



SUPPLEMENT INSIDE

LONDON FASHION WEEK



NOUSE



Spring Term Week Nine
Tuesday 8 March 2011
www.nouse.co.uk
Est. 1964

Sponsored by
ERNST & YOUNG
Quality In Everything We Do

PHILIPPA GRAFTON

University debt agency accused of intimidation

Hannah Ellis-Petersen
EDITOR

THE UNIVERSITY is facing criticism this week, after it has become apparent that the company who deal with all outstanding parking fines on campus have been faced with accusations of harassment and illegal threats to debtors nationally.

An investigation by *Nouse* has revealed that the University passes on all unpaid parking fines to debt collection agency Newlyn PLC, whose practices were called into question in a recent article in *The Times*, where they were accused of "adding extra costs to debts, cutting corners and aggressively chasing people for money they say they do not owe."

Once Newlyn PLC take on a debt, they have been charged with "ruthlessly" pursuing the accused debtors, in a manner that many have termed an "intimidating" breach of harassment and business practice laws.

Students at York have also been subject to such harassment after accruing

fines from parking on campus.

One student, who preferred to remain anonymous, told *Nouse* how he spent last year being pursued by Newlyn PLC after lending his car out to several people, one of whom picked up a parking fine on University property. Despite not having been the driver at the time, meaning legally he is not liable to pay the fine, Newlyn PLC harassed him for the debt for over a year as the car was registered to his name.

"About two months after I was initially sent the parking fine from the University, I was sent a letter from Newlyn", he said.

"It said I should contact them immediately, and threatened legal action, as well as bailiffs, if I didn't pay. Even though I wasn't the person driving, they said they would hold me fully liable, which is not actually legal. I refused to pay, and so followed a long tirade of increasingly threatening letters.

"They sent over 20 letters to my University address, all with aggressive red banners and 'urgent'

written across them. If I hadn't done my research, and known they actually had very little power, it would have been very scary."

He also described how they increased the fee over time, from the initial £50 to over £100.

Newlyn PLC contacted his home address, with his mother receiving over ten phone calls from the company, demanding to speak to the debtor.

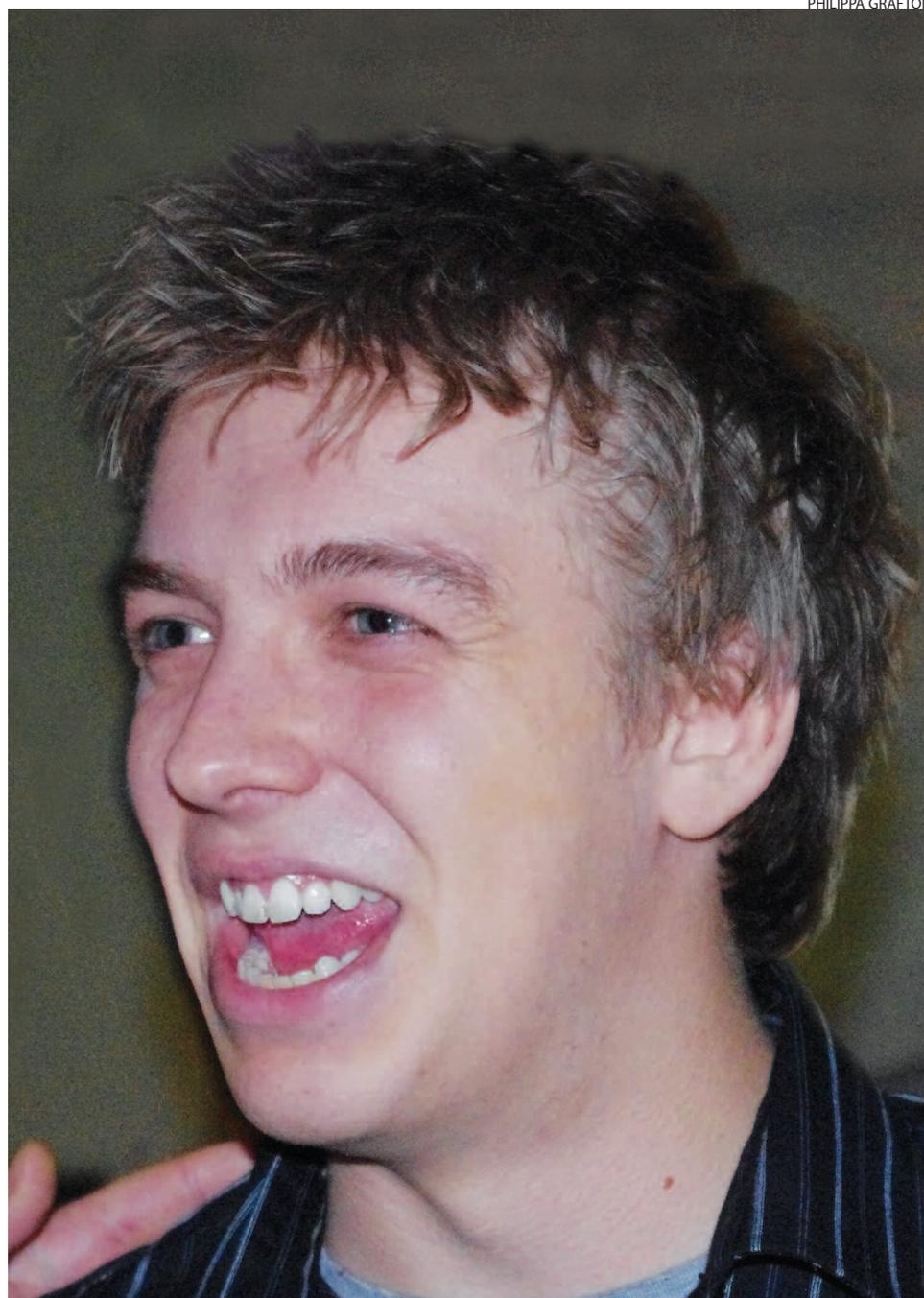
He continued: "They sent even more letters to my house, requesting my mother's financial information and data on her mortgage. She refused to give them anything but it was ridiculous harassment, trying to scare us with outlandish claims of court action."

As a company operating under civil, rather than criminal law, Newlyn PLC do not have the power to act as bailiffs and reclaim property to the value of the debt. Failure to pay also cannot affect credit rating, as the payment demand is not a

Continued on page 2

LEADER >> Page 10

COMMENT >> Page 9



Ellis elected President >> Page 4-5

Security protection criticised in Fairfax

STUDENTS HAVE raised concerns over security in Fairfax House and Eric Milner A-Block where several burglaries have recently taken place. The lack of CCTV cameras has worried students who have had laptops stolen through windows forced open.

NEWS >> Page 3

University net debt reaches £88 million

The University has increased its net debt by 100 per cent from £44 million last year. There have been worries over the servicing of this debt and whether part of the money gained from the increase in fees will be spent on repaying the debt rather than on students.

NEWS >> Page 6



Inside the Arab Revolution

MUSE >> M4-5

Nouse talks to York NUS Presidential candidate

FIRST-YEAR Thomas Byrne is the surprise candidate in the fight for NUS Presidency to succeed Aaron Porter. *Nouse* speaks to him about his motivations for running, and his chances of winning against three more experienced candidates

NEWS >> Page 8

BBC commentator Guy Mowbray interviewed

Nouse sports talks to BBC football commentator Guy Mowbray about life behind the microphone, his relationship with summariser Mark Lawrenson and his passion for the beautiful game

SPORTS >> Page 17

>> Continued from front

court order.
Such claims, as made on the numerous debt demands from Newlyn PLC to the student in question, go against the Government laws on fair business practice, which state: "examples of unfair practices are...falsely implying or claiming authority, for example, claiming to work on instructions from the courts, claiming to be bailiffs" and "falsely implying or stating that action can or will be taken when it legally cannot, for example claiming a right of entry when no court order to this effect has been granted".

Such incidents of Newlyn's use of aggressive and intimidating "If I hadn't done my research and known they actually had very little power, it would have been very scary...it was ridiculous harassment"

Second-year student

methods to ensure debt payment are not isolated to the University. Consumer forums reveal there is national outrage at the harassment experienced at the hands of the company, often for fines that are credited to the wrong person. They have been termed "bullies" and "seeming to deliberately confuse criminal law and civil law and so

frighten the motorist."
"They are nasty people acting illegally" added another anonymous commenter, "shame on any legitimate company or institution using Newlyn PLC for parking."
However, the University has defended their use of Newlyn PLC as their debt collection agency, stating "we have an appeals procedure adjudicated within the University, and only where someone fails to pay and fails to invoke the appeals procedure are cases passed by ICES to Newlyn. An overwhelming proportion of cases which are subject of appeals are settled amicably."

They continued they were "satisfied that Newlyn, a national company, acts fairly in all cases."
YUSU President, Tim Ngwena, has also spoken out against the debt collection company, with the accusation of harassment against students being viewed as a serious infringement upon welfare.

"The University evidently works with third party providers to provide resources on and off campus. It's important that these providers understand the context of higher education and consequently, adjust their practices so that students all get a fair hearing and good customer service.

"The allegations regarding Newlyn have recently come to my attention not just on campus but also nationally. It's an issue I will be following closely."

On being contacted by *Nouse*,



Debt agency Newlyn has sent some students over 30 threatening letters

Newlyn PLC refused to comment.
The University continued: "If any member of the University feels they have been harassed as a result of an unpaid parking fine, they should report the matter to the Health, Welfare and Safety

Department.
"We have never received any reports of anyone alleging unfair treatment by either ICES or Newlyn. But we shall investigate any incidences of unfair treatment that are reported to us."

YUSU affiliation with NUS questioned

Rose Troup-Buchanan
NEWS REPORTER

A VOTE is to be put to the student body by the end of this academic year as to whether or not to continue affiliation with the National Union of Students (NUS).

YUSU's affiliation with NUS expires this year, and they are required by law to hold a debate and to place the vote before students. The UGM motion has been submitted and was discussed at the union council meeting, last Wednesday.

Tim Ngwena, YUSU President has said that: "Active policy on affiliation expired early in this academ-

ic year. We therefore need to have the discussion as a union, to give direction as to whether we should continue our affiliation. It makes sense to do this alongside the approval of the final draft of our constitution and by-laws midway through the summer term."

Although the Education Act requires any membership affiliations to be approved annually, YUSU's constitution allows for a student decision to stand for three years, meaning that approval is automatically given every year for three years.

In 2007 there was a large student-led campaign against the student union to disaffiliate itself. There were complaints about the

accountability of the delegates which are sent to the NUS conferences.

Damian Allison, a second-year Vanbrugh student, stated: "we vote on being affiliated with NUS every three years anyway. In my opinion, votes like these are just open to sensationalism - people like to jump on an anti-establishment bandwagon, without realising the benefits we gain from being a part of NUS."

This is a problem present in student unions across the country. Many have voiced their disapproval of NUS and its actions. Most recently Aaron Porter, President of the NUS, has come under attack for his handling of the student demon-

strations in London which degenerated into violence around Milbank Tower, the Conservative Party Headquarters. Porter has also decided not to stand re-election having previously said he would.

The University of Leeds Student Union are also reconsidering their ties with the NUS and in 2010 the Durham Student Union voted to disaffiliate itself after a controversy involving the NUS LGBT Representative and Black Officer resulted in the cancellation of a debate involving a member of the BNP. The massive student protest was said to be one of the key factors in this decision.

COMMENT >> Page 11

York to face strike action after vote

The University and College Union (UCU) have voted to go on strike on the 21st March with 63 universities, including York participating in the action, which will be the first strike organised by the Union in five years. The Union has voted to go on strike after changes to the pension scheme which they argue will "worsen retirement arrangements for existing members while saddling employees with benefit reductions and an unfair share of any future costs." At York, term will have already have finished and so the strike will have little effect on students.

Lacklustre response to national student survey

The University of York is failing to meet the minimum quota for the National Student Survey (NSS). The University currently has a 37 per cent response to the quota but requires 50 per cent overall to be published. Having only risen 4 per cent in the last three weeks, it is unlikely that the University's statistics will be published in the national survey. If so the University will not be able to use the statistics in order to make improvements for next year. Ben Humphrys commented "We're worried; completing the NSS is vital so there will be a big push in the last weeks of term."

Claudia's father fights for families' rights

The father of missing York chef Claudia Lawrence has helped secure a parliamentary inquiry for more legal rights for families of missing people. Peter Lawrence spoke at a meeting of the All Party Parliamentary Group on Runaway and Missing Children and Adults, pressing for new legislation for those who find themselves having to deal with a missing person's property and finances. He commented: "There is no legislation to enable people [to deal with the business affairs of missing people] at the moment and it affects thousands of people a year." A vigil for Claudia Lawrence was held in York Minster on the 27th February to mark her 37th birthday which was held by the Archbishop of York.

Reporting by Isabelle Wynne and Hailey Badger

In this edition

March 8 2011
www.NOUSE.co.uk

News	1-8
Comment & Analysis	9-12
Satire	13
World & Politics	14-16
Sport	17-20

Freed of Fear	M4-5
He hearts NY	M6-7
Botton: a real community	M8-9
New Age Beauty	M10-11



Cyber obsession with perfection has been seen to affect our perception of beauty. Alex Swadling joins BeautifulPeople.com to investigate.

NEW AGE BEAUTY >>M10-11

NOUSE

Est. 1964

Grimston House (V/X/010)
Vanbrugh College
University of York
YO10 5DD

contact@nouse.co.uk

Contribute:
editor@nouse.co.uk

EDITOR
Hannah Ellis-Petersen

DEPUTY EDITOR
Camilla Aparcar

MUSE EDITOR
Mia de Graaf

TECHNICAL DIRECTOR
Andrew Fairbairn

CHIEF SUBEDITOR
Hannah Brearley

GRAPHIC DIRECTOR
Jonathan Frost

PHOTO EDITORS
Peter Iveson
Lucy Dixon

PHOTO DEPUTY
Justyn Hardcastle

NEWS EDITOR
Martin Spurr

NEWS DEPUTIES
Hailey Badger
Hoagy Davis-Digges

COMMENT EDITOR
Hannah Clugston

COMMENT DEPUTY
Joe Williams

FEATURES EDITOR
Sam Lawson

FEATURES DEPUTY
Sophie Walker

SPORTS EDITORS
Henry Cowen
Jake Farrell

SPORTS DEPUTIES
George Bouras
Sam Morgan

POLITICS EDITOR
Steve Hirschler

POLITICS DEPUTY
Alexander Prowse

ARTS EDITOR
Sarah Jilani

ARTS DEPUTIES
Emily Heggadon
Edward Grande

FASHION EDITOR
Paris Bennett

FASHION DEPUTIES
Serena Kalirai
Sarah Wolfe

MUSIC EDITOR
Adam Bychawski

MUSIC DEPUTIES
Sam Briggs
Alex Swadling

F&D EDITOR
Randal Pringle

F&D DEPUTY
Will Wade

FILM EDITORS
Michael Allard
Gareth Davies

FILM DEPUTIES
Adrian Choa
Christopher Fraser

MANAGING DIRECTOR
Alan McCormick

ADVERTISING MANAGER
Emily Hartley

MARKETING MANAGER
Charlotte Lyons

NOUSE.co.uk

The opinions expressed in this publication are not necessarily those of the editors, writers, or advertisers

James College opinions “sidelined” by University in McQ’s demolition plans

Camilla Aparc
 DEPUTY EDITOR

THE LIKELY demolition and relocation of McQ’s has resulted in the James Junior Common Room Committee (JCRC) voicing discontent with new proposals for their College bar.

The University have designed McQ’s to be relocated within the current Roger Kirk Center with its own indoor capacity of just 56, half of its current allocation. The rest of the Roger Kirk Center has a total capacity of 1000.

The JCRC are not opposed to the move, yet feel student needs have not been taken into account.

They were only notified of the plans two weeks ago and had previously been unable to give their input into the plans. James College Chair, Emma Bartlett, met with Commercial Services last week, “currently to no avail”.

The plans mean that McQ’s would not have its own entrance, other than an outside fire escape. Visitors would have to walk through the dining area, which the JCRC feel “would detract from the feeling of a College bar”. The bar would have no walls, as part of an open-plan layout looking onto the rest of the Roger Kirk Center.

Director of Commercial Services, Jon Greenwood, has stated: “The original plan was to provide more space at Langwith near to the courtyard but YUSU agreed that this area was not suitable so it made sense to give them more



Designs for the proposed relocation of McQ’s bar show its reduced capacity within the Roger Kirk Center

space near their existing offices.” Grace Teh, James College Services Vice-Chair feels “the JCRC and the college have been sidelined”. As a result, they have set up a Facebook group for students to

“The plans are clearly catered for conferences rather than students”

James College Services Vice-Chair
Grace Teh

voice opinions on the plans. With enough support, the JCRC hope their objections will be acted upon by the University. The page has had

over 270 ‘likes’ so far. “We are extremely concerned about the functionality of the new bar in the Roger Kirk, which is clearly catered for conferences rather than students. We need to remember that York is first and foremost a University dedicated to student experience as a whole - not a conference venue,” continued the Services Vice-Chair.

Students have likened the plans to the proposed closure of B-Henry’s in 2009. However, plans show that demolition and relocation are extremely likely.

The University have commented that: “No decision has been taken on the future of McQ’s and

we are in continued discussion with YUSU and the James College JCRC about possible developments.”

Others students have highlighted the lack of a College bar on the Heslington East campus. “Don’t turn it into another soulless version of Derwent bar. Keep it as it is, and give it back to Goodricke.” said Tom Meares.

As the Roger Kirk operates as a dining hall until 19.00, this may restrict time slots available to hold events such as bar quizzes. Bartlett believes that student input is “integral to the success of the new bar.”

McQ’s would not have its own sound system, nor darts board due a lack of solid walls. Sound would

have to be projected throughout the entire Roger Kirk.

The JCRC hope to convince the University to provide a Public Address system within the space.

YUSU President, Tim Ngwena, has stated that YUSU “has a duty to defend the interests of all students...we have been in communication with the Chair [Bartlett], to help her JCRC develop some of the ideas proposed online.

“I also voiced my own concerns regarding the design proposals alongside the Chair in the same meeting where the proposals were unveiled. This must not be viewed as a conflict between the College and YUSU. We have the same interests at heart.”

Teh is hopeful that “if our proposals are given a fair hearing and the most important features are considered or applied where possible, we see no reason for the change to be unpopular.”

Ngwena continued: “The proposals form part of a larger plan to redevelop the southern part of campus. It is however important that in doing that, we don’t disturb the communities that actively engage with that space. It’s apparent that not all parties involved in this project are in synergy and moving forward, this will need to be addressed.”

Tessa Russell’s post on the Facebook group summarised the sentiment of many James College students: “The best thing about McQs is the ‘pub atmosphere’. Take that away and you have another empty copy of Derwent.”

Welfare threatened by inadequate security

Celia Scruby
 NEWS REPORTER

STUDENTS IN Fairfax house and Eric Milner A-block have voiced their concerns over current security levels after several burglaries have taken place in recent weeks.

Questions have been asked of the University over the lack of CCTV cameras in the two blocks and on the effectiveness of the security locks on windows with several laptops and Mp3s being stolen from shut windows.

Alex Beever, a first-year Physics student living in Fairfax House, described how thieves broke into his room by getting, “a screwdriver and forcing the bar on the window open and hooking the latch up and climbing in.”

Beever said he was certain there weren’t security locks on his windows when he arrived, describing how his window would open fully.

He added: “The University has acknowledged that we want it [CCTV] but they haven’t done anything about it...we are off campus, we’re on a main road, [it’s] something that needs to be done.”

Fairfax House is off the main

campus on Heslington Road and therefore more isolated than other accommodation blocks.

Beever commented that he found it strange, “even with there being problems with theft on Heslington road for ages they [the University] still haven’t thought to put any (CCTV) in.”

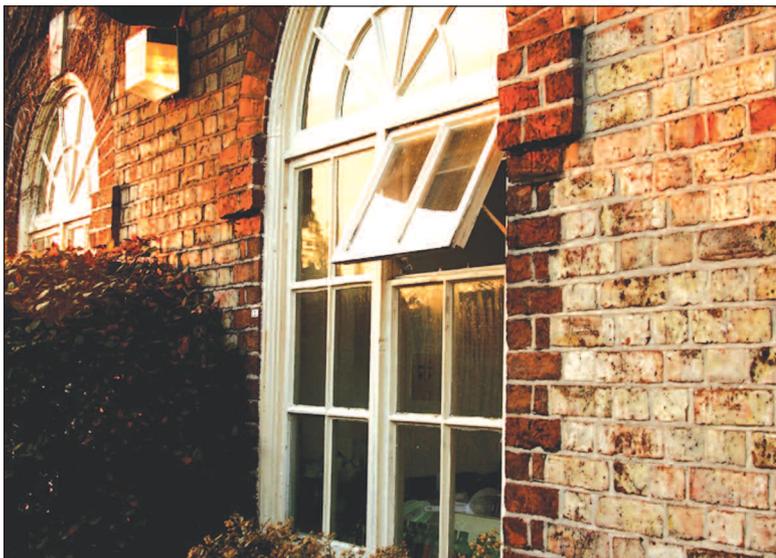
Fred Nathan, a member of the Fairfax committee, made it apparent that even though the

University’s response may be because they cannot afford CCTV on campus they should make an exception for Fairfax House.

Nathan stated that the premises has been, “routinely broken into in the last ten years since becoming part of the University.”

Following the break-ins in Eric Milner, Georgina Heath, the Vanbrugh College Administrator, sent out an email claiming that the

PETER IVESON



Students have complained about the level of security on their windows

laptop “was taken through the window after the window was left unlatched when the resident went out.”

Alice Ogdon and Conor Chong were angered by the comment as the layout of Eric Milner is such that there are three female students isolated at the end of the corridor, a vicinity without any security protection.

Ogdon added that: “It was like they were trying to make out it was my fault. I never said to the security people I left the window unlatched, they just assumed.”

“The University has acknowledged that we want it [CCTV] but they haven’t done anything about it”

Fairfax resident
Kerian Alden

One of the students, Racheal McIver, a first-year English and History of Art student, explained that the combination of being on “the ground floor, on the corner and near the bridge” makes it a vulnerable location, yet despite this, “we have no key card on our bit of the

hall, no code, there’s nothing, there’s literally nothing.”

Kallum Taylor, Vanbrugh JCRC Chair commented: “I do think the University can and should up its game on security.

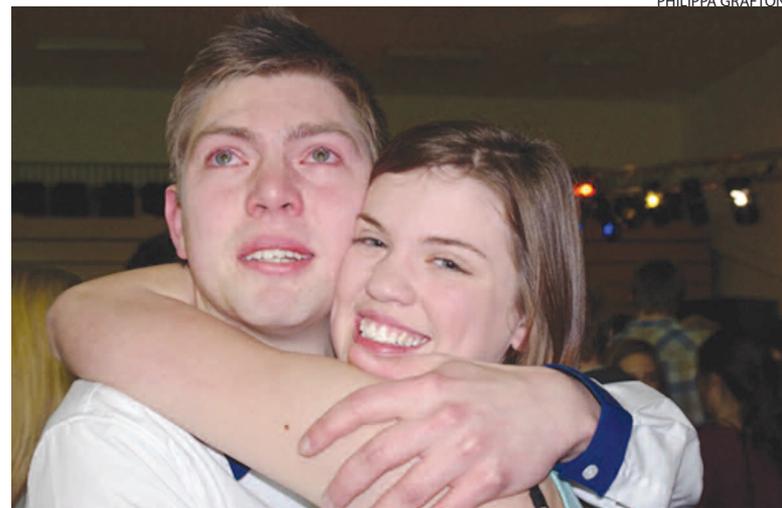
“Since 24 hour porters has gone in some colleges, I don’t think a strong enough case has yet been made to say that security, or support for security, has increased enough to make up for this loss.”

However, a University spokesman stated: “Since 1 January 2010, there have been four cases of theft/burglary reported to Security, one of which was this year. The burglary this year was of a room whose door had been left unlocked and window unsecured.

“CCTV on its own doesn’t stop crime. Students should ensure that they are vigilant at all times and they make sure their rooms are locked and secure when they are not in residence.”

Laura Borisovaite, YUSU Welfare Officer, commenting on the security issues said that: “Security is paramount to the safety and well-being of students and the Security Services have to ensure that measures to keep students and their belongings safe are frequently updated.”

Tim Ellis scrapes Presidential win by 14 vote margin



Presidential hopefuls Charlie Rowley and Lydia Blundell before the results

Hannah Ellis-Petersen
EDITOR

In what some have termed a surprising result, Tim Ellis has been elected as YUSU President for the year 2011/12.

Going against results indicated in both the exit polls and a *Nouse* survey conducted just as voting closed, he went on to claim victory over other candidates Lydia Blundell, Charlie Rowley and Aaron Rolph.

The results were announced on Thursday in a ceremony held in The Courtyard.

In what was an extremely

PETER IVESON



Tim Ellis making his victory speech

tight race, Ellis emerged as the Presidential winner with 1137 votes in the final round. He beat opponent Blundell by just 14 votes, a sharp contrast to last year when current YUSU President Ngwena won his second term by 431 votes.

