



The Cultural iMovement

Yorkshire's arts initiative for the Olympiad explores human movement

Girls in the Ring

Female boxing in Yorkshire is in the Games, and going for Gold

From Stadium to Street

The Young Leaders take the Olympic spirit back to their communities

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Image Credits.

Cover: James Harrold, Courtesy of iMove HQ



Jump on the boat of our monarchy's latest PR spin: turning them into b-list celebrities

Mia de Graaf

Trundling slowly but surely to a spot on the Thames near you, the Queen will this week be making her long-drawn-out river parade to mark the Jubilee, and people couldn't have shown less interested if Lorraine announced her return to the Lorraine show (she left?).

Spotify's arduous reminders that it's the year of the Olympics, Euros, and the Jubilee provoke in me, and I'm sure most other sane people, an irrational urge to demolish my laptop speakers with a meat hammer.

This year has seemed somewhat contrived in comparison with the explosive (I did, yes) year that was 2011, and even still no one gives a toss about the royal family. In the one moment when our attention isn't grabbed here there and everywhere – so much so that we're entertaining Nick Clegg talking about the House of Lords on prime-time news – we still find every excuse not to give old Queenie her time

to shine. Like an essay that's been there forever and isn't going away any time soon, she's been neglected for even the most superfluous of news. Britney's having a comeback doncha know? Well, not really. But she's on TV. So let's roll with it. Tony Blair's coming back to politics, and seemingly using it as a chance to bring back euro-trash style too (tan out a can, white jeans...the lot). Do we care? Well...no. But hey, nothing else that outlandish or important is rolling about any time soon. I have a heart of stone so the whole 'dog winning Britain's got Talent' phenomenon passed me by like Activia through Martine McCutcheon, but from what I can gather, most people are far more excited discussing a canine rolling over his trainer's crotch than "the Jubi-what?".

Even my grandma, who (I believe) loves the Queen more than she loves me, decided to dedicate her time to sending 30 camouflage hats from Aldi to my sister's soldier boyfriend in Afghanistan. Perhaps

she knows in her heart of hearts, like we all do as we continue to neglect that essay in favour of 'James Franco with Cats' tumblrs, that this

Spotify's arduous reminders that it's the year of the Olympics, Euros, and the Jubilee provoke in me an irrational urge to demolish my laptop speakers with a meat hammer

absurd form of procrastination is pointless and ridiculous.

No big advocate of the monarchy, I don't see this as a travesty per

se. Indeed, for me 2012 is the year Mancini took a picture of me on his phone, and nothing else. (Wallpaper? Not sure. Wankbank? Here's hoping).

That said, it's surely quite baffling that this historical landmark which may very well not happen again for yonks is even taking second place to a running and jumping event that happens twice every decade. Liz is clinging on with no sign of letting go, and you only have to look at Charles' and Wills' ever-more-visible scalps for the sorry prospect of a zimmerframe-bound monarchy to hit you in all its weary horror.

The remedy for this apathy, as ever, is some zany PR's idea to get the family members out and about doing 'cool things'. In fact, though, these things, rather than pumping up our enthusiasm for the Jubilee, just makes us want for deliverance of these random, ridiculous activities. Busting a gut as ever, Harry is coming up trumps once more. You

have to commend the royal ginge for trying: it almosts seems as if he has a Cool List constructed by some elusive Cool Person (or, 'hipster' – not sure of the PC term they go by), ghost-directing his every move, including his latest venture into Djing.

Though poor Charlie was sent off with his bird to do the weather (the poor man's TV presenting as it is) it was a youtube sensation – perhaps he's the person to recover its rather pitiful reputation as an occupation.

In fact, though, seeing the glint in Charles' eye as he guffawed at the director and fumbled with the cue-stick-thingy was a rarity, and something we certainly wouldn't see in him sitting on a Jubilee boat procession. Perhaps the whole lot of them would rather just sack it all off in favour of B-list pop culture activities. If it churns out anything like Harry's speech in the Caribbean (closing with: "every liddle ting guna be alright"), I'm all for it.

York Torchbearers

With this edition celebrating the Cultural Olympiad, we look at some of the 22 torchbearers taking the flame through York on 19th June



“John carried the torch at the 1948 Games for the first time”

John Bickers, 85



“Stan won 38 medals for Britain and started York Gymnastics Club”

Stan Wild, 68



“Alice is a carer for her mum, an asset to the community”

Alice Hogarth-Hall, 13



“Peter has been Chair of the University Sports committee for 20 years”

Peter Thompson, 62



“Grace is President of the University's Entrepreneur Society”

Grace Oyesoro, 21



“Sam is York Sport President and sports enthusiast”

Sam Asfahani, 22



Thinking Inside the Box

Camilla Apcar

People often refer to their mobile phones as an extra limb. Mine is like a vital organ. Last week (in metaphorical terms only, and for that I am grateful) I suffered a kidney failure. My trustworthy companion could not be revived: a moratorium was placed over all communications. How would I be able to tell the time? How would I be able to take impromptu photographs of felines that resemble Top Cat or Berlioz? How would I be able to incessantly WhatsApp my friends using only aubergine and octopus emoticons? I have no shame, either. Living up to the mobile phone dependent stereotype is fun – so sue me. I save on the cost of having to buy a watch, postage stamps and a camera, all through one little device.

The new US sitcom *2 Broke Girls* is full of stereotypes. Blonde fallen-from-grace socialite, Ukrainian cook, Asian-American restaurant owner, elderly African-American cashier and DJ. Each scripted to avoid being completely insulting, they're based on exaggerated truths. But *2 Broke Girls* also pinpoints the riskiest stereotype of them all: being 'broke'.

The programme follows the blossoming friendship of Max and Caroline, working at a diner and living together whilst attempting to start a cupcake business. With opposing personalities, dress senses and physical appearances, the quippy duo make next to no money from week to week. But still, they are not penniless. They live in a nice apartment, dodge a few bills and are annoyingly well dressed for two girls who are supposedly broke. Oh, and they are able to keep a horse.

I'd be a hypocrite if I pretended that I haven't labelled myself as low on cash before. I'm a notorious skinflint, to the point that I resent going to the cinema on any other day than a Wednesday and my meals out are entirely governed by the availability of 2-4-1 vouchers. One of my August 2011 high-

lights was receiving a free drink at Caffé Nero having collected ten drink stamps. Which in all fairness, had taken me about three years of carrying around that little stamp card. But I've Googled the conversion rate: Max and Caroline charge £4.50 for a cupcake. Are they serious? I don't care how good they are. I could buy three tubs of Sainsbury's mini-cupcakes for that amount. Or ten little packs of Magic Stars with twenty pence to spare.

I suppose cupcake extortion is bound to be successful with an up-market clientele of 'hipsters' and Manhattan dwellers like Serena van der Woodsen or Blair Waldorf. Max and Caroline's mutual disdain for hipsters rivals my own contempt towards student club nights with a red carpet style photograph taken at the door, drawing the student equivalent of the £4.50 cupcake crowd like inebriated moths to a pure wool blend cardigan without a hint of irony.

Students aren't rich, and they're certainly not famous. (don't even utter the word BNOC). Where is the logic in pretending that you're channeling Brangelina, in absolute sincerity? As if anyone could hope to mirror her lips and his blond locks and dusky stubble.

But upon – due to a lack of other options on a Sunday night – finding myself with four friends 'ironically' posing in front of that supersized SLR camera, I embraced the whole experience. Irony morphed into reality. I pouted as if I were trying to out-do Victoria Beckham, I over-exaggerated, and dare I note that I enjoyed myself whilst doing it.

My first seminar tutor told me I didn't take myself seriously enough. Maybe he was right, but that stereotype I can live with. I still wouldn't pay £4.50 for a cupcake. Give me a WhatsApp emoticon of one, and I'll live vicariously through it. Unless there's a 2-4-1 offer going... then there's a whole new realm of possibilities to consider.



Greatest Olympic Cheats.

1) **Gender.** Dora Ratjen, 1936, won the high jump as a woman. Turned out she was a man, who was made to strap up her genitals by the Nazi Youth.

2) **Drugs.** Ben Johnson, 1988, 100m New World Record set, two days later found to be on steroids.

3) **Hiding.** Rosie Rinc, 1980, won the marathon by jumping out of the crowd just before the end. Runners now wear tracking chips.

4) **Disability.** The Spanish Basketball team, 2000, 10 out of 12 pretended to be mentally deficient to win in the Paralympics.

5) **Technology.** Boris Onischenko, 1976, rigged his fencing sword to register false hits, and won. He was later disqualified, and disappeared.

6) **Abuse.** Tonya Harding, 1994, figure skater, got her ex-husband to hit her opponent's knees with a metal bar, so she couldn't compete.

Girls in the Ring



Women are to compete in Olympic boxing for the first time. **Sophie Rose Walker** investigates why Yorkshire is leading the way in getting girls into boxing.

It's an exciting time for women's boxing in the UK; female boxing has been allowed into the Olympics for the first time in the history of 'the greatest show on earth'. But it's especially electric in Yorkshire: only just last week Leeds lass Nicola Adams qualified for the Olympics at the World Championships in China, along with Britons Savannah Marshall and Natasha Jonas. Nicola, 29, is now Britain's best hope for a Gold in boxing. In 2005 there were 70 registered women boxers across the UK and there are now over 1000 professional women on the books. So what's happening outside the ring to make it all happen?

Paul Porter is described as 'the man' when it comes to boxing in Yorkshire. He is the Bradford Boxing Development Officer at the Bradford Police and College Boxing Academy, which will play host as a pre-Games training venue for the Korean, India and Chinese Olympic boxing teams this Summer. Paul has the prestigious role of Field of Play Master at the Olympics this year, in all weights categories.

Paul says that the women's amateur boxing started about 10 years ago, but the reason its' moment is now, "is simply because it's good enough. It takes a long time for a sport to reach a high enough standard in terms of coaching and facilities for it to be considered at a World Championship level. If you look at marathons, women have only been running them professionally fairly recently."

However, there has been a lot of resistance from the medical profession about women in boxing. The British Medical Association said of the decision to allow women to box at 2012, that boxing should "play no part in a modern Olympic Games", citing the risk of "acute brain haemorrhage and serious damage to their eyes, ears and nose". But it's not about brutality with the women, many people argue, "it's about points, not power", says Paul. "In fact, very few Olympic bouts have ever been stopped through injury".

Paul puts his confidence in the coaches, and the clubs, in terms of who and where are responsible for giving upcoming sports the chance to thrive, especially when there's a pervading prejudice that threatens progress. "There's no good having a coach who's got outdated values about who should be allowed in the boxing ring."

"What you need is modern forward thinking clubs and coaches with positive attitudes". One such insightful coach is Mickey, who runs the highly successful Mickey's Boxing Academy in Selby, the only one of its kind there. He began the club

in Selby five years ago after having run a very successful pilot scheme in Sherburn where "there were lots of kids hanging around the village with nothing better to do". Mickey himself started boxing when he joined the Parachute Regiment after leaving school. "Boxing is very big in the Armed Forces", he says, "so we train up young teens who want to join."

The gym was opened and affiliated to the ABAE and is a pillar of the community: "we've made a massive impact in Selby, working with adult and youth offenders referred to us, along with kids with SEN referred to us by schools and social services as well as the rest of the community, we get people from all walks of life & backgrounds."

Community projects and sports clubs are often weighted with a social conscience, to imbue troubled youths with a purpose, but Mickey is adamant that this is no myth that a boxing club can get kids off the streets to keep them on the right track: "we've been doing it over 4 years and many kids have reaped the awards and benefits such as better health and weight loss". But this achievement hasn't come without serious commitment from all parties. Mickey's commitment to his club isn't gender specific though, and getting girls involved seems as important as helping naughty boys channel their aggression.

Apart from physical differences, Mickey says "the girls box no different to the boys". But with a wink at the strife of a taming a testosterone-pumped environment, "I will say though that girls are easier to teach and tend to take more in than the lads, and some of the female bouts you see at shows are better than the lads".

I ask whether things need to change in boxing coaching and clubs across the UK in order to inspire girls to get involved after the Olympics, and Mickey exclaims the same worry as Paul Porter, that "unfortunately there are still some old school coaches and boxers that don't think females should box. That, in my opinion is the main thing that needs to change and it should be encouraged but changing attitudes is a very difficult task." Of course, it's not just a matter of getting girls to sign up, it's also a matter of getting them to stay, "some gyms can have too much testosterone and arrogance so when girls do start they don't want to stay". But Mickey's seems to be keeping them, now with five competitive females at the club, who he says are "treated no different to the lads".

