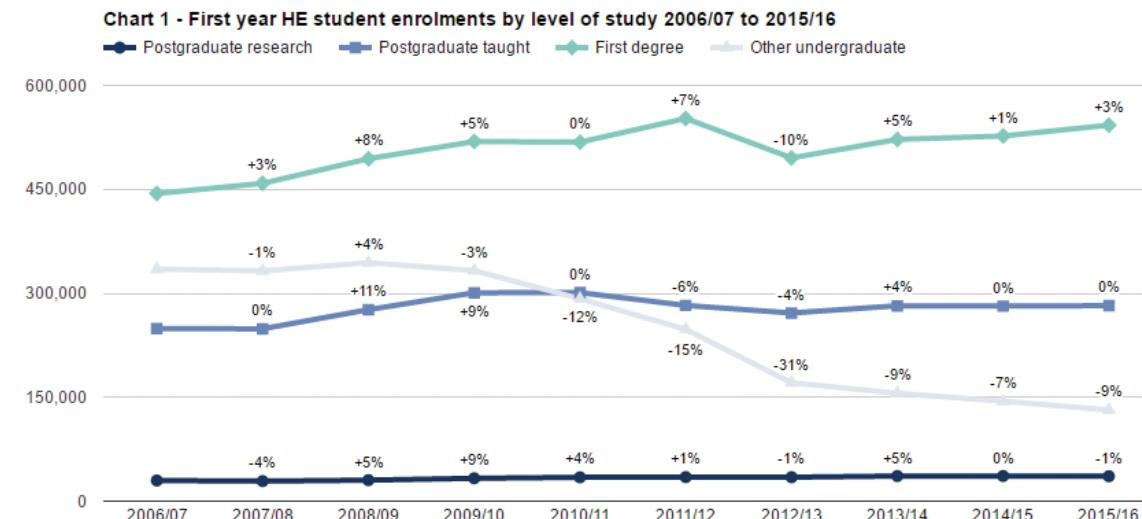
The previous dip in the number of students graduating with firsts, and any other degree, follows the general reduction of student enrolment that followed the introduction of fees.

Overall, the proportion of students achieving both upper second and first class degrees has also risen, to 73 per cent from 2012's 66 per cent. Said statistics have been published amid growing concerns of a culture of grade inflation within UK universities.

Nick Hillman, director of the Higher Education Policy Institute, appears apprehensive.

"There are valid questions about whether growing competition between universities is encouraging grade inflation," he said.

Higher education is increasingly becoming market-based. As students are being given more choice, more pressure is placed on institutions to appeal to prospective students.



This Statistical First Release (SFR) provides details of student enrolments and qualifications obtained by higher education (HE) students at HE providers in the United Kingdom (UK) for the academic year 2015/16.

This, however, is at the cost of current graduates. The majority are now presenting employers with top grades on their CV, thus making it increasingly difficult for them to deduce which potential employees truly are the brightest of the bunch.

This has led to many students feeling as though a 2:1 or above alone is no longer enough to launch a successful career, and that they must spend their spare time on extracurricular activities which can contribute to their CV.

One York third year states that: "There is a great deal more pressure on students nowadays to achieve highly, given the competition for jobs when we graduate."

"The fact that more students are getting firsts than ever before means that many of us feel increasingly that a degree alone isn't enough, and more weight is given to extracurricular activities. The result is that nobody ever feels quite 'enough', and student morale is low."

This has also decreased the value of a lower second class degree. Whereas in the early 90s, only around eight per cent of graduates achieved a first, meaning a 2:2 was relatively competitive on the employment market, only around a quarter of students now achieve less than a 2:1.

This results in what was once a perfectly respectable degree classification now being seen as underachievement. This continuing trend is unsustainable. If students adhere to the rising percentage of firsts among their cohort, it will soon lead not only to the complete devaluation of a first, as it reaches saturation point, but also bring into question the integrity of a degree.

'Unicorn League' reveals billionaires' schooling

Anna Coughlan and Dan Hall
NEWS EDITOR AND DEP. NEWS

A SELF-TITLED "Unicorn League" has begun to identify the schooling of the founders of multiple billion-dollar startups, alongside their gender, experience and geographical placing.

Although the establishment of such a league is new, the members themselves are very well known. Companies such as Facebook, Uber, Airbnb and Deliveroo make up the prestigious businesses included in the League.

Unsurprisingly, 94 per cent of the founders of the companies included in the league are male and have attended expensive, selective institutions. The educational elites have become the financial elites.

The US is home to 144 'Unicorns' and the UK trails behind with a mere nine. Of these startups, their founders are mainly concentrated in establishments such as Harvard, Stanford, California and Pennsylvania.

The University of Oxford is the most popular institution for successful UK-based startup founders, its alumni including Kevin Hartz, founder of Eventbrite, and Reid Hoffman of LinkedIn fame.

This crudely outlines the link between these elite educational forums and financial success. This is especially in light of growing opportunities online.

It is often suggested that startups represent the entrepreneurial spirit by which anyone can be successful provided they work hard enough, with the likes of Lord Sugar (who left education at 16) cited as an example of how elite education is

not necessarily essential to achieve triumphant success. Mark Zuckerberg famously dropped out of his studies, taking after fellow tech billionaire forebears Bill Gates and Steve Jobs.

Educational institutions also benefit from the overwhelming financial success of their 'Unicorn' founders. Travis Kalanick, co-founder of Uber (the highest ranked company in the Unicorn League), is a member of a venture capital fund specifically for his alma mater, UCLA.

Uber recently came under fire after a massive online boycott trended on Twitter, following an accusation that Uber attempted to profit from a protest opposing President Trump's executive order banning immigrants and refugees entering the US. The scandal eventually led to Kalanick resigning from Trump's economic advisory council.



Uber is currently top of 'Unicorn League' rankings in terms of their valuation

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Berkeley Riots put violence back in US politics

Rioting in response to Milo Yiannopoulos and the right wing is foolish, despicable, and totally ineffective



IMAGE: JOE PARKS

Jan de Boer



Allow me to be absolutely clear, the last thing I want to do is to defend a side of politics that I do not necessarily agree with in its entirety. However, the recent rioting at UC Berkeley by left wing protesters and the subsequent shutdown of controversial writer Milo Yiannopoulos' talk has forced me to condemn a side that I honestly should be on. No matter your political stance, it is never okay to burn, shut down or abuse people who just so happen to disagree with your political narrative. During these riots that were under the guise of protests, the campus was shut down, rioters looted local business and most deplorably of all, they directly punched and assaulted people on the street: rioters who think that creating a huge bonfire of unrest will solve all of America's problems. This foolish reaction is a response to the isolation of the far left in American politics, and what I believe to be genuine fear. These events stem from a year of political defeat that forced the liberal elements of society to the margins and led to drastic action that has culminated in the highly disturbing show of violence, and ultimately weakness.

From the home of the free speech movement, it is both surprising and illuminating to see an

event by a right wing writer shut down on the premise that it might hurt someone's feelings. A campus hijacked, where political debate was switched with severe unrest. I feel for students who were locked into the campus as property was damaged and people hurt on account of political ideology. If your political speaker feels a genuine fear for his life, you cannot call your campus a haven for free speech. Couple that with a paltry police presence and you have a recipe for disaster. The event in question was the catalyst for what turned into a violent riot

The riots are a disturbing display of violence, and ultimately a show of weakness

and aggressive forms of advocacy (aka calling people racists, sexists, bigots or fascists if they don't share the left's views) which isn't winning anyone over. The ideals of classical liberalism that I hold dear are being challenged by not only the right but the left as well.

Almost as despicable is how celebrities are deifying this event as a valid method of political action. Statements such as "blow up the White House", "punch a Nazi" and others have made Trump's claim that political opposition are out to get anyone who supports him into somewhat of a reality. Violence should never be the norm in a pluralistic society, regardless of how abhorrent you find what a person says. If a political movement has to resort to violence instead of maintaining a good dialogue with the opposition, it is a clear sign that they have lost the argument. It doesn't matter how much catharsis you feel when someone punches Richard Spencer, if that is your only retort to his beliefs then he has won the debate.

I wish I could be spending this time calling Trump's immigration ban awful. I would love to spend time calling Mike Pence intolerant and evil for his views on sexuality. I would adore the opportunity to call out these people for the many flaws they have. Instead I have to deplore the idiots that call burning campuses to the ground politics and making people I do not agree with the martyrs of free speech. I hope these attitudes change and until then, God save the United States.

Brexit means renewed troubles in the Éire

Brexit will likely force a new border between Northern Ireland and the Republic that could undo the work of the peace process

Liam Mullally



Given how much Brexit, along with those seeking to undermine it, has overshadowed my news feed since the referendum, it is surprising how little the problems of implementing it in Ireland have featured. If anyone ever wanted a case in point for why Brexit might be problematic, they need look no further than the Good Friday Agreement.

The removal of a manned border between Northern Ireland and the Republic was fundamental to demilitarisation of Ireland and the reduction of tensions in the late 90s and early 2000s. If unregulated immigration was the primary concern of voters who wanted Britain to leave the EU, a situation where Northern Ireland leaves but the Re-

public of Ireland remains in Europe becomes untenable, because anyone with the ability to live and work in Ireland (ie. any European citizen), can move north into Northern Ireland, and then across the channel to anywhere in England, Wales or Scotland unchecked. The result would be that we have less say over who can enter the UK than before Brexit, because we no longer have any direct say in which countries can and cannot join the EU, or can be granted the right to live and work in Europe.

Theresa May stated her desire to maintain a "seamless, frictionless border" during a meeting with Edna Kenny, leader of Fine Gael at the end of January. But what was left out, fairly typically for May, was any substance of how this could be practically achieved.

This has all come at a particularly difficult time, with Martin McGuinness' recent resignation as deputy First Minister and the seeming corruption of the DUP in the

Renewable Heat Incentive scandal that preceded it, Northern Ireland are about to enter their second national Assembly election in two years. Beyond hinting at the increasing incompetency of the DUP, these

The UK must pay close attention to all of Ireland to avoid instability

events show a breakdown of the relationship between Unionists and Nationalists and point to a growing instability. It would be wise, then, for Westminster to pay particular attention to the needs of Irish people both north and south of the border. It is important to remember that Northern Ireland voted to remain in the European Union; it doesn't take a particularly large leap

of the imagination to see how the vote could be seen as the English (who, along with the Welsh, voted to Leave) exercising their authority over the sovereignty of the Irish people.

It is vital for the ongoing peace in Ireland that the government are diligent and attend to the needs of the Irish public when establishing a border between the United Kingdom and Europe in Ireland. Even if they are diligent, it may be untenable. If there comes a point (on either side of Brexit)

when the people of Northern Ireland decide that they would rather be part of the European Union than the United Kingdom,

Theresa May must respect the terms of the Good Friday Agreement and allow a referendum on the people's desire to be part of a united Ireland. If she neglects these obligations then Northern Ireland may be in for a difficult future.



IMAGE: WIKIPEDIA



Sexual harrassment needs reporting at universities

We at York are not doing enough to combat harassment and hate crime

Dom Smithies SU



experience with me. Particularly since the Consent Talks began earlier in the year, they've been honest, not only about their shocking experiences, but also about their concerns regarding support and the reporting mechanisms available at York.

In many reported cases of alleged sexual violence, issues are dealt with at a local level and through mediation instead of going through more formal processes. This can often be the most appropriate way of handling them. While having a devolved welfare system through our colleges has many perks - it's familiar, more accessible and carries less stigma (as they deal with any and all welfare issues), the pitfall comes when students don't know this option is there for them, or if they aren't comfortable with going to someone in their college.

Colleges don't necessarily record all of their incidents centrally. This is wrong. In order to understand the scale of an issue, it's necessary to have centralised recording; a lack of provision for such documentation is unacceptable.

The risk facing the University is that if they improve the processes and raise awareness of them it'll lead to more reporting, which may indicate a greater problem. So, a bizarre misconception that there's an incentive for the University to stick its head in the sand and act like there isn't a problem is leading to inadequate support for students

during their time here and failure on behalf of the University to exercise their duty of care.

There are a whole host of issues which contribute to the worrying case of under-reporting that's evident at this University - the flawed system, the lack of awareness of the system and the culture around reporting. The latter is the hardest to change - there are a lot of challenges that students face when reporting something as serious as sexual violence.

It's a great step forward that the University has created a task-force to address this incredibly important issue, I urge that they stay on track with achieving everything that's necessary. In my view and from the contact and conversation I've had with students, what is necessary is more awareness raising, formal training for more staff, effective dissemination of written guidance and an update to the policies and processes.

As students will know, YUSU officer elections are about to take place so I won't be in post for the resolution of these issues. I can only ask that students continue to demand that the support and provision they receive from the institution, in any and all aspects of their experience, is as good as it can be.

Our institution does care, but it's up to you as students to do what you can to keep a spotlight on sexual violence so the University continues to do more.

Universities UK put together a taskforce to review misconduct guidelines, particularly focusing on sexual violence and hate crime. They shared various national averages for reporting rates relating to sexual violence at universities with the most conservative figure, 6.8 per cent, coming from governmental research on full-time students. Even with the conservative estimation of 6.8 per cent we should have around 1224 reported cases at York; yet we have fewer than five and a rate of 0.03 per cent.

In my capacity as Community & Well-being Officer, a number of student survivors have shared their

Cast aside politics when casting the new Doctor Who

The creators should have creative freedom

James Humpish



No, the next Doctor should not be portrayed by a woman. Or rather, Chris Chibnall, the incoming showrunner of *Doctor Who* shouldn't feel an obligation for the next Doctor to be a woman.

The idea could work and it's internally consistent for Peter Capaldi's successor in the role to be female, but there's a clear worry that in doing so the series risks being spoiled by the BBC kowtowing to external demands rather than doing so in a considered, balanced way.

The show definitely needs to adapt and change over time to maintain relevance and avoid a repeat of the temporary cancellation it suffered in 1989. A soft reboot in 2018 when Capaldi and showrunner Steven Moffat hand over the reins could be good for that, but that needn't necessitate a change in sex for the Doctor.

In its 54-year history, it's only in the last three years that *Doctor Who* has committed to the idea that Time Lords, the Doctor's people, are able to change their sex. In the 2014 series' penultimate episode 'Dark Water', the mysterious antagonist played by Michelle Gomez revealed their identity as a cliff-hanger. She explains "I'm Missy...short for 'Mistress'. Well, couldn't very well keep calling myself 'the Master' now could I?"

Until that point the Master had been a recurring Time Lord villain since 1971 and had only ever been portrayed by male actors. If the development had been leaked beforehand, there could have been a great deal of resistance. Yet for a revelation that no one was asking for, Gomez

excels in the role. Her portrayal blends the menace, psychopathy and ridiculousness common to the Master's previous incarnations and she very much lays the groundwork for a possible female Doctor in the future.

It's now been established that Time Lords have a degree of control over their regeneration, though the ninth Doctor once mentioned the process is "a bit dodgy." Derek Jacobi's Master becomes John Simm's incarnation because he wants to be in a younger body akin to the tenth Doctor. Similarly, Matt Smith's Doctor takes Peter Capaldi's form because of concerns over the nature of his relationship with his companion, as well as having been reminded of a human he once saved (who was conveniently portrayed by Capaldi in 2008...).

Therefore, if the Doctor felt an urge to take a woman's body, it's perfectly plausible that he could do so.

But it's precisely because Gomez' portrayal was the surprise no one was asking for that it's been a success. It was a choice, and definitely one of the better choices, taken by Moffatt.

Much in the same way that it's for the showrunner to shape the Doctor as old or young, the same person should decide if the Doctor is black or white or male or female. And they shouldn't feel any pressure whatsoever about the casting in that sense, but instead do what they feel is the right direction for the character.

Equal representation is an issue. It's one that *Doctor Who* spin-offs have been tackling very well. But better than campaigning for a female Doctor, or indeed female Sherlock Holmes, James Bond, Batman, or whatever, and artificially morphing existing characters to do this, channels should do more to improve representation with their original programmes and characters: this, instead of inviting basic comparisons to a hypothetical future female incarnation and their multiple male predecessors.

IMAGE: WIKIPEDIA

Tory cuts: putting politics before the NHS

The Tories are neglecting the needs of the people and presiding over the destruction of the NHS for political gain

Violet Daniels



of our population, which goes in hand with more people experiencing problems that need medical care. Moreover, it is the self-centred interests of the Tories which are providing the tools for our destruction.

The Conservatives see it as in their own interests to destroy the NHS. After all, it was not their creation and they cannot take any responsibility for it. They can blame it on the Labour party who established it so many years ago. It seems to me that this provides some reasoning for their reluctance to give emergency funding in a winter of crisis which we seem to face

The NHS was born out of crisis; established during the aftermath of the second world war. It aimed to respond to the increasing casualties and medical attention needed by the general public. Its inherent goal is to provide healthcare to all with no cost. However, in this reign of Tory monopoly in recent years, it looks as if the NHS is going to die from a crisis: a crisis which could be very easily prevented.

It seems, here, that we have become the creators of our own destruction. As we modernise and become medical experts, our lives are increasing in longevity. But with this increasing life expectancy, more health problems are created.

The dominating problems to curse our era are cancer, obesity, and old age related diseases, not the aftermath of warfare. The NHS therefore is straining under the pressure, not just from cuts in funding but also due to the increasing size

every year.

I could reel off statistic after statistic, but I do not need to as most people know that the NHS is crumbling beneath our fingertips. This year alone has seen record numbers of cancellations in operations, including life changing ones for cancer treatment and birth

complications. But this is not enough evidence to suggest the need for granting emergency funding for the Tory party, who are so enveloped in their self-serving bubbles that the needs of ordinary people do not even cross their minds. It's all about sticking to the budget, mini-

ates desperate to study Medicine?" It seems to me, he is fostering underlying xenophobia to promote the downfall of the NHS and increase British nationalism. Hillary Benn has spoken out about Hunt and the general decline of the NHS. In his words, "when my father was dying, almost all who helped care for him were born outside of the UK. Who will look after us in the future?" The question still remains.

Some take the NHS for granted, they turn up to A&E with a cold whilst patients with serious diseases are waiting to be seen. Some voluntarily clog up the emergency services in their Saturday night escapades of binge drinking. Some people depend on the emergency services, and cannot afford the abuse of the NHS which continues.

Abuse of our healthcare, therefore, can be attributed to both public and governmental actions. But more often than not, the government are fundamentally to blame in cutting funding to something so essential to daily life here in the UK.

The NHS, something Britain is proud of and something that is so universally valued could be at risk of destruction in the near future if funding needed to provide more beds, more operations and more care is not given. It should be something simple and unquestionable when the public's health is at risk.



IMAGE: DEPARTMENT OF CULTURE

The NHS was born out of crisis, and a crisis that could be easily prevented might destroy it

”

mising spending, and stabilising our economy. The health of the people seems to get disregarded for the progression of their manifesto. It seems that to forget NHS funding; more hospitals are going to have to close and more deaths are going to have to occur. The Tories have even managed to bring xenophobia into the NHS crisis. Jeremy Hunt claims that the NHS would be improved with more UK trained doctors: "Is it right to import doctors from poorer countries that need them, while turning away bright home gradu-

How effective can political protests really be?

If they want to be effective, anti-Trump protestors will have to learn from the mistakes of the Black Lives Matter movement

Ed Smith



ter protests to enact considerable political change, despite effectively capturing the public imagination.

The failure of the BLM movement is categorised by its reluctance to create a centralised body with a charismatic figurehead. This has ultimately caused its ineffectiveness despite the potential fruitfulness of greater global and local racial equality that billions of people yearn to see. Furthermore this explains the success of the civil rights movement during the 1960s. With Dr Martin Luther King Jr as the figurehead of the organisation, political change was guaranteed.

Nevertheless as CNN correspondent John Blake argues, the assassination of King in 1968 caused the civil rights movement to stagnate and was ultimately unable to recover, highlighting the negative aspect of having a leader of a movement. In addition, the decision to create an equal movement with no figurehead is focal as it depicts the equality for which they strive. Moreover, BLM can ultimately achieve unparalleled political change, such as the anti-Vietnam war demonstrations did, though a long term

greater cross-sectional support of society is essential to replicate the anti-Vietnam war protests. Yet, this can only truly happen if all protests against the police remain peaceful, the black church is mobilised, and the language of white America is used as these tactics were used by the movement in the 1960s and show why it was so successful.

Therefore, this raises the question of whether these new mass, worldwide protests, like BLM and those against President Trump's unconstitutional executive orders, will cause better political change. If they are to, it is clear that continual demonstrations against his administration and institutional racism are necessary.

The question of whether these new protests will manage to cause political change is indeterminable, although it is clear that if these protests are to work a greater organisational structure and mass participation from society is essential to stop evil from prevailing. Otherwise they will run in parallel to the junior doctors strikes of 2016, which had very little effect in changing political policy.



IMAGE: WIKIMEDIA COMMONS



IMAGE: FREEDOM HOUSE

Britain must invest more to modernise national defence

The caricature of rusty Russian warships is now more suited to Britain

Jonny Moynihan



A common simile employed in the world of politics is that Russia is like one of its old, rusty and battered warships trundling along the waves.

Furthermore, there were too few vehicles and personnel, which coupled with the inability of the Snatch Land Rovers to deal with the IEDs, led to increased casualties for the British military. The

Austerity stunts the armed forces' ability to do their job properly

equipment has been improved and changed. However these improvements were largely symbolic, and much of the kit has either still not arrived or is becoming even more expensive each year.

For a long time, the Conservative government and the Coalition said that all the government had to do was to get the deficit down: cut, cut and cut some more. However, Cameron and Osborne only had eyes on the economy and used those scissors on every department they could, from the Ministry for Culture to Defence. When they did try to intervene, they failed, as Lib-

ya has now become a stronghold for ISIS, and for all intents and purposes, a failed state.

Even in the Libya intervention against Gaddafi, it was not a wholescale war (more of a liberal intervention with precision bombing and airstrikes) and thus failed to fully test our capability to defend ourselves.

The cutting of the armed forces and the increased spending on aid, during the Cameronisation of government with a chummier and more cosy relationship with China, has failed as the threats have become more dynamic since they took and left office. ISIS, Russia, and hacking are the new breed of challenge likely to threaten Britain in the future.

This report and other evidence indicates that Britain is not at all ready for an attack. Neither is it interested in national security, as Brexit and Trump have stolen the thunder from all the other threats facing us.

Nevertheless, these threats will return at some time and in some place, perhaps in the form of terrorism or Russia invading a NATO state in a former Yugoslav nation such as Latvia, Estonia or Lithuania.

If the UK's defences are not ready to defend Britain from attack, then Britain needs to rearrange its priorities away from the bureaucratic haggling with Brussels and Trump, and instead, towards protecting itself, as well as its citizens.

EDITOR'S OPINION

Post-truth and Putin

Rory Kelly



The phrase post-truth is a remarkably new one for a phenomenon that gives cover to remarkably old enemies. Take Vladimir Putin. The repeated insistence by both the far left and right is that mainstream western media demonise Putin and his attempts to protect Russian interests against either cynical western foreign policy or a globalist consensus with no respect for the concept of national sovereignty.

Trump is one of the least overtly religious candidates to win the Republican nomination since Reagan. But in most ways, he stands in a reasonably clear tradition. Isolationists of the left and right have argued for protectionism, a retreat from the national stage, and cited immigration as the cause of economic woes.

But the repeated emphasis that he is unprecedented gives his movement a revolutionary bent that is, in

places, unearned. The particularly modern phenomenon of impregnable bubbles of information is intersecting with the rise of some political actors so archaic that they're boring.

Calling Trump a fascist is ahistorical and plays down the crimes of other presidents of the US. But one thing he shares with fascism is how modern he has managed to make retrograde ideas look. To look to the much scarier version of this, we have to turn our eyes to Russia.

Take the case of Vladimir Putin. Here's a militaristic strongman, a dictator who censors his press, a pseudo-Tsar whose rise was conditional on the death-rattle of a dying empire and the emergence of a powerful class of oligarchs. Authoritarianism in the public sector and a small and powerful economic elite chiselled his name into the masthead of Russia, and yet even in the west, left-wing types like Glen Greenwald, and right-wingers like Trump or Peter Hitchens insist that Putin's foreign policy has been misunderstood. Modernity is covering for the archaic and we would do well not to mistake the old for something totally novel.

EDITOR'S OPINION

An overload of content

Oscar Bentley



At one afternoon in the Nouse office, we were trawling through the archives, desperately trying to find a writer's headshot, eventually landing on it tucked away next to countless episode reviews of the third season of Marvel's Agents of S.H.I.E.L.D. Luke, our illustrious editor, exclaimed: "I think Agents of S.H.I.E.L.D. is shit!" "It's got better now, the first season was poor but now it's good," I retorted, before adding: "I still keep up just to be abreast of everything Marvel". And thus, the inspiration for this column was born.

It's true; I do watch all content produced in Marvel Cinematic Universe (MCU), simply because I have the completionist attitude of wanting to have seen everything MCU. However, as Marvel ramps up its content output, it's becoming harder and harder a task. In 2017, Marvel is accelerating rapidly, upping from two films to three, adding another broadcast series in addition to Agents of S.H.I.E.L.D., and increasing their Netflix output to three series a year, as well as having a further two series that will begin filming imminently (one broadcast,

one streaming), that will likely debut early next year. The MCU will release at minimum of 70 hours of content this year - a significant rise from the four hours in 2008 when it first debuted.

This is a significant amount to consume, and it's a trend indicative of the rest of the media industry. Netflix released 126 original series or films in 2016, more than any US channel, with Chief Content Officer Ted Sarandos stating that will double for 2017. That's on top of however many tens of thousands of hours of original drama, comedy, and documentary content the BBC and other terrestrial channels must put out this year - and every year. The major studios release so many films, especially during the big summer months, that some of them are guaranteed to flop. Each weekend it's blockbuster after blockbuster. Add to this: YouTube, satellite TV, Amazon Prime. Add to this: radio and podcasts. Add to this the barrels of written journalistic content that any respectable student journalist emerges themselves in, obviously.

There's just too much darn content, and I want to consume it all, but who has the time for that? So, instead of beginning the next BAFTA-winning Sunday night quality BBC drama, I'll just stick with my 70 hours of Marvel. Agents of S.H.I.E.L.D. season four, here I come.



CLASH OF COMMENTS

Is violence against fascists a serious issue?

YES.



Kate Weedy
@Bi5cuitBoi

I've had Two pints of craft ale and a packet of kettle chips - my life is a millennial sitcom.

3 Feb 2017



Charlie Brooker
@charltonbrooker

Deleting tweets is the new burning books

24 Jan 2017



Marcus Chown
@marcuschown

"Let's go and find some misinformed people and see what they think" seems to be the recipe for TV news. Media has a lot to answer for.

5 Feb 2017



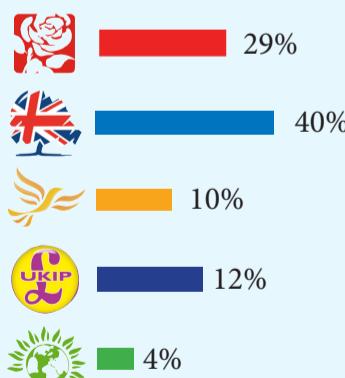
local badboy,
@hippieswordfish

extremely suspicious that there's no information about brains that didn't come from a brain

2 Feb 2017

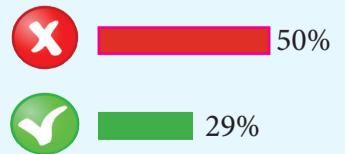
BY THE NUMBERS

Westminster voting intention 2017



Source: Britain Elects

Public approval for Trump's travel ban



Source: Britain Elects

Chloe Kent



hateful, prejudiced people is okay, when this discussion should be over why such prejudices are becoming so prevalent in the first place.