Despite there being only four candidates, the results went into a fourth round.

Speaking to *Nouse*, Ellis said "I didn't believe it. I came thinking I hadn't got it and just hoping for a reasonable number of votes."

He continued: "At the moment I just want to make sure I've got my head round everything. Talk to students, talk to the other Sabbatical officers and make sure we are all coming from the same page."

Ellis stressed that student representation would be his major focus once he was in office, while also saying he would "push the University hard over tuition fees, to make sure students get the full benefit of their money and know exactly where it is going."

As previous Goodricke Chair, Ellis stressed the importance of ensuring JCRCs were involved and had their voices heard.

"The highlight of my campaign was talking to students across campus. Going into people's kitchens, lots of them really had no idea about the role of YUSU so it was really rewarding to be able to talk over individual issues and opinions and let them know how they can be involved."

Ellis's other manifesto promises include an overhaul of campus events, inspired by the 'Bring Dr Dre to York' motion that was passed at UGM earlier this term, as well as improving the YUSU website to integrate students and colleges further, and make it seem

more accessible.

However, he stressed that it was "too early to say" if there would be anything he would drastically alter within the Union and that he had no intentions to "radically overhaul everything."

"I have no intentions to radically overhaul everything. My focus is on being approachable and active"

YUSU President elect
Tim Ellis

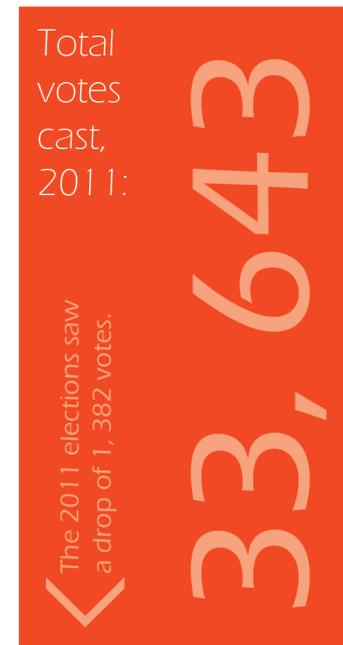
"My focus is more on being approachable and active", he added.

Overall there were 2907 ballots cast for the presidential vote. In an interesting turn of events, Tim Ellis was in fact trailing Lydia Blundell in the first round of votes, gaining 751 to Blundell's 790. However, after Rolph was eliminated after the second round, gaining only 596 votes, and Rowley after the third round, with 715, Ellis picked up a considerable number of second and third votes that pushed him to victory.

On the announcement of his election, the crowd responded with cheers and jubilation.

Commenting on his loss, Rowley said: "It is emotional, because we've done a lot for the Union. Tim knows the issues. This was coming for me. I spoke to Tim beforehand to put his mind at rest

JONATHAN FROST



JONATHAN FROST

and told him he is a top runner."

Despite complaints of a lack of publicity and a notably smaller selection of candidates compared to last year, a late surge in votes meant that the total number of ballots cast came to 33,643. Nonetheless, this still equates to 2,000 less than the year previous, when over 35,000 votes were cast.

Despite their being only two candidates, the race for York Sport President proved almost as popular, with over 2628 ballots cast. However incumbent Sam Asfahani won a landslide victory, gaining 1717 votes to McGladdery's 828.

Speaking on the night, McGladdery stated that if he "wasn't up against an incumbent the result might have been different", adding that Sam's well known name on campus was a contributing factor in his re-election.

Student Activities was equally contested, going into a second round. However, former RAG rep James Croydon secured victory with 980 votes, against Arthur Pitt's 892. James Anderson was eliminated after the first round, gaining only 476.

An emotional Robert Hughes was also announced as the new Welfare Officer, beating incumbent Laura Borisovaite by almost 150, while Graeme Osborn went on to win Academic Officer in an even tighter triumph, with only a 36 vote margin between himself and opponent Alistair Logan.

The newly elected Sabbatical

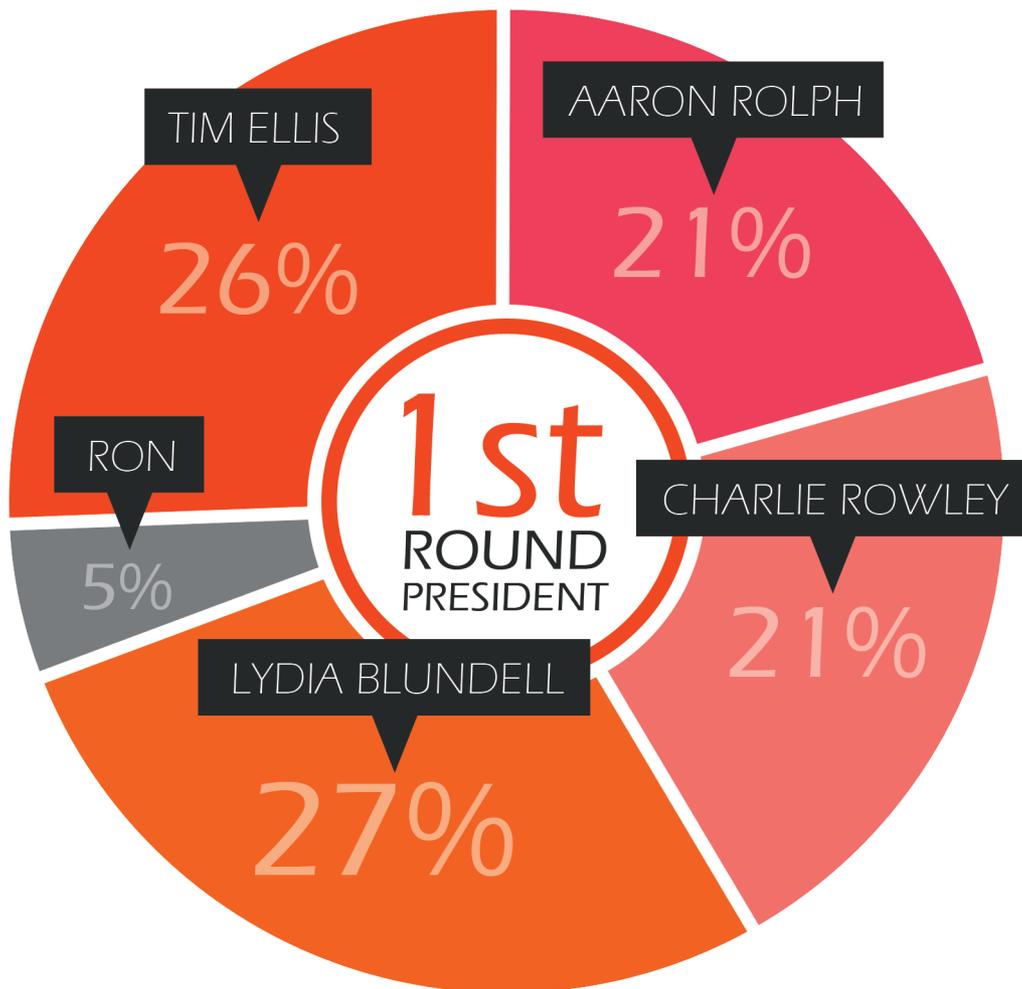
Officers will take on their roles after the summer. Talking to *Nouse* on the election results night, Tim Ngwena, current YUSU President said he is "not sad to leave after two years. The nature of the role needs someone who represents students. It is only fitting that someone else takes over."

Non-Sabb Officers

- Campaigns Officer**
Andreas Gabrielsen
- Disability Officer**
Liam Haakon-Smith
- Ents Officers**
Chris Edwards & Özge Bektasoglu
- International Students' Officer**
Leslie Tay
- LGBT Officer**
Emma Brownbill
- Racial Equality Officers**
Basim Al Ahmadi & Lawrence Binitie
- RAG Officers**
Baxter Willis & Rebecca Irwin
- Volunteering Officer**
Hannah Brearley
- Women's Officers**
Nell Beecham & Cat Wayland
- YUM Chair**
Jaime Riley
- Senate Representative**
Tim Rigby
- Council Chair**
Luke Sandford
- NUS Delegates**
Ben Humphrys; Alexandra Peck and Luke Sandford

1st Round PRESIDENT	AARON ROLPH	CHARLIE ROWLEY	LYIDA BLUNDELL	TIM ELLIS	RON
Total Votes: 2907 Quota: 1454					
COLLEGES					
Alcuin	78	90	70	66	19
Derwent	65	60	95	81	32
Goodricke	54	85	62	312	12
Halifax	99	129	246	93	21
James	65	60	95	81	32
Langwith	34	61	55	40	15
Vanbrugh	64	116	115	76	19
Wentworth	15	11	28	14	11

JONATHAN FROST



COMMENT & ANALYSIS

Camilla Apcar
DEPUTY EDITOR



Laaksture would be the most accurate description of this year's YUSU election season.

From campaigning to the elections' outcome, a chain of events prevailed that could only have ever led to all-round disappointment.

Whilst many of York's student populace interact only with the elections to vote for 'a friend of a friend', this year's dire lack of YUSU's own well-planned publicity meant the Union could never have hoped for anything more.

First-years, unaware of the hoardes of flyers and electioneering beggars soon to be invading their kitchens, never had a chance to (mentally, if nothing else) prepare themselves.

Those who wanted to nominate themselves were expected to proactively seek out how to do so. Whilst this might seem a necessary precursor to anyone considering to be a paid Sabbatical Officer, those who may have run for a part-time or supplementary position were not given time to think it through.

YUSU have begged to differ on these publicity 'issues', but the saga continued: campaigning was harder for candidates. One student even asked a candidate what they were running for; King of YUSU? Perhaps not such an unjust description of the necessarily diplomatic bureaucracy of YUSU as we know it.

In turn, maybe this caused the array of largely unimaginative Sabbatical campaigns - or in some cases, a poster and not much more. For Sabbatical positions in particular, is an inventive campaign a lot to ask for? With a paid job at stake, the YUSU election period is the ultimate interview process. Proof of actual enthusiasm is as important as well-researched policies.

In Nouse's own poll, the most recognisable candidates were

named as those who had either run a creative campaign, or already had the 'name recognition' factor attached to the position - through incumbency or involvement in popular student pursuits.

What was more than apparent in this year's elections were the similarity of the candidates. Or, if we're being entirely truthful, the whitewash of insipid, obvious, policy which coated the entire cohort. Individuals well known for their personable characters and opinions were suddenly overcome with speaking the 'YUSU Dialect'. But that's far from what the average student actually wants to hear. In fact, even the most informed would rather avoid it, and hear about forward-thinking ideas for YUSU's development.

The Presidential 'Debate' was more of a Presidential 'Chat', with four nodding-dogs smiling in almost complete concurrence. Perhaps this was why the

"candidates were suddenly overcome with speaking the 'YUSU Dialect'"

Presidential votes were quite so close: with so little to differentiate one character from another, it may have been hard for voters to make a decision.

Some specific policies cried only for a dose of common sense. Mentioning tuition fees as a token phrase to gain votes is far from reasonable, as an issue which will be set in stone before the next Presidency even starts, never affecting those who voted last week.

The result? An all-male Sabbatical team (with only one female Sabbatical candidate at all), and a set of the closest election 'wins' in history.

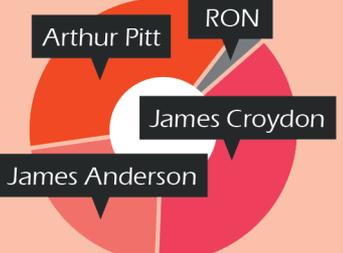
For those who lost out: maybe they're better off. There's still that chance to regain three weeks of degree work - and social life - forever lost. At least they won't be responsible for explaining YUSU actually is.

PETER IVESON / PHILIPPA GRAFTON



The highs and lows of an emotionally charged election night that saw a tight race for most Sabbatical positions

YUSU Sabbatical Team 2011/12

<p>President Tim Ellis</p>  <p>Ellis secured his victory on a wave of popular support from his college Goodricke, where he gained over 300 votes. Now elected, he wants to increase communication between YUSU and JCRCs, with Sabbs attending their meetings, as well as working to bring two headliners to Freshers' Ball. Ellis has also stressed the importance of ensuring a smooth transition into the new democratic structure of the Union.</p>	<p>Student Activities James Croydon</p>  <p>Croydon has pledged to introduce society vouchers for freshers, as well as giving Societies Committee the power to buy equipment.</p> 	<p>Academic Affairs Graeme Osborn</p>  <p>Osborn will focus on reducing staff-student ratios in seminars and push for a 24-hour library.</p> 	<p>Welfare Robert Hughes</p>  <p>Hughes will put emphasis on year-round mental health awareness and wants to produce a "Joys of University sex" booklet</p> 	<p>York Sport President Sam Asfahani</p>  <p>In his second term, Asfahani will continue develop the 4G pitches, lowering York sport charges and increasing club minibuses.</p> 
--	---	---	---	--

First Year hours cut

Martin Spurr
NEWS EDITOR

FIRST YEAR Chemistry students have been left with reduced laboratory hours this year because of the department over-subscribing on the number of applicants. This has led to the number of laboratory hours each week being halved from two days to one in the first year.

The University prospectus for 2010 states that students would have "typically two days each week" of laboratory work in years one and two. However, because of the increased number of students in the first year, students have been split into two groups for laboratory work.

Alastair Logan, the Chemistry Year Three Course Rep, commented that: "While it is true that lab hours have been reduced in year one due to the size of the year group somewhat taking the department by surprise, this is being balanced by an increase in lab hours in years two and three, by around 40 per cent and 20 per cent respectively."

"This is all keeping in line with the Royal Society of Chemistry regulation requiring chemistry departments to have over 400 lab hours for RSC accreditation, a requirement which over the three years is easily surpassed by York's chemistry department."

Anne-K Duhme-Klair, Chair of Board of Studies in Chemistry stated: "In response to the higher numbers, the department has funded two additional technical posts in the teaching labs to support the cohort, and also funded additional equipment for the teaching labs to enhance the revised and updated courses."

University increase debt to £88 million

GEORGE LOWTHER

Hannah Ellis-Petersen
EDITOR

FINANCIAL RECORDS have revealed that the University's net debt increased from £44,870,000 to £88,002,000 between 2009/10, showing an almost 100 per cent increase from last year.

With the Vice-Chancellor refusing to deny he will increase fees to £9,000, there is concern that the additional cash flow gained over the next few years will be now spent on the sizeable debt servicing charges and repayment required of such substantial loans, rather than directly benefiting students.

The financial report confirms that 30 per cent of operating cash flow will be spent on "the support of borrowing", and that £17 million will be "applied increasingly to the renewal and improvement of existing capacity and to debt repayment."

Jane Grenville, Pro-Vice-Chancellor for students, told *Nouse*: "The borrowings are well within the limits of affordability and are carefully monitored by the University's Finance Committee. The Funding Council has also made clear it is happy with our financial strategy."

Nonetheless, she did confirm that if the University can get additional income from fees "some of it would go to the bottom line, meaning debt repayment, but a relatively small percentage."

Though the amount of debt the University is in has doubled over the last year, the cash flow has stayed the same. This leaves a gap that may be filled by the increased tuition fee income.

There is substantial Higher Education funding that is currently being used to service the



The University's continued expansion on Heslington East of which some of the new debt was used to finance

University's debts, but as the government imposes severe cuts upon the funding budget for universities, a considerably larger source of income and cash flow will have to come from the increased tuition fees.

"The scale of the capital we've seen invested onto campus evidently lead to a busy borrowing regime"

YUSU President
Tim Ngwena

The higher amount of net debt means that the University will face increased repayment costs. Some have expressed their concern over the fact that part of their fees will be used to service this debt through "administrative costs" rather than being fed directly back into students.

Tim Ngwena, YUSU

President, said: "Like any business, debts are an undesirable by product of the need to resource your business or in this case mission on education. The scale of the capital we've seen invested onto campus has evidently lead to a busy borrowing regime, but like any investment, they are backed by a strong long term business case."

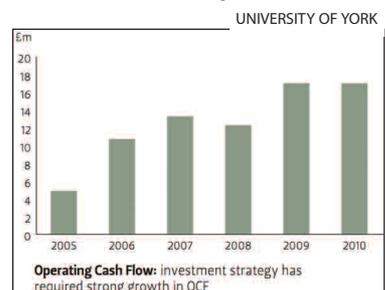
He also emphasised that compared to other institutions, York has "performed strongly" in a sector that's "feeling the pinch."

The £44 million increase in debt includes a £9 million cash

loss and a new £35 million loan from RBS; with interest rates predicted to rise over the next year due to inflation, such large loans could land the University with exceedingly high repayments.

Grenville continued: "The debt increased because we called down funds in accordance with our long-term borrowing strategy. That strategy does involve borrowing to fund new buildings and estate renewal."

"The extension of the campus and ongoing refurbishment works have allowed us to increase student numbers from around 9,000 in 2003 to 13,800 full time equivalent in 2010-11, with a consequent increase in fees income. The estate renewal will continue over the next few years - there is still much to be done to ensure that we have a first-class campus and therefore offer the best possible student experience."

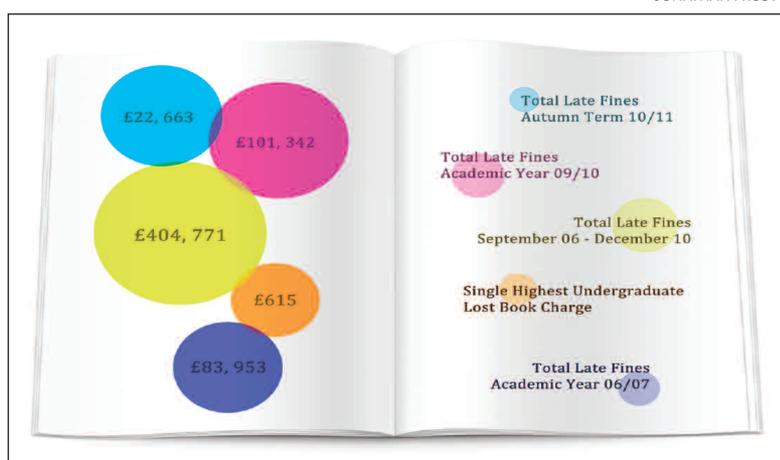


University cash flow has remained the same whilst debt has doubled

LEADER >> Page 10

£100,000 of late library fines

JONATHAN FROST



The number of late fines the University has collected over the years

Camilla Aparc
DEPUTY EDITOR

IN THE last academic year, the University of York's library services collected over one hundred thousand pounds of late return library fines.

A Freedom of Information

request made by *Nouse* revealed that while no individual fines were over one hundred pounds, last year's two highest undergraduate lost book charges for undergraduates amounted to £984. The single highest undergraduate lost book charge was £615.

This is £16,000 more than 2006/7, when fines totalled just

under £84,000.

During the academic year 2009/10, almost eight thousand additional waive transactions were recorded by the library services. The 7,980 waives included fines paid at the Finance Office, and 'extraordinary transport difficulties' - such as the delays caused by the volcanic eruption in Iceland.

Last term alone, £22,663.03 of late return fines were collected. Between September 2006 and December 2010, £404,771.10 of fines have been accrued. The revenue collected from these fines is spent on 'general library spending', including purchasing new books.

Ben Humphrys, YUSU Academic Affairs Officer, commented: "Books are meant to be read, not left sitting on someone's floor or a library shelf. As important as raising awareness of fines is raising awareness of the cost to other students of returning books late."

COMMENT >> Page 10

Union Assembly replaced

Hoagy-Davis Digges
DEPUTY NEWS EDITOR

THERE HAVE been significant changes to the proposals for the Democratic Review after a recent Union General Meeting (UGM) which mean that there will be a Democracy Committee instead of the Union Assembly.

There will now be four assemblies the: Academic Assembly, Community Assembly, Equality, Welfare and Diversity Assembly and Student Development Assembly. Each committee will debate and vote on issues which fall within their purview. The referendum system will also be maintained for wider issues.

This is the second draft of the review to be put forward and it will be reviewed once more before being fully implemented.

This was in response to concerns raised that the proposed General Assembly would be, "a large, cumbersome meeting with an unclear remit and poor capacity for discussion" according to a

statement released by YUSU. There were also concerns that it "relied on 'representatives' rather than direct member engagement."

Commenting on the changes to the proposals for the Democratic Review Tim Ngwena, the YUSU President, said: "The proposals are not designed to reflect how I as President think the Union should be run, they are designed to reflect how students have told us they would like their union to run. It's then the duty of every officer to deliver on this request."

Ngwena continued: "The changes made by the drafting group have come out of direct feedback following the UGM that was passed just weeks ago."

"The proposals have been scenario tested against the feedback we've had and we'll be introducing an FAQ system to allow students to really challenge the proposals prior to a final draft being submitted."

The Democratic Review is the largest shake-up of structure the Union has seen in over 3 years.

University will delay fee decision until July

WILLIAM VEERBECK

Martin Spurr
NEWS EDITOR

THE UNIVERSITY has decided not to announce their decision on the new tuition fee level until June or July this year leaving prospective students for 2012 with less time to make higher education decisions.

Several universities have already outlined their intentions to charge £9,000 in tuition fees, including other Universities in the 1994 group of which York is a part, but with the 2012 York prospectus published this month, prospective students will not have an idea of the charges they will face until later on this summer.

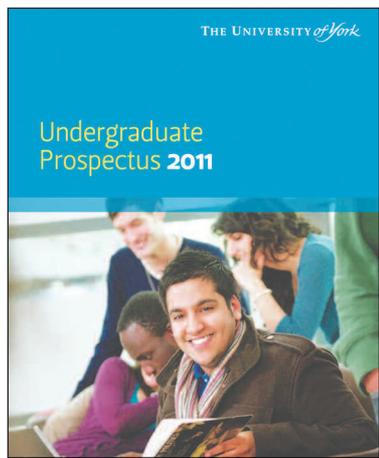
Speaking to *Nouse* Jane Grenville, the Pro-Vice Chancellor for students, stated that they have postponed their decision because the government has delayed their White Paper. She commented that those universities outlining the level now, "will be setting their fees for 2012 without a clear steer on the shape of future funding."

Grenville stated her belief that no University will charge less than £7,500 because, "the current cost of educating an undergraduate is about £6800- no-one is going to charge less than that."

"Most people are going to go to the upper end in order to have some additional cash to solve some

of the student experience things that have been bugging us."

With prospective students applying to UCAS after September



2011, Grenville promised there will be "more clarity then."

Tim Ngwena, YUSU President, has commented: "I can understand why the University like most other institutions, wants to wait for this paper before making a firm commitment on its fee level. It does however add to the anxiety of current and future students."

"This will require the University to engage in an ongoing dialogue with current and future students, alongside their representatives, to ensure their short and long term plans, do not cause detriment to the reputation, value

and worth of a University of York degree in parallel with the student experience."

Last week Exeter University followed Imperial and Oxbridge in announcing that it was to charge the full amount of £9,000 in tuition fees. However, the University and College Union (UCU) have estimated that the amount required to maintain current levels of resource at the University of York is only £6,360.

This figure is lower than many other universities, with the UCU suggesting York St John University need to charge £6,675 to meet the current standard of resource. This comes as they announced last week they would be charging between £7,000 and £8,000 in fees.

Ngwena has said that: "We may see a similar result to what happened five years ago when the

"The current cost of educating an undergraduate is about £6,800, no-one is going to charge less than that"

Pro-Vice Chancellor for students
Jane Grenville

cap was lifted, which saw every institution lift their fee to the cap."

Steve Smith, the Vice-Chancellor of Exeter, has described



Exeter University has already announced its intention to charge £9,000

the situation that the government has left universities in by delaying the White Paper.

"It means that universities will be setting their fees for 2012 without a clear steer on the shape of future funding."

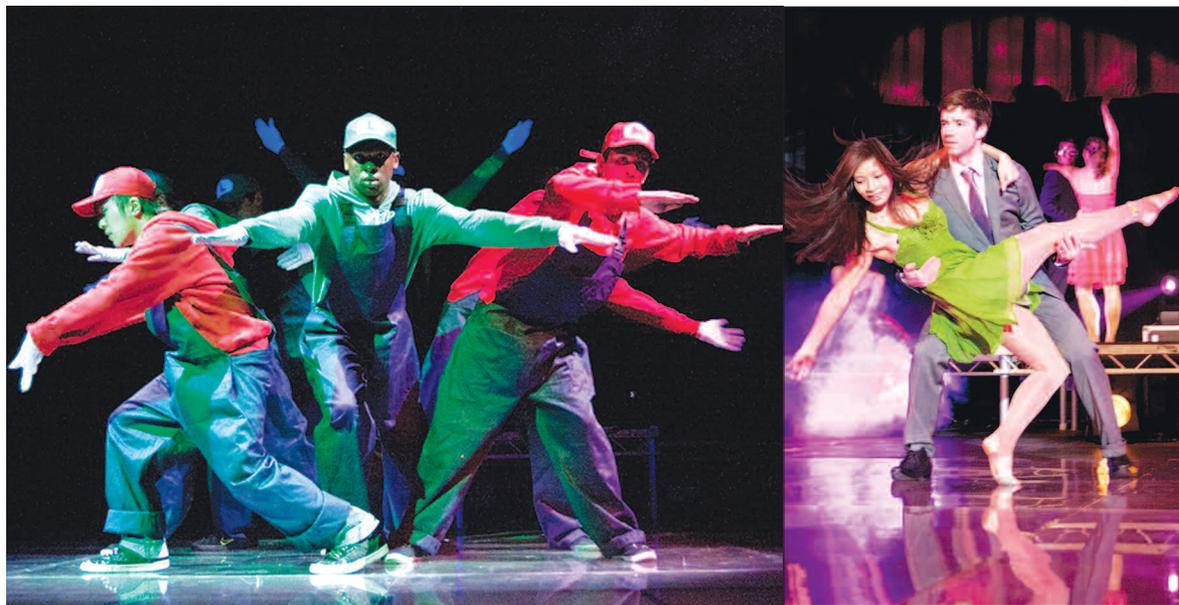
However Jane Grenville, Pro-Vice Chancellor for students, has emphasised that unlike Exeter they are: "Waiting for more information from the government in the form of the White Paper on Higher Education and from OFFA (the Office for Fair Access) regarding the details of our agreement with them."

