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Allegations of racial abuse made against University

Laura Hughes
NEWS EDITOR

A UNIVERSITY of York student has made a formal complaint against specific members of staff and students on allegations of racial abuse.

The student, who wishes to remain anonymous, has cited various forms of verbal abuse, and has told *Nouse* they feel "criminalised for existing, and criminalised for making a complaint."

Accusations cite one member of staff ignoring the student, who feels they were racially stereotyped and prejudiced as "angry, obnoxious and aggressive."

The case is currently ongoing and has yet to be resolved.

Nouse has been informed that the student was allegedly "over-sexualised, ignored and racially stereotyped." The student adduces race as the reason they found themselves purportedly advised by members of staff to reduce their educational aspirations.

The student was allegedly

asked whether "the University [is] letting anyone in nowadays," and they allege they were repeatedly "racially abused" by two current students. The student claims they were ignored by certain University staff and told they did not fit the University accommodation's "ideal candidate".

Due to issues of confidentiality, *Nouse* is unable to reveal the identities of the individuals involved.

The University has confirmed that this case has reached the final review stage and that "any complaints made by students are investigated thoroughly and objectively."

However, a spokesperson for the University stated that they could not comment on any cases currently under investigation.

Under the principles governing the University's Appeals and Complaints Procedure, the University must protect the privacy of the complainant and any members of staff or students involved.

The University code of

practice qualifies racial harassment as any behaviour, deliberate or otherwise, pertaining to race, colour, ethnic or national origin, which may include abusive comments about racial origins and skin colour or racist insults, jokes and comments about capability, based on assumptions relating to race.

The University advocates that a formal complaints procedure should only be used where the complainant feels that the nature of the complaint is too serious to be dealt with informally, or where a satisfactory conclusion has not been reached after following the informal procedure.

The student is claiming that previous responses to their complaints from University staff were not dealt with in a manner they found appropriate. They state: "I cannot think of one instance when anybody on campus elegantly and effortlessly interrupted racism." The student feels their intelligence has been disparaged and their "right to be on campus questioned."

YUSU Election Supplement



Two candidates ahead in *Nouse* election poll
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Presidential candidate in Facebook dispute

YUSU ELECTION presidential candidate, James Carney, has been criticised by YUSU Women's Officers after he posted a controversial addition to the University of York Facebook meme page.

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Management students see their marks altered

FIRST YEAR Management students have complained to the University after their essay marks drastically changed during the holidays. Some students saw their grades move over two degree boundaries.

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It's Shrove Tuesday - try our pancake recipe.

MUSE >> M22

Over 50 University staff sought bullying advice

FIGURES SHOWING the number of staff that left universities, citing bullying or harassment as one of the reasons, between 2007 and 2009 reveals that York was the second worst in the country.

NEWS >> Page 4

High Court rules tuition fee change is lawful

AN ATTEMPT by two teenagers to challenge the government's tripling of tuition fees has been ruled against by Lord Justice Elias. The teenagers said the tuition fees breached equality legislation.

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Carney embroiled in Facebook dispute

Ross D'lima
DEPUTY NEWS EDITOR

PRESIDENTIAL CANDIDATE
James Carney, one of seven students running for the position of YUSU President, has been criticised by current YUSU Part-time Officers following his controversial addition to the University of York Memes Facebook page.

Carney posted an image of a female with the caption: "I'm fighting for women everywhere... by trolling internet memes." Below the image, Carney had added: "Wom.Com. Fighting the good fight."

The caption referred to three different images that had been taken down from the site, upon requests from the Women's Officers and other students. Gillian Love, Women's Committee Press and Publicity Officer, has said the images that had been removed made jokes involving rape. A total of 112 comments were exchanged below the image on Facebook. Many of the contributors criticised Carney for the reference he had made.

Love commented on Facebook: "Trolling equals telling people rape isn't a great basis for a joke? No, mate."

Cat Wayland, YUSU Women's Officer, added: "Don't assume that

anything WomCom does is petty or worthless just because it happens to lie outside of what you see as a worthwhile cause."

Carney responded to the criticisms on Facebook, stating: "Feminism equals getting excited over internet memes? No, mate." He added later: "My issue with WomCom, whilst I appreciate its existence and support, is that it claims to be representing women, hence the name, however what it truly represents is the opinions of a small fraction of the female population."

Carney explained he had seen messages exchanged on the Women's Committee Facebook page following the removal of the photos.

"I wanted to raise the point that these individuals were not partaking in any activism with a realistically positive outcome."

"Such jokes are directly hurtful towards survivors of sexual abuse or non cis-gendered people"

Secretary of the Women's Committee
Ophelia Groth

He emphasised that: "The meme is not meant to be derogatory, I just used it to highlight the



The criticism comes amid Carney's bid to be elected as YUSU president

point that I don't believe complaining about certain memes made in order to entertain, could be in any way considered activism on behalf of WomCom."

But Carney did not think this would harm his election bid. "I would like to think the majority of people are mature enough to realise the reasons behind my actions."

However Ophelia Groth, Secretary of the Women's Committee, said: "James Carney is wrong for the fundamental reason that offen-

sive memes and jokes are not harmless: They are a clear manifestation of negative societal attitudes towards certain groups. 'Jokes' about rape are a symptom of a victim-blaming culture that trivialises the experience of rape survivors and play[s] them off as 'jokes'. Further, such 'jokes' are directly hurtful towards survivors of sexual abuse or non-cisgendered people."

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University to host lecture on press censorship

John Kampfner, a journalist and former editor of the *New Statesman* will give a lecture, "The press is dead! Phone hacking and freedom of speech," on Wednesday, 29th February at 6.15pm in the Bowland Auditorium, Berrick Saul building. As Google's adviser on Freedom of Expression and Culture for Europe, the Middle East and Africa, he is set to argue that while press regulation has to be stronger and standards have to improve, Britain is in danger of going down a dangerous route towards censorship.

University Choir celebrates Roman Emperor

The University choir, 'The 24', teamed up with international artists this weekend to celebrate the legacy of the Roman Emperor Constantine. The concert, Following Constantine the Great - from Nis to York, will bring together musicians from Britain, Serbia, France, Germany and the United States, performing music from Serbia and English classics. There will also be a new work, The Dream of Constantine by Malcolm Bothwell. The choir was formed nine years ago by the University of York's Department of Music.

Jamie Oliver to open restaurant in York

The chef Jamie Oliver, is set to open an Italian restaurant in July this year. The branch is under construction next to Guildhall, over two floors in an unused part of the building that houses the Lendal Cellars pub. Jamie's Italian Ltd has begun searching for chefs and front-of-house staff ahead of its unveiling, and hopes to create a total of 100 new jobs. The Jamie's Italian chain currently has 26 restaurants across the UK, as well as branches in Sydney and Dubai. Its only other Yorkshire restaurant is in Leeds.

Reporting by Laura Hughes

Support for Living Wage campaign broadens

Laura Hughes
NEWS EDITOR

THE UNIVERSITY of York Green Party has come out in strong support of calls for the University to pay a Living Wage, a minimum of £7.20 per hour, to all staff members.

The campaign was initiated by the Labour society on campus to tackle the pay gap between the University's highest and lowest paid staff. This gap currently stands at a ratio of 16:1 as 154 workers were paid less than £7.20 last November.

The York Green Party has called the campaign a matter of "both common sense and common

decency."

Lisa Camps, Green Party society Chair, revealed: "The entitlement culture of those at the top of our institutions and corporations needs to be tackled. The University should follow other universities like Queen Mary in becoming a Living Wage Employer, an accolade that would go some way to rectifying the fact that in Yorkshire, 24 per cent of employees are paid less than a Living Wage.

"Management's pay cannot be

allowed to skyrocket while those at the bottom struggle to get by."

Josiah Mortimer, Green Party Treasurer, commented: "The campaign is growing to deliver a fair deal for the University's employees.

Our backing represents the emergence of cross-party support for the campus campaign, and we look forward to working together with the Labour unions on campus, and individuals who want to see some much-needed justice for the

lowest-paid".

Vanbrugh College, the first college to back the campaign, voted near-unanimously at an 80-strong open meeting on Thursday night. The vote result was one abstention, one against and 78 in favour.

Mortimer, who is also the Environment and Campaigns representative for Vanbrugh JCR, and who put the motion forward, said: "The near-unanimous vote in favour sends a resounding message to management to follow in the steps of other universities, and says that Vanbrugh very clearly stands up for the University's low paid staff." Mortimer stated he's intention to pressure other colleges to join.



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YUSU election preliminary poll shows two candidates as the early front runners

Laura Hughes
NEWS EDITOR

A POLL carried out by *Nouse* shows Kallum Taylor and Zahra Latif are clear front runners in the YUSU election presidential campaign.

Taylor received 35 per cent of the votes, whilst Latif emerged behind with 17 per cent. In third position was Peter Warner-Medley, with seven per cent.

The poll was conducted across both Heslington West and East on Saturday and asked over 200 students their opinion. Previous speculation suggested Taylor and Nacho Hernando to be the two most popular candidates, however, *Nouse's* preliminary poll suggests otherwise.

Benjamin Arnott, a Vanbrugh student, called the campaign "a two horse race" between Taylor and Latif.

Students were calling Taylor, "the hot favourite, the most experienced," "the only one they had heard of," and "the candidate with the best policies". The former chairs of Derwent, Halifax and Langwith College have all come out and endorsed Taylor as their preferred Presidential candidate.

Latif too holds a firm footing in the running. One student, who knew Latif as a course representative and Vice-Chair of the Islamic society, described her previous commitment to the causes she had represented, as "extraordinary," and that Latif was the sole solution to YUSU's inaccessibility.

One first year Alcuin student



ANDY DAVIS

Zahra Latif and Kallum Taylor have emerged as early front-runners in the 2012 election race for YUSU President

described Latif as "an incredibly committed person who undoubtedly will be able to fulfil her manifesto, and bring you back into YUSU."

Peter Warner-Medley was labelled by one supporter as "the most experienced in dealing with YUSU and scaring officers into action."

There was evident excitement for Abir Ahmmed's pledge to build

York its very own moon base, and an apparent admiration for Thomas Stuart Taylor's sense of humour.

However in the recognition poll conducted by *Nouse*, the two candidates from Goodricke College, Nacho Hernando and James Carney, found minimal support. Previous years suggest Hernando and Carney will gain the majority of the Goodricke vote, but with two

candidates running from the college the vote could be split.

YUSU election candidates have only been able to campaign from last Friday, with a YUSU ban on campaigning in place before then.

25 per cent of students revealed that whilst they would vote, they were currently uncommitted to a particular candidate.

However not all the Presi-

dential contenders have visibly launched their campaigns across campus yet.

Taylor is synonymous with his 'special k' campaign and Latif's teal-pot and green hat have attracted a similar level of attention.

Many students revealed they are yet to take the time to fully digest each candidate's manifesto and read each hopeful's policy ideas.

"Latif is an incredibly committed person who undoubtedly will be able to fulfil her manifesto, and bring you back into YUSU."

First-year Alcuin Student

One Vanbrugh student admitted she was not convinced by any of the candidates so far, and advocated the need for "hard campaigning".

However, 19 per cent of students told *Nouse* they were not planning on voting.

One student remarked that the President "hasn't ever affected anything," and another commented that the President "doesn't make any difference to University life."

Despite all the publicity for the elections this year, several students still said they were unaware of the Presidential race or even the existence of YUSU on campus.

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Management marks significantly altered

JUSTYN HARDCASTLE

Ben Bason
NEWS REPORTER

FIRST YEAR management students have complained to the University after their essay marks drastically changed during the Christmas holidays.

The students received feedback on three essays in the *Understanding Arguments in Management* module during the Autumn term. However, after moderation during the Christmas break, some students' marks had gone up or down by up to two degree classifications.

Although it was made clear to students that their original marks were provisional, concerns have been raised over such vast inconsistencies in feedback given from the Management School.

It is understood a proportion of the essays were originally marked by postgraduate students who were tutors in the Management School, which has called into question the ability of them to assess undergraduates.

One student, who did not want to be named, received a low, mid and high 2:2 for the three essays re-

spectively only to be given an overall score of 48 (a high third) once the essays were re-marked. He said "I think it's made a lot of students really quite despondent because they thought that they'd been doing better than they had been doing."

However, other students experienced the opposite situation, as their grades increased: "A lot of people in my seminar group have found their marks have dropped quite significantly but in other seminar groups where they have a different writing tutor, a lot have found their marks have gone up."

Graeme Osborn, YUSU Academic Officer, said that it was "very disappointing when these sorts of instances happen." He went on to say: "It's a great shame, especially when it's first years and it's the first assessment they hand in."

However, Osborn defended the role of PhD students teaching undergraduates.

"Research students should be encouraged to teach because they are closer in age and are possibly more able to easily identify with the students they're teaching, but we do absolutely need to make sure



Management students' marks have been significantly altered, in some cases changing two degree boundaries

that the University is providing them with the support necessary."

Peter Kempl, Management Course Rep, stated his confusion over the reasoning behind why the marks were changed so dramatically: "Perhaps there was a bit of confusion with the marking scheme, perhaps different seminar teachers got different information."

As the essays were the students' first attempts at university-level

work, there has been speculation over whether the difference between A-levels and University work was to blame: "Perhaps there could have been a bit more guidance on how to write our essays," Kempl told *Nouse*.

"On the other hand it is good to see that [the department] are trying to solve the problem - we are having several meetings to discuss these problems."

Andy Charlwood, head of Undergraduate Programmes in the Management School, commented: "It's quite usual for marks to change from the provisional mark to the final mark."

However he did admit, "It's been a bit of a bigger issue this year than it has in the past."

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Over 50 University staff members have sought advice about bullying

Martin Spurr
EDITOR

FIGURES OBTAINED by FOI requests show that nearly 20 University staff members have left York in the last five years citing bullying or harassment as one of the reasons.

During the period 2007-2009, York was ranked as the second worst institution for staff members leaving because of bullying or harassment.

The statistics also state that 53 members of staff have sought advice over bullying or harassment at work.

The University has defended their record, stating: "There have been eight investigations over the past two calendar years, or four per year. We would of course prefer if an investigation was never necessary, but given that we have nearly 3,500 staff, this is not a significant number."

The only institution to have a higher number of staff leave due to bullying or harassment at work during the period 2007-09 was the Open University, where 16 members of staff left compared to 13 at York.

FOIs were sent to 144 institutions and 118 replied with the relevant data, completing the top five were: Northampton with 11 staff members; LSE with eight; and Liverpool John Moores with seven.

Similarly, a University and College Union (UCU) national survey



Over 50 University staff members in the last five years have sought advice

in 2008 asked a random sample of employees in Higher Education and found that 34 per cent of respondents claimed they had been bullied at work in the preceding six months.

The survey also reported that five per cent of respondents said they were aware of 'now and then' derogatory comments about them appearing on student websites, while 13 per cent said they had re-

ceived derogatory, offensive or bullying e-mails from students.

The University defines harassment as including: suggestive sexual remarks, racist insults or jokes, verbal abuse or foul language, unfair allocation of work, exclusion, and unwelcome attention. It advises staff members to contact a Harassment Adviser or senior staff member amongst others.

A spokesperson for the Uni-

versity commented: "We actively encourage staff who are concerned about potential bullying and harassment to seek support from colleagues in HR and Equality & Diversity."

"The fact that a member of staff raises an issue does not necessarily mean that wrongdoing has taken place, and as the figures show, in most cases, the matter can be successfully dealt with informally."

But the University suggested that comparing institutions on this issue may be difficult: "In general, the way information of this nature is collected and recorded is likely to be different from institution to institution and it is therefore doubtful that the data resulting from the

"Bullying at work can take many forms and all of them create stress for the victim"

UCU General Secretary
Sally Hunt

FOI responses can be compared on a like-for-like basis."

The UCU survey figures also show that 23 per cent of respondents, who had experienced bullying, made an official complaint to their institution.

Sally Hunt, General Secretary of the UCU, addressed the results

of the UCU 2008 survey stating: "Bullying at work can take many forms and all of them create stress for the victim. Everybody has the right to expect to work in a safe environment free from bullying."

"Good institutions are ones that are aware of the problem and are proactively trying to tackle it. Poor ones are those who refuse to accept there may be a problem or try to place the blame elsewhere."

The UCU survey questioned 9,700 of its members about bullying and harassment in the workplace and found that in 19 institutions at least one in 10 respondents said that they were 'always' or 'often' bullied.

UNIVERSITIES WITH THE HIGHEST NUMBER OF STAFF LEAVING DUE TO BULLYING OR HARASSMENT BETWEEN 2007-09

1. Open University (16)
2. York (13)
3. Northampton (11)
4. LSE (8)
5. Liverpool John Moores (7)

Reported increase in ketamine use

Rose Troup Buchanan
DEPUTY EDITOR

YUSU HAVE warned students over the increased use of ketamine on campus.

Bob Hughes, YUSU Welfare Officer, said: "The increase in use of ketamine is very worrying and we would urge students to refrain from using what is a very dangerous and potentially lethal substance."

However, speaking to *Nouse*, some students have disputed YUSU's claim of an increased use of

"The increase in use of ketamine is very worrying and we would urge students to refrain from using [it]"

YUSU Welfare Officer
Bob Hughes

the drug. Furthermore, many expressed confusion over the information released by YUSU.

One student, who nonetheless wished to remain anonymous, stated he had heard of very few people using the drug in York.

One first-year student, also wishing to remain anonymous, said



YUSU has reported an increase in the use of the illegal Class C drug, ketamine, on the University campus recently

that: "There's not many people who do 'ket' anymore. Supply seems to have dried out."

They continued: "Use on it has definitely not increased on campus."

This comes in the wake of re-

cently released figures by North Yorkshire Police that show the number of overall drug offences rose by 200, with the greatest increase in Selby.

Ketamine is a drug used in human and veterinary medicine. It is

a powerful anaesthetic, which can induce a state referred to as "dissociative anaesthesia".

Ketamine was made a Class C drug in 2006. However, studies show this has not prevented the spread of this drug.

Class C banding means that both possession and distribution of ketamine are illegal. Possession of ketamine can result in up to two years in prison, sometimes coupled with an unlimited fine. Supplying ketamine is punishable by up to 14 years in prison, again accompanied by an unlimited fine.

It is also illegal to allow anyone to use ketamine in premises owned by you; should police catch an individual using ketamine at a club or party, the landlord or club owner is also liable to prosecution in addition to the drug user.

When used as a stimulant it can reduce sensations in the body, sometimes render a user incapable of movement, and in some cases, cause hallucinations. Studies have shown it can cause confusion, panic attacks, and depression. There is also significant evidence to suggest that prolonged consumption can worsen existing mental health problems.

Although available medically as a liquid, which is subsequently injected, ketamine is usually recreationally taken as either a powder or in tablet form.

On average, nationally, a gram of ketamine costs £20.

HMO legislation breaches investigated

Tom Witherow
NEWS REPORTER

THE CITY of York Council are to enact an adjustment to the current multiple occupancy housing law governing York.

From 20th April owners of houses with between three and six unrelated inhabitants, the 'C4 category' of housing, will have to apply for planning permission for 'change of use.'

Student lets offering accommodation for over six people are currently exempt from the changes, however, complaints to the City of York Council have resulted in a full-scale investigation of student housing.

Mike Slater, Assistant Director of City Strategy, said that: "The City of York Council currently have 53 enforcement cases under investigation for properties which may be in breach of the current HMO restrictions."

If found to be in contravention of the law, these houses could be forced to down size.

However, it is not clear exactly how the change to the law will impact landlords.

Slater continued: "Changes of use between these classes has not really been tested in the courts and therefore such issues remain subject to some degree of interpretation."



CHRISTOPHER SPARKS

City of York Council is to enact further HMO legislation which will affect both students and local York residents

A Council press release, from December of last year, cited the debate over shared housing arising due to its impact on "the wider housing market, and on loss of local amenities such as shops and schools."

Adam Bennett has claimed that the Council is being strung along by interested neighbours: "NIMBY [Not In My Back Yard] neighbours don't want students, they want them up the other end of

the street."

A resident in Tang Hall revealed: "If we can avoid it we don't want students living on our doorstep." These houses may not be able to push planning permission past unwilling residents.

Bennett alleges that there are "more than 100 houses affected." Adding that the Council ruling could see 250 bedrooms removed, having a significant impact on rates of rent in higher occupancy hous-

ing.

Ananya Dixit, a first-year James College student, who will be living with seven others next year, said: "There's already a limited number of big houses, anything that changes that is sure to have a negative impact."

Slater clarified: "If it can be proven that a use has been on-going for more than 10 years it becomes lawful by dint of timescale and is exempt from enforcement action."

In addition, any landlord conscientious enough to previously apply for planning permission will also be exempt from any rulings.

Bennett predicts that there will only be a handful of houses with more than six bedrooms.

Slater confirmed: "The greatest concentration of the 53 cases we are currently investigating are within the Newland Park Drive area, this includes Green Dykes Lane and Hull Road."

Slater admitted that it is students who will be primarily affected.

Dixit continued, claiming that: "More people are going to be forced into living further from the University."

Emily Heggadon, second-year English student, who has been looking for a larger house next year, expressed her frustration at the limited number of larger student properties available.

The Council's acknowledgment provoked Bennett to declare: "At the moment I would say the balance between rooms and students is about right."

The company was keen to point out that this isn't necessarily the case in prime areas near the University where demand may outstrip supply.

However, their spokesman stated: "I don't see why students should be discriminated against."

Council plans £4m upgrade to buses

Neil Johnston
DEPUTY NEWS EDITOR

YORK STUDENTS could be set to benefit from planned upgrades to the city's bus network. Under new proposals bus stops would be improved and a similar system to the Oyster Cards used in London could be implemented.

City of York Council is hoping to receive £2 million from the Department of Transport's Better Bus Area Fund and would use the same sum of its own money to bring these plans to fruition.

These proposals go further than current plans to introduce a paper-based common ticket by the end of spring. This would be beneficial to students at the University as they would be able to use the same ticket with different bus operators.

If the council's bid is successful, then the plan is to introduce smart-ticketing where credits are electronically stored on cards. Electronic information boards with "real time" updates on services would also be installed.

The plans aim to make busses more efficient and curb journey times. Studies by the Council have shown bus stops are overcrowded as passengers have to wait for as long as 35 minutes every hour. A report by Andrew Bradley, the Council's principal transport planner, says

delays have meant operators have built "slack" into their schedules leading to service users waiting for long periods, adding to congestion.

Earlier this month the Council outlined plans to the City to replace the controversial fr buses, in line with changes to improve public transport across York.

These are expected to be removed from service by Easter this year and a fleet of double-decker

"This bid would see a major step forward in improving York's local bus services"

Cabinet Member for City Strategy
Dave Merrett

buses will be commissioned on the number 4 route from Acomb to the University of York instead.

Dave Merrett, City of York Councillor, who will be asked to approve York's application, said: "If successful, this bid would see a major step forward in improving York's local bus services, which we know is a top transport priority for residents.

He added, "Smart ticketing, and measures to tackle journey hold-ups will help bring York's local bus services into the 21st century."

A decision on the application is due later this week.

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Adam Bennett criticised for high rents

Tom Witherow
NEWS REPORTER

HOUSING PROVIDER, Adam Bennett, has received criticism from students over its high rental charges.

Adam Bennett controls approximately 570 properties in the York area, more than its three closest rivals combined.

Students have claimed that Adam Bennett's large stake in student accommodation is allowing them to charge inflated prices well beyond its competitors.

Evidence shows that students are turning their backs on Adam Bennett however. Speaking to *Nouse*, Bennett revealed: "We would normally expect 90 per cent of houses to let by now, this year we've probably got 50 per cent... but I'm not worried."

Some students have tried to take advantage of this. In one example, a student has rung up the office demanding a £10 reduction for him and his seven housemates. Bennett commented that in certain cases: "they're open to offers."

The company's 'monopoly power', particularly in areas of high demand such as Heslington Road, is however still a worry for students yet to acquire accommodation.

Reports that as many as ten people are showing interest in certain Sinclair and IG Property houses may mean students have little option but to rent with Bennett



MARTIN SPURR

Adam Bennett could be left with a large proportion of houses after students show interest in other providers

at a higher price.

John, a first-year History student, vented his anger: "It's ridiculous. Just because Adam Bennett controls the area my flat mates and I want to live in, we have to pay higher rents."

He added: "How can it go unnoticed that Adam Bennett is charging around £10 more than any of its competitors?"

Bennett was keen to defend his company's prices: "Something

has changed this year. You can't turn round and say our prices are

"We start at the highest price and work down"

Estate Agent
Adam Bennett

higher because the whole industry is slow."

Although Bennett was eager to emphasise that the higher prices

would guarantee more investment in his properties, Bennett also points out that higher prices were also part of a pricing strategy: "We start at the highest price and work down."

He added: "Everyone jumped on the bandwagon for cheap tuition fees. Last year was the biggest intake ever... and now they're all heading into the second year. There's going to be nothing [of mine] left this year."

Loan scheme scrapped

Viktorija Dahlrot
NEWS REPORTER

THE LIBERAL Democrat plan to impose annual charges of five per cent excess loan repayments, has been ruled out by David Cameron.

The scheme was proposed by business secretary, Vince Cable, who also lifted the cap on tuition fees to £9,000 from 1st September 2012.

The plan would have stopped wealthier students who diverge from the new 30-year loan payment plans, from escaping the three per cent interest charges. Conservatives feared that the 5 per cent penalty charge would hit hundreds of thousands of students.

The new loan proposal means that students starting in or after autumn 2012, who take out loans to cover their tuition fees or living expenses, will have an interest rate of three per cent instead of one point five per cent.

Students will not start paying back their university loans before they earn more than £21,000 a year and any remaining debt will be written off after 30 years.

COMMENT >> Page 10

Plans for new Hes East bar undergo structural changes

Ben Bason
NEWS REPORTER

YUSU PRESIDENT, Tim Ellis, says he is "extremely pleased" with the progress of the new bar which is to be built on the University's Heslington East campus.

The bar, which will have a capacity of 200, is set to open at the start of the next academic year to coincide with Langwith college being moved to the new site. It will contain a kitchen for food service and have Sky Sports.

Ellis told *Nouse* that the bar "will be a really good social hub for the campus". He said it should "have a positive effect on Hes East and it's been great working alongside Goodricke and Langwith to ensure that both parties are getting what they want from the project."

Langwith will join Goodricke on the campus next year. From October, the two colleges will share the new bar which, Ellis stressed, is only a "short term solution" until the new Social and Catering building is built on Hes East.

Jack Baker, Langwith Chair, said: "meetings are still ongoing but the prospect of having a YUSU bar on the new campus is thrilling. Providing a safe and fun environment for students is the main concern and it's becoming a reality."