Meet Richard Spencer: figurehead of the alt-right movement, with a haircut snatched straight from the Peaky Blinders set, clad in what could reasonably be your grandfather's clothes. On 20 January, he was punched in the face when giving an interview in Washington, just before we got to hear him finalise his viewpoint on Pepe memes.

Spencer was not trampling a person of colour underfoot as he gave the interview. He was merely stating his viewpoint - one which most will consider abhorrent, but one which he is, regrettably, allowed to express. This is a man who has publicly advocated for a "peaceful ethnic cleansing", and forced sterilisation of racial minorities. He is, in short, a grotesque human being. But is it really okay to launch an unprovoked attack on him for simply talking?

To act with violence towards Richard Spencer is to make a statement that his opinions and the opinions of those like him will not be tolerated. The alt-right has moved out of the arena of debate - with Trump's far right policies. This is not theoretical anymore. This is actually happening.

However inelegant the execution, the assertion that genocidal views are unwelcome cannot be equated with its opposite. Causing physical harm towards an individual is wrong, but the schadenfreude of seeing a Nazi in distress is inescapable. What concerns me more than Spencer's wellbeing is that this event has sired a discussion over whether violence against

Many are condemning the actions of Spencer's assailant, but it feels a fitting punishment over the venom he's been repeatedly permitted to spew. 'Talk shit, get hit', and all that. The real villain of the piece feels more like society, who repeatedly fails to punish the bully, and then condemns the abused for lashing out.

Thus, my issue is more with those who invite individuals spewing hatred to speak than those who respond with aggression towards them. The best way to combat the rise of those claiming that white people have higher IQs than other races is to steadfastly ignore them, rather than approach them for comment.

I'm not advocating no platforming here, nor that those with more right wing opinions should be silenced, while lefty liberal softies like me should take to the streets with a megaphone every time we have an opinion. But Richard Spencer expresses a school of thought that I just happen to find disagreeable. He thinks Hispanic and African American people are genetically disposed towards criminal behaviour. Why are we listening to a thing he has to say?

Rory Kelly



On the day of Donald Trump's inauguration, Richard Spencer, a white nationalist who claims to have coined the term alt-right, went into the streets of Washington DC to celebrate the victory of his chosen candidate. Spencer thinks that he is having a good year. He insists that Trump's victory represents the assurgency of his movement and on his Twitter feed describes the policy of trying to build a wall along the Mexican border as the white race's "will to survive."

While being interviewed in DC, describing the jump in the notoriety of his organisation, Spencer was punched hard in the side of the head. The *New York Times* noted that this video has sparked a debate about whether violence against fascists is acceptable. Although various publications have claimed that this is a fair response to the rise of the far right, others are often keen to focus not on the act of violence but on the ideology of Spencer. In other words, the violence against Spencer pales in importance when compared to the rise of his movement. But to miss the importance of the rise of violence in our political culture is hugely dangerous.

As Orwell said, writing in his column as early as the 1940s, 'fascist' is not a word that we can be trusted with. Even Churchill claimed that his electoral opponent Clement Atlee would require a "Gestapo" to implement his policies. It's too easy to take somebody's views and cut the aspects of their ideology that are somewhat

authoritarian, and attach the label 'fascist' to it. A few months ago, when there were murmurings of Tommy Robinson appearing at York, those who objected did not reach for the usual arguments about offensive speech, or the risk of creating an unsafe environment on campus. Instead, they insisted that one can be in favour of freedom of speech, but have a policy of no-platforming fascists. But the problem is that Robinson, while holding a clear prejudice against Muslims, is not a fascist. He is not in favour of an authoritarian dictatorship, the repression of freedom of speech, or the integration of the military with the government.

A conviction that fascism is wrong seems to have led to a widespread insistence that violent anti-fascism not a huge problem. *The Guardian* and website Vox have released articles and videos saying that we should consider this a viable option. And this is why we should take this argument seriously. The moment civilised individuals grant a concession to the argument that violence has a place in political debate, they have flung open their doors and admitted the case for censorship.

Someone has to define what is and is not fascism and even during the Second World War this is a responsibility that has been abused. Now the so-called Anti-Fascists want to raise the stakes of our ability to define this term. If our historiography, our politics, our philosophy are slightly off, we could be condemning any shade of right-winger to being silenced by force. Even worse, should this policy move from the streets of DC into the proverbial corridors of power, and become written into policy (as if that's never happened before), this would of course be abused.

#minstagram

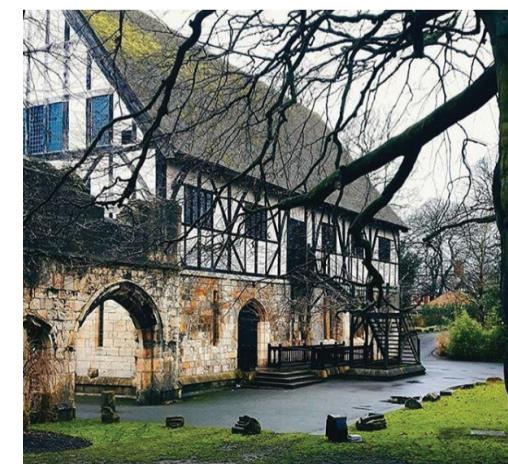
Nouse takes a look at what you've been Instagramming recently in York



@visityork It's beautifully eerie in #York today



@ness_ems The geese ice skating on campus today



@almuai Every corner of this city is just breathtaking

FEATURES • GAMING • ARTS • FASHION • THE SHOOT • MUSIC • FILM & TV • FOOD & DRINK



4

FEATURES

M4 Jack Davies takes us back in time to the heady days of 'Cool Britannia'

M18 Hina Rana sits down with presenter and cultural commentator Jay Smooth

ARTS

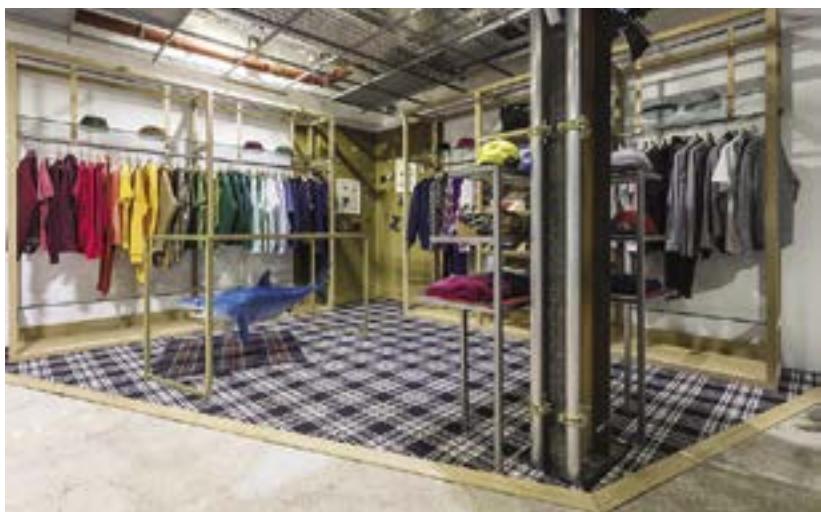
M6 Arts Editor Lara Medlam explores the use of the heart as a Valentine's icon, and Eliza Hunton questions whether children's literature is really as funny as it seems

M7 Artist Melissa Fisher discusses the remarkable and unusual medium she uses to create her work: bacteria



8

FASHION



M8 Yana Walker takes a look behind the scenes at innovative shopping experience, Dover Street Market

M9 Last month Vogue UK Editor Alexandra Shulman announced her departure; Will Robinson looks back at her illustrious career

GAMING

M16 Sam Flint wonders whether there's a future for cult favourite *DayZ*, and the team collect students' best gaming stories

14

FILM & TV

M14 Andrew Young considers how it is possible to adapt stage plays for the screen

M15 Chloe Kent examines Reggie Yates' latest contribution to television: documentary work


A Streetcar Named Desire

12

MUSIC



M12 The team list their favourite film soundtracks

M13 Andy Tallon questions the legacy of the BBC Sound Of... award, and Music Editor Ellie Langford delves into the archives

FOOD & DRINK

M17 Join us on a tour of Yorkshire's second-best brew: the county's beer



“Writing is as normal and necessary as breathing”

YORK-BASED AUTHOR NUALA ELLWOOD ON HER DEBUT NOVEL, MY SISTER'S BONES

Have you always been a writer?

I've been writing novels and short stories since I was a teenager. Dad was a journalist and I grew up listening to the sound of the typewriter bashing out scripts to deadlines. To me, writing was as normal and necessary as breathing and I spent several years working as a session singer/songwriter. But writing novels is what I love so a few years ago I decided to do an MA in Creative Writing at York St John University. Soon after graduating I signed with a London literary agent and she secured me a two-book deal with Penguin, which was a dream come true.

What is the story behind your upcoming novel, *My Sister's Bones*?

My Sister's Bones tells the story of Kate Rafter, a troubled war reporter who has been through a harrowing ordeal in Syria. When her mother dies, Kate returns to her childhood home, a place which her estranged sister has never left, she becomes convinced that there is a crime being committed in the house next door. As Kate struggles with the horrors of her past we are led to question the validity of her claims and ask if what we are seeing is but a strange trick of the eye.

How did you research the novel?

Even before I set out to research the novel I had been inspired by female war reporters such as Marie Colvin, Martha Gelhorn and Janine di Giovanni. I have always been fascinated with the way in which female war reporters have made themselves heard in such a male-dominated profession and how they always seemed to find the human story in the midst of war and horror. Marie Colvin once said that “bravery is not being afraid to be afraid” and it is that mixture of strength and vulnerability that I wanted to capture in the character of Kate. I was grateful to receive Arts Council England funding to research the novel, particularly the link between war reporting and PTSD. This led me to the work of Dr Anthony Feinstein whose seminal work, *Journalists Under Fire*, was the first to explore this. He found that many war reporters were reticent to admit that they were suffering from trauma for fear of being demoted or being seen to have ‘lost their nerve’. This

made me ask: what would happen if a journalist - a person associated with reporting the facts - found herself in a situation where her word was no longer trusted? And so the character of Kate was born.

What were your highlights of the writing process?

I am particularly inspired by landscape so it was wonderful to be able to go to Herne Bay, where the novel is set, for a research trip and really immerse myself in the place. During the Napoleonic wars it was a smuggling route and, legend has it, there are tunnels deep underground that the smugglers used to transport their contraband. Further along the coastline is a strip of beach that was used to test the bouncing bombs that would go on to destroy the German dams as featured in the film *Dam Busters*. The landscape is stunning and is dominated by a set of crumbling towers, known as ‘The Sisters’, that were once part of a Roman fort. Local folklore says that the Romans buried children alive in the foundations as human sacrifices and that their cries can be heard on dark and stormy nights. For a thriller writer, it was a gift. But the highlights for me were the mornings I spent walking along the shingle beach. The light is spectacular – there’s no distinction between sea and sky and the mist lies heavy on the bay to such an extent that it makes shadows of people. As I was walking, I felt certain that there was someone up ahead of me but then it became clear that the landscape was playing tricks on me. This gave me some excellent imagery to work with and I realised that it was the perfect place to set a story about a woman who could no longer distinguish between what was real and what was just a strange trick of the eye.

Why did you choose to set the story amid current events?

I had to think about what events a war reporter would be covering and Syria would definitely have been one of them. I think every age has its war and the Syrian conflict is ours. I have been horrified by the suffering of the people trapped in besieged cities such as Aleppo. Also, my husband Nick, a reportage illustrator, spent last winter in the Calais

refugee camps, drawing and recording the people living there. The stories he told me on his return of the experiences and trauma these people had gone through, particularly those who had fled Syria, angered and saddened me in equal measure and I wanted to highlight them. It made sense to write about it in *My Sister's Bones* and, in doing so, explore the human and psychological cost of war.

You're also publishing an illustrated booklet telling the story behind the novel - how did that project come about?

Nick and I have worked together on various projects over the years. When I set out to write *My Sister's Bones* I applied for Arts Council England funding to research and develop it. At this point I had the idea of bringing Nick on board to create a booklet that would act as a written and illustrated record of the research and creative process involved in writing a novel. We both visited Herne Bay separately and he returned with some amazing drawings of the landscape and people. However, he also created beautiful and unsettling images of some of the scenes in the novel where my protagonist is experiencing PTSD-induced nightmares. For me, working alongside an artist gave me a new perspective on the story and really helped bring the characters and the setting to life.

What's next?

I'm currently working on my next novel, a thriller with the working title of *Little Shadow*. It tells the story of Maggie, a writer and academic who wakes up in hospital to find that her daughter is dead, her husband has gone missing with all of their money and the family home has been sold. As she slowly starts to rebuild her life she meets a woman who seems to understand what she is going through. But the friendship comes at a price and, when the woman asks Maggie to accompany her on a trip to Belgium, it sets in motion a trail of events that pulls Maggie into a terrifying web of lies and deceit. But who is telling the truth and who will get out of it alive?

Interview by Lucy Furneaux

EDITOR'S NOTE



MUSE EDITOR
LUCY FURNEAUX HAS
MADE A MISTAKE

Hindsight's a funny thing. In the aftermath of the Brexit referendum, stories of regretful Leave voters began to emerge, and a month into Donald Trump's inauguration the same thing is starting to happen in the US. But I didn't think they meant it, come the cries. It's only afterwards that we're able to see the full extent of our actions and choices; only once some so-called ‘facts’ are proved irrefutable that we realise we should have seen through them straight away.

This doesn't just occur at the level of international politics. We know that all of our decisions will have consequences, but we can't necessarily know what they will be until later, and sometimes we make choices so fast that we don't have time to consider any potential repercussions. Cliché though it is, we have to learn to think critically of ourselves and our decisions, as well as the words and evidence of those in whom we ought to trust, and turn our mistakes into something altogether more positive.

Our *Muse* teams have done a lot of looking back for this edition: case in point is our cover feature (M4) in which Jack Davies looks back 20 years at the days of ‘Cool Britannia’. Music (M12) check out the archives to choose their favourite-ever movie soundtracks, while Fashion take us through the career of Alexandra Shulman, Editor of *British Vogue*, following her decision to step down after over 25 years.

But wonderful as days gone by may seem in this age of uncertainty, it's important to stay involved and keep looking forward to the future. The past can teach us, it's true, but we need to listen to its lessons: Hina Rana's conversation with cultural commentator Jay Smooth (M18) is there to remind you of just that.

Still, we can't always be as prepared as we'd like; if you've picked up this issue on its release date and have found yourself struggling for Valentine's Day ideas, head to Film & TV (M14) for a speedy rundown of the best films to watch with your significant other (be they a partner, best friend, or pot of Ben & Jerry's), and Food & Drink to find out more about Yorkshire's lesser-known brew, as the team take a tour around the county's best beer.

Wow, that was a cheery one. Now I've reached the end I think I probably would have been better off just chattering on about Valentine's Day for 400 words instead. I guess hindsight's a funny thing.

IMAGE CREDITS

Cover: YouTube (Oasis, Geri Halliwell, Ewan McGregor, Chris Evans, Tony Blair, England fans), Wikipedia (Jarvis Cocker, Tracey Emin), Isa Pisal (Hirst artwork), *Vanity Fair* (Liam Gallagher and Patsy Kensit), KitBag (Alan Shearer), FKF Flickr (Kate Moss)
Opposite, from top: Mellissa Fisher, DSM Press
Q&A: Justine Stoddart

COOL BRITANNIA

JACK DAVIES GOES BACK TO THE 90'S TO EXAMINE THE LEGACY OF A VERY BRITISH CULTURAL REVOLUTION

Imagine, for a second, a reality where time travel actually exists, Doctor Who's TARDIS transformed from fanciful fiction to scientific fact. Then imagine heading back 20 years to mid-1990s Britain, and finding oneself in a society overwhelmed by optimism; the idea that politicians weren't exclusively arseholes; that the UK could be at the forefront of its own cultural industry without the spectres of Hollywood and monotonous talent shows; that being British and proud of it didn't necessarily translate to being perceived as an EDL-loving skinhead, football hooligan, or downright racist.

Far-fetched to us now, I know: politicians have of late achieved new zeniths of dystopian treachery and distrust within the public, US cinema and *The X-Factor* loom large in our film and music industries, and far-right hate groups such as Britain First have laid their claims to "Britishness" being white and anti-Muslim - wholly intolerant in other words.

But 20 years ago, things were different. The UK experienced a cultural and societal renaissance like none it had seen since the frenetic times following the end of World War Two: a phenomenon typified by groundbreaking British films and TV, political change, and perhaps most notably, a radical new music scene. All of these simultaneously occurring events came together under the umbrella of what would become known as 'Cool Britannia': a movement that redefined what it was to be British, transforming, if only briefly, our national identity in the eyes of the world to something that was tremendously in-vogue.

Music, specifically the Britpop genre, was the force responsible for laying the foundations for this era of change. At the beginning of the 90s, contemporary music found itself dominated by the almost exclusively American genre of grunge, the most prominent example of which were the Kurt Cobain-led Nirvana. In fact, in 1993, the alternative music scene in Britain and beyond was predominantly a vehicle for such music, with overwhelmingly pessimistic songs like Nirvana's own 'I Hate Myself and Want to Die' exhibiting the prevailing mood.

However, the foundations for Britpop and a change of musical guard, so to speak, were laid the year before in 1992, with musical historians citing the heavily Bowie-influenced Suede's 'The Drowners', and Essex icons Blur's 'Popscene' as the first examples of what popular British music would become in

the near future.

Britpop would only really stake its claim as the salient force of popular music though in 1994, a year which would be remembered for its centrality in reshaping the musical landscape. This, tragically, but perhaps symbolically, coincided with the suicide of grunge icon Cobain, a very literal example of musical transition, because what followed was a supremely successful influx of what *The Guardian*'s Dorian Lynskey describes as British music charged with "communal celebration"

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Being British and proud of it didn't always translate to being perceived as an EDL-loving skinhead

, overcoming the popular UK charts and alternative charts across the world. Indeed, the overall message within the prevalent music of the day transformed seemingly overnight from sarcastic glamorisations of suicide to optimistic expressions of the desire for immortality as heard in Oasis' 'Live Forever'. The revolution continued: Blur released their seminal and critically-acclaimed *Parklife*, and Oasis' debut album *Definitely Maybe* upon its release became the biggest selling debut album of all-time.

Such home-grown British music would continue from strength to strength, the Britpop scene reaching fever pitch with the so-called 'Battle of Britpop' in 1995, when Oasis and Blur released their new singles ('Roll With It' and 'Country House' respectively) on the same day in a much-hyped race for the number one spot. Markedly, it demonstrates how far the UK music scene had travelled, that two British indie bands could release singles under the assumption that one would claim the top spot (it did, incidentally, with Blur outselling their Mancunian counterparts by around 50 000 copies). This independent music found itself, for the first time, able to compete commercially with the glossy

"Trainspotting is the best British film of the decade" ★★★★ EMPIRE



Trainspotting

pop imported from the USA and displace foreign stars like Michael Jackson and Celine Dion who ruled the UK charts.

To this point, however, this supposed revolution of British culture had been centred in the music industry. In fact, the geographic origin of this music didn't appear in reference to it until the aforementioned chart war when the press labelled this new wave of independent music 'Britpop', making the nationality of the artists intrinsic to the genre. And while the 'Battle of Britpop' may have represented its zenith as a genre in the summer of 1995, the notion of 'Cool Britannia', of the UK's then-zeitgeist being self-sufficient and immediately relevant, and the over-arching mood of societal optimism was only just beginning.

It was in the arts world where it first became apparent that maybe this creative renaissance was not exclusive to music. It was particularly evident within the work of celebrated and oft-controversial modern artists such as Damien Hirst and Tracey Emin, the former winning the Turner Prize of 1995 for his piece *Mother and Child, Divided*, a collection of two two-piece sculptures, one a precisely-halved adult cow preserved in formaldehyde, the other its calf.

Such deliberately contentious and provocative artwork would become a hallmark of the 90s art scene in Britain, or 'Britart'. Another notable work was the Turner Prize-nominated *My Bed* by Tracey Emin, the artist's actual bed soiled and strewn with used condoms, cigarette ash and empty alcohol containers. It sent many more traditional art critics into a vitriolic frenzy, noting that anyone could exhibit an unmade bed, only for Emin to sardonically retort: "well they didn't, did they?"

This anarchistic, tongue-in-cheek spirit was at the very heart of 'Cool Britannia', and such attitude made celebrities of British artists in a manner not seen since the pop art movement in the 1960s that brought to prominence the likes of David Hockney and the American Andy Warhol. Principally, like with Pop-Art, we saw the merging of different cultural mediums in Britain. Damien Hirst started directing music videos for Blur, and in 1994, electronic dance duo The KLF recorded themselves burning £1m of their own money, gaining a Turner Prize nomination in the process.

Meanwhile, excitement and optimism

flourished. Oasis' highly-anticipated second album (*What's the Story*) *Morning Glory?* was released amidst a fanfare of critical acclaim. It would become the biggest-selling album of the 90s in the UK, and the second-biggest selling studio album overall. In October of 1995, the British economy showed signs of rapid recovery after a longer and deeper recession than anyone had expected. And a young, virile politician by the name of Tony Blair began gaining momentum as leader of the Labour Party. But more on him later...

Things in Britain were perfectly poised for a year of celebration in 1996, and 'Cool Britannia' hit its defiant peak. It was this

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This anarchistic, tongue-in-cheek spirit was at the very heart of 'Cool Britannia'

year that UK cinema joined the party, most successfully with *The English Patient*, a film centred on British officers in the Italian campaign of World War Two. It would go on to conquer the US too, winning a whopping nine Academy Awards including the gong for Best Picture. It's worth noting that this wasn't the only slice of British culture to override the States, with Oasis' Liam Gallagher and actress wife Patsy Kensit appearing on the cover of *Vanity Fair* in an entire issue dedicated to 'Cool Britannia'.

The really iconic Brit-flick of 1996, though, came courtesy of Renton, Sick Boy, Begbie and Spud in Danny Boyle's superbly gritty, emotional, and often cripplingly funny adaptation of the Irvine Welsh novel, *Trainspotting*. Following the trials, tribulations and ultimately betrayals of heroin-addicted friends in economically-deprived Edinburgh, the film exuded youthful vibrancy and coolness, with a brilliant, contemporary, soundtrack to accompany it. It recently got a



IMAGE: PRESIDENT OF RUSSIA



IMAGE: ANDREW HAY



IMAGE: MARK HILLARY

long-awaited sequel treatment in *T2*, but the true mastery lies in the original, making stars of actors like Ewan McGregor and Robert Carlyle, and going on to be ranked by the British Film Institute as the 10th greatest UK film of all time.

The small-screen, too, adapted its own distinctive style, with the up-to-the-minute, celebratory vibe of 'Cool Britannia' perhaps best encapsulated in Chris Evans' and Danny Baker's brainchild, *TFI Friday*. The weekly, live-broadcast entertainment show featured some of the most recognisable celebrities in the world as guests and always strived to book the most current, interesting artists of the time from the world of music - all of this while maintaining the chaotic, vibrant ethos that typified 'Cool Britannia'.

This brand of chaos was perhaps most famously exhibited in the year's Brit Awards ceremony. Hosted by Evans, the entire show ricocheted from one intriguing controversy to the next. In terms of accolades, Oasis stole the show with three, including Best British Group. It appeared as though they would dominate in the controversy stakes, too. The Gallagher brothers took the stage in a typically swaggering fashion, clearly inebriated and coked-up to the eyeballs, performed a rendition of rivals Blur's 'Parklife', changing the main refrain to "Shite-life", and then refused to leave the podium until someone came to remove them (Liam hilariously commented "you're gonna have to send more than ginger-bollocks to throw Oasis off the stage" when presenter Chris Evans tried to usher them off).

It was Pulp's lead-man Jarvis Cocker, though, who won the unofficial award for anarchist of the night. During Michael Jackson's bizarre performance of 'Earth Song', where the late singer appeared dressed as the messiah surrounded by singing children (the less

said about the connotations of this, the better...), Cocker mounted the stage and bared his arse at MJ - a very literal "fuck you" to the glitz, American, convoluted pop on display.

The ceremony sits even more as a perfect time capsule of 90s optimism given the political edge it carried; Noel Gallagher addressed the nation's youth in one acceptance speech,

The Gallagher brothers took to the stage in a typically swaggering fashion, clearly inebriated and coked-up to the eyeballs

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giving a glowing recommendation of Tony Blair and New Labour as a force that could provide real political change. Yet again, here was an example of different areas of British society merging together, and celebrating the potential for a new, and better, future.

In the fashion world, British models stood at the forefront. Naomi Campbell was a Brit representative amongst the chic, more buxom models of the day (Cindy Crawford, Claudia Schiffer, et al). It was, however, a young Kate Moss who became an undisputed superstar of



IMAGE: PAUL GASCOIGNE: KITBAG

the modelling industry, fronting iconic campaigns for Calvin Klein with her instantly recognisable, waif-like figure, standing out entirely from everyone else in the business and creating a modelling trend for years to come.

In regards to sport, the psyche of the nation was a celebratory one too, as England welcomed Europe's finest footballers as hosts of Euro '96. The team bowed out in typical England-fashion, on penalties to eventual winners Germany in the semi-final. But for the first time since '66, the nation again found itself at the centre of the sporting world. And all of this against a backdrop of Skinner, Baddiel, and The Lightning Seeds' 'Three Lions', celebrating being an England fan even in spite of the (very many) low points.

The attitude of 'Cool Britannia' ran through even our sports stars, the national team pictured extensively bladdered in a Hong Kong nightclub amid a euphoric party atmosphere - the only problem was, this was two weeks before the tournament started. Still, Paul "Gazza" Gascoigne, after scoring an exquisite goal against Scotland in the early stages of the competition, recreated in his celebration an infamous tabloid photo of him performing "The Dentist's Chair" - he had been pictured at the nightclub having tequila, vodka, gin and rum poured directly from the bottle into his mouth. This insolent "up-yours", inexplicably cool stance of the nation's music stars was evident everywhere, even in professional athletes, it seems.

Integrally, "Britishness" lays at the very core of 'Cool Bri-

tannia', this uncoordinated movement of British culture that seemed to happen, albeit accidentally, at exactly the same time. The Union Flag was a heavily used symbol throughout it all - Noel Gallagher's famous guitar, fans at Euro '96, even in the nation's more manufactured popstars, with Geri Halliwell's Union Flag dress a famous example.

It's all too easy to be cynical about it now; while at the time, Tony Blair's landslide victory in the 1997 General Election was proclaimed to be a new hope for Britain, his detractors are now numerous, following unpopular war campaigns in Iraq and Afghanistan. Looking back, you would be forgiven for regarding the admittedly hilarious, but at times unsavoury, antics of the likes of Tracey Emin, Gazza, and the Gallagher brothers with a disapproving frown. But what happened in Britain in the mid-90s was undeniably momentous, a resurgence and rebranding of British culture in the eyes of ourselves and the world.

There certainly is, even now, an appetite for such times, and a longing desire to return and a lamentation of its loss: there is a *Trainspotting* film breaking records in the cinema again; *Oasis documentary Supersonic* was received with universal critical acclaim; *TFI Friday* recently made a return to our TV screens. It seems that, in a world which is now so unsure of itself, there is a very real desire to return to the optimistic, exuberant and altogether carefree days of 'Cool Britannia'. Don't look back in anger? Certainly not. M

IMAGE: PLAYSTATION EUROPE



IMAGE: DAVID SORRENTI

AFFAIRS OF THE HEART

LARA MEDLAM EXAMINES THE ELUSIVE ORIGINS OF LOVE'S GREATEST SYMBOL

The mysteries of the heart, the whims of love. If you can't give this a bit of thought on Valentine's Day, then you're even colder than I am. Of course, love as an artistic impulse has inspired a wealth of works: be it a rendering of ardent passion, a suggestion of delicate affection or a seedy depiction of something more carnal. Love is arguably the ultimate muse. But what of the heart? This simple, balanced icon is ubiquitous but still packs some hefty symbolism.