I'm sure this is true, but I wonder otherwise. Georgia started at Mickey's two years ago aged nine, but agrees, and

Above: Natasha Dolan receives words of encouragement from coach Dave Kinsley during a bout at a local boxing event organised by her club, City of Hull Amateur Boxing Club in Hull, East Yorkshire. Photography © Lee Karen Stow, Girls in the Ring

“With the girls
it’s about points,
not power.”



says “there’s no rivalry between me and the boys and I’m treated the same as everyone else”, which at 11, is pretty impressive. Mickey admits that, “the boys have a huge amount of respect for her simply because of her skill.” Georgia says she “always wanted to try it and once I started I found it addictive. Even though I waited almost two years to be old enough to compete it was worth the wait.

“The gym is like an extended family, she says, and I’ve always been 100 per cent focused since day one. I enjoy every part of it from the gym training, sparring at other clubs, Mickey’s summer camp and competing.” Hopes of competing at the Olympics though are a dream in the distance for this 11 year old, “there’ll be no Championships for me for a couple of years or so yet, my goals are closer for now.”

Aimee who is 23 years old, also boxes and coaches at Mickey’s gym. She initially got involved because she took her young son Tyler to the club, and then she and her partner decided to have a go too. She now trains three sessions a week: two 2 hour sessions and one 2 and a half hour session as well as coaching two 1 hour kids sessions per week. She says that if she weren’t boxing she’d “be at the gym anyway with Tyler”.

Given that amateur female boxing is only just starting its story as a major sport, it seems important that the rising stars such as Nicola Adams become icons through events like the Games, for young girls at local clubs. However, Aimee says that “I don’t really aspire to anyone; I’m my own person and have my own personal goals. But I always encourage girls to get into boxing when I can.” Georgia’s passion for the sport isn’t really about icons either: “it’s a release for me and something I can do where I just get in the zone and forget about everything else”.

Saira Tabasum is a coach the Bradford Academy and a Universities boxing champion, who is currently studying Biomedical Sciences at the University of Bradford. She says that “boys are more likely to have role models like Muhammad Ali who they just want to emulate in the ring, whereas girls will get in the ring with a much less idealised fantasy and have a much more thorough methodological approach to learning the sport”.

“Many boys often have ideas of the game from playing things like Pro Power video games” says Paul Porter, “but because they come with this craving for power, it actually holds them back from picking up skills like good footwork.”

In fact, Saira continues, “the professional side probably

pushes girls away, because of the image associated with it,” and that appears to filter down into the clubs, “but I definitely think there’s the infrastructure there for girls to get into boxing and become successful, but the publicity from the Olympics will make it even more encouraging.”

Martial arts like Tai Kwondo seem more dangerous and yet those sports have had women competing in them for many years already at World Championship standard, so “yeah”, Saira muses, “I don’t know why it took so long for women’s boxing to get into the Olympics.”

Aside from the professional side of the sport though, surely it’s just a useful thing to be able to defend yourself? “I’ve never really thought about boxing as self-defence. It’s not brutal at all, and I’ve never been in any trouble so I’ve never needed to take it out onto the streets with me.” We both laugh, imagining her getting the wrong change in a chip shop, and ‘dealing with it’. Not that she’d do that, and not that she’d be buying chips anyway.

“Having said that”, she says with a smile, “if I’m out, and boys find out that I box they respect it, and we have a laugh really, and they’ll say things like ‘go on, give us a punch’ and they’re always surprised at how hard I hit.” Again, the chip shop image; I get the impression there are a lot of boys out on the streets of Bradford living in fear of messing with any of the girls at the Academy.

Paul Porter thinks that female boxing in Yorkshire is

thriving because more clubs have female coaches here. But when it comes to the boxing being better the rougher somewhere is, he says that only applies to the men. With women, “it makes no difference”.

The impact of the Games hasn’t contributed to much funding though for local clubs. The Bradford Academy is only getting income for the pre-training facilities they offer, “otherwise we generate our own business by travelling around the world forging good relationships”. Mickey, on the other hand, “runs two to three shows per year to keep it all going. We do get good sponsors on the shows from local businesses, but it’s hard to get funding for sports clubs. We’re totally self funded.”

What Paul hopes will come out of the Olympics though isn’t to do with the funding, it’s about the image. “Just awareness of women’s boxing is the main thing, as long as it’s presented in media coverage by the BBC well, that’s great.” “In the future I’d like to see Bradford as the centre for national boxing, and for Yorkshire to run more International events.”

But for now though, the significance of female boxing at the Olympics for the first time can’t be underestimated. Mickey says, “it’ll help change the attitudes of those who don’t think females should do it. All bouts are subject to strict weights within 2-3kg depending on age, why is two females boxing any different to two males around the same age and weight? There is none in my opinion.” It seems opinions can’t ‘alf pack a good punch too. **M**

A Cultural iMovement



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Creative Director of iMove, Tessa Gordziejko speaks to Tom Witherow about Yorkshire's Cultural Olympiad

Five years, 14,000 participating artists, over a million members of the public and £2.6 million of public funding: from whatever angle it is viewed, Yorkshire's cultural Olympiad programme is vastly ambitious.

Every region and nation in the UK has, largely through funding provided by the Legacy Trust, been set the challenge of engaging a new generation of potential art-lovers through a programme themed around the London Games. The responsibility for Yorkshire's project fell upon one woman.

Tessa was appointed in 2007, on the back of a fellowship with the Clore Leadership Programme and a directorship at Arts and Business, a company which seeks to spark links between the two, especially in advertising and funding. However, Tessa is ambivalent about how useful her experience has been in putting the iMove project together: "I think that it's been the kind of job when one has had to do a lot of shaping

of one's own role, in terms of leadership within that. So having done the Clore Leadership Programme, I think I'm set up really well to do that."

In a time of fiscal austerity, one would surely expect close ties with business leaders (clientele of Arts and Business since Tessa's departure have included John Lewis and Lloyds TSB) to be a key aspect of the creative producer's job? "Although that seems important at the point of interview in terms of fundraising, after I started the job it became very apparent that the opportunities for business partnership were quite limited because of the restrictions of London 2012 and related brands. That aspect has been difficult for me over the last five years." Although one might consider this skill to have been wasted, Tessa has managed to weave partnership into one project: "one of our projects 'Work Moves' is working in businesses with workforces and organisations."

However, what can't be denied is Tessa's dedication to putting a relevant and themed programme of events which stretches the appeal of the arts to an ever greater audience. She described the process of developing the fledgling ideas of potential artistic partners into the works lighting up this summer's art scene: "On a monthly basis, we had a day when people could come and pitch their ideas to us – we called them 'first-pitch days.'" With no application forms, artists could simply walk through the door.

"They had an hour to tell us about their idea and give us a bit of an outline, and tell us what sort of form the projects would take: who the partners were, (very importantly) how it related to iMove, and how it reached children. And on the strength of that we would decide whether to take it forward into development, or not to. We kept that open for 18 months; we didn't have to rush towards a deadline. Then they could allow their ideas to develop. And when they went into development they had the support of a producer, so it meant that we could help them with their projects."

Tessa's direct involvement in her projects' development is what she hopes will make Yorkshire's Olympiad unique. "The thing that is different about iMove is that we are much closer to the work, the other programmes [around the country] have really commissioned out the work, they've kind of contracted out to other quite heavy-weight partners."

This idea of interdependence, and the exchange of ideas between budding young artists and the experience of Tessa and her team has been key to the development of a project pushing the boundaries of more conventional art. Tessa believes that there would be nothing worse than her artists seeing her as the bank manager: "We saw our role as co-producers, we don't like our partners to use the F-word [funding], actually in relation to us. We have funders, but we commission and co-produce."

Selecting the projects that would go forward clearly wasn't enough for her: "I wanted to be adding value to the creative process and the curatorial process. It was not without its complications, especially in an organisation such as the Arts Council."

What about the specifics of the project? What was on Tessa's shopping list way back in 2007? "I think it's been very important for us to represent the vibrancy of Yorkshire's art scene, so we've put a lot of effort into trying to ensure it did. The Legacy Trust has also made it clear that they wanted this to embrace a wider list of delivery partners [artists] than just the usual suspects."

This perhaps demonstrates the importance of government arts initiatives – money can be pumped into areas, which may not spark much interest in a competitive private sector. Street art in East London may be riding the wave of artistic fashion, however, its intrinsic value as an art-piece is no more or less than aquatic performance art – an extraordinary discipline that is being developed for iMove in the project Synchronised. The choice of the theme was also something to which Tes-

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Embedding the arts in our landscape: *Stanza Stones*

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Ballet in the pool: performers in *Synchronised*

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An arts project inside a swimming club: *Sea Swim*

sa devoted a lot of time. "I had a big interest in the whole idea of movement of the human body, this was partly to do with the research project I had just finished as part of my Clore fellowship [on the brain's relationship with movement]. When I first arrived in the job I had a lot of conversations with artists, with agencies, with various organisations."

But it was a conversation with a curator at the National Media Museum in Bradford which made Tessa think that the topic of her academic studies could form the basis of the next five years. "Someone said to me that they would like to do a festival of movement. They had a marvellous archive of movement and motion studies, and they wanted to do some new commissions. And there was something there that snowballed."

Movement. Clearly relevant to the sporting side of the Games, and yet it is so much broader. Where does one start in pinning it down? "Once we'd pinned it down as the theme, we had six different commissioning strands around the idea of movement. They weren't public; they were just for people to think about. They were everything from the movement of people, so movement in migration, through to Paralympic movement. All sorts of things came through – it wasn't restricting at all. Something that gives you some parameters is actually more stimulating than restricting."

Tessa sees movement as the primary way that we interact with the spaces which we inhabit. Choosing the locations where the performances would take place was a crucial task in getting this core concept across. "We have worked in iconic spaces in terms of landscapes and building but that is partly to do with, creatively, the way the project has looked at the movement of bodies and people in those spaces." To illustrate she draws upon York's headline work, Alessandro Striggio: *Mass in 40 Parts*, which gives the concert audience the opportunity to walk around the orchestra, to interact with the performance, and allow its colossal sound to blend seamlessly with the intimacy that proximity allows.

"With something like York Minster the space is incredibly important. The arrangement of the instruments and the performers, and the space within the space is incredibly important. It's not just a conventional performance. When we were looking at that early on, we said yes but we didn't want it to be just conventional. We want people to be made more aware of themselves in that amazing space that is York Minster."

Fusing the Cultural Olympiad with the region is a central aim of the project and thus Tessa couldn't afford to taper her selection of spaces. "It was a major intention to put arts in places which would attract people who wouldn't necessarily go to an arts venue. Of course some of our work is taking place in theatres and galleries, but a lot of the work is also taking place where you wouldn't expect it."

I mention *Stanza Stones*, a project that sees young poets' work carved into rock and placed around the Pennines. Bypassing the rather obvious imagery which this invokes she

come to a key part of the movement theme: the stimulation of creativity.

"Taking work out into more public spaces has been a really important part of connecting the art with the region. With *Stanza Stones*, poetry enthusiasts may walk more than they usually would to find that poetry. But even people who are just walkers will look for another dimension of interest for their walking and discover some amazing poetry, embedded in the landscape. It's a way of drawing people into a different experience that combines physical movement and creativity."

Nowhere is this more apparent than with *Sea Swim*, a project set up for Scarborough, which on the surface is nothing more than a swimming club. "[With *Sea Swim*], we've not just put sports and arts beside each other, we've kind of put them inside each other, rather like Russian dolls. The arts project is the swimming club. People have gone to the swimming club who have never done any artwork or writing before. And they've gone and done writing and artwork. People have gone to the swimming club who have never done swimming

"It's to do with the movement of bodies and people in iconic spaces."

before, but they like writing and artwork, and they've found a new physical outlet – a physical way of stimulating their own creativity. With *Sea Swim*, they [the creators] completely got what the connection was to iMove."

So much of the art appears to encapsulate the core themes that Tessa envisaged. However, like much of the Olympics, she is stalked by the challenge of providing a lasting 'legacy' for the region and the UK.

"It has always been an important word in politics, because when the government has to justify spending they always talk about legacy. I had to stand up and give a briefing, and I had to say how legacy was developing, so from very early on I had to understand how the L-word was an important political lever."

But it wasn't just about keeping the government and one of their cultural arms, the Legacy Trust, happy. Tessa's past meant that keeping the progress of 2012 alive was a central goal: "One of the values the Clore Leadership Programme instils in you is that you really want to be there to make a difference. Creating a fantastic programme which reaches its peak in 2012 and produces some great projects is an important part of it, but to make that long-term difference you need to be thinking about legacy. Working with the Legacy Trust

from early on has meant that we can go onto a project, which has an extrinsic legacy in its aims."