ROBBOPHOTOS

The new bar on Hes East will open at the start of the next academic year

Although the planning of the new bar is said to be making good progress, structural changes to the

"The bar will be a really good social hub for the campus"

YUSU President
Tim Ellis

construction to make it fit in with the Langwith centre building has meant that discussions about de-

sign, name and food provision have temporarily been put on hold.

However, Ellis stressed that "things are progressing well now and the bar will be finished alongside the college, and will be ready in time for the new academic year."

The next working group which composed of Langwith and Goodricke Chairs, Langwith and Goodricke Provosts, the YUSU Commercial Services Manager, was chaired by Ellis, and will be meeting again in the next two weeks for further discussions.

Tokyo student night affected by gas leak

Neil Johnston
DEPUTY NEWS EDITOR

TOKYO WAS forced to shut its doors for three days last week after a gas leak made the club and the surrounding area a safety hazard. A leak in the main pipe underneath Toft Green, the road the club is situated on, caused gas to escape into the Tokyo building.

The leak was discovered on Wednesday evening when the club was shut, and therefore did not have an immediate effect on the club. However the extent of the situation became clear on Thursday when the problem had still not been resolved with gas workers remaining on the scene.

Workers were forced to dig up part of the street outside the club and had begun excavating the venue which was filled with gas. This forced the club to close on its YUSU student night which was a blow for both students and the club's management.

The Tokyo management made their best efforts to satisfy students by opening their alternative venue, Fibbers, to hold the student night. Tokyo's owners tried to alert students of this change of venue as quickly as possible, contacting college chairs and YUSU, as well as keeping Tokyo staff in the area to

direct students to Fibbers.

However many students heard that the venue was closed before setting off for town and chose either not to go out or go to different clubs in the city meaning the changed venue did not get the usual student night following.

The club had to close again on Friday as gas workers were still dealing with the situation.

Despite continuous work to tackle the problem, Tokyo had to close its doors again on Saturday. Gas workers had to move within the club digging up the fire exits and smoking terrace to remove further gas. This meant that the club was shut on its three busiest nights of the week.

Adele Lord, Manager of Tokyo, said: "It's been a big blow for the club. Thursday is one of our best sessions and we were disappointed we couldn't bring this to students at Tokyo this week."

She added: "We made our best efforts to provide an alternative, opening up Fibbers instead. We tried to spread the word as quickly as possible by contacting college chairs and YUSU. Unfortunately, we also had to close on Friday and Saturday, two other big nights for us, and again we opened up Fibbers. It's disappointing and frustrating but safety must come first."

News

Alcuin

Alcuin College is looking for students to design a mascot that will symbolise and represent the college. The winning mascot will be announced at the start of the summer term and made into a costume. All entries must be submitted by Friday week 10.

Derwent

Derwent College is entering a new sponsorship deal with Vodka Revolution. Wristbands cost £3.50; there will be a new third queue specifically for wristband entries.

Goodricke

Goodricke College is to host a public lecture raising awareness of eating disorders. It will be delivered in the Ron Cooke Hub Lakehouse on 22nd February. All students, staff and members of the public are invited to attend.

Halifax

Halifax College has recently introduced new features to their website. The new "Gallery" page enables students to view all the latest pictures from Halifax events.

James

James College is running a photography Competition in conjunction with the ISA. There are three categories in this year's competition: Global, My Life in York and Food. The deadline for entries is Thursday 23 February 2012 and each category winner and runner-up will receive a cash prize.

Langwith

Langwith Upper Common Room hosted YUSU's 'Find A Housemate Event.' The talk provided information about housing and a chance to meet more housemates. A facebook event has been created for those looking for housemates or people to fill current houses.

Vanbrugh

Vanbrugh College hosted its Alumni Weekend on Sunday. The day was hosted at the Provost's house, and past students were encouraged to meet with current students, find out about the College's development over the years, and meet the College Welfare Team.

Wentworth

Due to unforeseen circumstances Wentworth bar's, The Edge, opening hours have been amended. During the Spring term the bar will be open Monday to Friday 11:00-16:00 & 17:30-20:00.

Reporting by Laura Hughes and Neil Johnston

Christian Union flash mob freeze to launch their "Life. Discuss." week

Andy Davis
NEWS REPORTER

ON WEDNESDAY afternoon over 30 students from the Christian Union (CU) froze like statues along the walkways between Central Hall and Langwith. They stood holding leaflets and posters advertising a series of events the Union are putting on across week seven.

The flash mob imitated viral videos, such as the Grand Central Station stunt, stopping still for approximately five minutes before resuming their routes around campus.

Chris Bennigsen, male president of the CU, commented that the flash mob was used as publicity because "[the CU] wanted to do something very obvious which is hard to miss".

"We want everyone on campus to have the option to hear and respond to the gospel"

CU Female President
Naomi Bailey

The 'Events' week' will be a series of midday events which have a free lunch and open discussion about questions which are often levied against Christianity, evening music events at a local church and "serve" events where the CU wash bikes, dishes and cook pancakes for students on campus.

Naomi Bailey, female president



The week will provide open discussion and questions about Christianity

of the CU, said she wanted, "Everyone on campus [to have] the option to hear and respond to the gospel".

When asked if this was an example of religious people forcing their beliefs on others, Bennigsen replied: "Definitely not. The theme of the week is 'Life. Discuss.', so we want people to engage with us about what we believe, not force them to just accept or reject what was said."

The themes of the events are designed so that people of all faiths are welcome and able to ask questions about what Christianity is about.

Every year the CU does similar events at freshers' week, but this week dubbed 'Life. Discuss.' is the largest organised project they have undertaken, with well over 100 students organising and running the events. One ex-president of the CU commented: "It's very important we make it clear we are telling people about Jesus, not recruiting members to the Christian Union"

Senior members of the CU told *Nouse* that there was a deliberate effort to "want to serve [people] on campus," and to not be considered a nuisance.

RAG week revenue up £3,000

Thomas Cox
NEWS REPORTER

THE SUM raised at RAG Week this year, currently stands at £10,500, with the total revenue still being collected. The figure exceeds last year's figure by £3000, the 2011 RAG Week generated £7,500.

The eight-day period provided a colourful smorgasbord of events for the University from 3rd February to 11th Saturday. The week began with the releasing of over 400 balloons over Vanbrugh Paradise on 3rd February. The furthest discovered received £50.

Next came Sunday's Take me Out at The Lounge. Monday saw the Blagathon at The Courtyard, where students bid for 35 lots blagged by RAG officers, raising £1,220. Viking Raid bar crawl; and RAGaoke at The Courtyard followed.

Mr and Mrs Halifax, Tom Siday and Phillip I'Anson, took the throne for Thursday's Mr and Mrs York. RAG Parade, which marched through the city centre early on Saturday morning, alone generating £2,273, of which Derwent contributed 39 per cent.

Baxter Willis, YUSU RAG Officer, said of the success: "Having made £3,000 more than last year we're over the moon. A massive thank you to all on the committee and to the students and residents for their overwhelming generosity."

The £10,500 will be distributed between an assortment of elected charities.

Vanbrugh non-alcoholic event raises £300

Alex Slingsby
NEWS REPORTER

VANBRUGH COLLEGE hosted an event for charity on Saturday, raising just under £300 with a day full of activities.

The 'Vanbrugh loves you' event, organised by the Vanbrugh College RAG reps, Hannah May and Kate Wilson, held many activities throughout the day, ranging from an inflatable obstacle course and sumo-wrestling suits to a bachelor auction, all in the name of RAG.

The off-calendar welfare event has been applauded by the organisers and was attended by over 400 students.

"[It] shows how committed we are to RAG and how well the JCRC members are working together"

Vanbrugh College Chair
Matt Stephenson

The main attraction, a bachelor auction open to students of all colleges at the University, sparked the most interest, with proceeds from this event reaching a total of over £230.

Beginning with the promise of a song dedicated to the highest bid-

der, the bachelors all raised money for charity, be it through cooking a 17 course meal for the lucky winner or turning to the next Vanbrugh football match on time and being filmed sitting in Eric Milner A dining room for eight hours on their own.

Matt Stephenson, the Vanbrugh College Chair, was impressed with the success of the event: "The fact that we've raised so much shows just how committed Vanbrugh are to RAG, and how well the Vanbrugh JCRC members are working together".

The Chair himself promised to turn up to the next JCRC meeting in boxer shorts, raising £60 alone.

The event was presented by Kallum Taylor, Vanbrugh's former Chair. Taylor stated that "the money raised was a testament to the College and the RAG reps".

The event was organised using money from the College's Jane Grenville fund, but the lively atmosphere and general attendance of students seems to have made the day worthwhile.

May and Wilson ended the night on a positive note: "Vanbrugh are always very supportive of these events. They really bring the college together and highlight Vanbrugh's ever-present college spirit."



The Vanbrugh charity event was a huge success raising just under £300

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Post-graduates should not be blamed for University failings

The implications of University lecturers and their dependence on post-graduate students are beginning to take effect

The first-year Management course has been brought under scrutiny after many of the first-year grades were altered during moderation over the Christmas holidays. A lot of students returning from a supposedly well-earned break found they were not performing as well as first thought. Students were informed that marking was provisional and could change upon moderation, but nobody expected the changes to be so extreme - many papers went from a 2:2 to a First, and vice versa. Questions have been raised regarding consistency of the marking and the experience of those who did the marking as the majority were post-graduates.

My question is: should post-graduates really take on this role, when they themselves are at such an important point in their own university careers? These individuals are students themselves, they do not work full-time at the University, will not be given as much credit as they clearly deserve at the end of the year, and have other things that they will want to be doing. Post-graduates are still part of the student population at our University and should be treated this way. They have deadlines to meet, work to be done, and need time to relax. The provisional marking system is unfair both for the first-years, and the post-graduate students who are condemned for their efforts.

When we started university, with high expectations of learning a language in 19 weeks through the LFA scheme, or actually improving in the subject you want to spend your life working on, not many of us expected to be taught more by

post-graduates than experienced university lecturers. Tuition fees are expensive enough, even though it might not be affecting our bank balances yet, and cases like these where students' assessments are being marked with inconsistency signals that the alarming trend of 'post-graduate practice professors' may be affecting our education.

After complaints were received, it was also found that whole seminar groups were losing marks to a similar degree - something that would not have been picked up on before moderation and could have easily been changed after the first set of assignments were marked. Inconsistency seems to be present in the teaching as well as the marking.

The students lose confidence in themselves at a time when the feeling of competence in the subject is twice as important as the grade.

“the feeling of competence in the subject is twice as important as the grade”

It seems that the first-year papers have slipped down the priority list, as many of the professors will have been busy dealing with second and third-year assignments. As val-

id as this argument is for post-graduate markers, first-years should not be forgotten just because 'the first year doesn't count'. Although it is true that for most first-years their grade only needs to be a pass, many have done a lot to get a university place, and a pass may not be what they expected, or should expect, of themselves.

Lessons should be learnt from these mistakes, throughout all departments. The University of York no longer holds a place in the top ten UK universities, and easily fixed problems like these could be part of the reason. These post-graduates do help a lot, some of them will explain the subject better than the actual professor, but they shouldn't be used as the academic's work horse.

FRANCES SAMPAYO


 Lyndsey
 White


Prompt repayment is to be welcomed

Last week a plan to impose penalties on students who pay back university loans early was scrapped by the government. In retort, institutions such as the University and College Union replied that this was just another policy designed to make life easier for the wealthy. However, such judgements are far too quick to condemn a policy which never benefited any part of society.

It is true that for graduates on extremely high salaries, a quick settlement would mean avoiding the interest charges accumulated over the 30 year repayment period. However with the current state of our economy, injections of cash

from early repayments will actually contribute to the release of public resources, meaning that more students are able to go on to Higher Education; something particularly vital given the whopping increase in tuition fees starting in September.

Such criticisms also fail to take into account the importance of salary. Let's say after leaving university, your parents offer to pay off your tuition fees. Be it through divine intervention, a lottery win or the death of your dotty dowager aunt, that £9,000 debt has been wiped clean from your slate. For the next 30 years your job as a low paid artist or part-time social worker for

example, doesn't quite earn you £21,000 - the threshold at which graduates must start repaying student loans. Your parents have then

“There should not be a penalty for post university success”

forked out a fortune without needing to repay a penny.

So how can it then be said that abolishing a penalty on early repay-

ments would benefit the richest in society, when early settlements give the state thousands more?

I understand that this is an extreme example. But a student that earns a decent, above-threshold, income of £25,000 whose debts amount to £43,500 for tuition fee and maintenance loan would, over the 30 year period, only be expected to repay a maximum of £25,000 before the rest of their debts were wiped (check out the numbers for yourself on www.studentfinancecalc.com). So if they were to settle up their debt in one lump sum they would be paying an extra, hold your breath, £18,500. Penalising this student after the extra cash they

have needlessly stuffed back into the treasury piggy bank is not only unfair, it's ludicrous.

Furthermore, would those who criticise the wealthy for a quick repayment really turn this opportunity down themselves? Parents who seek to pay off their children's debts as fast as possible cannot be condemned for wanting to do so. Education is all about social mobility, and not everyone who begins on a hefty pay packet will have come from an affluent background. There should not be a penalty for post-university success. If people want to get out the red ahead of the rest they should be able to do so without a threat of yet more debt.

Telling the Whole Story

Lyse Doucet is the Mother of Afghanistan; the BBC reporter who cares about people *and* politics.

Spooked: The Art of Horror

Director of *The Woman in Black* talks about his new film.

Sudden Death Syndrome

What is it like to know you could drop down dead at any moment?



Muse.



M8



M14



M20

Features.

M4. Sudden Death Syndrome takes the lives of fit, healthy people. **Lucy Parker** finds out why.

M6. Lyse Doucet is the BBC's reknowned reporter. **Laura Hughes** looks at her relationship with the Unknown Country: Afghanistan.

M8. Vietnam was 50 years ago in 2012. **Tom Bonnington** looks at the cultural impact it had on the West through photography.

M10. Director of the new film, *The Woman in Black*, talks to **James Tyas** about horror.



Temptation: it's not right, but it's ok

Since the Starbucks I spent last Thursday afternoon in was held up by a drunk man with blind conviction and a whole lot of time on his hands (it was 20 minutes before the police rocked up to set us free) it's become just a touch easier to let Whitney go.

Hiding downstairs watching my tea congeal, with a bunch of other studenty-looking lunchers that seemed more worried about the fates of their MacBook batteries than anything else, we were subjected to what I can objectively describe as a butchering of the late, great pop diva via karaoke cover album. On repeat. It was the one time I yearned for that cyclical, mind-numbing musak they usually churn out with such perfect consistency and shamelessness. That said, I'm not about to make any rash decisions based on frankly one of the more exciting events in my life.

Cue girl with caramel macchiato on a gratingly awkward date (I'd say second or third). Setting aside her sizeable low-fat (why?) muffin, she announced to this admirably attentive boy that she was giving up Whitney Houston for Lent. Now that, my friends, aside from being pretty insensitive

to the recently deceased, is what you call 'clutching at straws'.

Sure, Whitney's a temptation. I'll be the first to put my hands up and say I spent the best part of Sunday morning listening to 'The Greatest Love of All' and with a tear in my eye and despair in my heart. But surely I'm not alone in thinking it's not what Jesus would have had in mind for Lent (and Lent probably wasn't Whitney's idea of fun either).

Despite technically being christened into the Salvation Army, I am not a religious girl, so Christian tradition is not my strong suit, to say the least. Mum left home at 18 and left God with it, and no matter what dad's spiritual inclinations have ever been I think he knew better than to take on a woman traumatised by her fair share of tambourine-bashing and a lifetime supply of Hallelujahs. With home something akin to Baroness Warsi's hell, school did little to feed my religious education: I muffled through R.E. with a progressive Christian teacher that had eyes only for Buddha, Ganesh and Guru Nanak Dev.

For me, then, Lent was nothing more than that time of year when the girls who

Fashion.

M14. **Paris Bennett** shows us how to keep warm and glamorous in the snow. Plus Campus Style Icon adds a french twist.

Arts.

M18. **Mary O'Connor** looks at the northern art winning all the prizes at the Hepworth Gallery. Plus a Dickens Bicentennial.

Music.

M20. GWAR are a whole new breed of music, **Ally Swadling** finds out. Plus a domestic rock band.

Film.

M12-13. We look at the Awards Season for the run up to the Oscars, and the best bits commentary. Who will win Best Picture?

Food & Drink.

M22. **Hana Teraie-Wood** does The Experiment- this time it's Shrove Tuesday pancakes. We visit Loch Fyne for fish too.

Image Credits.

Cool Kids photoshoot: Agatha Torrance

Mia de Graaf

from your house. Last year, the big dogs in the Vatican directed a personal message to their hefty Irish fan-base suggesting they set aside Guinness (which, according to the trusty *Mail*, left Catholics fond of the malty beverage "astounded" and "confused").

For those that can and will go the distance from tomorrow onwards, that is great - if you're a Jesus-lover, even better. I don't, despite what this column might suggest, have any grave issues to hold up with the casual faster if for them it has some kind of purpose, and some people do pull some corkers (I was recently told of a friend of mine who successfully gave up wanking for two consecutive Lents. Dedication to the Lord in its truest lad form).

And maybe some people will do some good with it. Maybe Sean Penn will give up crusading in Latin America. Maybe the *Sun* will give up documenting every single one of Kate Middleton's purchases (including price, brand, shop assistant serving, and what she may have bought had she not gone with the winning item). But pulling the plug on Whitney, well, that is neither right nor ok.

skipped lunch would also skip their daily Diet Coke. And substitute it with discussion about how much they wanted a Diet Coke.

In reality it was probably easier learning about it that way, since tradition - as my co-hostage (if we're going that far) demonstrated - has flown the nest. Although according to tradition, Lent is supposed to be the giving up of things like meat, it has become more of a trend to either get your less-than-successful, overly-ambitious new years resolutions back on track, or to show off what original and innovative temptations you have. As well, of course, as obligingly observing the pre-fast pancake scoff.

You'd think the powers that be would have a problem with this, but apparently not - the bishops seem more than content with this approach. Clinging onto Christianity being popular like there's no tomorrow, they give their yearly suggestions on 'what's in' to drop. In the past, they have pled their flock to drop phones, drop Facebook, they even once rolled with: "don't drop chocolate, drop carbon," complete with a 40-day plan that included removing one light bulb a day

Quirks: The New Elizabethan

To mark the Queen's 60 years on the throne, Radio 4 is profiling the 60 people who defined her reign. Are this lot candidates?



Princess Diana for being the most tragic princess?



David Beckham for outstanding hairstyles?



Tim Berners-Lee for inventing the World Wide Web?



The Beatles for making the 60s sexy and cool?



Johnny Rotten for being a true British nutter?



Tracy Emin for being the neo feminist?

Muse Miscellany: 6 odd facts about Charles Dickens

1) OCD. He brushed his hair hundreds of times a day. He was obsessed with magnetic fields, and had his bed face North.

2) Epileptic. Oliver Twist's brother was epileptic due to Dickens' suffering of the condition.

3) Nicknames. He loved giving characters nicknames. His ten children were also unlucky, two known as 'skittles' and 'plorn'.

4) Joker. As quite the prankster, Dickens enjoyed people getting confused over his study door looking like a bookcase.

5) Egomaniac. He called himself the 'Sparkler of Albion' after the Bard's 'Prince of Avon'.

6) Mesmerist. He used healing to cure his hypochondriac wife. Weird?



Thinking Inside the Box

Camilla Aparcar

I loathe myself for even slightly liking Zoey Deschanel. Or more precisely, her character Jess in the US hit series, *New Girl*. Jess is a 'quirky' character who breaks into song on a regular basis. Seriously? Do people even really do that? Apparently so.

UrbanDictionary.com defines the quirky genome as being "different...in a good way". I don't believe it. I've been called quirky before and I can categorically confirm that it was code. Code for "you're a nice girl, but...weird". I don't care how good a singer Deschanel may or may not be; if I wanted to watch an animated musical, bursting at the seams with song and dance I'd watch a Disney DVD. I'd even fork out to see a West End show since everything's a musical now, even *Legally Blonde*.

Having a visceral outburst like that just seems ridiculous - can't people control themselves? Despite myself, this is exactly where my initial abhorrence of *New Girl* fell flat on its face...whilst at the cinema. The trailer to *The Woman in Black* had simply looked like a slightly eerier version of *Harry Potter*. I didn't think I had anything to be frightened of until I found myself screaming in terror when Mr. Radcliffe popped open a bottle. That part wasn't even preceded by corpses rising out of muddy swamps, rocking chairs moving of their own accord or ghoulish veiled faces shrieking. It was just a bottle being opened.

I'll be frank: during those 95 minutes I came close to tears in something mildly short of total petrification. How it's a 12A is beyond me since it transformed me, in the front, ruining the film for everyone else by whimpering every five minutes - the girl that I usually find myself scowling at on the way out. At one point my friend even asked if I needed to leave the cinema. It's official: the lyrically spontaneous Jess might

be infuriatingly in your face, but she knows it. I, on the other hand, am just a 20-year-old who clearly gets sucked into a storyline far too easily.

On a different note, *New Girl* is the first thing that E4 have broadcast that could even come close to being a potential replacement for *Friends*. Attempted substitutes have emerged over the past few months in the forms of *How I Met Your Mother*, *Rules of Engagement*, and *Happy Endings* yet none have ticked the replacement category box. They fit the 'lives in an apartment with a green door and strangely spacious living area' bill, but all reek of producers trying to imitate *Friends* and failing miserably.

I was a huge *Friends* fan-girl. I never bought the DVDs - and never had to thanks to those beloved Channel Four reruns - but I had the Scene It! board game, the quiz book, the unagi. When asked to describe my favourite TV show in a GCSE French exam, I'm fairly certain that phrases such as "the characters are very amusing" and "I hope to live in New York and drink coffee out of huge mugs when I grow up" would have featured. And now I've betrayed my 15-year-old self by even admitting that another programme could possibly replace the void.

It's hard, because *New Girl* is technicolour. Not grayscale, not black and white, not monochrome or pastel. Out-right technicolour glory that couldn't be Instagrammed to any greater effect. As a proud Android owner, I don't even have the Instagram app. In many ways I'm glad. It's a great deal of time that I won't be spending looking at other people's 'arty' photos of babies/coffee mugs/beaches/Crocs. Then again, how else am I meant to show off the splendour of the neon green origami penguin I made, last week, to the world? Zoey uses Instagram. I bet Jess would too. Looks I've got some major reconsiderations to undertake.





Sudden Death Syndrome

Lucy Parker finds out why being in the prime of your life makes you vulnerable to Sudden Death. Can the prospect of imminent death bring optimism?

Which is more likely, death as the result of a car crash, or dying whilst jogging on a Wii Fit games machine? For the majority, the answer may seem simple and the question perhaps a little ridiculous, yet for the parents of Tim Eves, a healthy 25-year-old man who died suddenly last year during an innocent workout, this question is far from absurd.

Athletes on the sports field, a young girl thrilled by her first kiss, a teenager collapsing onto his birthday cake, a girl on her morning jog, somebody's son at the wheel waiting for the lights to change; all of these commonplace actions are linked by one collective factor that is ironically far from mundane, death by Sudden Adult Death Syndrome (SADS).

Known as the stealthy and silent killer, SADS is an umbrella term, which is applied after death, for around a dozen conditions that claim the lives of 12 people under 35 every week in the UK. Out of those affected, 90 per cent are male and the majority are under 35. These deaths have a special poignancy because there are few prior symptoms and the victims appear, like Tim Eves, to be in prime health. Dr Jonathan Goodfellow, Consultant Cardiologist at the Princess

of Wales Hospital in Bridgend, states that "you cannot live with SADS, but you can live with an underlying problem that can eventually cause it." These problems are usually due to an abnormality of the heart structure, such as the swelling of the ventricles in the heart, or electrical system of the heart, which in turn can lead to an abnormality in the heart rhythm. Changes to the heart's rhythm can subsequently cause cardiac arrest and possibly death. Dr Goodfellow describes these conditions, which can be hereditary, as "very incapacitating, drawing attention to the potential risk of passing them onto your children".

Sadly there are those who remain unaware of the fact that they may be suffering from an undiagnosed heart condition until it is too late. Oliver King, a passionate young athlete who went to school in Liverpool, died aged 12 after collapsing on the football field. His parents, Mark and Joanne King, subsequently established the Oliver King Foundation in his memory and campaigned to raise funds for a defibrillator to be kept in all schools and sports centres in the North West. As well as local fundraising, further national action has been taken to prevent the tragic repercussions of this illness.

Cardiac Risk in the Young (CRY) was set up in 1995 to raise awareness of the conditions that can lead to SADS. Alison Cox, chief executive of CRY, set up a nationwide tour of free screenings for 2,500 young people to discover those who were “walking around with an undiagnosed and potentially fatal heart defect – literally a ticking time bomb”. Pixie Lott, Sir Steve Redgrave, and David Walliams have all since become patrons for this worthwhile cause.

There are a number of diseases that are known as “silent killers” because they gradually consume you without causing any serious symptoms in the early stages. Others known are types of diabetes, hypertension, obstructive sleep apnea and rectal and colon cancer. But these are conditions which remain silent because people are embarrassed about seeing the doctor. Often though, the tests for such conditions are not intrusive.

SADS has also been linked to cot deaths in infancy, as they both cause deaths that share three features: unpredictability, spontaneity, and a dramatic nature. Unsurprisingly, the cruel nature of this condition has a profound impact upon those who have known and loved these victims. Society dictates that the natural process after death is acceptance and grievance, yet SADS is an illness without a proper explanation. An illness that unfairly goes against what we know as the sequence of life. The tragedy is that many suffer from great emotional stress during the shocking aftermath that the deaths of their loved ones create, attempting to overcome their grief yet constantly questioning the injustice of someone dying so young. They are expected to accept a notion that nobody can ever be prepared for, the unthinkable juxtaposition of age and fitness overcome by death. However, they lack the necessary detail and understanding to relieve their pain.

Yet whilst the prospect of enjoying life for someone diagnosed with SADS seems bleak, many people find hope. Raymond McKimm is a 46-year-old man who used to work as a psychologist with troubled children. He now owns a string of successful men’s clothing shops, constantly touring the country for new items and creative ideas. However unbeknown to the human eye, five years ago he was diagnosed with a terminal heart condition that caused the thickening of the muscle in his upper left ventricle.

An extremely fit and healthy man, whose lifestyle for years had included running 40 miles a week and swimming lengths along the bottom of the pool, found his normal life invaded by something so rare. The niche Raymond had created for himself and relied upon was no longer there. After bouts of breathlessness and tiredness, he became worn out by flights of stairs and plagued by pain and heaviness in his chest. “Collapsing on the floor of the hospital when I went to get checked out and then regaining consciousness to be told I’d had a heart attack seemed surreal,” says Raymond. “I felt confused and detached from reality. The only awareness I possessed was the presence of others around me without being able to hear their voices”. He’d had no previous indication of anything being seriously wrong, thus perceived his diagnosis to be simply ridiculous.