Paul Marshall, the executive director of the 1994 Group agreed with Grenville in lamenting the delay of the White Paper.

"With the sector getting to grips with changes to fee arrangements introduced before Christmas, the government must be aware that delaying the White Paper risks creating uncertainty and instability."

The University has suggested previously that whatever fee it sets will not vary between subjects.

LEADER >> Page 10
COMMENT >> Page 10



SAM NEWSOME

Fusion has made nearly £15,000 this year but have yet to decide how much will be donated to RAG charities

Fusion set to take £15,000

Chris Underwood
NEWS REPORTER

THIS YEAR'S Fusion 'Playing games' production looks set to have made just under £15,000 with the opening night alone taking £4,00.

Nouse previously reported that Fusion was having difficulties with donating their ticket proceeds to RAG because of YUSU's charity status.

However, they have successfully avoided legal barriers by selling RAG the tickets at cost price who then put them on public sale.

RAG will now make the decision as to how much and to which charities the money will be donated.

Nikoo Atraki, Fusion Treasurer, stated that the price RAG will pay Fusion for the tickets is "still being negotiated between the RAG and Fusion committees."

She added: "The price will be set at the minimum possible amount for Fusion to be financially viable while giving RAG as much money as possible."

Tokyo also agreed to donate one pound to charity for everyone

who went to their after-show party with a Fusion wristband on the first night.

The money that RAG receives will be split between six different charities. York's own Volunteering group will receive some of it while the rest will go to Survive, Candle Lighters, Macmillan Cancer Support, Shelter and Minds for Health.

Last year Fusion raised over £5,000 for RAG, a sum that has been exceeded this year due to the production being performed over three nights for the first time.

Biomass burner plan angers local residents

Hoagy Davis-Digges
DEPUTY NEWS EDITOR

BADGER HILL residents have spoken out against the University's plan to construct a biomass burner on the new Heslington East site voicing concerns about risks to their health.

A biomass burner is a more environmentally friendly, carbon neutral source of energy.

Following the permission having been granted to the University in December 2010, they have announced their intentions to petition the council to reconsider its decision to allow the placement of an electrical generating station so near to residential areas.

Many residents feel that the University has failed to go through sufficient consultation and believe that it has merely taken token steps to make them aware of the plans for the new development. The group have said the efforts of the University to notify residents, "can only be seen as both minimal and passive."

The petition, which currently has 139 signatures from residents, cites the failures of consultation during the application process. They say there are also issues with "the uncertainties surrounding emissions." In particular they sought to highlight the "threat of

atmospheric degradation and potential health risks" to residents who will be living as close as 200 metres from the new development.

Jon Meacock, the project director for the Heslington East development, commented: "There has been consultation with the Badger Hill Residents prior to the planning application being submitted to the City of York through the Community Forum and afterwards by the City of York Council Planning Department."

A spokesperson for the University has said that: "Once the planning application was submitted, City of York Council took over responsibility for notification."

However, according to the group, no "active consultation with the community was initiated by either the developer or the local planning authority." They also added: "The responsibility for this active consultation rests absolutely with the developer and the local planning authority. It is misleading to attempt to delegate this task to two private individuals."

They say that the City of York Council has responded to this by claiming that two presentations where there were two residents in attendance constituted sufficient consultation to fulfil the legal requirements.

COMMENT >> Page 12

Running against the odds

Camilla Apcar meets first-year Thomas Byrne: this year's surprise candidate for the NUS Presidency

THOMAS BYRNE is a politically aware first-year University of York student, the co-founder of 'Students for Tuition Fees Reform' group - and one of four candidates running for this year's National Union of Students (NUS) Presidency.

He might be the only candidate who is not currently on the NUS Executive Council, but Byrne thinks he has "a better chance of implementing my politics than previous Presidents."

"I have more chances to get things done rather than whinging from the sidelines. I'm confident that I'd be able to provide a decent figure head for students."

The first-year Politics student describes himself as having become interested in politics in the past four years, which has spurred him to run for the position.

Despite being overlooked as a candidate by some media outlets so far, Byrne is certainly taking his candidacy seriously.

Byrne speaks harshly of the "failings of the NUS", in stark disagreement with claims that the education system is 'broken' because of the national banking crisis we are encountering today.

He believes awareness needs to be raised about students in difficulty, especially because "at the moment the NUS care more about students in protest and the numbers in a given campus they can make happy."

The University of York's own NUS Delegates will be unable to vote for Byrne, because of his endorsement of the rise in tuition fees which York's Delegates have been mandated not to support.

"In effect, the Student Loan system is graduate tax. I'd prefer to go to university under the new system than the current."

Although Byrne claims not to be aligned

with any political party, he is a York Tories society committee member. However, after recent controversy surrounding posters (concerning education and tuition fee rises) made by the society, Byrne believes "we have to be sensitive with language used in talking about education. You can't joke but it adds fire to the fees debate."

Politics is something which Byrne believes the NUS needs to distance itself from, if only to improve its representative voice. "The NUS likes getting involved with politics. We should be selective about who we align ourselves with. I'd be concerned with students getting radicalised."

Byrne is the only candidate running for the Presidency who is currently in Higher



Education, and is the only one of the four who is not involved with the NUS in a professional capacity. In fact, he believes this may work to his advantage in the election process.

"None of the other candidates can really claim to represent the majority of the student body," he explains.

"Some of them have been running political campaigns since they were born."

Byrne raises this issue of narrow appeal amongst the other candidates, and complains about the fact that ordinary students are unable to vote for the NUS President. The candidate describes this as "the NUS talking to itself."

Byrne says the other candidates are

unsuitable because "their lens is the sense of how to work with the government to get best deals for students."

Amongst the other candidates, Liam Burns is Byrne's personal favourite: he "has worked hard for people in Scotland. But again, offers the same failed NUS positions."

"Being NUS President isn't about a charismatic beauty contest. Look at Aaron Porter - he's one of the most hated NUS Presidents."

Of the other two, Byrne says "Mark [Bergfeld] would rather bring the NUS down. And given the state that Further Education is in, [Shane Chownen] doesn't has that much to offer."

Burns has commented on Byrne's unusual candidacy: "Undoubtedly it's incredibly difficult because you wouldn't know the voters on Conference floor, but if you have a clear vision that's distinct from the other candidates, it's absolutely possible to have a successful term."

"Despite potentially disagreeing with my policies, I don't think people would have the same agitation about me being a hypocritical President", says Byrne, citing current NUS President Aaron Porter.

"I think I can give Cameron and Clegg a run for their money."

If Byrne won the Presidency, he would have to either ask the University for a leave of absence, or drop out and return to study under the new tuition fees system. If he succeeds, Byrne will be thrown into a paid position of national importance as a figurehead representative for students.

"It'll be difficult to win. With the NUS in its current form, I'm going to do it to win. If I manage to influence some ideas, that's a victory."

"Over the past few years, the NUS has been run either by ideologically driven left-wing radicals, or wannabe politicians striving for a position in the Labour Party. This has to stop."

NUS Presidential candidate, Liam Burns: "Although I deeply disagree with Thomas' stance on education funding, it take some guts to run and I've a lot of respect for him in that regard - fair play to the guy."

York NUS Delegate, Alexandra Peck: "Whilst I think some of his policies are positive, I can't support favouring tuition fee increases and the division of the NUS by alienating the anti-cuts movement."

York NUS Delegate, Luke Sandford: It's great someone from York is running, though he has his work cut out against established NUS figures. York delegates should be supporting the candidate who best fits YUSU policy, and sadly Tom's manifesto occasionally conflicts with that.

York NUS Delegate, Ben Humphrys: "On a personal level, I wish Tom the best of luck...however, we are mandated to campaign against him. I would be surprised if he gets more than half a dozen votes since most Unions oppose the rising tuition fees."

Ex-President's CV



AARON PORTER
2010 - 2011

CV: 2008 -2010
NUS Higher
Education Vice-
President



WES STREETING
2008 - 2010

CV: NUS
Executive
Committee
2005 - 2008



**GEMMA
TUMELTY**
2006 - 2008

CV: NUS
Executive
Committee
2003 - 2006



KAT FLETCHER
2004 - 2006

CV: NUS
Women's
Officer; NUS
Executive
Committee



**MANDY
TELFORD**
2002 - 2004

CV: Women's
Officer,
NUS Scotland
2000 - 2001

Candidates CV



SHANE CHOWEN

CV: NUS Vice-
President Further
Education 2009 - 2011



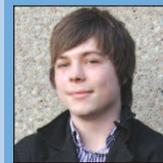
MARK BERGFELD

CV: NUS Executive
Council member



LIAM BURNS

CV: NUS Scotland
President 2009 -
present



TOM BYRNE

CV: University of York
first-year Politics
student



Comment & Analysis

Allowing private companies to fine students is irresponsible

Hannah Clugston

Comment Editor



As much as we should abide by campus rules on parking, the University still needs to protect our welfare when companies take advantage.

Success is a popular word at University. After all, we are all here to succeed and walk away from York's concrete walls with a certificate in hand. One area we don't anticipate success in at university is the collection of parking fines. Yet somehow the word "success" has found its way into the slogan for Newlyn, the company hired by the University to demand money from students over parking fines.

Newlyn proclaim: "Our goal is your success". Success in what exactly? Success in having less money? Success in being harassed through multitudes of letters? Success in being distracted from your degree whilst trying to argue with an automated machine down the telephone? I don't think our definition of "success" lines up with Newlyn's definition.

But unfortunately for us the University have decided that they'd better line up otherwise we'll end up having a fist fight with a bailiff on the front lawn or paying more for a parking ticket than the entirety of our degree.

Still, I can understand why the University has to employ an outside company to deal with the fines. I'd rather they didn't waste their already stretched resources on hunting fine-dodging students, and why bother when you can just pay someone else to do it?

This would be fine if the University hadn't chosen an extremely questionable company to carry out their work for them. Newlyn are not a "success" with those they come into contact with. And they certainly aren't as squeaky clean as their expensive

website might suggest. They have been accused on several occasions of sending out parking fines where an original fine was never issued. Perhaps even more worryingly, they have even previously been known to go onto private property, clamp a car and then demand a grand from the owner over a tiny fine, issued years before.

The fact that this company is now in charge of ensuring our, often wrongly allocated, debts are paid is literally a nightmare. We now have the future prospect of one day reclining at a desk whilst reminiscing about all our university antics only to be rudely interrupted by a hefty fine and an offensive letter. But for some it is not even a future prospect but something they already have to

deal with.

As it is the University's responsibility to protect us and take care of our welfare it is completely unacceptable that they are under the illusion that it is suitable to place us in the direct firing line of such an aggressive company. We could spend all day complaining about Newlyn and their scandalous policies but the real problem here is that the University are not putting our welfare as their own top priority. It appears that they are more bothered, in fact, about tracking down small parking fines, regardless of the consequences.

But at the end of the day perhaps part of the blame still falls on us. The reality is, if you park where you shouldn't you will have to pay

a fine. It is now commonplace in society not to say sorry but to push the blame onto everyone else. We have all seen those lists of car accident excuses, and as humorous as they may first appear they hold a haunting undertone. One excuse was "a pedestrian hit me and then went under my car". Even in such a serious situation the driver was still unwilling to admit they were wrong.

I am not likening our parking fine troubles with the harming of pedestrians but the message remains the same: if you do something wrong, own up and pay. So, it seems that aside from "success" at your degree the next "success" you can aim for is avoiding Newlyn. And the best way to do that is to walk.



Tom Sutton



Arguing over AV is a waste of political time

On the 5th of May you will get the chance to vote in a referendum. As a political landmark (the first UK-wide referendum since 1975), we should all be feeling pretty excited. Direct democracy, the empowered people. But somehow the reaction to this particular referendum has been lukewarm to say the least.

The referendum is on the voting system we use to elect our MPs; 'first past the post' or a new system called 'alternative vote' (AV). There is now a campaign in progress for both 'yes' and 'no' to the AV system but both campaigns seem to struggle to find convincing arguments to persuade us.

Firstly, it is worth pointing out that despite what its critics claim AV is not a complex voting system. It is very simple. Rather than casting one vote for your preferred candidate in a general election you number the candidates in order of preference. If a candidate gets over 50 per cent of the first choices they win. If no-one gets more than 50 per cent, the candidate with the least votes is eliminated and their second and third choice votes are redistributed. This continues until a candidate has more than 50 per cent of the vote. So what effect will this have on results? The answer to that is even simpler. None.

It would be fantastic to argue

with conviction either for or against the AV system but the truth is that it really does not matter either way. This is apparent from

"neither side can claim one system is more democratic than the other"

the campaigns on both sides. Neither side can claim one system is more democratic than the other.

The major criticism of 'first past the post' is that unless you vote for the winning candidate your vote does not count – so called wasted votes. Yet this is still true under the AV system, regardless how many preferences someone has. To test just how much effect the AV system would have had the BBC has calculated the outcomes of every election since 1983 if the AV system had been used. The result? Not one single election outcome would have been different. So then, why AV?

Perhaps one of the reasons it is difficult to have strong feelings on the issue is because politicians themselves are not excited about AV. The Liberal Democrats, the

pre-election supporters of electoral reform, did not mention AV in their manifesto, neither (unsurprisingly) did the Tories. It is obvious that AV is the product of a Coalition compromise; the Lib Dems wanted Proportional Representation, a completely different electoral system, and the Tories would never have accepted this. Instead we are being offered a system that nobody really wants or cares about.

So, in conclusion, all I can say is vote whichever way you like, it will not have a meaningful impact but perhaps we should be asking if this is the right time to be holding referendums on politically inconsequential decisions.



Passing the buck

The revelation that the University has been blissfully unaware, or has simply turned a blind eye, to the intimidating tactics and methods bordering on harassment by Newlyn PLC, the debt collection agency employed by the University, shows a worrying set of double standards and hypocrisy. While the University are quick to jump on any supposed infringement on welfare when it is student actions or in campus societies, as soon as the onus is on them, they have fallen sadly short.

It is no great secret that many debt collecting agencies are often shrouded in dubious dealings and less-than-favourable methods of ensuring repayment. After all, it comes with the territory. But unlike a local Council or private company, the victims to such levels of harassment and intimidation are students for whom the University is responsible. Indeed, with an expose in The Times revealing Newlyn PLC to be one of the worst culprits for inflicting such intimidating behaviour on those whom they believe owes them money (often wrongly), it shows either an alarming lack of awareness on the part of the University, or, worse, a willingness to turn a blind eye to a situation that could reflect poorly on them.

The decision to pass on outstanding parking debt is not a questionable one, and it is certainly preferable that University administrative power is channelled into much more worthwhile and beneficial projects than parking fines. However, it is unquestionably the responsibility of the University to ensure they are not inflicting the intimidating and often illegal methods of these debt collectors on unwitting and often blameless students. Surely no amount of parking fines is worth that.

Rogue candidate

Thomas Byrne's candidacy for the NUS Presidency is, on a local scale, quite spectacular. It is highly unusual that a student - never mind a first-year student, would apply for one of the most important jobs in the education sector.

However, the ramifications that it may have on the University of York may be long to come. The actions of an individual may be seen to affect the whole: Byrne, although currently shunned by some media, will eventually be recognised as 'that crazy student from...York'. YUSU, and probably the University in due course, have rejected supporting his candidacy on the grounds of his political (or ideological, given his objections to affiliating the NUS to a political party of any sort) opinions.

As a 'surprise' candidate, Byrne may certainly be one to watch in his future time at York, and throughout the NUS Presidential race. Indeed, he is the different candidate. But for such a position of worth, unlike the YUSU elections, being the different candidate is unlikely to win him the position.

His policies will certainly not appeal to many - which he is quick to admit. On the same token, at least his efforts can be awarded - if only for sheer courage in his undertakings.

Time is money

The University's decision to delay the setting of the tuition fee level (or actually to announce their decision) for students coming from 2012, gives little time for prospective students to visit and make an informed decision about where they want to apply to. Is this really what our University should be doing to its incoming students? Surely more information is needed for current sixth form students in order to aid them in this tough choice.

In the current economic climate, the decision to go to university is now harder than ever with students weighing up financial options, at a time when they need as long as possible to examine all the opportunities available.

By only revealing the amount they are expected to pay in June or July, not enough time is being given to prospective students to actually visit the institutions you can afford. Students will be forced into speculative trips with no real knowledge of whether the price will be acceptable to them.

Moreover with the is University now in £44 million more debt than last year, the greater income from the increase in tuition fees, whatever level they are set at, should be invested in students in the teaching and academic side but also in the social and sports side. However what is worrying is if the University uses this additional income to service their increased debts rather than student investment, the student experience and facilities available to them will be affected and make York less competitive than other institutions.

Although investment in Heslington East is a key financial concern, the University must remember that current students are just as important as future ones and using students' money to repay debt and interest is not what we expect from our University.

Online: www.nouse.co.uk

Follow: @yorknouse

Letters and complaints : Nouse, Grimston House, University of York, YO10 5DD or contact@nouse.co.uk

Contribute: editor@nouse.co.uk

Library fines are small compensation for free books



Isabelle Wynne

We've all been there, standing incredulously in front of the self-service machines, berating that one last cup of coffee, lost keys or update on Facebook that has resulted in the heinous crime of that key texts book being just one minute late. We can only watch as the machine gobbles up more of our money and curse our bad luck.

With the amount of books needed every week (not to mention the extras for essay research) it's understandable that we occasionally slip up and forget that one last book which means missing out on that one last pint before Ziggy's.

And if you think about it, that's pretty much all you're going to be missing out on. However annoying these fines may be, they're not exactly going to bankrupt us. The library does at least send out courtesy emails to warn us when books are about to go out of date and we even have the convenience of renewing them online.

Saying that, all of these little fines add up to a lot: £100,000 is not to be sniffed at. The fact that

this money is invested back into the library is a very positive step. It's a relief to discover that the money actually benefits us instead of ending up in Brian Cantor's pocket. The library is a resource that every student at York will use at some point in their degree and it seems only fitting that we all contribute to it. To be fair we have access to thousands of books and journals completely

“the fact that this money is invested back into the library is a very positive step”

free of charge so a few pence over a missed deadline is hardly torture. And we are getting what is supposedly a state of the art, brand new facility. After years of putting up with a library which strongly resembles a 1960s multi-story car park, things are looking up.

On the other hand, the charges for lost books do seem horrendously overpriced. Accidents do happen and it's a shame that such heavy fines can fall on a group of people who can ill-afford to pay them.

But at the same time, it can also be incredibly annoying if, after discovering that the library has that book that you so desperately need for that rapidly approaching essay, it is merely listed as "lost". The book falling into a puddle is acceptable, a bottle of vodka spilling all over it after one too many drinks is not.

There is no obvious solution to this problem either. The easy thing to argue for is the removal of fines or at least for the reduction of them, as a student I would surely benefit from the removal of fining. But I actually already benefit from the fining system as it prevents wayward students from running off with the books that I need. So here's a thought, maybe we need these horrendous charges as a warning for us to safeguard the valuable resource that is so readily available to us; a resource to conserve for others as well as ourselves.



Hoagy Davis-Diggles

York has to decide on fees now to avoid losing good students

Cast your mind back, if you will, to that time some years ago when you were deciding which universities to apply to, and a few months later to when you chose one place to take up. Doubtless, for some, you had scoured all possible sources and discovered everything you could possibly need to know about each of the institutions up for consideration. Next step surely was the cool evaluation of the relative pros and cons of each institution in light of your well-thought out list of requirements. No? Me neither.

In truth the great majority of students made the decisions about universities with statistics gathered from a variety of league tables, the small amount of distinguishing information gleaned from university websites or prospectuses and general hearsay. Now to be added to this wholesome cocktail of information is the figure of how much an institution is going to charge its students. It's not a whole lot to go on, and every morsel of undisputed fact fundamentally shapes the way a university is seen by its prospective students.

By deciding to wait until the government white paper has been published universities place themselves in a highly equivocal position in the mind of students. Many students will make a host of inferences about an institution from the amount it decides to charge its students, varying from the political outlook of the university to its ability to provide a high quality education. It will mean many potential students will be waiting to make a

final decision on their future only months before actually starting university. Although increased fees will not be introduced until 2012 their impact upon individual universities will effect decisions over gap years and current applications.

For York there seems to be a variety of reasons for charging the full £9,000 per year and quite as many for seeking to charge less. On one hand, higher fees could give us better teaching facilities, but on the other it may deter talented students from the less affluent sections of society who would make best use of them. Similarly, charging £9,000 suggests that York can offer a very high quality education, something which will be attractive to many students, but it also suggests that it prioritises that quality above widening access to education.

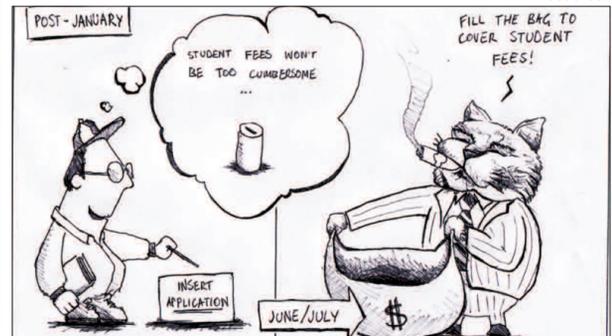
Clearly this is a debate which needs to be had, but there should be a sense of urgency about making this decision, rather than waiting

until June at the earliest to settle on an amount. York, whatever it decides to charge, will attract a large number of students, though the final figure will probably alter the demographic.

Whatever the University eventually decides to charge will give it greater appeal to some, and less appeal to others. However, continued uncertainty about the figures will appeal to no one, and an appearance of ambiguity is not attractive. By refusing to take a clear stance when other universities are beginning to do so York risks being overlooked by future students.

In short the University administration need to grit their collective teeth and take the plunge, as failing to attract a large number of strong applicants in the first year that students begin to pay higher fees could leave York struggling to catch up with comparable institutions for years to come.

HUGO BROOK



CHARLOTTE FAIRCLOUGH



Joe Williams

Deputy Comment Editor

Unity between YUSU and the NUS remains vital to students

The NUS is still an important outlet for York students to express their views even if it is not always successful.

Discussions have turned once again to the University of York's relationship with the NUS. York's membership expired earlier this year and so we now have a decision to make about the next three years.

Should we rejoin? Do the pros outweigh the cons? Or is the NUS simply a monetary parasite, charging institutions thousands of pounds and giving little in return?

Now, I haven't done a survey, but I would bet that based on a split-decision yes or no answer, most students would say ditch the NUS. But I wouldn't suggest making a decision like that lightly. Give it some thought and you may come to the same conclusion I have; the NUS is a benefit to us, at least as it stands at the moment. So I vote yes, we rejoin.

There are many powerful arguments for pulling out of a relationship with the union but none that convince me. One argument is the cost; at £24,841.03 a year, membership to the NUS isn't cheap, although still cheaper than the campus sports membership.

But really, if the calculator on my phone tells me the truth, that is approximately £1.94 per student; and I'd like to think we're worth that much at least. If we're talking about University money being badly spent, we ought to be looking elsewhere, perhaps towards certain salary rises.

There are those of us arguing that we should all go the way, like Durham, and break once and for all from the NUS. The NUS decided to

disallow the BNP a platform for public speech after their LGBT and Black Officer complained, and the DSU feel they were justified in their dramatic reaction to this.

Obviously this is a moral issue and perhaps both sides have valid points, but I think that dismissing the NUS was a brash knee-jerk reaction. It was most certainly a controversial stance that the NUS took, particularly when we, as students, expect to have a forum for our own opinions and free speech,

“although this voice isn't always the resounding victor, it is indisputably heard”

and denying any societal group this platform is point-blank wrong. However, I am not convinced disaffiliation is the right reaction to the situation.

Aaron Porter's resignation as President in the wake of the student protests is seen by many as indicative of the failure of our student union. Porter is considered by many to have stopped fighting before the battle was lost, condemning the violence of the campaign while failing to endorse those engaged in peaceful protest.