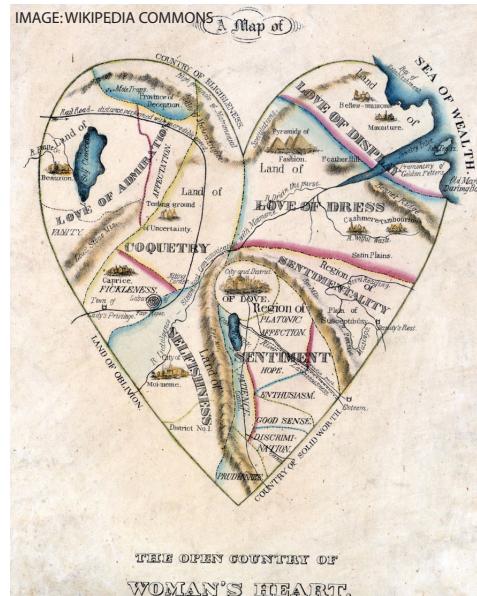
From an anatomical standpoint, the heart is simply a gory organ locked away in our chests - not exactly an image that emanates heady love vibes. But the visual symbolism contrasts greatly; the heart is imbued with rich, honeyed significance, whether it's a sign of fondness or a quotidian decoration, hung up in a little girls' room, cute and inoffensive.

The heart's course in visual history is far more peppered than one would assume, with no distinct starting point or unanimous explanation. Rather, vestiges of the heart's symbolic significance are scattered about various cultures throughout history. While there's a wealth of heart-shaped icons in classical antiquity, they don't actually represent the heart. They're rather pleasing decorative touches, like a bunch of grapes or leaves. One compelling theory of the heart's origins are in relation to a North African plant, silphium. It was rare then, extinct now, and phenomenally popular and lucrative, thanks to the fact that it could be used as a form of birth control. In 7th century BC the city-state of Cyrene controlled the silphium trade, and it was so integral to their



economy that they minted coins depicting the plant's seedpod, which echoes the heart icon of today. So, the sex connection came first, then the love bloomed after. Student much?

This silphium theory, although satisfying, is admittedly rather too speculative for many academics. Another theory draws on distinctly unromantic origins: the heart, symbol of love and delight, came about thanks to clumsy attempts to draw actual human hearts. Bit of a let down really. But the relevance of anatomy mustn't be ignored. The ancients perceived of the heart as a three-chambered organ, with



a rounded top and pointy bottom like a pine cone, and this view prevailed for centuries. The heart's significance picked up in the medieval period, when the medieval tradition of courtly love demanded an appropriately ardent visual representation.

Some scholars reckon the first 'modern' heart can be found in a 13th century French manuscript (well, of course it would be the French). The creator is lost in the mists of time, although rather ironically it was most likely a monk who spent his days cloistered away, far from any matters of the heart. On this frag-

ment of the manuscript, called *Le roman de la poire*, you'll see within the burnished centre of a sinuous calligraphic 'S', a kneeling lover offering his heart to a damsel. The heart looks a bit on the sad side, more like a golden pear, but for those medievals it echoed the pine cone shape that the ancients were so keen on. Medieval visual tinkering saw this pine cone inverted, the symbol took off and the typical scalloped, 'Valentine's heart' we know today came into being.

And of course, Valentine's cards played their role. They started to be coyly exchanged in the 17th century and what started out as quaint, even austere, depictions were soon upped to another level of kitsch by the Victorians. They added bows, lacey titbits, flowers, all those sweet, pretty accoutrements. The proliferation of syrupy Valentine's missives was unstoppable, and now the heart is at the centre of it all. Nowadays, debates rumble and think-pieces moan about the modern world's infatuation with symbols, that is, emojis. Want to show the love? Stick in a heart, you can even choose the colour! Without a second thought, the heart just denotes love.

Touching on anatomists who can't draw, idiosyncratic medieval manuscripts, Victorian froufrou-fication and finally the sterility of the screen, the heart's journey to symbolic immortality has been a real labour of love. The fact that it came from nowhere, a fresh symbol with no prior associations, has lent it a pure and unwavering significance. Ubiquitous but enigmatic, getting to the bottom of the heart remains alluringly elusive.

WHAT ARE THEY LAUGHING AT?

ELIZA HUNTON WONDERS IF KIDS AND THE AUTHORS THAT WRITE FOR THEM ARE FINDING THE RIGHT THINGS FUNNY

Re-reading your favourite childhood books is often a bad idea. What delighted you as a six-year-old often seems dull, badly written, or even problematic 10 or 15 years later. Back in 2007, I was an expert in all things Jacqueline Wilson. Last month, upon noticing a collection of Jacqueline Wilson books in the library to rival my own, nostalgia prompted me to read a couple of her books again. What I discovered was quite how much children's literature relies on comedy. Even for a writer praised for tackling difficult topics, her books focus on humour; young characters often call grown-ups 'twerps', and snot is a frequent feature. But why?

Since before the days of Enid Blyton's staunchly moral characters, children's books have first and foremost been focused on teaching children good behaviour. Look at 2004's *Everybody Poos* by



Taro Gomi. On the surface, it's a bizarre, daft picture book filled with various people and animals relieving themselves. It's hard to imagine anyone having a reaction other than laughter, yet even this book perpetuates a moral code. Its purpose is to teach young children that everyone has a proper place to 'go potty', and theirs

is on the toilet. It equates their 'bad' behaviour with animals, subtly indoctrinating a sense of shame for pooing in nappies or their pants. The humour is never just about making children laugh; it's about making them pay attention to the lessons they should learn.

This isn't always a good thing, however. As I settled down to read Wilson's *Double Act* in the library, I was expecting wonders. It won both the Nestlé Smarties Book Prize and the Red House Children's Book Award. Instead, I found a book in which every single joke made criticised appearance or weight.

Written in the epistolary form, the novel is the diary of 10-year-old twins Ruby and Garnet as they navigate their Dad's new partner, Rose, a new house, and a new school. Rose is

introduced through an illustration which is hastily corrected by the characters to present a much fatter figure. "Yes, that's Rose," writes one twin, "Only she's even worse than that. What does Dad see in her?" Rose's moral fibre directly correlates to her size, where being presented as fatter is clearly an indication that she is a worse person.

Their playground bully is introduced as the "great Blob." Ruby scorns "It's a wonder he can cram himself into the teeny-weeny desk. Imagine having to sit next to him." Even at the end, when the "great Blob" becomes Ruby's best friend, she still cheerfully assures the reader that she continues to call him "Jeremy Blob." As a child, I found this book hilarious. I laughed at Rose, a woman with a career and house of her own who was willing to be kind and loving to her new partner's children. I laughed at "the great Blob" because I knew nothing about him other than the fact he was fat. Only now does this seem strikingly wrong.

Literature is a child's first glimpse of the world outside their home and classroom. Comedy is a good thing - it makes these books enjoyable and memorable - yet it often relies on mocking ourselves and society in a way that is not always healthy. Books like *Double Act* play on humour's superiority effect, where we find jokes funny because they make us feel better about ourselves. We laugh at "the great Blob" because we're not fat. Jerry Seinfeld

once said that beautiful people don't make good stand-up comedians, as the audience feels threatened by beauty in comedy because they don't want to laugh at their own desires.

Comedy is a mask behind which otherwise problematic claims can be obscured. It relies on an audience (in this case preteens) and a target (here obesity). Yet these two things are not separate. In the academic year 2007/8, when I first read *Double Act*, 34.3 per cent of boys and 30.7 per cent of girls were either overweight or obese according to a national survey. 30.7 per cent of my female classmates were reading *Double Act* likely having experienced weight-related issues or bullying themselves. For these girls, the excuse of comedy becomes a potential reason for them to deny their own struggles with weight and the belief that they should not be taken seriously either.

Children's authors need to remember that they're writing for children. Comedians like Amy Schumer mocking their own weight in stand-up shows to an audience of adults is an entirely different affair to defining a children's character as a "great Blob." Wilson went on to write books with characters of all shapes and sizes, yet this doesn't stop books like *Double Act* causing harm through laughter. Maybe this seems too politically correct - but try telling that to over 1.6 million people in the UK who suffer from eating disorders.

ART GROWS ON YOU

LARA MEDLAM TALKS TO ARTIST MELLISSA FISHER ABOUT HER EXPERIMENTAL CHOICE OF MEDIUM: 'BACTERIA'

Art and science: two distinct disciplines and never the twain shall meet. However, think a little further, and you realise that both focus on pushing boundaries, venturing with experimental zeal into mysterious, unobserved areas and illuminating them with fresh perspectives.

This desire to reveal the unknown and shine a light on the unseen is precisely what drives Mellissa Fisher, an artist whose primary medium is microbiology. Simply put, she grows bacteria on sculptures of the body and it generates for fascinating, unpredictable results. Her main aim is to show the symbiotic, all-too-often forgotten relationship between 'nature and the self' and her project 'Microbial Me' slaps this link right in the face - in a very literal sense.

Fisher created several sculptures of her own face using agar, a jellied substance derived from algae ideal for culturing organisms. Armed with a cast of her face, she poured the agar inside, left it to set and ended up with a blank mould of her face; the perfect canvas to let bacteria bloom on. Her various faces are subsumed by cloudy, gleaming masses of microbes, which lace over the surface: both intriguing and repellent, natural and alien. Her work is all the more striking as it essentially depicts an inversion of the bacterial reality of our faces. These bacteria are present on our skin all the time, but no one can see them, and they're simply not relatable, so Fisher takes them and makes them the main attraction, as she puts it "making the invisible world visible".

It was thanks to an extracurricular science course that Fisher even realised the scope of this 'invisible world'. She'd embarked on an Illustration BA at the University of Westminster but sticking to drawing alone grew stultifying. "I found myself very bored, and then this extracurricular Art and Science module came up, Broad Vision, run by Heather Barnett, so I thought I'd give it a go. I looked down a microscope for the first time and I was sold. I saw the invisible world and it was awesome." Her interest was ignited, all the more so because revealing this invisible world was not just a conduit for raw creativity but could also engage people, teach them and show them something entirely ordinary and simultaneously extraordinary. Having latched onto such an invigorating and creative field, it made sense to pursue an MA in Art and Science at Central Saint Martins. Aside from it being "the best two years of my life", it gave her the space, connections and expertise to really get to grips with this new, unpredictable field.

In a sense, Fisher's faces are effectively self-portraits, but they are in a state of perpetual flux and wholly at the behest of the power of nature. Her field is experimental and entirely her own, but for her "it doesn't matter if it's been done before, I just really enjoy it". This sentiment is the backbone of her work: Fisher's interest is sparkling and genuine and propels her willingness to try new things. Her art is an evolving, grand experiment and this is what makes it so fulfilling: "It's highly unpredictable, every day is a surprise. Every day is a challenge as well - there's constant troubleshooting and you have to make it as safe as possible because it can be quite dangerous, especially if you don't know what you're doing." This is where her scientist collaborators come to the fore, namely Professor Mark Clements, a biologist based at the University of

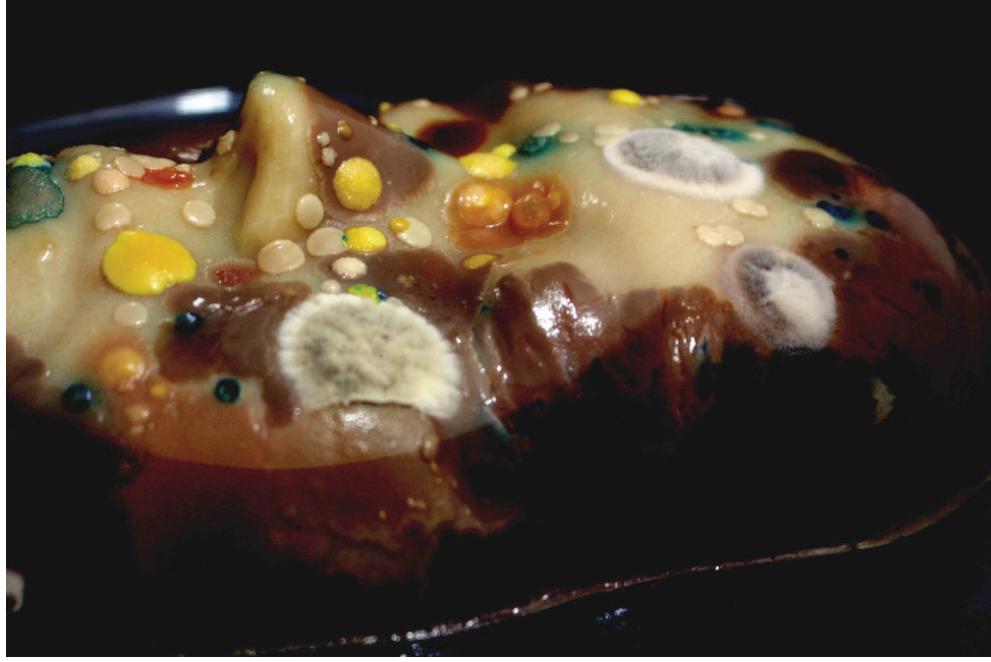
Lincoln. He's particularly interested in innovations in teaching and learning and working with Fisher is testament to this; they bounce effervescent ideas off each other, their converse approaches combining together to create thought-provoking concepts and pieces.

For Fisher, scientists are "fascinating creatures and they find artists nutty too but in the end they're such similar disciplines, art and science. All the testing and the process behind trying to get to the bottom of a question. But science is far more controlled." Occasionally some of her more wacky ideas have rather alarmed her laboratory-based collaborators "but we end up pulling it off because they're willing to step out of their comfort zone. You need someone with pure biological grounding and knowledge, so then I have the space to test things out and push the boundaries. And you need someone to say if those boundaries are about to break!"

The fact remains that dealing with bacteria is not a risk-free pursuit: "sometimes we can't do something, it's dangerous and we have to think of a different way to make it happen." But this isn't a problem, as Fisher clearly thrives on the need to think differently. "I always mention my failures whenever I do a talk. It's really important, I know I've had a hell of a lot of them but in science you can't express your failures because then you're a bad scientist. Fortunately, in art, you're not. Failures are rather a way to ask and answer questions." This willingness to delve into the unknown is vital to her work. In 2015, Fisher installed one of her faces at the Eden Project. She initially proposed to replace it every six months, not sure how long it would last. Pleasingly, it's still going strong, the mingled array of textures and various blotches spreading like the contusions on rotting fruit, some fuzzy, others jewel-like.

For another project, 'Cress', Fisher planted cress seeds on one of her face moulds, documenting their growing process. As with the bacteria, seeing them sprout from a face leads you to consider the self and the capacity we all possess to grow, whether organically or personally. Similarly, all Fisher's moulded faces recall traditional death masks, when casts were taken directly from a corpse. But when the bacteria is introduced and the growth process begins, we are shocked by just how alive they are. Nothing lasts in perpetuity, and Fisher's novel approach not only demystifies elements of science but disrupts our preconceived notions of the longevity of art. We are reminded of the impossibility of knowing whether something will stand the test of time.

When Fisher showed her first bacterial face, she was taken aback by the number of people who had had no idea that bacteria even existed on our faces. "It inspired me to make far more art with bacteria because I realised how many people had almost no knowledge of it. I saw how important it was to try and change people's anti-bacteria point of view because it's in fact really vital to our own systems." She's trying to shift people's gut reactions from 'gross' to 'fascinating', and, as any artist would, understands the power of aesthetics: "I think people are more likely to embrace something beautiful." And that's exactly what her art is, unsettling the viewer but also pleasing, and in doing so igniting thoughts that collide and grow in unforeseeable, natural ways - just like the bacteria itself. M



ALL IMAGES: MELLISSA FISHER

INSIDE DOVER STREET MARKET

YANA WALKER TAKES A TRIP TO LONDON'S DOVER STREET MARKET: A SHOPPING EXPERIENCE AHEAD OF ITS TIME

You would not be mistaken of entering a fashion exhibition upon arriving at London's most chic and trendy destination at the city's very heart. However, this is not a museum, but a fresh new way to shop the biggest labels.

Dover Street Market is placed only a short walk from London's most lavish destination-Regent's Street. It also situated in the very centre where the city never sleeps, Piccadilly Circus; its very position just defines the store's modern, urban feel.

It is clear that attention to detail has not been neglected as the store has purposely been left open and spacious so that the eye concentrates on each brand's section, all totally unique to each other as designers were free to design their own spaces. Sculptures are situated throughout the store to accentuate its gallery vibe, whilst complementing the designers' works. One sculpture which particularly stands out is 'Metal Dinosaur', which perhaps outlines that all styles should be appreciated no matter their age. It is safe to say that it's shopping experience is like no other. A

sense of privilege is felt as you walk amongst the fashionable art pieces which are all available to purchase - you can look, you can touch, you can buy.

Dover Street Market was established by the founder of *Comme Des Garçons*, Rei Kawakubo. The store primarily sells *Comme Des Garçons* products, a revolutionary brand which epitomises modern fashion. It is not afraid to set the trends, and others quickly follow. Street-wear has been dominating the high-end fashion industry for the past few years, blurring the lines between the catwalk and the street.

Comme Des Garçons pioneered in this trend as it was never afraid to achieve both statements. As soon as you enter through the ground floor the first thing you will witness are its casual t-shirts, patterned shirts and urban jackets, all envisaging the current trend of stylish casual-wear.

Street fashion extends to the basement with is allocated to this trend. A kaleidoscope of trainers are smartly presented within numerous cubes, envisioning its modern feel.

Opposite the NikeLAB is showcased, featuring trainers specifically designed for Dover Street Market. This section presents a different vibe with its effortless chipboard design, illustrating a sense of the newfound correlation between urban style and big label brands. However, it is the skateboarding brand Palace that particularly stands out as the only space available dedicated to the brand outside its own store, highlighting Dover Street Market's iconic influence. Palace defies the typical skateboarder stereotype as it displays its affluence with Italian marble, whilst its attire is presented just as it would be in any other designer store.

Dover Street Market is defying fashion norms, incorporating edgy sportswear with sophisticated dresses. The likes of *Erdem*, *Valentino* and *Gucci* can all be found in this same building which accentuates that all of us have those days where we want to elegantly dress up. *Erdem* particularly stood out, even though it did not take centre-stage in the floor space. Its presentation remains simple, contrasting with the wonderful extravagance of the oth-

er brands, yet its lush florals caught your attention. *Gucci* invokes its opulence through its rich colours in the background, whilst its current emphasis on nature and wildlife are highlighted through the exotic use of flamingo statues in order to incorporate the brand's current image.

Dover Street Market offers one of the most unique shopping experiences you can encounter due to its myriad of brands. Showcased amongst five differing floors, connected by various themes through its stunning central staircase, emphasizing that different types of fashion can intertwine. Regardless of how we are feeling, whether casual, formal, or otherwise, we always want to be stylish and Dover Street Market incorporates the means to do so.

"I want to create a kind of market where various creators from various fields gather together and encounter each other in an ongoing atmosphere of beautiful chaos; the mixing up and coming together of different kindred souls who all share a strong personal vision."

- Rei Kawakubo



FEATURED IMAGES ON THIS PAGE: DSM PRESS



A LOOK INTO THE COLLECTIONS:

VETEMENTS

Vetements is the fresh new brand the fashion world is obsessed with. Encompassing urban streetwear through its eye-popping sweatshirts and hoodies, featuring the next biggest trend to hit the catwalk; graphics. It is no surprise you will find *Vetements* at Dover Street Market as they take their inspiration from *Comme Des Garçons*. But you cannot be mistaken of the fact that Demna Gvasalia's designs must have also been influenced by his childhood, which was spent under Soviet rule in Georgia. You could describe *Vetements* as a remarkable chaotic mess, which is why it is perfectly placed in Dover Street Market.

WORLD ARCHIVE

This is one section that particularly stands out as Michael Costiff's World Archive space transports you to a different continent. There is no doubt that this collection is inspired by travelling, but the type of travelling where the culture is absorbed into one's self. As someone that grew up in a small village, there is no wonder why Michael Costiff aspired to travel the world and create this very collection. Costiff is an interesting person in himself as he is not only a designer, but a photographer, filmmaker and interior designer all in one, once again illustrating Dover Street Market's beautiful chaos.

NOAH

Noah is a brand-new urban label established by Supreme's former creative director, Brendon Babenzian. However, *Noah* contrasts from other brands as it focuses on lifestyle, rather than design. *Noah* combines the classic with the modern, creating something minimalist and wearable; a style which highlights one's laid-back personality. The whole ethos of *Noah* is to emphasise that clothes are not as important as the person who's wearing them. The brand offers a much-needed breath of fresh air amongst the myriad of other designers in Dover Street Market; it brings you back down to earth.

SIMONE ROCHA

Upon winning the British Womenswear Designer Award at the 2016 Fashion Awards, there's no wonder that Simone Rocha features on the ground floor of the store. The collection pops out with its vibrant red design of floral cornicing, whilst elegant black and white pieces lie within. Rocha's collection is typically classic in its elegance as she follows in her father's footsteps. It is clear that Rocha focuses on pieces that will last a lifetime and beyond as illustrated through its monochrome, whilst also comprising of intricate folds and pleats. Simone Rocha brings sophistication to the store whilst still exhibiting a vibrancy.

GOING OUT OF FASHION: SHULMAN'S DEPARTURE

WILL ROBINSON REMINDS US OF THE LEGACY OF SHULMAN AT VOGUE UK MAGAZINE AFTER STEPPING DOWN AS EDITOR

January 25 2017 was a dark day in the history of British fashion. Exactly 25 years and a day to the date of her appointment of Editor-in-Chief of British *Vogue*, Alexandra Shulman announced her departure from the iconic fashion magazine. Stating she wanted to "experience a different life and looked forward to a future separate to *Vogue*", Shulman's announcement was unexpected. Close allies described her departure as 'rather stylish'. The last 12 months offered the general public



an insight into the real British *Vogue*. Media coverage over the publishing house has been greater than ever, with the magazine opening its doors to the filming of the BBC documentary *Absolute Fashion* which followed the release of Shulman's book *Inside Vogue*.

Being the daughter of two journalists, with her mother being a regular contributor to *Vogue*, suggested her future was heading towards a career in fashion journalism: "*Vogue* was always in her blood".

Yet, ironically, fashion was not always her forte. Often criticised for her look and 'bed hair', Shulman also admitted to buying second hand clothes and having little knowledge of designer labels in the early years of her tenure. Despite this, Shulman grew to play a prominent role in the British fashion industry for the last quarter of a century. For many readers, Shulman offers a persona which appeals greatly to her readers.

Shulman has tried and succeeded in ensuring that *Vogue* UK heads in a direction that appeals to an all-women readership and is also accessible to their daily lives. She stated that "it is a huge help to have been nice looking but never very beautiful, for those whose identities are bound up in their good looks,



the diminution is terrifying." She has also played a vital role in offering budding journalists advice, and specifically on the topic of "insecurities", advising readers and writers to "not worry what you look like, let nature take its course". Shulman's relatability and approachability is what also makes her appealing to fashion aficionados.

In 2009, Shulman wrote a letter urg-



ing prestigious fashion houses to reconsider their clothing sample sizes, arguing that they are "too small" and are not conventional for "real" women. When asked by a journalist if she is "sick of talking about body image", she responded with "No. I know I have to."

Part of Shulman's legacy also comes from her advocacy against cosmetic surgery and diets, which goes against the grain of many other publications. Shulman enforced her values by refusing to publish material on these topics during her time at *Vogue*.

In addition to this, *Vogue*'s November 2016 edition titled "The Real Issue" saw Emily Blunt on the front cover, as she had then recently featured in the blockbuster *The Girl On The Train*. Shulman explained that the reason being for this was that Blunt's character represents someone who is "far away from any kind of idealised Hollywood heroine". This edition also featured designer clothing being showcased by 'real' women, such as executive director of charity Women for Women International UK director Brita Fernandez Schmidt and professional ice cream maker Kitty Travers.



Another notable edition was Jourdan Dunn who was the first black model to cover the magazine solo in 2012. Yet, some have criticised her for the continuing lack of BAME models to feature in *Vogue* UK. Despite this, her dedication to journalism saw her be honoured with an OBE in 2004.

Arguably, what makes her most credible is her work to promote British designers including Stella McCartney, Alexander McQueen and Victoria Beckham, ensuring that their work is represented and showcased at London Fashion Week, as well as creating some iconic front covers for the magazine. Most notable of all was her Millennium edition, where a simple reflective front cover enabled the reader to see themselves on the front cover.

This later became the best ever selling edition of British *Vogue* with sales reaching

over 241 000 copies. Other notable editions include the tribute to Diana, Princess of Wales in October 1997. The late Princess was photographed by Patrick Demarchelier looking effortlessly elegant in a simple red dress.



Vogue UK continues not to be shy to feature fashionable members of the royal family. June 2016's edition saw the Duchess of Cambridge on the centenary cover of *Vogue*, captured by photographer Josh Olins. This issue was the first ever consented magazine front cover of the Duchess, making it a highly lucrative edition. Captured in the Norfolk countryside, this 100th edition of *Vogue* captured the quintessential Britishness of the UK version.

Vogue has gone from strength to strength under her tenure, having delivered ambitious projects and ensuring that *Vogue* will continue to be on the printing press for years to come. It could be argued that many British models and designers such as Kate Moss owe her a lot for their successful careers.

It has taken nearly a century for the public to have a true glimpse into the world which lies behind the glossy covers of immaculately dressed models. Described as the "most successful editor of *Vogue*" by Nicholas Coleridge, Shulman's imminent departure by the end of summer has caused a stir in the fashion world.

But like the fast moving pace of the industry, eager eyes are watching how this world will be turned around. After all, an Editor-in-Chief has immense power on which designers he or she will promote. Who knows what 2017 will bring? Will we see the first ever male Editor-in-Chief of *Vogue*?

All that we can be certain about is that we are now entering into a renaissance in the British fashion industry.



Rock a Gargoyle in Expert Horror's latest sweatshirt for Dover Street Market.
£40 DSM E-Shop



The cost of this jacket may make it seem unobtainable, but be inspired to purchase a high street version of Craig Green's diamond jacket that follows his soft pink trend for Dover Street Market.
£430 DSM E-Shop



This Versace reversible painted baroque jacket will help you achieve the look of a 'walking art piece'; rich in style with a matching price tag but will undoubtedly make heads turn.
£1550 Versace



Come together in this Beatles inspired long-sleeved t-shirt by Beatles CDG for Dover Street Market.
£105 DSM E-Shop



Commes Des Garçons



Gucci Women's



Raf Simons



J W Anderson



Simone Rocha



Vetements



Women's Natural Space



Comme Des Garçons

THE SOUND OF MOVIES

FRIDA FLIFLET TAKES A GLANCE AT THE BEST-SELLING SOUNDTRACKS IN FILM HISTORY

A soundtrack can do wonders or horrors for its film, boosting it to cult status, or confining it to a mere footnote in cinematic history. While sources differ greatly on the top ten highest grossing soundtracks, the winner is strikingly clear. It might not be what you expected: Whitney Houston's *The Bodyguard* actually holds the record, with over 45m copies sold. This was largely thanks

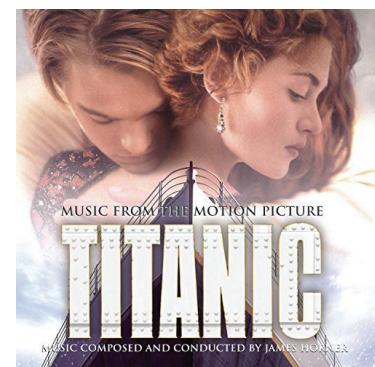
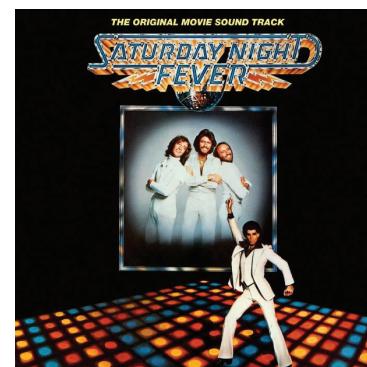
title. The fact that the film itself exists might be new to some, despite being iconic to Prince fans. As the soundtrack actually came out before the movie, it managed to make something of a name for itself, spending 24 weeks at #1 on the Billboard Top 200 and winning Prince an Oscar for Best Original Song Score. The album got a mini-revival following the news of his death, and is guaranteed to be enjoyed for

co-dancing phenomenon, and The Bee Gees made sure no one would forget its equally era-defining tunes. As the album took disco a step away from its roots in the black and LGBT communities, it has faced a fair share of criticism. Still, its cultural impact is undeniable; it is the record that made disco mainstream.