For Raymond, the absurdity continued when a phone call from the hospital told him it wasn’t a heart attack at all, and sent an ambulance for him to return immediately to hospital. “When I got there one doctor remarked that he’d never met anyone before with SADS. At this point I thought ‘neither had I’”. Little did Raymond know that his life was about to take a significant turn. Having been diagnosed with hypertrophic cardiomyopathy (thickening of the heart ventricle) and groping for comprehension, he spent a year in complete and utter denial. Countless counsellors, nurses and psychologists were unsuccessful in breaking down the defence he’d erected around himself to prevent this condition becoming reality.

Richard Wright once said, “men can starve from a lack of self-realisation as much as they can from a lack of bread”. It took 15 months for clarity to finally hit. A modest conversation with a nurse who was unassuming in nature, combined with the healing of time, was the catalyst that caused the emotional realisation in Raymond, which he so desperately needed. “I felt a sadness at everything I had to give up because of my health, and grieved for everything I knew I’d lost.”

This was the poignant turning point that stood out from this agonising period of distress, bringing him optimism and giving him the motivation to move forward with his life. “Once I began to acknowledge that the heart condition was there, it was fine to acknowledge the limitations. If you can live inside those limitations you can live a life worth living.” The strongest coping technique for Raymond is acceptance, which brings back into perspective that your life isn’t gone. “Listening to others around you and believing in yourself gives you all the strength you need.”

Physical acceptance comes hand-in-hand with emotional acceptance. On a day-to-day basis, the biggest difference for him isn’t that he’s lost his job or has to sleep in the afternoons. “Having to sleep propped up on five pillows so I can breathe properly, and dreaming of suffocating when I slip off them in my sleep is a huge and frightening lifestyle change.” Listening to your body and slowing down when it tells you to is the key

to managing a SADS related condition. If diagnosed, there is no cure but it is containable. Treatment exists for some in the form of medication, an everyday action as ordinary as Raymond as drinking water is. The possibility of a heart transplant is non-existent for him due to age, but could be possible for somebody younger. So far, the only potential solution that has come to light is a treatment carried out in America, where doctors inject the affected heart muscle with alcohol to reduce swelling. Although effective, this carries big risks of the alcohol seeping into the heart and causing death.

One piece of advice he’d give? Talk to somebody. Acceptance is the hardest step because you have to admit that you have a problem in order to solve it. “You’ve got a choice. A simple choice. Take it easy or drop dead.” In hindsight, he would have given in a lot quicker when first diagnosed, yet the difficulty of his challenge has instilled in him the ability to have faith. “Don’t give up, as this determination opens up the possibility of doing something great with your life.”

With a mother who’d had four heart attacks, and a grandmother who’d died of a heart attack, it was perhaps unsurprising that Raymond had inherited heart problems too. The unfortunate downside to this, however, is that he could have passed on his condition to his children, one of whom it has been detected has a mild thickening in his heart. “Not only is it dreadful that I have to live with this, to have potentially given it to somebody else is devastating.”

To be in the presence of Raymond’s quiet confidence and gentle wisdom just shows you the tumultuous journey he’s experienced and demonstrates the incredible nature of his acceptance and strength. Most sufferers of the condition are supported by loved ones and charities such as CRY, who organise fundraising activities. Raymond says his inspiration has come from his friend, Andy, who “teaches me to be flexible; he does things in a measured way so you can achieve only what you are capable of.” His quality of life has been vastly changed as a result of their friendship, and it shows the prospect of death changes your priorities and attitude.

“If you let it, life will take a different course and you can do something amazing. I’m living a life I never could have imagined five years ago.” This recognition is liberating, despite being trapped with this heart condition, putting a boundary on life makes you aware of its fragility. As Leonardo Da Vinci once said, ‘life well spent brings happy death’. Not only is Raymond, and those suffering from the condition, an inspiration but he is a symbol of hope. The condition SADS represents a lot more about the human condition than our fear of dying - and furthermore it’s a desire for optimism. It’s about predictability. Perhaps the greatest fear of all is not knowing what’s going to happen, and being caught off guard. But as Raymond shows, there’s not a lot we can do about that, whether you’ve got SADS or not. **M**

“When I got there one doctor remarked that he’d never met anyone before with SADS. At this point I thought ‘neither had I’”



Sudden Infant Death, better known as Cot Death, kills than 300 babies die each year

PHOTO CREDIT: SMETHWICKPHOTOGRAPHIC.CO.UK



Telling the Whole Story

Over her 30 year career, Lyse Doucet tells **Laura Hughes** how reporting in the Middle East is about more than the politics, it's about the people.

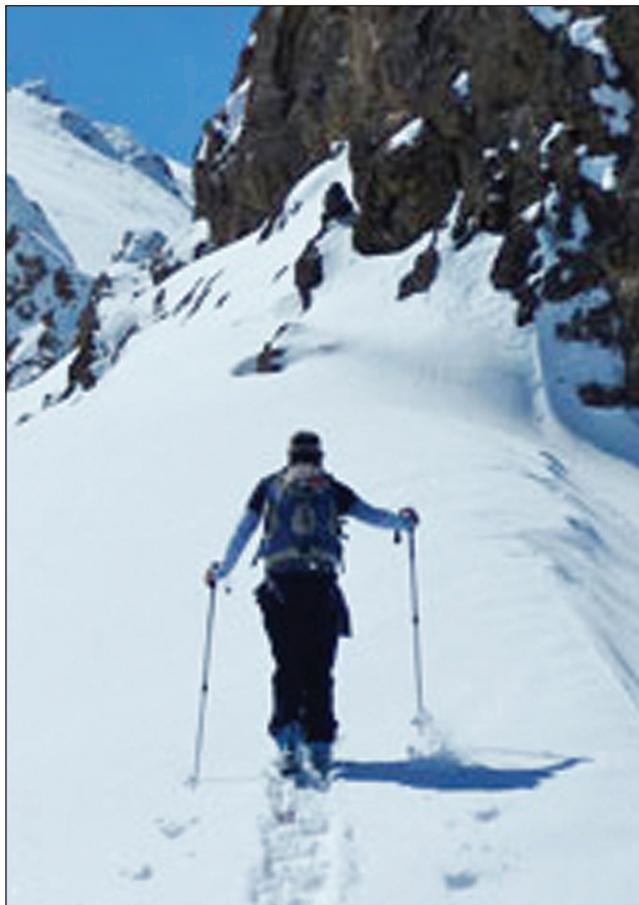
“We need to notice the people behind the front line, otherwise we get an imperfect story.”

A string of awards and honorary doctorates, including one this January from our very own university for her work in the Arab Spring, mark Lyse Doucet out as the BBC's leading field reporter. She has 30 years of extensive news coverage under her flak jacket, reporting from the epicentre of what the West has coined, the 'war on terror', I am determined to know what Lyse feels towards the phrase synonymous with the Bush administration. Is it an oversimplification or a justification for foreign intervention, and how would Lyse define such a consequential term? What sort of war were we talking about and what exactly do we mean by 'war on terror'?

Without hesitation Lyse dissects the phrase: “We have war and then we have terror, I go to Afghanistan and Pakistan, and what you have is al-Qaeda and the Taliban. We are now considering talking to the Taliban under certain conditions, and giving them a place in Afghan society, so it's very difficult to define exactly what terror means.” The BBC and, especially, the international services, she reveals, are reluctant to use the word terrorist, opting instead for militant or fighter. “People want to use this most extreme word, but we live in a world where politics and militancy take so many different forms, I think we have to be very careful about the terminology we use and I am glad we are moving away from that phrase.”

So we shouldn't allow hard-hitting political sound bites to determine military and diplomatic strategy? Then can we justify the use of the umbrella term Arab Spring? Lyse is once again cautious.

“In some places it was a revolution, others it was an uprising and for some a civil war. Where does the war on terror fit into this world?” Revolutionaries had previously been branded 'terrorists,' linked to cells of the fragmented Al-Qaeda. “People quickly have begun to see that we can't see the



Bamiyan ski resort feels a world away from the battlefields

world in these terms. So I am glad that we have moved away from this phrase.”

History is said to teach lessons. Perhaps with regard to Afghanistan we simply don't learn. I suggested that politicians and the media should speculate, drawing parallels with the past. Lyse witnessed the Soviet withdrawal from Afghanistan in 1989, and since 9/11 has anchored special programmes from Pakistan and Afghanistan, including exclusive coverage of the Afghan President Karzai's attempted assassination.

“Those who do not learn their history are condemned to repeat it. There are always lessons from history, because it tells you about a people, about society, about culture. Some of this is enduring and still has some resonance.” We looked at the Afghanistan of the 1870s. “If you boil it down to its essence, it was an invading force. We tried to go into a society and a culture that was profoundly different from our own.” Fast forward to 2012, once again we essentially have an outsider entering a shattered country, trying to get two different societies to work together. Lyse's genuine affection for the Afghan people, their rich culture and sense of humour was evident. “Afghans would say: we used to have one superpower, the Soviet Union. We now have 47 superpowers. When the Soviets were here we had 24 hours of electricity, now we have four. What kind of a super power is this?”

Afghanistan: The Unknown Country was a documentary aired last July, in which Lyse sought to get behind the breaking news and the crashing shells which dominate our opinion on this vast country. Five hours by donkey off the beaten track she found a village oblivious to the fact that parts of the country were at war. In Bamiyan she went skiing with Afghanistan's only tour operator, as one can imagine business is hardly flourishing. She then dined in the country's only sushi restaurant, owned by a Japanese immigrant. The documentary is a striking example of Lyse's approach to journalism: the time she has spent in Afghanistan and her knowledge of

Pashto mean that she has contacts everywhere. As the programme progresses you are wooed by the ordinariness of the Afghanistani lifestyle. Although it was inevitable that she and her production team would have to take risks – Dandahar being notable for its nickname, ‘assassination city’ – this was not what drew the viewer’s admiration. It was her ability, in such a patriarchal society, to command the respect of all she met. Her domesticity, her smile and her femininity transcended any tension her presence may have caused.

“We shouldn’t let history hold us back, in so many of the places that I have worked in the Middle East, they are always bringing up the grudges and grievances of centuries before, and this is what’s holding them back.” The Arab Spring signified a new generation unwilling to be fixed by their history, instead choosing to break out of the shackles of the past and make their own. “That’s what is so exciting” Lyse says, “take some lessons from it. It’s a balance: don’t forget your history, but don’t be bound by it.”

So who is on the right side of history? On the subject of the Israeli Palestine conflict Lyse is less positive. “They are so full of sorrow and grievance, a sense of violence, and insecurity.” She expressed the need for a two state solution, and the reconciliation of each nation’s histories. Going further, she advocated that historical compromise was the essential component of defining moments in history. We saw this in Northern Ireland. Its presence is tragically absent in Kashmir.

“Will your generation be covering a resolution to this conflict? I so hope so. In Israeli society, every Israeli, when they have their first child, hopes their son or daughter doesn’t have to serve in the Israeli army as they did. In Palestine, children hope grandparents will be able to return home. I used to spend days and days watching and waiting outside offices for negotiators. They would come out after 13 hours of talks and you’d find they’d changed the word ‘an’ to a ‘the’ in a resolution.” This is why we so revere the great figures of history: “The Mandelas of this world rise above the minutia.”

Face to face, does Lyse feel she has a duty as a reporter or as a human? “Human first” she replies without hesitation. “You see a casualty at the side of the road, you think do I tell the story first or help? You have to use your resources and help; otherwise you would never forgive yourself, but you still have to tell the story as that has meaning for the rest of the world.”

Lyse is an opinion former in the purest sense - objectivity is key and not easily attained. “All I can say is how I see it, by giving the best approximation I can, talking to as many people and gathering as many sources as possible. The questions you ask will give you the answers to the story you want to tell. If we look at Bosnia for example, the main casualties were the

women, as rape had become a weapon of war. It was journalists who started telling their story.”

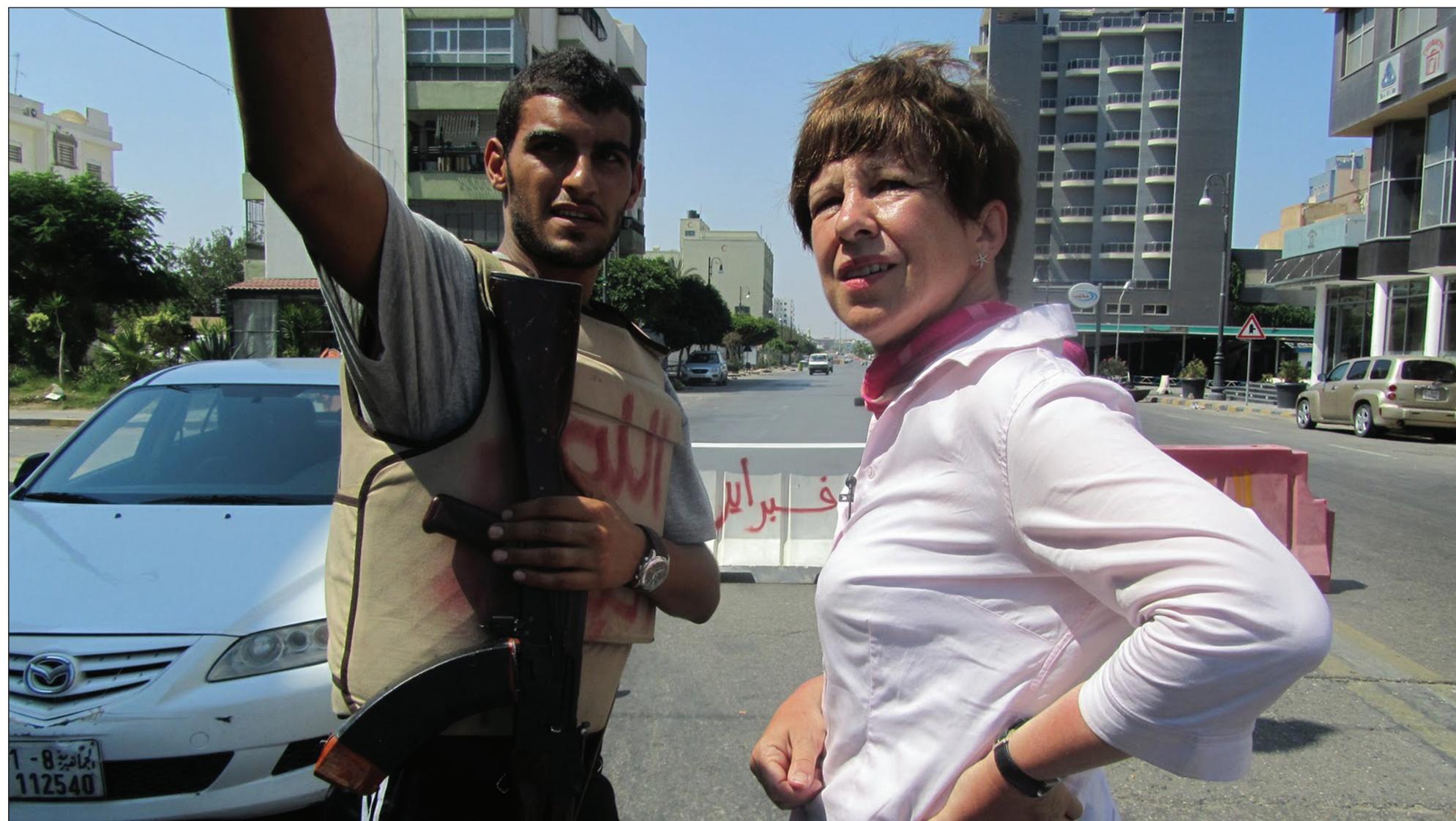
Events in Cairo saw Twitter and Facebook take centre stage, both for protesters and the world. But does multimedia empower the individual, the micro-reporter, at the expense of mass organisations like the BBC? “Journalism is fast moving and it is often hard to collect all the information you need, with the pressure to get the story out first.” Lyse insisted the availability of sources enhances the industry, and that we do still need journalists with their own eyes and ears, to consolidate it all. “As we are not based in the countries we cover, we can step back in a way others can’t. The BBC is still very much part of the media landscape.”

Nuclear weapons, the Kurdish refugee crisis, and the election of Ali Hashemi Rafsanjani have opened up Iran to contestant observation and condemnation by the international community. I wondered if Lyse believed the West would soon succumb to a war with Iran. In light of Iraq’s recent Shia-Sunni sectarian conflict, would Iran extend its influence in the region, forging an Iraqi puppet state and buffer zone from the West? “It is extremely difficult and the most difficult foreign policy challenge this year. I am not sure what is going to happen, my feeling is that there is the physical engagement on the ground which is part of war, and then there are the perceptions of war which have a huge impact on how war is played out, or how it even starts.”

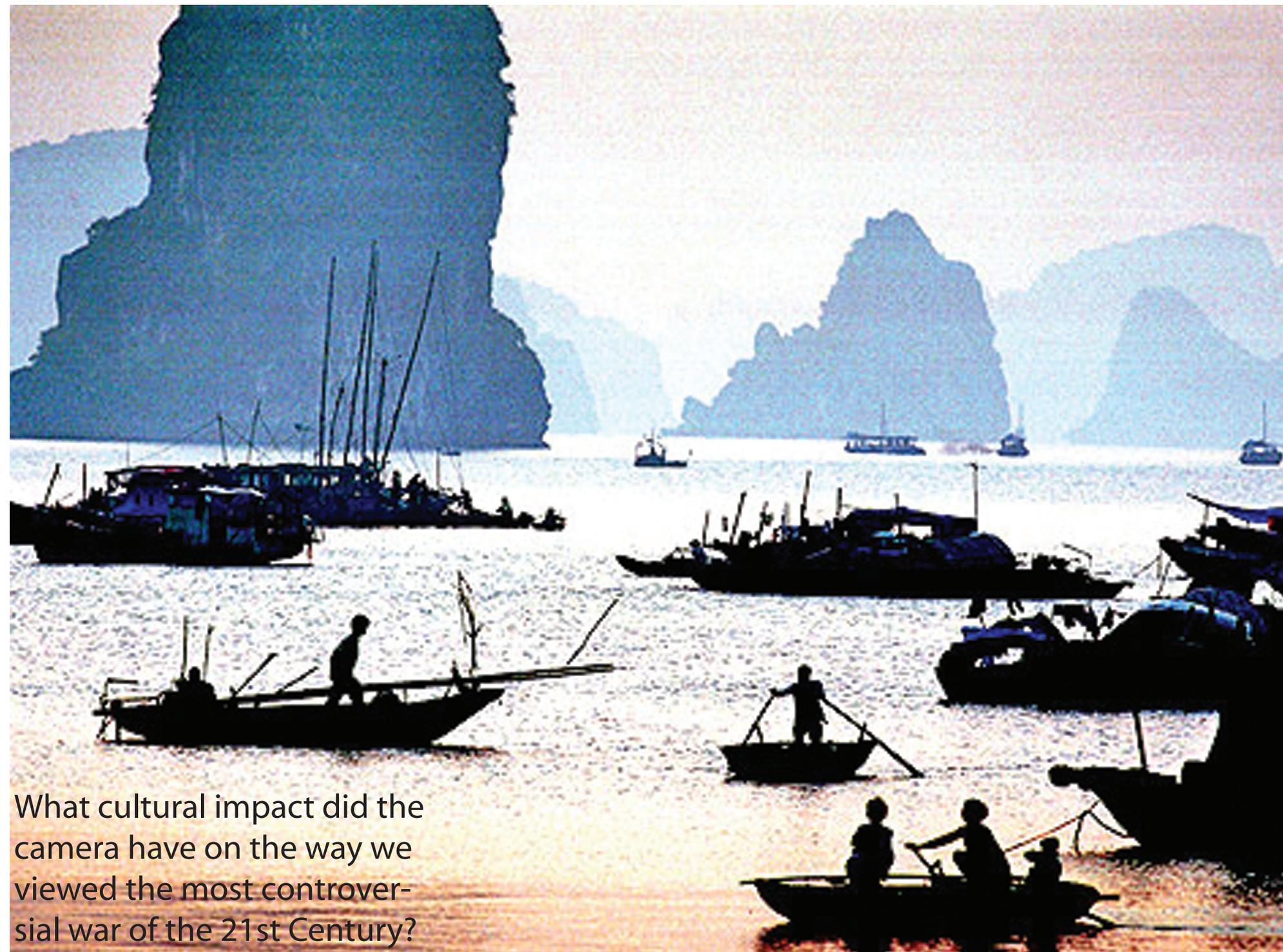
Brinkmanship has ensued. The world is watching Iran, hoping to anticipate its next move. For Iran, the question is whether the international community will follow its threats through. Lyse, likening this speculation to a game of chess, called any attempt to anticipate Iran’s actions a “consequential and very dangerous game.” For Lyse, Iran has been demonised. Whilst she accepts that in part it is Iran’s own fault for creating suspicions about its nuclear programme, Lyse emphasised that the international community ought to remember that ordinary people live in Iran too. Mere pawns in a wider game of international diplomacy.

I wanted to know what Lyse would say to anyone with journalistic aspirations, in view of the current stigma attached to the profession. I was told to take calculated risks, to learn the language and the culture of the country you are sent to cover. “You should be willing to push yourself beyond your boundaries. It’s a dangerous and difficult time, but it’s an exciting time for your generation, there are so many options and opportunities out there for you. That’s the magic of the moment. For me journalism is about taking people along, as a journalist I say tell me something I haven’t seen or done before. There are dangers but don’t let them hold you back. Never say never.” **M**

“History tells you about
a people, about society,
about culture.”



Vietnam: Cameras and Conflict



What cultural impact did the camera have on the way we viewed the most controversial war of the 21st Century?

Tom Bonnington looks at its legacy 40 years on.

After forty years, it is easy to look back on it as just another product of the Cold War: it was merely a tragic tale of America's gung-ho attitude to the prevention of the spread of communism. Yet in so many aspects the Vietnam War was the first truly modern war. Though the scale of destruction had been far greater in the two world wars, the way the war was depicted back in America had become far more negative. Even the word 'Vietnam' conjures up images of marches, protests, hippies, and tremendous films made by politically motivated directors at the height of their powers. For this war was one of the first clear examples of propaganda being used to depict negative images of a war, which did not seem to have a genuine cause. Governments were distrusted and censorship was fast becoming a taboo word. Freedom of speech and the liberal press enjoyed its finest hour during this bloody conflict and its influence can still be seen in the media today.

There are some fundamental reasons why the propaganda turned against the war effort. Though it would be unwise to go into the political and moral questions that war raises, the Vietnamese conflict had some obvious flaws to it. For one, unlike Japanese expansion in the Second World War, Vietnam posed no immediate threat to America. Indeed, as late as 1961, Vietnam was in the background of the American political agenda with Cuba seen as a far more potent threat. Many could not understand the point of sending thousands

of troops to their deaths in a foreign country when the outcome did not directly affect them. A sense of moral superiority pervaded Americans when it came to post-World War Two conflicts too, and learning about various American war crimes, including the Mai Lai Massacre, haunted the national consciousness. If they were not liberators, then they were invaders and with the growing power of the student movement in the sixties, this would not have gone unnoticed.

The sense of American involvement being negative was greatly enhanced by a few famous photographs at the time, many of which are the most disturbing images captured on camera. The picture of a naked girl, with her clothes burnt off, running away from a burning village in pure terror is one in which many of us are probably aware of. The image, taken by Nick Ut, captured the results of an American bomb accidentally being dropped on the village of Trang Bang. This photograph reflected not only the brutality of war and the way it could rip apart families but it also showed the Americans as 'the bad guys'. Something that many Americans found difficult to deal with. It is admittedly difficult to calculate how influential a photograph is, but when such a photo wins the Pulitzer prize and results in several documentaries about the girl in the picture, it has to be recognized as iconic.

Equally famous is the picture by Eddie Adams that depicts a South Vietnamese General about to shoot an unarmed and handcuffed North Vietnamese prisoner at point blank

range. Taken in 1968, it is seen as one of the first pictures to definitively change perceptions of the war. Even post-Vietnam, it has become a symbol for the inhumanity of war and the power of the still photograph. Eddie Adams himself said of the picture "The General killed the Viet Cong; I killed the general with my camera. Still photographs are the most powerful weapon in the world. People believe them; but photographs do lie, even without manipulation. They are only half-truths... What the photograph didn't say was, 'What would you do if you were the general at that time and place on that hot day, and you caught the so-called bad guy after he blew away one, two or three American people?' This shows a genuine cultural shift in general attitudes to war at the time. While these photographs may have just been black and white still images, their profound impact on the psyche of Americans left many feeling that war itself, never mind a futile one, was in essence, an inhumane practice. Distrust of government pervaded the Anti-war movement seeing the war as some absurd ideological stand against communism. These famous photographs defined the sacrifice of 58,000 Americans and the million plus Vietnamese for a war that, seemingly, did not achieve anything.

The conflict occurred during a fertile and significant time for American cinema. 'The Movie Brats,' who included Francis Ford Coppola and Martin Scorsese, made some of the most important films of the era. Naturally, a sensitive issue like the



Vietnam War was one that they wanted to explore and each director's style bought a new perspective to the war. Scorsese, for example, was one of the more experimental directors and explored the haunting aftermath of the war on one veteran in *Taxi Driver*. Though there are no war scenes and it is set in New York, Vietnam cloaks every scene. Travis Bickle is an insomniac, who doesn't know where he stands in the world and is increasingly resentful of those he sees around him. Bickle is mentally unstable and commits acts of extreme violence. This is the ultimate film for the lonely man, who cannot fit into society. Scorsese is reflecting the experiences of Vietnam veterans who found it difficult to adapt to normal life upon their return to America.

An even more potent symbol of the brutality of war can be seen in Michael Cimino's *The Deer Hunter*, which uses Russian roulette as a metaphor. The acclaimed critic, Roger Ebert, said "Anything you can believe about the game, about its deliberately random violence, about how it touches the sanity of men forced to play it, will apply to the war as a whole." Considered controversial at the time, due to its depiction of North Vietnamese soldiers as barbaric (there is no proof the game was ever played), the sequences have become widely associated with the Vietnam War and have been regarded as an effective postscript to the conflict. As with *Taxi Driver*, the film touches upon the struggles of returning soldiers to adapting to life in America, whether it was due to the harrowing loss of friends or that they were unable to connect with people they had left behind. While the war's iconic photographic images were evidence of the realities of the brutality in Vietnam, these films were equally effective in displaying the mental consequences of war for its soldiers.