However, and we need to stop fooling ourselves, the rise in tuition fees was inevitable. Call me a cynic but I don't think the NUS had any chance of fighting the proposal, so despite the loss of the campaign, I believe it was still a successful campaign.

The most successful aspect of it being the amount of interest and passion they inspired and ignited within the student community. Sure, a small percentage of protesters turned militant, but what about the tens of thousands who flocked to London, or indeed gathered in other cities, to convey their unity against Parliament.

The NUS provides a national voice, and although this voice isn't always the resounding victor, it is indisputably heard. The Temporary and Agency Workers Bill passed in 2008, after much lobbying by the NUS, has already been of great benefit to many students. And the NUS Student Awards are a fantastic means of recognition to Student Unions and students alike, boosting the credentials of the winning Universities and bolstering the CVs of some deserving individuals.

Incidentally, you may be interested to know that the NUS Extra card saves students an average of £189 a year, that's 111 pints of EPA at the Charles.

Whatever your views, the NUS is unarguably a positive platform for national student representation and while it may have its faults, I believe these are rectifiable; the only way to change a system is to involve yourself in said system.

New insurance ruling is fair

Rose Troup-Buchanan

Under a new ruling by the European Court of Justice, insurers will no longer be able to charge men and women different amounts based on their gender.

Statistically women drivers are a lower risk than men, and this is reflected in the premiums they pay. The British Insurance Brokers' Association (BIBA) stated the average cost claimed by a male 18-year old driver was £4,400, in comparison to the £2,700 paid out to a female 18-year old driver. Young male drivers are twice as likely to be involved in an accident than female drivers, a statistic that was reflected in the premiums offered to them.

The new ruling will mean female drivers will essentially end up subsidising male drivers, with the AA estimating women may end up paying around £400 more as a result.

Given that I will be among those paying the extra premium I suppose I should feel annoyed, as most insurance companies are, at the changes to the regulations. Many women will argue that after years of driving safely and within the law it is hardly fair to almost punish women with this extortionate rise in insurance. However, I can only celebrate this decision as a move in the right direction. It seems that people are finally attempting to remove the tiresome gender distinctions. In the past few years gender equality has morphed from empowering and enabling women to a form of discrimination against men.

Take the recent outcry after it emerged that women hold less than 12.5 per cent of the Director's positions out of the 100 top FTSE companies, leading to calls of quota systems. A quota system offers only an aesthetic solution to a much deeper problem. In Norway, where the system was pioneered, the women placed on the boards quickly became known as "Golden Skirts" - hardly empowering. Quota systems discriminate against the best, simply by limiting the choice.

Obviously, there is a distinct absence of women in the top positions, but the solution to this problem is not to discriminate against men, but to inculcate a level of equality right from the beginning.

That is why the changes to the law should be welcomed. By refusing to allow the sex of the driver to determine what benefits they deserve, right from the working age of 18, the hypocrisy of one rule for women and another for men, is being (slowly) eroded.

The decision to assess insurance premiums irrespective of sex, despite arguments about the lack of practicality given historical statistics, is what gender equality is all about.

MUSE.

08.03.11



He hearts New York

Graphic designer Milton Glaser discusses the surprise success of his iconic logo

Freed of fear

A closer look at the youth-led movement that is currently sweeping the Middle East

Back on the motorway

Metronomy frontman Joseph Mount talks music, football stadiums, and stage names

MUSE.



M14



M16



M17

FEATURES.

M5. Freed of fear

Revolutions are occurring throughout the Middle East simultaneously. **Hannah Ellis-Petersen** investigates the youth-led uprisings.

M6. He hearts New York

The inventor of the world famous logo talks to **Jonathan Frost** about its surprise success.

M10. New Age of Beauty

Alex Swadling tests BeautifulPeople.com and its effect on society's perception of beauty.

M11. Botton

Sophie Walker spends a day in Steiner community village, Botton.



Tom Killingbeck.

Election time on campus is great in a way, I guess; it makes everyone think about YUSU politics for once and gives us something to write about in *Nouse*. Then again, it also brutally reminds me of my intense distaste for many facets of the University's populace. Aside from having my path blocked wherever I went with rubbish papier-mâché gimmickry and enough half-arsed pamphleteering to flatten the Amazon, it was the charlatans crawling out of the woodwork that made me want to vomit. As soon as the window of nomination is opened, like lava from the depths of Mount Doom, molten bullshit comes bubbling from the orifices of self-professed BNOCs (Big Names On Campus, for anyone who didn't know or care).

I've always been surprised at the diva-like qualities of some campus 'celebrities'; it's impressive how so many people can assume that self-nominating uncontested for an admin position in an obscure society means that they're suddenly cresting the waves of success on Charlie Sheen's mercury surfboard. I mean, I don't expect daily blowjobs

under my work-desk from an array of secretaries just because I write this pointless column, quietly hushed away under a groaning table of contents. There are plenty of people out there who work their arses off for a slight smattering of credit, admittedly, and there are plenty of 'BNOCs' who take their position with a laugh and a pinch of salt. But sadly, this time of year reveals that a few boring, narcissistic stereotypes perpetuate.

It seems to be acceptable for applicants to print their vile propaganda (which often has no inclination of policy, simply saying their name in big font Comic Sans) a billion times and ram it down the throat of any passer-by, even if that passer-by is 'in the zone' on the revolving dance floor in Reflex. Worse than the invasion of personal space, there were cringe-worthy cliquesters who loudly 'thought about' running and then didn't, attempting to whip up rumour and excitement as if their application for a bureaucratic position for a year could be equated with revolution in China. There were those who non-ironically nominated themselves for the Nouse Top 50 last year. Worst, there were the

post-grad nerds, claws still desperately dug into YUSU affiliation, afraid to leave the nest, ceaselessly commenting and speculating on the Nouse website. I can only imagine that these people punch themselves to sleep at night.

"Those offended are self-important pricks who masturbate to the sound of their own disapproval."

Talking of web comments, that's what cheesed me off the most during the whole election escapade. If you hadn't heard bitching about the tiresomely titled 'Commentgate', then, well, you will now. Basically, our website has been subject to welfare checks because we let a few harsh comments in. Which means you can no longer profanely berate us when we mercilessly slate your production/exhibition/life's work/face. I don't want to get myself sudden-

ly accosted by YUSU suits on the walk home, shoved in a van, beaten senseless and dumped on the turnpike for saying this, but it did upset me – particularly because offensive comments make the website what it is. For example, an article I hastily wrote on York's music scene last year wouldn't have been the same without the rampant hate from the societies I criticised, which almost led to my being subjected to a re-enactment duel (kind of gave away the society).

It just seems a bit rich that after we let in a flood of anonymous hate that assaults even the most innocent, virginal and wide-eyed fresher writers, leaving their dreams of journalism pissed on by the wayside, we let a couple of comments in that make fun of the odd campus celebrity and we're suddenly up shit creek without a paddle. To all you caustic comment writers – keep them coming. Those offended are either self-important pompous pricks who masturbate to the sound of their own disapproval or pasty worry-warts who can barely handle walking to the shop – a bit like a few of those BNOCs. Keep on commenting in the free world.

ARTS.

M12. Paul Osborne, director of Pinteresque at York Theatre Royal, talks about the show. Plus Design Awards and can creativity cross into cruelty?

MUSIC.

M14. Nouse Music team brings you Metronomy, The Chapel Club your dose of reviews, and the Nouse playlist special: Pancake Day themed.

FILM.

M16. Michael Allard investigates the Brits that are taking over the silver screen. Plus reviews (Animal Kingdom and Howl), and top 5 Shakespeare films.

FOOD&DRINK.

M17. Will Wade tests Jamie's 30 minute meals, and whether they really do work. Plus Henry Cowen's wise words on beer, and Randal Pringle reviews Lime House.

IMAGE CREDITS.

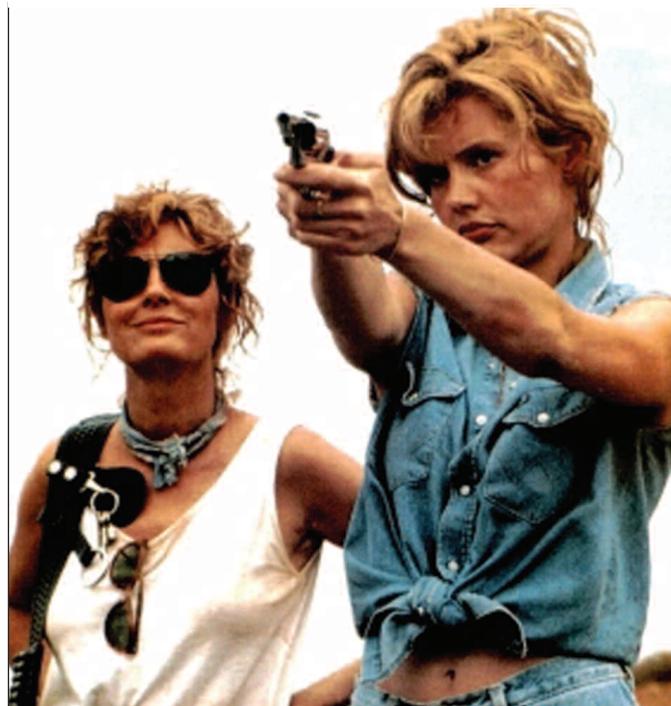
Cover. Milton Glaser

M8. Sophie Walker

M11. Peter Iveson

Quirks: Rebellion

As revolution is kicking off around the world, we take a look at the best rebels ever.



Thelma and Louise



James Dean



Pete Doherty



Bonnie and Clyde



Lord Byron



The curse of the X

Champagne Charlie

The final contestant approaches the judges on Masterchef. Her face is a violent, angry shade of scarlet and sweat and tears drip from her every pore, some of them seasoning the dish. Once she has laid her plate down with trembling hands she clutches desperately at a bloody finger, having gashed it open seconds earlier in the heat of the panic. And then, more disaster. Her bottom lips starts to tremble uncontrollably whilst her now ruffled eyebrows head for the sky. "I've I've I've forgotten me veg!" she exclaims in horror. The Masterchef Head of Sound presses a low note on his keyboard...and holds it... "You may go back and get it" the judges finally concede "but hurry". "Oh yes of course of course thank you THANK you!" Pam Ferris pathetically vomits out, stooping to the floor in involuntary bow and backing out at speed. At this point it occurs to me that this is actually quite grotesque. That for maybe the first time in my life I am actually considering abandoning a cookery program, and switching to something a bit boring but less offensive, perhaps The Hoobs.

Don't get me wrong, I genuinely enjoy watching people embarrass themselves. In fact until recently, I thought maybe there was nothing I liked more and I was getting a bit anxious about it. It is pretty perverse, after all. I'd sit up late into the night Youtubing gems like 'Fail Blog', 'John Daker' and 'Scarlet Takes A Tumble' (search it), snorting uninhibitedly replaying all the best bits. At this point I realize that that is a particularly unflattering image, and that maybe I should lie, take the moral highground, and make out like at 3am I fill out my beautifully scribed diary with a quill and ink. But that is just not true. I sit and eat Twiglets and laugh mercilessly at other people's expense, like some tyrant of the Internet. And actually, so do you.

Oh yes, that's right, remember those X Factor auditions you snickered at? You weren't laughing at the incredible excess of pure British musical talent were you? No, you were rolfing all over Ken Lee and the Cheeky Girls, smirking (and I think reasonably so) and those who sought out fame and attention at any cost, despite being literally rubbish at singing.

But here's the rub. They knew they were bad. I refuse to believe that no-one questioned Wagner, or dropped a fewww little hints to him, before he strode off gallantly, mike in hand. This cooking lady, however, was clearly very good indeed. She knew what she was talking about. Hell let's be blunt, she'd clearly eaten a fair bit. There had obviously been whole hoards behind her, oohing and aaahing at her dumplings for years, prodding her with a rolling pin all the way to the Masterchef application form. In fact, I can't even remember if there was anything wrong with what she cooked. And then, she had crumbled. Get it? No but seriously, it was well sad. It was like watching someone else's mum cry because they overcooked your tea, and then just having to stand and watch them sob, staring at you for ten uncomfortable minutes.

And this, my friends, is the Curse of the X. This unstoppable trend started by the wonderful Simon Cowell, and perhaps helping along by Gordon "FUCK YOU" Ramsey, to make everything big and bad and tough. People can't cook a custard now without being screamed at, 'pushed to the edge' and basically made to wet themselves with tension. It all seems a bit hysterical. In my mind cooking is about warmth, love, calmness, and understanding, sitting outside in the garden with a barbecue or a cuppa and a scone, none of this stress. So for now, I'm off to The Darling Buds of May and Wall-E, waiting for TV to become a bit nicer again.



Las Vegas by numbers.

100.4 The percentage increase in Las Vegas' prison population since 1990. Almost entirely down to CSI, we reckon. There's nothing like science to figure out whooooo are you.

\$66 .The average cost of one night in an Las Vegas hotel. Spend rather than splurge on the 'entertainment' portion of the evening, though. You get what you pay for and no-one wants a budget girl.

82.2% .Amount of residents who claim to be religious. We suppose if you work in a wedding chapel, you do attend church regularly. Not sure Elvis will count when the chips are down.

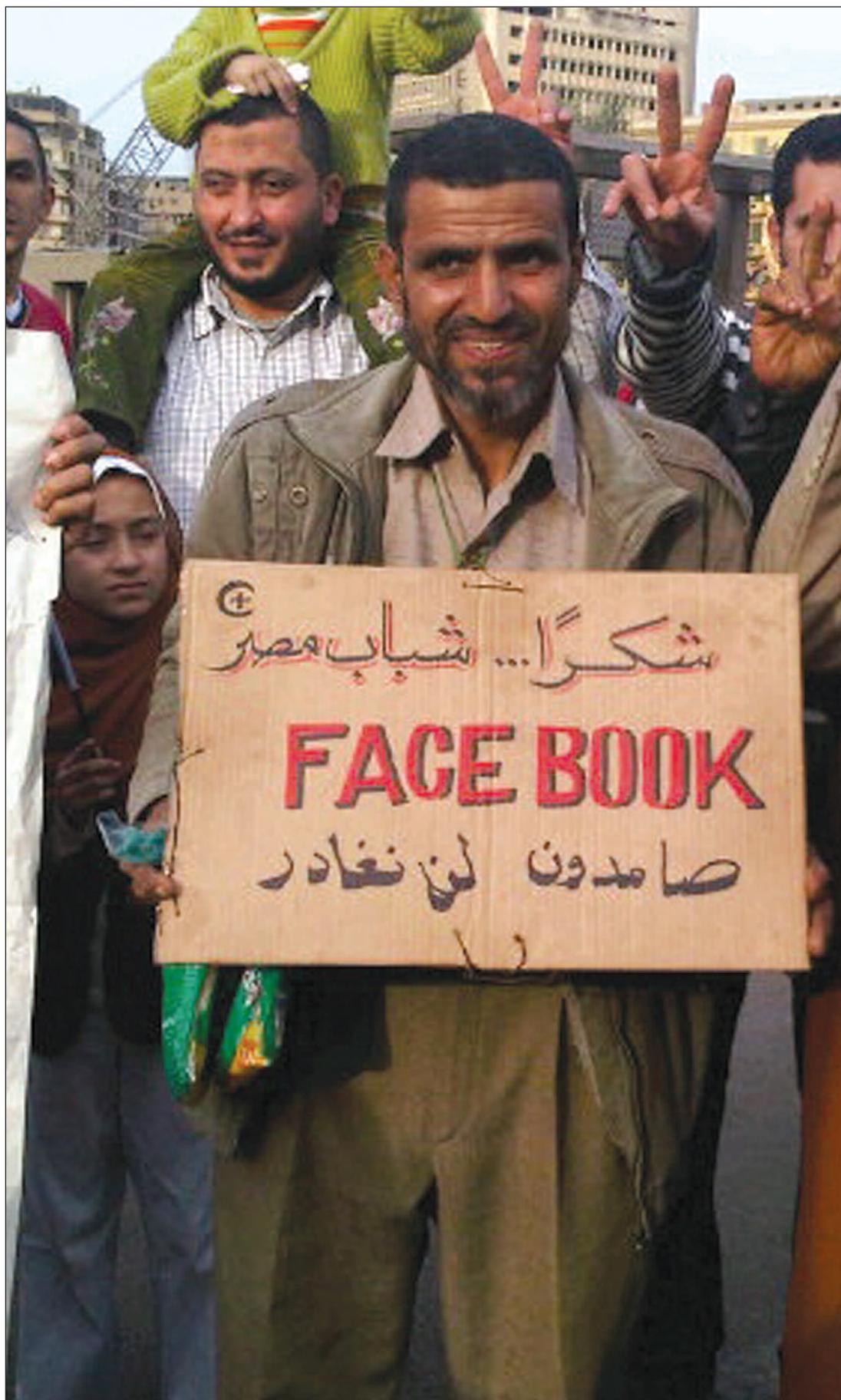
\$35 .The cost of a wedding liscense. Don't go all shot gun on us though, it costs \$450 to get a divorce. Yet another reason Britney will never make it as an economist. Shame...

75% the amount video slot machines must pay out, legally. Don't get too excited, these are a gateway drugs for the real gambling. And the house always wins. Well, at least 25% of the time.

2007 .The year the Hugh Hefner themed sky villa opened at the Palms. For a mere \$400,000 a night, you too can pretend you're the Prince of Porn. Proceed with caution, the bed vibrates.

Freed of fear

As a youth-led revolution sweeps the Arab World, **Hannah Ellis-Petersen** investigates a generation re-discovering their collective voice



“People just don’t go on the streets in Egypt because you risk being detained by the state security forces, and you may be kidnapped or tortured. It’s a very high risk so many of my friends would never usually go and do anything on the streets out of that fear. Yet after this they lost the fear all of a sudden.”

Heba Mahmoud Khalil is an Egyptian Phd student studying at York, while family remains in Cairo. In the past two months, all eyes have been drawn to her home country as it has risen up, together with Iraq, Libya, Yemen and Saudi Arabia, united by one vision of a future that isn’t marred by oppressive leaders and military dictatorships. Starting with Tunisia, followed closely by Egypt, the people have taken to streets in an attempt to regain the voice of the Middle East that has been suppressed for over fifty years.

Khalil was one of the few who took part in the smaller, more divided protests that have been gathering momentum in Egypt over the last six years. However, the unique situation now occurring in her country - giving the people a new found sense of identity - is something she could never have foreseen:

“I worked for an NGO in Cairo and the people who worked with me are people who usually go to protests and

Durrani, ex-Executive Producer of BBC Current Affairs, rejects any notions of mass arbitrary exodus by raucous teenagers: “This is a movement being coordinated and run by young people. These are educated young men who have been to Universities, whether they are abroad or at home, and they have no jobs so they are absolutely frustrated. They want change; they want accountability.”

Indeed, it is the revived spirit of autonomy and individual voice that permeated the accounts of Khalil so distinctly.

Durrani continues: “You just have to look at how it was sparked off in Tunisia by the young man who was a graduate, but having to resort to selling vegetables. What is the tipping point that makes him set fire to himself when there is no accountability?”

As one of the founders of BBC foreign affairs flagship programme Correspondent, and having produced documentaries from corners of the world as far flung as Afghanistan to Chechnya, Durrani is no stranger to the politics of the Arab world. Speaking of the increasingly unconfined desire for change that had taken hold of the Arab World, she attributes very much of the momentum that inspired this change to the younger generation.

Remarkably, however, as Khalil

“At the end of the day, if you don’t take it to the streets it is useless. It is not so much a facebook revolution as a grassroots revolution.”

demonstrations. What I heard from them was that the protest on the 25th January would bring about change; there was so much more hope from those people.” Evidently her friends weren’t wrong, but for Khalil this remains a phenomenon:

“For some reason there was a feeling of being connected, that everyone was taking part so it wasn’t as scary as before. I think this was the feeling for so many people. But even more importantly it was that the people who are usually not politically active, or are usually apathetic, started losing the fear.”

Fear is something Khalil often returns to. Her continual disbelief at the lack of fear in the masses of people protesting, marching, and adding their voice to the conflict, demonstrates the extent to which Mubarak’s regime has been so heavily ingrained in the society.

Talking about the events, Farah

describes, while the Western World has stated the revolution to be solely in the hands of young people searching for a progressive future, it is important to see how has been claimed by the nation as a whole. The elderly have been far from sitting down and watching the events go by. Her father who had always stayed away from all rebellious action, has suddenly taken to the streets with the rest of the protestors ringing of a nation that is regaining its spirit.

“The people who took the greatest risk at the very beginning, on their own, were the youth, but you can see how it became more cross-cutting and all ages became involved. I mean, my dad is 64, yet he was on the streets. You see many old people, old women, you see children all on the streets protesting with one unified aim of bringing down the regime and bringing real change to Egypt. You definitely have to give cred-



Above: Graffiti in Tahir square after 25th January protests

forum, and bringing the situation to the attention of the watching world.

Durrani spoke of the importance of these mediums in lifting the consciousness and outlook of the young people in the Middle East.

“Because of the internet, young people can see the changing and modernising world, and it instils in them a desire for better living, a better country, to not just accept their current situation.”

Yet Khalil takes an interesting stance, fearing that the focus on the internet and social networking sights as platforms for change detracts from the human emotion and motivations that has driven millions out onto the streets of Cairo.

“I am very aware of the importance of facebook and twitter but I think it is really important not to exaggerate their importance because if you think about it, it is not what led the whole population to go out on the streets.

“When the internet was blocked, and people couldn’t be reached through the internet, and opinions couldn’t be expressed through blogs, they had to go on the streets to express themselves. At the end of the day if you don’t take it to the streets then it is useless. It is not so much a facebook revolution as it is a grassroots revolution.”

It does indeed show a distinct lack of nuance to attribute the downfall of Mubarak to twitter. Only when the fear disappeared from the streets and from the mentality of the Egyptian people, could the anti-government sentiment and opposition circulating the web become a reality.

From talking to both Durrani and Khalil, it becomes clear that the revolution goes beyond simply a political agenda, and has instead developed a

momentum, pushing the Arab world as a whole to regain their voice on both a national and global stage. Rather than being ‘rescued’ by the patronising West, it is a movement instigated and continued by the people themselves; what Durrani terms “a change from within.”

“It is not the West going in and saying we will impose our democratic way of thinking on you. Even if you look at Egypt, they were saying Egypt for Egyptians and that is a slogan that they want. There is a sense of pride in that they felt they were able to pursue their aims through this revolution without violence. I think that’s what gave the Arab world the dignity that it had lost in the last fifty years or so.”

These are words that very much echo the sentiments of Khalil, illustrating fully the reason that hope has triumphed over the need for violence or revenge against the regime.

Young people such as Khalil illustrate how the Arab youth are looking to this as a dawn of revolution, no longer “resigned to their fate.” It shows how desire for change has irreversibly taken hold of the middle East and united a fragmented region through progression rather than fear. While the fight for freedom is far from over, particularly with the unrelenting grasp of Gaddafi, there has been a generational shift in attitude and outlook that no amount of military force can undo.

Indeed, as Egyptian Abdel Razzaq Takriti said “by the grace of this Egyptian revolution and its Tunisian sister, the struggles of the last decades have been vindicated and the tradition has been reclaimed. Popular movements now will begin a new chapter of legitimacy and honour in a struggle for genuine representation. We are living a dream.” **M**

spontaneous uprising depicted across western media, January 25th, and the domino effect of subsequent events in Egypt, was a culmination of years of frustration, with the events in Tunisia simply giving the people a platform which to take to the streets.

As is so apparent in Khalil’s account, it was this unity in discontent, this united need and want for a future beyond that of illiteracy and poverty, that gave the youth of Egypt, and the older generations in their wake, the courage to pursue a country beyond the clutches of Mubarak.

“Initially, many people were staying at home. However, just by watching TV and seeing what our ex-President was saying and how many people resigned, people felt more and more alienated. He came on TV three times during the whole revolution, and every time he came on TV, the next day the numbers doubled on the streets.”

It is, of course, important to note that the female youth are taking to the streets as much as their male counterparts, a strong symbol in the Arab world.

The idea of being able to escape beyond the fear that enveloped much of Egyptian society ties into the continuing allusions to the uprisings as an ‘internet’ revolution.

On the day of the revolution in Egypt, an evocative image was spread across the global media of a single world daubed in white paint across a wall in Cairo; Twitter. It spoke of a new generation of rebellion, where social networking sights play a fundamental role in freedom.

Indeed, in Tunisia, it was through the twitter hash tag #sidibouziid that the beginnings of the uprisings came about, fusing together disaffected and angry youths in a free and uncensored

it to the rest of the population for the continuation of the whole process.”

Yet Khalil is realistic, and keen to stress that the revolution is not the end of the road; the path to the progressive future the people of Egypt are fighting for will be certainly be laden with difficulty.

“Every day since Mubarak stepped down you have people on the streets, just showing that they are ready to fight anytime something goes wrong, so I am hoping that as long as people keep showing this perseverance, there will have to be a transition.”