However, with the Oscars coming up shortly, it seems fitting to make mention of

twice in Best Song: 'Audition (The Fools Who Dream)' and 'City of Stars'. The soundtrack also triumphed in this year's Golden Globes, winning Best Original Score and Best Original Song with 'City of Stars'.

Despite receiving some criticism as a musical soundtrack for lacking earworms, it is undeniably a wonderful list of songs: kicking off with the explosion of joy that is 'An-



to the world-dominating classic 'I Will Always Love You', which sent sales numbers through the roof. *Titanic* received a similar boost from its theme song, Celine Dion's 'My Heart Will Go On'.

On the contrary, Prince's 1984 album *Purple Rain* (not to mention the song itself) is far better known than the film bearing the same

decades to come.

Among the other best-sellers are, unsurprisingly, several 70s and 80s classics like *Flashdance* and *Grease*. The latter is still the US's highest-grossing musical, but its soundtrack is surpassed by a legendary, funky John Travolta-led soundtrack, *Saturday Night Fever*. The film was a glittery, dis-

the enormously critically-acclaimed *La La Land*, and its soundtrack which has enjoyed similar praise. Composer Justin Horowitz has collaborated with director Damien Chazelle several times, most recently on the soundtrack for Chazelle's 2014 feature *Whiplash*.

As the Oscar nominations recently revealed, *La La Land* is up for Best Score and

other Day of Sun', and offering a lot of warmth throughout. Ryan Gosling - who had to learn the piano from scratch - does a more than impressive job.

The soundtrack may never shine as bright as Whitney, in spite of its success on the Spotify charts. And for my own part, I am eternally grateful for a musical without earworms.

EDITOR'S SOUNDTRACK PICKS

DEPUTY MUSIC EDITOR HENRY BROWN SHARES HIS FILM SOUNDTRACK FAVOURITES

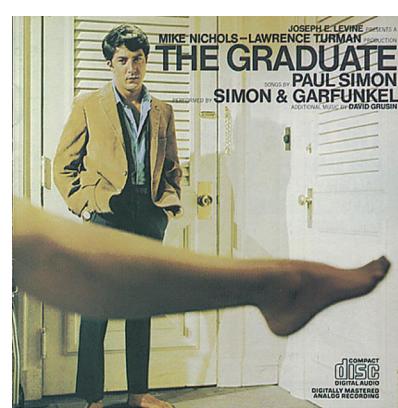
HELP! (1965)



The soundtrack to *Help!* is the fifth UK album released by the Beatles. The A-side is comprised of seven songs that feature in the film, while the B-side has seven releases, that were unrelated to the film, including the track 'Yesterday' (the most covered song ever written). The album features some

of the Beatles' most notable songs, including the title track and 'Ticket to Ride'. *Help!* is the album that paved the way for the band's most innovative and important music, leading to the most impressive discography in rock history, with albums such as *Rubber Soul* (released, incredibly, in the same year), *Revolver* (1966), *Sgt. Pepper's Lonely Hearts Club Band* (1967) and *Abbey Road* (1969).

THE GRADUATE (1967)



majority of the soundtrack, which includes quite a number of their most acclaimed songs. The soundtrack features two versions of 'Mrs Robinson', neither of which are the same as the version that is found on Simon and Garfunkel's fourth album, *Bookends*. Other notable tracks include 'Scarborough Fair' and 'The Sound of Silence', the latter appearing three times in the film.

RESERVOIR DOGS (1992)



Quentin Tarantino is notorious for compiling great soundtracks for his films, most notably *Pulp Fiction* (1994), *Kill Bill* (2003), and *Django Unchained* (2012). However, the most notable is the very first, *Reservoir Dogs*, which set the structure for all that followed.

The soundtrack is presented through the fictional radio show, 'K-Billy's Super Sounds of the Seventies Weekend', featured in the film. The album's most memorable track, Stealers Wheel's 'Stuck In The Middle With You', reminds listeners of that torture scene featuring Michael Madsen as Mr Blonde. Other standout points include the first track 'Little Green Bag' and 'Madonna Speech', performed by Tarantino himself as Mr Brown.

SHIT MUSICIANS SAY.

Morrissey probably won't be very enthused by Queen B's pregnancy

"The rhino is now more or less extinct and it's not due to global warming. It's because of Beyoncé's handbags"

AN EFFECTIVE LAUNCHPAD FOR SUCCESS?

ANDY TALLON ON THE LEGACY OF THE BBC SOUND OF... POLL, AND THE POTENTIAL OF ITS LATEST WINNER RAY BLK

On 6 January 2017, R&B vocalist Ray BLK was announced as the BBC's Sound of 2017 – and given that there's a whole host of 'Introducing' and 'Critics' Choice' awards inundating the Brit Awards and its counterparts, this may seem quite uninteresting. But Ray BLK and runners-up Rag 'n' Bone Man and Raye could be in for a huge year, if past winners and runners-up are anything to go by.

Previous recipients include Adele, Sam Smith, Years & Years and Ellie Goulding, and a few people have heard of them, haven't they? Given that Adele's 25 sold 20 million copies and Sam Smith's 'The Writing's on the Wall' took home an Oscar for Best Original Song, this year's winner Ray BLK could be in for a bit of success. She's the first ever unsigned artist to top the poll, but it's safe to say that it was well-deserved. Despite having grown up singing with a particularly strict choirmaster, there's a distinct sense of originality to Ray BLK's sound. Most notable is her scratchy-beautiful vocal tone, showcased to stunning effect on 'My Hood' – an absolute must-listen.

But that's not to say that Ray BLK will be the only one from this year's Sound Of list to find success. Florence + the Machine, Frank

Ocean and even Lady Gaga all failed to snatch the title in their respective years on the list. Although, Michael Gove had left the BBC by the time Gaga appeared at a measly sixth place on the poll in

2009, so unfortunately I can't blame him for that oversight. First runner-up Rag 'n' Bone Man has already attained huge success with his Gold-certified, worldwide smash

'Human', and his upcoming album of the same name

is already a top-selling iTunes pre-order. His patented brand of anemic, gritty soul showcased on his debut single continues on his recent release 'Skin', and it's not one to be missed.

Third-place finisher Raye has become rather ubiquitous in recent months, as the featured singer on floor-fillers 'By Your Side' and more recently 'You Don't Know Me' by Jax Jones. After a 2016 in which Rihanna took a distinctly more urban direction with her eighth album *Anti*, Raye's similarly R&B-tinged vocals are showcased in immensely satisfying fashion on powerful pop melodies. After all, somebody's got

to give the world their 'Umbrella's and 'We Found Love's. It might seem lazy and obvious to compare Raye to Rihanna, but it only serves to demonstrate her potentially world-dominating potential.

Her recent appearance in the BBC Radio 1 Live Lounge was slightly shaky, but how many pop superstars are truly incredible singers? Raye has already got a hit single lined up and ready to go with 'I, U, Us', so watch out for Raye in 2017. Rag 'n' Bone Man and Ray BLK both spoke to *The Guardian* recently about the intense pressure placed on artists on these lists of recommendations, but I'm confident we'll be seeing a lot more of them this year.



IMAGE: BBC SOUND OF MUSIC

INTO THE ARCHIVES

ELLIE LANGFORD MUSES OVER TWENTYSOMETHING, THE TIMELESS SOPHOMORE ALBUM FROM JAZZ-POP KING JAMIE CULLUM

Fourteen years on, Jamie Cullum's sophomore effort *twentysomething* is yet to lose its irresistible charm. The album's title sums up its appeal. That swaggering, imperfect style oozes youthful aimlessness, presenting a musician uninterested in pleasing jazz aficionados. Cullum tackles it all, from swinging classics to soulful ballads and jazzy reimaginations of rock tunes, with a creative mastery far beyond his years.

There are stock classics in the form of 'What A Difference a Day Made' and 'Singin' in the Rain', but even these have been supplied a savvy twist. Such tracks, though a homage to Cullum's influences, are charming in their offbeat approach. Perhaps his

best reimagining is 'I Could Have Danced All Night' from *My Fair Lady*. This prim and proper song is fully broken down into something rough, ready and oozing soul.

His laid-back persona and warm, raspy voice show an artist not trying too hard to please. Both the romping rendition of 'I Get a Kick Out of You' and his silky-smooth cover of Jeff Buckley's 'Lover, You Should've Come Over' beguile with their unfinished edge. Cullum is even able to apply a jazz edge to the late and very great rock-god Jimi Hendrix's 'The

Cullum is more than just a clever cover artist, however. The album's sardonic and poignant namesake track laments the post-graduate rut which many, including Cullum himself, find themselves in.

Meanwhile, 'All at Sea' shows off this young songwriter's burgeoning talent. Bittersweet and nostalgic, this song speaks of lost young men everywhere.

Perhaps Cullum's greatest covers are tucked away at the end of this album. His seductive cover of Pharell William's 'Frontin'' blows the original out of the water, whilst Radiohead's 'High & Dry', from their seminal 1995 album *The Bends*, is given a new depth entirely.

But, is all this really that unique? Norah



Wind Cries Mary', further demonstrating his unmatched ability in rebranding songs from a cornucopia of genres.



Jones has put her striking stamp on a similar approach, whilst Duffy brought soul to the masses with *Rockferry* a few years later (even in spite of its unintentional connotations to a somewhat notorious town in Merseyside). Is it, maybe, a little too easy to throw a new face on old classics? Maybe so, but it cannot be denied that his approach crosses multiple generations, linking the jazz devotees of old with a discerning young generation. Herein lies the mastery of this album. That mix of classics with boyish charm and slick style creates an album that breaks away from the jazz niche, and maybe, just maybe, makes it a hell of a lot more digestible for the masses.

BROADWAY TO BOULEVARD

ANDREW YOUNG DISCUSSES HOW TO SUCESSFULLY ADAPT STAGE PRODUCTIONS FOR THE SILVER SCREEN



IMAGE: WARNER BROS.

This month sees the release of *Fences*, Denzel Washington's buzz-attracting adaptation of August Wilson's 1983 play. The film's trailer suggests powerful entertainment, full of emotional characters, moral debates and tour-de-force performances. Such things are a feature of some of the most acclaimed and influential American plays of the twentieth century, and bringing this to the screen has challenged filmmakers for decades. With a confined location and potentially 'stagey' action, Washington is the latest to attempt to avoid the genre's pitfalls. For inspiration he need look no further than

the casting. For *Streetcar*, three of the four major players from the original Broadway production (Marlon Brando, Karl Malden and Kim Hunter) were retained for the film, with director Elia Kazan also staying on board. The crucial role of Blanche DuBois was taken by Vivien Leigh, who had starred in Laurence Olivier's London production. By contrast, none of Mike Nichols or his cast had experience of *Who's Afraid of Virginia Woolf?* on the stage. This difference puts *Fences* closer to *Streetcar*, as Washington and Davis have already starred together on Broadway, hopefully helping the sparks to fly between them on screen.

What Mike Nichols did have, however, was two of the most famous screen stars of the day in Richard Burton and Elizabeth Taylor. Coming off the back of *Cleopatra*, they were known for their turbulent, media-baiting off-screen relationship, adding an extra layer to their portrayals of a crumbling marriage. Such recognisable faces together on screen makes the film instantly seem more a part of the cinematic canon, rather than the theatre.

Now *Streetcar*, of course, had possibly the biggest turbulent-yet-brilliant star of them all – Marlon Brando, a man who *Los Angeles Magazine* once described as being “rock and roll before anybody knew what rock and roll was”. Yet, this was one of the first films Brando made and as great as he may have been on stage, Kazan's film brought him to a wider audience, kick-starting his legendary career. In fact it was co-star Vivien Leigh that would more likely have been cast for her star-power and public profile, having had the success of box-office sensation *Gone with the Wind* some years earlier.

“Dark, hateful, and sexually-charged territories helped advance the cinema of the age

two classic adaptations: the 1951 adaptation of Tennessee Williams' *A Streetcar Named Desire* and the 1966 version of Edward Albee's *Who's Afraid of Virginia Woolf?*

The two films are both magnificent pieces of cinema, and the qualities that made the plays so beloved in the first place should not be forgotten. The first of these is the dialogue, which reaches levels of sheer brilliance in both texts and is left largely untouched by Ernest Lehman's revision of Albee's work and Williams' adaptation of his own. By being true to the power of the language in the plays, both films had to battle with the censors and pushed the boundaries of what could be said and implied onscreen, venturing into dark, hateful and sexually-charged territories that helped advance the cinema of the age. While Albee's and Williams' dramas have similarly forceful impacts on the audience and both films are shining examples of how to adapt them, the routes taken by directors Mike Nichols and Elia Kazan in getting there differ in many ways.

One key difference in the two films is in

No matter how apt their casting was, Nichols and Kazan inevitably faced the challenge of making their adaptations seem cinematic enough to warrant having made them in the first place. Kazan takes the more subtle approach, using less visual tricks than his counterpart. Having said that, he makes good use of close-up on a couple of occasions; for instance, when Mitch roars through the curtain to Stanley, filling the screen with both his face and his voice. Kazan chooses to hone in on Blanche during her most reflective moments too, making use of the cinematic medium in adding voices off-screen to help probe deeper into the cracking psyche that is such a big part of the play.

Kazan and Williams, in their collaboration, make smart decisions on what to keep and what to change from the original script, too. The film starts differently to the play, opening the action out into the streets and a bowling alley to establish the milieu of Stanley and Stella's lives and portray Blanche as a stranger on their turf.

Having said that, certain



scenes are rightly kept in their original confined settings, such as Blanche and Stanley's infamous stand-off towards the end, in which there is a palpable sense that she is being hunted down by him.

Lehman opens out the setting of his script too, but in a way that feels wholly natural. He, too, knows what to leave alone and the film successfully recreates the oppressive intensity of the married couple's home that is crucial to the play.

This is partly done by removing the score from the majority of the scenes inside the house. Instead, we get a soundtrack of vicious insults and acerbic put-downs. Like Kazan, Nichols favours close-ups due to the inherent inability to achieve the same effect in theatre. His visual invention goes further than this however, as he plays with perspective, focus and a dividing of the audial and the visual to help build tension, dive inside his characters' minds and create fascinating visual metaphors.

As far away from the original scripts as the films go, they are still character-driven pieces whose power lies in their dialogue and emotional turmoil. As such, they are still dependent on their performances.

This is where they really soar. Leigh, Hunter and Malden all won Oscars for their work in *Streetcar* but it was Brando who would become the real winner. The word ‘iconic’ is overused these days, but Brando, exuding his raw, animal sexuality, kneeling at Kim Hunter's feet after his uninhibited cries of “Stella!” truly lives up to the word.

Burton and Taylor are similarly mesmerising. They bring vital chemistry and intense screen presence to an already ferocious script.

Burton has a weary, sardonic wit that masks a nasty aggression and deep hurt, whilst Taylor is a simple whirlwind of energy and emotion. Together, they are capable of being moving, funny and utterly electrifying as they slowly wind up to top capacity in scenes of bruising hatred and bitterness.

Let's hope Washington and Davis can live up to their legacy. M

TV FALLS VICTIM TO REGICIDE

CHLOE KENT LOOKS AT REGGIE YATES' LATEST DOCUMENTARIES ON BBC THREE

One would be hard-pressed to stumble upon a filmography which has waded into quite as many territories as that of Reggie Yates. First appearing on British television at only eight years old in sitcom *The Desmonds*, Yates became a prominent feature in the face of Sunday morning broadcasts as one of the lead presenters on children's magazine programme *Smile*. Charming and charismatic, Yates possessed a certain demeanour which put every starry-eyed tween popstar called into the studio at ease. These days, however, the man's got slightly bigger fish to fry – from far right Russian nationalists to men's rights activists, Yates' current clientele are a far cry from late great noughties pop sensation Lil' Chris.

There's been many a failed transition into a documentarian career from former television presenters – lifelong friend and co-presenter of Yates, Fearne Cotton, attempted to wade into the arena in 2009 with a documentary about the disturbing emergence of an online cult of anorexia, but has since appeared to find her calling on *Celebrity Juice* instead.

Alternatively, there are those who turn their hand to factual filmmaking, only to tackle much more wooly, everyday issues. Women who choose not to remove their body hair, while perhaps prompting discussion in the locker room of your local rugby club, just don't provide the kind of hard-hitting, informative viewing so many of us crave when the evening is to be spent between ourselves and BBC iPlayer. And when you've watched everything Louis Theroux's put his hand to in the past two decades, where else do you turn?

Reggie Yates' work fills the gap in the market for documentaries with a relatable figurehead, which still tackle challenging topics. In recent two-parter *Hidden Australia*, Yates tackles the downtrodden aboriginal community in Australia. He heads to the near-derelict town of Wilcannia and explores why Australia's indigenous population face such extreme social deprivation and inequality. The next week, he heads to the streets of Melbourne, to examine the shocking epidemic of the drug known as 'ice', a potent form of methamphetamine, on the city's streets.

These are serious issues which lie far outside of the mainstream British consciousness – on the other side of the planet, to be exact. But Yates ensures they're projected onto our screens and, as the credits roll, we're far more educated than we were an hour before.

It's admirably brave filmmaking; Yates isn't seen to step down in the face of hostility or whitewash the facts to make things seem more pleasant than they are. In 'Far Right & Proud', an episode from Yates' 2015 series *Extreme Russia*, he sits calmly and diplomatically opposite Dmitry Demushkin, a man who resembles a far more sinister Groundskeeper Willie. Speaking to an ex-leader of a banned neo-Nazi group, Yates is still smiling and attempting to search for some common ground as Demushkin flounders around attempting to give fascism a friendly face. It's clear he's using the presence of the BBC camera for his own propaganda purposes, and

Reggie's stoic professionalism in the face of this is admirable.

Still, the man hasn't escaped criticism entirely. Many found the broadcasting of Demushkin's attempts to schmooze the British public and try and give his extremist views some sort of soft-side distasteful – surely abject hatred, especially towards ethnic minorities such as Yates himself, should receive much the same response? He's also come under fire after pop singer Charlie XCX felt that her documentary, which aimed for a positive portrayal of feminism, was snubbed in favour of Yates' *Men at War*, which gave a voice to men with a largely negative opinion of the movement.

However, Yates' diplomacy is arguably a credit, rather than the sign of a man giving in and allowing disagreeable individuals to win a debate. Instead of surrendering to outrage, however righteously directed, he maintains an enviable level of professionalism and dignity, even when referred to using racial slurs, or dragged into a debate over what constitutes sexual assault. Furthermore, *Men at War*, while giving voice to MRAs, presents them in an overall negative light, and allows feminists to come onto the show and speak about the conflicts between the two parties. Even though Yates admits that he personally does not identify as a feminist, the

From far right Russian nationalists to men's rights activists, Yates' current clientele are a far cry from noughties pop sensation Lil' Chris

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reasons for which are not given on air, he still aims to provide a balanced view of the warzone into which he's willingly wandered, and it makes for thought-provoking viewing.

Regardless of a few minor shortcomings, Yates is one of a kind when it comes to the landscape of British documentary; he's young, he's black, and most importantly he's an everyman – or at least, what the everyman may picture himself as or strive to be. He's a breath of fresh air among myriad faceless *Panorama* pieces and Cherry Healey affairs, which may well be interesting, but do not feel anywhere near as important. A Theroux for the next generation, Reggie has the same wit and charm, the same calm, personable demeanour, and the same (less bizarrely) appealing face. Maybe we'll see him graduate to feature length productions in a few years.

IMAGE: CHANNEL FOUR



TOP 5 FILMS TO WATCH THIS VALENTINE'S DAY

500 DAYS OF SUMMER

Watch the life cycle of a relationship unfold over the period of 500 days. Romanticising people is destructive.



MOONRISE KINGDOM

Wes Anderson presents a witty and quaint take on a young couple running away, both local oddities.



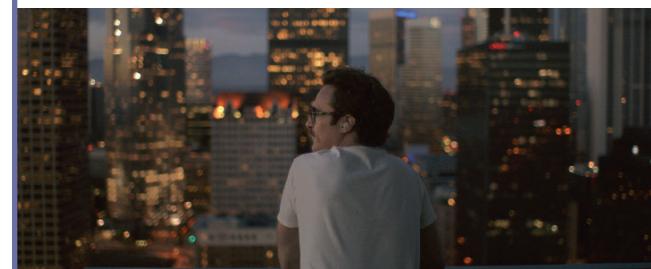
GONE WITH THE WIND

Love story or an epic? The leads continually reject each other, to the backdrop of civil war. A classic for a reason.



HER

An amalgam of science-fiction and romance. Ever fancied dating Siri? Nearly gave Scarlett Johansson a nomination.



ETERNAL SUNSHINE OF THE SPOTLESS MIND

Jim Carrey erases a relationship from his memory, much to his own chagrin. A surrealist take on second chances.



DAYZ DIARIES: IS THERE ANYONE OUT THERE?

SAM FLINT DELVES INTO THE GRITTY SURVIVAL SANDBOX AND ASKS WHETHER IT STILL HAS A FUTURE

DayZ has a now infamous reputation as the game that created a whole new genre, based around gruelling survival in a wide open sandbox, but over three years since its release in an alpha build, the game seems to have progressed stunningly slowly. Selling over three million copies, the lucrative title has lost most of the spotlight in a market now deluged with games offering what seem to be far more polished experiences. Nevertheless, *DayZ* is a game that I have countless great memories of. It has a charm in its broken, wonky UI and gameplay that in a strange way gives it real character. In an attempt to find out why it sold so well and if I'm right to say little has changed, I decided to jump back in and spend an evening with it. The following events happened over the course of two hours...

Life one - Denzel Washington:

I immediately spawned into a completely barren area in what seems to be the middle of nowhere. The game isn't dubbed a running simulator for no reason. I found a nearby road and began sprinting my character, a suave black dude in some shades, down a road in a search for civilization. One thing had changed, I noticed. When breathing, my character now sounds like a saw grinding its way through a block of wood, except it's grinding through my eardrums and there's no way to turn it down without muting the entire game's effects. Oh

how I love *DayZ*.

By sheer luck I wandered on to what appeared to be a small military camp and was quickly distracted by the prospect of loot, so at full pelt I sprinted into the base. Bad plan. As I scoured the tents for gear, an alerted zombie crept up on me, and I made another new discovery. When a zombie hits you, it now makes a deafening gunshot sound that threw me out of my chair and almost gave me a heart attack.

It's things like these that really craft the *DayZ* spirit. The game is bad. You know the game is bad. But you enjoy it anyway, because it makes you laugh along with its silliness. After a few Rocky Balboa punches to the head, the zombie fell to the ground, re-dead, and I quickly crept away.

After progressing somewhat along a larger tarmac road I came towards a much more substantial city. I'd hoped to discover some other players and get up to some strange escapades. In previous playthroughs I've had one of my friends kidnapped and given a blood transfusion; taken on the character of a southern farmer in an attempt to recruit people to grow me a huge plot of tomatoes; and been taken hostage on a live twitch stream, but alas I wandered around the city unable to find anyone. After a gladiatorial fight with a chicken, which I cooked on a fire, I decided to try a new server.

Life two - Wait, what?

Spawning in on a busier server, I noticed a slight problem. Every single bit of my gear had gone. And I was in the middle of a field.

It was there I decided to call it quits and give *DayZ* another three years. It can't get any worse, right?



GAMING MEMORIES: YOUR STORIES

WE DELVE INTO THE WEIRD AND WONDERFUL MOMENTS OF YOUR FAVOURITE GAMING MEMORIES

The worst is easy: it was a long game of *EU4* with my friends, I was Bohemia, they were Italy, Austria and Byzantium respectively. We'd been propping Byzantium up for half the game from attacks on all sides. That's when Austria

“There were hundreds of cougars falling from the sky”

we heard them: cougars. We picked up the pace, but couldn't see anything and we didn't want to. It turns out the cougar must be some sort of aerial big cat because they were falling from the sky, hundreds of them. We managed to shrug them off and get to the cabin, cougars circling, but we were safe, until other players turned up throwing molotovs at our cabin forcing us back out to the big cats. We kept going back there, making it into some kind of Ironman survival competition. The thrill of lasting longer against the cats made us lose countless hours on that game.”

- Thomas Moore, first year, Alcuin College

“One of the most heartbreaking moments in gaming, and one of my favourites, is the death of Aeris Gainsborough in *Final Fantasy VII*. I played so many hours of the game and loved all the characters. While Aeris could be saved earlier in the game if she ever went down, at the climax of disc one, she dies in a cutscene and you're unable to save her. When the game released on Steam, I remember instantly

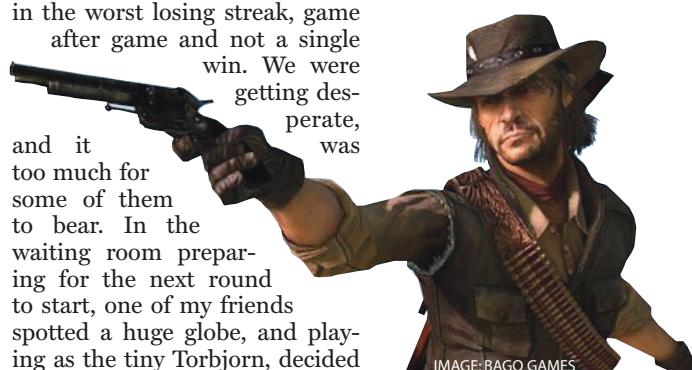
downloading a mod that managed to break the game by keeping her alive. It added an additional cutscene straight after her death where she is revived, not only keeping her in your party but completely implementing her back into the story for the remainder of the game. It's one of the reasons I love modding and gaming, being able to connect to amazing characters and affect the story and their actions in a way you just can't in other mediums.”

- Tobias Reilly, first year, Derwent College

“My best moment has to be while playing *Overwatch*. Me and some of my friends were stuck in the worst losing streak, game after game and not a single win. We were getting desperate, and it was too much for some of them to bear. In the waiting room preparing for the next round to start, one of my friends spotted a huge globe, and playing as the tiny Torbjörn, decided

to jump on it to get to the height of the other characters. Noticing this, one of my other friends, playing as Bastion, jumped on and tried to knock him off the globe. So started a 10-minute match to wrestle the other character off. The round had started long ago, our team was getting hammered and we were pleading with them to come down from the globe, but the globe was the true prize. Admitting defeat, we joined them in the madness. It was the best game of *Overwatch* I've had. Lord knows what the other team were thinking.”