The history of negative propaganda was relatively brief prior to the Vietnam War. In World War Two, there was up-

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weapon that the Americans
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the West went to war.”**

roar at a *Daily Mirror* cartoon, which showed a sailor adrift on a raft in the ocean with the caption, "The price of petrol has increased by one penny." Upon seeing the cartoon, Churchill threatened to close down the *Mirror*, arguing its unpatriotic sentiment could have deeply damaged the war effort. However, in general, there was very little opposition to the war in Britain, probably because it was seen as a necessary measure. In terms of film, David Lean, Powell and Pressberger, each made several nationalist films during the war that typified the fighting spirit of the nation at the time and were usually considered great films on an artistic level too. In Germany, propaganda was vital, allowing Hitler control over his people although not immune from criticisms. The Edelweiss Pirates were a group of students that listened to Jazz (considered 'negro music' by the Nazis) and handed out leaflets that argued the War and the Nazi party were destroying Germany. Most people involved were swiftly executed, concluding one of the few instances where ordinary people attempted to influence the totalitarian governments at the time.

What made Vietnam different was that freedom of speech had become something to be celebrated by this time. It could have partly been a backlash against the McCarthyism of the 1950s that saw many Hollywood writers blacklisted for being Communists and created a witch hunt among all stratas of American society. Or it could have been that it was just natural progression in culture and outlook. Either way, the Vietnam War was the first widespread hostility from the American people against the government's handling of a foreign conflict.

The legacy of the Vietnam War can still be seen in culture today. In Hollywood, films like 'Apocalypse Now' are considered to be masterpieces that explore the national consciousness of a disturbed people. The photographs still shock when viewed today, and have expanded to symbolize not just the brutality of Vietnam but of war itself. The general public felt it should have the ultimate say on the running of the war and even whether the country should be at war at all. This has become a trend in all Western nations since then. Vietnam ultimately reminded governments that they could not succeed in a war that the public did not wholeheartedly approve of. Ironically, in a conflict that first used helicopters and first used napalm on a large-scale, the most devastating weapon that the Americans would come up against was a camera. **M**



Spooked: The Art of Horror

James Watkins, director of *The Woman in Black*, talks to James Tyas about his take on the horror genre and Daniel Radcliffe post-Potter.

PHOTO CREDIT: BLOGSPOT

A big budget. A world famous actor in the leading role. A story tried and tested in print and on the stage. The cinematographic world was perhaps justified in expecting great things from James Watkins' latest foray into the world of horror. But does he feel equal to the hype surrounding a film with such resources at its disposal?

"Everyone says 'oh, can he handle a bigger budget,' but it is rubbish really because it is much harder to make small films than big films because there is far less money. You have fewer resources and far less time. Film-making is all about time and money." He describes the making of *Eden Lake*, his

first as a "thrash" and, with *The Woman In Black*, despite having a world famous star in the leading role "We weren't exactly moving at a stately pace. We were still charging through it because in comparison to a Hollywood movie this was very small."

With this being Daniel Radcliffe's first leading role outside the confines of Hogwarts, it would be fair to assume that the phenomenal success of the *Harry Potter* franchise would cast a long shadow over *The Woman In Black*. Some have said that the 22-year-old actor, who is purportedly worth £42 million, might find it difficult to become a star in his own right.

While never genuinely concerned that the casting of Radcliffe would overshadow the film itself; director James Watkins does admit to a certain degree of trepidation. "When somebody has played such an iconic role for ten years and the association with it being so big, you do have to be mindful of it." But any doubts Watkins may have had about casting the erstwhile wizard were quashed upon meeting him. "Dan's incredibly smart, incredibly committed and wants to take on challenges and wanted to be challenged. I wouldn't have cast him as an actor if I didn't think he could have done it. I'm thrilled by the responses people are giving to Dan because it's



a hard thing for him to cast off and I think he's done a brilliant job of doing it."

As well as the difficulty of ridding himself of the *Harry Potter* affiliation, Radcliffe also had the taxing nature of the role to contend with. "He isn't getting to act off other actors. It's him carrying the film and I think he carries it." Audiences seem to agree: currently holding the top spot in the UK box office after exceeding expectations by taking £3.15m on its debut weekend, Radcliffe has proved that he has the sufficient star power to 'open' a movie. Despite some people questioning Radcliffe's acting chops, he gives an impressively understated performance as Arthur Kipps, a young widower, forced to leave his son behind in order to travel to a remote village where he is victim to a series of mysterious hauntings by the titular woman.

The success of *The Woman In Black* can't be fully accredited to Radcliffe though: director James Watkins has made a truly compelling, traditional ghost story that ratchets up tension to an almost unbearable degree and supplies effective shocks and proper scares. The film is most redolent of J.A. Bayona's *The Orphanage* and it is the type of film that hasn't been made in Britain for some time. "The Spaniards have been doing it really well recently and I thought, well, this is really a classic British form. You look back to films like *The Innocents* and some of those films, brilliant as they are, are somewhat dated in their pacing." Despite being a period gothic horror, Watkins made sure that *The Woman In Black* worked as a contemporary film. "I wanted to make a slow burn film with a stately pace and is really composed but to bring different influences to it." With *The Woman In Black* primarily being set indoors, and predominantly known from the successful theatre adaption, when the production of a film version was announced, the concern was that it would feel stagey. Watkins has managed to allay these fears and has made a film that is definitely cinematic. "We wanted to maximise the external locations first of all, so we used a lot of brilliant locations and tried to make it on a massive scale. Inside the house I wanted real depth in the image, so we designed the sets so that the corridors were really long and deep, deliberately to keep a sense of scale within the film."

“There are a lot of
committed British filmmakers
and a broad spectrum of really
smart people”

BELOW AND TOP: WOMANINBLACK.COM



The Woman In Black can be viewed as a reaction to the recent slew of 'torture porn' films such as *The Human Centipede* and *A Serbian Film* which act more as endurance tests than films. The director claims that recently "there have been a lot of horror films that are nasty without really being scary and nasty and scary aren't necessarily the same thing." Anyone who watched Watkins' debut feature, *Eden Lake*, might accuse the director of hypocrisy. The harrowing tale of feral youths terrorising a young couple definitely didn't hold back on gore, yet while he claims that he "likes [blood and violence] as much as the next person," *The Woman In Black* gave him "the opportunity to make a film that was really deeply scary, but with no gore, no violence, and not really any blood. We thought we could make a film that acted through the imagination in the way that the classic ghost stories in literature work. We contented that anything that you could shoot would never be as scary as anything that you could imagine. We tried to get under the audience's skin and into their heads."

Admitting that he hadn't read Susan Hill's novel that the film is based upon, or watched Stephen Mallatratt's long-running theatre adaption before taking on the directorial role, Watkins says what attracted him to the project was Jane Goldman's screenplay. Previously known as the flame-haired wife of Jonathan Ross, Goldman's recent successes including *Kick Ass* and *X-Men: First Class* have made her one of those very rare things in the film industry - a star name screenwriter. "I was sent Jane's screenplay and I really responded to it. I thought it had the potential to be both a very scary film and I like the fact it had an emotional through line to it and had a heart as well as some horror. Its ambitions were slightly bigger than the things I read before." While some directors, such as David Lynch, only feel comfortable in a writer/director role in order to exercise the greatest possible degree of control over their films, Watkins didn't feel he was giving up any control over the film. In fact, if anything he found that having Goldman on board was a massive bonus. "As the director you can put your stamp on things. It's a director's medium in many ways and you have that opportunity, but Jane is so smart that it was actually the case of having an extra ally. I didn't look at it in terms of being a problem. I looked at it in terms of having another really smart voice, not just in the scripting stage, but also in the shoot and the edit. I have become friends with Jane and she's just an incredible person to work with."

After a period of stagnation for British cinema, where all that seemed to be made were bankable football hooligan films, Guy Ritchie-esque gangster films and bleak kitchen sink dramas, there now seems to be a vanguard of young British directors making ambitious and original films, which Watkins is a part of. Watkins doesn't think blame should be levelled at filmmakers claiming that, "there are a lot of committed British filmmakers and a broad spectrum of really smart people," but concedes that, "occasionally producers can get lazy in terms of thinking there is a quick way of finding a youthful audience and making a quick buck." Last year saw a brace of brilliant British debuts with Richard Ayoade's *Submarine*, Joe Cornish's alien invasion caper *Attack The Block* and Paddy Considine's harrowing *Tyrannosaur* all being released, along with an excellent return from Ben Wheatley with *Kill List*. Some of these directors are moving on to bigger projects but are definitely not compromising on originality; Richard Ayoade is currently making *The Double* starring Jesse Eisenberg and Mia Wasikowska, while Ben Wheatley's current projects include the Edgar Wright-produced *Sightseers*, the Nick Frost vehicle *I, Macrobane*, and a monsters versus cops film, titled *Freak Shift*. Watkins sees no reason why the current purple patch can't continue, with his advice to young aspiring writers and directors being "just make stuff because the people who have the money are always looking for new talent and they love discovering new people, so if you make something good people will find you."

What Watkins shares with these directors is keen ambition. While wanting to make films that appeal to a mainstream audience he is also unwilling to go for the lowest common denominator, citing Christopher Nolan as a director whose status he aspires to. It doesn't seem likely that he is someone intimidated by the prospect of making films on a huge scale. While joking that he isn't likely to direct a romantic comedy any time soon, he isn't constrained by genre either, despite, so far, both of his films being horrors.

"It's interesting, *Eden Lake* and this film are very different. You could potentially say they are both horror films but one's a ghost story and one's a very harsh thriller, but they are both in some way horrific. I'd love to make a really smart thriller." Following on from *The Woman In Black*, Watkins has been linked with the Warner Bros. backed *Methuselah* but he says he has "three or four projects circling and I don't know which one's going to land. You just have to see where the money comes from." With a string of blood splattered horrors being released this year, notably *Abraham Lincoln: Vampire Hunter* and *The Texas Chainsaw Massacre 3D*, Watkins' more nuanced take on his genre provides more than a little refreshment. **M**

Film Award Season.



Best Picture: 9 Nominees

The Artist



Chance of Winning: 9/10

Why it could win: This silent film has already won such a string of awards and has dominated discussion so much, that even its most avid supporters are getting bored.

Why it might not win: The last silent film to win an Oscar was *Wings* in 1929.

The Descendants



Chance of Winning: 6/10

Why it could win: Alexander Payne's long-awaited follow up to *Sideways* is the type of film the Oscars love; a bitter-sweet family drama with Hollywood's favourite star.

Why it might not win: This drama might be too subtle for the Academy to award it Best Picture.

Midnight in Paris



Chance of Winning: 5/10

Why it could win: The romantic setting of Paris and great casting of Cotillard and Wilson should rub the Academy the right way.

Why it might not win: The film went fairly unnoticed and Woody has only had one other nomination since 2000.

Moneyball



Chance of Winning: 4/10

Why it could win: We love stories about the underdog and Brad Pitt does inspire a lot of confidence. Likely to bring in the votes.

Why it might not win: Sport as a theme probably isn't as strong as 'Race' or 'Family' shown in other contenders.

Best movie soundtracks of 2011/12

Drive. With original music from Cliff Martinez, there are some songs that get you pumped up for any occasion.

Submarine. Alex Turner's EP creates a feeling of teenage nostalgia reminding you of those feelings of angst and longing.

Crazy Stupid Love. Surprisingly this was

an impressive film across the board and songs include *Blood* by The Middle East.

The Help. Songs to suit every mood for when you're feeling soulful or want to 'Twist and Shake' - it's got it covered.

Trend: "Political Figures"



Leonardo DiCaprio - J Edgar



Film Editor **Elle Hoppe** praises the indie film scene at the Sundance Film Festival.

In a state of America that is most likely to be known for the settlement of Mormons, Utah has played host to the Sundance Film Festival every year since 1987. An event that celebrates independent film across the whole spectrum from documentary, international, low-budget, shorts and feature-length films. Director of the festival, John Cooper, pronounced: "Every year the Sundance Film Festival brings to light exciting new directions and fresh voices in independent film, and this year is no different".

Awards season is so focused on the mainstream triumphs of Meryl Streep that people often forget to commemorate the birth of innovating work, created by equally deserving filmmakers. DVD collections all over the world would be stripped of their copies of *Little Miss Sunshine* and *Garden State*, as it was the Sundance Festival that drew in the attention needed to award these films with credibility.

The festival stretches across ten days, but it shouldn't bring marshy images of Glastonbury mud to mind, as this is now considered a place of glamour bringing in A-listers from around the globe - holding no qualms with who is welcome at this indie event. Sundance doesn't focus on the red carpet and the one-night experience, but on the intricate cogs of filmmaking. The aura it gives is not one where a glamorous gal is on Clooney's arm, but the hard work and passion that people commit their lives to - how you'd hope it would be really.

Awards given this year at Sundance include a 'Best of NEXT audience award' (for low budget films) to *Sleepwalk With Me* - written, directed and performed

by Mike Birbiglia. It's about a man that (you guessed it) sleepwalks and from what I've heard is extremely funny. Another is *The Surrogate* that won awards for the 'US Dramatic Special Jury Prize for Ensemble Acting' and the 'Audience Award of a US Dramatic'. The film follows the journey of a 36-year-old man with an iron lung who seeks to find someone to lose his virginity to, and with whom he subsequently has a relationship - a story nothing short of complicated.

2011 was a great year for film, and Sundance awarded many films that are on masses of peoples' 'To Watch' list, including: *Like Crazy*, *Marta Marcy May Marlene*, *Tyrannosaur* and *Another Earth*. We're attracted to films awarded at The Oscars and BAFTAs because they are safe, but we shouldn't be scared off by the label 'indie'; it's not a skinny humanities student in a waistcoat riding a bike, but actual, individual pieces of artwork. These films are needed to stretch imaginations and inspire others to experiment with conventions.

A multitude of mentions in Short Filmmaking are given at Sundance but these by no means make each less remarkable. They offer an experience of more than one winner, leaving less of an opportunity for a 'King's Speech' trumping 'Social Network' situation as seen at the Oscars last year.

An award here is no little gold man, but it sure does help break up the repetitive formula the Academy gives us. In a world where we can be celebrating *The Artist's* successes one week and slating its hogging of the lime-light the next, we need diversity not only in the films awarded but also in the nature of the ceremony.



Follow us on Twitter @nousefilm and keep updated on our Award minisite www.nouse.co.uk/muse/film/film-awards

Will The Artist Silence Competition?

The Help



Chance of Winning: 4/10

Why it could win: The Oscars have shown in the past that they aren't averse to cliché ridden race-dramas set in another era, reeking of a 'lesson'.

Why it might not win: The similar *Driving Miss Daisy's* Best Picture win is one of the most criticised.

Hugo



Chance of Winning: 7/10

Why it could win: Martin Scorsese has only won Best Picture once for *The Departed*, but really should have won 5. The Academy may prefer to award a Hollywood director.

Why it might not win: A film with a child lead hasn't won since *Oliver!* in 1968.

The Tree Of Life



Chance of Winning: 3/10

Why it could win: Experimental film should always be praised and the Academy needs to show they're daring.

Why it might not win: A lack of plot and a lot of focus on cinematography is not likely to appeal to all audiences.

War Horse



Chance of Winning: 6/10

Why it could win: A Richard Curtis and Steven Spielberg collaboration, with a heartfelt story is a recipe for success.

Why it might not win: Is this too safe? After *The King's Speech* win it's probably time to take a bit of a risk.



James Tyas looks at the Academy's obsession with the past, and whether they get it right.

The Artist harks back to the golden age of silent cinema; *Midnight In Paris* is set in a romanticised version of 1920's France, and Martin Scorsese's *Hugo* has been described as a love letter to early cinema. Indeed, all of the films that have been nominated for this year's Oscar for Best Picture are set in the past, apart from *The Descendants*, *Moneyball* and *Extremely Loud And Incredibly Close*. While L.P Hartley claimed that "the past is a foreign country", it is anything but for the Academy voters. The past actually seems to be where they feel most comfortable.

Last year, The Academy's predisposition towards the past was exhibited when *The King's Speech* triumphed over *The Social Network*. You do wonder why the Oscars have a tendency to shy away from nominating films of any contemporary interest. It isn't the case that films with relevant subject matter weren't eligible for nomination this year. Steve McQueen's *Shame*; an examination of a life consumed by sex addiction is as relevant to 21st century audiences as Billy Wilder's *The Lost Weekend* was to audiences in 1945. David Fincher again delivered a stylish and cutting edge film with his version of *The Girl With The Dragon Tattoo*, but both of these were overlooked. This is especially dispiriting when lightweight fare such as *The Help* and *War Horse* were deemed more worthy of nomination.

In an age where cutting edge technology such as 3D and motion capture are said to be the future of cinema, academy voters' tastes seem to have become more con-

servative. It brings to mind the question of who actually decides which films win at the Oscars. The answer is an incredibly convoluted one. The group of 6,404 voters include figures as divergent as Rupert Murdoch, Sasha Baron-Cohen and, most bafflingly, a fully ordained Roman Catholic nun.

The common belief is that the majority of the 6,404 members are octogenarians living in the Hollywood hills. Despite the largest group being actors, accounting for 22 per cent of the vote, guilds for crafts including costumes, effects, editing and sound are a powerful section. Oscar campaigners coined the term 'steak-eaters' to describe this group of largely male craftspeople due to their conservative tastes. They are often cited as the reason why Ang Lee's gay cowboy drama *Brokeback Mountain* was shockingly beaten by *Crash* at the 2006 Oscars.

It is easy to see how leaders of the pack, *The Artist* and *Hugo* would appeal to the 'steak-eaters'. Both are solidly-crafted, well-told stories that are in thrall of early cinema. While it is easy to criticise the Oscars for not highlighting films that say something about the issues of today, and being too eager to go for films set in the past, when *The Artist* does eventually walk away with the Best Picture statue, it might not be because of the voters pedestrian tastes. The reason is more likely to be that *The Artist* was actually the best film released this year. Despite many inexplicable Best Picture wins in the past, and a curious panel set-up, they do get it right sometimes.

Contributors- Sophie Rose Walker, Elle Hoppe, James Tyas

The perfect acceptance speech. By Elle Hoppe

1. Spend 30 seconds hyper-ventilating and repeating "Oh my god" over and over (Note Meryl Streep and Kate Winslet) - this shows how grateful you are and gives time to try and remember the spiel you've prepared.

2. Remember that you need to seem modest. Pretend that it wasn't your talent that won you this award but the crew's input,

the fans watching in cinemas or your other halves' love and devotion.

3. By the second minute make sure you've shed a tear. Regardless of gender, we like to see you overcome with emotion. It's not heart-warming, it's funny. We have taken the time to watch you talk for what seems a lifetime, so give us a reason to laugh.



George Clooney - Governor M Morris



Gary Oldman - George Smiley



Helen Mirren - The Queen

Fashion.

The Money Shot.

Fashion photographer and 'IT' boy, Louie Banks, chats to **Paris Bennett**.

When did you first pick up a camera? Was it love at first click?

Well, I can't remember when I first picked up a camera, but the first fashion shoot I did was when I was 16 and living in Brighton. I went out with a black and white film in the camera, and my friend Elin dressed in not much more than a fur coat.

You have photographed some of the biggest fashion icons in the world, who were you most nervous to shoot?

I haven't yet been nervous, but I am yet to shoot many more I hope! I don't get particularly starstruck, but I do freeze up a bit when I meet someone I find overly inspiring, whether they are particularly famous or not.

Who else would be on your photography hit list to shoot?

Dolly Parton, Dalida, Jerry Hall, Lindsay Lohan, Iris Apfel, Goldie Hawn, mainly empowering women with a strong look and something to say.

Who would you dread photographing?

Jedward. I was asked to shoot them but I couldn't do it...

Although you spend most of your time behind the camera, you have recently featured in a hair campaign for the brand, Bed Head. How do you feel about having your photograph taken?

I also shot the Bed Head shoot, so I was behind and in front, it featured me and my team which was great. I have been photographed by Ellen Von Unwerth, Rankin, Mert Alas and Marcus



“Shoots should be styled around concepts, rather than created around the clothes.”

Piggott to name some, but that never changes how much I hate to have my picture taken. I am not very confident posing, but get some drinks down me and I'll be fine.

Your work is published in many incredible magazines including *Elle* and *i-D*, what magazine would you next like to work for?

Vogue. All the *Vogues*, but mainly *Vogue Italia* as the concepts are incredible. It doesn't feel like the shoots are created around the clothes that need to be shot, but rather the styling seems to be worked around concepts, which is how it should be.

If you were not a photographer, what career would you have alternatively gone into?

For most of my childhood I did want to be an artist, however, I did go through a small phase of wanting to be a fisherman and fishmonger, which is very strange as I hate the smell of fish stalls and don't particularly like to eat fish. Now if I wasn't a photographer, I would be a hairstylist. I am fascinated by hair, how to manipulate it, and hair through the ages.

Finally, when people see your images, how do they know it is a 'Louie Banks' image, and what trademarks do you have?

I have never felt like I have a particular trademark as shoots, and my way of shooting changes constantly with my mood, and as inspirations change, but I am told differently, and that people often recognise my work as mine.

Men's. World Fashion.

Paris



Paris brought a hard edge to the Spring/Summer seasons, with leather making multiple appearances. Alexander Wang's show gave an urban twist with bomber jackets, leather-look shorts and shoulder patches featured on sweaters. Lanvin took a different tone, with a medieval military theme, incorporating the material-of-the-moment into tunics, t-shirts and jackets, bringing the looks together with distinctive cropped hairstyle. Contrasting again, Dior Homme spiced up a soft and simplistic tailored look with brown collars, lapels and caramel tone shirts, proving this the perfect trend for any man with fashion credentials. *Tessa Barratt*

New York



Bold colours were seen all over the runways at New York Fashion Week, showing the more vibrant look should not be shied away from this summer. J Crew's show, burst with colour blocking for the brave, including green chinos and the most popular colour of the moment, maritime blue. Lacoste and Robert Keller included bright blazers in their shows and Tommy Hilfinger opted for the more preppy summer look with polo shirts and striking orange sweaters. Despite the bold look maybe seeming a little too flamboyant, when teamed with a casual outfit, it looks very sophisticated for the spring season ahead, and brightens up an outfit, with a hint of New Hamptons tailored style. *Charli Rose Lees*

Milan



In Milan Fashion Week the catwalks were awash with prints, varying from the eccentric 'crazy golf' themed show put on by Prada, to the classy mix of patterns on a traditional suit, showcased by Armani and Versace. But they were mainly worn in isolation, so the print stood out but did not clash or look too garish with other bright pieces. This summer trend is an easy one to incorporate straight into your wardrobe. High street stores have followed suit, and highlighted various prints as the newest trend, such as Topman electing a 'whitstable' nautical esque print for the spring. *Charli Rose Lees*

Campus Style Icon



Philippe Andely
1st Year Politics and Economics

PHOTO CREDIT: AGATHA TORRANCE

How would you describe your look?

I would interpret my look in this shoot as preppy geeky chic. In general I do tend to alternate between different fashion genres for example casual smart and preppy etc., however nothing too over the top.

If you had to choose three of your favourite fashion labels or designers, who would they be?

Tommy Hilfiger, Ralph Lauren & Banana Republic.

What is your favourite item of clothing and why?

Definitely shoes, I love brown shoes as they are compatible with many outfits and other colours of clothing, as it is a calm and neutral colour. Shoes are always the essential classic element to finish off a perfect outfit.

After living in Paris prior to you coming to England, which country would you say has enhanced your personal style the most?

I would say that my time in England has had more of an influence on my style. Living in England and due to me networking, has made me dress a lot more formal than I did whilst living in Paris. I believe that the way I dress is very influential as it is the first impression that people will have of me. England is cosmopolitan and out of control. I love it. Paris, however, has a lot more restrictions and rules as to how individuals are allowed to dress. Bright colours are also not seen as the norm in Paris, therefore people tend to dress very boring and bland which is a major loss for mainstream fashion in Paris. However, this is not always the case, as there are some underground fashion followings that are very trendy but they are not very pervasive in Paris.

Andrew Adenmosun
DEPUTY FASHION EDITOR

The Hot List



This classic Barbour leather wax Tarras bag is the ultimate university essential. It is practical, yet still utterly stylish. And don't forget the slick tartan lining feature. It has an impressive amount of compartments which mean that not only can you store your items in style, but you can also keep things organised. It retails at £179.99 (online and in store) and is definitely value for money, especially when you consider how durable and dependable this must have accessory is. It is a luxurious fashion accessory for both men and women.

Andrew Adenmosun

The ultimate in revolutionary skincare has to be Liz Earle's Cleanse and Polish product, designed for the man that is liable to neglect his skin. By blitzing all traces of daily dirt and grime, results are visible from day one, even for those with sensitive skin. It is to be used twice daily, but don't let this deter you; the Cleanse and Polish is easily incorporated into a fuss-free routine...genius. It retails at £13.95 for a starter kit, but you can shop online to take advantage of bulk deals, and be sure to read other reviews by men with clear skin from all over the country - a multi-award winning product from a multi-award winning brand, you can't go wrong.

Jess Holland



They are the one couple guaranteed to set the red carpet alight, and we just can't seem to get over our fascination with Angie and Brad. Jolie leads the way every time, looking resplendent in an endless parade of fabulous vintage Versace; the words 'wardrobe', 'mistake' and 'malfunction' have, thus far, never entered her vocabulary.

For a while Pitt looked like he was dangerously close to working the 'over-accessorized homeless' look with his straggling bearded beard and questionable beanies. Luckily, Angelina seems to have brought him to heel for the current spate of glittering awards ceremonies. He was recently looking suave at the Brits, his glossy flowing locks brought back the look he adopted during *Troy*. And every time the spotlight seems to dim they come out with another brilliant comment to keep attention focused on brand Brangelina, whether it be dropping not-so-subtle allusions about their wild 'n' crazy sex life, or adding fuel to the fire of the burning question of will-they won't-they finally tie the knot? *India Block*

The luxurious beauty brand, Chanel, has recently re-launched its former iconic Pro-Lumière foundation; freshly-named, the foundation now boasts a much wider shade selection, which caters for complexions of all hues. Many Chanel-lovers were anxious when they heard that the previous foundation was to be discontinued, but 'Perfection' will not disappoint. It is still long-lasting, with impeccable coverage and gives that trade-mark healthy glow, however now feels remarkably lighter on the face. At £36, the product may be over many a student budget, but with a recommended one-pump-per-day from the experts, a little obviously goes a long way. Surely that's an investment.

Jess Holland



The School for
the Cool

Paris Bennett
FASHION EDITOR

Education, education, education. Before I overly embrace my inner Blair, he did raise a valid point regarding just how important it is. From the tumble tots years, then comes the pleasure pain experience of school, only then to further delay the real world at university, with a cherry on top in a MA for some. All of these substantial chunks of education influence us in more ways than just what we are taught. Who we marry, eventual salary bracketing, and the location that we call home are all mapped out in the class-room.