As Khalil acknowledges, it will take more than the toppling of the President to remove the ‘deep state’ that infiltrated Egyptian citizens lives for over 30 years

Yet, speaking of the revolution, she sees it very much in terms of the collective. The force of change comes from the people themselves: the “grassroots”. Movements such as Kefaya, a non-political movement (opposed to the government), and the April 6th movement, (set up to support Egyptian workers and labourers), had gained increasingly more support over the past five years, though with limited success. It was only on January 25th this year when they came together, all classes, beliefs and religions was power really brought into their hands as a force of popular strength.

Durrani agrees: “When you look back, some of these movements have been percolating for a while, with discontent brewing in the Arab world over the last four of five years. It is just that in the West you don’t hear it because you never hear about ordinary middle class people who are trying to make a living, trying to make a struggle for their daily lives.”

It is clear that rather than the

He hearts New York



I
♥
NY

YOU CAN
DESTROY
OUR
BUILDINGS
BUT YOU
CAN'T
DESTROY
OUR
FOUNDATION

In 1975 Milton Glaser devised the symbol that has since been integrated into society internationally. **Jonathan Frost** meets the father of contemporary graphic design.

“I was in a taxi coming to work, and I had a thought, and I thought, ‘Oh gee, this is better,’ and I made the little scribble of ‘I heart New York’ on the back of an envelope.”

I already knew the story of the iconic mark, but as I listened to its father and creator, graphic designer Milton Glaser, narrating events back to me, the story came alive, highlighting the unpredictability of the “I heart New York” logo’s success.

Undoubtedly the world’s most famous graphic designer, this is not the only thing Glaser is known for. His rise in the world of graphic design has been unstoppable; 1954 saw Glaser and a group of others found Pushpin Studios. Just over 20 years on, Glaser co-founded the New York magazine, which became an industry standard for city magazines of the time. This, in turn, was succeeded by the formation of Milton Glaser Inc, where he works today. In 1983, Glaser collaborated again to form WMBG, which has been responsible for designing more than 50 magazines and newspapers around the world.

Waiting for Glaser, I thought of the “I heart Derwent College” fresher’s t-shirt in the cupboard behind me, and considered for the first time properly the extent to which his iconic work has swept the world, now filled with nerv-

ous anticipation.

Glaser, born in 1929, is now 81. I suppose I must have expected an old man, but that was not who I spoke to when he arrived moments later. He’s been in his career for 60 years, and ecstatically tells me that the thing he was most proud of is “still going to work every day and feeling enthusiastic about something I don’t already know.” That and “surviving” as he succinctly and proudly puts it.

He’s “totally, totally involved in everything that comes up,” despite the fact there are three other designers working at Milton Glaser Studios. “The designers here work on a project; some have more autonomy and control than others, but there’s nothing I’m not involved in. I’m always thinking about making something. It’s my greatest source of pleasure.”

In 1975, Glaser was approached to put words to the phrase, “I love New York.” It was to be a tourism campaign for the state, run for three months. “I did something typographical, very simple, and there’s a board of commissioners, five or six people who decide on these things and they got to together and said, “OK, that’s fine,” and it was approved.”

“A week or so later, I was in a taxi coming to work, and I had a thought, ‘Oh gee, this is better,’ and I made the

little scribble of I heart New York on the back of an envelope. So I called this guy, the commissioner, and I said ‘Look, I have something that I need to show you,’ and he said, ‘No, don’t bug me now. I said, ‘Lemme show it to you,’ and I ran up to his office. He looked at it and he called the commissioners together; they looked at it and said, ‘Yeah, that’s better!’ They cancelled the first one and accepted the second one.”

It’s fortunate, I feel as Glaser narrates the events, that the world’s most identifiable piece of graphic design has such a fantastic story to it; it enriches it still further, providing it with yet more longevity. Glaser reflects upon the story, eager to add something to what he has said so many times.

“The interesting part of the story, like all things that occur to you in life, is that in the shortest fraction of a second that whole mark would not have entered into public consciousness. It could have vanished overnight, and you have to be conscious of that in life- how easy it is for the most singular things in your life to vanish because at that moment you were looking the other way.”

The mark then became the most replicated, copied, and tweaked piece of graphic design in human history. It is used across the world, to symbolise a love for anything and everything.

Above: the ‘I heart NY’ logo has infiltrated all aspects of New York lifestyle.

According to its creator, its success lies in its “nice reduction to the essential forms of a puzzle that people can easily solve, and a memorable relationship between the voluptuousness of the red heart and the austerity of the typography.”

Interestingly, the world’s most famous logo was designed by hand; no computers involved. Glaser takes a strong stance on the use of computers’ not only for use in design, but in all aspects of life.

“The computer is an instrument, it’s a tool, and it’s a mechanism for alerting yourself to your thoughts. And as such, is an extraordinary production instrument.” I agree with him; I can’t help but feel that the computer has opened the door to new areas and possibilities in design, as it has with so many other areas.

“The difficulty with the computer occurs at that moment when it begins to dominate your consciousness and begins to tell you what to do, which by and large, it does for anyone who uses it consistently, who is not aware of how tyrannical and stubborn a computer is. As a result of that, what computers do is train you to do what computers like to do, and thus make you their slave. If you’re not aware of how easy it is to become a slave of a computer, you will, indeed, become a slave. I am aware,

because I started late, of the computer's tendency to radical instinct, and so I have older defences necessary to protect myself from the will of the computer. Also, not touching it is helpful."

It seems then, that he does things the old school way. But, who can argue with him? His designs' overwhelming success is constantly evident. Graphic designers today are becoming more and more immersed in their own field, and are arguably becoming detached from the rest of the traditional art world as the industry becomes continually digitalised. Perhaps, as an industry, we should be less reliant on the computer, and look more towards our origins and the techniques that created "I heart NY."

At the question of his favourite part of a design process he is slow in his reply, carefully considering his answer, although I am sure he has been asked many times before. "That moment that comes when you see the relationship of the parts, the connective tissue between them, and have a methodology for expressing them clearly."

His mastery is evident in the thought and articulation that goes into his answers. If it truly takes 10,000 hours to master a field, as suggested by Malcolm Gladwell, then what is Glaser today? Over his 60 year career, of near constant design, Glaser may well have reached this milestone ten times over: ten masters in one man. It takes you a small way to understanding the level of his brilliance.

Modesty seems to underlie all that Glaser says. It's well known that the New York logo was designed pro bono; for the good of the community and without pay. Furthermore, Glaser does not own the trademark. The state does, meaning that incredibly its creator earns no money from the design's many, many uses.

I'm curious as to his stance on the logo's blatant worldwide plagiarism, and wonder whether it irritates him. In contrast with the very definite line he draws between copying and inspiration ("copying without transformation is a waste of everyone's time"), his response surprises me.

"I'm so happy. After all, you will discover that one of the things you want in your life is to influence the moment and the culture that you're in, and when you see something that you've done become so influential, you realise how potentially significant one's work can be. So, I'm very happy that the work has been copied, plagiarised, misunderstood."

But, surely we must draw a line in graphic design to define what inspiration is, and what is just copying. Glaser is quick to correct me, again demonstrating his irrefutable links with, and knowledge of, the rest of the art world.

"Look at Picasso as a model, who basically stole from everyone, everywhere! From Greece, from Rome, from- there was no one that Picasso was unwilling to steal from." Glaser draws inspiration for his work from such a wide range of sources, from Picasso to American Modernism, and beyond. "I take ideas from anything that occurs in human history whether it was a primitive cave painting or a piece of lettering done during the art-deco period. What is it to be alive, except to respond to ideas and influences and forms?"

On the 11th of September, 2001, Glaser felt the need to respond to a new influence. "I heart New York", although once designed to attract tourism to the city, now also holds another, far more serious message as well. Glaser went

I ♥ NY MORE THAN EVER

back to the logo that defines the city he loves.

"After the attack, 'I love New York' had different resonance, and I realised what we all wanted to say, those of us who lived here, was, despite the attack, 'I love New York More Than Ever,' in the same way someone you love gets hurt the intensification of your feeling moves you, right? If your mother suddenly gets pneumonia, and she's in bed for the first time you realise how much you love her, and that was the response that I had to it, and I knew the city was feeling that way, and so 'I love New York' seemed unfinished."

Glaser's variation of the icon not only added the "More Than Ever," but also smudged the bottom left of the design's attractive red heart. The smudge, which sits subtly in the bottom left of the heart, represents the area of lower Manhattan where the World Trade Centre towers stood just days before. The image of a wounded heart could not be more appropriate and effective.

"We got the kids from the schools and printed 5000 posters. Overnight, every doorway in the city had "I love New York More Than Ever," and it was a feeling that the city and its inhabitants shared. Everybody felt that way."

To the city of New York, this design is more meaningful than most could ever imagine. I wonder if Glaser ever foresaw the success of the mark as he scribbled it for the first time in the back of that taxi.

"Never. Still can't imagine it. Even now. But the truth of the matter is we have very little capacity to imagine the effect of our work- we just don't know what happens. The things that you think are wonderful vanish overnight, and the things that you think are ordinary, persist for years."

It's the perfect example of graphic design; a logo that has imprinted itself on the world, with a lasting effect that, judging by its worldwide usage today, will endure forever. Glaser disagrees, modest as ever, "I mean 'timeless' is... compared to what? The pyramids? No, I'm sorry, graphic design doesn't last quite that long. The most characteristic thing about graphic design is that it's ephemeral, and it's bound to disappear."

Here I hope he is wrong. The logo is so deeply embedded in the city's history; its culture. Now 36 years old, it's going stronger than ever, and its international expansion has never slowed, carrying more meaning than anyone could have ever foreseen to our era. **M**



"Perhaps, as an industry, we should be less reliant on the computer, and look more towards our origins and the techniques."

Botton: A Real Community



Sophie Walker visits Botton, a very special village in the Yorkshire Moors.

There is something rather odd about living in a block on campus, or in a house on a street where everyday you pass by your neighbours, none of which you know particularly well. A community of people who don't greet or get to know each other seems unnatural, even strange. Channel 4, on the other hand, thought the opposite, when they called their documentary in 2005 "The strangest village in Britain". In Botton, everybody greets each other as they pass, and not only does everyone know their neighbour, they have a special, real relationship with them; and this seems anything but strange.

Botton may be a village hidden in a valley, protected by the rugged, raw and beautiful Yorkshire Dales, but the last feeling you have there is of isolation. It is home to more than 300 residents, half of whom have special needs due to conditions such as Down's Syndrome and Autism, whilst the other half consists of co-workers and their families. But as David Adams, Senior Co-worker in Botton, who has lived there with his extended family for over 30 years tells me, with warm pride as he sits by the fire on my visit to Botton, "the distinction between the needs of people living here isn't labelled like it would anywhere else. We all live together and Botton is just full of people who recognise that everyone has different needs by creating an environment which facilitates for that."

It started as a social experiment in

1955 founded by Dr Karl Konig, an Austrian doctor who wanted to create a community for disabled children who benefited from special schools, but who then would not just be condemned to institutions for the rest of their lives, so that as adults they could continue learning and developing.

It has since inspired the creation of 11 other diverse communities, all supported by the The Camphill Family Trust, soon to be created in the UK in both urban and rural areas. Worldwide, the Camphill movement has spread to more than 90 communities in 20 countries. Having generated such interest in this unique phenomenon, many co-workers travel from afar to come and work within the community; some stay for three weeks, two years or three decades. All volunteers, however, have a commitment to the integrity of the Steiner philosophy that the community was founded upon.

Rudolf Steiner was a unique 20th Century thinker who's Anthroposophy explains humans as beings whose main goal ought to be nourishment of the soul through good relationships and ethical individualism. This is employed in Camphill Communities (of which Botton is the largest) to great effect by offering a sense of responsibility to those with special needs that they wouldn't necessarily be offered in regular society. The villagers have jobs such as working in carpentry, weaving, farming, produce making (jam, cheese, bread, juices) entirely from produce on

the farms making them almost completely a self-sufficient, bio-dynamic community.

Jane, who has worked in the Inner Garden making compost and herbing, says "there is always plenty to do and I love being busy," whilst her co-gardener Peter highlights just how important the emphasis on work is for adults who thrive on having such a purpose. "Working here is about fulfilling people's basic need to give something to others and also about self-development which is why we have so many types of work. Providing opportunities for people to develop and find out where they belong is as important as the work itself."

The members of Botton who are thrilled to share with me what they are doing don't even mention that they aren't paid; it just doesn't figure as relevant. The inner satisfaction of being useful and fulfilling your potential was a principle Steiner showed radically improves the individual's condition and behavioural problems. Enhancing one's personal dignity is, anthroposophists would say, is the most healing vocation one can achieve. Of course, this resonates most with people with special needs, given that it becomes a vehicle of freedom to autonomously implement meaning into their lives, when normal society offers very little alternative.

David also explains another interesting part of the work ethic and community in general, "there is no hierar-

chy or top-down management structure - the village is self-governing and responsible for its own running and development, but it does mean we have a lot of meetings to ensure funding and decisions on major issues are organised fairly!

"I am not the leader. I feel equal to everyone else here just as a co-worker," he says, not in with a self-pitying or humbling appeal, but with experience and sincerity.

"Obviously carrying more responsibility in a community is an emotionally challenging task." He stops and looks up briefly to see Felicity off to her Eurythmy dance class that she is being taken to by Melina, a student at a Steiner school in Hamburg, who is at Botton helping for three weeks. Felicity has Down's syndrome and OCD related anxiety issues, but she made a damn fine Bolognese for our lunch with the help of her family at Hall South here. David and his wife Marie live here with five adults with learning difficulties and three co-workers. Their three daughters are grown up and either at university or working but visit regularly. Most homes are like Hall South in Botton, with house parents at the helm but anyone is welcome to pop in and have lunch at whoever's house they like.

Eurythmy forms part of another crucially important aspect to the success of Camphill and the Steiner way of life; learning through creative activities. It is a new art of movement that

Above:
Residents after
the Winter
School.
Right: Working
in the Weavery.
Making coffee
in Hall South
with fresh
cow's milk.

“It’s not a home for the handi- capped, but an environment with new social forms.”

looks like movement between dance and mime according to how sound resonates with the body and is very therapeutic, helping to balance mind and body to improve confidence. Melina says how it is “very beautiful to watch and the mood helps the dancers to unwind”.

Other cultural activities in Botton are based around Christian festivals but practicing the faith is not imposed upon villagers at all.

“We try to be Christian”, says David, “but to live here you just need to be at ease with the principles. Christ is for all humanity, not just for churches and the preaching of Jesus to ‘do unto others as you would have them do unto you’ is relevant outside of a religious context. We adhere to the importance of a change in attitudes that has its roots in ancient dogma and karma. In fact the actual site of Botton has an extraordinary history of revolutionary attitudes; the quakers who settled here in 1790s refused to eat sugar because it came from slave labour, and the Macmillan family have a great legacy here of compassion in the community. So, I suppose it evolved naturally with the resonance of its predecessors.”

It almost comes as a surprise that

the community’s spirit is actually very little to do with religion, and that personal freedom is so much more important. Robert Meredith, a young co-worker explains whilst pruning wild bushes, how it is about “learning how to re-define your environment in terms of how you use it. Everyone in normal life uses council or government responsibility for, say, tidying leaves off the road, but in Botton we would just all muck in”. It’s hard not to smile at the risk of Rob promoting Botton as a bit of an ideal hippy cliché, but he is right that “you just don’t go around blaming people when things go wrong here, like you do in normal society.”

Of course, the difficulty lies in not trying to cap people’s natural tendency to want to be ‘promoted’ and the temptations of individualism. Gradually, people want a piece of glory with jobs and responsibility, but Rob says “it’s hard - you can’t. The glory is felt in other ways, through friendship.”

Dropping in on Falcon Farm’s morning tea break revealed some very good friendships. Coming in from a cold, damp morning’s work to chat by the log-burner, they were all getting excited for that afternoon’s Winter School, a series of talks about a topical



subject. This one given by an old resident was about bees and how threatened their population is becoming. It was a fascinating insight into the extraordinary workings of a hive and the medicinal benefits of propolis. Some of the amusing slides provoked an animated and engaged response from the audience who were all eager to ask questions.

The Winter Schools are the community’s gentle way of intellectualising what would otherwise be a fairly menial daily routine. It is very much part of the Steiner philosophy to use science in its natural form and as a healing art. This forms part of the innovative social dynamic in Botton.

“It’s not a home for the handi-capped, but an environment with new social forms. You can’t save the planet using less petrol,” David says, to explain how working with people with special needs is about them utilising their potential in the right way. “It’s about co-operating with individuality so it the success is enduring because what we do has a lot of relevance for the future. Botton is cosmopolitan and cultural but on a smaller scale. Here we have

six to eight people we are really close to, whereas on Facebook you might have 800 ‘friends’.”

Many experts in the field of social care argue that environments like Botton are not conducive to real personal development because people with special needs progress best when integrated into society. But it seems the community is not marginalised because the quality of relationships within it compensate for any lack of generic social factors such as a cinema, shopping centre or a pub.

From the outside, Steiner lifestyle can look rather dogmatic, but it can be considered as just working with human freedom. Teachers in Waldorf schools help kids be who they want to be.

But doing this can be difficult in a country where more liberal education is greatly hindered by the governmental policy.

“There is a lot of red tape and it can be restrictive, but we don’t break the law. Legislation pushes for personalisation of social care, where adults are encouraged to get flats in town and care-workers become professionalized, where they’re just paid to look after people.

“Unfortunately, we are currently trying to avoid the implementation of managers who haven’t actually lived here into our communities.

“People used to make their own decisions and disgression used to be a good thing, but now you follow policy because you’re scared but it takes away your freedom.”

Ernst on the other hand, who has been a houseparent for 27 years, and works in the carpentry workshop, says he feels “totally free living in Botton. It is the ultimate liberation to not face money, capitalism. And you don’t miss those things. There is no pressure here, just spiritual support.”

And Ernst isn’t even concerned about the next generation who will continue to help Botton develop, “they’ll step up when we go!” he says confidently as he drops me at the nearest station. And as he fades from sight on the platform, I feel grateful, comforted and with a warm fuzzy feeling.

It’s nothing to do with religion, but there is a faith in Botton. And that faith will see through generations of villagers and co-workers who continue to wave at each other as they pass by and who really have a genuine care; a genuine concern for their neighbours, for many decades to come. **M**



The New Age of Beauty



“Obviously it’s going to be controversial, but it’s human nature that people want to be with people they find attractive, and have babies with people they find attractive. Exclusion is present throughout society,” says Greg Hodge, the Managing Director of BeautifulPeople.com. Indeed, whether you’re ugly or not, anyone can join Facebook, but there is a new breed of social networking site. One which isn’t about accepting, it’s about rejecting. And that rejection is what’s redefining the concepts scaffolded by the networks themselves; in this case, beauty.

“Attractiveness is one of the first qualities that people want in someone else,” continues Hodge. “We’re not saying that beauty is the only important quality. Intellect is important as well, so maybe Mensa could do a similar thing with the people on their databases.”

The way such vehicles for social definition are influencing the younger generation’s perception of attractiveness is not to be underestimated; most significantly through the format of creating a profile over which you have total control, and most importantly, with which you can lie.

The success of award winning film, *The Social Network* and critically acclaimed docu-film *Catfish* aptly reflect a burgeoning global obsession with social media. It also reflects a burgeoning personal hatred for all the Blackberry users’ statuses consisting of a 3000 word essay countdown.

Facebook is all about perception, but is by no means a good idea when it comes to judgment. Henry Joost and Ariel Schuman’s recent documentary

Catfish shows this in quite a sinister light, as Ariel’s brother Nev embarks on an entirely fake relationship established on a lonely housewife’s regret. Of course, people want to feel attractive; there is an endless stream of television shows and an army of teenagers wielding their brooding faces and webcams that proves this. Perhaps it is these idealistic desires that have spawned a new breed of aesthetically exclusive and elitist sites, which unashamedly celebrate physical beauty (and high contrast camera settings).

Launched in 2001 by Robert Hintz, BeautifulPeople.com was later expanded by Greg Hodge in 2005 taking the site from its birthplace in Denmark across the globe in 12 different languages and collecting over 600 000 members along the way. The site is the creation of a “worldwide community of beauty” (I hate to break it to them, but Photoshop does exist).

To join said beautiful elite, you must post a photo to the site, which is then circled around a jury of existing members for 48 hours who rate your face on a complex scale of a green tick and a red cross resembling a child’s shape blocker. Hilariously enough, there’s also a tab for members to view unsuccessful applicants, which literally embodies the shameless sense of superiority the website injects into the members’ echoing empty skulls.

Unsurprisingly, this has provoked a reasonable amount of outrage, but Hodge is unrepentant. “Is it shallow to want to be with someone you are attracted to? If you are in a bar or a club and you are going to approach someone, you’ll approach someone you

The explosion of social networking onto our computer screens has established a new, dynamic and manageable world of human relationships. **Alex Swadling** investigates the controversial, ‘perfect’ branch of this world in BeautifulPeople.com.

are attracted to. People are fed up wasting time and money meeting unattractive people on the net.”

According to BeautifulPeople only 12 per cent of British men and 15 per cent of British women applicants are successful, while 65 per cent of Swedish men and 76 per cent of Norwegian women are victorious in their choice of camera angle. I’d like to think these statistics present us as a nation of strong character who value personality and demeanour above looks, but I’d like to thank Jeremy Kyle for ruining the dream. However, after giving my photo a sepia wash and whacking up the contrast, I was allowed into what can only be described as the most backwards and surreal site I’ve ever been part of. For a start, the site’s interface is a lot like the users – flashy and shit. Admittedly, my interactions with other members were not as predictable as I’d initially imagined. For a start, there seemed to be an underlying (and worthy) embarrassment of being part of the site, which was evidenced by the burbling mass of excuses spraying from the smirking mouths of men with an even greater superiority complex than the site itself.

But predominantly, I didn’t expect to be hit with such a wave of frenzied cyber sex pests, whose profile activity suggests they’ve been hard at work...

and at home. I was virtually spanked, serenaded and propositioned and my favourite chat up line had to be – “you don’t seem like other girls on here”.

BeautifulPeople is established entirely on assumptions—mostly that beauty equates to intelligence, success and happiness—when the reality remains that it’s not entirely acceptable to introduce a mirror and your right hand to your parents. Never ones to

miss an opportunity, BeautifulPeople have decided to use said resourceful product in their recent launch of the Beautiful Baby Project. Yes, now beautiful men can give their ejaculate purpose by registering their procreation rather than recreation interests online for couples or single women who want to conceive a beautiful shining baby.

“Letting fatties roam the site is direct threat to our business model and the very concept for which BeautifulPeople.com was founded.”

“We [human beings] are all more open and accommodating to attractive people, and anyone would want their

Above: a picture of perfection. Aspiration or condescension?

child to have as many advantages as possible, so this is no different,” says Hodge.

“Every parent would like their child to be blessed with many fine attributes, attractiveness being one of the most sought after. For a site with members who resemble Brad Pitt, George Clooney and Angelina Jolie you can imagine the demand.”

Their generosity doesn’t stop there, the Beautiful Baby Project is also accessible for non-members and Hintze shows his charitable self in his reflection that “everyone—including ugly people—would like to bring good looking children in to the world, and we can’t be selfish with our attractive gene pool.”

Unsurprisingly, the creators insist that “there are no financial benefits for us [the Beautiful People website] in doing this [sperm donor service availability]—we are simply responding to a demand for attractive donors.”

Cultural anthropologist Jean Smith agrees: “BeautifulPeople.com is doing what people are doing anyway, which is securing what they believe to be the highest level of genetic material they can, to ensure the best chance of success for their offspring. This service makes it easier for those who subscribe to the same ideal of beauty as those of ‘Beautiful People’ to find donors whom

they perceive to supply appropriate genetic material.”

Unfortunately the attractiveness of the child’s disposition cannot be promised, but I’m sure this fleeting moment of generosity will be looked back upon by many an elderly bachelor whose arrogance and vanity rendered them incapable of a lasting relationship. So sweet.

For those members more concerned with recreation rather than procreation, BeautifulPeople boasts opportunities for members to be involved with film and television and hosts a number of exclusive events. Every member with whom I spoke that had attended these events said the same thing; “orgy”. I can imagine this would be an orgy of desperation and mediocre faces, but these kinds of events aren’t uncommon; London Sex Club ‘Killing Kittens’ (whose name was apparently inspired by the infamous phrase “Every time you masturbate... God kills a kitten”) regularly hold sex parties for pre-approved members.

However, Killing Kittens are for swingers and sexual debauchery only, while BeautifulPeople appear to be attempting some kind of beauty domination after reportedly deleting around 25 000 accounts after complaints that members had put on too much weight. What’s probably worse is their justifica-

tion for their recent introduction of site fees as a bid to maintain their elite and exclusive quality. “We responded to complaints by moving the newly chubby members back to the rating stage.”

This is the same as having them re-apply. Their re-applications were reviewed by existing members and only a few hundred were voted back in.