- Aaron White, first year, Derwent College



RELEASE OF THE MONTH

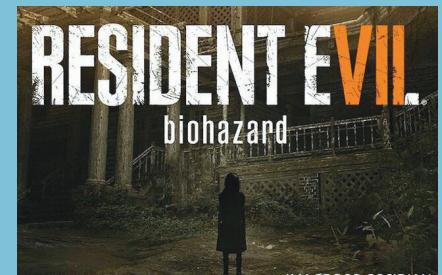


IMAGE: ROB OBSIDIAN

PLATFORMS:

- PlayStation 4
- Windows
- X-Box One

SYNOPSIS:

A terrifying new horror game release to revitalise the ever-popular *Resident Evil* series. The game returns to the series' survival horror roots, but with a new first person perspective. Expect jump-scares and atmospheric horror in a zombie-ridden haunted house. Not for the faint hearted.

WE'RE GOING ON A BEER HUNT

FRED SALT 'HOPS' ON BOARD THE BREWTOWN MINIBUS TO SAMPLE SOME OF THE REGION'S BEST BEER



ALL IMAGES: BORIS ARNOLD

As a craft beer enthusiast, real ale drinker, and general beer lover, I was intrigued at the sound of Brewtown tours, set up just last year by Mark Stredwick, which offer the participant an in-depth and personal experience of this culture in the local settings of Leeds, Malton and York itself. The tour seemed to offer up a new experience, and thus seemed worth undertaking. I and a companion subsequently chose the Leeds option to do so.

The tour begins with a short introduction to Mark himself, who began this venture in his homeland of Yorkshire, having taken inspiration from both a craft tour in North-Western America and having also worked as a brewery tour guide in Sydney. A minibus journey to Leeds was the first step towards checking out three breweries of exceptional quality. The impressive originality of the first fermenting brewery was evidently noticeable, with the fresh smell of brewing hops enticing us inside. Mark was clearly eager to give us an insight into a brewery process that was both authentic and unique. These surroundings featured a converted warehouse-like room, with big fermentation tanks on the right, a quirky bar serving around a dozen draught beers, and a

the tour aims to provide. Mark's extensive knowledge of the history and different stages of beer making adds to the experience, informing you about several different stages of the production process, such as the brewing, fermenting and extracting that take place in the surrounding machinery.

Offering the chance to explore several breweries, rather than just remaining at one single location, is something that seems to provide a renewed sense of interest throughout the experience. This is, in part, down to the fact that each brewery possessed its own unique and different vibe, yet still remained true to the craft beer they aim to promote. One place that we visited, for example, had an interior that resembled a big, open room with various bits of art placed about and was thus different to the other venues visited – the key underlying similarity is reflected in the quality of the beer.

Throughout the experience we were given the opportunity to sample bites provided by the breweries themselves. At the second place, for example, we decided to buy a relatively cheap priced yet good quality lunch. This consisted of smoked salmon and cream cheese for me, and the likes of super foods such as avocados mixed with a brunch for others. The food was classy without seeming unreasonable, and certainly suited the atmosphere that surrounded and filled the building.

At the final brewery, however, we were given four separate, and very different, bites to complement each beer. This experience was a first for me – sampling food and beer specifically matched for their unified taste – and I was astounded by how well it worked. This started off with a cheese twist, moving on to a pork rib, a brownie and then some spicy nuts. The latter was consumed alongside a richer beer that neutralised the spice of the nuts incredibly well. I wasn't expecting the tour to include this food and beer matching experience, but it was a great touch to finish on.

All in all, the tour is relaxing and comfortable, yet provides a great opportunity to discover impressive and homely breweries, that one could otherwise miss. It is something which can be appreciated irrespective of whether you already possess a profound knowledge in beer-related practices or have just started to develop such an interest.

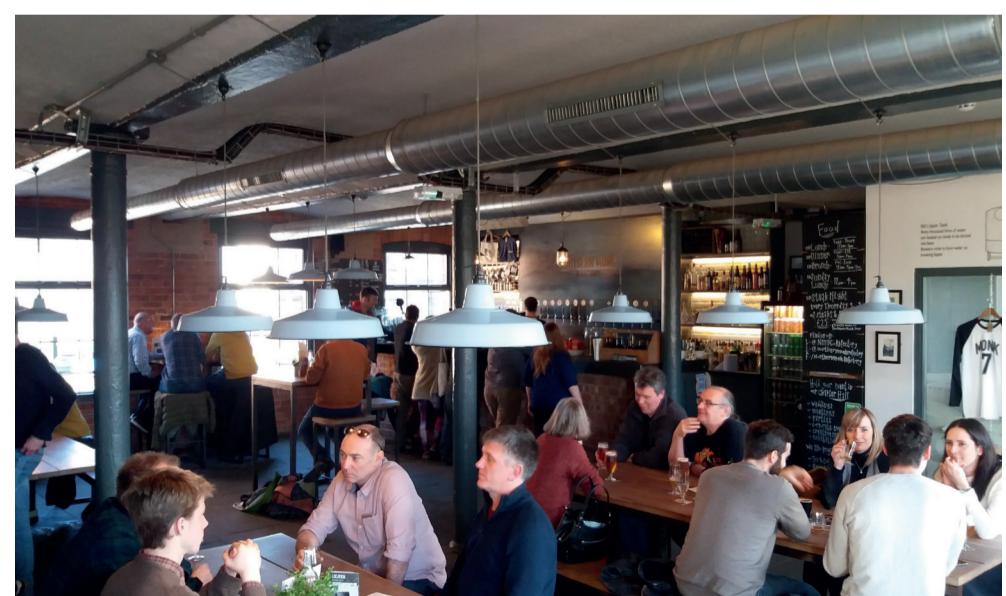
By taking part in this tour you are experiencing each brewery to the max, fully submersing yourself in their story. One way this became apparent is how true to the craft beer community each brewery was: both the

By taking part in this tour you are experiencing each brewery to the max, submersing yourself in their story

“

ping-pong table with chairs scattered around. As a result, there was an interesting juxtaposition in the layout between the extensive and elaborate apparatus used as part of the production and the relaxing bar area.

The tour encompasses the chance to sample a variety (around four different types) of unique craft beers, varying from lagers to milds to porters at each of three breweries. The further samples provided by the brewery clearly encapsulated the quality of the beer



staff and customers were there to appreciate good beer in a great atmosphere. The quality of each establishment we visited is not to be disregarded, and for other beer lovers out there in York and beyond, Brewtown Tours is a must. M

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SMOOTH TALKING

JAY SMOOTH TALKS TO HINA RANA ABOUT HIP-HOP, THE WOMEN'S MARCH AND BEING DETAINED



IMAGE: PEXELS

It is without a doubt that Jay Smooth, cultural commentator and hip-hop expert, takes his passions and strengths with him to work. Founding and hosting New York's longest running hip-hop radio programme, WBAI's Underground Railroad, when he was only a teenager, to producing social commentary about politics, race and pop culture for his video blog *The Ill Doctrine*, Jay speaks and delivers his messages with humour and emotion, saying that: "I use the voice that hip-hop gave me to speak on the issues I care about and contribute to the public discourse on social justice and especially racial justice issues". I've found that this resonates deeply in the way Jay uses his words to make you pause and think about ongoing social and racial issues in the community and how we can address these issues and strive for change.

Hip-hop traditions have inspired Jay with lessons he can draw upon when discussing social and political issues. Most notable of these is hip-hop's ability to "carve out a community where everyone can be seen and heard and the work of communicating across differences that is required to maintain that type of community".

Jay reflects upon the fact that in the 1970s, hip-hop was born specifically from the need for a community and from times of

hardship when resistance was paramount especially in the smallest, poorest of counties, South Bronx. Jay describes that one of the most "underrated challenges" people faced was the need of a social space, a place where people could party on a Friday night and "embrace each other's human presence and create a community."

Upon speaking to him about hip-hop at Heslington East's Goodricke College, Jay tells me that he doesn't want to "feed into the stereotype that hip-hop is only valuable because of its ability to propagate political messages." As well as its origins in developing and building on community, Jay believes that hip-hop is "powerful as a musical form first and foremost and it speaks to us in a way that any jazz, blues or classical composition would. I think it's important for the world's understanding of hip-hop to be grounded in that respect for it as a musical form."

On top of this, Jay believes in the emphasis on verbal expression, which comes from the tradition of personal storytelling started by disenfranchised people in the poorest county in America as a creative outlet. Hip-hop is always about speaking to experiences and giving voices to marginalised people, which is what Jay conveyed in both his interview with me and his lecture to students at

the University of York.

Jay delivered a lecture at the University of York on 1 February on race and social identity. He began by talking about his video blog, an on-going web series called *The Ill Doctrine* which he describes as a medium that he uses "to yell at people to be nicer to each other" before adding that he talks about social justice and racial justice issues. He's looking to make 'those' conversations about race "a little less exasperating and a bit more productive, trying to think about how we can inform and challenge each other on all those issues, in a way that is kind and empathetic as it needs to be".

Jay explained how to go about challenging the people around you about topics such as racism, sexism, transphobia and how to "shift the weight from the defensiveness people hold to understanding that sort of challenge as a gesture of respect and confirmation that we are all different people."

He highlighted this by playing his best-known video called 'How to Tell Someone They Sound Racist', made during the 2008 American election in response to certain comments about Barack Obama. The video has now reached over one million views on YouTube. Now, in 2017 with the election of Donald Trump, the video is more relevant than ever. In the video, Jay explains the difference of a 'what they did' conversation and a 'what they are' conversation, with the former being strictly about a person's words or actions and why only what they did or said is racist. The latter conversation is using what they did or said to conclude what type of person they are.

During our conversation, I ask Jay if he could reflect on the video and explain how people should deal with racism in day to day life. He begins by saying, "it is important to say there is never one correct way or never one rule to apply to all situations; it is always going to depend on what is the relationship, what is the potential harm done to you and what is your objective in the interaction."

He continues: "there are times to not speak at all, there are times when you need to tell someone not to treat you a certain way, but sometimes you need to understand why sometimes there's going to be an unteachable ground. I think it's for each person to determine their skill set and what the situation is."

Jay believes that the way people discuss racism is being broached a lot by the American public in the aftermath of the election with much focus of showing empathy towards racists. Perplexed, I ask him in what

sense. He explains empathy, in this context, as a notion that "if you look past the bigotry they expressed and you show empathy for their financial hardship which is really a resentment of losing their white privilege".

Jay says that some people think that if you listen and show empathy then they will come around, but he doesn't agree and believes it to be a waste of time. He goes on to say that around the election there are "pro-

" It's important that we listen to women of colour, to transgender women

gressive minded people who are entrenched in the opposition who have a progressive outlook and there are fence sitters. There is a much bigger return in trying to communicate with fence sitters than trying to make people who are entrenched in the opposition have some kind of epiphany."

When looking at it from this angle, it is difficult not to agree with Jay. It is an easier and more productive use of our time and energy to appeal to the people who haven't completely made up their mind. While this is the case, in a number of his most recent videos he encourages his audience to "ask questions you've never asked before".

I ask him if he could clarify what he means by this and he responds by saying that, "now we are under this regime because they have set a new standard of abandoning all the old norms, we need to start asking questions that we've never asked before about whether we should stick to norms because in some abstract way it is the right thing to do, or whether we should adapt to this new game. There's a lot of, what I think to be, overreaction and a feeling that we've been pressing too hard on those social justice issues and that we need to avoid causing discomfort in potential Trump voters by bringing up those issues."

Jay's words ring true especially when considering that in the last couple of weeks we have heard from celebrities such as Matthew McConaughey who has said that the

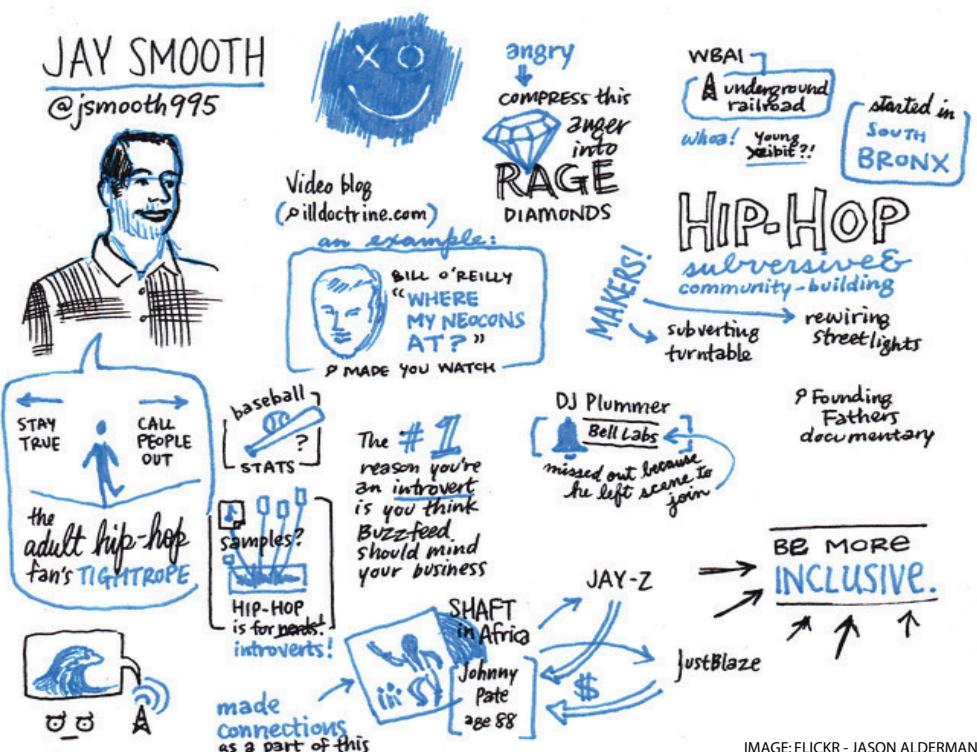


IMAGE: FLICKR - JASON ALDERMAN

entertainment industry has no choice but to 'embrace' Trump. To put aside political disagreements and be "constructive, because he's our President for the next four years – at least". Whether the actor appears to endorse Donald Trump's presidency or not is not the issue, whereas his passive acceptance of Trump and his regime is.

Jay pinpoints a similar problem with the media and how they need to start asking questions they've never asked before on how to deal with the President. This clearly stems from Donald Trump's first press conference in January where the President-elect at the time shut down a CNN reporter who attempted to ask a question. Following the event, a number of journalists and writers have more or less

There's a much bigger return in communicating with fence-sitters

reached a consensus on the fact that when one journalist's question goes unanswered, the rest should ask follow up questions and give off a strong unified approach until the question is answered.

On this topic, Jay says that "there are a lot of journalistic standards with the President that are based on assuming the President will reciprocate that level of respect, and if you're dealing with someone who is literally declaring war on you and his rhetoric you just have to ask basic questions like 'what is the value of maintaining access to this President and his spokespeople if they are just making things up and deceiving as they go along?' What is the journalistic value of carrying your favour so you can maintain access?" Maybe you just let them do a press conference in an empty room, report from a distance and analyse." He pauses to laugh. "Especially when he sets up press conferences so he has his own applause section and berates you so other people can applaud. You need to ask yourself, are you going to let yourself be a part of that theatre piece because it's always been a rule that we always came to press conferences? Is this even a press conference anymore?"

However, Jay believes that the press is beginning to ask those important questions we need them to ask. He says some networks have stopped showing press briefings live and he believes slowly they are coming around. Quite similarly, we have begun to see and hear speeches and movements of solidarity in the media, from Meryl Streep hitting hard on Donald Trump in her Golden Globes speech,

to the Women's Marches all around the world. Both of these events have been heavily talked about on the internet and having attended the march in Washington DC.

I asked Jay about his opinion on the controversy surrounding it given some women of colour did not want to attend. He began by saying he was reluctant to attend at first as he had the impression that it was a "white women's march that had come out of that Pantsuit Nation Facebook group which has a lot of inspiring stuff in it but also has problems with inclusion and representation, but over time did a good job of hearing people's critic and bringing women of colour and centring them in leadership positions."

Linda Sarsour, who has worked with Jay before, Janet Mock, and Tamika Mallory, all went and led the Women's March at Washington DC did an amazing job of bringing it to a much fuller representation. "What was presented on stage was most effective," he continues, "in being inclusive and having a comprehensive representation."

Despite this, the crowd at the march was not as representative as one would have hoped, with Jay saying that the crowds were predominantly white when he was there and at certain times he was very aware of it with others being possibly more aware than he was. He says that "it's important to have those critics, it's important to listen to the women of colour, transgender women who didn't show up and why they didn't feel comfortable coming. So I hope that the lesson that people take will be that this became a success because women listened to those voices and brought them to the table and centred them and listened to them. That's how the march became this big, even though it was a little uncomfortable afterwards."

Jay finishes the topic of conversation by saying that "it's important for those who have done all this social justice work and for those who have learnt all the terminology to have some patience and recognise that you're either going to have a march with a hundred thousand of us or a march with three million people most of whom are new to these ways of thinking, and that's what you want to happen, which can eventually lead to something powerful."

Ultimately though, Jay asks everyone to at least think about listening to criticism with humility when in a position of privilege. He wants everyone to recognise the term and not shy away from it either. He stresses that some people have it more than others in different circumstances, and it does not have to be a representation of shame. Jay uses his experience of trying to make it to England, three months ago as an example.

He was scheduled to make the trip from New York City to England in order to deliver his lecture to the University on Wednesday 16 November. He explains that according to the law as an expert speaker addressing a uni-



IMAGE: YOUTUBE - JAY SMOOTH

versity you don't need a Visa, but if you come without one it is up to a subjective assessment of a border agent to assess whether you look like an expert speaker. Jay says that his speakers agency sends people to England regularly and have no problems getting through, however, he believes it is because unlike him they are "well to do, older white people wearing a suit and tie who fit some people's description of an expert."

In contrast to the hoodie and trainers he was wearing at the time before telling them that he was an expert in hip-hop and looking, in Jay's words, "ethnically ambiguous to many people." He continues by saying that he still doesn't know which one of those cues prompt-

I was getting only the tiniest taste of what immigrants face every day when they come to the border

ed the agent to make her judgement, but she made one very quickly which led to the process of being detained.

When describing what he went through, Jay explains that the border agent was "manipulating the conversation so that I didn't have the chance to state my case and I could have easily gone online and showed her credentials, but she had decided in her mind that I was going to sneak in the country... I don't know what. So I spent a couple of hours being humiliated, having them go through my luggage, look through my wallet and ask why I don't have more money, am I able to support myself financially and mind you I don't have enough money in my wallet because you use a different kind of money here. I didn't know we were going to be shooting a rap video in the corner and make it rain" he addressed the audience eliciting laughter once again.

After a couple of more hours of this, Jay was sent back on a plane to New York which he describes as one of the most humiliating, degrading experiences of his life. He says it was "one of the stark instances I've ever faced, but once I got home and had the opportunity to sit with it I also had to temper that knowledge with a sting that I was getting only the

tiniest taste of what immigrants face every day when they come to the border."

Jay is trying to convey a message about humility and privilege. Even as an "ethnically ambiguous" man, he understands that his American privilege kicked in as soon as custody was given to American airlines. Jay says he was immediately given the option of bumping up to first class on the flight back. "That's not going to happen to 99 per cent of people who get turned away at the border, whose lives and futures will be on the line."

Jay describes his experience as humbling, and asks everyone to remember that it is only the tiniest sliver of what so many people go through. He describes the "trauma of being shamed and being treated as less than human" as something that stuck with him for weeks after. "Every time I pulled out my wallet I remember them looking through it, passing their judgement." Jay still emphasises, however, that his experience was not surreal and that it is still normal for millions of refugees for whom the stakes are so much higher than his own. Jay concluded the lecture by saying that he took a vow when he was sent back to America that he would return to speak to the University of York like he had meant to do in November, but this time wearing the document showing his denied entry on a t-shirt, which he showed the audience to a roar of applause.

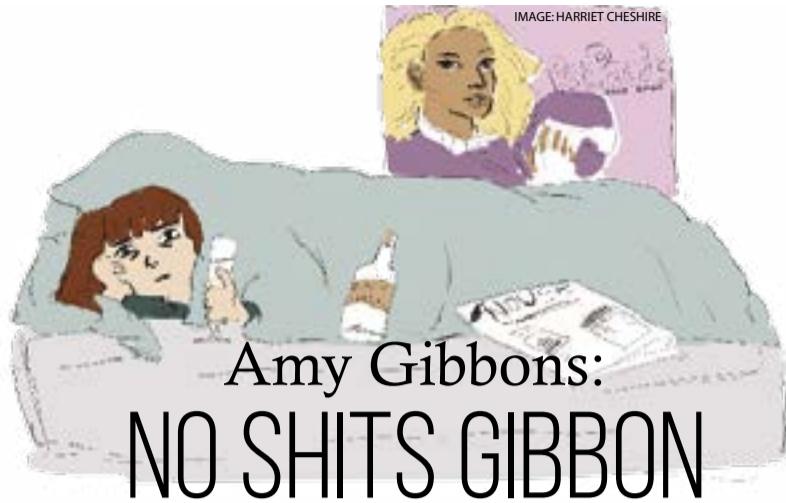
As a woman of colour, the concept of challenging or explaining race and racial issues has always been a recurring factor in my life. Is it my obligation to consistently teach or tell other people what to say or be the voice of my race when I'm the only person of colour in the room?

In the workshop the day after the lecture, similar opinions were voiced, and matters were discussed on how to improve racial and social issues around the University. The lack of integration between home and international students and controversial events hosted by Derwent College such as 'Bollywood D' were flagged up as aspects that need to be worked upon for better community cohesion and a generally better atmosphere around the University. When asking Jay if he, as a person of colour with a strong social media presence, has responsibilities to talk about race and representation he says that he doesn't believe every public figure has a responsibility to talk in depth about these issues.

"If these issues are a focal point in things that you've studied in and you are able to have a public voice then it's important to use that voice as best as you can while still being wary and not abusing your privilege and speaking on other people's issues." M



IMAGE: YOUTUBE - JAY SMOOTH



There are a couple things that have happened this week that I'd like to share with the group.

Firstly, a week ago today I watched *Bridget Jones's Baby* for the first time, streamed and projected onto the TV via an HDMI cable and complete with Japanese subtitles, as it was obviously meant to be seen. Colin Firth was back, and boring. Ed Sheeran was also there, and Tom Rosenthal – for a bit. I don't remember what happened exactly, but you can bet your bottom dollar Bridget had her happy ending: married, with child, smoke-free, smiling and skinny (convenient, I realised, that Renée Zellweger was knocked up throughout to hide the fact that, this time, Hollywood could not have a slightly plump protagonist). Anyway, Britain's favourite clusterfuck of a heroine saw her life come together. That bitch. And the six or so of us sat round the telly in my freezing cell of a living room sighed collectively, glancing wistfully at the empty Smarties share bar wrapper discarded by the sofa, and gauging how unacceptable it would be to down the kernels in the deflated popcorn bag.

You'd probably never have guessed that only a few hours previously the 20-year-old mess of a student balancing her tea on her knee as she reached again for the chocolate fingers had been stood on the benches in St Helens Square, getting her groove on to 'Mooooove Trump, get out the way!' as York city centre teemed with protesters of the so-called 'Muslim ban'. It seems futile to shout about it alone, but caught up in a rally of hundreds of people, you literally feel the momentum (and I use the word loosely, Jeremy). There's a dual feeling of compassion and fury, excitement and terror. We've seen Trump's ban challenged this week – put on hold even – but we mustn't forget it is only indicative of his hostile rhetoric, and the increasing influence of the far-right across the

globe.

I've heard it said that it's counter-productive to encourage people to shout about what they don't necessarily understand; that the hundreds protesting Trump's orders are actually obscuring the real problem, and sensationalising that which is easily accessible, and easy to hate. Some say that anti-'Muslim ban' protests only cultivate fear, and have the whiff of anti-democracy.

But some Muslims *were* banned from the US; families were briefly torn apart, sick children who had been promised healthcare were left stranded, and a number of American professionals sent 'home', humiliated and insulted. And, I suppose, it would be a push to say that the American electoral system is entirely representative of democracy.

Why, then, challenge the protests? I think, given the results of recent democratic elections and referendums, and the projected outcomes of elections to come, some are scared to give the people a voice. They make claims for democracy and 'respecting the American vote', but they're reluctant to allow for a counter-argument by anybody unable to demonstrate their competency (ironic, given the lies fed to the millions who chose to bring The Donald to power). And yet it seems a great deal of us know deep down what is fair and what is kind. I mean, surely any compassionate rhetoric is good rhetoric... Right?

Maybe that's oversimplified. But I certainly didn't feel threatened by the hundreds surrounding me on Monday night, punching the air and shouting at the top of their lungs: "No more hate, no more fear. Refugees are welcome here."

To end on a completely unrelated note, Tesco deliveries can cost as much as £7 now, if you want your food in the morning. I'm afraid for my community, my family, and myself. What a week.

NIAMH MURCHAN IS STRUGGLING TO STAY AWAKE...

"Do As I Say, Not As I Do"



Jack Richard Sonnets

February

*The chill of January has, with mercy
Left us, and bright February has come.
Winter's wrath has proven but mere hearsay,
The cold of York 'gainst Southerners is gone.
O! How we cast our eyes t'ward calendar's end,
See how the warmer months approach us near,
And feel the sun that later moons will send
As though already feeling Winter's fear.
Alas! Would that it were so joyous now,
That late-Winter would mean early-Spring;
Instead with hail the frigid wind doth howl
And in cold snaps do all our fingers ring.
Remember: February is Winter still,
One month remains before the snow is killed.*

The Dissertation Cometh

*Lo! What yonder mass of words is this
That couches stilly on the dark horizon?
What hand that from true knowledge does not list
And Lethe's waters does its craft baptise in?
Not mine. For while I turn eccentric rhymes,
Such that do not always match the form,
Such freedom does not always match the times
In which the scholar's rapier is born.
"Oh shit," I cry, "oh shit, oh shit, oh shit,
What use doth haiku have to all the world?
"What expertise have I to illume it
To philistines, their ragged lips all curled?"
I have now little choice in this here matter;
All I can do is make this essay fatter.*



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Theresa's 'baby faced assassin'

Will Leafe
DEPUTY POLITICS EDITOR

FEW WILL HAVE heard of Gavin Williamson. Many, however, will know of Armando Iannucci's BBC political satire and cult hit, *The Thick of It*. Even those who have not experienced the biting, reportedly accurate and swear word-a-sentence comedy, which is based upon the dealings of former Labour Director of Communications, Alastair Campbell, will probably still know the name Malcolm Tucker. He is once described in the programme as the "The Heart of Darkness".

Gavin Williamson, not a fictional character, but Theresa May's Chief Whip, is the epitome of the silent assassin. He hides in plain sight on the Commons front benches, at May's side in press shots and public appearances, few ever noticing his presence. His power, however, cannot and should not be underestimated.

Having been awarded a CBE in Cameron's resignation honours, the MP for South Staffordshire is in fact a Yorkshireman, hailing from seaside town Scarborough. A pro-remain campaigner in the EU referendum, Williamson was called out by speaker John Bercow in 2013 for being too noisy during Prime Minister's Questions, and was told that his role was simply to "nod his head" and "fetch and carry notes".

Williamson's rapid rise to the top of politics, having only been elected an MP in the 2010, brings to mind parallels with the career

trajectory of Edward Heath, whose appointment as Chief Whip in 1955 was a key event in his ascension to becoming Prime Minister. In his role as Cameron's right-hand man and now May's whip, Williamson will have gained the confidence of a large band of backbenchers. Perhaps one of the more well-known Conservative backbenchers, Jacob Rees-Mogg, said of Williamson: "he's a thoroughly good egg."

However, an unnamed Tory MP, newly elected in 2015, described him as "nice and cuddly on the outside, but actually a bit of a bully", describing how some of the Conservative MPs are "a bit afraid" of him. This intimidating perception of Williamson may simply be one that comes with the role; MPs are unlikely to think of someone who may force them to vote in opposition to their views as someone with a softly-softly approach.