With last week's announcement by magazine publisher, Condé Nast, that the Condé Nast College of Fashion & Design will soon be opening its doors to students, it made me consider the value of a 'fashionable' education.

Condé Nast are the publishing name behind some of the greatest magazines the world will ever know. *Vogue*, *GQ*, *Tatler* and *Glamour* are amongst their magazine beacons. There is no doubt that this publishing house would be any fashion loving boy or girl's dream to work for. This is why when hearing about the company's plan to create educational programmes, I was so intrigued. What qualifications will be on offer? What are the entry requirements for each course? What career prospects can one expect after attending the college?

The Condé Nast College of Fashion & Design's principal, Susie Forbes, former *Easy Living* Editor, has commented that: "Condé Nast is perfectly placed to enter the world of education."

The college is due to commence teaching in the educational calendar starting month of September of this year. Curriculums will cover the history of each discipline, offering students a year-long *Vogue* fashion foundation course, 10-week intensive fashion courses, plus modules on the fashion year, print and digital journalism, luxury brand marketing and business-related skills.

To translate this over to those who are not keyed up on what this appears to mean, it would be from an academic perspective as if respected magazines such as *The Economist*, *Financial Times* or *National Geographic* suddenly opened a college. Your eventual aim of securing a job in one of these publications still stays strong, but now there is a slight debate: should you go to a top university which offers excellent teaching in your field, then after go through internship slavery, or would being taught at the magazine of your dreams give you a better chance at achieving a job?

For example, you go to Oxford or York to study History of Art, but your competition has on their CV 'Condé Nast' Fashion History: do the skills they possess triumph over yours in an application to work for *Vogue*? This will worry many out there who desire a career in this industry.

Fashion already has its Oxford (Central Saint Martins), Cambridge (a debate between The London College of Fashion, Brighton or Kingston) and its overseas rival including Harvard (Parsons). Is there room for this new *Vogue* school? Does it slot into these heavy-weight fashion educational facilities in matching their elite standards? It will be interesting to see the star names of the future that are produced from The Condé Nast College of Fashion & Design.



Cool, not cold.

The sparkle is still hot on the high street; match brown with black, metal studs on leather, and glam up with faux-fur. Don't be shy to look hot during the freeze.



Photographer -

Agatha Torrance

Assistants - Tessa Barratt,

Charli Rose Lees

Director - Paris Bennett

Models:

Alex Sankey

Fifi Kong

Dominique Heckels



Alex - Deep, jumper
£18, shirt
£19, jacket
£22, Zara, trousers,
£35, jacket,
£79.99.

Fifi - Dress, vintage, £60,
coat, ebay,
£49.99

Domnique
- Dress, Top-shop Dress
up, £60, coat,
River Island,
£35, boots,
New Look,
£35, ring

Arts.

Northern Art: A Hidden Gem

The Hepworth Wakefield Gallery has been long-listed for the Art Fund prize 2012. **Mary O'Connor** visits and talks to its director, Simon Wallis, to find out why.

“I defy anybody to come away from here without having had a meaningful experience.”

Such is the challenge posed by Simon Wallis, the director of the Hepworth Wakefield Gallery. Boasting approximately 400,000 visitors in the first eight months of opening, the gallery is certainly well on its way to exceeding its visitor targets for the first year. As one of this throng, my expectations were somewhat beleaguered by a sense of disorientation, on stepping from the industrial red-brick buildings of the city, to the contemporary clean lines and open spaces of the Hepworth. But, as I soon realised, this eclecticism is what it embodies best, reflected in both appeal and its copious range of artworks.

As one of the largest contemporary art spaces outside London, the Hepworth is certainly a contender amongst tough competition; competing against the likes of the famous Bletchley Park's exhibition of 'The Life and Works of Alan Turing'; to the Riverside Museum Project at the Riverside Museum in Scotland. The ten long-listed museums are all vying for a £100,000 cash prize alongside a highly regarded award, to be announced at the British museum on 19th June. The winning project will use the proceeds from the Art Fund to "buy, show and share great art so that it can be experienced and enjoyed by everyone", according to the mission statement of the award's organisers. As one of the ten candidates, the Hepworth is described by the Chair of the Judges, Lord Smith of Finbury as "perfectly encapsulating the vitality and dynamism of a part of our nation's cultural life that continues to innovate, push boundaries and engage the public, even in these straitened times." It became transparently clear to me during my visit that the Hepworth was not going down without a fight as it steadily becomes an artistic giant of the North.

As it rests on the frontiers of the River Calder, the beautiful exterior of the £35million Gallery is a testimony to the excellent craftsmanship of David Chipperfield's architects. The contents housed within, further reflect the high quality to be found at the Hepworth, which includes numerous collections from local and national sources, as well as the celebrated works of Barbara Hepworth and Henry Moore, both Wakefield-born artists. The latter, for Simon Wallis, carries great gravity in our conceptualisation of our Northern Art heritage: "Barbara Hepworth and Henry Moore coming from Yorkshire is



The Hepworth Gallery in Wakefield

important...it gives us a great moment to re-examine the spirit of that place." Hepworth's sculptures 'Mother and Child' (1934) and 'Spring' (1966) were unquestionably standout pieces, alongside work by other well-known artists such as John Skeaping, David Hockney, and renaissance artist, Giulio Romano, to name just a handful of the brilliance on display at the Gallery. These traditional approaches to Art are married up with the current contemporary Art exhibition by Heather and Ivan Morrison, Ben Rivers and David Thorpe, "whose work has a fascinating resonance and dialogue with the Hepworth's collection", says Wallis. The artists use a variety of mediums including film, sculpture, installation and performance in their exploration of the relationship between man and nature, in tandem with man's

“Wakefield is a world-class resource on your doorstep”

utopian beliefs and practices. Particularly beautiful was the work of married artists Heather and Ivan Morrison, which narrated the life and work of novelist Anna Kavan. Undoubtedly, the metaphorical centre piece of the couple's exhibition was a glowing orb levitating above a stool, as the intertwined stories of Anna's three narrators. For me, it symbolised the illumination that can come of multiple mini-narratives being amalgamated, echoing the same sentiment in relation to the seamless intermingling of traditional and contemporary art present in the Gallery.

Tellingly, the Hepworth is integral to the development of the Northern Art scene, being only a stone's throw away from the creative nuclei of Leeds

and York: as well as the regeneration of Wakefield itself. As Simon Wallis tells me, the Gallery provides a vital social hub within an artistic context: "Wakefield is a hidden gem of artwork for a much wider public." Indeed, Wakefield is currently a hotbed of new art, as it recently played host to the installation project, "12 Months of Neon Love," running from 14th February 2011 to the same day this year. Designed by Wakefield-based artists, Victoria Lucas and Richard Wheater, the neon signs sat atop the city centre's roofs, with a different romantic song lyric for each month. The Hepworth being part of this rich artistic context draws in a plethora of people, as Wallis suggests. Certainly, on entering I was greeted by a legion of excitable children with parents eagerly awaiting the start of their puppet mak-

ing workshop, this being just one of the myriad learning activities available at the gallery. These small children were intrigued to explore the exhibitions of the artists themselves, giving no mind to the often mind-boggling ambiguities of conceptual art. There was something almost poignant about this fusion of youth with what has gone before, as it continues to enable "the intergenerational interaction over Art;" (Wallis) this being central to the continued celebration of Yorkshire's creative fire.

Simon Wallis aims to foster ties with the main Northern universities including Leeds, Sheffield, Manchester, and York, in a bid to be part of the reason for "the great joys of studying in Yorkshire." York's Art and Architecture

society, 'SASSY' gives students great opportunities to go on field trips from Leeds to Oxford; so it follows that a stop at Wakefield should also be made, a visit that entails seeing, "a world-class resource on your doorstep...full of inventive and exciting projects" as Wallis explains.

The management at the Hepworth are keen to make the gallery accessible to all students, even those not studying a strict Art History discipline: "No pre-knowledge of Art is necessary...as it encapsulates experiences we can all empathise with. All of us, after all, exist within architecture", comments the director insightfully. Both school and university students can become heavily involved through communication, particularly through the addictive modes of Twitter and Facebook (which, let's face it, are the primary modes of procrastination for those of us dreading those essay deadlines). From Wallis' perspective, 'spreading the word' is vital. "We've got to spread the word, like on Twitter and Facebook...we want to show the vibrancy of things here...people have a great time and want to tell other people about it."

It is not difficult to see why The Hepworth puts Wakefield on the map. That it has come such a long way artistically in a mere matter of months must be highly commended. Wallis articulated the gallery's objective for its visitors: "[We want visitors to have] a fabulous aesthetic experience." Well, certainly in my mind, this was an objective fully realised. Is the Hepworth in with a fighting chance of winning the Art Fund 2012? Most definitely. Should the University of York's students cause a small-scale stampede in spontaneously catching trains to Wakefield? Without question.

Mary O'Connor

Editor's Picks.

17th February - 3rd March 2012
The York Theatre Royal 19.30
The Diary of Anne Frank

Recently, the Holocaust Memorial Day was celebrated nationally, a day to remember and honour those who died as part of the horrendous atrocities perpetrated by the Nazis. Anne Frank continues to be an enduring figure of this remembrance, as her diary captures two years of her life under Nazi persecution. Anne's sharp observations of herself and of the heartbreaking and terrifying world around her have been dramatised in a play directed by Nikolai Foster, and with Christopher Timothy as Otto Frank.

26th February - 5th March
Leeds Grand Theatre & Opera House 19.30
William Shakespeare's 'Cleopatra' by Northern Ballet

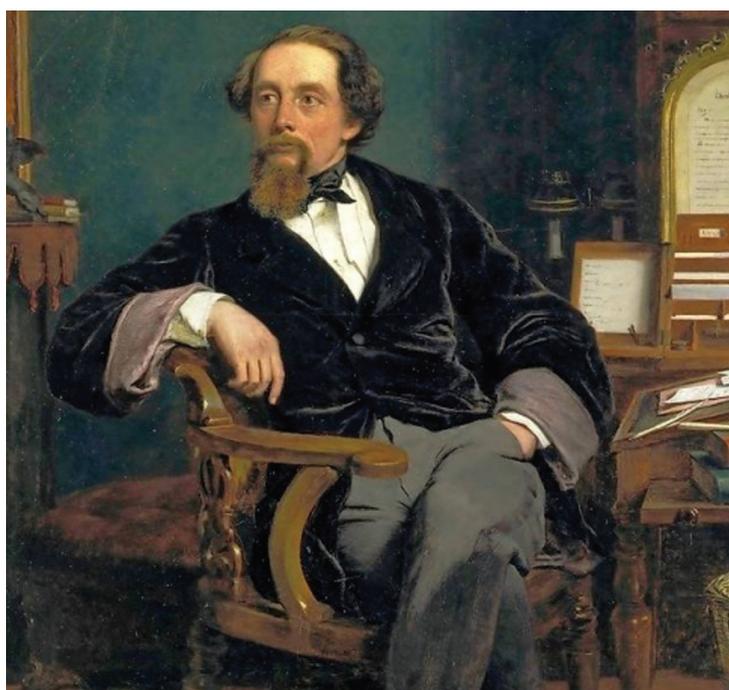
Being David Nixon's first new ballet in three years, his coordination of Cleopatra promises to be an extravagant affair, with Gaga-esque costumes and passionate love scenes between the doomed eponymous Queen and her lover, Antony. If Nixon's previous reimagining of Hamlet is anything to go by, those ballet enthusiasts among you will be in for a treat with this one.

One Great Expectation

With the passing of Charles Dickens' bicentennial, **Jonjo Lowe** explores the author's works and their enduring relevance in the modern day.

Avoiding the existence of Charles Dickens is like trying to escape the Big-Issue salesmen outside train stations, just as you think you've lost them both, they prove persistent in the pursuit of your attention. Even if you have never picked up a book, you'll have certainly encountered Dickens' work, and its influences within popular media, film, music and television. In one of my earliest recollections of youth, I can see a more easily pleased me repeatedly watching Mickey's Christmas Carol, fixated by Ebenezer Scrooge's renunciation of greediness under the bizarre moral authority of The Ghost of Christmas Past. With the passing of the bicentennial anniversary of his birth on the 7th February, the life of the English canonical author has been celebrated by the Queen and Duke of Edinburgh through enactment of some of his best works. Yet while the celebration of Dickens deservedly revolves around the greatness of his literature, it also centres on his inspirational success. Rising from the poverty he found himself in as a teenager, who had to leave school to label blacking in a factory for a measly wage of six shillings a week, his life is the classic and admirable 'rags to riches' story; an ascension from the bottom of the social barrow to the enduring forefront of British talent.

Recently adapted into a three-part



Charles Dickens

by writers such as Oscar Wilde and G. K. Chesterton, Dickens' melodramatic plots and ideas will draw concern in any of their manifestations. Yet, to imply a lack of ability is to undermine Dickens' overwhelming popularity. In numerous ways Dickens' life is reflected in the themes recurring throughout his novels.

light the immorality and greed associated with the rich, whilst Scrooge's transformation serves to attribute a higher strength of emotion to the poor.

It is through this textual challenging of societal order that readers find vicarious pleasure, transcending

“Dickens’ characters fight against the inequality of social structure with which he found himself burningly dissatisfied.”

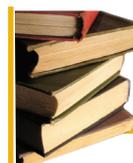
series by the BBC, *Great Expectations* fell foul under the eyes of critics who claimed that it took on the tedious form of period-based soap-opera. Starring Douglas Booth (the 'too-good-looking' Burberry Model) as Pip and the former FHM rated, X-Files star, Gillian Anderson, as Miss Havisham, Sarah Phelps' adaptation rested on the standards of glamorous Hollywood rather than attempting to explore any deeper meaning. Yet the elements of 'trash TV' employed in this rendition were not wholly dissimilar from those maintaining Dickens' own, contemporary fan base. Released serially, episodes of his now-novels would end dramatically with the purpose of hooking his readers to the bait of upcoming additions. The people he depicts too are timeless and irresistible caricatures; Fagin, the stereotypical paradox of father-figure and thief, Scrooge, the lonely and greedy capitalist, and Miss Havisham the resentful victim of heart-break are dramatized stereotypes that the pop culture demographic consistently seeks to witness. Criticised even in original form

The two orphaned boys Pip and Oliver of *Great Expectations* and *Oliver Twist*, start their journey in much the same position as their author. Not long after his move to Camden Town in 1822, twelve year old Dickens was left to be brought up by the hand of a surrogate parent. Struggling against the huge class disparity that defined the Victorian period, Dickens, almost autobiographically, comments in *David Copperfield* that he “had no advice, no counsel, no encouragement, no consolation, no assistance, no support, of any kind, from anyone”. It is through David's struggle in impoverished London that Dickens' novel becomes a historical testimony, speaking out against the hard sufferings of the Victorian proletariat. It is partly due to this sense of first-hand authenticity that Dickens' works have gained iconic status.

Within their precisely detailed, historical frameworks, Dickens' characters fight against the inequality of social structure with which he himself found burningly dissatisfied. Pip Pirrip's rise from poverty to wealth serves to high-

light their own confinement within social spheres through the progression of Dickens' characters.

With the charismatic Helena Bonham Carter set to play Miss Havisham in Mike Newell's film adaptation of *Great Expectations* this year, Dickens' legacy is by no means preparing for a decline. As with any upcoming adaptation of his work, the excitement lies in the anticipation of what angle will be taken and how the fascinatingly strange characters will be portrayed. Though questioned for artistic merit, Dickens' literature has endured because it explores the timeless issues of class and wealth. While Britain's political, social and economic arena is seen to be vastly dissimilar to what it was nearly 200 years ago, the undying relevance calls us to question whether the transformation is as drastic as we assume. Escaping his own position of deprivation, Charles Dickens has left behind passionate words and powerful stories that have and will continue to inspire his readers to do the same.



Best Book

Lucy Dickens

Before I Go To Sleep

S.J Watson

The term 'thriller' doesn't often go together with 'literary', but here the two collide in S. J. Watson's phenomenal debut novel.

Written as the debut novel of an NHS audiologist, *Before I Go to Sleep* tells the story of Christine Lucas, a 47 year old amnesiac, who after an accident in her past wakes every day with no memories beyond her early twenties. Each morning she wakes next to a man she doesn't recognise in an unfamiliar room. Slowly, it is explained to her that he is her husband, Ben and they have been married for twenty two years.

The story is told in the form of Christine's journal which she is keeping in secret from Ben at the request of Dr Nash, a therapist she is seeing without his knowledge. All this she must be reminded of every day, as her mind is wiped clean each night. As Christine uses the journal to remind herself of the things she finds out each day, she realises Ben is not telling her the truth about everything. It brings one to raise a number of questions: Is this just an attempt to spare her fresh

grief every day? Or alternatively, does Ben's perceived duplicity reveal a more sinister motive? Christine uncovers the truth about her life in a chilling page-turner, as a reader you remain engaged by the promise of the denouement of the plot, culminating in a truly unexpected conclusion

The already unsettling storyline is complemented by the fact that the scenario seems so mundane and familiar; the house in London, the 'normal' people doing 'normal' things, although all the while something jarringly sinister is going on. The plot is intricately designed, so that the reader is never truly aware of the truth and who can be trusted. Christine suspects that Ben is hiding something, while Dr Nash could equally be untrustworthy. On the other hand, is it Christine? Has she fabricated the entire scenario in a paranoid delusion?

S. J. Watson delivers a beautifully crafted first novel, rich in prose and narrative detail. Easily readable in a few days with a fast-paced plot, *Before I Go to Sleep* is a true 'Literary Thriller'. Perfect for students with not a lot of time on their hands, but who still want some quiet relaxation from being the perpetual party animal.

Before I Go to Sleep is available as part of a 3 for 2 offer in our student bookshop, Blackwells.

Editor's Favourites.

Pure
Andrew Miller

(January 2012)

Having won the Costa Book Award of 2011, this is a book that will entrance those of you interested in the seamless intermingling of history and fiction. Our central character, Jean-Baptiste Baratte is given the job of

demolishing the graveyard that is rapidly becoming an infinite mountain of bodies in pre-revolutionary France. This process takes Baratte on a journey where he encounters all the nuances of life: piety, friendship, and most hauntingly, the questioning of one's own mortality. This is most certainly a book that will invert one's personal beliefs and bring you to question the stains man has made on his own history.

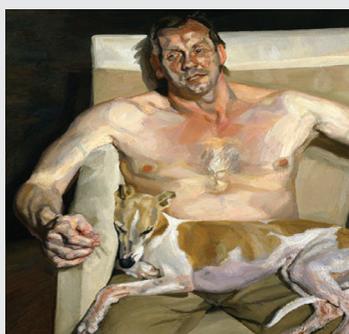
The Sealed Letter
Emma Donoghue

(February 2012)

Another novel from the critically acclaimed author of *Room*. After a passage of many years, two friends, 'Fido' and Helen meet each other once again on the streets of Victorian London to find that much has happened, and changed. Helen has grown increasingly unhappy in her marriage to an older, high ranking gentle-

man, and is pursuing an affair with a younger army officer. Fido, by contrast, has become a social pioneer, standing as a major advocate of women's rights in Britain. The lives of the two women become increasingly intertwined, Fido helps Helen to hide her affair but it is discovered and allegations of betrayal and adultery ensue. But it is the mysterious 'sealed letter' that has the potential for the most destruction. This novel doesn't quite live up to the literary success of *Room* but nevertheless, it is a page-turner, if a little shallow in its plot.

Lucian Freud in Pictures: Portraits (National Gallery until 27th May)



Eli and David



The Brigadier



Girl in a Bed

Music.

Here, GWAR Invaded.

Oderus Urungus talks to **Alex Swadling** about the loss of bandmates, Grammys and bodily fluids.

“Every video should be like a GWAR video,” Beavis of *Beavis and Butt-head* once mused. Gosh, if you believed the papers you’d think GWAR were just a group of D&D playing losers who in 1984, in Richmond, Virginia got a bit overexcited and conceived what I now lovingly refer to as GWAR. Popularly thought as a synonym of ‘God what an awful racket’, GWAR is actually the sound of horror, Oderus Urungus made upon being banished to this mud-ball, Earth. Stuck in the GWAR fortress in Antarctica, Oderus and his scum dogs (Balsac the Jaws of Death, Beefcake the Mighty and Jizmak Da Gusha) have yielded us 12 studio albums, despite never intending to stay on earth.

“When I finally did escape a couple of albums ago, I found out that outer space sucked even more than earth did so I came back. I came back to revel in the hapless adulation you humans give me,” Oderus explains to me during the most surreal and best phone conversation I’ve ever had in my life (Sorry mum). “What can I say? I’ve grown fond of you, my mutant bastard children of my fucking of apes.” Ah yes, we must thank Oderus for not just the past 27 years of serving us a delicious array of rock n roll, hilarity, depravity, blood, and semen, but also for our very existence. Oderus is an intergalactic god after all, even with only a supercomputer for a father and a petri dish as a mother.

On stage, GWAR comprise of a blend of formidable rubber costumes, synthetic bodily fluids, and even more formidable genitals – Oderus’ ‘cuttlefish’ often finding itself lodged in the corpse of their victim who has just been killed in the juiciest and most jocular of fashions onstage. Last time I saw GWAR an unknown green body juice stained my scalp for the best part of a week. “Then we’re obviously failing, at least six weeks is acceptable. Somehow we’ll have to make it more virulent,” Oderus protests.

Having been twice nominated for a Grammy – “AND TWICE LOST!” Oderus bellows at me, recalling they’d lost to Annie Lennox in 1993 and Nine Inch Nails in 1996 (but at least not to Jethro Tull) – their musical prowess is worth recognition. “I look forward to losing a third Grammy and vomiting into my celebrity gift bag,” Oderus growls. GWAR have continued to ambush the terrified mainstream with appearances on the *Joan Rivers*, *Jimmy Fallon* and *Jerry Springer* shows and Fox News’ ‘Red Eye’; but apparently 2012 Europe just wasn’t ready for the cuttlefish’s full penetrative force. “There is a small fanatic and wonderful core of GWAR supporters there, but it seems like there are



a lot of people who would rather work on their patch collection and try catch Lordi, instead of supporting the most brilliant band in fucking rock n roll!” Oderus exclaims, trying to justify their promoters’ decision to cancel the recent scheduled European tour. “It’s just pathetic something like that would happen to a band of our stature and majesty but there you go, you gotta blame somebody. Except us.”

Much like David Cameron, once you can get past the massive dick in front of you and strip back the synthetic skin, you’ll find there’s a man with a message underneath. Except David Brockie is worth listening to. “I’d like to wipe out all the American presidential candidates, they’re horrible. Just make Obama emperor and be done with this facade,” he declares, as we discuss the careful selection process of “waving a sword around and seeing what’s on the end of it” to choose their victims. Yet, with the likes of Hitler, George W Bush, Sarah Palin and Paris Hilton having appeared on GWAR’s stage, there is clearly a bit more thought involved. “We’ve taken on another political view point which is that all politicians must die; crucified on the planet of the politicians-who-must-be-crucified. Yes, that is a real planet.”

Some things will always be GWAR, but mutilated Republicans aside, over

“All politicians must die; crucified on the planet of the politicians-who-must-be-crucified. Yes, that is a real planet.”

the past 27 years, GWAR have changed a lot. From the musical to the aesthetic; GWAR have changed their line-up, their sound, and even Oderus’ genital insignia. “I’m an omniseual [...] I can basically fuck myself. I heartily recommend it.” However, the recent loss of guitarist, Flattus Maximus, or Cory Smoot, was devastating. Commendably, GWAR continued touring after his sudden death on tour in November.

“We’ll always miss the sounds that Flattus made (we won’t miss his reeking flatulence so much) but the shows still have gone great. We’ve been trying to make the loudest noise possible, in hope that as Flattus hurtles towards his home planet in his stolen scum-ship that he will hear us playing and think twice about leaving us and turn that fucking puppy around” explains Oderus. “But so far that hasn’t worked. But, that won’t deter us from making the most loud noise possible, because we’ve always thought that the sound of heavy metal was the greatest sound ever created and

we simply can’t exist without it and just because Flattus saw it fit to abandon us here doesn’t mean we’re going to stop.” Beneath Oderus’ vigour, Brockie’s sadness is palpable. Smoot, having played Flattus since 2002, was a huge influence on their more recently metal oriented albums and the band has now retired Flattus’ character out of respect for the incredible shredder. “We usually had Flattus write everything for us so I’d say we’re pretty fucked right now,” Oderus laughs.

Fortunately, GWAR intend to continue making a racket on earth. “It’s not like we can get a job at McDonalds or anything,” Oderus notes. Thank dress codes, because GWAR’s music is a constant reminder of how good metal can be without the tiresome sincerity. During their infamous appearance on *The Jerry Springer Show*, Oderus claimed, “we weren’t talented enough to make it unless we wore these silly costumes,” which may be true, but GWAR are now a significant influence and supporter of the metal scene. Looking back at his time with GWAR, Oderus tells me he has no regrets: “I’m satisfied. It raises my loins in urgent fury, erm yes, before I know it, I’ve splattered myself,” he admits. “Not many bands can say that can they?” Not really, no. GWAR may be silly, and a bit sick, but their music is commendable and is unforgettable, and at least they’re not Lordi.

Above: Oderus (second from left) shows off with GWAR and his cuttlefish.

REVERB.

“Bon Iver is the perfect soundtrack for masturbating while crying.”

@Throwupvomit was less happy about Bon Iver’s success at the Grammy Awards than others.

Portico Quartet

Putting jazz in the backseat: **Rory Foster** talks with the band's latest addition, keyboard and hang player, Keir Vine.

“I don't think we've ever seen ourselves as a jazz band – although people like to put us in that box” is an oft-heard line from one of the UK's foremost jazz-but-not groups. Famed for their transition from South Bank buskers to the Mercury-nominated fame of their debut album, *Knee Deep in the North Sea*, Portico Quartet are also notable for “the band that had the Hang” – a hand-made delicate-sounding “mesmeric” steel drum with a 20 year waiting list for a new one.