As Olympic fever dies away, it may be unrealistic to expect the kind of funding that is making the iMove of 2012 such a success. How will the project fund its future? "Our current Legacy Trust funding runs until the end of 2012. We are in discussion with various departments, including the Legacy Trust about how we resource a legacy plan post-2012, and we hope to have more news about that soon, let's say there is an appetite for taking this beyond 2012."

She is not confident, however, that the government's appetite for the arts will continue. "I'm not particularly optimistic about government policy towards arts funding. But I am optimistic enough in the range of interest in iMove to know that, no matter what arts funding there is, and obviously there will be some, there will be an iMove. It will make a contribution to the future, to the arts ecology."

Although arts fans will often see intrinsic value in the propagation of the arts, no matter what the cost, it is a harsh reality that it must be compared to other public costs. Does Tessa believe the project delivers value for money? "One of the things about spending on the arts is that you are spending on the arts. And that is a whole other set of arguments. But, given that this money is only available for the arts, one needs to ask 'how does it deliver the best value, the best impact, the best experiences for people within the arts.' The project costs £2.7m – but think, it has already reached over a million people."

Many disagree, but for Tessa sometimes it is the effect pieces have on a micro-scale. She makes reference to Barnsley's mysterious concrete block *Immovable*. "It's been quite guerilla, we haven't pre-publicised it. I won't say any more at this stage, so you don't know where it's going next. Some people hate it because the taxis can't get through, but the young people love it. They've been flocking around it. Yesterday they decorated it like a Rubix Cube." And yes, in case you were wondering, all this is being streamed live onto the web.

So other than a touch of Barnsley anarchism, what aspects of the project stand out on a personal level? "The ability to shape projects, enabled by the decentralisation of the Olympiad, and seeing works come to fruition, even if it is watching an immovable block on a webcam."

iMove is an extraordinary achievement, and it hasn't even reached its zenith – something Yorkshire can very much look forward to later this year. An arts project of this scale demonstrates the North's vibrancy at a time when London and the South East often dominate headlines and policy committees. Tessa's outlook for 2013? "Oh. I think the first thing we'll be doing is having a bit of a rest." Five years preparation comes down to one summer of events. I for one hope Yorkshire's ready. **M**

To find out more about the cultural Olympiad events around Yorkshire visit www.imoveand.com/events



One Rower's Blind Ambition

The Paralympic Games are a showcase of scientific achievement, but in one sport, it's just you and the boat. **Fiona Parker** investigates

Naomi Riches, Olympic bronze medal winner at Beijing in 2008, hopes to race with her four other crew mates this summer to represent the best British rowing can offer. This year she wishes to not only medal in her final, but to win it. Having reclaimed their championship title at the World Rowing Championships in 2011, the next international event is hoped to bring home another victory. The Games, which will be staged in London during the height of summer, will proudly show the capital at its very best during a two and a half week period of competitive hype. Naomi, however, will be racing in complete darkness.

Naomi Riches is registered as blind. At just 12 weeks old she was diagnosed with Cone Dystrophy, a condition that renders the retinas useless. "I am totally colour blind, extremely light sensitive and my detailed vision is pretty poor.

But I am totally used to it and I'm the type of person who doesn't let it hold me back".

From the age of about nine to 14, Naomi enjoyed a competitive swimming career which she claims was fuelled by her love for the pool. "I swam at a local swimming club for the disabled and just loved the water." But it was at the age of 19 that Naomi found adaptive rowing. It offered Naomi another water-based sport, but above all a competitive team sport in which sight is only a requirement for one member of the crew. "The boat goes backwards and the cox steers so that is not a worry." Rowing is far more about feeling the movement of the boat than looking where the boat is going and how the rowers are moving it. "Many coaches do eyes-closed rowing with fully sighted athletes as so much of rowing is about feeling the boat underneath you and the crew around you."

When she hit 20, Naomi was fast-tracked into international rowing and competed for team GB less than four months after her first time on the water. "In April 2004, I got a phone call from Simon Goodey who was at that time the coach of the Great Britain Adaptive Rowing Team. They needed female athletes as the event had changed to a mixed event. GB only had 4 boys. I went to London Docklands to the Regatta Centre and did a 1km trial on the rowing machine."

If you ever needed proof of blind athletes' physical capabilities, her completion of the trial in less than four minutes should be all the proof you need.

"I had to learn to row in blacked out ski goggles pretty quickly as in late July that year we competed at the Rowing World Championships in Spain. It was the World Champs for all the non - Olympic boat classes." There are four events open to adaptive rowers: men and women's arms and shoulders single scull; a trunks, arms and shoulders double for men and women; and Naomi's event. "We competed in the Legs, Trunk and Arms Mixed Coxed Four. This means that we have disabilities that still allow us to use a standard sliding-seat rowing boat."

So are all the athletes in Naomi's event visually impaired? "In '04 we had four visually impaired athletes, but in 2006 the rules were changed allowing only two visually impaired or blind athletes per boat and two with physical disabilities - Disabilities such as single leg amputations, joint movement limitations, nerve damage & Cerebral Palsy."

In 2008, four years after her rowing career began, Naomi competed at the Beijing Paralympic Games. She had already won three gold medals and one silver medal at the World Rowing Championships. The events at Beijing were special with rowing making its first appearance on the Paralympic programme. "Beijing was a much smaller affair in terms of athletes, 108 rowers and coxes competing over three days. At the World's there are hundreds of athletes, Olympic and non-Olympic boat classes and Paralympic athletes competing over 10 days, it's huge. But the fact that the Paralympics is a higher level competition than the World's makes it huge in terms of media and public opinion."

Despite returning home from Beijing with a very respectable bronze medal, Naomi uses the disappointment she felt following the Beijing result as motivation for the summer. "It wasn't the colour I wanted, or the colour I felt we were capable of; I still feel that we did not perform to our best. It was this disappointment that has fuelled my fire to train for the 2012 Games."

As London 2012 approaches, Naomi reflects on how the public perception of the Paralympics has changed throughout her lifetime. As a nation, we cannot say we have got it right from the word go. Almost everybody remembers Tanni Grey-Thompson's anecdote about a fellow wheelchair athlete who asked her boss for time off work in order to compete in the 1500 metres event at the World Championships:

"Of course, but tell me something: it isn't really a fair race, is it?"

"I don't understand. Why isn't it fair?"

"Well, doesn't it depend upon how fast the person pushing you can run?"

Naomi explains that things are very different now. "The opinion of the public has changed hugely over the years, especially since more money has been put into Paralympic sport. I think people's opinion used to be more "ahh, aren't they doing well", now it is far more professional with high performance athletes; the public are realising that Paralympic athletes are working just as hard as Olympic athletes in many sports. There is still a way to go but I think we are getting there and I must say that GB have done a good job so far of promoting the Paralympics."

The public perception of Paralympic athletes is not only an important issue for Naomi. She is also proud of the change in the country's attitude to disabled people in general. "Things are always a bit tricky but I think the difference now is that people are more willing to help than they used to be, that makes everything a little easier."

As a visually impaired person however, Naomi still sees areas for improvement with regards to accessibility. "More audio help on the tube would be good and possibly more tactile surfaces on the streets. I hope that hosting the Games will

open the eyes of the people who can make the changes that could really help disabled people."

I spoke to Naomi on the back of a successful training camp in Italy – just cause for her high hopes. She admits, however, that the full reality of London 2012 has not yet hit her. "Racing in Italy hasn't really changed my feelings towards the games. We won all the races we entered and got the chance to see what some of our European competitors were up to. We know we have got a lot of work we can do to find more speed over the next four months but so has everyone else."

It's clear that there is still a long way to go in pre-tournament training. "Gold is what I want but as long as we bring our A-game in the final and know that we did all we could, then I will make do if there are other crews that are just better than us."

Also eyeing up the European competition clearly isn't enough: "Well, we haven't yet seen what China, Canada or the USA are up to."

And this isn't the only uncertainty: "Selection hasn't even taken place so I don't know if I am going for sure. The crew can still be changed, even at this late stage." One wonders whether being in the dark makes training tricky? "When selection has been finalised, I will realise how real the whole

thing is. I think once we get the kit, go on our first training camp as the selected crew and start the 50 day countdown the reality of it will hit with quite a force."

Despite these worries, her time in Beijing and at the World Championships means Naomi is no stranger to big events. Indeed, in her mind the final is already meticulously planned, right down to her final meal. "I have to have Nutella and banana on toast, I love it. And once I get to the course I like to go for a walk to stretch from the travel to the course and take in the atmosphere."

Great Britain produces some of the best rowers in the world and the adaptive squad are no exception. Stars such as Tom Aggar, an arms and shoulders single sculler who has four National Championship titles to his name and hopes to claim his second gold Olympic medal at London 2012 this year, contribute to a very promising squad. There are always certain rivals in particular, however, who the adaptive rowers will be watching out for this summer. "You never know what the rest of the world has been up to until you get to the final competition. I think that there are a few very quick crews out there, I would suspect Germany, France and Ireland from what we saw in Italy will be up there. Also, Canada came 2nd at the World's last year and we think that the USA and China will put out a good team."

As the summer draws ever closer, Naomi contemplates what she expects from the UK. She approves of the government's policy on getting people involved in sport. "I don't think it is really up to the government unless they inject more money into the system. It is up to the sports and national governing bodies to raise the awareness of their sports, they are the best people to advertise their sports as they know how they work." As for the Games themselves, the very fact that we will host them is why she is looking forward to them so much. "It was hard to say if the [Beijing] Games were run well as it was my first so I was a tad overwhelmed by the whole experience. I know it is going to be amazing at Dorney Lake for the Paralympic rowing as the World Champs were there in 2006 and were incredible." A great venue with tough competition may just make the rowing worth a watch? "It's a home Games. Of course, nothing will compare to it." **M**

"I think once we get the kit
and start the 50 day count-
down, the reality of it will
hit with quite a force"

Below, Dorney lake, the Olympic rowing venue, and opposite, Naomi with her World Championship Bronze medal

HEELSNAP PHOTOS: COLIN FREEMAN



From Stadium to Street

Francesca Strange talks to **Bella Foxwell**, about her role as a Young Leader and the other teenagers bringing Olympic spirit to their communities



Francesca and the Young Leaders with Dame Kelly Holmes

COURTESY OF THE DKH LEGACY TRUST

“Obviously the Olympics is about sport but not everyone likes sport so we also tried to do other kinds of projects”. Before talking to Francesca Strange, I thought the Olympics *was* just about sport. I never realised the remarkable number of projects and opportunities that have been organised in line with the Olympics to benefit communities and individuals across the country. This is exactly the purpose of the Young Leaders Programme.

Scanning the information online, it is clear to see that this programme is designed to make positive changes to young people’s lives and their communities, culminating in them taking a high-profile role during the Olympic games. But I didn’t really know what exactly these people were doing for what is ultimately a large chunk of their young lives: two years. Getting hold of one of the Young Leaders was like trying to find the end of the rainbow – virtually impossible – but eventually I got through to Fran, who is an 18 year-old Young Leader working as part of the group in West London, but based in Guildford.

“There are 100 Young Leaders who were selected back in January 2010. We were split into teams of five and throughout the two years we have been running community projects to benefit our local area, which have been based on Olympic and Paralympic values. It’s a personal development programme, which has improved our leadership skills so that we are able to become Games Makers and volunteer at the Olympics and Paralympics in the summer.”

Due to the small number of Young Leaders, there are only 100 amongst the hundreds of thousands that applied, I thought that the selection process must have been ruthless. It turns out it was quite simple: “I found out about it through

my school. They just read a notice out in assembly and said that anyone could apply for it so then I applied online. You had to write a couple of hundred words about why you think you’d be able to do it and then we were just selected through that.”

The Young Leaders were all around the age of 16 when they were selected for the programme: a time, I would have thought, that would be filled with impending stress over GCSEs, A-Levels, and possibly thoughts of university application. “It is quite hard to find balance between school, college, work and the Young Leaders Programme, but we’ve been working in our teams, and would have meetings every couple of weeks, and then plan events. We did four events in our team and then we held an individual event. We had to learn the process of how to run an event, how to recruit volunteers, how to find a venue, what you were actually going to do in your event, and then how to do a risk assessment. There were lots of different things that we had no idea of how to do before, but I really, really enjoyed it and learnt so many new skills.”

The events held differed from group to group, but what remained constant was the focus on benefiting those in the community. Hull’s Lewis Poskitt organised his sports project to help coach people with disabilities and in the London Borough of Newham, Tommy Seagull, 18, ran a study corner and organised a book collection for an inner-city school. Fran’s first event started off quite low-key. “It was in a community centre and we worked with young adults who have moderate learning disabilities. We did an evening for them where we did some cooking, we made friendship bracelets with them and badges. It was kind of like an arts and crafts evening with

an Olympics theme.”