During his stint in the pottery industry, before his entrance into politics, Williamson's nickname was "the baby-faced assassin", one which he gained through a renowned ruthlessness when faced with the big decisions which would have a bearing on his firm's survival.

Mr Williamson hit the headlines towards the end of 2016 after it was reported that he keeps a pet tarantula named Cronus on his office desk in the Commons. Those familiar with Greek mythology will recognise that Cronus is the Greek God who castrated his father and ate his children. The Tories' Chief Whip had broken parliamentary rules, with the only animals allowed on the estate being guide and security dogs. He refused requests to move it, later describing the spider as 'part of his team', commenting that "you have to look at different ways to persuade people to vote with the Government." The man himself has never rebelled against the party leadership.

Back in 2014, I was on work experience in Westminster with one of my local MPs. Whilst I was assisting with constituency letters, Williamson himself walked in, sat down and requested a coffee. I didn't recognise him and hadn't heard of him, but that didn't matter. The man had a distinctive ability to silently command a room as soon as he entered it. I dared not speak, move or do anything out of turn in his presence, and I was later told by another MP this: "that's Gavin. He is the one really running the country." Williamson took out his phone, opened up Amazon and asked the room: "should I order one of the House of Cards books or all three?"



Hundreds of thousands of anti-corruption protesters took to the streets to pressure the government

Mass unrest in Bucharest

Niamh Carroll
DEPUTY POLITICS EDITOR

ROMANIA IS AT the threshold of political crisis, as the largest protests since the fall of communism in 1989 continue. The demonstrations were sparked by the government's attempt to introduce a decree which many believed sought to roll back anti-corruption measures in the country. After facing immense pressure from the estimated 500 000 citizens who took to the streets, the leftist government led by the Social Democratic Party (PSD) scrapped the ordinance. Upon announcement of the retraction of the decree, Prime Minister Sorin Grindeanu stated "I don't want to divide Romania... it can't be divided in two. Romania in this moment seems broken in two." It seems, however, that it may be too late for the PSD to attempt to reunite the country behind their government. Protests have persisted even after the government's U-turn, suggesting that many Romanians wish to see systemic change stretching beyond this one issue.

Romanian democracy has been plagued by corruption since its inception. However, in recent years there has been a meaningful effort to address issues in the country. There has been a crackdown on corruption resulting in hundreds of officials being convicted. Among those stung by the effort was PSD party leader Liviu Dragnea, who is appealing the case that found him guilty of electoral fraud. The ordinance which triggered the

protests would have cleared those accused or convicted of such corruption charges in which the sums involved are less than 200 000 lei (£38 000). The government justified the decree as an attempt to lessen the pressure on Romania's prison system. This is a legitimate concern as Romania's prison system has been criticised by the European Court of Human Rights as being dangerously overcrowded. Many Romanians, however, feared that this would be simply the first step in eroding any progress the country has made in tackling corruption.

This fear has not gone away with the decision, and many believe that the government, who are still insisting that the principles

The trust in the government has been completely shattered

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behind the decree were valid, will simply try to introduce similar legislation and jeopardise the country's fight against corruption. Protestors have been spurred on by the success of their action, and now feel that they need fresh leadership to ensure Romania's democracy is protected. The trust in the current government has been almost completely shattered, leading protestors to call for the resignation of the entire cabinet.

The developments in Romania will be highly concerning for those in Brussels. Romania's anti-cor-

ruption crackdown is something of a pre-condition for the country's membership of the EU, and as such any attempts to roll back the measures could jeopardise the integrity of its status as a member state. The continued protests in Romania will address concerns about the region in general; both Hungary and Poland's governments have come under fire for infringing upon media and judicial independence in their respective states. In Poland the government were similarly forced to do a U-turn on controversial abortion legislation after protestors took to the streets en masse. The crisis in Romania will have knock-on implications for the status of the EU in the region as a whole.

While those in Brussels may view the protests in Romania as a part of a destabilising pattern, however, the protestors themselves see their demonstrations as momentous. Many have drawn comparisons between events now and the protests that took place prior to the fall of communism. The feeling among protestors is that they must fight against corruption in their country for the good of future generations.

There is a wish from many protestors for dramatic change in the country, and although their goal is to achieve a more stable Romania which is free of corruption, they may well end up inadvertently destabilising their state in the short-term. However, the success of Romanians in forcing their government to reverse its unpopular measure through mass protests will surely serve as an inspiration to those across the globe seeking to do the same.



IMAGE:NUMBER10

Turing Law posthumously pardons thousands

Joseph Silke
DEPUTY POLITICS EDITOR

ON 31 JANUARY, Her Majesty the Queen gave royal assent to the Policing and Crime Bill 2017. The statute contains an automatic posthumous pardon, known as the 'Turing Law', for the over 50 000 deceased men convicted of homosexual acts that are no longer recognised as crimes. The law also opens pardon applications to the Home Office for the 15 000 living men previously convicted of the same former offences who have had the conviction disregarded under the provisions of the Protection of Freedoms Act 2012.

The informal name for the instrument pays tribute to Second World War codebreaker and father of theoretical computer science and artificial intelligence Alan Turing. His work at Bletchley Park in Bedford-

shire is estimated to have shortened the global conflict by two or three years, perhaps saving between 14 and 21 million lives. In 1952, Turing was convicted of 'gross indecency' under the Labouchere Amendment of the Criminal Law Amendment Act 1885, which ultimately led to his suicide in 1954. The war hero was pardoned in 2013 and this new law grants par-



IMAGE: WIKIMEDIA COMMONS

dons to all the other gay men who were victims of such persecution, including Victorian playwright and poet Oscar Wilde. The law comes after decades of campaigning by gay rights activists. The family of Alan Turing delivered a petition to Downing Street in 2015 which called on the government to extend Turing's pardon to all others prosecuted by historical sexual

offences legislation.

The Ed Miliband Labour opposition was the first parliamentary party to officially support a pardon in the period leading to the 2015 general election. The Conservatives swiftly matched the commitment within a few weeks. Upon becoming Prime Minister, Theresa May reaffirmed the government's pledge to implement the pardon. Liberal Democrat peer Lord Sharkey introduced the specific amendment to the Policing and Crime Bill which included the measure.

Response to the legislation has been generally positive. The LGBTQ charity Stonewall called the move "another important milestone of equality... the passing of this law is justice." Prominent gay rights campaigner Peter Tatchell also praised the new law, as "an important, valuable advance that will remedy the grave injustices suffered by many of the estimated 50 000 to 100 000 men who were convicted under discriminatory anti-gay laws

between 1885 and 2003 – the latter being the year when all homophobic sexual offences legislation was finally repealed in England and Wales."

There have been some objections, however, to the choice of wording involved. It is claimed that a 'pardon' has connotation of wrongdoing by the victims of homophobic state action. Journalist Owen Jones wrote in response for *The Guardian* that "crimes and wrongdoing were committed not by men damned for who they were attracted to and who they loved, but by the state. If forgiveness is to be considered, it is the persecutors – not the persecuted – who should be begging for it."

Nonetheless, the pardon granted in the 'Turing Law' ultimately constitutes an admission of guilt and an apology. An apology for transgressions against gay men issued by a Conservative government, led by the daughter of a vicar, is a testament to how far the United Kingdom has come on the issue of gay rights and emancipation.

Comment: Bercow was right to oppose Trump

Megan Field
POLITICS CORRESPONDENT

IN A HIGHLY contentious move, the Speaker of the House of Commons has voiced his opposition to President Trump addressing Westminster Hall. This has divided MPs; many in his own party feel John Bercow compromised his neutrality when he announced Parliament's ongoing opposition to "racism and sexism". The "earned honour" of speaking before Parliament, as Bercow put it, has in the past been reserved for a privileged few, including Nelson Mandela, the Pope and Barack Obama.

Notably, this is not the first time that the actions of the Speaker have come under question. There is widespread belief that he was not the popular choice among Conservatives when elected in 2009, relying primarily on the support of Labour MPs. Since then he has come into conflict with Conservative MP Simon Burns who called him "a stupid, sanctimonious dwarf", whilst rebuking David Cameron who he

cut off during PMQs. It is not out of character then for Bercow to cause a stir within the walls of the Commons, but what is it about this outspoken display that makes it so unique?

At a time of such marked uncertainty for the UK, there are fears that the Speaker's words may undermine the Prime Minister's very public efforts to create a new special relationship with the new Donald Trump administration in the White House. 10 Downing Street has since re-affirmed its support for the state visit, saying they look forward to welcoming Mr Trump to the United Kingdom later this year. Such disapproval has been echoed by some members of the Conservative Party. Writing for *The Guardian*, Conservative MP Nadhim Zahawi condemned Bercow for speaking out of turn as the neutrality of his position represents a cornerstone of British democracy. Zahawi is himself "totally and unequivocally opposed to the President's current immigration policy" but believes an address is necessary, even desirable, to demonstrate the UK's moral opposition to Mr Trump's executive order.

For all the negativity surrounding what some have labelled a 'diplomatic snub', MP Stella Creasy, speaking on BBC Radio Four, came out in support of Bercow whom she believed to be representing the voice of the House of Commons. The Speaker is in fact stepping into the gap that the Prime Minister's desperation to achieve a trade deal with Trump has left, upholding the values of the UK at a time when pragmatism appears to outweigh moral concerns. If the validity of Trump's views are left open to debate, we risk normalising his opinions to the extent that his objective sexism and racism become merely 'controversial' comments.

Clearly, the real issue here is not the words of the Speaker; this was a representation of discontent across party lines, not forgetting that Trump's comments have prompted hundreds of MPs to sign motions opposing a parliamentary address. Yes, it may be 'unprecedented' for the speaker of the House to espouse his opinion in this manner, but to stay silent in the face of such adversity would be to legitimise the violation of civil liberties that the world is witnessing in the United States. John Bercow has spoken for the people, at a time when no other member of the political elite would.



The Commons' Speaker, John Bercow, addressing the House of Lords in 2016



LEFT WING RIGHT WING

Thoughts from the Politics Editor

IN THE CONTINUING saga that is the unravelling of western democratic liberalism, France is preparing itself for one of the most unpredictable elections in the history of the Fifth Republic. Former leading candidate Francois Fillon finds himself embroiled in a corrup-

tion scandal of epic proportions. He stands accused of large scale embezzlement of public money to pay his family for work that allegedly did not take place. He has rejected the accusations and vowed to stay in the race. Previously, he enjoyed a strong lead, predicted to beat the National

Front contender Marine Le Pen by at least five points. At the time of writing, he looks to be defeated in the first round. The scandals don't stop there though.

Marine Le Pen is being investigated by the European Commission for not paying back hundreds of thousands of euros, not to mention the unproven allegations that she is taking Russian money to fund her election. Emmanuel Macron, a centrist former banker and Finance Minister who was a political nobody six months ago, has just had

to defend himself from accusations that he is having a gay extramarital affair. Without a doubt, however, the candidate suffering the most is Fillon. Campaigning on the basis of honesty, this particular scandal stands to derail his candidacy.

This then leaves Macron and Le Pen to contend for the Presidency. Macron's popularity, reflected in the polls, should not give us any respite just yet - we have seen the limitations of polling first hand in the last year. However, one silver lining exists: France's two-round election.

Votes are split in the first round between four candidates, hence Le Pen's strong lead. However, only two may advance. It is unlikely that Le Pen will gather more voters. Much like Donald Trump, her backers are a very vocal minority, thereby giving non-Le Pen voters a strong candidate to coalesce around.

And a good thing too. Brexit, although highly uncertain, is unlikely to unravel the European project. However, taking France out of the Euro, as is Le Pen's rallying cry, most certainly will.

Jobs won't work if they keep workers poor

Boris Arnold
DEPUTY BUSINESS EDITOR

THE UK'S unemployment rate is at a ten-year low of 4.8 per cent. However, recent reports suggest that this was achieved at the cost of a rise in 'in-work poverty'. Research by the York-based Joseph Rowntree Foundation (JRF) shows that one in eight workers in the UK are living in poverty, an increase of 1.1 million since 2010/2011, when the economic recovery began.

Post-financial crisis policies focused on job creation and on spurring growth are to blame. The dominant idea was that deregulating the workforce would make hiring and

One in eight workers in the UK are living in poverty

firing easier for enterprises which, less affected by fixed costs, would ultimately become more competitive and create more jobs.

While growth rates have bounced back and far fewer people are unemployed, the government failed in the past ten years to cope with the transformations in the structure of the labour market.

Historically, temporary workers constituted a marginal proportion of the working force and provided employers with a stopgap solution

for permanent workers who were ill or on vacation. The recent increases in the flexibility of the labour market created many temporary jobs and only a few full-time jobs, breaking that historic relation apart.

Today companies such as Sports Direct or McDonalds employ up to 90 per cent of their workers under zero-hour contracts. Five million people, according to research by the University of Hertfordshire, are earning incomes in the rapidly growing 'gig economy'. This includes jobs such as Uber drivers or delivery workers employed by Deliveroo.

People looking for occasional earnings and easy-going working hours certainly benefited from the growing availability of these new occupational forms. Under this flexible framework employers can adapt their employment levels to suit demands with more ease and supposedly benefit from harder working employees. However, 'zero hour' contract jobs in the 'gig economy' are hardly fitting the needs of those that shifted to them because of the current shortage in full-time jobs.

Workers in the 'gig economy' are considered self-employed. This means they get paid for the 'gigs' they perform such as a food delivery or a taxi journey instead of a fixed salary. Not eligible to receive the national living wage, or holiday and sickness payments, 'gig' workers face little employment protection.

Research by The Resolution Foundation found that temporary workers are paid up to six pounds less an hour than other workers, meaning that people reliant on temporary jobs often have to work longer hours at the expense of more social and restful activities.

The economic instability and



IMAGE: WIKIMEDIA COMMONS

insecurity faced by many temporary workers is partly responsible for the high levels of anxiety and stress across the UK. A fluctuating and uncertain salary could pose difficulties to a parent when facing the current high childcare costs. The JRF report notes that in the UK 2.6 million children are in poverty despite being in a working family.

Alongside creating this new precarious employment model, the erosion of the standard employment relationship has had a negative effect on workers' bargaining power. Real-term wages have stagnated over the past ten years while living costs have skyrocketed. The

Resolution Foundation showed that home ownership among the 'just about managing' fell from 59 per cent to 26 per cent between 1995 and 2015. With the housing crisis expected to further increase private sector rent, more people suffering from stagnant wages and insecure jobs are likely to fall into poverty.

The JRF said that: "The UK economy is not working for low-incomes families. As it negotiates Brexit, it is vital that the government does not allow its focus to slip from the domestic concerns that make a huge difference to people who are just about managing".

Along with building more

homes and cutting costs for renters, the government should make sure that every worker gets a fair day's wage for a fair day's work.

While preventing the creation of temporary jobs in this time of technological advancement will be close to impossible, it is necessary to make the 'gig economy' fairer. Giving temporary workers bargaining power would free them from the exploitation trap they are in and allow real-term wages to rise again in accordance to the living costs.

Growth and employment alone will not prevent more people on low incomes from falling into this form of poverty in the future.

Businesses ambivalent to Trump's travel ban

Matt Freathy
BUSINESS CORRESPONDENT

DONALD TRUMP'S temporary ban on immigration from seven Muslim majority countries and suspension of the US refugee programme has sharply divided the American people, and the reaction from large American corporations has also been mixed. While there has been little outright support for the ban many companies have kept silent over the issue, or at least exercised significant restraint.

The main opposition has come from the tech sector, who have almost unanimously decried the ban on the grounds of its questionable constitutionality and the negative consequences for their own operations. Many of their workforces depend greatly upon immigration, with 58 per cent of engineers and other highly skilled employees born outside the US. Across other indus-

tries there has been a more muted response, albeit with major exceptions.

The unity of Silicon Valley firms has been unparalleled. 127 US tech companies, including giants such as Apple, Facebook and Microsoft, signed a legal document attached to the cases brought against the ban by the states of Washington and Minnesota, firmly opposing the order.

Given that they're mostly headquartered in the liberal haven of California, and that many of their founders and CEOs hail from abroad, (like Syrian immigrant Steve Jobs and the Indian-born CEOs of Google and Microsoft), their stance comes as no shock. However, others have put their money where their mouth is.

AirBnB are offering free housing to those impacted by the policy, while in January Google set up a \$4m "crisis fund" for organisations that support immigrants and refugees. A temporary outlier, Uber endured a viral boycott (#DeleteUber) after they removed surge pricing to JFK airport during an anti-ban pro-

test by the New York Taxi Workers Alliance. They then set up a \$3m legal defence fund for the affected, and openly condemned the ban.

Throughout the rest of America big business there's been far less unity. More moderate reactions, from companies like Citibank and Walmart, include voicing concern about Trump's order but not outright opposing it, nor offering support for any of their affected employees.

Plenty of multinationals are avoiding the debate entirely by giving no public comment on the situation, particularly in the media and telecoms industry. Such conservative responses are partly due to fear of becoming

the subject of one of Trump's Twitter rants, which have been known to cause a company to plummet on the stock market, or a boycott by the 63 million Americans who voted him into office.

This consequence has already been realised for Starbucks after their promise to hire 10 000 refugees was met with a backlash from Trump supporters who have threatened to abandon the brand.

Technology giants have been emboldened by their own consensus. By sharing a platform with their competitors, they are less likely to be damaged by speaking out on such a divisive policy and are able to present a recognisably united front, less susceptible to boycotting.

Compare this to other sectors, where a move as tame as a Superbowl advert promoting diversity and inclusion could see many consumers switch to a fence-sitting alternative. It's strange that in this new era, an expression of basic human decency has become a major business risk.



IMAGE: IPHONEDIGITAL

Valentine's Day, or Valentine's Nay?

Jack Harmsworth
DEPUTY BUSINESS EDITOR

LOVE IT OR hate it, it's that day of the year again: Valentine's Day. Whether you're cosying up to a takeaway in the front room tonight, or calculating how many days last week's soup will last you when confronted by the eye-watering cost of eating out, one thing is for sure: Valentine's Day is big business. Like many national celebrations, Valentine's Day has become an opportunity for shrewd marketing managers and savvy accountants to up quarterly sales.

The profitability of such holidays has clearly not eluded business owners who are keen to cash in on spend-ready consumers out to impress loved ones. This has resulted in a Valentine's Day mega-industry. In the US the Valentine's market is worth \$17.3bn with companies ranging from Victoria's Secret to simple flower sellers cashing in.

The biggest profiteers of Valentine's Day undoubtedly go to jewelers, with \$4.5bn spent on the shiny stuff in the US last year (no pressure guys).

In an effort to keep consumers interested, companies have diversified their product range to the downright bizarre. A quick search online reveals the possibility of get-

ting your hands on a unique pair of 'Brief Jerky' underwear, because nothing says 'I love you' more than chewing two-year-aged cured beef off of your lover's hips for 60 minutes.

Valentine's Day has also entered the 21st century in fashionable form with digital companies getting in on the act. Online dating sites experience their very own Christmas at this time of the year with a spike in lonely singletons looking for someone special. Surprisingly Canada is the keenest in this department, with Canadians spending the most amount of time on online dating forums and apps according to web measurement company comScore.

However, all this clicking for love has come with a new risk to users as con artists have seen there is money to be made. According to the Victoria Derbyshire programme, cybercrime in this department has accrued over £39m for con artists promising the chance of love and instead leaving people out of pocket, although at least that saves the awkward middle date part for most of us.

It is perhaps worth noting the apparent travesty and desperation of our generation's existence in the age of excessive commercialism where national holidays are up for sale. Even the celebration of love has been reduced to a panic purchase of flowers you're not sure she'll like and an overpriced bot-

tle of prosecco you'd feel ashamed to serve at your own dinner party. All in all, today represents to many a time of nervous chatter or loneliness and self-loathing.

There is only one winner: private business - a symptom of the underlying angst of the young generation.

Instead, ignore the pressure. Go ahead and have that takeaway with your mates in the front room, or your partner if you have one. Ultimately, that's going to be where you're most likely to find love anyway.



IMAGE: IPHONEDIGITAL

Business Unusual

DO YOU PREFER to pay more or less for your products? For every individual who prefers to pay more, there are millions who prefer to pay less.

Yet some organisations have now created a 'pay what you want' or 'pay as you feel'



pricing strategy. In this situation the customer decides what to pay and can pay any price they like, with even less weight than the 'pay what you can' adopted by some charities. Yorkshire in particular is leading the way in the 'pay what you want' model.

In York, YourCafe has established a presence. Similar to the services offered by The Real Junk Food Project based in Tang Hall Community Centre, YourCafe recycles food from nearby supermarkets and offers a café service once a week, with the price at the discretion of customers. In Pudsey, Leeds, the Real Junk Food Project has opened the first British pay-as-you-feel supermarket (the second one globally).

As a business model, pay as you feel could not be applied to every product, but it has its uses. Pricing something accurately can sometimes be costly. Buyers sometimes ex-

Student loans sale - a big deal?

James Humpish
BUSINESS EDITOR

just short of £9000 per student, come as part of a long-term aim to raise £12bn for the Government through the sale of loans made in the last 15 years.

Though the Universities' Minister Jo Johnson has claimed that the sale has "no impact on people with student loans", the move raises serious questions about the nature of the loan and how it can be used to the gain of the government and private investors.

The Vice-President of the NUS, Sorana Vieru, disregarded the move. Citing it as "economic illiteracy", Vieru argued that the sale "doesn't just penalise students and graduates, it is taking money from the public purse which could and should be spent on services over the long term." Despite these fears, the buyers of the loans may yet be barred from altering the conditions of repayment.

Nevertheless, there may be a conflict of interests set to arise for the government. In selling student loans to private investors, its integrity will be tested so that in setting the terms and conditions of student loan repayments, it does so in the interests of students and the public as opposed to private businesses.

The argument for free or subsidised education is that education contributes to society through the skills it teaches, so the state should contribute toward that education. The argument for tuition fees is that a degree offers the private reward of a larger expected salary. As such, there has been movement towards accepting a priced but subsidised education which is free at the point of use. Yet there is no solid argument for understanding how private investors should deserve profiteering from individuals going to university.

The loans will be securitised so that they are effectively packaged into the form of bonds which are sold at a discount depending on their risk. This will become most problematic when the debts of students of the last five years are sold. With income-dependent repayments and interest rates linked to inflation, there is uncertainty about when loans can be expected to be repaid and as such it is difficult to accurately price their value to a private investor. If the government were to wait longer, the sale could be made more transparent.

Furthermore, while theoretically students could be unaffected by the move, there is history of governments being unreliable on this front. The most recent example which comes to mind is the previous Chancellor of the Exchequer George Osborne renegeing on his commitment to increase the £21 000 threshold for repayment of loans. Instead it is to remain frozen, meaning more will be repaid sooner as that value decreases over time.

The move creates a new asset class in the UK for bonds backed by student debt. Riskier than other typical forms of private sector debt, even if the move secures public finances, there should be concern over whether it really offers full value for money.



Tuition fee rises in 2012 also made it unclear how much would be repaid



perience angst as to whether a product is really worth it, often only being comfortable with a lower price.

The model recognises scenarios in which a product might be worth more to someone else. It discards the idea that pricing is a zero sum and creates more transactions of mutual convenience. For services like YourCafe, it provides a sustainable way of eliminating food wastage while customers are able to gain a meal at a price they see fit. If one couldn't pay what they felt, more waste would be created, defeating the point. Next time you find yourself with the option, ask how much you'd pay.

Diabetes in numbers: the worrying statistics

Imogen Breen
DEPUTY SCIENCE EDITOR

OVER THE PAST thousand years of medical progress, the human race has seen a slow but steady increase in human longevity. Although the occasional plague, famine or war will lead to a mortality peak in a generation, by and large each new wave of humanity is healthier than the last.

But it seems that this encouraging trend is about to change. A study published in 2015 revealed that middle-aged white Americans are dying at younger ages than their parents for the first time in decades, and as with all trends, where the US leads, the UK and Europe are certain to follow soon after. In fact, there are many similar studies suggesting that today's children may go on to lead shorter lives than their parents.

To explain these trends, experts have looked at two main factors – firstly “deaths of despair” such as opioid overdoses, suicides and complications from long-term alcohol abuse. In 2015, 52 000 Americans died of drug overdoses alone, more than those who died per annum of HIV/AIDS during the epidemic’s peak years in the mid 90s. Almost half of these deaths were due to opioid-based drugs, such as heroin or the much stronger synthetic opioid fentanyl.

Secondly, a more recent study has linked diabetes to the increase in American mortality. Whilst in

1958 only 0.93 per cent of the US population was diagnosed diabetic, now 7.02 per cent (nearly 30 million people) of the country live with the disease. The number has grown three-fold since the early 1990s, rising with the ever-increasing obesity rates. Approximately 368 million people on Earth were living with the disease in 2013.

Most of these cases are diabetes mellitus type 2. This is what used to be known as ‘adult onset diabetes’, to differentiate it from type 1 diabetes, which involves the autoimmune destruction of the insulin producing beta cells in the pancreas and usually begins in childhood. Type 2 diabetes now makes up 90 per cent of all diabetes diagnoses in Europe and is seen increasingly in young adults and children.

Type 2 diabetes is associated with a ten-year reduction in life expectancy, and is thought to be an under-reported cause of death, likely affecting life expectancy trends. People with diabetes often have multiple co-morbidities which can include obesity, high blood pressure, cardiovascular

disease, and even cancer.

In 1936, the two types of diabetes were made distinct. In 1944 a standard insulin syringe was developed. The structure of insulin was first

been made in the treatment of diabetes, both type 1 and type 2, including the introduction of the blood glucose meter and the insulin pump. Short and long-acting insulin derivatives that stem from work done within the York Structural Biology Laboratory at the University of York are now the standard treatment for many type 1 diabetes patients worldwide.

Researchers at the University of Pennsylvania looked at the prevalence of type 2 diabetes in the US population and looked at the increased risk of death among adults ages 30-84. They calculated that, while diabetes was listed as the cause of death in 3.7 per cent of cases, it was more likely to be the underlying cause

in almost 12 per cent of all deaths. Amongst the obese cohort alone, the death rate from diabetes was closer to 19 per cent.

Annually, the NHS currently spends £8.8bn (over 8 per cent of its budget) treating type 2 diabetes and its complications, which range from outpatient services to amputations.

On a societal level, too, type 2 diabetes has a huge impact on levels of absenteeism and early retirement as the various complications of the disease affect the sufferers’ lives. Prevention of the onset of type 2

diabetes is the ideal solution from a healthcare perspective, and it can be achieved with both lifestyle changes and medication.

Patients with prediabetes who go through lifestyle changes alone can reduce their risk of developing type 2 diabetes by 50 to 60 per cent. Simple ways to combat the onset of

3.8 million people are estimated to have both types of diabetes in England, with 90 per cent of cases type 2



IMAGE: TALK TENNIS

determined in 1951 and the first genetically engineered, synthetic human insulin for use in patients was produced using *E. coli* recombinant expression in 1978.

Since then, huge progress has

diabetes include methods such as losing weight, substantially increasing physical activity and quitting smoking.

Although it has been known for some time that obesity and its assortment of associated co-morbidities are a leading factor in reduced life expectancy, researchers are hopeful that a focus on treating diabetes, and specifically the control of blood sugar, might help both healthcare workers and policy makers combat the trends in mortality statistics.

GM crops - the answer to the global food crisis?