Keir Vine tells me the media's obsession over it has “frustrated” them in the past; “it does have its limitations tonally.” Perhaps that's why their new album sounds so very different – and with markedly less Hang. Or perhaps it's due to their new member. Keir joined “about a year ago” through knowing the bassist from uni, after Nick Mulvey, their previous hang-ist, left to pursue a singer-songwriting career. Speaking to me from his London home prerehearsal, his down to earth tone and “how you doin' mate” opener sets me at ease for a chat covering the band's sound and its evolving sound. As to whether this change is natural or inspired by him, he says that “I've facilitated what was always going on – a new variant in the band helps find a new direction”. Whilst Portico Quartet have always been known as the jazz boys who like Radiohead – this new album really embraces the new electronic tastes that are circulating London and beyond. “Oneohtrix Point Never, Group-er, droney ambient stuff, as much as dance floor stuff like *Zomby*” are all a part of this record, and their influence is apparent. The self produced, self-titled album uses pads and synths to create songs that sound different to any of their previous output. Whilst *Knee Deep in the North Sea* was “almost 100% acoustic, ‘Ruins’ and ‘Spinner’ could have been



Above: Sunday roast with Portico Quartet.

recorded by Bonobo or produced by the Brainfeeder crew.

But what stands head and shoulders out of the album is ‘Steepleless ft. Cornelia’. As the only Portico track ever to feature a vocalist, it harks the minimalist production of ‘Mount Kimbie’ and ‘SBTRKT’ in its focus around an effortlessly commanding voice to create a track that will surely attract attention. Keir sounds reserved when I mention my predictions of success, but states the band are “interested to see how people react - I'm excited for one.” The album is not the only changing feature of the band - the live act is too. Jazz seems to be taking more of the backseat. “There's a lot less improvising - we still do improvise live...we incorporate more as the tour progresses...but there aren't any ‘solo’ solos in the set anymore.” So those expecting wild sax shrieks may be disheartened on 6th March, when they're coming down to the Duchess for a gig.

Currently, the band are just about to set off on a European tour, starting in Belgium. “We've got a nice little run of dates... In France and Germany we've always had strong support – you

can always expect a good crowd there... we're lucky we have a nice spread of fans as much as [there is] in the UK.”

However, the creative cogs have not stopped turning. “There's such an amazing amount of stuff that we're inspired by right now...it's a really productive period. We're writing right now - there's always a little bit of writing – keeping our ears out”. Portico Quartet seem to be a band on a mission, eager to develop their sound for the modern all-encompassing electronic genre. “It's more aesthetic about sound than writing tunes – that's definitely the realm we're very interested in right now – music as sound that you're sculpting”. But they haven't forgotten their roots. “Taking repetitive strains and then breaking them down – that's as much old Portico as it is new.” In particular “Lacker Boo,” one of Keir's favourites, couples the band's “minimalistic approach” and electronic influences with a sound reminiscent of their first two albums. And whilst the Hang is present, Keir says “The compositions are what we want to be known for – not the instrument.”

Local Spotlight.

Tomorrow We Radio are a Darlington born, York based 5 piece, and their debut single, ‘Cameron,’ is already on iTunes. Tomorrow We Radio cite bands such as Hundred Reasons and Kids in Glass Houses as their influences, in turn creating radio friendly rock music with big choruses and catchy hooks.

Prolific performers with a strong set of gig-friendly songs make them an outfit to keep an eye on. With BBC Radio playing and providing support slots for bands such as Exit Ten and Fei Comodo, you can expect to see Tomorrow We Radio turning heads on their UK tour commencing on 17th February at York's very own Stereo.

The tour takes their huge sound all the way up to Edinburgh and right down to London over the month of February. New single, ‘Cameron,’ is a song the band themselves are rightly proud of, as guitarist, James Denham says; “The song's one that we've been excited about for a long time. After hearing really early demos we couldn't wait to play it, and after having audiences love it we couldn't wait to record and release it”. He is undoubtedly right to be excited, as the song is a perfect example of everything Tomorrow We Radio does well. I guarantee it'll be stuck in your head for days.

With two more singles due, and more York dates planned for later in the year at a variety

of venues – expect to hear the name Tomorrow We Radio a lot in 2012. *Joni Roome*



Reviews.

Artist: GZA
Date: 27th January
Venue: O2 Academy, Sheffield
Review: Alex Edgerton

★★★★

Five minutes before GZA is due to arrive on stage, a fight breaks out. Fists fly to the sounds of A Tribe Called Quest's ecstatic ‘Scenario’, accurately reflecting the general mood of everyone present. One of the key components in arguably the most influential hip-hop group of the last 20 years is about to bring the ruckus. If RZA is the de facto leader, then GZA is the glue that holds Wu-Tang Clan together, having supposedly taught the rest of the collective how to rap in lessons that (in my mind) mirror the same Kung-Fu movies which the Clan emulate so much. Needless to say, the tension is palpable.

Except GZA doesn't appear, instead we are subjected to the lyrical stylings of some Yorkshire man in a stupid hat, feebly attempting to keep the crowd excited by pacing the stage and mumbling to himself. However, when GZA finally does take to the stage an hour late, the reaction is



electric. Preceded by the eerie sample from the film, *Shotgun Assassin*, that opens his spectacular 1995 album, *Liquid Swords*, he then launched into performing the entirety of said album at break-neck speed, only pausing once to gleefully ask the crowd whether they were ‘ready to enter the 4th Chamber’. The second half of his set consisted of a brilliant mash-up of classic Wu songs and his later solo material, also including a brilliant rendition of Ol Dirty Bastard's ‘Shimmy Shimmy Ya Ya’, in which during the verses the microphone was passed round for audience members to complete the song. The only down moment all evening was when some oxygen thief threw a glass of water on stage, narrowly missing ‘The Genius’ himself. Doesn't that idiot know ‘Wu-Tang Clan ain't nothing ta fuck wit’?

Artist: James V McMorrow
Date: 10th February
Venue: Plug, Sheffield
Review: Sam Briggs

★★★★

It's probably a good thing that James Vincent McMorrow has such an attractive voice, as he's definitely not a looker. I'm not sure if it's the big front teeth, or the overgrown facial hair, but the resemblance to Bigfoot from *Harry and the Hendersons* is uncanny. However, his soulful tones, traversing naturally feminine higher pitches peddled by countless contemporary folkies, are overwhelmingly engaging. Playing to a packed Plug, which just about manages not to suffer the normal curse of nightclubs dressed as venues of seeming like a grotty cavern, the crowd are immediately captivated. Apart from the amusingly pissed group near the front, who are repeatedly shushed at the start of each track, any dropped plastic pint glass breaks the charged atmosphere. His set draws heavily from debut album, *Early in the Morning*, recorded in the folk method du jour, holed away in isolation at an Irish beach



house. Channeling a traditional folk feel, infused with a heavy dose of soul and McMorrow's maudlin lyricism, the album deserved to be held in the same esteem as recent albums from the likes of Bon Iver.

Finding new exposure with his piano-led cover of Steve Winwood's ‘Higher Love’ featuring on the recent Love-Film advert, McMorrow cannily manoeuvres around anyone attending purely to hear this quieter side of his output. As solo moments, this, and the beautiful ‘Red Dust’, work well in adding an effectively undulating dynamic to the whole of the set. Alongside these tender tracks, the tactful backing band frequently add, but never detract from the most powerful instrument on show – McMorrow's vocals.

Noise Playlist.

Precious Stones *Rory Foster*

On 6th February, we celebrated our grand Queen's 60th year on the throne. With her Diamond Jubilee fast approaching, what better way to celebrate than a celebration of precious gemstones.

‘Silver Fox’ - RJD2

A fox built from this precious stone would be a gift fit for a Queen! However, it would also be heavy, dangerous and inappropriate economically.

‘Crystal Ball’ - Keane

I think Tom Chaplin's getting his hopes up that a crystal ball could “save us all”. Perhaps more realistic is its function as an attractive house-

hold ornament or paperweight.

‘The Crystal Lake’ - Granddaddy

“The crystal lake it only laughs” sings Jason Lytle. I'd be laughing too if I was made of a valuable commodity. Laughing all the way to the bank.

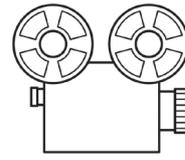
‘Silver Trembling Hands’ - The Flaming Lips

Silver trembling hands: great for electrical and thermal conduction, bad for tense situations, flexibility, social acceptance.

‘Sound of Silver’ - LCD Soundsystem

I bet the queen wishes she could feel like a teenager, just like James Murphy.

Food & Drink.



To see the full 'How To' video for this Experiment, go to www.nouse.co.uk/muse/food-drink

The Experiment. Tarte Flambée Pancakes

Hana Teraie-Wood

Tarte Flambée translates as “pie baked in flames”, but in the spirit of Shrove Tuesday we have swapped the dough base for pancakes. This experiment takes the accustomed Alsatian toppings and replaces the oven flames with alcoholic fumes from spirits poured into a gas-heated pan. In keeping with the Shrove Tuesday ethic, both the sweet and savoury options share a few ingredients – so if you decide to make both, hopefully all of the food will be used up.

To prep basic pancakes:

1. Mix milk and water in a jug.
2. Sieve the flour and salt into a large bowl.
3. Make a well in the flour. Crack the eggs into the well.
4. Pour a little of the milk mixture into the well and start whisking the milk and eggs, slowing whisking in the flour.
5. Gradually pour in the milk mixture to form a batter, adding more of the flour into the well as you go.

Ingredients: (Serves 4)
Pancake mixture
200g plain flour
400ml semi-skimmed/whole milk
150ml water
4 eggs
Pinch of salt
Butter and oil to fry

Savoury Tarte Flambée
250g smoked lardons
1 tbsp. oil
1 large/2 small red onions, sliced
½ tsp ground nutmeg
300ml-500ml crème fraîche
50ml dark rum/ dark spirit
Seasoning

Or
Sweet Tarte Flambée
4 Braeburn apples, cored, peeled and sliced thinly
50ml dark rum/ dark spirit
100g caster sugar
2 tsp ground cinnamon
Butter, for frying

6. Once all the milk is in, set aside for 30 minutes. Start on the fillings.

To cook basic pancakes:

1. Heat a large frying pan with butter and a little oil.
2. Pour a ladle of pancake mixture into the pan and swirl to even out the mixture.
3. Once the mixture has cooked through, flip the pancakes or turn them over with a palette knife or spatula.

To make savoury Tarte Flambée:

1. Make a batch of basic pancakes and set aside in a pile, so that they stay warm.
2. Pan fry the lardons in oil on a high heat until slightly brown.
3. Add the onions, seasoning and nutmeg. Cook until they're soft and the lardons are crispy.
4. Pour the alcohol onto the edge of the pan to catch the gas flame to 'flambée' the filling.
5. Add the crème fraîche. Cook for a

minute on medium heat, until its colour has slightly changed.

6. Serve by filling pancakes with the mixture.

To make sweet Tarte Flambée:

1. Mix in a tsp. of cinnamon and a tbsp. of sugar to the basic pancake mix.
 2. Mix the cinnamon and sugar together to make cinnamon sugar.
 3. Fry the apples until soft in the butter and add plenty of cinnamon sugar.
 4. Pour the alcohol onto the edge of the pan to catch some of the gas flame. This should 'flambée' the filling.
 5. Set aside the apples in a bowl.
 6. Return a tablespoon or so of the cooked apples to the pan, and ladle some of the pancake mixture on top.
 7. Do not flip the pancake. Once it is cooked through, transfer the pancake to a plate the same side up.
 8. Pour cinnamon sugar, lemon juice, and crème fraîche on top of the pancake. Roll.
- The leftovers: There should be none!



PHOTO CREDITS: TOR RICH-

The Review. Loch Fyne

Liz Cahill

I must admit, I've heard mixed things about Loch Fyne over the years. With 42 restaurants across the country, it seems to suffer the usual restaurant chain malady of never quite living up to people's expectations. Regardless, my love of seafood compelled me to sample it for myself. Situated in an old ironmonger's, York's Loch Fyne has an odd atmosphere; when the occupied tables numbered less than the available specials, any lapse in conversation resounded round the enormous room in which Loch Fyne resides. Luckily, the food more than made up for the strange surroundings. Choosing our dishes proved difficult due to the array of delicious sounding options, and we indulged in some olives whilst perusing the extensive menu to stave off our hunger pangs. Eventually I selected deep fried whitebait to start followed by a half lobster salad (decadent, I know) and my partner decided on mussels in a Provençal sauce and a Thai green curry with monkfish and king prawns. Our starters were brought out punctually, and impressed us immediately with the sheer quantity of food – the mussels were almost a meal in themselves. My whitebait was crisp and perfectly salted, and avoided the slight sogginess that sometimes affects deep-fried seafood. I was assured



that the mussels were similarly delectable (assured because they were consumed with such speed and enthusiasm that I didn't get to try them), with particular compliments going to the well-seasoned sauce they had been cooked in. Unfortunately, our main meals did not arrive with such promptness, and the portions were not quite so generous; this was not a problem for us due to the size of our starters, but I feel that if we had only had a main, we would have left hungry. However, the quality of the food was still excellent. The curry was expertly spiced, with the Thai flavours of lemongrass and coconut com-

Address: 12
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Price Range:
£30



plementing huge chunks of succulent monkfish and mouth-watering prawns. The rice was similarly fragrant, and the curry was accompanied by prawn crackers (which were, I feel, appreciated somewhat more than the usual Willow consumption). I opted for my lobster to be grilled with garlic butter (the other choice being chilled with ginger and lime). Whilst it was incredibly enjoyable, I felt that the garlic overpowered rather than complemented the lobster; as a restaurant specialising in seafood, I would have expected more care to have been taken regarding the subtlety of lobster meat, especially as it is so expensive. In addition, the accompanying salad seemed to consist merely of rocket leaves and carrot, and could have been far more inventive. Despite these criticisms, my meal was fresh and flavoursome, and I enjoyed it immensely. Overall, my experience at Loch Fyne disproved in my mind, allegations of bland and boring food. Everything was fresh and well-seasoned, and the fish was absolutely delicious. The service was not quite up to scratch – in addition to our late mains, we waited quite some time to get the bill – and the location is somewhat off-putting, but I would still highly recommend Loch Fyne to anyone looking for fresh and well-cooked seafood in York.

Shrove Tuesday Hot Toddy

Hana Teraie-Wood

With the belated onslaught of snow, a plague of illnesses have come along with the cold. Hot Toddy will make you feel better. In keeping with Shrove Tuesday principles, this drink should be created with the dark spirit used in the Tarte Flambée pancakes.

Ingredients for one:
A shot - or more - of a dark spirit
1 tbsp honey
Hot water
Juice of ¼ lemon

1. Pour the alcohol, honey and lemon juice into a glass
2. Pour hot, but not boiling water into the glass and stir.



The Final Say.

Get the 'meme' out my life Hannah Ellis-Petersen



The internet is a strange, strange place. After all, what other forum would facilitate a global obsession with sticking your cat's head through a piece of bread, taking a photo and then publishing it online for millions of other people to take a baffling interest in? One cannot help but wonder whether this was what Tim Berners-Lee really envisioned those twenty years ago.

Yet 'breeding' (yes, I am saddened to say this particularly stupid phenomenon has an official name for it) is far from the most inane fad to have haunted my Facebook feed over the past week. In fact, cat-related humour, usually ranked up there with Abu Qatada and Michael McIntyre in terms of comedy value, was looking pretty damn funny in comparison to the sudden 'meme-mania' that has gripped the national student populous, to the detriment of brain cells everywhere.

To those of you who are living in a blissful hole, and are not one of the 3,342 'fans' of this new vehicle of uni banter, a meme is simply a recognisable picture or person on which someone with too much time on their hands has superimposed some ABSOLUTELY HILARIOUS text. At York, this has given rise to literally hundreds of babies punching the air, captioned with "Ate Willow prawn crackers, didn't catch AIDS", or Boromir, evidently taking time away from protecting the realms of Gondor, to instead profess "one does not simply order Efes sober". I have to confess I didn't even make it through all of the pictures on the group; after the fiftieth one, the experience became more akin to pouring tepid porridge into my own eyes.

Meme was actually a term coined by Richard Dawkins to describe any unit of popular culture transmission. Yet, to any outsider, flicking through these photo-shopped masterpieces, our culture transmission here at York consists solely of drunken incidences in club toilets, often involving prawn crackers and geese, and even, on the occasion, Brian Cantor. The first one

was funny. The two hundred and sixty first one, not so much. In fact, the way I feel about memes is remarkably similar to the way I feel about Keira Knightly; relatively innocuous to begin with, but am now filled with blind, undiluted rage at the mere mention of her name.

It's not that I think life needs to be taken entirely seriously, far from it. Indeed, if we are looking for a lesson this week on quite how much of a tool you look if you do, we need seek no further than Nicholas Cage. His "pursuit of the truth" (as he prefers the profession of acting to be known) actually led him to embody his character's role during the filming of what can only be described as the paradigm of high-art cinema, *The Ghost Rider 2*.

"I saw the fear in the other actor's eyes and that only inspired me more to believe I was this spirit from another dimension" he told the BBC this week. "I have to find characters that allow me to realise, in the true sense of the word, my abstract dreams as a film maker."

Brushing aside the fact that the man clearly needs to be sectioned - if for no other reason than to put a necessary stop to *The Ghost Rider* franchise - Nick has kindly demonstrated the dangers of overkill of another kind, the result of which, pardon the crudeness, results in having ones head earnestly stuck up one's own ass.

So, with Cage in mind, I attempt to operate in this no-mans land between UniLad and self-congratulatory prick over this sensitive issue. I will certainly concede that thanks to the Internet, the space between my finding online fads mildly amusing to them provoking violent enmity within me has now shrunk down to microscopic time levels. Maybe years ago the meme-novelty would have proved less fleeting? Somehow, I highly doubt it.

He may have been wrong about many things, but vegetarian crusader, Morrissey, was on the money when he sang "that joke isn't funny anymore". So be it memes, cat-shaped celery or dubstep remixes of pretty much everything, let the internet backlash begin. I, for one, will be leading the charge.

Photographs of the Week

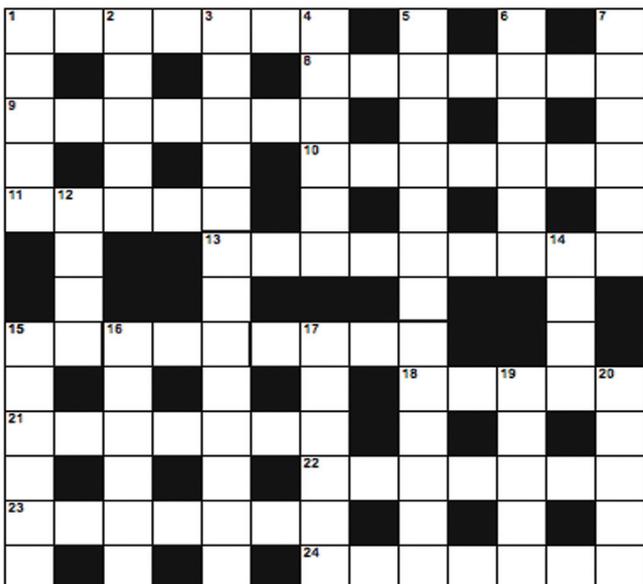


These photographs were taken by members of PhotoSoc. If you would like to send us your own photos of York, then email them to muse@nouse.co.uk



Both photos by Deepak Subramanian

The Nouse Crossword



Across

1. Surgeon's instrument (7)
8. From Haifa, perhaps (7)
9. Idiot (7)
10. Feebly sentimental (7)
11. Pleasantly shady place under trees (5)
13. Person opposing official policy (9)
15. Well informed (2,3,4)
18. Young bird of the night (5)
21. Puzzled (7)
22. Base (7)
23. Merchant bank (founded in 1762) brought down by "rogue trader" Nick Leeson in 1995 (7)
24. Chivvied (7)

Down

1. Respectful Indian term of address for a man (5)
2. Gently radiant (5)
3. Style of female business wear designed to establish authority (5,8)
4. Material used as an acid-base indicator (6)
5. Notional awards for good work (7,6)
6. Northeast Italian port and tourist attraction (6)
7. Strike a ball so that it goes in the wrong direction (6)
12. Domesticated cattle (4)
14. Central area in a church (4)
15. Drink in (6)
16. Quality of sound (6)
17. Fairly unusual (6)
19. Defame (5)
20. Step (heavily) (5)

The Nouse Sudoku

	9							7
	5	4		7	3	9		
8		3	1	9				6
				7	5			
4				1				3
		5	4					
7				8	1	3		2
		8	6	3		7	9	
5								6

Answers will be online at www.nouse.co.uk



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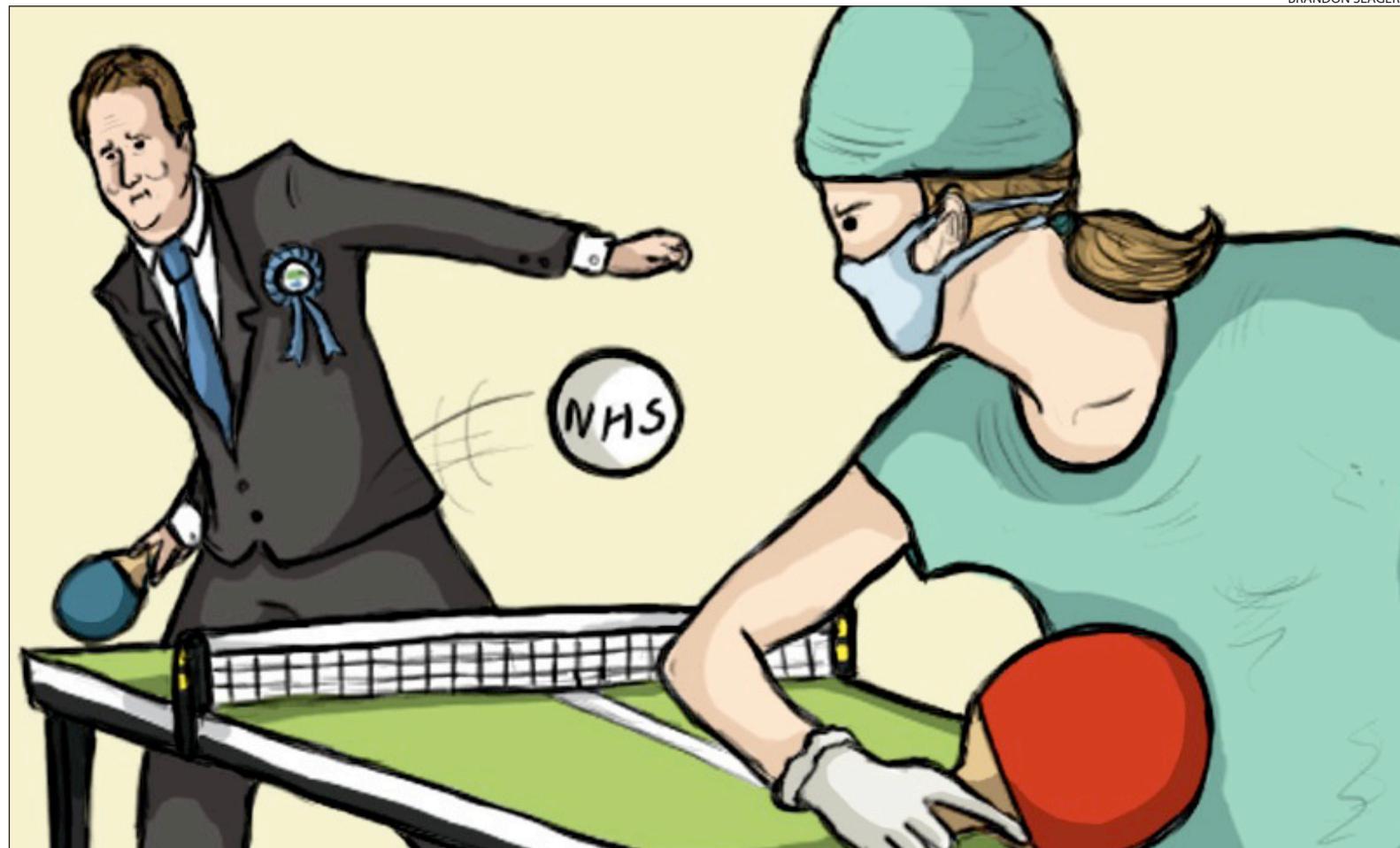
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BRANDON SEAGER



Respect your electoral rights

Martin Spurr



A Students' Union election. Across the country this is the time of the year where student politics really does matter. At any other point of University life it can be passed off as unimportant or irrelevant, but when it is time to vote our representatives in we take an active interest. Or do we?

This year has seen the YUSU elections being advertised much earlier and more widely across campus, but still 19 per cent of students surveyed in a *Nouse* poll, conducted over the weekend, said they weren't going to vote or didn't care. Voter apathy nationally is a problem; however turnout at a campus-based university, where voting is online, should be a lot higher. The 2012 YUSU elections have been more prominently advertised on campus, but this can be made better still. Election themes were scrapped two years ago but bringing these back might create more of a buzz around campaigning, give the candidates an idea to work off, and encourage the apathetic student to take an interest.

Perhaps the 'YUSU clique', that is so often referred to when talking about YUSU Officers, puts people off voting. Perhaps it is a feeling that YUSU don't do much for the average student. They exist to lobby and protect students, pestering the University to make concessions and constantly trying to steer them in the right direction. But they are the only lobby group we are going to get and if camping inside the epicentre of University high command, Heslington Hall, does not appeal – they are a necessary part of life.

This is why the elections matter and why apathy is a worrying sign. It's important whether our YUSU President wants to lobby the University to build a moon base or improve communication between YUSU and students; 'joke' candidates are a great way to create an atmosphere of excitement and interest, but not as a real option. The policies that can make a difference and the people who have the drive and determination to do that are the crucial part of this election, not the candidates who's promises are not just mere rhetoric, but completely unrealistic and extremely pointless.

As the campaigning carries on and results night looms ever closer we should all be arguing over who has the better policies, not who would be the most fun. If the 'joke' candidates are still in contention a few weeks from now, that is not something to be joyful about. Tom Scott, a 'joke' candidate who ran as a pirate, won the presidency a few years ago and loathed every minute of the job. Let's not entrust our Union to those with wacky ideas but concentrate on the real contenders, even if they are glorified lobbyists.

Time to change the NHS or risk losing it all

James Paton



Healthcare costs have been rising unsustainably and now that change is proposed, the organisations representing patients are preventing the solution

The NHS is the unofficial state religion of Britain. It is loved for being free at the point of use and is a symbol of Britishness. However whenever reform is suggested, there is uproar. Current reforms are being strongly opposed by the health profession's most respected bodies, the BMA (British Medical Association) and the RCS (Royal College of Surgeons). Their opposition is enough to kill the reforms and make Andrew Lansley resign. The question to ask is why do they oppose reform so much?

I believe special interests are driving resistance. The BMA and NCS hate the thought of change. They prefer the familiar to the unknown and despise the thought of transition from the status quo to the new system. There is going to be discomfort, teething problems, and the need for retraining. They know how the system works and hope to preserve it.