Another programme that Fran is part of is The Dame Kelly Holmes Legacy Trust (DKH). On the website, it describes the Trust as a legacy Kelly wanted to leave behind from her athletics career that would benefit the young people who look up to, and are inspired by, elite sports performers like herself. Its mission is to ‘create life chances for young people’. Again, I wasn’t entirely sure what this meant and was inspired to hear the way in which the Trust had changed Fran for the better and boosted her confidence. The Trust provides motivation and inspiration to carry out the Young Leaders projects. “We work with The DKH Trust who provide us with athlete mentors that come along to our projects. They’re either Olympic hopefuls, have been at the Olympics or are Commonwealth champions, so really inspiring people that can come along and support us and talk to the community about the programme and the Games.”

“Through The Dame Kelly Holmes Trust, I recently attended their yearly golf game to raise money for their charity and then I stood up in front of a hundred businessmen that I’d obviously never met before and spoke about the programme. I’m really proud of myself for doing that. You definitely develop a lot as a person and I decided that I wanted to do Sports Development and Coaching Science at university, so obviously the Olympics is massive for me because I’m really interested in sports.”

Fran’s main goal over the two years is to hold as many successful and engaging projects as possible, with the help of a BP mentor who is allocated to each group of five. “Another one of the projects that I actually led was called the Generation Game, where we tried to break the stereotypical barriers



Above top: Francesca with other Young Leaders, Middle: Francesca and Dame Kelly Holmes, and Above: The Young Leaders Graduation Event

between the older generation and the younger generation. We ran this event at our local church and we did activities such as the Wii sports game for the younger generation to teach the older generation. We had board games, we did a yoga session and hosted a quiz through the ages. Everybody was working together and the event was very successful – everybody seemed to enjoy that.”

Fran explained that the community really does come first. Connections are made through lots of different partners: local community centres and churches that have kept in contact with the Young Leaders and want to work with them in other ways in the future. “We feel that we’ve tried to benefit people that wouldn’t have necessarily had the chance to find out about the Olympics and obviously meeting athletes for them has been amazing. It’s been great being able to spread the Olympic spirit and get people involved. It’s all about the community.” This rings true for another Young Leader, Katie, who held a project to give disadvantaged young people the chance to have some fun at a local bowling alley.

The Olympics is, of course, at the heart of this programme. It is the reason the programme began, it is the theme of the projects held and is what ties up the programme at the end of its two-year duration. One of the advantages of being a Young Leader is that you are automatically a Games Maker. There are 70,000 Games Makers who are present at the

“All you had to do was write a couple of hundred words, and we were just selected through that”

Olympics and the Paralympics. Fran explains that “although we were guaranteed to become Games Makers, we still had to go through the process of being interviewed, so that it could be decided what role we were going to be put in based on our skills and what we could offer.” Every Games Maker has a different role, Fran explains: “I am going to be working on the Events Services team, which is based in the Common Domain of the Olympic Park, which is basically the outside area surrounding all the venues. The Olympics is the kind of prize if you like, the final - what we’ve gotten out of the programme. We are guaranteed this high profile role, which we are obviously really honoured to be a part of.”

The age of 16 to 18 is a key time in most teenagers’ lives, and since the Young Leaders programme has been a part of Fran’s life for two years, I ask her whether it has guided her down a certain path for her future: “It has definitely played a massive part in helping me get to university and deciding what I wanted to do. I only decided last year what I wanted to do at university and I have become so much more confident through this programme.”

Technically, the Young Leaders graduated this Easter, although their roles in the Olympic games are really the ‘end’ of the programme, with the event taking place at the British Museum. Hally Nguyen, a Young Leader from Newham, said, “The atmosphere was amazing, everyone came together to share their experiences and discussed the future as I prepared for my interview with Jonathan Edwards. At the beginning of this programme, I wasn’t a confident speaker and a public interview had never crossed my mind. However, through intensive training and developing my skills as a young leader, I became confident and was able to share my two-year experience with a live audience.”

These Young Leaders are making huge differences in their communities, bringing enjoyment to disadvantaged people and making positive use of lots of local spaces. Each young person has brought enthusiasm and the Olympic spirit to engage with these projects, which aren’t solely about sport. The importance of the programme, and the way in which its benefits, is two-fold. This project has of course benefited the Young Leaders, but one cannot discount the impact on communities. Over the two years, there have been a lot of ‘pinch-me moments’ for Fran and I ask her if she can whittle it down to just one. It turns out, she can’t: “Meeting Dame Kelly Holmes and famous athletes - I think it’s just been meeting so many inspirational and amazing people. Obviously we’ve been given the chance to meet Dame Kelly and people like that. But then the other people on the programme, all from different backgrounds, different religions, different races, people that I wouldn’t have necessarily met otherwise, have all become really good friends. To see some of the faces of the children we’ve been working with in the community projects and see what we’ve managed to achieve: it makes you really proud to be a part of such a massive event, this and the fact that we’re actually going to be at the Olympics as well, is amazing.” M

Arts.

Building Legacy

The exhibition curator of the Soane Museum, Dr Jerzy Kierkuc-Bielinski speaks to **Celia Scruby** about his up-coming summer exhibition *Stadia: Sport and Vision in Architecture*

The numbers involved in staging an Olympic Games are staggering. 26 Olympic sports and 21 Paralympic sports across 29 venues in 27 days, plus all the athletes, spectators, TV viewers, media and volunteers. And all eyes are on Britain to make the upcoming Olympics a success. But does anyone look back and consider what stands as a testament where the Games all began? The sports we see today certainly aren't a reflection of the Games in ancient Greece. Could the Olympic stadium be the surviving motif?

Dr Jerzy Kierkuc-Bielinski talks about *Stadia: Sport and Vision in Architecture*, an exhibition exploring the legacy of stadia and sporting arenas. However, he assures me that what one will realise through visiting the exhibition is that stadia reach far beyond arenas for staging sporting spectacles. He explains, "the exhibition shows that these buildings throughout history and in the present day are very much at the cutting edge of technology and what's more, give an insight into contemporary culture." Kierkuc-Bielinski is keen to highlight that this exhibition shows "an area of architectural history which hadn't been looked at before". What's different about *Stadia* is that "there has never been an overview to look at the stadium as a specific kind of building". As he goes into more detail about the exhibition, it's clear that what we will see at the Soane this summer will not merely be a chronology of architectural drawings.

Kierkuc-Bielinski speaks effusively about how the museum "has been very fortunate in that we are being lent several models which refer to the stadium at Stratford by Populous"; who are not only the exhibition sponsors but also the architects behind the Stratford stadium. Professor Gerrit John, who represents Populous also co-curated the exhibition with Kierkuc-Bielinski, bringing a driving force behind London 2012 and the Soane museum together in what Kierkuc-Bielinski describes as a "very close and fruitful relationship that we have enjoyed developing".

However, Populous is not the only high profile name to be headlining the exhibition. He mentions that "We are also being lent drawings by the Renzo Piano Building Workshop and Her-



HORSE GUARDS PARADE, LONDON 2012 OLYMPIC BEACH VOLLEYBALL VENUE

zog de Muron". For those unfamiliar with the high flyers of the architectural world, Renzo Piano's work includes the Pompidou centre. He has also been selected by *TIME* as one of the top 100 most influential people in the world for his contribution to architecture. While Herzog de Muron are the architectural organisation who designed the birds nest stadium for the 2008 Beijing Olympics. A blockbuster collection, it seems.

While his reel of names does initially come across as a rather obvious attempt to plug the exhibition, he later explains the importance of having the original drawings and original models from the architects themselves. "I am very keen that the architects' hand should be seen in the objects that we are displaying." He adds, "I get a huge sense of awe when I contemplate how these great buildings grew from mere sketches".

He goes on to say that, "perhaps architectural exhibitions don't have as prominent place in the public imagination as a retrospective of Damien Hirst's work," but that he hopes "this exhibition shows that architectural exhibitions can be rich aesthetically and can have an impact just as an exhibition of modern art."

Indeed, from what he tells me the museum has managed to borrow a

"After visiting the exhibition, you will realise stadia reach far beyond arenas for staging sporting spectacles"

number of items which are in the vein of fine art that illustrate stadia in use or illustrate certain aspects of classical stadia.

A perfect example of this is Kierkuc-Bielinski's favourite piece in the show, a life size bronze goose which he sees as "quite extraordinary, and highly naturalistic" with "a neck which kind of swivels and a spout coming out of its beak". Apparently the goose was part of a fountain which decorated the Hippodrome in Constantinople. It seems the piece is so important to him not simply because of its appearance but also because of its location. He describes the goose as part of "the incredible richness of ancient stadia", made up not only of architectural detail but artistic works "which is what makes these monuments so impressive."

Indeed, his desire to convey the realm of the stadia which lies beyond the arena cannot resonate more so than with our own Olympic stadium. He points out that Stratford itself, whilst

being the Olympic Park, is also about urban renewal. Kierkuc-Bielinski emphasises that construction was "purposefully sited in area of London which has traditionally been economically depressed", the building of the Olympic park is also "regenerating this area of London which has been marginalised".

And it seems that the Soane Museum has itself harnessed 2012's push for regeneration as the *Stadia* exhibition not only celebrates this year's Games but also marks the opening of the museum's new temporary exhibition gallery.

When asked about how the Olympic themed exhibition would change the academic face of the Soane Museum, he chooses his words carefully; "It's not geared up to change people's view of the Soane," but he adds, "we hopefully will welcome new people to the museum, people who are perhaps are interested in sport and haven't thought about the architecture of sports as much as the events which take place in it". He notes how their previous exhibition space was rather small for exhibitions, hoping that "it will also allow us to develop our exhibition program opening up their collection to a wider audience."

My conversation with Kierkuc-Bielinski left me impressed. In the atmosphere of Olympic-mania, many attractions are expected to thrive, but I have confidence that *Stadia* will stand out.

In Pictures: *Queen Elizabeth II: A Diamond Jubilee Celebration* by Cecil Beaton, 8 February-22 April



Queen Elizabeth II: in coronation dress



With Prince Andrew



At Buckingham Palace



With Prince Charles

New Age Fun

Artistic director Andra Catinescu of York's Takeover Festival talks to **Mary O'Connor** about bold new ventures in performing arts

As *You Like It* is set in the dazzling world of Romany Gypsies; a prostitute imprisoned in her own self-destructive myth, and a group of youths falling foul of the merciless vicissitudes of love and insanity in the effervescent raves of south London. These are but a handful of the "brave, new works" commissioned by artistic director Andra Catinescu, for 2012's Takeover Festival.

Catinescu has a great responsibility on her shoulders as the Festival, alongside a profusion of many other performing disciplines, is an umbilical thread between the people of York and the Theatre Royal. Indeed, even those who have since moved out of the area are still lured by the siren call of York's innate gift for theatre; in Catinescu's words "...I've had cab drivers telling me that they've moved out of York for years, to London, but they still come back every year for the panto... and the mystery plays as well". Understandably, Takeover must fit into this strong dramatic tradition, and co-ordinating the programme, as well as directing *As You Like It* will be no mean feat for the young artistic vision behind the project.

Catinescu, a third year student at Durham University, first became involved in the Festival through her previous work placement shadowing Theatre Royal's artistic director, Damien Cruden. She, like the people of York, was seduced by the raw and refreshing gusto shown by members of the youth theatre: "I couldn't believe how big the youth theatre is, and they also have a young actors company for people over 18 and under 25, and just a lot of initiative to get young people involved." This, in her eyes, is imperative in ripening the next generation of individuals who wish to 'walk the boards' or work behind the scenes: "I think it makes a huge difference, because people my age would have to wait anything between 15 and 25 years really to be in charge of an institution that size."

Regrettably however, such a crucially enriching scheme is not ubiquitous, as Catinescu observes, "As far as I know, it's the only programme in the country that allows young people under 25 to take over a building, and run it themselves". Takeover's accessibility, as far as she is concerned, is second to none, with other programmes for youngsters being unfortunately restrictive: "all the other training schemes that I know about still require you to have about five or six years professional experience, just because they're so competitive. [Takeover] is a unique, first-time scheme for people who have just graduated." With the recent cuts on art budgets, including funding for community projects such as these, there seems little doubt that Takeover



TENDER NAPALM AT YORK THEATRE ROYAL

will remain the most accessible scheme for young people, making its legacy an important thing to maintain.

Whilst Takeover is mainly oriented towards the young people of York, Catinescu points out that there is a tendency to over-compensate in this direction, which she was cautious to avoid, "sometimes the festival can focus a bit too much on young people, but actually we wanted to have something for everyone."