Over 5,000 were rejected. Robert Hintze added that “as a business, we mourn the loss of any member, but the fact remains that our members demand the high standard of beauty be upheld. Letting fatties roam the site is a direct threat to our business model and the very concept for which BeautifulPeople.com was founded.”

While incredibly degrading, it’s also incredibly and ironically hilarious – the site’s recognition of the great financial necessities to maintain beauty is a bit of a killer when it comes to the Beautiful Baby Project. Looks like baby may have your real nose after all.

Having said this, this kind of social obsession with appearance is hardly uncommon and what is most depressing is that no one seems to be unaffected by it.

The internet has this awesome ability to make me simultaneously hate and love people – it’s far too easy to judge someone by their profile and subsequently question Darwin’s theory of Natural Selection. But, people need to feel wanted; perhaps the aspect which is almost single-handedly re-defining our concept of beauty are sites like these which facilitate for the neediest of people.

Whether that is by all these frilly teenagers and their provocative poses and poignant statuses, you can hardly blame them given that there is this bizarre online pressure to be perceived a certain way.

BeautifulPeople is a bit like Oxbridge – with its intimidating entry criteria, superior members and your soul and profile picture still to be found in Peru, it’s no wonder the rejected are bitter. Thankfully, there are enough Yorks, Exeters and Durhams online, which are undoubtedly filled with a lot more entertainment and use than the likes of BeautifulPeople who thrive off their so called “controversy”.

Ultimately, whilst Facebook is busy catering for all the needy people in the world, BeautifulPeople is helping out the hot needy ones.

That’s ok. But we wouldn’t want to pop their perfect virtual bubble by caring too, would we? **M**

MUSE.

LEFW



08.03.11

LONDON FASHION WEEK

CONTENTS

4 THE SHOWS

Our pick of the top three catwalks London had to offer, and the top four models to grace them.

5 THE MODELS

Model Scout, Milly Bee, talks about the steps leading up to the fateful shows, and model James Cooper tells us about his time at LFW.

6 THE DESIGNERS

A chat with jewellery designer Linnea Gostav, and Saville Row tailors, Irwin & Jordan.

7 ONES TO WATCH

Fashion's names of the future take us through their collections and what's in store for them this year.

8 THE TRENDS

The top trends for next season that emerged from the shows and street style.

10 BEAUTY

Hair is creative, lips bold, and eyes elusive. Look here for our review of A/W beauty trends.

11 MEN'S

The chaps' trends are just as exciting. We have show reports, trend reviews, and top three street style shoes.

12 BEHIND THE SCENES

We get a sneak peek backstage at the rehearsals and the styling, and talk to the photographers who catch the moments.

14 STREET STYLE

High flying fashion isn't confined to the showrooms. We look at what people were wearing on the street.

15 FRONT ROW

In between the shows we caught star snaps, top tweets, and a look we love.



MUSE. 08.03.11

EDITOR Mia de Graaf	PHOTO EDITORS Peter Iveson Lucy Dixon
FASHION EDITOR Paris Bennett	PHOTO DEPUTY Justyn Hardcastle
FASHION DEPUTIES Serena Kalirai Sarah Wolfe	COVER IMAGE Justyn Hardcastle

LONDON FASHION WEEK
19-24 FEBRUARY 2010
Canon
PRINCIPAL SPONSOR



EDITOR'S NOTE

In difficult times fashion is always outrageous." Elsa Schiaparelli could very well have been talking last week, or at least far more recently than her long gone iconic era of the 1920's, as this certainly chimed in with this season's London Fashion Week. Lack of funding is, or at least will be, hitting all parts of society come May, including the fashion sector (no matter how on-side SamCam appears to be). Yet in conjunction with this dip, there are a few substantial, if subtle, changes emerging in fashion and design that potentially open up some long-stuck doors, creating a platform for the next decade of style.

Firstly, something which was had been on the backburner for quite a while: venturing into 2011 we have now reached the bar at which it is acceptable (soon to be imperative) to skulk back into your locked, hidden, dusty, and bolted 90's wardrobes. And this is no subtle incorporation of a crop top or gold hoops into an outfit. See our beauty trends (p.10) for the return of pink and orange lips. Yes, indeed.

But this is merely another ritualistic decade-later trend rejuvenation, that will most likely peter into non-existence to sit alongside boho-chic, and the soon-to-fade 70's (after summer exhausts the possibilities of the flare). In fact, with such a magnitude of shows, clothes, faces, bodies, it is difficult to define the particular 'trends'. Each designer is yearning to be the one that sets a trend off into existence, causing everyone else to follow.

Of course, it could all boil down to pot luck: Anna Wintour could swan into any old show, take a fancy and there you go - the fashion world could all be wearing inside-out magenta leiderhosen, if she so wished.

However, the quite exciting sense of competition at LFW, accompanied with London's trademark experimentalism, has sparked a more innovative approach to reinvention - something to which we have become undeniably attached.

Times are indeed difficult, but the clothes were indeed quite beyond the imaginable.

Photo credits:
All photographs by Lucy Dixon, Peter Iveson, Justyn Hardcastle unless credited



FASHION MODE

TOP FOUR

American Vogue labelled him as London's most outrageous dresser, his Facebook profile pictures show an impressive selection of celebrity BBF's and his blog's self description reads 'I live the life I love & Love the life I live'.

Daniel Lismore pulses a strong beat to a fashion heart. We caught up with one of London's most fashionable to see what he had to say about the shows and who he is wearing.



Charlie Le Mindu

"I loved the oinking at the end, squealing pigs, all the blood. It was great and beautiful, really well done, intricate."



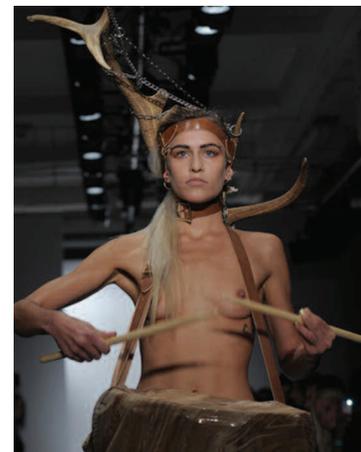
Jean-Pierre Braganza

"It was amazing! It was his best season. His knitwear was really special, so great."



Wearing?

"A bit of McQueen, Westwood, and Jean-Pierre Braganza. But I have customised the Westwood as it didn't look very good."



Heading?

"I am going to Matthew Williamson if I am not too late. Westwood and Pam Hogg."

CATWALK

TOP MODELS

VIVIENNE WESTWOOD

London's Royal Court of Justice, with its staggering 82-foot-high ceilings, giant oil portraits and airport-style security was a brilliant reflection of Westwood's eclectic British style, and the perfect venue for her Alice-in-Wonderland-inspired collection.

Bright colours were smudged across the models' faces and the hairstyles were literally 'bed head' - mess, rollers, and clips - with felt crowns intact. Unlike the stark brightness of her Gold, Red, and Anglomania collections, there is a country feel to the mossy green and brown coloured base of the outfits this season, acting as a contrasting canvas for excess in the rest.

The natural vibe of multicoloured feathers, and layers seemed to genuinely have been created to keep out the British cold for the evening show. The mixture of floral and typically British, pyjama-like patterns were drawn together with punky belts and accessories. At points the looks slide towards androgyny, with braces and two-piece suits. Combined with eclectic gold faces, the crazy amalgamations and tawny winter clothes came together in a most wonderfully playful approach fashion.

- SERENA KALIRAI



Modelling for Anja Mlakar in Ones To Watch, 'Spooner' caught our eye for her spoon-like features

CARLOTTA ACTIS BARONE

Carlotta Actis Barone certainly took the title of unexpected shining star. Her work shown in the Fashion Mode show was displayed alongside the work of two other designers, but the striking clash of soft curves and uncompromising make-up made her input truly breathtaking.

The music- 90s dance meets swan lake- got the audience up from their seats. This fluidly transferred to the regal grace of the models that all looked very modern Elizabethan. Ice maiden faces of frosted lashes with crystal lip strips teamed with mildly crimped red hair were potent eye candy to every audience member.

The clothing had fem-bot features but stunning hourglass contours; each outfit fit for a queen of the future. Overflowing with history, her work showed bodice boning and raw hip rolls left free standing. Beneath the garments were transparent body tubes containing matrix style grids of black writing peaking through. Barone's inventive aesthetic had effectively seeped a commanding presence to the fabric of each of her looks.

- PARIS BENNETT



Looking regal, elegant, and powerful strutting down the long catwalk in the Carlotta Gherzi show

HOLLY FULTON

In her stunningly bold AW11 collection, Scottish-born designer Holly Fulton pays homage to the powers of 'love, romance and the magic of seduction'. Dripping with studs and beads, and immersed in a tantalisingly zesty colour palette, Fulton reveals a collection laden with rich textures and striking graphic prints.

Inspired by the period Coco Chanel spent in Scotland in the throes of a passionate love affair, Fulton captures the energy perfectly with a sophisticated, yet innovative and bright collection. It is, as Fulton says, far darker and sexier. Her use of high waists and long lines create smooth, graceful silhouettes, whilst fireworks of colour explode across the catwalk: bold yellows and pinks meet stormy blacks and greys. To mix it up even further, she uses broad Mongolian fur trims to create exaggerated silhouettes.

In true Fulton style, jewellery plays a vital role as reams of cascading silk hang beautifully from heavily embellished neckpieces to form a series of irresistible evening gowns.

The new collection is typically Fulton with geometric shapes and contemporary silhouettes. This season, however, much more playful undertones emerge. Definitely a season to remember.

- AMA SAMRA



Ashley Isham's girl had a mouse/who-person quality, and stood out against the deep colours



This model was spotted in the Carlotta Gherzi show, with a unique 'Helena Christensen' look

Fresh Fashion Faces

LFW hype centres around clothes, but models to parade them around need to be found somewhere. **Sarah Wolfe** talks to Milly Bee, fashion scout, about finding the right girls.



“It’s ingrained in you; once you start, you do it everywhere you go.” Contradictory to how it may sound, Milly Bee isn’t addicted to Twitter, hung up on shopping, or imagining people in their underwear: she can’t stop scouting models. As a founding member of ‘Fresh Fashion Faces’, model scouting agency, Bee is that one among the frantic Fashion Week crowds, searching the streets with an eagle eye for a new set of legs, an alluring raised brow, a flowing mane of silky blonde hair or a sharp set of jaw and cheek bones.

Before setting up ‘Fresh Fashion Faces’ Milly worked in events and fashion PR. In 2005 she was offered a role in PR that took her away from England to New York and then went into scouting. She started with smaller agencies until she was scouted herself for a position at one of the leading agencies in the world where she worked for five years. Although it’s a job she “just kind of fell into”, it has never been an easy feat. “I would go into the office in the

morning, and just check in and see what the bookers thought of the photos of girls/guys I had scouted the day before. I would then contact any that they felt needed to come in. After this I would go out for the day scouting the streets.”

Six years on, her job is slightly more adventurous: “If I am in London I might have meetings to go to, scout, go to the office and talk about prospective faces we have. I also try to spend one weekend a month scouting Europe, and one day a week going all over the UK scouting. We also travel to the states a lot, we do a lot of work with agencies over there.

“As we are UK based we work with a lot of the UK agencies very closely. We only scout high fashion/editorial/commercial models who could be signed with a leading agency. But we are an international company and scout and place girls all over the world.”

To deliver the best models, scouting companies must meet the require-

ments of the modelling agencies. “It all depends on the agency really. There are some models who no-one would turn down, but some like athletic girls and some more commercial, it really depends of the agency. But face, height and attitude are key.

“It also depends on the magazine. High fashion magazines like *Vogue* are looking for high fashion, editorial models. *Company* magazine would go for a much more commercial girl.”

Scouting, however, has been given a new edge with the ever-expanding cyber world. “Some days, I scout online. Especially after the days of Facebook and other social networking sites become so accessible.” With her own Facebook page bearing instructions on what to do for girls seeking to be scouted themselves (“please go to www.freshfashionfaces.com if you’re an aspiring model or a model agency. Links to all my models, and also how to apply.”), the system, quite usefully, works both ways.

This element has not created any aspect of impersonality to the field, however, as Bee is still very much involved with her clients: “We work alongside the models very closely and spend a lot of time with them, working out what they want, which agencies we think will suit them best, and whether they want to work outside of their home country.”

The skeleton that makes up fashion, though usually taken for granted, is the network of photographers, make-up artists and hair stylists. Does the scouting agency have much interaction with these contacts? “Not on a day to day basis. However, we also own a clothing line where our models, model the clothes and in that respect we work with make-up artists etc.”

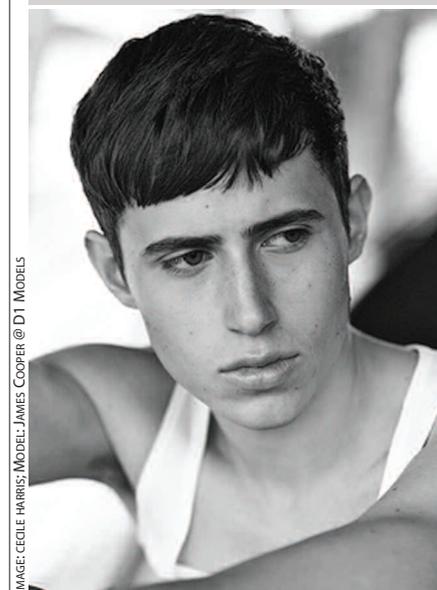
Of course, beyond the daily tasks, Bee benefits from the ingrained perks of the fashion industry: “as we are quite well respected in the industry we are lucky to be going to some big shows. However, we’re always scouting.”

Indeed, no matter how glamorous and sparkly the industry may be, Bee’s best moments are undoubtedly centred around her work; her passion: “seeing some work hard, and fulfil their dreams; someone you scouted on the street, who’s then gracing a magazine is a very rewarding experience.”



NOUSE.CO.UK/MUSE
Look online for more on the shows and the models.

NOUSE MALE MODEL PICK: JAMES COOPER



Who have you modelled for?
Recently I’ve walked for Ozwald Boateng and Kristian Steinberg, and shot an editorial for ‘The Gentlewoman’, the new sister magazine of ‘Fantastic Man’. I’m quite new to modelling and just started University (studying Japanese at SOAS).

How did you get into modelling?
I was scouted at Secret Garden Party by another model who took me into D1.

What is your favourite men’s brand?
Burberry. I just had my one and only Burberry coat stolen as well...

What is it like doing catwalk?
It’s great. You have a lot of waiting around especially if there are a lot of models walking. But that moment when you finally walk out is amazing. I just ride off a rush of adrenaline and try not to think too much, focusing on the route I’m taking. I love it especially if I like what I’m wearing.

Do you prefer catwalk or photoshoot?
They’re different experiences, both as enjoyable as each other. Walking is exciting but shooting is usually more intimate. I happily do either.

What did you do at LFW?
I walked for Kristian Steinberg, a really cool Estonian menswear designer. I got to wear a cape which was enough to keep me happy. I also took great advantage of ‘Erin’s Model Sanctuary’ - a retreat for LFW models set up by Erin O’Connor where you can relax between castings and shows. It’s so nice! It’s got free food, gym area, massages, facials, nutritionist etc.

What are your style tips for this season and next season?
I’m just liking simple t-shirts and skinny jeans at the moment, but I’m sure there are far more fashion forward options out there.

Is the modelling world as ruthless as it is perceived?
I have heard bad stories but everyone knows what the industry is like so you’re expecting everyone to be a lot worse than they actually are. So far I have no complaints. It’s much tougher for girls than it is for guys though.

- MIA DE GRAAF

THE CATWALK PLAYLIST

Burberry Prorsum

Dusty Springfield
‘You Don’t Own Me’
The ‘fingers up’ attitude encapsulates the shapes of Christopher Bailey’s new collection.

Issa

Candi Station
‘Young Hearts Run Free’
The powerful woman of the new Issa line is given a spring in her step with this classic.

House of Holland

Nina Simone.
‘My Baby Just Cares for Me’
A touch of retro quaintness, including the opening of ‘My baby don’t care for clothes’.

Matthew Williamson

Lykke Li
‘Get Some’
The ‘nomadic DNA’ transcribes into the tribal drums and vocals of Swedish indie singer.

Mulberry

Miike Snow
‘Animal’
The glamour of the clothes far outdoes the childish tinkering of the tune.

Acne

Hot Butter
‘Pop Corn’
The injection of metallic into Acne’s minimalism is augmented by the game weird console music.

Topshop Unique

Elvis Presley
‘Hound Dog’
Spotty fur, poodle hairstyles redolent of Poodles...first Mulberry, will the line ever be unique?

Paul Smith

Patti Smith
‘Free Money’
Men’s clothes tailored for Women worked alongside Patti Smith’s hit.

Pringle

The Rolling Stones
‘Miss You’
Pringle’s notorious classy cover-ups in dark hues were given a touch of pared back sexuality.

Jasper Garvida

Fleetwood Mac.
‘Dreams’ remix
‘Dreams’ allowed the autumnal hues and the artistry of Garvida’s show to shine.

Ashley Isham

Adele
‘Rolling in the Deep’
The drama of Isham’s gowns were given a hint of revenge with Adele’s come back single.

Bora Aksu

Marilyn Manson
‘Sweet Dreams’ cover
Sweet dreams are mixed with sour nightmares in Aksu’s Jekyll and Hyde inspired gowns.

ONES TO WATCH

THE CLOTHES, SET, AND JEWELLERY DESIGNERS YOUR EYES SHOULD BE ON

KIRSTY WARD, only on her second LFW line, has generated hype for her sculptured jewellery and eccentric shapes.

Where did you study?

I did my MA at Central Saint Martins' and I studied womenswear. I graduated in 2008. Then I went to Italy and worked with Alberta Ferretti for about a year and a half.

What do you think makes your clothing different from anything being shown at the moment?

This season it is very much about mixing the jewellery with the clothes, but I always love doing jewellery anyway. It's like a more fun way of embellishment. So this top (pictured), is not separate, but is as one. Definitely more of a show piece.

What was the reason for the colour palette?

Well, I quite like nasty things. Like last season, which was based on bad taste, I wanted something a little bit sick; a bit more muddy.

How did you make some of the sections of the clothes stand out?

I have a bit of an obsession with deconstructing boning and then putting that into garments. It just gives it a bit more of a 3D effect, especially with all my shapes as well. They look so sad without it; they look a little bit floppy.

What is your favourite piece from your collection?

I quite like this one because it is quite simple but it does have something quite odd about it as well. It is taken from the skirt which is where I started, and it has merged into this dress. But it will be ever changing as I get very bored of my own stuff.

Are there any celebrity clients you would love to see in your clothes?

No, I don't think I would particularly like to name anyone. Certain pieces of my stuff might have a crazy certainness about it, there is something recognisable in there, but still wearable at the end of the day.

ANJA MLAKAR who graduated just nine months ago, has been praised by all, from *ELLE* magazine to Lady Gaga.

Where did you study?

I have just finished my MA at Central Saint Martins' doing womenswear.

Where do you get your ideas for the silhouettes of your designs from?

Well for my first MA collection, the tubular one, it was blue with inserts and tubes, all round. I tend to use the same techniques but staying with the same jersey materials.

Why did you use neon yellow and black together?

It was very personal actually it wasn't really following any particular inspiration. It was my own feeling, the mood. It is very light and pale, but then you have dark.

What are your reasons for using the square laser-cut out shapes in your garments?

For me it was very minimal graphics simple straight forward and elegant. It is very young, it is like mohair trousers with laser-cut.

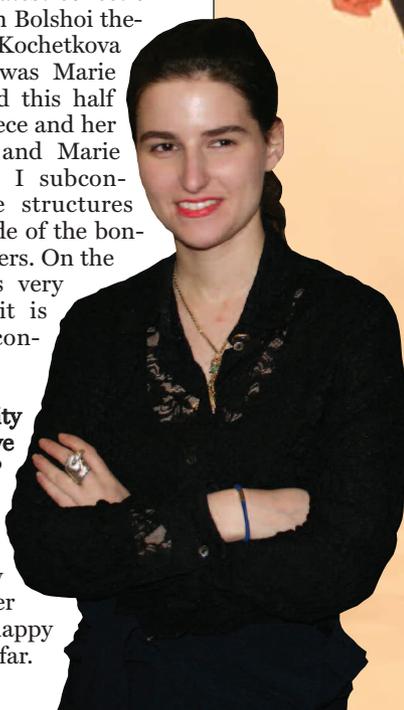
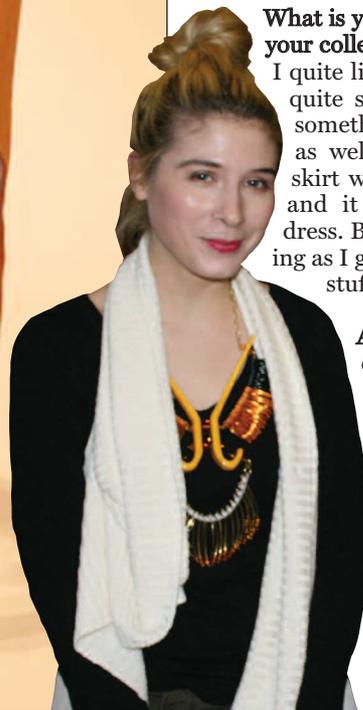
What is your favourite item in your collection?

There is one particular jacket that contains all the elements from my collection. It is very straight forward and easy to wear. In my latest collection I was collaborating with Bolshoi theatre in Russia, Marie Kochetkova and her inspiration was Marie Antoinette, so we did this half tutu contemporary piece and her colours were pinky, and Marie Antoinette. I think I subconsciously made these structures with the tutus all made of the boning and layers and layers. On the catwalk you get this very bare crinoline, but it is very minimal and contemporary.

Are there any celebrity clients you would love to see in your clothes?

I have been recently contacted by Rhianna and Lady Gaga had pieces of my MA collection on her tour and I am quite happy with that selection so far.

-PARIS BENNETT



RHEA THIERSTEIN, since graduating from a photography degree, has moved into set design, shot with *Vogue*, and designed for many, including fashion photographer Tim Walker and Jessie J (Price Tag). Now one of Selfridges' Bright Young Things, she tells Sarah Wolfe about how she curated her own window at the infamous store.

How did you start out?

I did an internship at SHOWstudio and was introduced to the fashion industry. I did some work experience with her and realised that this was the industry for me.

How did you become involved with the 'Bright Young Things' project?

I did the set and dinner design for Tim

Walker's short film at Claridge's. I made 120 people crawl through the tent from the film to enter into the grand ballroom, which I had designed to have a camp-style feel to it. One of the directors from Selfridges was at the dinner.

What message were you trying to communicate?

The brief they gave us was 'Spring/Summer'. I remembered a time when I was just about to go to sleep, and I heard a wasp buzzing around my light. I caught it and put it in a glass. I pulled the curtain closed and there were hundreds of hibernating wasps asleep in the creases of the curtain. That was the inspiration, nature awakening from the winter.

To what extent were you involved in the design?

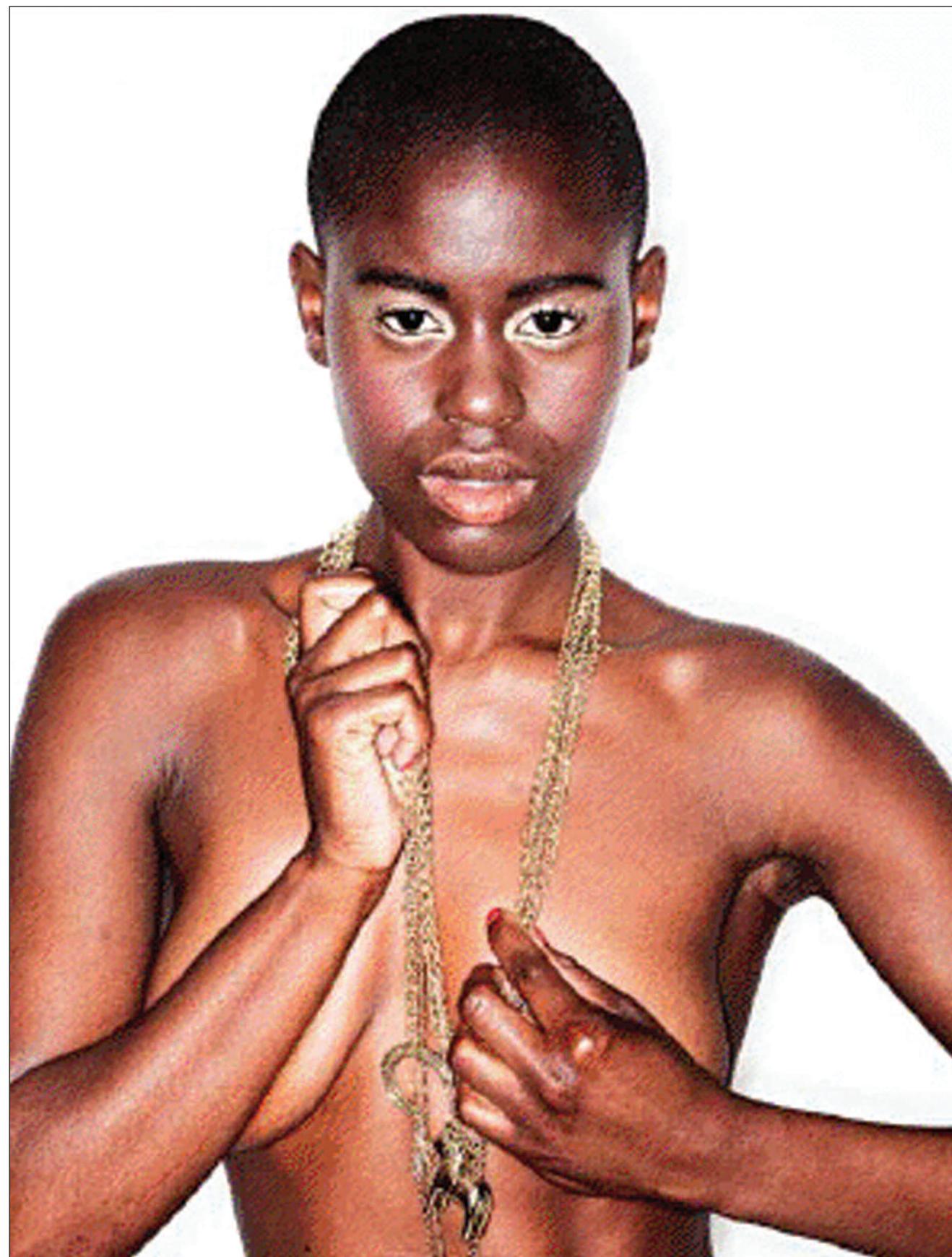
I did everything from start to finish. This was the first time I had complete control over the design. I love making things and wanted to keep it as lo-fi as possible, so we made them out of chicken wire and paper-mache, to give them a home-craft feel.