Willem Gibbs
DEPUTY SCIENCE EDITOR

WE HAVE EXPLOITED the world's resources for thousands of years, and crops have been a major part of this. However, as crop yields begin to plateau, the world's human population is increasing at an alarming rate. By 2050, it is predicted that the human population will have reached nine billion, and at current food production rates, we will not have enough food to support this many people. It is predicted that, to support this population growth, crop yields will need to increase by 70 per cent. Combined with the effects of global warming, this is a huge concern across the globe. Clearly, new methods are required to increase crop yield, and genetic modification (GM) seems, to some, to be a sensible and viable answer.

One way to improve crop yields is through GM crops. Many different manipulations have been

carried out over time to improve various aspects of crops - Herbicide resistance, viral resistance and insect resistance. This can be done in a variety of ways but using *Agrobacterium tumefaciens* is one of the most common methods.



This bacterium causes crown gall disease in plants, resulting in a proliferative mass that grows on the plant. *A. tumefaciens* can be exploited to make genetically modified plants using its

native ‘Ti plasmid’. Part of this plasmid (the T-DNA) is transferred to plant genomes during infection and the surrounding sequences can be used to transfer any gene of interest. These sequences can be used to surround a gene, for example herbicide resistance on another plasmid with the T-DNA on the natural plasmid being deleted. This allows the genes that allow transfer to act on the gene as if it were T-DNA. The gene is transferred into the host plant and integrated into its genome, creating a transgenic plant.

This month, Rothamsted Research, in combination with the Universities of Essex and Lancaster, have been granted permission by the Department of Environment, Food and Rural Affairs to trial growth of GM wheat from 2017-2019. The application was submitted in November 2016. This specific wheat has been genetically modified to photosynthesise more efficiently (a very complex feat, as photosynthesis requires many different genes). One of the enzymes involved in photosynthesis is en-

zymesedoheptulose-1,7-biphosphate (SBPase). The scientists involved in this project, funded by Biotechnology and Biological Sciences Research Council (BBSRC), have increased plant production of this enzyme



by adding more genes for it to wheat (2 or 6) from a relative *Brachypodium distachyon*. This means they can convert light into biomass more efficiently and results in a greater crop

yield. In greenhouses, these plants have been very successful, increasing yields between 20 and 40 per cent. Nevertheless, a field trial is needed to assess the suitability of these crops for the field, and in the long term, large-scale use.

However, many people are against the use of GM crops with many trials being destroyed by protesters in past years. Around 30 anti-GM groups have objected to the plans for the trial, such as GM Freeze. The main concern is that genes introduced into wheat may spread into the wider plant population. This is a big problem when developing herbicide resistant plants as weeds can become resistant, however in this case the threat is mild.

Protesters argue that the money used for GM crop research could be invested in reducing food waste and poverty. Interestingly, after the Brexit vote, the government is re-evaluating its position on GM crop development. These issues have been on going for a long time, but it seems GM could be the way forward, despite controversy.

York research spotlight: Dr S Johnson

Joel Kemp
SCIENCE CORRESPONDENT

DR STEVE JOHNSON, a senior lecturer in the Electronics Department, has been with the University of York since 2012. His research can be referred to as "biologically inspired" or "hybrid biological research", as it attempts to incorporate electronics with biological systems.

One of his key ideas uses an array of electronics in order to detect what proteins, antibodies, bacteria or even drugs may be present in a biological sample, which may benefit diagnostic medicine or improve the idea of personalised medicine.

The concept is particularly relevant when dealing with antimicrobial resistance (an issue raised in previous publications). If researchers are able to diagnose what bacteria they are fighting, they can correctly issue drugs needed for that specific bacteria - this same process can also be used to monitor cells.

Hybrid Bio-Electronic Device DNA computing is slightly more difficult to understand as a con-

cept. The basis of it is to solve problems in the same way an electronic device based system would. DNA, however, has potential as it is able to solve the same problem much faster. The best way of explaining this is the 'travelling salesman' analogy. A salesman has to get to a number of cities, picking the quickest route to all of them in one sequence. Silicon based electronics will solve this issue by trying each potential route procedurally, then choosing the fastest. DNA is capable of trying all routes at the same time. The current drawback is it takes a long time to then analyse the results from DNA.

The final area of research is in conjunction with the charity Oxfam. Using electronics to detect bacteria in water, the research group looks to implement technology to help undeveloped countries understand and prevent waterborne diseases. This is not an entirely new concept but a key part of this project is 'co-production' with the communities affected. The old method detected chemicals that were produced by harmful bacteria. The only problem was that these chemicals were also produced by decaying flora or bacteria that

was not harmful. Implementing a system the community couldn't understand led to those involved not using perfectly safe tap water. Instead, they resorted to simply collecting rain water, something often scarce in Vanuatu, the small pacific island where the research is based. There are problems caused by the location due to the fact that the many communities are spread across the country's 80 remote islands, prone to cyclones and other natural disasters, making the re-

search particularly challenging.

Dr Steve Johnson's research within the University covers a number of very different areas, from promising medical diagnostics research, which could help the worldwide antibiotic resistance problem, to research aiding underdeveloped communities in Vanuatu, and actively working with locals on location. His research is often described as confusing but interesting, and poses potentially lifesaving in the future.

IMAGE:WIKIMEDIA COMMONS



TB resistant cows: a promising future?

Rebecca Hall
SCIENCE CORRESPONDENT

IT WAS ANNOUNCED last month by Chinese scientists that a group of cows have been genetically engineered to be resistant to tuberculosis (TB), raising hopes of reducing the spread of the disease.

TB is caused by a bacterium called *Mycobacterium Tuberculosis* and is one of the leading causes of death worldwide. It most commonly infects the lungs and is spread via water droplets when a patient coughs or sneezes. Symptoms of TB include coughing up blood, fever and weight loss.

In healthy individuals, infection by *M. tuberculosis* rarely causes any problems as their immune system can recognise and kill the bacteria. People who have compromised immune systems, such as those co-infected with HIV, are however particularly vulnerable. Once a person becomes infected they can remain symptom-free for years in a state known as latency and only go on to develop the active form of the disease if their immune system becomes weakened.

TB is currently treatable, but the over-prescription and misuse of antibiotics has caused strains of the bacteria to evolve resistance. Scientists are therefore exploring novel ways to reduce the spread of the disease.

One potential candidate for

this is the genetic tool known as CRISPR, a fashionable and exciting technique that edits specific stretches of DNA. Standing for Clustered Regularly Interspaced Short Palindromic Repeats, CRISPR (pronounced "crisper") are short, repetitive pieces of microbial DNA that are located close to genes known as Cas. Cas proteins are special enzymes that recognise the CRISPR sequences and cut them. The CRISPR/Cas system is used by bacteria as part of their immune system and its specificity is now being exploited by biologists to introduce precise changes to

and has been linked previously to defence against the development of TB.

By using CRISPR to introduce this gene to a selected target site, they were able to produce transgenic cattle that were more resistant to infection by a strain of *Mycobacterium* specific to cows, *M. bovis*. This is a huge advance in comparison to editing bacterial genomes; mammalian genetics is much more complex and the situation is mud-

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c al

considerations involving the generation of genetically modified organisms (GMOs).

The scientists hope that the work they have done here might help progress the use of the CRISPR gene-editing technique in agricultural settings. Reducing the TB-associated mortality of cattle could save farmers money but this depends entirely on how cheaply the transgenic cows could be produced. It is likely to be met with some resistance by those opposed to GMOs and those who are concerned about if, or when, this technique may be considered in terms

of human sus-
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diseases like
TB. Regard-
less of where
you stand ethi-
cally, the science
behind CRISPR is
exciting, and its
list of potential
applications is
still grow-
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micro-
bial DNA
in order to study
the effects. This can
either be by deleting a gene
to look at what happens if it
is mutated or absent or by
adding in a gene that may
have come from a differ-
ent organism.

The team of scientists have managed to use CRISPR to insert a gene associated with TB resistance into the genome of a cow. This gene encodes a protein called natural resistance-associated macrophage protein-1 (NRAMP1)

Science snippets

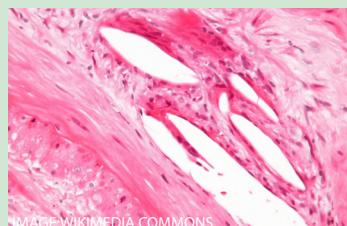
Veganuary

With January came new year's resolutions, diets and veganism. Veganuary has become increasingly popular over the past few years, with more and more people ditching meat and dairy products for the month. In 2016, 23 000 participants took part, with 81 per cent of those claiming they'd stick to the new habits they had acquired during the month. Animal welfare isn't the only reason for avoiding meat and dairy; health, nutrition and the environment are all key reasons as to why this seems to be a successful campaign.



Cholesterol injections

A one-off injection that could lower cholesterol levels, preventing heart attacks and strokes for the rest of a person's life have recently been tested in animals. The PCSK9 gene can be 'knocked out' using an injection. This gene has been found to circulate in the blood and degrades proteins on the surface of blood vessels which removes 'bad' LDL from the blood. The faster this protein is degraded by PCSK9, the higher the person's cholesterol levels. Using CRISPR, researchers have successfully disabled this gene in mice. This method has high potential as heart attacks and strokes kill a quarter of people in rich nations.



Water on Earth

According to a leading theory, water came to earth by icy comets around 4.5 billion years ago. But a new theory has arisen; analysis of isotopes from meteorites born earlier seems to imply water arrived much earlier. Researchers at the University of Munster, Germany, compared isotopes in Tagish Lake meteorites that fell in British Columbia, Canada, in January 2000. They compared the abundance of ruthenium isotopes in these meteorites with the abundance in the earth's mantle, as if this kind of icy meteorite brought water to Earth late in the planets formation, the isotopes should match those found within the mantle.

IMAGE:GENETIC ENGINEERING AND BIOTECHNOLOGY NEWS

Reykjavík to Reynisfjara: an Iceland roadtrip

Amelia Clarke
TRAVEL EDITOR

THERE'S A FEELING of quietude that Iceland's expansive landscape evokes when it opens up on either side of you as the sun rises on your drive to the Reynisfjara's black sand beaches. It was still dark at 8.30AM when you set off from your AirBnB in the residential suburbs of Reykjavík. You stumbled to your rented car, rubbing your eyes wearily as you try to adjust to waking up in the dark - a quirk of Iceland in winter.

The shadows that have enclosed you on both sides are gradually illuminated to reveal rocky peaks that disappear into the mist at their uppermost points. The road ahead bisects a landscape whose colours are taken from a palette of Renaissance greens and browns, dappled with snow that remains in the crevices of the planes.

The Icelandic landscape is beautiful, but it's the word 'sublime' that is on the lips of every travel writer who steps foot on this island. Renowned for its harsh and unpredictable weather, awesome rocky summits, crashing waterfalls and explosive geysers, the landscape is undoubtedly an example of stunning magnitude and is distinctly humbling. Maybe it's something to do with winds so strong they buffet the car from side to side or the rumble of earth the moment before

a geyser sends scorching water soaring into the air.

The evidence of the harshness of this environment is littered across the landscape: squat houses nestled at the bottom of sheer mountain faces; sheep swaddled in wool waddling across the landscape. The Icelandic horse, one of Iceland's most notable exports, is designed to survive the severity. Short, stocky, with a stomach to brave the barrenness and a thick mane to contend with the merciless wind, the Icelandic horse is not a 'pony' only because it was not bred to be this small and

It's the antithesis of modern urban experience: fairies, elves, authentic untouched land

hardy. It simply evolved this way as a means of survival in such an unforgiving landscape. They exemplify the Icelandic survival instinct, as shown by the sheer amount of Icelandic horse paraphernalia available at Keflavik airport. The Icelandic horse has been venerated for its ability to have survived since the 12th century. They are living history, brought to Iceland by Norse settlers, surviving until now despite the odds.

This is one of the speculated reasons for Iceland's tourism boom in recent years: the landscapes and natural wonders are heralded as one of the few examples of land relatively unchanged. That, and a concerted marketing effort and spurt of cheap flights from within Europe. Iceland is a destination for those searching for a country with its history still resonating in its every aspect; like the locals who still sincerely hold the belief that elves and fairies roam Iceland. It's the antithesis of the modern urban experience: fairies, elves, authentic untouched landscapes - whatever 'authentic' might mean.

Here in this cold but inspiring part of Europe, there's a fascination with our neighbours' ability to endure the weather with style - take the recent interest in Denmark's concept of 'hygge' - so is it any wonder that this land of elves, with a tradition of gifting books and chocolate as a family on Christmas Eve is so attractive?

Yet Iceland has its gritty side: Reykjavík is noted internationally for its street art and there is a growing rap scene spearheaded by the likes of Aron Can and Emmsjé Gauti.

Whilst expensive, hire a car, split an AirBnB between some friends you've coerced into joining you and eat Icelandic own brand pot noodles, and you've got an experience at fairly low cost. Just don't forget to pick up some booze in duty free. You've been warned.

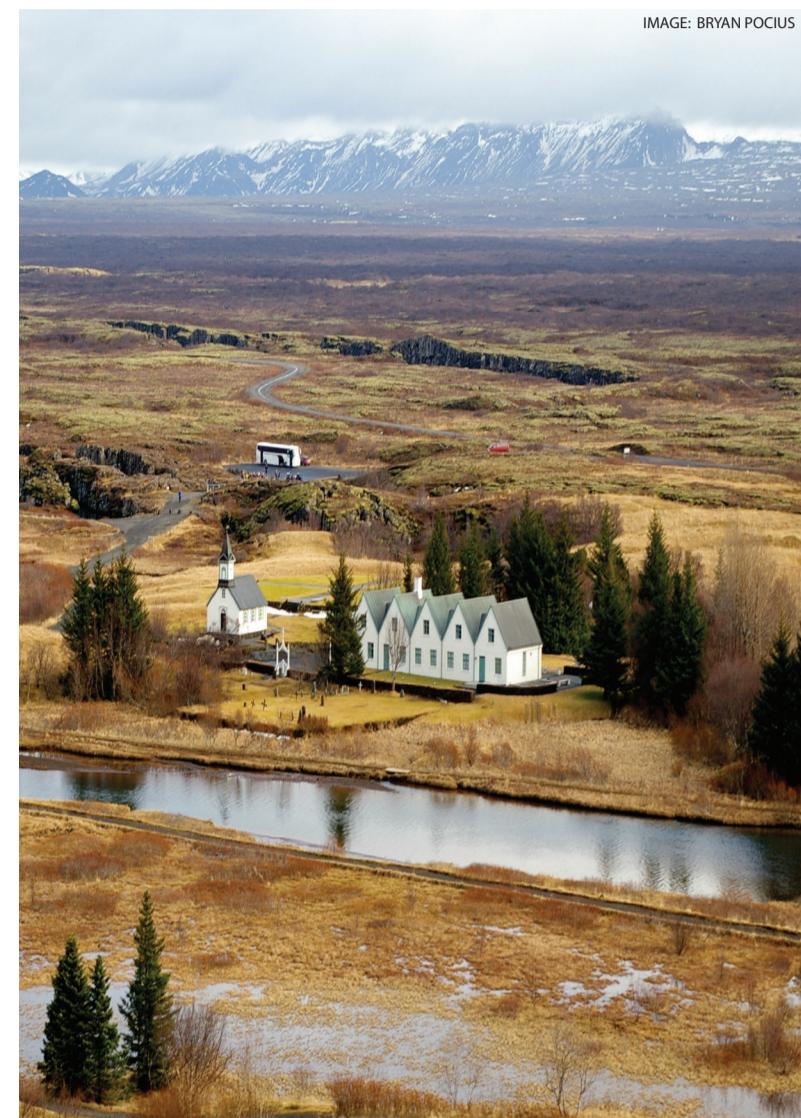


IMAGE: BRYAN POCIUS

Exeter's gems: from cathedrals to coffee shops

Megan Johnston
TRAVEL CORRESPONDENT

'EXETER IS NOT an easy place to love': the words of Bill Bryson in his Notes from a Small Island. It might appear this way venturing through the residential outskirts of the Devonshire capital; as with some 21st century urbanisations, the Victorian town houses seem somewhat overlooked, though they make for excellent student houses.

Exeter is, however, a quaint and charming city, balancing independent businesses with shopping and restaurant arcades. Perfect for both leisurely strolling in summer, taking afternoon tea and traversing the Christmas market armed with delicious churros, Exeter is an easy place to fall in love with.

The first stop: brunch, and for this meal, it has to be the Boston Tea Party café (BTP) serving an array of breakfast foods and juices. This Exeter branch is just one in a small chain of cafés in south west England serving fresh, local produce. Whilst the high street feels busy for a

relatively quiet city, once you step into BTP, you can find respite in the tranquility: it's perfect for catching up with friends, letting off stress or enjoying a good ol' study date.

When it comes to local cuisine, the jewel in Exeter's culinary

crown - for students at least - is the Old Fire House. Don't be put off by the daunting wrought-iron front gate on the main road; by my second visit I found it sort of elegant.

Upon entering, you might have to either fight or linger for a

table, which isn't so tough during the summer when the front courtyard is decked out with patio furniture and fairy lights. For what, might you ask? A tray baked pizza unlike any pizza you've had before.

It's a social experience, a rite of passage for any student. It's what Bryson was missing twenty years ago: pizza and wine for two, for less than a tenner each. Just don't try to eat one to yourself, no matter how good they taste.

Whilst there's almost every chain imaginable, try not to forget the unique local businesses, like Sobeys on Gandy Street for your vintage clothing bargains. Equally, No Guts No Glory, a calm and collected coffee shop selling beautifully crafted prints, stationary, home-ware, plants and much besides,

should not be missed out for the slower pace of this side of town. There's also the colourful and quirky Hyde + Seek providing constant gift inspiration and the best of greetings cards.

The Cathedral Green is an essential stop anytime of the year, for reminding you why you came to Exeter in the first place and escaping the high street just the other side of the serene historic buildings. This unfailingly pleasant view can be enjoyed inside or outside

of the lovely Tea on the Green tea-room. In December, the Christmas market winds over the green. It's a flashy affair of bright lights and candy, it's filled with home-made crafts and delicacies: there's always more to discover on each visit.

The view in Exeter has changed drastically in the past few months, however. October 2016 saw the Royal Clarence Hotel, one of the oldest in the UK, catch fire and suffer severe damage, and subsequent destruction. Its loss has been greatly felt; some of the architecture dated back to medieval times and some early Abolitionist meetings took place inside. A fundraising appeal has been launched by the Devon Community Foundation to go towards a hopeful restoration project.

For comfort with individual charm to each room and a plentiful breakfast, try Town House Bed and Breakfast. Despite the off-the-beaten-track location, you are never far from the centre of town; much like York, pretty much everything in Exeter is within an easy walking distance, including the principal train station, Exeter St. David's.

Before Exeter, never in the UK have I simultaneously felt a city buzz whilst enveloped in the rolling countryside of the not-so-distant hills. There's so much to explore in this city - and county - and I can't wait for my next trip down there.

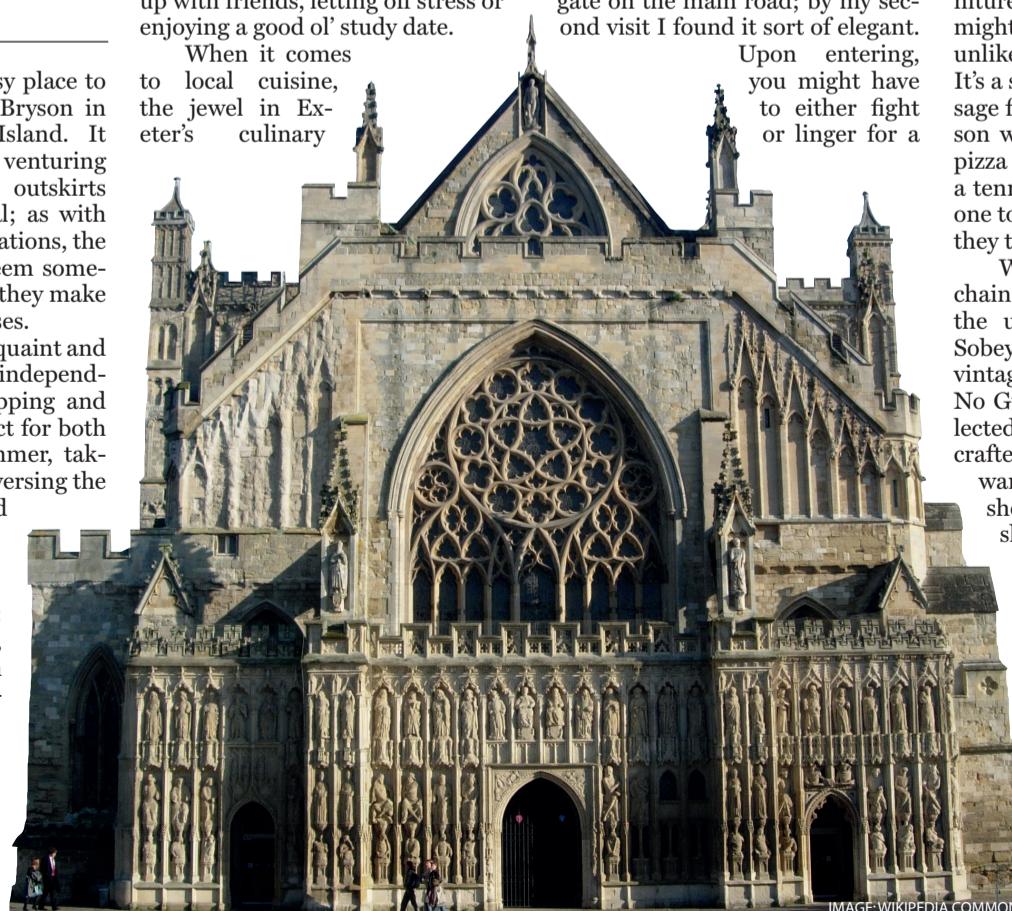
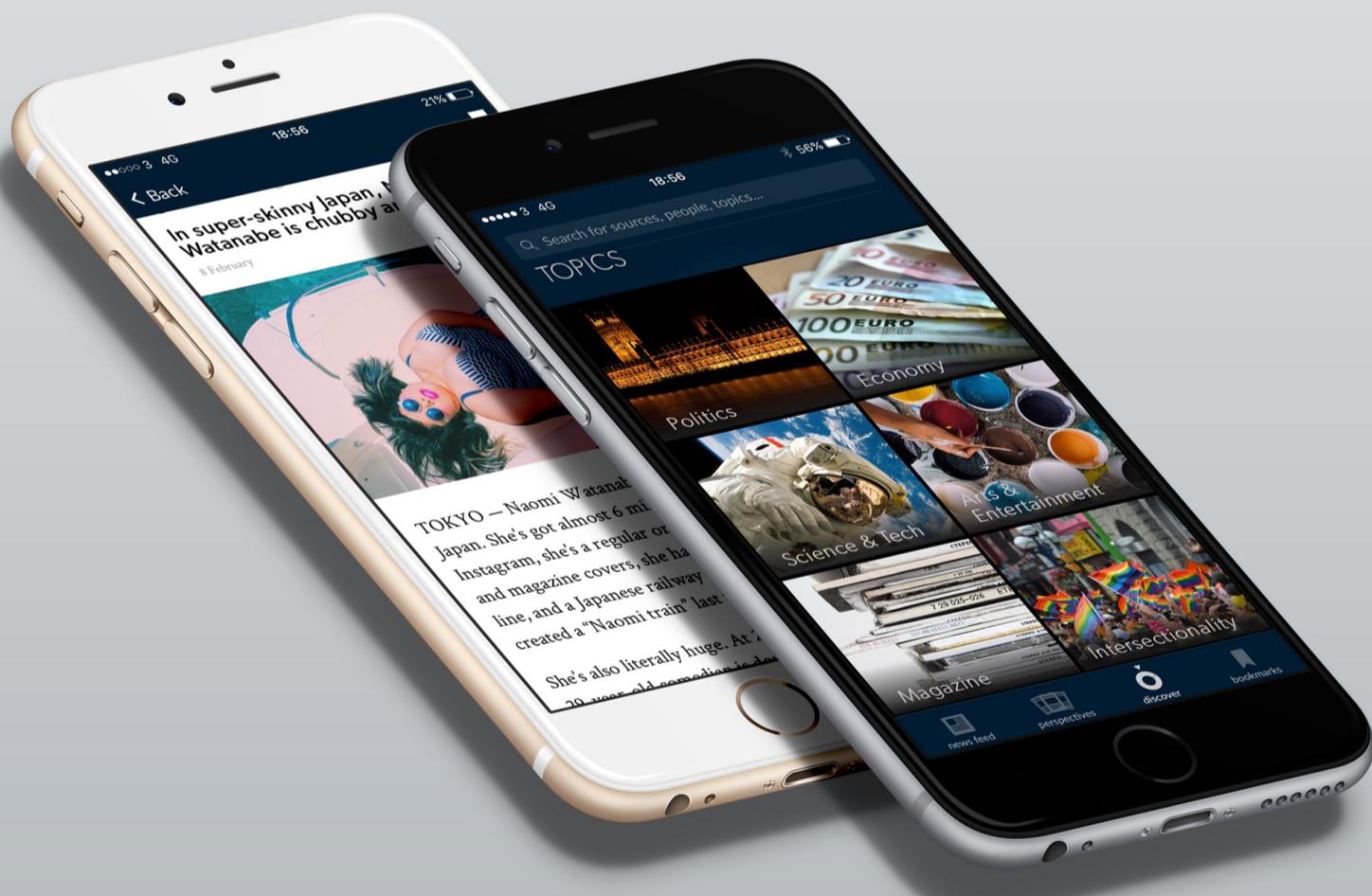


IMAGE: WIKIPEDIA COMMONS



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NOUSE TRIES... pole exercise

Jacob Phillips tries his hand (and legs) at the York Pole exercise club



Jacob Phillips
DEPUTY SPORTS EDITOR

FOLLOWING A stressful time just trying to find the session, after it was moved last minute from James dining hall, I finally stumbled across the team hard at work already getting started.

While walking up to the session it is safe to say I did not know what to expect. Half of me was excited by the prospect of being able to pretend that I was Channing Tatum in Magic Mike, the other half dreading the prospect of my housemates requesting I demonstrate my newly found skills on a drunken trip down to Kuda. However, the class turned out to be nothing like what I was expecting.

The session was composed of roughly 20 members both male and female. As expected the session was more female orientated. However, when asked about the gender split several members explained that the Thursday sessions generally split 50:50 between men and women.

With a 'best of the noughties' playlist plugged in it was time to begin. The hour-long session was split between a half an hour core session and half an hour practising on the poles. After planking, twisting, squatting and doing various forms of press ups, I was mildly filled with dread and anticipation as the instructors announced it was time to get on the poles.

Once the core work had finished we were split into two groups, beginner and advanced, so it was finally time to experience my first pole exercise positions. Beginning with the 'fireman' position, I was instructed by club

instructor Chloe on how to swing myself around the pole.

After several attempts and criticisms about how I should be keeping my knees parallel and toes pointed I was able to advance to the more advanced positions of 'mermaid' (which consisted of swinging round with my legs straight before turning them both to one side to quickly spin round) and 'chair' (which required me to push my body around perpendicular to the pole).

Sadly I ran out of time before I could progress to the prestigious 'angel' position.

As there were only two poles within the session, and a lot of both beginners and experienced pole exercisers, there was often quite a bit of waiting time, which gave me the opportunity to speak to some of the regulars who attended the sessions.

A lot of them talked about coming whenever they get the chance, as it is only £2 per session and £10 for a membership, it's easy to come along whenever you're free and take part in a session. The class itself is based around what you are capable of personally. As it was my first class, I started off with the beginner moves, while some of the slightly more experienced people in the beginners group told the instructors what they had gotten up to in their last session and they were able to carry on from where they left off.