Secondly, both associations wish to preserve their power as the dominant voice in healthcare. Primary Care Trusts will be abolished and replaced with groups of GPs (consortiums) that can contract out services to the private firms. These reforms threaten both associations' power within the NHS as it becomes more difficult to use the bureaucracy to consolidate their control; coupled with decentralisation of decision-making, power is dispersed further away from their hands.

The next two decades are going to be difficult for the health service. From the outset of the nationalisation of healthcare, it was warned

that costs would rise exponentially over time due to the availability of new technology, treatments and services over time. This has been the case, and after Labour took office in 1997, healthcare spending has grown massively. Health spending rose from three per cent to 4.8 per cent of GDP in Blair's first term, and increased to a huge 7.4 per cent of GDP in his second term.

The state is also at its maximum size and individuals are taxed to their eyeballs. The government's total liabilities (promised spending)

“Special interests are driving resistance. The BMA and RCA hate the thought of change”

account to 392 per cent of GDP, and individuals are on average taxed 37 per cent of their incomes. We cannot raise taxes any further as it will crush entrepreneurialism. We simply cannot keep on spending money that we don't have.

More worrying is the dramatic change we are seeing in our demographics. Currently 19 per cent of the population is over the age of 60 but based on recent projections, by 2025 25.5 per cent of the population will be. The demand for healthcare will rise and at the same time, the workforce is not being replaced with young individuals

to pay the required tax to keep the older generation healthy.

This is why we need to push on with these first reforms and introduce the profit motive within healthcare. It is all well and good talking about the NHS ethic of not operating for profit, but people need to be realistic about the rising costs of healthcare, and changes in our demographics. It can't exist in its current form, and that's why it needs reforming.

The competitive private sector will raise standards and cut costs, as firms will be competing to make profit. It will become more flexible to the changing demands of the market and able to provide new technologies, treatments and services at lower costs. These reforms may lead us to a new direction of healthcare provision. Why can't we have a privatised healthcare system that is backed by an Europeanised state insurance system? Or state-funded Health Savings Accounts? There is a plethora of ways to fund healthcare publicly whilst the system is not run directly by the government.

The BMA and RCS should be representing its patients and not its own interests; they are guilty of trying to preserve their own power. The government must press ahead in its agenda to keep spiralling healthcare costs under control, abolish needless bureaucracy and bring in the private sector to improve public health provision. Assuming that you want to have state funded healthcare in 20 years, support these reforms or see the NHS crumble.

Follow the debate:
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Comment

NOUSE
Est. 1964

Visibility means victory

The results of the preliminary poll signify the need for active campaigning. Those candidates who have been forcibly active from the beginning of campaigning will see their efforts reflected in student identification. Two of the competitors' bold campaigning across campus may be indicative of the need for active engagement with the student community. Students don't necessarily have the time, the will, or even the interest, to trawl through competitors' manifestos and policies. As the public face of YUSU, Presidents are not just selling themselves as a set of policies; the President is an aesthetic asset.

A disparaging number of students remain unaware of the very existence of the student body elected to represent them, or denote the Union as an inefficient bureaucratic web. Next year's President will face an increasing demand for student satisfaction, as tuition fees rise and the job market wanes. The issues of employability, the development of the University campus, the accessibility and transparency of the Union, must be tackled head on and targeted through specific policies. Manifestos are not mere rhetoric, they must be more than just political jargon. Students need clear visual policy statements and active engagement, if candidates are to secure the confidence of the undecided and sway the resolved.

Dangers of social media

The recent dispute between Presidential candidate James Carney and existing YUSU Officers should stand as a warning to students about who they elect to YUSU. Without focusing on the individual, this case needs to be remembered as a lesson: to judge someone by more than their election poster and campaign. The students who we elect have to represent the entire body for an entire year. Their actions and statements, either private or public, must be considered in the context of the upcoming elections.

Equally though, we must not jump to conclusions. We are students, and we can't be expected to behave all the time. There needs to be a clear distinction between what is in the public and private domain. Previously, our correspondence with friends would have been deemed firmly in the private sphere. Unfortunately, this is no longer true. Not just in this instance, but in a wider context students need to be aware of what is acceptable and what is not on social networking sites. It is not simply other students they risk offending, but future employers too.

Management marking needs managing

The recently returned marks for the Management department can be seen as an example of first-year academic standards not being recognised as a significantly important year for your university education. The fault should not be levelled at the post-graduate students; they were no doubt doing the best that they could despite exceedingly limited knowledge and experience. Blame should be attached to the University and the Management Department.

Whilst it is not excusable, it is understandable that Management Professors and fully-qualified markers are busy and often rushed off their feet. They cannot physically be expected to mark every single paper submitted.

However, the University must make adequate provision to compensate for this shortfall. A different method needs to be found. Post-graduate students, although trained, should not be the scapegoats for poor University management. Should they use these students, there must be a system implemented that requires these markers to fulfil certain criteria and to ensure their marking is standardised and fair. Otherwise, not only are the poorly marked undergraduates losing out, but so are the post-graduate students who probably have much more pressing academic issues on their minds.

NOUSE

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Nouse, Grimston House,
University of York, YO10 5DD or contact@nouse.co.ukContribute: editor@nouse.co.ukControversial memes articulate
an uncomfortable truthTim
Wingard

The latest controversy over offensive Facebook posts highlight the fact that crude, 'laddish' behaviour is still far too common, and that the internet has given us unprecedented freedom to make fools of ourselves.

It seems that history really does repeat itself. Hardly half a year has passed since this paper published an article about a YUSU Officer making anti-Semitic remarks over Facebook. The news that James Carney has caused offence by publicly dismissing the Women's Committee is therefore far from surprising, but no less disappointing.

Especially in light of the fact that Carney is standing for YUSU President in the upcoming elections and will therefore have a responsibility to represent the University's female students, I believe his comments are simply unacceptable.

Dismissing feminism and the Women's Committee is a small act of misogyny which nevertheless feeds into wider oppression, and is representative of worryingly outdated views. Other more extreme comments, including one commenter who is alleged to have made rape threats, which were posted in Carney's Facebook thread but subsequently deleted, attesting to the fact that even minor acts of discrimination can create an enabling atmosphere for more serious kinds of behaviour.

Trying to justify such comments as 'banter' is to miss the point entirely.

Carney is not alone, however. The University of York's meme page contains other, equally controversial material. Attacks on international students and snobbery towards York St Johns University may well be intended in good humour, but they are still equally as capable of offending. A joke can be taken too far; it's one thing for light-hearted rivalry, quite another to publicly denigrate an entire population of students or insult a minority of international students. One commenter on the Facebook page noted the irony of attacking York St John's when the University of York has fallen down the rankings in recent years, losing its spot on the top ten list.

Facebook and other new technologies haven't led to an increase in offensive behaviour and opinions. They simply allow people to air views publicly that, prior to the rise of the internet, would have likely been kept quiet and would not have spread so far. Many of us can speak from personal experience of texts or Facebook posts sent in a state of heightened emotion which we later regret. Unfortunately, these messages can now not only be kept in the public eye but also become the property of the social network you use, whereas before the rise of electronic communication,

they may have simply been forgotten about.

More caution needs to be taking when using online social networks like Facebook and Twitter, because what may seem like 'banter' to one person will mean something completely different to another. Although we have a right to say what we want, we also have a responsibility to watch what we say.



PATRICK GREENFIELD

Tom
WitherowRussia's cultural capital is
shamed by ignorance

This month saw the passing of a bill, first introduced in November of last year, which will see the 'public promotion' of homosexuality, lesbianism and trans-sexuality outlawed in the cultural capital of Russia, St Petersburg.

The gay community has been the mould out of which some of Russia's core artistic heritage has emerged. It is a sad reflection on Russian society that this lifestyle is being stunted and silenced. Think Peter Tchaikovsky. Think Nikolay Gogol. Think Rudolf Nureyev. All openly gay men - does their sexuality negate their contribution to the fabric of Russia's culture?

These men were, of course, alive at a time when homosexuality was illegal. It wasn't until Soviet Russia fell that this was addressed, although homosexuality was considered a mental illness until 1999. While in the UK, debate rages over what God thinks about gay marriage, Russian gay couples have no way of being recognised, even in the secular sphere. On the whole, Russia hasn't tended to lead the way on issues of gay emancipation.

However, this law represents something new. It is not a new law, for the regions of Ryazan and

Arkhangelsk are already subject to it, but its spread to Russia's second city does hint at a larger scale: there is talk that the law could spread to Moscow and it may even be federalised.

So what does the law actually say? Well, it is now illegal to promote propaganda portraying homosexuality, trans-sexuality and paedophilia in public (although the law is dressed to feign a wish to

“What’s paedophilia doing in a law directed against the LGBT community?”

protect minors).

But hang on, what's paedophilia doing in a law directed at the LGBT community? This may represent the most glaring inconsistency in the thought process behind the law - in the eyes of Russia's elite, "faggots," as Moscow's Mayor Yuri Luzhkov once called them, are to be equated with some of the most detested people in society. Sec-

only, the law makes no mention of heterosexuality. Apparently it's homosexuals who pose the risk to decent society, not broader themes of sexualisation.

And the punishment? Fines of anything from 3,000 rubles (£60) for individuals to 500,000 (£11,000) rubles for businesses. A harsh punishment indeed for adorning oneself in a rainbow t-shirt.

For the future of Russia's minorities this might be a slippery slope towards a crackdown on government-defined undesirables. The government has goose-stepped over the constitution this time in order to garner support before the elections - let's hope that Russia's already fragile democracy can be held together. Although, having said that, totalitarianism would be most convenient for Mr. Putin.

Worst of all perhaps is that this story will blow over. Fall out of the headlines. Russia will continue in its corrupt ways. The West will continue to tut. Russian politics will eventually fail to shock. As China grows stronger economically, and now diplomatically, Russia won't have to listen to the cries of Western liberalism. And that appears to be precisely what it intends to do.



Tom O'Dair

Toleration at the price of Christian expression

We need to decide whether separating religion from the state is really feasible any-more

In a high court case last week, the National Secularist Society (NSS) successfully managed to get prayers banned in local council meetings across the country. Despite an imminent appeal, this is surely a sign that Christianity is under threat in modern England.

Clive Bone, an atheist councillor in Devon, repeatedly tried to stop prayers at a council meeting last week. Bone protested that he was made to feel 'disadvantaged and embarrassed' and that his human rights had been violated.

Regardless of whether this ban is justified, I find these reasons extreme. Bone even went as far to say that 'people didn't want to stand for the council'. Presumably he was appalled by the royal wedding last year, where the public were nationally subjected to prayers and Bible reading. The courts agree that human rights were never at risk. Since when has feeling 'embarrassed' impinged on human rights?

This is especially controversial considering the sixteen-person council had already voted twice on whether to hold prayers, both times deciding in favour. It's no surprise that the executive director of the

NSS, Keith Wood, was "pleased" at their "important victory" and the "clear secular message it [sent]".

However, controversies aside, the court's ruling, taken to its logical conclusion, has massive implications for our society. If no overtly Christian practices are permitted then the British national anthem should be changed, and quickly - England have a six nations match against Wales next week. Maybe we could keep the tune the same but instead ask a 'non-specific higher power' to save the Queen? Even this might still count as prayer, and it just doesn't have quite the same ring to it.

If similar bans were imposed, public officials would quickly realise that our state is inextricably intertwined with Christianity. We'd end up revising the Queen's oath to protect 'the faith', and making army and prison chaplains redundant. Christianity and the State have lived together for so long that complete separation would be painful.

But this separation seems a necessary change. The current tension over the place of Christianity in public spheres is heightened because most of the population

no longer believe in it. The tide of popular opinion has turned against Christianity and its traditional views are fading.

Many people are not happy about this. Days after the ban, Baroness Warsi, the Conservative party co-chairwoman who is also a Muslim, went further than most in a speech at the Vatican. She condemned the "militant secularisation" gripping our society and affirmed strong religious identities and Christian values: "You cannot

"Since when has feeling 'embarrassed' impinged on human rights?"

and should not extract these Christian foundations from the evolution of our nations any more than you can or should erase the spires from our landscapes".

These public conflicts have also been evident here in York. The

Archbishop, John Sentamu, was harshly criticised for his supposedly homophobic interview with the Daily Telegraph regarding civil partnership. His interview was predominantly based on the historical and continuing meaning of the word and institution 'marriage'.

In addition to a protest demonstration, it was revealed that the Archbishop had received abusive, threatening, and racist hate mail in response, suggesting that many feel that the second most important cleric in the Church of England is not allowed to have Christian views or the freedom to express them.

Maintaining a free and tolerant society amongst a multitude of polarised views is no simple task. Yet we must not allow other rights to consistently trump religious ones. The call to arms from Richard Dawkins and his cohort of militant secularists must not be answered without caution. All faiths (including atheists), and especially minorities, should have their rights and freedoms protected. It has taken a fierce secular storm to wake us from our slumber and realise that Christianity is now one of these minorities.

Nouse welcomes your comments and letters. Please indicate if they are not intended for publication. Email letters@nouse.co.uk or write to: Nouse, Grimston House, Vanbrugh College. Alternatively, comment on www.nouse.co.uk

Comment Bites: from the Nouse website

Over 50 candidates standing in YUSU elections

Sir Andrew Motion says:

YUSU, who are you?
I am me, James Carney.
I write in poetry,
So you know that I
hate the bourgeoisie.

It really is great,
That I had the time
To make things rhyme,
But the ladder of power I seek to
climb.

At the moment, I'm on the outside
looking in.
When I go for power,
Let's hope I'm not beheaded
like Anne Boleyn.

The current President is Tim Ellis,
I'm a fan of garden trellis.
Interestingly, that is something else
you can climb,
Hopefully I'll make it to the big
time.

Joke candidates should not be discounted

Campus Junkie:

"Dave Hansen is the best example of a joke candidate (see YSTV) and he got people engaged in elections."

Failing our fathers

123secret:

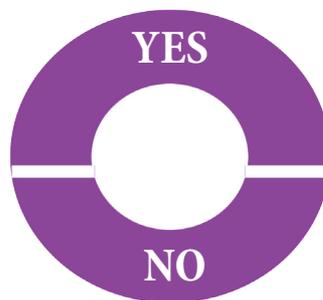
"It's easy to blame the resident parent for lack of contact, but it's appalling how often the non-resi-

The Burning Question

This edition, Nouse asked:

Are you interested in the YUSU elections?

154 people voted, with the majority stating YES



78 people voted
Yes
(51%)

76 people voted
No
(49%)

dent parent gradually reduces contact because its too much hassle, too far to travel or a new partner doesn't like it. Those are the kids really suffering - where they could and should have two parents but don't."

V-C's pay should not be contrasted with the living wage

Jo Mo:

"Brian Cantor? I heard he has 4 heads and 3 arms. He is a mythical creature. Has anyone ever seen him in the flesh? Has anyone heard him speak? Send him an email at vc@york.ac.uk, and I bet you my student loan that he does not reply. So far removed from the average student that he cannot possibly understand their needs. I reckon he should be replaced. He creates

the culture of unaccountability at York."

You Run Us

G.Brown:

"I'd much prefer a President who is actively fighting for students and getting changes instead of a smooth charismatic one who never actually stood up to the University..."

Really?:

"Do you truly believe Ngwenwa was "strong" and had "charisma"? Tim Ellis, despite being far from perfect, comes much closer to this description. Hopefully we'll have another YUSU President with a similar character to him, rather than 'old' Tim."

Archbishop of York criticised for "homophobic rhetoric"

Sean Anderson says:

Even for those who disagree with him, why do they get so angry and call him a bigot? You have the right to disagree with him: no one would deny you that. That's the beauty of our democracy. But let John Sentamu have his opinion and don't resort to calling him outdated. (He even said he agrees with civil partnership, just highlighting that it isn't the same as marriage and shouldn't be.)

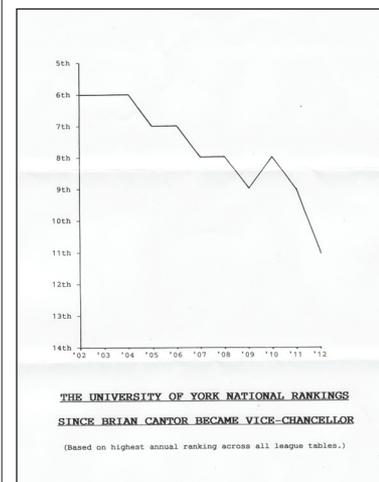
Still, let's remember to promote the good things about Christianity. We're not here to hate. Jesus didn't judge people. He loved everyone. But that doesn't mean we can't peacefully object to matters with which we disagree. As long as objection doesn't turn hatred.

David says:

I can't recall a single word being said in recent times against atheists (whatever their sexuality) marrying in church, whereas the very idea of gay marriage is regularly condemned. And there are, of course, far more important issues in the world ministers to be talking about. Hence Desmond Tutu's dependent reflection that the church has become obsessed with questions of human sexuality.

Letters:

Dear Nouse,



"The University of York national rankings since Brian Cantor became Vice-Chancellor"



UK: David Cameron hinted at devolving further powers to Scotland in the event of a vote against independence, but said he remains committed to the Union.



Thailand: A group of Iranians were detained in Bangkok following explosions in the Thai capital that were intended to target Israeli diplomats, city police believe.



West Bank: At least eight Palestinian children are believed dead, after a collision between a school bus and an Israeli lorry on a road in the West Bank. More than thirty children were injured, and there are fears the death toll may rise.



Honduras: Officials are beginning the horrific task of identifying more than 350 bodies recovered from a prison, which caught fire last week.



North Korea: A giant statue of the country's late President Kim Jong-il was revealed last week ahead of his 70th birthday celebrations.

High Court rules government acted lawfully in raising fees

Alex Osborne
POLITICAL REPORTER

TWO TEENAGERS have failed in their attempt to sue the government for raising tuition fees to £9,000 a year.

Lord Justice Elias of the High Court judged on Friday that the decision was "the subject of an appropriate analysis". The Lord Justice also cited the administrative chaos overturning the proposal at this point would cause, as a further reason to uphold the law.

The teenagers, Katy Moore and Callum Hurley, sued the government on the grounds that their decision to increase fees breached human rights and equality legislation.

Hurley and Moore argued the higher fees would discourage less wealthy students from applying to university, and also discriminated against ethnic minority students.

Their lawyers put forward the point that the government's actions went against the 1998 Human Rights Act, which sets out a right to education as well as equality of opportunity for all people.

Lord Justice Elias did concede that the government "failed fully to carry out [their] public sector equality duties" in the process of raising the fees. The teenagers' lawyers seized upon this statement to claim a victory for their clients.

They highlighted how the case brought to the forefront the flaws of the "rushed reforms" implemented



The leaders of the Coalition have avoided defeat in the High Court over their proposal to triple tuition fees

by the government, and claimed the Court's findings "cannot but reflect badly" on the Coalition.

Moore reiterated this point by stating that she was "very pleased" with the outcome of the case; she optimistically stated, "for the court to recognise that the government's actions were unlawful is a great achievement."

A government spokesperson for the Department for Business, Innovation and Skills commented that they were "pleased" with the Court's ruling. They noted how the Court had recognised the "extensive debate" they had engaged in.

The Department also welcomed the news as it confirms the fee rise will go ahead, which will

allow students to plan for the next academic year.

While the case is closed, the debate over fees continues. NUS president Liam Burns remarked that "the highest court in the land has pointedly not given the government a clean bill of health."

Both Hurley and Moore still hope to go to university.

Greece paying for years of debt

Viktoria Dahlrot
POLITICAL REPORTER

EARLY IN 2010, private investors lost faith in the ability of the Greek government to repay its debt.

In order to continue functioning the Greek government had to turn to international institutions to fund itself as, in common with other Western economies, it routinely spends more than it takes in tax.

Greece, however, is far more indebted than other countries. In 2010 debt as a percentage of GDP reached 145 per cent, which finally caused private capital markets to seize up. The IMF and ECB have since funded the Greek government with a series of bailout packages. Approval of the latest was last week, subject to days of wrangling.

Last Wednesday, European finance ministers postponed a meeting that was meant to confirm the latest round of funding. "I did not receive the required political assurances", Jean-Claude Juncker, chairman of the Eurozone finance ministers approving the loans, said



The austerity measures have led to protests on the streets of Greece

at the time.

Opposition leader Antonis Samaras had threatened to renege on the conditions previously agreed to by the Greek government if elected Prime Minister. His party is favourite to win the next general election, expected in April.

The leaders of the two major political parties have, however, since guaranteed to follow the pact. Additionally the government has moved to establish plans to deal with its €325 billion fiscal gap for this year; further cuts will be levelled on health, defence and lo-

cal government spending, and the minimum wage is set to be cut by 20 per cent.

Greece is facing unrest as citizens rebel against enforced austerity. Unemployment has grown above 20 per cent, continuing an inexorable rise that began in January 2008, when it was below eight per cent. After the austerity plan was passed on Sunday Greek citizens took to the streets, with 80,000 protesting in Athens. Demonstrators threw rocks and petrol cans at the police. Trade unions have announced 48 hour strikes.

Christos Papoutsis, Greece's Civil Protection Minister, commented on the strikes, saying: "Greece is making all the necessary efforts and the people can't take it anymore."

There is increasing doubt that Greece will be able to continue to enforce austerity on its people with widespread protests. Greece looks set to continue to dominate the agenda as the European Council prepares to meet again on 1st March.

Iran pursuing a perilous path

PRESIDENCIA DE LA REPUBLICA DEL ECUADOR

Neil Johnston

Tensions in the Middle East soared last week after Iran claimed another advance in their nuclear programme. In a televised ceremony Iran's President, Ahmadinejad, unveiled the country's first nuclear fuel rods for its research reactor.

Crucially the President claimed Iran had added 3,000 centrifuges to its Natanz facility, tripling Iran's capability to enrich uranium to 20 per cent, just one step from weapons material. This prompted an angry response from Israel in a week where Iran was also accused of involvement in terrorist attacks on some of the country's diplomats.

Benjamin Netanyahu, the Israeli Prime Minister, upped the rhetoric claiming: "Iran is undermining the stability of the world." He also encouraged others to back Israel's position stating: "Nations of the world must...draw a red line against this Iranian aggression. Aggression like this, if it is not stopped, will spread like a storm."

However, other Western powers were less aggressive and tried to play down Iran's claimed success with the US State Department, saying the advances were "not terribly new and not terribly impressive." The British Foreign Office took a similar view, commenting: "Iran has made similar claims before".

Nonetheless Western powers, including Britain and the US, will be very worried. If the claims are true, then Iran is advancing fast. Furthermore with every advance Iran makes they are continuing to defy the UN and the rest of the world. Sanctions may be crippling the Iranian economy but the regime is still pressing on with its programme prompting questions about what else can be done and making the prospect of military action more likely.

It appears the programme is of so much importance to the regime that they are putting it before the economic suffering of their people.



President Mahmoud Ahmadinejad has continued to ignore UN demands that Iran cease enriching uranium

If Iran continues to press on, then some form of military action will unfortunately need to be taken. It is too big a risk to allow a regime,

“With every advance Iran are continuing to defy the UN and the world”

linked to terrorist attacks on some other nations, to gain nuclear weapons.

However, any intervention or military action by Western states

needs to be legal and justified. If there is to be action there needs to be concrete evidence and consensus among world powers.

This is where a problem may lie. Israel could act on its own if they feel threatened, and while they could possibly justify this, it will not do anything to help secure peace in the region. Any action by Israel could provoke angry reactions from not only Iran but other neighbouring Arab states who may see it as Israel trying to assert its power.

Despite the increasing tensions in the region there is still reason to be hopeful that conflict can be avoided.

Firstly Iran surprised the world when on the back of last week's announcement the country's chief ne-

gotiator wrote to the European Union asking to restart negotiations with six world powers. Whether this is in the interests of achieving peace or just buying time to achieve further nuclear advances remains to be seen.

However, the Western powers should resume negotiations, as these can only help to mend relations, and at the same time keep a watchful eye over the country's nuclear progress.

Currently, resumed negotiations and further sanctions are the way forward. In the long term though, if Iran continues to progress towards nuclear weapons, then further action must be taken and this may have to involve the use of military strength.

#Falklands



@Telegraph
The Telegraph

“Sean Penn: Prince William deployment to #Falklands is ‘unthinkable’”

15 February '12



@TonyParsonsUK
Tony Parsons, Author

“Don't try for me, Argentina: As long as the Falkland islanders wish to remain British, they will be”

16 February '12



@Benfogle
Ben Fogle, TV Personality

“I challenge #Seanpenn to a public debate on the #Falklands.”

15 February '12



@wallaceme
Mark Wallace, Political Blogger

“David Cameron is demanding that Hollywood hand over the disable codes for Sean Penn #falklands.”

16 February '12



@fergalkeane7
Fergal Keane, BBC Foreign Correspondent

“#Falklands While diplomacy is Argentine strategy don't rule out more demos in Buenos Aires or friction between fishing vessels and navies.”

18 January '12



4% think the state of the British economy is good; 76% think it is bad

YouGov/Sunday Times, Feb 12



66% support a 'mansion' tax on homes over £2 million

YouGov/Sunday Times, Feb 12



48% oppose the reforms to the NHS the Coalition is attempting to enact; just 18% support them

YouGov/Sunday Times, Feb 12



Only 29% think it should not be Britain's job to worry about defending the Falklands; 50% disagree

ComRes, Jan 22



83% support raising the income tax-free allowance to £10,000 - a flagship Coalition policy

YouGov/ST, Jan 29



Just 17% support sending British support to Syria to protect citizens from attack; 64% oppose such a move

YouGov/Sunday Times, Feb 12

Is quantitative easing advisable?

Following the Bank of England's decision to spend another £50bn through quantitative easing **Tom Witherow** looks at a form of monetary policy that has attracted criticism

In March 2009 the Bank of England, in a bid to boost economic growth, adopted a seldom used tool of monetary policy, known as quantitative easing. The Bank had already cut interest rates to 0.5 per cent – a record low – and so, in order to further stimulate the economy, began to buy government debt with cash it created. The Bank ended up purchasing £200bn of debt over the next ten months, before pumping a further £75bn into the economy in October 2011.

On February 9th, the Bank of England announced an additional £50 billion would be spent in the battle to keep Britain from a double-dip recession. How does quantitative easing work? The Bank buys up government debt from various types of institutions – pension funds, non-financial firms and banks – with money it creates. This decreases the yields on such debt, which encourages these institutions to instead invest in corporate debt and equity.

This lowers corporate borrowing costs because there is greater demand for their debt – they do not have to offer such high returns to encourage people to invest. Lower borrowing costs encourage firms to expand, increasing investment in the economy. Moreover, share-owning consumers will feel more confident as the equity they hold is more greatly demanded.

These are the theoretical benefits. However the government is pulling the wool over our eyes by pursuing this policy – and using an institution that is meant to be wholly independent to do so.