How do you think the Bright Young Things project has affected your work and profession?

It's made my work and profession accessible to a different audience. It's almost like a little exhibition space to anyone and everyone who passes by. I think a lot of people who wouldn't normally come across my work were able to be introduced to what I do.

Golden tales

Taking a look at the jewellery this season, **Mia de Graaf** and **Serena Kalirai** talk to two designers telling tales with trinkets and charms.



This year's jewellery looks are filled with trinkets, gems, and charms. Story-telling is the theme, with designers taking this approach in both statement pieces and bespoke.

Renaissance Life, an emerging line of delicate necklaces by Linnéa Götstav was one of our particular favourites for this very reason. Already having featured in Harpers Bazaar and various other Swedish and UK based magazines, her silver-gold pieces are building up quite a following. The delicate pieces are created very deliberately and precisely with a lot of thought behind the meaning of each part. Describing her line, Götstav revealed the stories behind each piece: "Each collection is

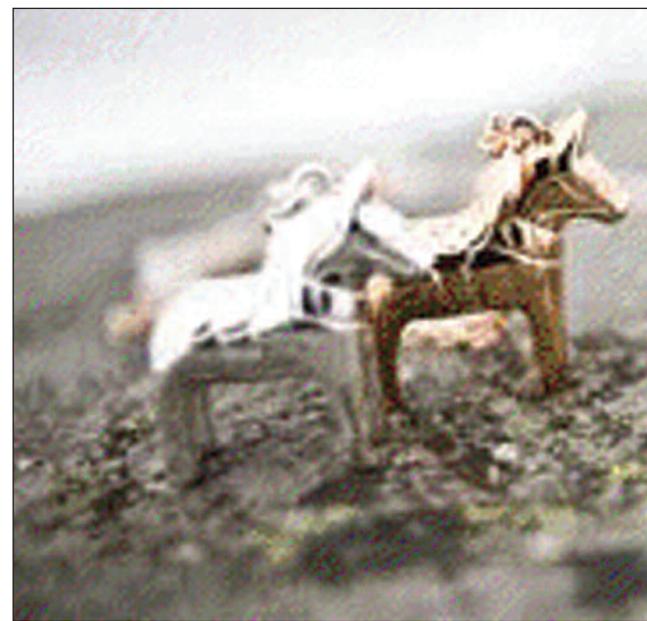
created with a year in mind, my first collection was based on 1970 - the year of the horse, representing freedom and opportunities.

"My grandmother gave me lots of inspiration. Lots of the ideas for my collections are actually from what she told me when I was a little child." With her to create collections that inspire people, and to remind of them of her grandmothers philosophy to "live your dream and touch the sky".

Our favourite is a miniature Russian doll that opens to reveal four more miniscule and adorable identical dolls. Every piece is created with love and has a story behind it, although Götstav reveals that the demand for her

jewellery has grown so much since she began that she is unable to hand-make each piece herself.

Clementine James, designer of Little Glass Clementine, is, as yet, managing to function solely handmaking her elaborate and intricate necklaces. Having only been running for six months, she is very early on in her career but already snapped up by Selfridges as one of their Bright Young Things. Using the window she was given to curate, James used furniture and props to reflect the eclectic nature of her necklaces: "I did an attic. A lot of the things I find are quite old - I go to look at antique markets and charity shops, so I wanted the mirror to be



absolutely rammed with antiques, like rocking horses and frames, and fireplaces."

Beyond the stories communicated through the sheer age of each material used, the final piece assembled is a theatrical affair, based on characters and performance: "I make necklaces with people in mind. Like painters - I made one for Frida Kahlo. And Egon Schiele, I made him a necklace. I'm also influenced a lot by my friends who put on festivals and theatre events; by creative people and their styles."

Both Little Glass Clementine, and Renaissance Life, as reflected in their brand names, are intricate, and rich with meaning. A *Nouse* pick for AW11.



NOUSE.CO.UK/MUSE
Look online for more interviews with LFW designers

TRENDS



MINI TRENDS

HOSIERY

Hosiery is hot this season. Aminaka Wilmont showed the power of knee high socks that looked cute and sexy with grungy animal print dresses. Vivienne Westwood added her own geometric twist to knee high socks adorning her rainbow coloured models.

Tights also made an impact this season. Bernard Chandran's lavish catwalk topped off block-coloured outfits with matching tights, as did Carlotta Actis Barone, whose text tights, gave a more intricate, yet equally powerful effect.

Others went with embellishments. Jazzkatze presented luxurious, eccentric tights with delicate clusters of pearls sewn on.

FUR

From fox corpses as accessories on bags, to vintage mink fur coats that were stolen from parents, fur is everywhere. It seemed to compliment this season's new burst of even more exotic animal prints, that have become more patterned and subtle than the obvious leopard print.

The animal kingdom continued onto the catwalk in the form of sparkling white, beauty and the beast style hand warmers in the Carlotta Actis Barone show.

Bernard Chandran also followed the bird-fever with oversized feathers that emphasized his inventive geometric patterns. Two dresses even had matching lipstick.

SHEER

Sheer beauty provided a peak-a-boo aspect to many looks for next season. The use of semi transparent fabrics to fill block sections or to reveal bold black underwear washed over the collections of Kirsty Ward and Jasper Conran.

The delicate fabrics were often hardened up with bronze hoops and chunky beads that merged into innovative garment construction in Ward's collection. Carlotta Gherzi showed fluid sheers cascading over one shoulder that flickered with movement down the runway.



BRIGHTS

This year, from the pastel wardrobe we boldly go, leaving the current trend of muted tones behind and taking on a more powerful look.

Colour extremists went with the all or nothing approach: whole outfits of the same shade. Bernard Chandran's show was particularly good for this (above). With this look, subtle clashing is encouraged - pinks and oranges; purples and blues - with make-up to match.

Simpler, yet equally striking, versions were Holly Fulton's single statement dresses (above left) or to go yet more subtle, team simple greys and blacks with electric accessories, such as Bora Aksu's green belts.



CRAFTS

There are so many little details that complete a style. The textures, mixing of colours, patterns and surface details can enhance a somewhat dull outline. This year we saw in street style and on the catwalk the use of arts and craft as a tactile element in sealing an exclusive style. By adding details such as lace or beading to fabrics plus accessories including silk belts or pearls stitched to tights who can deny you are unique.

Designer Bernard Chandran showed huge netted veils adorned with a fake floral selection with garments. In addition to this chop sticks slotted into hair styles, with sequined fish scale prints to lilac tube dresses.

SHAPES

A contrasting mix of silhouettes and voluminous shapes were seen all over the catwalks this season. Unlike the recent 'big shoulder' trend, these shapes are peculiar, unexpected, and eccentric.

Though shoulders were big at Belle Sauvage, they were bubble shaped. Similarly, Florian Jayet (above) gave shoulders a cone-shape. Perhaps a revamp of Madonna's iconic look?

Carlotta Actis Barone's dresses with attached protruding hips (right) had a peculiarly feminine quality about them, as did her 1950s inspired prom dresses which had square shoulders, with slimming bodices layered into tutu netted skirts.



NEW AGE

A long time ago, in a galaxy far, far, away... Since the first man on the moon, futurism has regularly invaded trends.

Julian J Smith's collection fused ultra modern with medieval. Scratchy wools with slippery leathers highlighted the alien look, amongst the stone grey palette.

Florian Jayet's sharp hairpieces with four large metal prongs drew focus to the face whilst distorting the head. With this extraterrestrial aesthetic, dresses were padded, with their depth printed over, showing a circuit board in this compression.

Holly Fulton's encrusted arm cuffs streamed from Barbarella, juxtapose delicate beauty with modern ability.



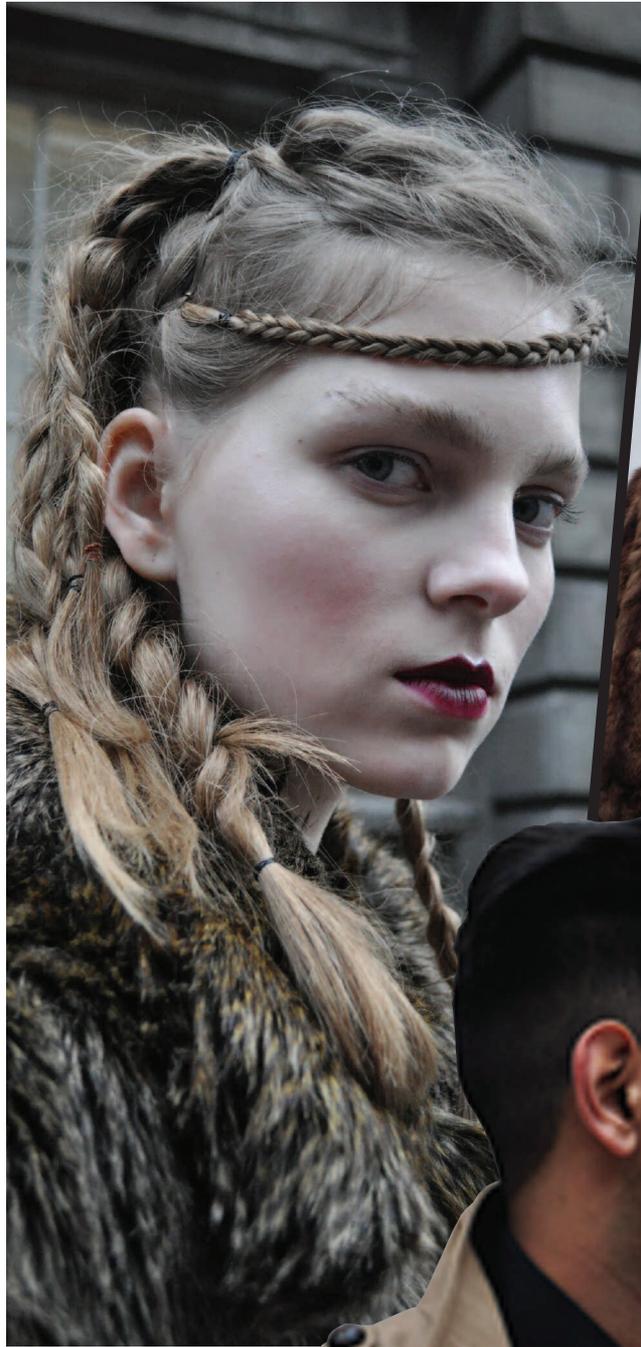
LEATHER

Leather and PVC are being used in new unconventional ways. Acne presented a colourful 70s collection with a rock'n'roll vibe, including a dusky pink leather jacket, deep blue and orange PVC ankle swingers and an obscure tawny leather skirt that resembled a mans upside down trousers.

Belle Sauvage, however, went for a more rebellious feel with leather and lace throughout her dominatrix-style catwalk.

With this trend, don't fear monotone: pair black leather jackets with shorts against white, as did Carlotta Actis Barone, using frosty make up against the harsh material.

BEAUTY



HAIR

Hair this season is set to be extravagant and exaggerated. Backcombing is still a vital part of hair preparation and was seen in almost every show. An 'organized mess' of hair is the look that designers from Vivienne Westwood to Jazzkatz seemed to be going for.

Delicate, perfectly neat plaits and braids added a young but sleek effect on the Aminaka Wilmont catwalk, and were also spotted around the streets of Somerset House. Plenty of other elements were also added to hair, defined pleats were paraded Carlotta Gherzi models, feathers in Jazzkatz, lifelike flowers during Ashley Isham and even rollers for Vivienne Westwood.

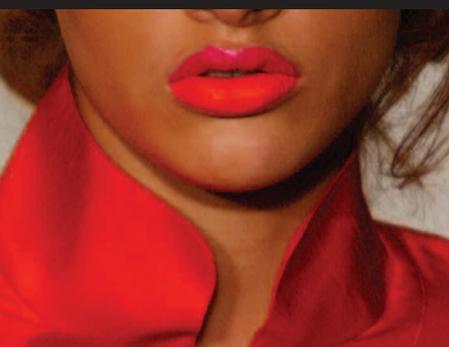
Dip dye and bright, contrasting colours were also a big influence at London Fashion Week both on and off the catwalk.



L I P S

Bold lips balance out wintry eyes this Autumn/Winter. Ranging from 90s colours to gothic blacks, a distinct matte pout is the key focus this winter. Deep pink, pillar box red, and bright orange are melded together for a more eclectic look; artistically playing with the art of lip painting. Be bold: go with lips and lips alone. One pink lip, one orange.

Something that has been hinted at this season, but will be fully taking off come winter, is purple. The vampy, gothic look is set to be key, completing the leather and PVC trend pervading this season's catwalks - go for a black-purple for this look. Equally using a more red-purple, the trend can be adjusted to add an edge to a less exaggerated outfit.



E Y E S

The eyes are the windows to the soul, and at London Fashion Week, fat lashes, glitter lashes, white lids, blue lids, and endless other combinations adorned faces.

In the Carlotta Barone Actis show (pictured below) lashes were heavily frosted, finding a middle ground between ice maiden and Queen Elizabeth I. For this look go with unusual block eyeshadows or a refined clumpy lash look.

Our second look is rather wild, converting the animal print trend from clothes to make-up. Lashes remain a neutral black, but with shapes such as wings drawn from the lashes up to the temples. Shows extended this bird-like pattern across the brow giving a feminine fluttery look. Think of this as a refined face paint opportunity, but limit the dark outlines, so the eyes can truly look feathery.

MEN'S.



J.W. ANDERSON

Renowned for his deeply unisex approach, designer J.W. Anderson did not fail to impress this season when he returned to the catwalk with yet another collection that screamed androgyny. In true JWA style, male models were seen waltzing down the catwalk wearing clothes that could have been borrowed from their girlfriends, as accents of femininity emerged in the form of maxi skirts and pink paisley. Anderson still managed to keep an air of masculinity with the presence of tailored blazers and trousers in clean greys, blacks and navys.

Taking inspiration from youth culture and freedom, Anderson managed to create a perfect mix of smart vs. casual in this very British and ever-so-slightly mod AW11 collection. Smart was given a rough edge when Anderson presented tailored jackets with hoods and casual was revamped as t-shirts and cardigans were paired with smart tailored trousers.

Keeping the colour palette clean, JWA opted for inky accents of black and navy, highlighted with fresh whites, creams and sporadic bursts of orange and mint.

This season JWA described his ideal client as 'free', which is apparent through this collection that hints towards 'private school boy on the last day of term' as we see a strong sense of tailoring and demure accents rebelliously dashed with veins of tearaway youth.

CHRISTOPHER SHANNON

Known for his penchant towards sport-luxe, Central St. Martins' graduate Christopher Shannon boldly returns to the catwalk with an irresistibly alternative urban look.

Shannon kept his colour palette tight with a flood of monochrome, featuring blacks, whites and greys, carefully punctuated with subtle doses of colour. His daring but oh-so-successful mix of tweed, layered ruffles, quilting and leather brought fresh new dimensions to his fourth Autumn/Winter collection.

Shannon eased on the print this season bringing his designs to a new level of maturity and heightening the sense of luxury. Taking inspiration from 'people on the street', raw urban elements are apparent in this collection with the heavy use of sneakers, graffiti-inspired prints and slouchy-cut trousers.

Accessories including back packs, scarves, and flat caps featured heavily in this season's line, maintained the collection's playful undertones whilst still projecting an opulent, masculine air.

Christopher Shannon certainly shows he knows how to keep things clean and tight with yet another successful collection by the sport-luxe master.

AMA SAMRA

CASSETTE PLAYA

With "Coney Island Freak Show, The Lost Boys and UK garage" as designer Carrie Mundane's inspiration, next season's line is a strong colour cocktail. She showed butch yet kooky illustrative styles, with some models painted gold. The overdone quilted jacket was given new life with two-tone colour and scribble prints. Heavily knitted two-piece suits proudly displayed their yarn construction, with tattoo-shaped embroidery as a sealing symbol to the V-neck shapes. Mundane portrayed an artistically ghetto aesthetic to her beautiful robust models.

KTZ

KTZ describe their clothing as being "the transgression or movement of the wearer's feelings and ideas", and the journey they take menswear on is wacky. Bobble balaclavas, leather candy strip jackets, mammoth faux fur collars, the most graphic of graphic prints: the collection was exciting to put it mildly. Although there were clear artistic roots of inspiration, the male models all looked ultra butch which has been a major style foundation this season. Core garments were masculine, for example chunky farmer boots, but bold colours and prints enhanced this outline look with an additional stylish quality.

PARIS BENNETT

THE TRENDS

SOFT FACTORY BOY

Andy Warhol once said "I'm afraid that if you look at a thing long enough, it loses all of its meaning." As with all artistic themes, the need for self expression whilst being a highly chic tortured soul are well documented in Tom Lipop's menwear collection.

The secretive dropped role neck hides everything but the eyes, teamed with an ultra slick beret and cemented with blunted beige lace ups, the look crosses a butch vs. delicate aesthetic.

PARIS BENNETT



MOHAIR

Aran-knits proved a huge success last year - an item that wouldn't be amiss beneath a 1970s Christmas tree.

Wool is still a favourite for many designers, but mohair was a welcomed new arrival. James Long, gave a much needed re-evaluation of the woolly jumper. Using distressed patterning for a blend of urban grunge meets hippy bohemia, Long has harked back to images of 'home-made' sweaters and cardigans for an added warmth.

RYAN LANE



PUNK

Androgyny may be everywhere, but masculinity is clinging on. Drop crotch trousers, bondage straps, and chunky boots balanced out sleek femininity elsewhere.

It's Sex Pistols meets Goldie Lookin Chain: a scruffy magpie look, mixing textiles and jewelry.

Update the look with unusual patterns: African prints, geometric shapes, and a mix of materials in one jumper, over some light blue tattered jeans.

MIA DE GRAAF



TOP THREE SHOES



MODERN GENT

London is the home of the slick Saville Row suit and the well-groomed Englishman that wears it. Last week, LFW witnessed the revival of men's tailoring as the pinnacle of style. With an element of rock-'n-roll retro in its buckled boots and vintage-looking knitwear, Topman Design dressed down the look to make it more accessible.

Whilst E. Tautz looked to the 1970s for inspiration to make tailoring an oil slick trend.

ERIN CORK

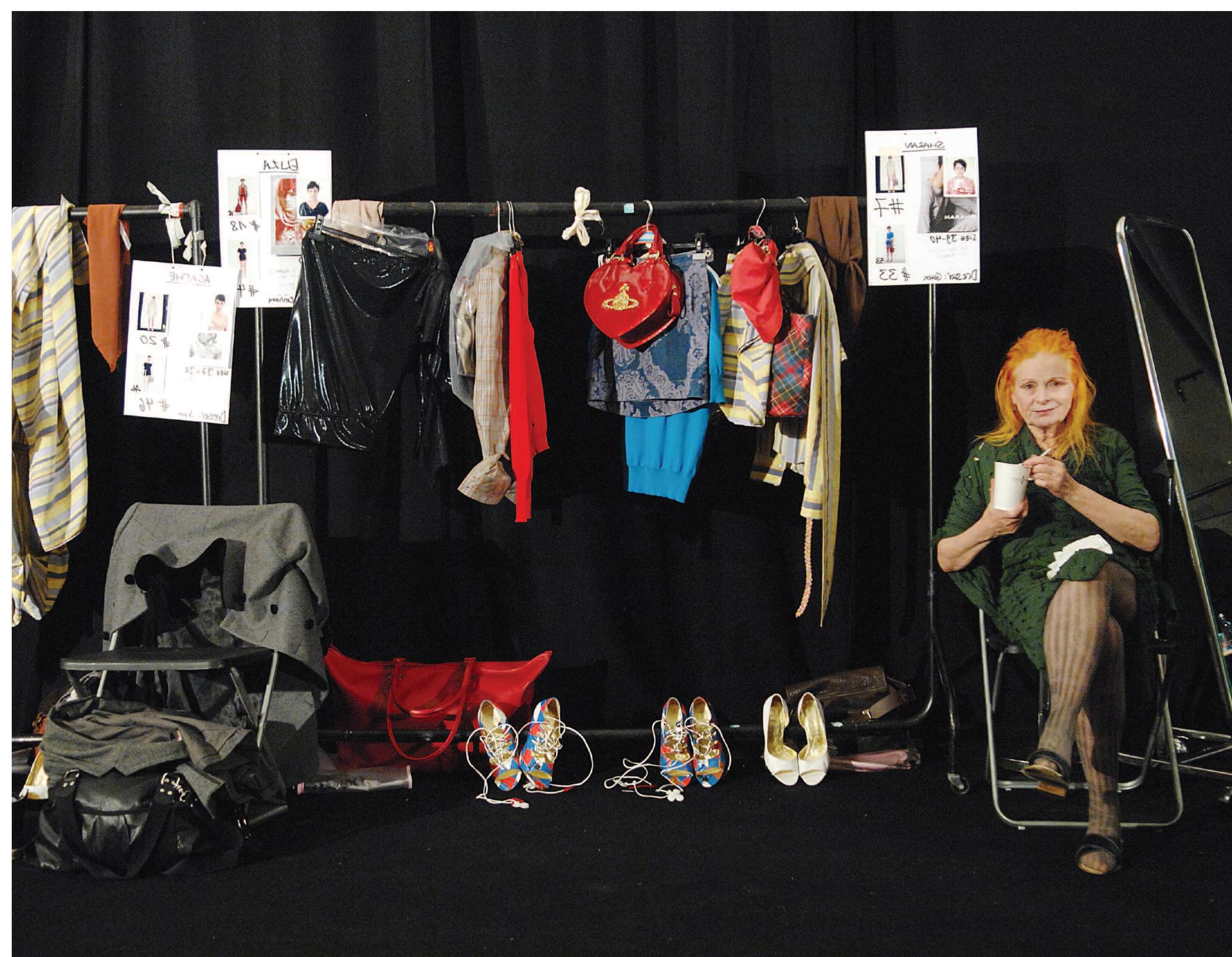


BEHIND THE SCENES

“Fashion shows are like a duck; “above water” where the show is actually seen, all looks calm but beneath the gently lapping waves is the frantic kicking of the backstage area.”

Leon Neal, photographer





Jeff Spicer, winner of the 'The UK Picture Editors' Guild Award, 'Celebrity Photographer of the Year 2010', started out covering gigs in 1996. Once given the opportunity to do London Fashion Week he has covered the event ever since. We caught up with him to chat about the competitive environment of the press industry, and what are the best bits - from show shots, to capturing Vivienne Westwood eating soup (above).

Do you enjoy the fast paced competitiveness of the industry?

The pace of press photography has changed quite a bit during my fifteen years in the industry. When I started photographers used film. We shot the job and then either dropped the rolls of film at the agency for processing or in urgent cases had the film collected by courier bike. The ability to send pictures quickly after shooting has meant that speed is vital in a competitive market. I find that the urgency drives me when working.

What makes a good quality runway photograph?

For straight up fashion magazines the remit is simple: full length or half length shot of the model taken from the most central position on the photographer podium. No need for creative input, just a clean, sharp, well exposed image. To get something more interesting it is best to shoot from different positions in the venue and avoid the photographers' podium.

Do you take photographs backstage as well as on the runway?

Access to photograph backstage is restricted more than the show. There are huge amounts of people all working under pressure to get the show started on time and looking immaculate. There is usually very little room to work and the key thing is to not get in the way.

Do you go to LFW every year?