This is very much echoed in the wonderful diversity offered by the final programme, as Catinescu observes: "we wanted quite a dynamic festival atmosphere, so we've got entertainment as well: dance, a comedy night, a poetry event." With a poetry reading given by former poet-laureate Andrew Motion on 30 May; to Verve 12's acclaimed and innovative dance performances on 5 June, it seems that the young artistic di-

"Even cab drivers who've moved out of York still come back every year"

rector's hopes for an eclectic festival are fully realised, giving ample suggestion that this is a festival not to be missed.

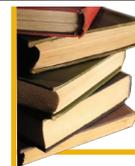
Overall, the conception of the festival programme itself takes between two to three months to complete, with Catinescu spending her remaining four months working on her directorial piece, *As You Like It*. The intonation in her voice rises at this, making it clear where her dramatic fervour lies, as she goes on to explain the process of making Shakespeare her own; "...the contrast between the repressive society at court, now ruled by a usurper and a tyrant, and the free anarchist, almost decadent spirit... they experience once they get into the forest... All of that is al-

ready there, and the play just lent itself naturally to the Romany gypsy music and spirit." The make-up of the play's cast is certainly mixed, with a broad span of age groups partaking, from former actors who now pursue drama as a hobby, to youngsters, who are keen to gain more experience in acting or theatre production.

The focal point of the Takeover Festival is undeniably characterised as being of, and for the people of York; but Catinescu has been attentive in formulating a programme which probes and explores the gravity of issues that have lately pervaded the national youth conscience, in her desire to avoid "lighthearted work", instead reflecting on "the position of young people in society, and on their engagement with their community, not in a didactic way, but just in the wake of the riots, and the cuts, and the increased tuition fees.

We really wanted to ask questions about the future and what our generation can expect, and what we have to deal with as a generation at the moment."

The inspired Catinescu closes the conversation with her hopes for the end of the festival, which, if her tireless work is anything to go by, will surely reach translation in the end product: "I'm really hoping that in subtle, not overtly political, not militant ways, shows really ask important questions, without providing any sort of half-digested ideas. Hopefully people will be able to come and see *Wasted*, *Scarberia*, *Tender Napalm*, and take something away with them."



Best Book

Ciaran Rafferty

Fatherland
Robert Harris

OK, I know it's a bit of a cop out to write a review of a book that's been out for decades but I just couldn't resist buying the absolutely gorgeous 20th anniversary edition of this book - with its Nazi-red pages and introduction by the author. Plus, the alternative seemed vastly unappealing: writing a review for the new Simon Cowell biography and that, much like the music mogul's ability to keep his affairs with Australian starlets a secret, is something I just couldn't bring myself to do.

With titles like *Enigma*, *Ghost Imperium* and most recently *The Fear Index* all going on to be best-sellers, Robert Harris has become one of the UK's foremost authors, with *Fatherland* being given that acclaimed, yet over-used appellation, a 'modern classic'.

I'm not sure I would go that far, but there's no denying that this book has a lot to offer. The premise is delightfully simple; a series of deaths in Berlin in a world where the Nazis won the Second World War.

It's 1964, the week of Adolf Hitler's 75th birthday celebrations. The detective, party nonconformist Xavier March, is thrown into a dark secret of his country's past when he discovers the only thing linking the victims was their involvement in organising something called 'The Final Solution', a term that is unknown to the citizens of this alternative Germany, buried under propaganda and the old adage that it is the victors who write his-

tory.

It's true that the book does take a while to get going; the first few hundred pages are really just a generic detective story with a few quirky references to 'the cowardly Winston Churchill' or 'Kennedy's second presidential term', but oh mein Führer, it is a book worth sticking with.

As Xavier March's investigation gathers more speed, and more attention from the bloodthirsty Gestapo, Harris' writing style becomes more gripping, his historic details more enthralling and controversial, his book more un-put-down-able, building to a climax that is as mind-blowing as the bullets in the Gestapo's guns.

It's true that 'modern classic' is pushing it a bit, but it is easy to see why this book has stood the test of time. It won't exactly shake the foundations of your morality, it won't challenge your views on history (we're all pretty much in agreement that Hitler wasn't one of the good guys), but it will give you something that every good book does - hours of entertainment and a suspense-fuelled lust for more.

Like I said, I bought this book because of its strikingly bold new anniversary edition cover, and whilst I'm sure I remember someone telling me something about books, their covers and their quality, I maintain I made the right call. Much like Xavier March - the rebel SS detective in a world of Nazi conformity - there are going to be exceptions to every rule...

Editor's Favourite

Bring Up the Bodies
Hilary Mantel

The sequel to her acclaimed book *Wolf Hall*, *Bring Up the Bodies* follows the duplicity and manoeuvring of the insipid members of the Tudor Court of Henry VIII, otherwise known as the serial groom.

As *Wolf Hall* explored the rise and fall of Thomas Cromwell, the chief minis-

ter to King Henry, and the contrivances that brought about his demise, the sequel follows an equally notorious and alluring subject: the destruction of the infamous Anne Boleyn (and we all know how that story ended). The powerful and passionate Anne is portrayed beautifully by Mantel. If *Wolf Hall* captured your imaginations as much as it did mine, then *Bring Up the Bodies* is sure to follow the success of its predecessor in completely ensnaring its readers.

Deputy Editor's Picks.

Celia Scruby

4-26 May 7.30
West Yorkshire Playhouse, Leeds
The Real Thing

A play that examines the complexities between love and infidelity. Described as sparkingly witty, genuinely moving and thought provoking, the play sees Tom Stoppard at the height of his powers and is one of his most enduring and richly acclaimed works.

30 May 7.30
York Theatre Royal
Andrew Motion - *Silver: Return to Treasure Island*

An event in association with the University's English Department, as well as being a key event of the Takeover Festival 2012, Andrew Motion, former Poet Laureate introduces *Silver*, his much anticipated sequel to *Treasure Island*. A book about a crew of gallant seamen, pirates, love and vicious cruelty. He also reads from his latest book of poetry and his autobiography among other works.

Fashion.

Sports star.

As the London Olympics come racing towards us, the fashion focus is strictly sporty



Adorn yourself with the trademark swoosh logo and bounce around advising others to "Just Do It", this is the Nike way of life.

The brand takes its name from the Greek goddess of victory and although it is at root a sports label, the fashion triumphs it has achieved are something the catwalk growls at.

The Nike wishlist for you stylish folk include the oh so 90s baseball cap with prominent swoosh logo, garments from their design collaboration with Jay Z and the crazy cool Air Jordan range. Nike plays the clothing industry like a champ, for example their recent NikeN98 track jacket was revamped by some of the best fresh meat of the designer world, including Julian J Smith. And they're also releasing NikeCraft - the Mars Yard Shoe is made with NASA materials technology.

Paris Bennett

Naturally, any designer would tremble at the thought of designing an Olympic kit that would be sure to make the nation proud, yet Stella McCartney jumped at the challenge.

McCartney's aim was to unite the home team, both men and women, with one look that combined performance and style. And if this pressure wasn't enough, she also accounted for the desires of certain male competitors, such as Sir Chris Hoy, who stated, "I just want to look cool".

While some were dubious that the designs didn't incorporate enough red, McCartney reassures with the fact that the kit has more red incorporated in it than the last two decades. British *Vogue* showed their support however, by tweeting, "Never has sportswear looked so chic". Team GB will be the envy of all nations.

Jess Holland

Chanel's Cruise 2013 collection was unveiled last week; choosing the Chateau de Versailles as the backdrop and M.I.A. for the soundtrack, Lagerfeld created the perfect collaboration between 18th century French aristocracy and the 1980s era of the British punk.

Initial pieces channelled the rebellious glamour of Versailles' most controversial and glamorous inhabitants - Queen Marie Antoinette and Madame du Barry - and ragged hems on waistcoats and mini-dresses heralded Lagerfeld's nod to the Brits.

Lagerfeld brought the show back into the present with a nod to Olympic styles; swimwear was one-piece and two-piece sleeveless outfits and vest-dresses allowed for plenty of movement, all paired with sequin-adorned trainers stamped with Chanel's iconic logo.

Frances Elisabeth

Fred Perry have stripped back to the classic and the basic for this Spring/Summer Men's collection, which is where the brand's strength and credibility lies.

The smartly understated polo tops, retro style sport jackets, iconic cricket jumpers and swanky sweats are on the ball with the increasingly popular trend for vintage casual wear, though Perry's collection has the added twist of tradition and a classy 'cool' edge.

The overall aesthetic of the collection reveals the aloof dandy sportsman while maintaining their accustomed and smart stylistic brand values. A cheeky polka dot polo is a classic item sure never to go out of fashion.

The accessories range shows further evidence of the sheer quality of design which proves Fred Perry's continual success.

Izzy Farmiloe

Pretty boy.

Men's grooming by Charli Rose Lees



The aftershave: Christian Dior has recently reformulated Dior Homme Sport cologne four years on from its original launch for 2012. The fragrance has been updated for the re-launch with the addition of iris and the continuation of ginger as the foundation of the scent by renowned perfumer Francois Demachy. Dior describe the cologne as 'imbued with the brashness of youth and a vivifying freshness', emphasising how it is the must-have for the season and the perfect choice if you are looking to change your signature scent.

Tanning: If you are feeling a bit pasty and unprepared for summer, but do not have the courage to turn to sun beds or spray tanning, Lierac's Prolonged Tanning Intense Hydration Repair Cream may just be the answer you were looking for. Recently named GQ's 'Best New Tanning Product' in their annual Men's Grooming Awards, the product is said to work not only to gradually build and maintain a natural tan, but also to repair skin ageing, which is brought on rapidly by stress and alcohol, two things not uncommon at university.

Student Budget: Even if you are the classic student, strapped for cash and heavily overdrawn, Garnier's 3 in 1 wash, scrub and mask from their Pure Range is the simple skin solution and is definitely student friendly price wise. Using it once a day has been tested and proved to improve clogged pores and uneven skin tone. It is enriched with zinc, pumice and white clay, to smooth and exfoliate. Not only is it reasonably priced but as it is three in one, it makes keeping your skin fresh easy and shortens your daily routine.

Campus Style Icon

AGATHA TORRANCE



Joni Roome
1st year English Literature student

How would you describe your look?

People say my style is very predictable, black is always the uniform and I usually take it from there. If I was to describe my look in one word it would be '...'

Who are your favourite designers?

I never usually aspire to wear brand name clothes. Most of my clothing are either vintage or high street. One of my favourite places to shop is at a vintage shop called 'Cow', they have branches in Manchester and Leeds.

What is your favourite item of clothing and why?

Definitely jewellery, I have a substantial amount of necklaces, bracelets and watches. After pulling together a great outfit, the jewellery is always essential in order to complete my look.

From first impressions the name that comes to mind is Russell Brand, do you consciously follow his look?

Being tall, skinny & having long dark hair makes it quite inescapable to not be compared to Russell Brand. I wouldn't say that I consciously try to dress like Russell Brand, however, it is a comparison that I certainly don't mind embracing.

Is there any genre of music that inspires your look?

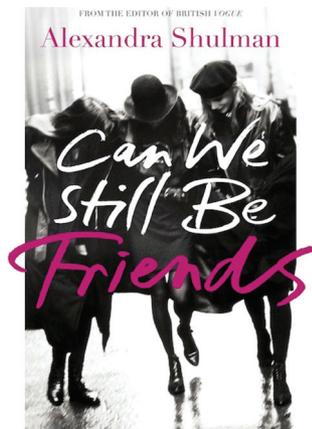
Definitely, it has got to be rock music from as early as the sixties. Stars as early as Jimi Hendrix & Jim Morrison definitely have had a big influence on the way that I dress, along with more current stars such as Julian Casablancas of the Strokes.

What are your favourite high street brands and why?

The first would have to be Primark for their great value skinny jeans which start at £9.00. H&M are also quite good if you have the time to go on a long and lengthy search as they tend to do an extensive variety of quirky t-shirts. Lastly it would have to be Topman for their great quality and great value shoes.

Andrew Adenmosun
DEPUTY FASHION EDITOR

The Hot List



Alexandra Shulman's *Can We Still Be Friends?*

Somehow, in between attending countless fashion events and editing that bastion of Fashion, *Vogue*, Alexandra Shulman has found the time to produce her debut novel.

The story follows the lives of three female characters as they come of age in the 80s.

Reviews are promising a touching tale of the pains and pleasures of maintaining friendships as people grow and change, but with lashings of brand name dropping. Not exactly the *Devil Wears Prada*, but a fun summer beach read.

India Block

Paisley Print.

Probably the biggest print for Summer 2012 is the Paisley. Seen on the catwalks of Paul Smith (who called it 'Tootal') and pioneered this season by Stella McCartney, who came back from last season's LBD success with her sport-inspired paisley print dresses, which have been seen on the likes of Gwyneth Paltrow, Nicole Kidman and Sienna Miller's April *Vogue* cover.