Katie, who is an instructor and committee member of the pole exercise club, went into some detail of the kind of competitions that they take part in the club, letting me know that they are anxious to improve on their position after last year's Roses, where in her words they got "slightly

thrashed" by Lancaster. However, they're heading into the new year with a positive outlook on their next competitions where I'm sure they'll do fantastically.

The group are currently building towards the Inter-University Pole Dance Competition (IUPDC) where they hope to progress from the north regional heats at Chester on the 25 February through to the national round later in the year in Newcastle.

I asked about what kind of things they get judged on within competition, and they said it ranged from anything between strength and flexibility, as well as originality of choreography.

They were also keen to let me know that the stereotype surrounding pole exercise and pole dancing is irrelevant as most of the freshers there told me that "it's not very elegant or sexy until you've improved".

This was combined with the injury horror stories they told me that it is hard work dancing around on a pole. Chloe told me about a particularly bad injury she received when she was practising at home before she started the club at university, when she bruised her knee and struggled to do pole exercise again for about a fortnight after. Suffice to say that it did a good job of convincing me of just how hard they work at what they do.

Judging from the unique positions they were able to produce in training from elevating themselves upside down to holding a 'flag pole' position. I am sure they will be able to develop on their previous successes.

If you would like to know more or if you are interested in pole exercise, contact pole@yusu.

EDITOR'S COMMENT

Jake Tattersdill

DEPUTY SPORTS



WELL DONE for making it to this section of the paper after bracing the YUSU election supplement, helpfully hidden in the middle of this paper. Beyond our collection of stunning, not to mention diverse, candidates and seasonal body politik, sport in York has continued apace.

We have a myriad of articles in store for you this issue, ranging from comment pieces about Leicester City's perhaps imminent relegation, a clash of comments on Tom Brady's potential status as the greatest quarterback of all time and all the latest from the men's 1s football team.

This edition falls in February which, post-Superbowl, has always been a desert of sorts for all levels of sport, from university to national.

James College's varsity games against York St Johns went a short way to satisfy our cravings for inter-university varsity, but we all have one beady eye fixed on March's tournament

against Durham, which promises to be a cracker and provide that much needed competition. Yet Durham always feels like the tech rehearsal for next term's Roses.

It seems strange to start thinking about Roses, entrenched as we are in term two, yet its only 72 days away, with some outlying sports taking place within the first week of an imminent exam season...

Roses is the highlight of the sporting calendar at York and to anyone who hasn't experienced the tournament on home turf before, I urge you to fully get behind those bearing the White Rose into battle, whether it means braving wind and rain on Hes East's notoriously exposed 3G for football or the comfort of the Lounge and a stein of beer for darts.

Until then we'll be doing our best here at Nouse Sports to keep you up to date with BUCs fixtures and critical commentaries, aiming to keep you delightfully distracted - whether from formative time sinks, that post-Fibbers Friday feeling or the wave of creative graffiti that will soon encompass all campus from Wentworth to distant Constantine.

YUSU presidents may come and go but you can always count on a Roses home win to pick you up every other year.

TEAMMATES

Nouse talks to men's volleyball captain Peter Fisher

Name: Peter Fisher

Position: Setter

Course: Archeological Biology

Year: 3rd

Best Motivator:

Beer Bains, the wise, experienced level-head on the team.

Most Dedicated:

Kristian Butins, he will be there from start to finish and has the scariest job on court.

Most Intelligent:

Also probably the nicest, Luke Richardson.

Club Comedian:

Adam North, holds this torch for his quick wit.

Most Natural Ability:

Alexander Bowen, he has had to play in every position and has been essential in every role he has played.

Ladies' Man: A close call between our Italian stallion, Ludovico Lugnani, and our suave Erasmus student, David Steinecke

Tallest Player: Coming in at an impressive seven foot tall, we have everyone's favourite and current Prez, Mark Woodward.



CLASH OF COMMENTS

Is Tom Brady the greatest quarterback of all time?

YES.

James Voyle



THE ASTONISHING spectacle that was Super Bowl LI cemented Tom Brady's status as the greatest ever quarterback. For me, the key moment in the game was his pinpoint pass to find Danny Amendola diving into the corner of the end zone. It turned the game on its head, bringing the Pats to within a score of the Falcons.

That game in Houston was Brady's Everest. He threw for 366 yards, leading his team to a 34-28 victory after being 25 points down. He can now boast five Super Bowl titles (which include four MVP performances), 12 Pro Bowl appearances, and 14 AFC East titles. Ranking fourth in all-time passing yards and touchdown passes, he now enters the twilight of his career, though has led New England to the AFC Championship final for every one of the last six seasons.

Remarkably, all of this has been achieved without ever being surrounded by a particularly great ensemble. The majority of players around him are low draft picks, and aside from Randy Moss he's never

thrown to an exceptional receiver.

This is all despite him once being completely unknown. Brady was lightly regarded and was drafted in the sixth round by a Patriots side then in a bit of a rut. Starting as fourth choice QB, his big break came as a replacement for Drew Bledisloe in the 2001 Super Bowl where they defeated a heavily fancied Ram's side.

But something an Eagles fan told me separated Brady from the best: "Brady gives off a feeling which is hardly ever felt in the NFL. No matter how much they're down by, no matter how well the defence is playing, or how poorly New England have performed up to that point, you always feel that Tom Brady can win them the game."

The emotional weight carried by any one of Brady's opponents is absolutely seismic, knowing that he can reverse the outcome of any game at any time. He exudes a presence like no other player has in NFL history. His biggest strength is not the five Super Bowl rings, his mesmerising stats or his dramatic rise from being an unknown draft pick. His greatness stems from the fact that, with Brady on your side, you will always have a greater chance of winning the game than if you had any one of the other legends.

NO.

Jake Tattersdill



TOM BRADY'S entire career has been under the leadership of Bill Belichick, the two forming the most successful coach-quarterback pairing of all time. Throughout Belichick's stewardship of the New England Patriots, their average league win percentage stands at 73.9 per cent, which includes Belichick's inaugural 2000 season, where the Patriots only won five of their 16 games. Since then, the Patriots have been the controlling force in the AFC, standing in contrast to the self-regulating nature of the NFL, where the lowest-finishing teams are awarded earlier draft picks in an effort to create a parity between sides.

Can Brady be the sole component that has allowed the Patriots this level of success? Look at the opening games of the 2016 season, against Arizona and Miami. Jimmy Garoppolo took Brady's spot and secured two Patriot victories. After his subsequent injury, it fell to backup quarterback Jacoby Brisset to claim a win against the Houston Texans and a loss to the Buffalo Bills. The Patriots setup seems almost indif-

ferent to the interchangeability of its quarterbacks. Undoubtedly Brady is the best quarterback, but the fact that they lost only once with their third choice quarterback during his injury shows that the Patriots' winning setup is not reliant on Brady. If Brady is superfluous to Patriots results with their second choice playing, can he be considered the greatest?

During Super Bowl LI, for a veteran of the big stage, Brady looked lost for large periods of the first half. Brady threw a pick six to Atlanta's Alford, who made 82 yards, the second longest interception yardage gained in Super Bowl history. The catch of the game from Patriots' Edelman wasn't down to Brady's spiral but Alford's deflection.

Brady's statistics are impressive, but are they enough - having only ever played in Bill Belichick's Patriot bubble? And what has the media made Brady into? In a move reminiscent to the hero worship generated by the warring cults of Messi and Ronaldo, Brady has risen unopposed to become American Football's sweetheart. There is an aura of unquestionability and irreverence that Brady evokes, but a cult of personality does not equate to being the greatest quarterback of all time.



IMAGE: KEITH ALLISON

Leicester City: why have the Foxes got the blues?

From champs to chumps, what factors have contributed to Leicester looking out below so soon after their title triumph

Patrick Hook-Williers

SPORTS CORRESPONDENT

THE DATE IS 2 May 2016, Tottenham have drawn 2-2 at Stamford Bridge, and Leicester City have become Premier League champions, against all odds and predictions. Fast forward nine months and the Foxes sit 16th in the table, just one point above the relegation zone, in genuine danger of dropping back to the Championship.

Although it isn't unprecedented for champions to implode the following year, there has never been a collapse of this scale. How could they possibly fall so far and so fast?

Many have singled out N'Golo Kanté as the reason for Leicester's decline. Kanté played a pivotal role in the title-winning side, one that often went unnoticed. Since promotion back to the Premier League in 2014, Leicester have acquired 63 points in 63 games without N'Golo Kanté. In the

37 games he was involved in, they racked up 80 points.

Kanté's job in their system was to break up play and protect his defense, which he did with expert ease. He has made more tackles than any other player in England over the last three seasons, despite being in England for just two of them. After 24 games last season, Leicester had made 537 tackles and conceded 26 goals, compared to the 386 tackles and 41 so far this term. Gary Lineker tweeted during Leicester's 3-0 loss to Manchester United last weekend that,

"without N'Golo Kanté in front of them, Robert Huth and Wes Morgan look like Robert Huth and Wes

Morgan", a testament to his effect on those around him. Perhaps his greatest personal achievement will be getting Danny Drinkwater three England caps.

The knock-on effect of having Kanté in the side cannot be understated, with his relentless covering freeing up players from defensive duties. Ahead of Kante, Vardy and Mahrez were the league's second most prolific duo, behind Tottenham's Harry Kane and Dele Alli.

The downturn of this pivotal pairing has left a massive hole in the Leicester armoury. Jamie Vardy's success last season was largely down to his experience of Non-League football, playing with a swaggering



boyish carelessness. Yet a change in style has led to him scoring in just three games all season, living up to the fears of him being a one season wonder.

The form of a player like Mah-

0.88
Points per game so far for Leicester City this season, compared with 2.13 last season

rez has a significant effect on the team's fortunes, since his current goals and assists contribution (three goals, two assists) is pitiful compared to last year's (17 goals, 11 assists). Defenders have figured out what makes him tick and are adapting to counteract his threat, something he's failed to deal with, as previous POTY winners like Luis Suarez and Gareth Bale did.

A lot of Leicester's drive stemmed from their success being so unexpected, and once the wave had started, it became very difficult to not ride it. Going from scraping survival on the last day of 2014/15, to an immovable object at the summit of the Premier League brought with it a feeling of ecstasy, with players thriving on zero expectations. Going into the new

season as champions, there was an air of expectation about their standards, and when it became clear they couldn't match them, things unravelled rapidly.

Their performances in the Champions League have been reminiscent of those during their title winning run, with no expectation in their maiden campaign. It isn't a shock that without the burden of the 'champions' tag, they racked up four wins and a draw from six games. That winning feeling among the squad from last season is very difficult to replicate, and is impossible to replace through any sort of tactical tinkering.

The players that remain are not giving up, showing elements of the fighting spirit that saw them win the league. Kasper Schmeichel says that their title defence has been "embarrassing", while Danny Simpson has assured fans that they are "fighting for Claudio Ranieri". There is no one single reason as to why Leicester are struggling; a number of factors have made for a dismal attempt to hold onto the crown. Despite their current failings, their achievement still deserves immense respect. The main danger to them now is that their unbelievable fairytale could turn into an unforgettable horror story.

Valiant volleyball miss out on promotion

James Voyle
SPORTS EDITOR

YORK VOLLEYBALL miss out on promotion to the Premier North Division after a hard fought defeat at home against Liverpool. Despite taking the first set, they were unable to hold on for the win, although following the tightly matched affair, captain Peter Fisher proudly praised his side's performance as one of their best.

York needed the win against fellow promotion chasers Liverpool to stand any chance of finishing top of the division. The two teams were neck and neck in the opening exchanges, but the home side went ahead following a fumble in the Liverpool defence after a strong Luke Richardson serve. Liverpool then regained the lead until the score line read 19-19, at which point York introduced Mark Freedman who partnered with Harald Fredheim to give them a significant height advantage. York dominated from then on, and took the first set 25-23.

The second set was characterised by confusion and miscommunication amongst the Liverpool side. Multiple players continued to attack the ball, and twice York serves were left to calls of 'out', only to land in play and hand over easy points to the boys in black.

Liverpool polished themselves up to gain a significant lead mid-way through the set. At 17-11 their lead appeared insurmountable, but York fought back hard in what transpired to be the most exciting passage of play in the game. Bringing the score back to 22-22, York had their head up. The following rally, the longest



of the game by some margin, was then won by Fredheim to push York in front, but a late surge from the visitors saw them take the set 25-23.

York were roused by a loud and large attendance in the new sports arena, accompanied by a particularly impassioned performance from first year Ludo Lugnani. However, the opposition slowly began to get a grip on the third set, which they eventually won 25-21. A particularly admirable performance came from Liverpool's Haydn Lawson, who was armed with a remarkably powerful shot, securing points for his side at vital phases of the set.

The final set was fraught with

controversy. With the score line tied at 23-23, York, knowing that another loss would see promotion slip through their fingers, had a score ruled against them following an altercation at the net. Fisher and Alexander Martyn, a stalwart of this spirited York side, challenged the umpire's call (although the exact nature of the challenge is unclear) but the initial decision stood. Liverpool clung on to the lead and were victorious 25-23, giving them a 3-1 victory.

York were dejected but certainly not disheartened. Following the final whistle, captain Fisher said: "Sadly that was both our best and

worst game. Our worst because we will miss out on qualifying. Our best because that was our finest performance of the season."

Liverpool will now more than likely win the northern 1A league and secure promotion, even if they eventually lose against bottom-placed Manchester second team in their final fixture. Were York to have won promotion this season, they would have become the first team of any from the University to have won back to back promotions into a top tier division. This would have been a remarkable achievement, given that this focus sport side was limited to just one training session a week at

the start of the academic year while renovation work on the sports hall was ongoing.

"If we'd have won, we would have been the first to move straight up to the Premier following a promotion," said Fisher. "Liverpool were the other outstanding team in this league, so this game was vital."

"However, that was one of our best matches, you saw us out there. And I couldn't ask to play with a better group of guys."

The Man of the Match was awarded to Luke Richardson, who secured a number of crucial points during a strong all-round performance.

>>> Continued from back

Other victories for James included football firsts, mixed badminton, men's basketball and volleyball—while YSJ secured the Varsity with success in a number of other events including netball where a well drilled outfit overpowered James across three fixtures.

The event was followed by an after-party and presentation at Fibbers nightclub. Both YSJ and James were ecstatic with how successful the tournament was, and both have expressed a strong desire to repeat it next year in the hope

of extending this newly-formed rivalry.

Mike Britland, Assistant Head of James College, said, "The first ever Johns vs. James was a huge success, which was entirely down to the hard work of our JCRC and sports captains. When we give our brilliant student leaders the space and support to be creative, it's amazing what they can achieve."

"I hope that everyone involved in the event is proud of what they've started - and I'm looking forward to them making it even bigger and better next year. Who knows, we might even win next time!"



IMAGE: JCRUFC FACEBOOK

Victory handed to Trinity

Tom Harle
SPORTS CORRESPONDENT

UYAFC FIRSTS suffered a late 4-3 defeat to Leeds Trinity on the 3G.

York could've secured their status in northern 2B division for next season, but goals from Maney, Tester and Skinner weren't enough to secure a win.

The game turned on two refereeing decisions: one, to send off Gamble for a 'handball' on the goal-line which hit him on his chest and two, to allow Trinity's third goal, that their striker punched in with his arm.

Even with the ref against them, York were in charge for the majority of the game and dictated play with ten men.

The two banks of four dealt with Trinity's one-dimensional approach, only for the visitors to capitalise on tired defending in injury

time to win.

York started well, going in front in five minutes. Gamble's pass out to the right found Hamill who cut in and hooked a ball in behind for Maney, whose low finish found the net.

York were reduced to ten when a cross curved in from the left wing and Trinity's forward climbed high above Thomas to win his header.

The number of games played, goals scored, and points won by York firsts this season

7

Gamble chested the ball down and hacked clear. The referee pointed to the spot, incorrectly calling handball. Trinity converted the spot-kick.

As York settled in to their makeshift 4-4-1 formation they began to threaten and hauled themselves level ten minutes before the

break when Tester's shot trickled past the keeper and into the bottom left corner.

The two sides exchanged chances as Donnell-Ford came out of his goal to deflect a shot behind and Nsoatabe nearly latched on to a through ball from Skinner in midfield. Before the hour mark, Maney's rising drive was blocked by a clearly outstretched high arm of a Trinity defender and the referee rightly pointed to the spot. Skinner put his penalty down the middle to make it 3-2.

A cross was curled in well to the near post and while it was immediately unclear who got the last touch, four or five York players immediately surrounded the referee to indicate it had struck a Trinity arm. The goal was given, however.

This was a tough blow to take and with just seconds to go, the defence faltered and a Trinity man stole in ahead of the onrushing Donnell-Ford to bundle in the winner.

York student chosen to represent GB at European Championships

Elspeth McLoed is a York Sport Union and Santander Scholar and After attending Team GB selections on 21st January, she has also been selected to represent Great Britain at the 2017 European Powerlifting Championships in Denmark. McLoed will be competing on 13th March in the U57kg category. Elspeth is "very proud" about the news and is "currently deep in prep at the moment" and "can't wait to see what [she] can do in a few weeks' time". Elspeth will lift alongside some of the best lifters from all over Europe.

Respect the Rose' Campaign

Carrying on from last year, the 'Respect the Rose' campaign to ensure the event would be a safe and accessible space for all students. This campaign presents a pledge for people to respect fair play and keep to the code of conduct. This campaign began as a result of attempting to tackle discrimination within Roses, and aiming to tackle the sexist and racist incidents that have occurred previously, and prevent them from happening again.

College Varsity

The College Varsity Qualifiers have come and gone, and the chosen teams will be heading to Durham on 26th February to defend the College Varsity 2016 champions title. The list of teams are available to view on the College Varsity Facebook event. There are tickets available for College Varsity on yusu.org for £12. These tickets include travel to Durham and from the sports facilities to the Student Union, as well as merchandise and a wristband for the afterparty.

Free rugby refereeing scheme from RFU

England Rugby have announced they will be coming to York to offer a refereeing course for York students. The course be taking place over the last weekend of the month (25th of February-26th February) and will be entirely free. Current Sport Union President comments that "Usually the course would cost £40 so this would be a fantastic opportunity for people to give back to their sport." To take part all that is required is that you sign up to the England Rugby Young Rugby Ambassador Scheme.

Womens Rugby wins on and off pitch

Robyn Aitchison
SPORTS EDITOR

THE WOMEN'S RUGBY club at the University of York have teamed up with the charity IDAS (Independent Domestic Abuse Services), for Sexual Abuse Awareness Week. They have utilised the Its Not OK campaign to help get their point across showing various members of the team holding a sign with why they believe sexual assault is not okay.

The aim of the campaign is to create discussion around sexual abuse awareness as they hope to stamp it out in the community of York Sport. The team are including the IDAS logo on their new kit in order to show their support, even whilst playing club games.

The campaign was launched as a response due to how more than 88,000 sexual offences were recorded by police around the country.

The powerful video campaign can be viewed on the teams Facebook page, in which the charity even commented, commending them for their hard work.

I contacted Lottie Massey, fundraising and sponsorship officer of Uni-

versity of York Women's Rugby, to find out more. She told me how the women's rugby club has been partnered with a local domestic abuse charity (IDAS), for three years now.

When Massey got the role of fundraising and sponsorship officer of the club last year, it became her job to work with IDAS and she discovered that "YUSU doesn't have an official stance on domestic abuse nor are there easily accessible resources or signposting to ports of call", which is an issue for many reasons, not having these kind of resources accessible just leads to these kinds of assaults occurring again. She took on the duty of working and communicating with IDAS in order to build a policy on domestic abuse which has now been submitted to YUSU policy.

Massey further stated how the sexual abuse week just happened to tie into the other work they were partaking in anyway. She quoted the terrible and horrifying statistic that 1 in 3 female students are sexually assaulted which she considered to be the "only justification we needed", to be partaking and helping this important organisation, a fact I can firmly agree with.

Massey hopes that by involving the wider university community in the campaign that "more people will realise the severity of the issue" and that hopefully this will lead to people



IMAGE: SOPHIE PENNY



IMAGE: SOPHIE PENNY

joining in in more future campaigns and support the incoming policies.

Not only this but as a result of the honorary degrees that people were receiving 3 weeks ago, we discovered that Harriet Harman was sexually abused during her time at York, something that makes what the rugby team are doing even more current and appropriate.

Massey hopes that "YUSU will be keen to get on board and show that we're committed to preventing cases like this happening again and supporting victims". The work that the Women's rugby team at York are doing will not go unnoticed, and that their work to IDAS will come to fruition and really help students at

the University.

Apart from doing this, the women's rugby team have also had a fantastic season of games thus far, winning all of their games so far this year, with extremely high points in comparison to their competitors. For example, winning 115-0 in their match against Newcastle Women's 2nd team, with an amazing 19 try's against them. The women's 1st team are currently competing in the Northern 2B division in second place, only narrowly behind Leeds 1st by 5 points.

These kinds of matches showcase how the team are at the top in both their games and in their activities outside the pitch.

York sees great return from table tennis

Robyn Aitchison
SPORTS EDITOR

ON 5TH FEBRUARY, the Women's 1st team won the Northern 3B division with three 5-0 victories against the Northumbria 2nd, Sheffield Hallam 1st and Durham 5th teams.

York Women's 1st team are currently unbeaten across 8 matches with a total score of 24 points, 9 more than the team currently in second place, Sheffield Hallam 1st. York Women's will therefore be promoted to the Northern 2B division from their previous place in the 3B division, steaming ahead of both the Men's 1st and 2nd teams.

Table Tennis Club President, Ishan Bairoliya, stated how the team will "once again strive for an unbeaten performance across their matches", further going on to say that "York has already shown that it can out-perform teams in the higher division", through its matches such as their 5-0 win against UCLAN 1st in the Northern 2A division during the quarter finals of the Northern Conference Cup.

The entire team played fantastically well throughout the Northern Conference Cup, but Club President Bairoliya came out with some stand out players within the team such as Sonja Wieland and Clare Sykes for their 100 percent win rate in both the divisional and club matches, which is a fantastic statistic detailing the hard work that goes into the training of this team.

Captain Lydia Brown also did great work the way in which she has organised and managed the team in the first year of her captaincy, her hard work has not gone un-rewarded as seen by the extent of the team's wins this season.

The team of five also contains Thu Nguyen Phuong and Yang Zhou, who should not go unmentioned for

the determined nature on the court for helping the team to win all the games with such a successful score each time.

As the team are entering into the semi finals of the Northern Conference Cup, the Women's 1st team will be playing Newcastle 2nd team on 22nd February in a home match, within which I am sure they will be able to continue their winning streak.

Ishan Bairoliya further wished to praise the impressive nature of their teams saying how the club has

"gone from strength to strength since last year, doing very well in both the BUCS league

and the Local League."

The work of the Men's team should also not go unnoticed as the Men's 1st team are almost set to achieve 2nd place in the Northern 2B division, while the Men's 2nd

team are ready to finish in the top 4 in their division.

Bairoliya further discussed with us about the local table tennis league and the other wins that the club in general has been able to achieve. Within the local table tennis league, the University 'A' team are looking to promote themselves into the first division and are on their way to doing so as they are currently in second place with two games already played and won.

While the University 'B' team are in 1st place in division 3 and are very likely to succeed in being promoted to division 2 next competition season.

Due to the obvious success of the Table Tennis Club at the university, the club has had a big increase in membership since last year and as a result, Bairoliya is proud to announce that they have been able to enter a new University 'D' team into the 4th division alongside their 'C' team.

Ishan Bairoliya remarked that the Table Tennis Club would like to thank YUSU for helping the club achieve its goals through their continuous support for them and their respective achievements.



Nouse Tries

Jacob Phillips tries pole exercise in the latest *Nouse Tries* P.24



Farewell Leicester

Call off the hounds, Leicester look dead and buried P.25



Table Tennis

The dark horses of sport: women's table tennis P.27



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NS SPORT

Tuesday 14 February 2017



YSJ win Varsity

James Voyle
SPORTS EDITOR

YORK ST. JOHN triumphed over James College at the first ever John's vs James Varsity event last weekend, with an 18-10 victory. While the win was expected, James still managed a number of upsets, including a convincing 3-0 victory in volleyball.

YSJ Student Union President Laurie Illingworth said: "It's safe to say that everyone who competed, spectated, supported and celebrated on the day had a fantastic time regardless of the result! It's an absolute pleasure to have taken the title on the day but the event was more than that. A huge thank you for the sport officers from James College for being so cooperative throughout the development of the event and long may it continue!"

James finished the day with an admirable five wins, more than they were expected to achieve as underdogs. Among the winning teams for the York College were mixed hockey, who won 2-1 despite the absence of captain Hash Syed for much of the game. Winning goal scorer, Dan Proud, said: "We haven't quite hit

Cross-Country running hot n' cold

Jacob Phillips
DEPUTY SPORTS EDITOR

SATURDAY 4 February witnessed 2017's largest university running competition. Over two thousand athletes from all over the nation headed to Graves Park in Sheffield to compete in the BUCS Cross Country Championships. Amongst them were 30 of York's finest and the team's results reveal the strength and depth that York's athletics club have begun to develop over the last few months.

A great performance from York's ladies saw the team finish 74th from 182 teams. Battling through almost seven kilometres of mud and relentless hills, team captain Sarah Grover led the team home with a fantastic run, finishing 120th out of 621 finishers. Claire Jones

was the next woman from York placing 280th with Seren Hughes hot on her heels in 293rd place. The team's final scorer was Charlotte Rhule after she out sprinted fellow teammate Rose Pauling pushing Rose back into 401st position and finishing 400th herself.

Other performances from York's ladies included Ella Dawson (434th), Eleanor Knight (476th) and Elizabeth Watton (490th). Katie Lowles finished the team performance surging through the finish line with still almost 100 of Britain's runners hot on her heels.

All in all, a fine run from York's ladies made for a very muddy, but proud team.

Meanwhile York's men also managed to build on their performances last year.

As a result of the event's popularity the men's race was split into two events consisting of a longer six mile race and a shorter five mile

race.

The long race witnessed York's men come 35th out of 57 finishers. First to finish was Ben Jones in 123rd, followed closely by George Cook in 156th. George Phillips and Liam Medley made up the remainder of the scoring team following in positions of 193rd and 238th respectively.

Later in the day, the men's short race, consisting of 573 finishers, revealed the development of the University's athletics squad. York's two teams finished 50th and 67th respectively with the first five finishers all being first year students. Harry Topham led home the first team in the men's short race finishing 194th.

The remainder of the men's team then followed quickly with Noah Howlett finishing 202nd followed by Jacob Phillips in 216th and Rob Dykes in 223rd.

Mathew Webb led home the

men's second team in 237th followed by Timothy Bagguley (282nd), Jack Eggington (284th) and Liam Gawne (324th).

When asked for their thoughts on the team's results men's captain Sam Wilson stated: "Both of the boy's A and B teams smashed it, we had some incredible individual performances and kudos must go to Ben Jones, our first finisher in the A race. It was great to see such team spirit in a sport that normally requires a lot of racing and training on your own. I can't wait to see what this group can do next year now that they've experienced their first BUCS event and seem all the more determined for it."

Woman's captain Sarah Grover stated: "Everyone did a fantastic job, it was the longest, toughest and muddiest cross country course any of us had ever experienced but everyone attacked it and pulled out great performances."

18-10

The final result
of the John's vs
James Varsity

as high a level as we'd have hoped to this year, so we're all really pleased to pull off this surprising victory".

Among James' highest hopes were James Rugby Union FC, autumn term champions. They started slowly against a powerful YSJ 1s team. Despite conceding early tries, they brought the game back with less than ten minutes left. James Gunn's try made it 20-26, bringing them within a score of the lead, prompting captain Oscar Jefferson to declare: "This is as spicy as it gets boys" However, YSJ converted two late tries, giving James their first regulation time loss of the season.

Continued on P.26