JAMES STRINGER

The Bank of England's Monetary Policy Committee has approved a further £50bn in government debt purchases

Quantitative easing is essentially the printing of bank notes – think a controlled version of Weimar Germany, or Mugabe's Zimbabwe. But the presses aren't actually rolling as the money created are digital deposits in BoE accounts.

As well as allowing companies to borrow more cheaply, QE allows the government to do so – if there is demand for its debt then it does not have to offer such good rates of return, or interest, to potential investors. Convenient. Secondly, because there is more money in the economy, but the same amount of wealth, the number of pounds you need to buy goods increases. Inflation.

But isn't £50 billion peanuts compared to the £275 billion cre-

ated in the last two and a bit years? Well, when first implemented Britain faced depression and deflation

“Quantitative easing is unfair. Debtors caused the recession, savers are paying”

– when prices fall uncontrollably, driving up the value of debt. Things are different now – we're not facing depression and inflation is threat-

ening. Also Citi analysts, amongst others, forecast this is the first burst in a £325 billion push.

Now the crux. Quantitative easing is unfair. And yet in a world of bonus-bashing and benefit-swindler-hating there is surprisingly little to be said of this decision. Debtors caused the recession, but now savers are paying. Increasing the amount of money in the economy decreases interest rates on our savings. Think of your student loan – we have to pay it back at the rate of inflation, five per cent now. 15 per cent tomorrow?

Tucked away in the small print of a BoE report was the admission that so far QE has led to a rise in inflation of between one and 2.6

per cent. Compare that to the public response to the 2.5 per cent increase in VAT. Inflation could spiral; Taleb thinks there is a 10 per cent chance of this. That is a significant risk.

The banks are flooded with liquidity – good news for bonuses. And their mighty stack of assets gives them something to borrow against at the lowered rate of interest. Asset prices rise – marvellous for the rich – while the average man on the street cannot get a mortgage for the house he wants.

And remember, this is not even the government's policy. It is the supposedly independent Bank that is implementing this. It is easing political pressure on Cameron, by keeping the recession at bay in the short term, while contravening its only mandate: to keep inflation between one and three per cent. But apparently we're not that fussed about that. It has only achieved this target in nine of the last 68 months.

Of course, Cameron is keeping shtum about this. It buys him time. One could argue that QE is all that is keeping the economy afloat, but it is a short-term fix. Both economically, as stagflation threatens, and politically, as voters wake up to the glaring inequality inherent to an increase in the money supply.

“Possibly the biggest gamble in British economic history,” one commentator said this week. Perhaps a little strong, but it is certainly a policy which needs to be questioned – the current apathy does not reflect QE's significance and far-reaching consequences.

The West must act more effectively in Syria



THE LAST WORD
Laura Hughes

The recent Arab League monitoring effort in Syria was a failure, and the Gulf Co-operation Council have disengaged their support from the recently extended observer mission.

Syria has categorically renounced an Arab League resolution calling for an Arab-UN peace-keeping mission to intervene and confine the conflict.

If Syria slides into civil war, if the repression continues and intensifies, the consequences will reverberate across the globe. Syria is bordered by Jordan, Iraq, Israel, Lebanon and Turkey. If agitation spreads to these nations, the Western world's foreign policy agenda in the region will undergo vast upheaval.

It will be a long civil war, with a government unable to fully suppress the opposition and an opposition unable to place enough

pressure on the oppressor to make concessions.

Syria is a country that has actively advanced the growth of Ira-

“Sanctions should be targeted at the country's main players”

nian influence into the Arab world, has provided headquarters for Hamas, and has supported Hezbollah with the transfer of advance missile systems. The West should, as the Arab League proposes, lend “political and material support” to the opposition, but they should not interfere militarily in Syria.

Supporting the ill-equipped rebels will intensify the chances of a sectarian civil war. Western intervention poses far greater a challenge than it did in Libya.

Syria is almost 30 times as densely populated as Libya, and the



MAGGIE OSAMA

President Assad's refusal to introduce reforms has led to mass protest

Syrian army is better equipped and five times larger than the Libyan army was. Furthermore Syrian opposition forces are fragmented; there is no unified credible chain of opposition command.

The Syrian situation is incomparable with Libya. There the Transitional National Council, the Arab League, and the United Nations endorsed intervention.

Repeated Western intervention in the Middle East is fuelling the rhetoric of extremist Islamic ideology. Intervention is rallying the disillusioned into the ranks of radical Islam.

How then should the West intervene? The current sanctions against Syria are devastating the country's economy, whilst the main facilitators of the regime – the army

and the Aleppo and Damascene business communities – remain intact. Sanctions should be targeted at the country's main players, their assets frozen and travel bans imposed. Assad's regime should be taken to the ICC by the international community and held accountable, just as Libyan leader Moammar Gaddafi was in February 2011.

The Western world must rally around a resolution endorsing an arms embargo, and a visible UN representative should sit permanently on the Syrian National Council.

The Obama administration has been slow to act. Iran meanwhile is pouring vast resources into the country, including Islamic Revolutionary Guards Corps encampments, weapons and advisers.

The leaders of Turkey, Qatar and Saudi Arabia must take an active role in facilitating an end to this repressive regime; Western military intervention is not the answer. More must be done – the current international inertia will not engender reform.

White Rose Varsity returns, with York looking to retain their crown

Luke Gardener
DEPUTY SPORTS EDITOR

THE SECOND White Rose Varsity between York and Hull takes place this Sunday, with the one day event sure to be extremely competitive.

The elite sportsmen and women of the Universities of York and Hull will do battle in eighteen different sports for the right to call themselves Varsity champions.

Last year saw York defeat Hull 60-25, and they will look to replicate that kind of dominance this year.

However, with the tournament deemed to be one-sided, and failing to attract the interest that was initially hoped for, Varsity has been cut to one day instead of a whole weekend.

This will not take away the competitive nature of every sport played on Sunday though, as the finest from football, rugby, hockey and many other sports give their all to prove that the University of York is on top of the White Rose sporting mountain.

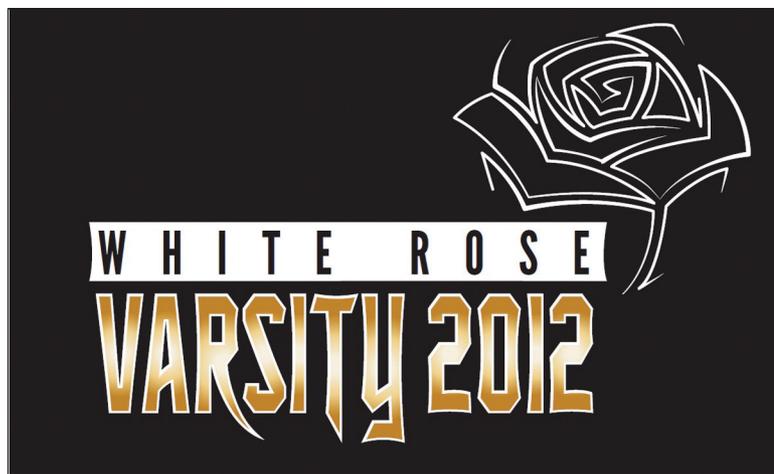
Some key fixtures to get down and support are often happening at the same time, which is an unfortunate restriction to having a one-day tournament.

The men's rugby and football firsts kick off at 1pm, while the men's fencing starts at 10am.

If the competition proves to be a close one, it could well be decided by the men's hockey first team as they take centre stage at 3:30pm followed by netball at 5.30pm.

After a day of sport, the closing ceremony will be held in the Lounge bar with trophy presentations and drinks deals.

There is a feeling this year that Varsity will be a far closer affair as



York have generally seen a decline in their BUCS fortunes this season, with the exception of a handful of clubs. Even with the margins between the two universities sporting success far apart, in a one day tournament anything can happen.

As University Football Club President, Angus O'Brien, told *Nouse*: "Matches between York and Hull are always fiercely competitive.

"With the first team recording a fantastic 4-3 extra time victory in the cup against the Hull first team two weeks ago, we have a lot of momentum going into the games."

O'Brien's words clearly show that sports across campus really do care about defeating their local rivals. A win over Hull during Varsity can act as a platform for the rest of the season.

With the University striving to improve its sporting performances, and the building of the new sports complex on Heslington East; York Sport President, Sam Asfahani, sees Varsity as an ideal opportunity for York to showcase its sporting talent and is expecting a much

greater challenge than in previous Varsity tournaments.

Asfahani commented: "It's great that Hull have accepted our invite back to Varsity and are so keen to push it.

"They have already sold hundreds of tickets for their students to head over, and most are staying for the night out too, adding something to the event.

"After a very successful BUCS campaign for Hull, I really wouldn't

be surprised if it is even closer than last year.

"The days of 90-0 walkovers are long gone and this new opponent, in only their second year in Varsity, will provide a huge challenge for us to overcome this weekend.

"It's fantastic to have some sports that don't normally get the chance to represent at even a tournament the size of Roses, such as MMA, Golf and HYMS sports. Varsity is really moving away from being a Roses warm-up, especially for these clubs where it is a highlight of their year."

The men and women competing in black and gold this Sunday will look to retain the White Rose Varsity in an emphatic and exciting style. Get down to any sports you can, support them, and follow all the action with *Nouse*.

There will be live updates on Sunday's Varsity action with our rolling blog, plus the best match reports and photographs at www.nouse.co.uk/sport. There will also be live updates on the Nouse Sport Twitter account.

PETER IVESON



York and Hull in American football action in last year's White Rose Varsity

York's Harrison claims UK University Darts title

Dan Holland
SPORTS EDITOR

YORK STUDENT Alex "The Arm" Harrison was crowned UK University Darts Singles champion on Saturday night, in a tournament held in James College's Roger Kirk Centre.

A beaten semi-finalist last year, Harrison overcame reigning champion and pretournament favourite Matthew Howard, from Edge Hill University, in the final.

Harrison's form had been somewhat inconsistent throughout the day, but he produced some spectacular darts when it mattered, including a 14-dart checkout, on his way to recording a 6-3 win in the final.

Harrison lost the first leg, but proceeded to win five in a row, hitting top form and looking irrepressible at times.

The winner was in a somewhat subdued mood afterwards, telling *Nouse*: "I got very lucky today and



York Darts co-captain and Society Treasurer Chris West at the oche

played very well in the final. Matt Howard was amazing and probably deserved to win overall, but I'm delighted."

This came at the end of a day that began with doubts over whether the event would go ahead as scheduled.

Disaster struck on Saturday morning, with promotions com-

pany Diamondwire, who were due to supply the dartboards, failing to show up.

This led to a frantic scramble on Saturday morning to find another company who could supply the equipment, with Bradford Dart Promotions agreeing to travel north so that the event could go ahead.

This did force a delay of an hour, which was then furthered because of the fact that the number of boards available was reduced from 16 to 11.

Darts Society Chairman, Nick Hall, said: "We want to thank Bradford Dart Promotions for coming to help us out, and everyone else here today for being so patient with us - the situation was beyond our control."

"Bradford have been absolutely fantastic - they came in at the drop of a hat, and that's the great thing about local companies like this."

Ultimately, the event proved to be a huge success, with York playing host for a second year running to some of the brightest young darts talents in the country.

Organiser Alan Belmore, commented: "We have 139 players here this time, compared to 90 last year, which is really exciting.

"Darts is really taking off actually - it's certainly growing as a sport among students."

PARK LIFE

Dan Holland
SPORTS EDITOR

This Sunday sees the return of Varsity, as our rivals from Hull travel up here for the second time after replacing York St John in last year's contest.

It may be a relatively new experience for them, but even more so for me - this will be my first taste of Varsity and of covering any tournament of this size.

Excited as I am, and as you all are of course, I have detected just a hint of apathy towards Varsity in my time here.

The idea seems to be that we always win, nobody cares that much, it's a bit cold and we miss the Carling Cup Final.

A rehearsal for Roses (the one that really counts) is apparently the best justification the majority of people can come up with for it.

But, as an open-minded and optimistic fresher, I refuse to be dragged down by these dreary cynics.

After all, every team needs a few rivals - and from what I understand Hull are far more competitive than our previous opponents. And although Lancaster are the arch-enemy, there is certainly room for one more.

For me, this situation would be the equivalent of Sunderland playing Middlesbrough rather than Newcastle.

"I implore you to get out there on Sunday and support your clubs"

True, most Sunderland fans barely take a game against Middlesbrough to be a 'real' derby, but anyone who witnessed the recent FA Cup clashes between the two sides will surely testify differently.

If there are any lessons to be learned from that match (and many others like it up and down the country) it is that if the fans get involved and invest some time and emotion then it can be a hugely enjoyable experience for all present.

And so what if it's just a warm-up for the big event in the Summer Term, that doesn't mean we can't enjoy it nonetheless.

If clubs want to use it to breed some new talent then let them. If it means that there are a few unexpected upsets in the results, then all the better.

The bottom line is that we should get out and enjoy the competition, whatever the weather and whatever the standard because events like this are unique and we won't get the chance to see too many of them.

So then, I implore you to get out there on Sunday and support your clubs.

It will probably be cold and you might be able to do something more productive, but believe me you'll enjoy it.

NOUSE SPORT



Want to write for us?

Email: sport@nouse.co.uk

Netballers set for Super-league warm-up action

Dan Holland
SPORTS EDITOR

YORK'S NETBALL firsts will team up with rivals Hull heading into Varsity weekend, as they take on a combined Leeds and Leeds Met side in a warm-up game for the Netball Superleague clash between Yorkshire Jets and Loughborough Lightning.

The match will take place on Friday night in Hull's Bonus Sports Arena, with an estimated crowd of around 1000 people expected to be in attendance.

Shadyn Nikzad, University of York Netball Club President, told *Nouse* of her excitement as she looks ahead to Friday's big match and Varsity on Sunday.

She said: "We are really looking forward to our first team combining with Hull to be a part of the warm up game to the Superleague game.

"It will be a good chance for the girls to play in front of a big crowd and show how much they have improved this season.

"Both York and Hull are striv-



AGATHA TORRANCE

The netball firsts will team up with Hull to take on Leeds and Leeds Met

ing for a win and to give Leeds and Leeds Met a great game.

York's netballers are currently fourth in the BUCS Northern Conference 4B, and will be teaming with a Hull side who sit just three points from the top of the Conference 2B.

The teams will then be in opposition on Sunday, with the Varsity schedule packed with netball

action.

Nikzad added: "The game will be a brilliant experience for the girls and will hopefully get their heads in the game to play against Hull in Varsity the same weekend."

There are six scheduled games in total, including all three of York's BUCS sides, a college side and two teams from the Hull York Medical School.

Halifax edge Goodricke, while Alcuin hit six

Jack Bradshaw
Luke Gardener

HALIFAX RECORDED a hard-fought 2-0 victory over Goodricke in the long-awaited first weekend of college football this term.

Both sides played some excellent football in an open, end-to-end encounter.

Goals from Conor Meekin and Hamish Denham secured the win for Halifax, who bossed possession throughout.

Meekin grabbed the opener, in a first half of few chances, when he found space at the far post to turn home Tom Day's corner.

Day showed some exquisite touches and posed a constant threat to Goodricke, looking to take up space just in front of the defence.

And the forward nearly scored a deserved goal, only to see his free kick cannon off the crossbar with the keeper well beaten.

Goodricke went close to taking the lead, but were twice denied by Jonny Sim, who saved well from Joe Mann and Sam Lewis from close range.

With Goodricke pressing for an equaliser after the break, the crossbar was struck twice more when, firstly, Lewis saw his curling effort go close, before the outstanding Sim pulled off a stunning save from point-blank range to parry Mann's strike onto the woodwork, after terrific work from Luke Parker.

Instead, it was Halifax who got the second late on to effectively seal the win, when Denham's goal-bound effort was inadvertently turned in by Joel Fagan.

After the game, Halifax captain

Jack Beadle was delighted with his team's performance, saying: "I was very pleased with everyone today and couldn't fault them. We bossed it throughout against a good side.

"We really want to push on and prepare for the College Cup which we are obviously looking to win again this year."

Despite the result, Goodricke skipper Matt Thomas remained upbeat, commenting: "I thought we did really well in one of the hardest games. They had more possession but we definitely created the better chances.

"We were missing some players and it's only our first game so I'm really pleased."

Alcuin took the spoils against Langwith, securing an emphatic 6-0 win thanks to a sensational second half performance.

The first half was a turgid affair, with neither team creating any clear cut opportunities.

Alcuin enjoyed more of the possession, while Langwith threatened the Chris Boyd's goal with shots from James MacDonald and captain Andy Hutt.

It was Will Taylor and Alex Brown who came closest in the first half for Alcuin with the latter missing a header from just outside the six-yard box.

With the score 0-0 at half time, something had to give, and on the hour mark Alcuin took the lead when the impressive Taylor whipped in a corner to the front post. Captain Brad Wood got in front of his man and steered his header past Tom Rudden with the help of a deflection.

This goal led to Langwith's



BENJAMIN CLYNES

Halifax forward Tom Day was influential in his side's 2-0 win over Goodricke in Sunday's college football

complete capitulation, going in search of an equaliser and leaving themselves more susceptible in defence with Bruce Strakey moved into a more advanced role.

Alex Brown soon went through and fired home from inside the penalty area to grab the second.

Any hope of a Langwith fight-back was halted soon after as Sam Morley gave away a penalty with a cynical tackle. Brown stepped up and coolly slotted home, making it 3-0 with his second of the game.

The next three goals were terrible from a Langwith perspective.

First, central defender Sim Reiss found himself through on goal and finished easily for the fourth.

Then a long ball went over everyone in the Langwith defence, giving Brown an easy chance to complete his hat-trick, which he did with consummate ease.

The sixth goal was an unfortunate Finn McGuire own goal, after he blocked a shot and deflected it past the stranded Rudden.

Alcuin's captain Brad Wood stated that his team's football "all came to fruition in the second half" and was delighted with the "clinical finishing" his team had showed in the match.

The day's third scheduled game, between Derwent and Wentworth, was cancelled, with Wentworth unable to field a team.

This means Derwent, the Winter League champions, were handed an automatic victory, though the score is yet to be confirmed.

College rugby sees dominant Halifax romp to convincing Vanbrugh victory

Will Light
DEPUTY SPORTS EDITOR

IN A meeting of two of the smaller teams on the college rugby scene, a clinical Halifax scored five tries on their way to beating a depleted Vanbrugh side in this play-off.

The match itself was a scrappy affair, with a generally even balance

to the play, but Vanbrugh's impotence in attack and Halifax ruthlessness decided the script of the game.

Fixture cancellations due to the snow have resulted in the adoption of a knockout tournament for college rugby, with Halifax now progressing to the semi-finals where they will meet either Derwent or

James, who finished first and second in the league respectively.

The start of the match saw Vanbrugh on top, with a rusty Halifax side suffering several dropped balls and missed catches. At this stage, the match was ugly, with clear-cut chances few and far between.

Out of nowhere, Halifax found themselves seven points clear, after

a piece of individual brilliance from Rich Rhodes, who jinked his way through a series of Vanbrugh tackles before finding himself the space to glide over the line. Although the Vanbrugh defence will question whether more could have been done to stop the Halifax man, it was a welcome piece of excitement in a so far tepid encounter.

The try served to wake up Halifax, who began to play with greater intensity. The Halifax backs had finally found their rhythm, and quick passing from one wing to the other allowed the impressive Jordan Welsh to stroll through and score.

The half-time scoreline of 14-0 was unfortunate for Vanbrugh, who had dealt well with Halifax with the exception of their two attacks that led to tries. However, they had rarely, if at all, genuinely threatened the Halifax try-line.

The break allowed Halifax to realise they had been mistakenly playing a man down for the previous half. This was quickly rectified, and soon provided the men in blue and white with greater options.

After being twice halted on the line, 'Fax were able to pour more misery upon Vanbrugh, with two tries in quick succession. After

Charlie Alsop had slid over, Rich Rhodes grabbed his second from the restart as Vanbrugh resistance evaporated, allowing Rhodes an exceptional amount of time to score.

Despite the balance in possession, Halifax's attack offered a danger that Vanbrugh simply did not possess. 'Fax were able to wrap up a comprehensive victory with their fifth try, Andy Cox the man responsible for converting another elegant piece of back play.

When asked about his side's performance, Halifax captain James McNeill responded: "I'm very, very happy. It was a sloppy game, with a lot of mistakes, but we showed our class at times."

His Vanbrugh counterpart Chris West stated: "We only had 14 men and had quite a few injuries, but, at the end of the day, they just had a bit too much for us."

Meanwhile, the day's other game saw a strong Alcuin side overcome Goodricke 43-17 to book their place in the semi-finals. Whilst Alcuin have played well all year and fully deserved to progress, their opponents were a little unlucky in losing by such a margin, as the match itself was more even than the scoreline would suggest.



Vanbrugh go on the offensive during their heavy 33-0 defeat to Halifax in Sunday's college rugby action

Futsal firsts seize title in dramatic finale

Jonny Sim
SPORTS CORRESPONDENT

AGAINST THE odds, York firsts emerged as league champions in a fairy-tale finish to the futsal season last weekend.

Despite securing all six of their available points in an 8-0 romp against Bangor and a resolute 5-3 victory over previous league leaders Northumbria, York's first team's success was indebted to a truly inspirational performance from their own second team who held Northumbria to a crucial 2-2 draw.

The seconds had done their homework, adopting high intensity tactics that were aided by home advantage and a full bench of substitutes. Despite going 1-0 down early, York responded with ferocity and soon debutant Dan Collins poked his team level.

Continued pressure culminated in a second goal as Jack Beadle, following some trickery, eventually slotted into an open net by Collins.

A frenetic first half that ended 2-1 to York was somehow topped by an even more spectacular second.

The end-to-end action continued to torture the on-looking first team, and although York continued to create chances through Kreienbaum, Beadle and Collins, so too did Northumbria, who were only denied by the goalkeeping heroics of Freddie Robinson and a valiant last-ditch tackle from captain John Purdie.

However, York fortunes turned as controversy proceeded to reign;

the previously faultless Ollie Harrison was sent off after committing a foul as last man.

The inevitable occurred during the subsequent two-minute sin-bin and Northumbria broke on the counter to round the keeper and level the game at 2-2, but not before seeming to have taken the ball outside the limits of play.

York's title hopes seemed certain to be crushed in the cruellest of fashions, but the seconds would prove their mettle as they doggedly hung on for a draw.

After a superb reflex save from Robinson, and a fierce shot that fired across the face of goal, the final whistle blew to scenes of jubilation and relief, with the firsts' fate now in their own hands.

The inspired firsts proceeded to stylishly dismantle a helpless Bangor side, who were probably flattered by the 8-0 score line in which York's goalkeeper was the only player kept from the score sheet.

The final battle against Northumbria would determine the league title, and the accompanying promotion and qualification to the upcoming National Trophy finals.

Northumbria almost caused York's stride to falter from the start, but were prevented by a timely sliding challenge by York keeper Jonny Sim. Regaining their composure, York soon broke the deadlock as an Ash Daly drive rocketed into the roof of the net.

Continuing to pile on the pressure, captain Tom Day confidently

doubled his team's lead from the penalty spot after a hand-ball on the Northumbrian goal-line.

York's goal was eventually infiltrated by a back-post header as Northumbria fought back to bring the score to 2-1 at half time.

The second half opened up as both teams pushed on. Daly extended York's lead twice only for Northumbria to reply each time through well-executed free-kicks.

At 4-3, the game was in the balance. Both teams knew that a

draw would be enough for Northumbria.

But some smart thinking from Dom Hallas gave York the two-goal cushion they deserved, prodding home a quickly taken free-kick whilst the opposition were busy contesting the referee's decision.

York could taste victory as they defended Northumbria's desperate tactics with relative ease. The final whistle blew with the score at 5-3, ending a mesmerising day of futsal with York as deserving champions.

A euphoric captain, Tom Day, recognised the extraordinary achievement of both York sides, and was overwhelmed by the day's performances.

"I have never seen a team work so hard for each other, everybody played their part.

"This has been our goal all season and to fulfil it is a dream come true.

"We will carry this momentum forward into the Nationals and show the country what we can do."

PHILIPPA GRAFTON



York's seconds in action against Northumbria in last weekend's dramatic futsal finale in the Sports Centre

Varsity preview

Luke Gardener takes a look ahead to this weekend's White Rose Varsity

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College sport roundup

Reports on this week's college football and rugby action inside

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BENJAMIN CLYNES

SPORT



Rampant James smash five past Vanbrugh in college football return

Dan Holland
SPORTS EDITOR

JAMES HIT the ground running this weekend as college football made its long anticipated return, scoring five without reply past a helpless Vanbrugh side.

The match was expected to be a tight affair, with only goal difference separating the second and third placed sides in the Winter League, but it proved to be anything but as James quickly found top form.

The weather had meant that four consecutive weeks of fixtures had been postponed, and it looked as if the conditions would reign

once again, with the biting wind and badly cut-up pitch causing havoc in the early stages.

Chances were few and far between, with James' Ben Cooke going closest as he looped a volley wide of the post after Vanbrugh captain James Wilson had spilled a corner.

Both sides looked incapable of fashioning a clear-cut opportunity and neither Wilson nor James' Andy Kirkwood was forced into action.

That was until James took the lead with ten minutes to play in the first half. Captain Richard Baxter flicked on Freddie Ferrao's arcing cross and Cooke was on hand at the

back post to rifle a left-footed shot past the stranded Wilson.

Suddenly James had found their rhythm, and they doubled their lead before the break when Ferrao latched onto a long ball, ahead of both goalkeeper and defender, and saw his looping shot dip just under the bar.

The second half began as the first had ended, as Ferrao made it 3-0. The winger was on the end of a quick passing move, and slid his shot goalwards, with Vanbrugh defender Chris Wignall unable to clear off the line.

James were playing composed and clinical football and it was no surprise when they made it four

soon after. James Briars broke the offside trap and crossed for Cooke to add his second of the match, sliding in from a tight angle.

With the result beyond doubt, James were happy to sit back and dictate the tempo of the game, limiting Vanbrugh's chances and hitting them on the counter-attack.

This tactic paid off, as Baxter made it 5-0; the impressive Briars was once again the provider as his low cross was tapped in by the completely unmarked James skipper.

Briars and Ferrao both had chances to add to the James tally, before Rory Sharkey and Rob Rix both missed gilt-edged chances to grab a consolation goal.

James captain Baxter was understandably delighted with his side's display at full time, saying: "I think that's the most complete performance we've had all season. We really want to keep building on that now because the football we played was [in a] different class."

His Vanbrugh counterpart Wilson, meanwhile, was inconsolable after witnessing such a poor performance from his team.

He told *Nouse*: "That was one of the worst performances I've seen since I've been captain. We created a couple of chances but we didn't deserve anything from the game. It won't be happening again, that's for sure."

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