Also seen in the collections of Jil Sander, Haider Ackermann and J.W. Anderson, the paisley print is no longer off-limits for the not-so-boho, and no longer resigned to your granddad's pyjama drawer.

Rachel McIver



'Little Black Jacket' Exhibition.

Last week the hype machines started whirring as Karl Lagerfeld and Carine Roitfeld touched down in Tokyo to attend the opening of the Little Black Jacket Exhibition.

The two-storey gallery space in downtown Tokyo was filled with the 113 images the pair shot together in their Paris studio, featuring a stellar cast of celebrities rocking the iconic black, unstructured tweed couture. Alexa Chung paired hers with flirty denim cut-offs, whilst Alice Delal was deliciously punk in a fishnet tee. The exhibition is now touring the world, before touching down in London for the grand finale. We predict another riot.

India Block

Unisex fragrance.

Far from the sugary and generic smells pervading the market, this is beautiful and subtle. It's a timeless classic because a fragrance that embodies the strength of both masculine and feminine notes is truly a rarity. Those notes are predominantly citrus, hints of lemon peel cut through with subtle woody rosemary. Rose and Jasmine are the floral tones that make it sensual without being sickly, whilst verbena constitutes a clean yet complex overtone. Smelling unisex never felt so effortless yet sophisticated; imagine yourself on the back of a moped, soaring through olive groves in Sicily.

Sophie Rose Walker



A nasty case of disco fever

Paris Bennett
FASHION EDITOR

Over the last week I could not seem to escape the 1970s. Firstly there was the sad news that disco queen, Donna Summer, had lost her battle with cancer. Two days before this, I had bizarrely enough started to create a new music playlist including some of my favourite songs of all time, such as Heatwave - 'Boogie Nights' and Bee Gees - 'Jive Talkin'. And then the final retro 70s cherry was placed on my mirror ball cake in Flares nightclub in York city centre, in which I caught a nasty case of disco fever, cough, cough. But seriously, why do we not focus, in a fashion sense, more on this incredibly stylish era?

It was the age in which John Travolta came out (so to speak), glam rock had men flirting with gender boundaries and British design royalty including Bill Gibb ruled supreme. When you merely google the fashions of the decade, the images are colourful, sparkly and exciting. Admittedly there will be some lesser-loved trends to emerge from this time, but how can we not love and respect colour blocking, men with long hippy hair, chunky wooden platforms, playsuits and pussy bow neckties? The list we are thankful for is endless.

Movies such as *Boogie Nights* give us a little taste of what the disco era would have been like with great viewing pleasure. The eye candy clothes seen being worn by modern day glitterati Dakota Fanning and Kirsten Stewart in biopic *The Runaways*, leaves any girl feeling a little dull when you see how high the glamour stakes were back then. Then place these silky soft images with a soundtrack like Donna Summer - 'I feel love', and it all just seems so very dreamy.

For example, hotspots of today include for your Essex girlie - The Sugar Hut, London scenester - The Hoxton Pony, or flamboyant clothing king or queen - 285 Kent, New York. But when you compare these three to the original party juggernaut of Studio 54, ran by the intriguing Steve Rubell, they don't come close to that kind of fun. With Rubell on the door dissecting your appearance and only allowing the beautiful or wild people in, the crowd was elite. Requests for party goers to strip off were common orders in which many would happily oblige. Then once through the inspection process the quality of music played, calibre of celebrities enjoying themselves with your average 70s Joe Bloggs, with the backdrop of a decor unlike any other ever, it really put things into perspective with my recent ventures to Flares.

Journalist Alex Needham recently stated that '... disco was as radical as punk', a statement that I firmly support. He describes how Donna Summer's legacy and influence has leaped time into the stars of today, including Beyonce and Janet Jackson. With this acknowledgement by Needham, it further backs my argument as to why "The only way is 1970". Let this diamond disco era wash over us and may we give thanks where due to this lesser known fashion period that we do not tend to give credit where so much is due.



Music.

An English Rose

Blossoming artist Lucy Rose talks to **Sam Briggs** about her own brands of folk, tea and jam

SIX07 PRESS

Over the years, some bands have been more adventurous with their merchandise than others. Not content with merely the regulation T-shirt, us punters have been offered a myriad of mementos, tokens and tat. Who could forget the U2 Lego set, Bieber shower curtain, or customised Tenacious D condom? Not to mention my personal favourite – the Kiss Kasket – a must buy for those planning to pop their clogs in the near future, and who can think of a better way of being immortalised than in a coffin with Gene Simmons' face emblazoned on the side. A steal at \$4500 (or \$5000 if you want it signed). If God really did give rock'n'roll to you, maybe this is the way he'd want you returned. And did I mention it's waterproof?

I'm glad to say that the tea Lucy Rose concocts for sale at her gigs, aptly named Lucy's Special Brand of Builder's Grey, is a much more appealing prospect. "I've always made a pot of tea with one Earl Grey, and one ordinary bag." She promises me that it's "delicious! Honestly, try it!" Along with her other homebrew, a ginger and rhubarb jam inspired by a London charity run by a friend who turns waste fruit and food from farmers into jams and chutneys to help vulnerable women, it seems like as good a reason as any to get to a stop of her nationwide tour. Next Wednesday, she will be bringing her brand of endearing alternative folk (see singles 'Red Face', 'Scar' and 'Middle of the Bed') to the Duchess.

Although now gaining a spotlight as a solo artist in her own right, Rose's most prominent musical exploits to date have been collaborative. Featuring frequently as the soft-voiced female vocal counterpart on the last two Bombay Bicycle Club albums, and as a part of the live band for the last two and a half years, Rose recognises the opportunity as "such an amazing thing to be a part of. I feel privileged to be on so many tracks."

"None of the Bombay boys had egos at all, literally the calmest, most chilled out band," she says. When asked whether they'd been an inspiration on her music, she replies, "Definitely. I'm inspired all the time, [and] they're incredible". She may have had to pull out of the next leg of their tour, but remains keen "to do shows with them in the future, and I would love to work with them on their fourth album, and be a part of it. Fingers crossed that's an option really".

Despite this day job, the Bombay days are only a segment of Rose's musical development. Playing a variety of instruments from her school days, she wrote songs from an early age before



the introduction of a band to realise the feel of the songs now. "I wasn't really in a band back then. I was in orchestra? Does that count? I played the drum kit. I used to love it, a bit of jazz. And the clarinet! That was a classic. I don't know how to play that any more, in case you were worried."

Rose has been with her current manager since she was 16, when his parents lived next door to her in a small Warwickshire town. "He was in London managing other bands, and if it wasn't for him thinking I was good I don't think I'd ever really have gone for it. You never know if you're good enough really. I probably would have been an accountant otherwise," following her dad and sister. Sticking around to get her grades, she moved to London as soon as possible to get her music heard.

Rose describes herself as "very lucky" when talking about her backing band, formed of "friends of mine who I've met over the years" through her time promoting. With previous credits ranging from guitarist Bjorn Agren's stint in Razorlight, to Joe Steer's fronting of Broadcast 2000, and to multi-instrumentalist Alex Eichenberger's PhD in cello from Goldsmiths, it's no surprise to hear Rose speak about her pleasure at hearing the songs together, embellished from their acoustic origins. "I write all the parts, but I like to work

"I'm definitely not made to be a backing singer."

on them with people. They'll always add their own little touches. When you get in a room, and you can actually hear all the parts, it really inspires you to write more."

I ask her if it feels any different to be centre of attention. "I'm definitely not made to be a backing singer. It's not what I've ever wanted, I've always wanted to do my own thing. Not because it's about me, but because the thing I enjoy most is creating my own songs... I definitely want to be showing what I can do now."

This takes the form of her upcoming debut album. Produced by Charlie Hugall, and recorded in Rose's parents house, she is currently whittling down 16 tracks into the shape of her first record. "I hate recording in studios," she says, "I find a lot of it frustrating. My parents have got this big living room and big nuclear bomb shelter, which is seriously weird." Filling the house with equipment, the band lived and recorded together, between dog walks at lunchtime and the frequent cup of Builder's Grey. "It was just really calm and peaceful, there was a lot of nature around us –

fresh air and lots of birds. It was a really inspiring place to do it." Apparently her mum even missed them when they left, having got over cleaning up after them. "One of those mum things," Rose says.

Rose is averse to comparing the sound of the album, to be released on major label Columbia, to anyone. "That's the one thing I hate... I don't want it to sound like anything else – I want it to sound like me." Trying not to pay attention to the media hype around her, she does admit "a certain degree of pressure. I just hope it does for some people what music's done for me. When I listen to my favourite songs, how they make me feel. How music comforts me whatever mood you're in. I'd rather a small amount of people treasured it than a lot of people buying it and discarding it after a year".

Happy as long as she can continue music, we joke about her dream collaboration and the duet she wish she'd recorded. "I'd love to do a three way collaboration with me, Phil Collins and Justin Timberlake. And I like Charles and Eddie's 'Would I Lie To You'. That's a big tune". Rose's excitement is infectious, and her potential is clear. She is genuine, amusing and engaging. And this tea isn't half bad either.

Above: Big coat, bigger ambitions

Lucy Rose plays York Duchess on Wednesday 23rd May.

REVERB.

"These mother fuckers is playin' me and I don't give two fucks, I will sue the shit out of Kanye West"

Young Chop, the producer of Chief Keef's original "I Don't Like", not a fan of West's G.O.O.D. remix of the song (via MTV RapFix)

All the Young

Rising Stokies discuss leaving home with **Alex Edgerton**.

Stoke-on-Trent isn't famous for many reasons, at least not musically. Its biggest exports to date are Robbie Williams and some might argue Slash, who lived there till he was five (although he doesn't like to talk about it much). But hoping to raise their city's profile a bit is Stoke four-piece All the Young, a guitar group who released their debut album *Welcome Home* in April of this year. The title itself gives hints about the LP's sound, a musical return to a classic British rock genre, with soaring choruses, chiming guitar fills and ridiculously catchy melodies. Their impressive song-writing chops have already earned them a record deal with Warner Bros., as well as a support slot on tours with bands like The Kaiser Chiefs, Pigeon Detectives and the one and only Morrissey (who hand-picked the band himself for his London shows).

But now the group are on their own national tour, with a schedule of some twenty dates. It's definitely a long one, but that's not something that bothers singer/guitarist Ryan Dooley, a man who praises the lifestyle of 'living out of a suitcase', explaining how they were "literally sick of [Stoke]... we just wanted to break out of there" (although he's keen to maintain that "it's nice to get back now and again" after an extended absence). The band's nomadic tendencies means it comes as no surprise that they ended up recording their album overseas in Vancouver, "it's a really modern city but then you've got this backdrop of mountains... it was amazing". It's also a place Dooley argues played a formative role in the making of the album, as being in such an alien environment brought the band closer together as a result, "figuring it out as we went along, just the four of us", and which "benefited the sound a bit," for example, giving the title track a sense of yearning for the home the band had now left behind.

Dooley also credits working with legendary producer Garth



DIGITALPHOTOGALLERY.COM

Richardson on the record as invaluable to the album's strength. Known for producing some quite heavy albums, the first *Rage Against the Machine* LP is highlighted by Dooley as a favourite from the producer's oeuvre, and he's described in elusive terms by the frontman: "he's just a really clever guy, he'd like walk into a room and say one sentence to you and leave you scratching your heads and thinking about the song in a completely different way".

Richardson's influence is clear from some of the album's songs; Dooley admits that working with "an indie guitar producer" like Stephen Street (whom was once a possibility) wouldn't have given the music the extra "weight" that Richardson "added to the sound," with songs like 'Arcane' and the aforementioned 'Welcome Home' carrying a powerful sonic force under Dooley's often-troubled lyrics (the latter explodes into a thundering and frenetic outro groove akin to something by Queens of the Stone Age).

However, All the Young's position as a rock band in the age of dubstep and house-influenced pop music is one that Dooley is willing to admit is precarious. "It feels like we're part of an underground music scene, which is mad because when I was growing

up it wasn't underground at all... it's weird but it's working in our favour." He airs his grievances to me about the British music press in the form of the *NME*, astutely observing that "if you don't fit certain moulds, they don't even want to look at you... they haven't slagged us off, it's just been a lukewarm response really" and candidly claiming that "the *NME* talk some shit, and some of the bands they say are really good, I've listened to them and they're just shit" (although he rather shrewdly refuses to name any names).

Nonetheless, the All the Young frontman is confident about the future of British rock music, despite the fact that Morrissey said in an interview conducted by none other than Dooley himself that he doesn't feel there will ever be a band as influential as the Smiths again. "He can't say that because since the Smiths, there have been bands as influential as them," and he gives Oasis, the Libertines and the Arctic Monkeys as examples, "there's always going to be another influential rock band that just swings the balance, whether or not it's anyone out there, or whether or not it's us we'll have to see". So there's no risk then of you going dubstep on your next album? "Not unless we start taking some really really strong drugs," he laughs.

Local Spotlight.

The Smoking Years are the University of York's very own alt-folk darlings, and have gone from strength to strength in the last six months playing gigs all over York, including a stint supporting Admiral Fallow where the band went down a storm. The band consist of Phil Jones and Sam Briggs on guitar and vocals, Charlie Tophill on vocals, Brad Blackwell on the double bass, Sarah Horn on violin and Jack Barton on drums.

With a constantly rotating line-up of songs ranging from soft acoustic ballads to stomping folk anthems, they are hoping to solidify their sound into some EPs later this year, as well as touring further around England, and on the festival circuit next summer.

The two songs available on the band's Soundcloud cement their status as quality purveyors of sweet melodies and fantastic vocals. Both 'Greatest Misadventure' and 'After Hours' feature intricate guitar parts that feel right at home around the band's folk sound. They mention that one of their main influences is Irish singer/songwriter Fionn Regan, as well as more classic folk inspirations Bob Dylan and Nick Drake. These influences really come through both in the instrumentation and the melody.

Want to hear more? The band will be playing amongst many others at YO1's InsideOut festival on 2 June, York's new music festival run by the organiser of Beacons, taking place at

Askham Bryan College alongside acts such as the Young Knives.

Rory Foster.



Reviews.

Artist: Admiral Fallow
Date: 8 May
Venue: York Duchess
Review: Rory Foster

★★★★★

"There's a lot more of you than we were expecting" is the first thing frontman Louis Abbott told the audience as the Scottish indie folk band shuffled on, the previous night's crowd had been disappointing.

The Smoking Years set the scene fantastically with their own blend of catchy acoustic folk; people attending early were treated to five songs of their best, and with many members of the band big fans of the Fallow, it was no surprise that the main act themselves had some kind words to give in support of the York students' set.

The intimate nature of The Duchess suited the Scottish five-piece excellently, making the quiet songs more personal and the loud songs louder. As someone who has seen the band several times before, it felt like Admiral Fallow had come on a lot since their last run of gigs. Abbott seems much more at home, and

Artist: Boddika
Date: 15 April
Venue: York Duchess
Review: Joni Roome

★★★★★

Tuesday 15th April saw Boddika and his unique brand acid bass hit York for the fourth instalment of the It's A Bass Thing club night, which is becoming a popular staple of the York clubnight circuit.

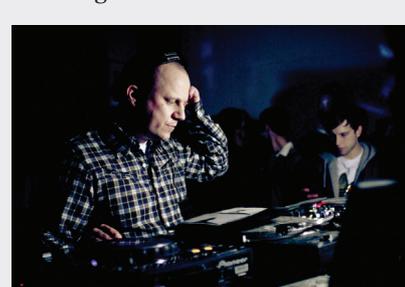
Boddika is Al Bleek, one half of pioneering drum and bass duo Instramental. He has been a busy man recently, releasing new tracks 'Dun Dun' and 'Prone' with long time collaborator Joy Orbison that are finally getting a physical release on the SUNKLOWUN label the two producers set up after the overwhelming critical reception to their previous joint output.

Putting on a club night at such a hectic time for students is a brave move but the sheer class of Boddika was reflected in the turnout as a healthy crowd filled the Duchess long before Boddika hit the stage. One half of Welsh duo Myth Rychards, the lat-



est signing to the It's A Bass Thing label, made the trip to York to provide the main support with MC Double Deuce on the mic. They gave a cracking set that the crowd seemed to love as the hype grew for the arrival of the main man.

At just gone 1am, Boddika hit the stage and proceeded to lay down a heavy set of techno-inspired retro acid bass. Dropping tune after tune after tune, the Duchess was bouncing as the bass ripped through the crowd - it's an intense experience when the music becomes so physical that you can feel it. Boddika is a veteran of the scene and it's always a pleasure to see a professional at work.



To have acts of this calibre visiting York, and well attended, shows off the best of the York music-going scene.

Nouse Playlist.

Panic Playlist
Alex Swadling.

So this is it. It's that time of year again - alcoholism is appealing, you're regretting your packed procrastination schedule and you're hoping you don't do a Will McKenzie in your politics exam. Fear not, there's a soundtrack for that last minute cram.

'Oh Shit' - The Pharcyde
Sound familiar? The first of many profanities that will probably be leaving your mouth - may as well get musical with them, especially to some 90s rap.

'Panic' - The Smiths
An obvious choice, but find some solace in the fact that there's panic everywhere and Morrissey will always be more miserable than you.

'Screaming Ground' - Yourcodenameis:milo
The library, your room, the post-its, the lack of sleep, the exam hall... ARGHHH.

'The Fear' - Lily Allen
"Cos I'm being taken over by the Fear" - need Lily say anymore?

'The God That Failed' - Metallica
Always the optimist, James Hetfield.

Film.

Cannes Film Festival.

Credited as a World Film Festival, James Tyas measures up the hype

It is that time of year again when the great and the good of the international media descend upon the south of France for the world's most prestigious film festival. The Cannes Film Festival is the industry's most exclusive soiree: not open to the public, only those with press or professional accreditation are allowed to attend. Cannes is renowned for being far and away the most glamorous of all the film festivals and this year will be no different: the red carpet will be graced by the likes of Brad Pitt, Nicole Kidman, Robert Pattinson, Bruce Willis and Reese Witherspoon, who all have films in competition. But the same question arises year after year and that is, why does the Cannes Film Festival matter? Is it really anything more than a self-congratulatory industry get-together?

In recent years the festival's credibility has been called into question somewhat: many have accused the festival programmers of selling out the artistic ideals of Cannes by premiering mediocre Hollywood blockbusters such as *Pirates of the Caribbean* and *Indiana Jones and the Kingdom of the Crystal Skull* in competition in a cynical attempt to increase the number of Hollywood stars padding up and down the Croisette. The reasons such measures are taken may be to appease the festival's commercial sponsors such as L'Oréal and to ensure that the media spotlight remains firmly on the French Riviera.

First and foremost, Cannes aims to promote international art house cinema and for its two-week duration it puts esoteric non-Hollywood films centre stage and forces the art of filmmaking to be taken seriously by the wider public. Almost every year, the official selection has maintained its credibility with the majority of films in competition garnering critical acclaim and eventually being shown worldwide.

Despite the majority of media attention being focussed on the Hollywood A-listers in attendance, the real stars of Cannes are the directors. Over the years, heavyweight art house directors such as Pedro Almodovar, Michael Haneke and Lars Von Trier have made a name for themselves off the back of Cannes.

In 2010, Thai director Apichat-



pong Weerasethakul picked up the Palme D'or for his film *Uncle Boonmee Who Can Recall His Past Lives*. Was it any good? Who knows? Outside of Cannes, only about 14 people watched it. The point is, if not for Cannes, those 14 people wouldn't have had the chance to watch it because it probably wouldn't have been picked up for distribution.

Indeed, one of this year's most ubiquitous films, the Oscar-winning *The Artist* may not have reached such prominence if it were not for America's preeminent movie mogul Harvey Weinstein snapping up its distribution rights and manoeuvring it into competition for the Palme D'or. Despite being nine

"Is it really anything more than a self-congratulatory industry get-together?"

months away, Cannes is now where many films begin their campaign for Oscar glory.

Undisputed king of US indie cinema, Wes Anderson, is opening the festival with *Moonrise Kingdom*, which stars Bill Murray, Bruce Willis and Edward Norton. In addition, director of 2009's ultra-bleak drama *Precious*, Lee Daniels is competing with his latest film *The Paperboy*, which boasts a highly anticipated performance from Nicole Kidman, as well as *Mud*, the latest offering from Jeff Nichols (*Take Shelter*), who at 33 is the youngest director in the competition. The film stars Matthew McConaughey and Reese Witherspoon and

is about two boys who discover a man named Mud hiding out on an island in the Mississippi.

Feted New Zealand-born Australian director Andrew Dominik (*The Assassination of Jesse James by the Coward Robert Ford*) debuts *Killing Them Softly* at the festival which sees him team up with Brad Pitt again and boasts a supporting cast including Ray Liotta and James Gandolfini. In addition, the long awaited screen adaptation of Jack Kerouac's cult classic *On The Road* starring rising British actor Sam Riley alongside *Twilight* star Kristen Stewart and directed by Brazilian filmmaker Walter Salles.

Despite the atypical American showing, there is only one British film in contention, which comes from veteran filmmaker Ken Loach. In 31 years Loach has had 11 films in competition - a Cannes record. Other Cannes favourites such as Michael Haneke, Jacques Audiard and David Cronenberg are all in contention too, rounding off a strong list.

The strength of the films in competition at this year's Cannes shows how it has achieved its status as the world's preeminent film festival. Not by being the most glamorous, even though it is, but by promoting and celebrating the best world cinema has to offer.



Sacha Baron Cohen: *Too Far?*

Elle Hoppe
FILM EDITOR

As you'd expect Sacha Baron Cohen made the biggest of entrances to this year's Cannes Film Festival. After appearing dressed as his alter ego from his new film - Aladeen, the dictator of Wadiyah - instructing his escorts to point guns at reporters, he then continued to mount his camel, Osama, nearly toppling off.

The Dictator was aired and, as with all his other movies, received a mixed bunch of opinions. Arab-Americans are outraged at the way they're portrayed and US Arab comic Dean Obeidallah labeled *The Dictator* "a modern-day minstrel show". However, Cohen clearly has a market, and a big one at that, with both *Bruno* and *Borat* bringing in millions of dollars. People are still repeating infamous lines six years on, including 'I like', 'gypsy woman' and 'sexy time'. But is it ok that we repeat *Ali G* lines and align ourselves with this outlandish stereotyping and racism? We've been trying to rid the weak, camp image of the gay community for years and *Bruno* single handedly reverses all that work.

But that's the whole point, within our laughter is control and the taking back of received ideas. Sacha Baron Cohen has been labeled the biggest satirist of our time, ridiculing our generalisations of race and sexual preference.

In cinemas everywhere, audiences are shaking their heads and simultaneously laughing at the clip of Aladeen shooting fellow runners on a racetrack. Yes, this characterisation is extreme but we're laughing at the hypocrisy of the Middle East's outlook on sport. Saudi Arabia is competing in the Olympics but resident women are not allowed to exercise. Why shouldn't we shame them for that? The same goes for laughing at Borat standing in an arena shouting to a cheering crowd of Americans: 'May George Bush a-drink the blood of every single man, woman, and child of Iraq'.

Cohen is claimed to have only ever done three interviews as himself, attending the Oscars this year as Aladeen, as his movies involve real people and he needs to reduce exposure for law suits. However, this week at Cannes he revealed himself and proclaimed about his new film: "The subject of the satire are these preposterous dictators, who are ludicrous characters. And the great thing is, at the moment, they're being overthrown. Mocking them to undermine that force of authority, I think, is a positive thing." Quite right too.

Reviews.

Film: *Faust*
Director: Aleksandr Sokurov
Starring: Johannes Zeiler
Runtime: 140 mins
Review: Michael Allard

★★★

The new film about the man who sold his soul to the devil announces itself in its opening credits as being an adaptation of Goethe's celebrated version of the legend. But an end title describes it as the final part of director Aleksandr Sokurov's project of films concerned with the corrupting effects of power. The series' other subjects are Hitler, Lenin, and Hirohito; Faust's surprising climax suggests that its protagonist is more

murderous than any of these figures. He is ultimately self-serving and remorseless, as the film implies that there is an ethical void in the pursuit of knowledge and culture.

Though its dexterous visuals are hypnotic, its more anarchic pleasures are disingenuously subsumed into this overarching discourse about power. Highlights, like Anton Adasinsky's wonderfully shambolic, mercantile Mephistopheles, are too tightly controlled to realise their comic promise.

The hero's signature in blood became a stamp of his power that finds its way onto the film itself, making up the two subtly different titles at the start and finish. If the film is an attack upon the integrity of Faust, then it is one which inevitably reinforces the conventional authority of his tale.

Film: *Albert Nobbs*
Director: Rodrigo Garcia
Starring: Glenn Close
Runtime: 113 mins
Review: Aisling Cheesman

★★★

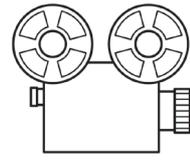
In a bid to survive a better life, Albert Nobbs (Glenn Close) escapes poverty by disguising herself as a male butler. Naïve, sheltered and scared of exposure, Nobbs has lived a lie for years, but her secret is revealed when she is forced to share a room with painter Hubert Page (Janet McTeer). Page later reveals she too is a woman (which you'd be fairly dim to miss). However Page presents all the strength and happiness Nobbs can only dream of.

This film stands as a document to how tough life was; battling sickness, poverty, and the limited opportunities of being a woman.

The sadness in the film is ongoing so don't expect your classic Hollywood ending. Here lies a woman who is repressed by society and, even by trying to secure herself a better life by disguising herself as a man, she is reduced to hiding behind a mask.

The film stands apart from the other current releases and for good reasons in terms of acting quality and film production. It is an entirely watchable film but one which is, I regret to say, forgettable. Though at the time you are moved and impressed by all the performances, something holds it back; perhaps I just wanted it to be more informative and more emotive to make a more lasting impression.

Food & Drink.



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

The Experiment. Swedish Spinach Soup

Soup is a fruit from hours of labour. The key to its success is a complex stock base, created by heating a combination of many ingredients together, simmering over a low heat for hours, reducing it to a concentrate and then adding it to a fresh batch of ingredients. This recipe cuts out all of these steps. The simmering process takes up as little as 10 minutes and a pre-made stock is added in the form of a powdered cube. Furthermore, there is only one main ingredient - spinach. Popeye would drink this any day.

This edition we look to Scandinavia for our spinach treats. A few months ago, I talked to my Swedish friend, Kristina, about our favourite comfort foods. Her pick was a white sauce, spinach and boiled egg soup, which struck me as a pretty vulgar concoction. So I decided to try it and Kristina has kindly shared her family's unique recipe.

After having tried and tested the recipe, I have now become a spinach soup convert. The flavour becomes more complex as it's consumed. It is the quickest, most convenient meal that I've ever come across which suits itself to the hectic and lengthy exam season. Frozen spinach is cheaper and easier to use than the fresh version, and it lends itself to creating late night meals because you can just take it out of the packet and stick it in a pan with no view of a use by date. Spinach is currently in season and is full of nutrients, including iron which guards against the fatigue induced by an iron-deficient diet. To top it all off, the eggs provide a cheap source of protein, the soup is low in fat and the recipe is suitable for vegetarians. Eat with a wedge of bread and butter and you're experiencing bliss.



FILM STILL: TOR RICHARDS

Hana Teraie-Wood & Kristina Åström

Ingredients:
500g frozen spinach
1 tbsp butter
2 tbsp flour
1 l water
2 vegetable stock cubes
5 tbsp full fat milk
1 tsp salt
a dash of pepper
nutmeg and/or parsley (optional)
4 eggs

The method:

1. Defrost the spinach in a medium sized pan with some butter.
2. Add the flour, stir to a paste then add water while whisking.
3. Add in the stock cubes and leave to simmer on low heat for 10 minutes, make sure it does not burn.
4. Pour the milk in and add salt, pepper and/or nutmeg and parsley.
5. Boil the eggs for at least 8 mins. Peel them and half.
6. Serve with the eggs on top or as a side dish.

The Experiment. Spinach and Citrus Smoothies

Hana Teraie-Wood & Kristina Åström

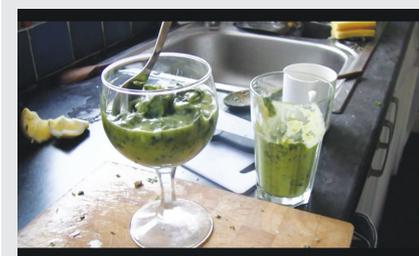
Here is the second of Kristina's family recipes. This - like last edition's smoothies - sounds like it shouldn't work, but this time round, it really does. The fatty acids in the avocado are great for healthy hair and skin, the citrus fruits will provide vitamin C to maintain a healthy immune system and the carbohydrate rich banana will replace lost potassium and energy after an evening out. A great way to fix an unwarranted night out on the tiles. Amidst exams.



Ingredients:
100g fresh spinach
2 limes or lemons
1 orange
1 banana
1 avocado
fresh mint (optional)



1. Juice and grate the citrus fruits then mix with the spinach.
2. Add the banana, avocado and mint before blending.
3. Refrigerate no longer than two days.



FILM STILL: TOR RICHARDS

The Review. Ambiente Tapas

Ambiente Tapas lives up to its billing as a contemporary Spanish eatery with modern fusion twists, the food, venue and service put Ambiente in another league to run-of-the-mill tapas that have become fairly commonplace over the last 10 years or so.

The first experience of Ambiente is their (recently refurbished) sherry bar, where you're seated to peruse the menu with a drink - this is a nice touch and the bar itself is a really cool part of the restaurant. Sat at tables made of old casks, lighted by converted bottles, you can enjoy a glass of Rioja or something from the industrial looking, well stocked and varied sherry bar. The menu offers a few set choices, but it's much more satisfying to select your own perfect combination; starters are fairly simple and reflect the quality of the produce. The 'Wheel of Tapas' is a good sharing option, if you have the palette for strong, salty flavours: featuring fantastic olives, citric-dressed anchovies, manchego and Serrano ham on bread and glazed with a sticky balsamic.

Mains are a mixture of tapas classics and some inventive British fusion twists. Some of the classics include standard patatas bravas, prawns with chilli and garlic and other simple sea-



RICHARD RHODES

Address: Goodramgate

Price Range: £20-25



foods; classic doesn't mean plain however, these are all skilfully prepared and presented with care. We recommend the sea bream fillets and chicken Marrakesh. The fish is pan fried for soft flesh and crispy skin, the north African-influenced stewed chicken is warmly spiced and tender. The arancina-style 'suppli' are also excellent, creamy centred

Richard Rhodes

deep fried risotto balls with a knockout homemade pesto. Where Ambiente really earns its spurs is the British influences; we sampled 'morcilla', black pudding scotch eggs with a soft quail egg centre, served with a subtly spiced apple chutney. The pigeon breast with chestnut puree combines British produce in a Spanish style and works well. Vegetable dishes aren't just accompaniments either; try the mushrooms in shallot and tarragon cream. What stands out about the food when compared with cheaper tapas is that each dish has its own range of spicing and fresh flavour elements. This might just be two or three on each plate, but it means each has its own identity and profile - preferable to covering everything in a generic tomato sauce, we think.

The service is also excellent, and they're happy to talk about dishes and make recommendations. The dining rooms are deep coloured and littered with north African touches which all makes the experience more authentic. All this means you might have to shell out a bit, but for a special meal (or pricey first date) it is definitely worth it and won't completely exhaust a term's loan - expect around £40-50 for two (depending on Rioja consumption).

The Final Say.

A eulogy to Carly Rae Jepsen Hannah Ellis-Petersen



Before I begin here, I feel it is important that I start with a disclaimer: this column will contain no topical cultural references or current affairs - I quite literally have no idea what I is going on in the world right now. Christ could have re-arisen and been elected Scottish Prime Minister, or Morgan Freeman could have married his granddaughter, and I would be none the wiser.

All in all my degree has made me an insufferably dull person (of late...). Even on those rare occasions I find myself in a place that isn't my house/ the library/ the expanse of concrete road that divides my house and the library, I can't seem to stop regurgitating rubbish about Beckett's "Gorgonzola cheese of happiness" (I kid you not) or something else disgustingly pretentious. I spend unproductive amounts of time raging against people who wear slippers or any form of night-wear in the library. In fact, my only popular culture knowledge these days is BBC2 comedy Grandma's House, which I watch mainly out of a very misplaced lust for Simon Amstell, which began in his Popworld days and has never quite diminished, despite the definitive knowledge that our love will never be.

For the past month I have been quite happy to live in this bubble. Not as happy as some people of course. A friend of mine recently walked into the library bathroom to find a girl, unashamedly sitting in the sink, shaving her legs. We could only conclude that she had a lover lurking in a dark corner of the philosophy section, though given the open plan format of the library, I can only imagine it was an eye-opening experience for anyone in the vicinity.

Yet now that bubble has joyously burst. My essays handed in, my Beckett anthology in ashes after a ritual burning, I am now faced with the prospect of actually having to engage with life again. The floodgates are being opened and I am about to be clubbed ferociously round the head with more Jessie J, Pippa Middleton and members of One Direction than at an orgy hosted by Simon Cowell.

Or maybe not? These could be massively

outdated and potentially inappropriate references as far as I know. One Direction could have finished each other off in a brutal duel. Pippa Middleton could have simply melted into the air out of sheer blandness. And someone could have finally pushed Jessie J into a ravine.

I can't say I am particularly looking forward to it. Call me a music snob (you could probably be justified, though I do have an unassailable penchant for Elton John), but the only taster I've had of recent cultural offerings is

through the musical abomination that is Carly Rae Jepsen's 'Call me Maybe', the worst thing put to audio since the Kumars and Gareth Gates decided it was time to re-record 'Spirit in the Sky'. So desperate have I been to feel connected to the youths that I even ventured onto YouTube to watch the video. As feared, it was fucking terrible. Worse, even than I'd expected, just Auto-tuned musical arsenic, filled with a lot of people pretending to play instruments. My ears may never recover.

But the song has nothing on the comments that are below the video. Does one laugh at the very un-PC lyrical reinterpretation posted by sexpather606 "hey I just met you/ and this is crazy/ my name is Kony/ And I stole your baby"? Reading "hey I just met you/ and this is crazy/ here's my number/ now let me put my dick in your ear", a free-verse gem provided by Dan008 (007 was presumably already taken), culture fatigue has already kicked in. They say ignorance is bliss - maybe the library wasn't so bad after all.



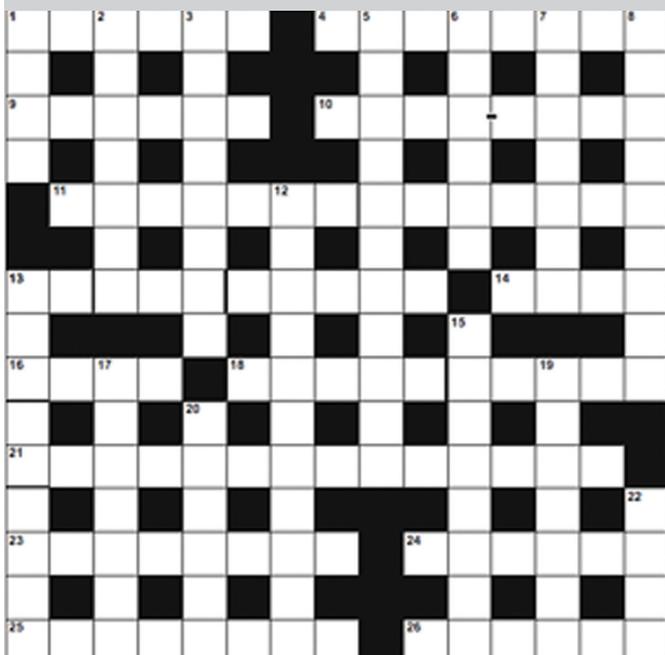
What was happening in York last time the Olympics was in the United Kingdom in 1948?



IMAGE COURTESY OF ROWNTREE ARCHIVES

Olympic medallists competing at the Rowntree Sports Day in 1948, when thousands of employees gathered together for company sports which included an Olympic medallist competing in a factory race.

The Nouse Crossword



Across

- 1 Sleazy guy's article in Paris Match on how to open a French letter (6)
- 4 He preserves 1/6th of an inch marble bust (8)
- 9 Hot drink and porridge for him! (6)
- 10 Force to apprehend associates returning directly (4-4)
- 11 Prepared for roistering around area where buffets are common (7,7)
- 13 Abandoned UK province rejected Luther's Reformed Church (2,3,5)
- 14 Foreign ruler with recipe for jelly (4)
- 16 Desire endless hot soak (4)
- 18 Disgruntled peasant gets stuck in to more agreeable beverage (5,5)
- 21 Conservative attitude is fixed aim in old artist (14)
- 23 High-flying female gulls heard by a Roman road (8)
- 24 Silver, say, is good value (6)
- 25 Online swine strikes with pointed remarks (8)
- 26 Going out with Frenchman from the right society (6)

Down

- 1 Ex-PM losing head in retreat (4)
- 2 Millions invested in business stake - it may promote growth (7)
- 3 Old newspaperman, having admitted wrong, made a racket? (8)
- 5 Wrongdoing from the anti-feminist league? (11)
- 6 Regularly wearied by a politician's current measure (6)
- 7 Objectively, I gain ground introducing new import (7)
- 8 Recorder playing air gets in right runs (9)
- 12 Personality disorder raging in Tom Cruise (11)
- 13 Mail late as express isn't complete - that's awkward (3,2,4)
- 15 House is grand; nothing dirty's shown up (8)
- 17 Tongue was strained greeting a couple from Lithuania (7)
- 19 He has left the property (7)
- 20 German combatant in the Battle of the Bulge? (6)
- 22 Footballing whiz dropping back in muddle (4)

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

The Nouse Sudoku