Yes. When I first went I hated it. The volume of shows meant that there was always something that you missed that was good. What makes it fun is the other snappers. Surviving fashion week is only possible with the humour and help of others.

How did it feel to receive the 'Celebrity Photographer of the Year 2010' award at The UK Picture Editors' Guild Awards?

It was great because it is recognition from people in the industry that really count. The photo above was of Vivienne Westwood backstage before her Red Label show. It was about an hour before the show and everyone was frantically working. Vivienne calmly took time out to sit down by herself and eat some soup. Backstage shots usually show urgency. I purposefully waited for a moment when none of the models, make-up artists or hairdressers where in the shot to give a calmer feel. I didn't actually have a pass for this show. Winning the award hasn't changed much, I didn't get a pass for Vivienne's show this season - shot it anyway.

STREET STYLE



TOP TWEETS

@Coco's Tea Party

Seriously considering wearing flats tomorrow as my knee won't bend...

9:40 AM, Feb 20th

@Coco's Tea Party

My mum (who never wears heels) saw my last tweet and has told me I can't wear flats and must get a grip

9:58 AM, Feb 20th

@Susie Bubble

Leather leather leather at @acneonline - loved the dusky pink shade of leather...

@Lil' Miss Fashion

The Gas Mask look. I won't lie to you, I probably won't be embracing this look

@MichaelHogan

Cheap chic tip: can't afford designer prices? Recreate the look on the high street. Just don't expect me to like it as much #madeuplftweets

@MichaelHogan

Feet ache. Fashweekitus symptom, along with lollipop head, downy arms & texter's claw. Self-medicating with Moët & Codeine #madeuplftweets

FRONT ROW

THE LOOK WE LOVE:
DAPHNE GUINNESS

PETE BURNS



KIMBERLY WALSH



PALOMA FAITH



DIANA VICKERS



ERIN O'CONNOR

JO WOOD



MR HUDSON



BOY GEORGE

ALISHA WHITE



British fashion icon, journalist, and couture collector, Daphne Guinness, seen here just after the Charlie Le Mindu show, was our style pick of the week.

The base of her look is a lightweight coat. Daphne has teamed it with a belt, cinching all the fabric in at the waist. For a high-street copy get the Paris Trench Coat (£90) from Jones and Jones, with Portfolio Lightweight Pashminetta Scarf from M&S (£18) to complete the look.

The belt is key to producing an hourglass figure. Our favourite copy is from MICHAEL by Michael Kors Lace-Up Suede Corset Belt (£22.66).

Her patent emerald handbag breaks up the solid black and certainly grabs attention. Go for the mock croc Maisy Bag (£61) by Paul's Boutique for a dead cert eye-catcher.

For a carbon copy of her knee-high stockings, go for a pair of Henry Holland's Super Suspender Tights (£12).

Daphne's final fashion focal point is the shoes. Hers are from designer Natacha Marro. They are in fact without a heel and only a front wedge. The shoes do question the laws of gravity. In the real world the closest we'll get to these is a pair of Mary Janes, but maybe one day...

PETE BURNS.FRONT ROW WAR PAINT. **KIMBERLY WALSH.** BETTER THAN CHERYL. **PALOMA FAITH.** RED RED RED. **DIANA VICKERS.** X FACTOR FASHIONISTA. **ERIN O'CONNOR.** SNOW WHITE. **ALISHA WHITE.** TOP MODEL FUR. **BOY GEORGE.** CANARY YELLOW CHAMELEON. **MR HUDSON.** RHYTHM&BLONDE. **JO WOOD.** ROCKING&ROLLING MAXI RED.

FASHION EDITOR'S HIGHLIGHTS

London Fashion week sets the bar high for the next big thing. Iconic design universities give designers from across the world the opportunity to present on a British stage, refusing to let their voice go ignored. If the British Fashion Industry sees something it likes, it supports it to the upmost degree. This is a credit to our nation's skill in nurturing talent.

Having witnessed excessive street styles, interviewed glitterati such as Daphne Guinness, and absorbing the buzz of London, I feel proud that the UK will create the next big thing. I have listed the superior points that struck a chord with me and which I feel will play a part in our industry's



The UK fashion stage continues to display the talents and gladly embraced designers when others may have not.



Daniel Lismore: the embodiment of British eccentricity. Fearless and beautiful on all occasions.



With the old courts of justice as Vivienne Westwood's set, London's historical and theatrical settings seem unrivalled.

MUSE.

Arts.

A fresh reflection on Pinter

Edward Grande talks to Paul Osborne on capturing an essence of the great twentieth century playwright Harold Pinter in contemporary writing.



MIKE OAKES

Harold Pinter's profound influence on twentieth century British drama is paralleled by few others. Building on Samuel Beckett's dramatic innovation and forging new paths, there is no way in which the waters of British drama have been left un-disturbed by his presence.

It is in light of this that the Old Bomb Theatre Company decided to run two productions on one night; the first being a selection of later Pinter sketches, the second – separated by a 'Pinteresque' pause for breath and moment for recollection as an interval – being contemporary pieces by writers asked to write as a response to Pinter.

Paul Osborne, who oversaw the project and directed each of one of Pinter's pieces and one of the pieces of contemporary writing, says how the desire was very much for writers to "write a response and reflection on his writing style".

The aspiration was never for writers to attempt to imitate, mimic or pas-

sage Pinter in an artificial and uninspired fashion, as Osborne believes that if that had been the case, "we would have ended up with some very tedious results, and if you put that on alongside some Pinter, it would quite clearly be of a lesser quality".

For Osborne, the intrigue of a Pinter sketch or play is very much one of core facets that makes it 'Pinteresque'. For him, the charm appears to stem from how Pinter will bring together two disconnected characters and play out an encounter, deliberately denying the audience of the character's biographical back-stories.

The interest lies in their communication – or lack thereof – the hidden menace at the root of their exchange, and how "at the end you are left with as many questions as you started with".

Jon Boustead, who wrote the final piece of the evening in which a continually drinking undertaker holds a conversation with a lifeless body, said how writing a reflection on Pinter gave a

concrete starting point for his piece. In keeping with Osborne's interest in Pinter's intrigue, Boustead said how "I liked leading the audience into believing one thing and then revealing to them something quite different".

"Working intensively on the work of another forces you to reconsider your own work"

Yet alongside Pinter's genuinely unique dramatic style, Osborne insists that the writers were "writing on their own terms", bringing a contemporary and individual flavour. He also notes how "Pinter can feel quite out-dated", and how three of the five Pinter sketches performed, "were very much of their time".

Part of the production's success seems to have risen, as a result, from the combination of the essence of

Pinter, with an espoused contemporary back-drop. Though timeless thematic issues were addressed – on torture, Osborne remarks simply yet regrettably "torture has always been present" – the socio-political circumstances under which Pinter wrote are undeniably dramatically different from the present day, and Osborne feels this successfully filtered through the writing.

While the Pinter sketches were all very static, Osborne considers on how the contemporary writing had much more movement, suggesting "maybe that's a reflection on our contemporary experience, we expect to see more movement, from TV and other visual art".

Yet aside from Pinter's influence, Osborne feels there was no thematic artery that ran through the two productions. Directing two of the pieces, Osborne says how "we treated them as two different entities, two different pieces", and how he didn't attempt to draw parallels or distinctions in his direction of the two pieces.

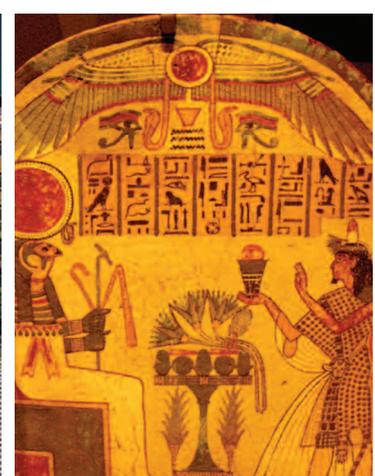
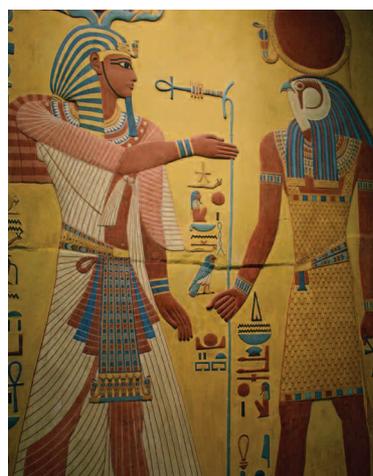
Echoing the development of the Pinteresque project, the future of Osborne and the Old Bomb Theatre Company seems guided and kept in check by ideals and dramatic intention, yet isn't certain.

The production has made Osborne resolute in the aim that "I would like to write a full-length play", and seems to have acted partly as a catalyst to its birth. "Working intensively on the work of another forces you to reconsider your own work, even if it inevitably has to go on the back-burner".

Osborne seems acutely in tune with the contemporary dramatic world, and what poses a challenge to an audience that has been subject to such a wash of profound and intense theatre in the previous century. It appears that holding in mind recent dramatic history is one in which progress can be made. However the curtain rises on the next Osborne and Old Bomb project, it is sure to be innovative and challenging.

In Pictures: Egyptian artefacts

In the past month Egyptian antiquities have faced many sporadic looting scares; we look at some of ancient Egypt's most celebrated artefacts.



Function to the forefront

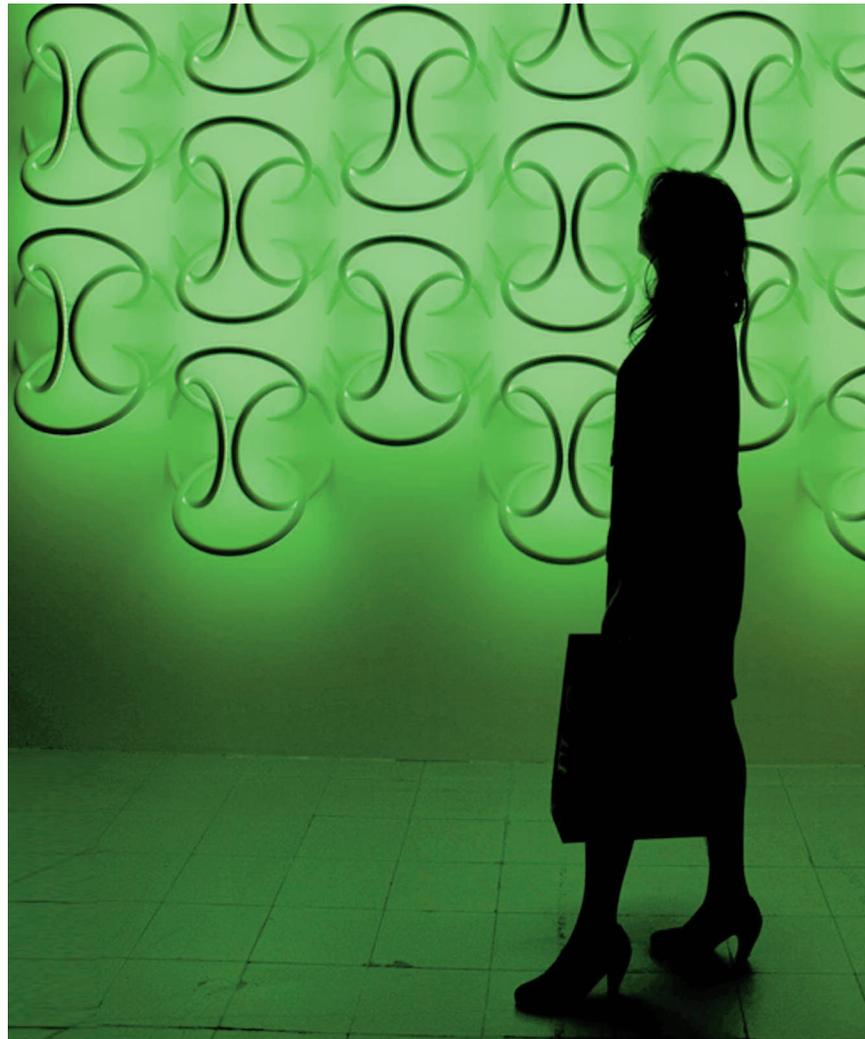
Sarah Jilani on the trend towards function rather than fashion amongst the nominees of this year's Brit Insurance Design Awards.

Just by looking at the seven categories to be found in The Brit Insurance Design Awards - architecture, fashion, furniture, graphics, interactive, product, and transport - one realises just how widely design infiltrates contemporary life. Innovation, functionality, beauty and, increasingly importantly, sustainability: just some of the many factors that contribute to truly great design, be it a car or a lampshade.

Ninety designs spanning all categories have already been shortlisted, and the overall winner of these so-called "Oscars of the design world" will be announced on Tuesday, 15th March. In the meantime, the nominated designs are on display at London's Design Museum until the 7th of August. A panel of judges amongst which there are graphic designers, novelists, curators have a challenging, even somewhat unrealistic task ahead of them: how to select a single successful design when each of these categories have very diverse requirements, uses, and futures? Last year's winner was a folding plug; will practicality and function be favoured again, when there are beautiful extravagances like The Seed Cathedral, made of 60,000 transparent optical strands, or Dubai's Burj Khalifa tower, a superstructure of 828 metres, in the running?

Most of what seems to be among the highly-favoured designs are in the transport category this year: particularly, Barclay's Cycle Hire system, which will enable the commuter to grab a bike from designated spots around London for short-term use, and an aluminum bicycle by Dutch brand Vanmoof, which is astonishing in its lightweight and all-in-one nature. Other designs in the spotlight include energy-harvesting paving stones, perfect for low-power signage in public spaces, and even Jacob Jensen's sleek and modern Diamant Coffin series.

Interestingly, among the nominees in the product category is the iPad. Although it is already a successful and popular item, the likelihood of it winning seems rather low - not because it lacks innovative design, but because greater support, in terms of critical interest and media publicity, have been



given to smaller designers and modest items in the past four years the Awards have taken place.

In this way, it is indeed helpful for designers with unique ideas, technical knowledge, but no backing from a major company or sponsor. However, whether major architectural projects, functional quotidian devices, and purely aesthetic pieces can all be judged on the same grounds remain to be seen. There are truly subtle and ingenious entries that hardly serve any purpose at all, such as the hypnotic Mimosa Light Installation that responds to visitors by mimicking responsive plant systems. Unfortunately, but perhaps rightly so,

it appears such pieces are going to be overlooked in the wake of so many designs geared toward providing solutions rather than aestheticism.

Despite the fact that it seems inevitable a beautiful piece of design such as For Use/Numen's otherworldly, organic Tape Installation will be overshadowed, this year's Brit Insurance Design Awards will set down a few stepping stones in terms of efficiency and sustainability. The current design world has the problems of the here-and-now on its agenda, shunning extravagance and pointing out the creative potential in heading towards practicality, simplicity and quality.

Criminal Creativity



Emily Heggadon



Imagine having a cat thrown at you, disregard the urge to laugh, and view it as an artistically crafted political statement. Due to acts such as this, *Voinea* - an extremist Russian art collective in a fight for left wing artistic ideology - have been jailed, creating notoriety amongst the Russian police and society. The group are now out on bail, even though it had previously been refused. Street artist Banksy even joined the fight offering £80,000 after hearing of their situation. Although to many they may be considered artistic, heroic even, it is unclear as to whether their 'installations' are merely the work of criminals and they should therefore accept the consequences.

Stunts include a mock execution of migrant workers in a supermarket, throwing cats at cashiers in McDonald's and decorating the Liteiny bridge in St Petersburg with a 65 metre tall penis. Despite advocating a resistance to the return to Soviet censorship of the Arts, it would appear that creativity has crossed the line into cruelty. In performing these stunts, the basic human rights for which they are fighting are taken from supermarket cashiers, who would no doubt have been terrified at being held up - no matter how fake it ultimately was. Likewise, however much we enjoy any form of boycott against the corporate giant that is McDonald's, none of us can logically say that the workers deserved to have cats thrown at them in the name of saving 'art'. And I have not even mentioned the poor cats.

Another stunt from *Voinea* involved overturning seven police cars - some of which had people inside them. Can I be alone in thinking this to be a violent, if yobbish action which can only be described as criminal? I am not condemning them for acts like graffiti;

these are purely aesthetic, intending to show a lack of respect for authority, and do not cause any physical pain or violate any basic human rights. The penis, named *A Penis in KGB Captivity*, was even nominated for a prize for innovation by Russia's state centre of Contemporary Arts. Indeed, until the popularisation of artists like Banksy, graffiti was arguably not recognised as a legitimate form of art outside the realms of bored school children on subway walls.

For a political piece of art to be successful it inevitably has to be controversial. There is no argument; sex, audacity, and violence sell, and it through media attention and censorship that some of their most effective publicity is created. Some might argue that in becoming the darling of commerce, and decorating half the teenage walls in Britain, Banksy has lost some of the political weight

“Creativity has crossed the line into cruelty.”

he once held. A piece painted on a wall by Banksy will never be regarded as vandalism, and here lies his downfall as well as his success. *Voinea* have certainly retained their integrity in this sense.

The boundaries of performance art become ever more blurred when there is a political agenda. However, is it right for performance or installation art to be used as a legitimate reason for immoral or violent actions, if accompanied by the justification that refusing to sanction it reduces freedom of creativity? There is crime and there is art; of course, in this context we once again find ourselves asking the unanswerable: what is art?

Deputy Editor's Picks

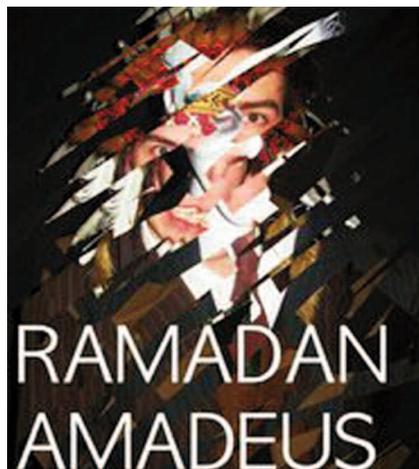
Emily Heggadon

9TH MARCH, CENTRAL HALL, 19.30
The University of York Symphony Orchestra conducted by John Stringer present the **Messiaen: Turangalila Symphony**. The piece is described as being luxurious and sensual.

10TH - 12TH MARCH, THEATRE FILM AND TELEVISION, HES EAST. 19.00
The first in house performance of Heslington east looks to be an exciting venture, and well worth taking a trip on the 44 for **Masters & Misfits**, created by third year students, is a double bill of two comedic pieces which debate the notion of class and it's effect on society. After the success of Good and The Arsonist, we look forward to seeing it.
11TH-13TH MARCH, DRAMA BARN, 19.30.

Ramadan Amadeus. Written and directed by Tom Vickers, it presents Faust's legend of the demon Mephisto, concerning the traditional battle for the scholar. Played out in the dream-scape that is monsoon India, the last installment in this term's season, promises to be a feast of madness.

19TH MARCH, THEATRE ROYAL YORK, 19.30
The Original Theatre Company bring **Dancing at Lughnasa** to York. Five women are portrayed vividly against the Irish hills of Donegal. Brian Friel's play looks set to be something skilled to behold.



Music.

Back On The Motorway

Mia de Graaf takes a cruise with Metronomy to talk about *The English Riviera*.

“I’m half based in Paris, and half in London,” announces Joseph Mount, Metronomy frontman. Clarifying: “I’ve become cosmopolitan.” Was this a snap decision? “Yes. I decided one day to just get cosmopolitan.”

He says this all, of course, with a sharp peppering of sarcasm and self-deprecation. Sitting quite reserved, with hands in anorak pockets, the Devon-born musician is far from adopting an aloof celebrity persona, and he is quick to mock the star-studded nature of his profession: “I think on album ten I’d like to be incredibly rich and playing at football stadiums...things like that.”

He laughs and moves on, but as a band, Metronomy have proved such pipe-dreams to be achievable. They have jumped from Mount’s own home-recordings, to royalty in the indie-electro genre, before catching the eye of mainstream-ites, plastering them onto magazines, playlists, and high capacity stages worldwide.

Still, the way Mount talks he almost makes it sound like an accident that he’s ended up sitting here now, in a pre-gig interview at The Cockpit in Leeds, on a UK tour, promoting his third album, to a sell-out venue: “I went to Brighton University to do a very doss kind of course: music and visual arts. Bullshit. After that I had friends who did animation and that kind of stuff and I’d do soundtracks for them. They’d often be doing it for the arts council or something so they’d have money. So I kind of managed after uni to not even get a job – which is the dream! To spend three years without a job but then to continue not having a job is perfect!”

“The dream” is right, as essentially his hobbies have walked him right into NME, Glastonbury, and Benicassim. He remains secure in his view, however, that they are not yet dons of the mainstream musical sphere: “I have a feeling that we’ll kind of always be skirting the edges. Not intentionally – I’d love it if they’d play all the songs on the radio. But still what feels mainstream to us is still a bit too crazy for a lot of people.”

Indeed, sitting in one of their regular haunts, The Cockpit, football stadiums and arenas aren’t quite at the centre of his mind: “I think probably a venue like this is kind of optimum, because any bigger and you start to notice people walking away, and going to the bar; any smaller and it just becomes nerve-wracking. Generally, actually, the bigger the venue the less nervous you become. This is perfect.”



“I have a feeling that we’ll kind of always be skirting the edges”

He’s back here with band members Oscar Cash, Anna Prior, and Gbenga Adelekan touring their latest, long-awaited album *The English Riviera*. When asked what they’ve been up to, however, Mount laughs, clearly now far too accustomed to this question:

“It’s funny because people so often say ‘It’s been two years or three years since your last album – what’s been going on?’ People forget, I guess, that the album comes out on like September

Above:
Metronomy
in awkward
family portrait
pose.

10th, and then you’re touring for 18 months. So you might have a few months to rest, and then you’re recording again. It only feels like it’s been a year since the last album.” Letting this slide, he takes me through the process that went into the latest album:

“Most of the songs had been ideas for a while and then developed when we stopped touring, and after I’d had a bit of a rest and started doing stuff again. Some were kind of written in the studio and finished in the studio as well, so it’s kind of flexible.”

Once on the topic of the new album, Mount is suddenly filled with a sudden sense of energy and excitement: “This new record sounds a lot more ‘professional’! There’s literally

like the sound – I mean...” he peters into word-fumbling, “the sound quality –” and again, this time giving up to simply marvel at the thought. “The other stuff I recorded on was the stuff you buy at a music shop, plug into your computer and use like that. So it probably sounds much more professional.”

Gadgets and sets have not affected the band set up, though: “It’s still a dictatorship,” he mocks, as he admits that “it’s always been me writing the songs, and I kind of develop them on my own really. This is the first time that I’ve taken it into the studio, getting people to play on the record. But it’s still yet to become a democracy.”

With the latest album, Mount has conjured up quite a contrast to their previously more electronic vibe. He deliberates over what may have brought this about: “I guess before I was more into the Human League or more obviously synthesiser sounds. Whereas now I’m more enjoying people instrument, and hearing people play, instead of like, programmes.”

“For this album they’re much older influences: bands like Deely Dan and Fleetwood Mac, and Stevie Wonder, and Herbie Hancock. Quite a lot of American jazz funk inspired.”

As with most questions that concern his music directly, Mount becomes quite pensive, seemingly quite happy to debate the concept with himself, until I ask whether the powerful ‘Mount’, ‘Cash’, ‘Adelekan’ and ‘Prior’ are stage names: “Ha, no! I guess it’s just luck actually. When Gabriel was in the band I remember thinking, ‘Joseph Mount, Gabriel Stebbing, Oscar Cash, these names are brilliant,’ so when he left it was like ‘oh fuck, we lost a good name.’ But then there was Gbenga Adelekan, and Anna Prior – it’s purely luck.”

This leads him into an animated anecdote about bandmate Oscar, who girlfriend is called Marianne Machin: “put together it’s almost Cash Machine – it’s just Machine without the ‘e’. Isn’t it incredible?”

It is this injection of both fascination and humour that sums up Metronomy. As our conversation comes to a close on where his sights are set, he looks baffled; as if the thought is one of rare occurrence to him:

“I don’t know. Really, we have very modest ambitions. As long as we’re able to tour and put out records. It would obviously be nice if with each album you become more popular, and more popular...” he deliberates, and finally with his definitive answer: “I wouldn’t be aiming to get less popular.”

That’s something, at least.

REVERB.

“Them writing a song about a fucking tree? Give me a fucking break! A thousand year old tree? Go fuck yourself! You’d have thought he’d have written a song about a modern tree or one that was planted last week.”

Liam Gallagher, former Oasis front man, gives his opinion on the new Radiohead album, *The King of Limbs*.

Alter Boys

Chapel Club get confessional with Sam Briggs.

As is increasingly the case for many newly formed guitar bands, the first eighteen months of Chapel Club's existence has been characterised by their struggle to assert themselves upon a music industry with priorities on other genres. Marred by legal difficulties, a long delay in the release of their debut album, and being tarred with an air of arrogance by early media coverage, the position of Chapel Club seems pressurised.

But upon meeting vocalist Lewis Bowman in Sheffield's Leadmill, any preconceptions are immediately rendered insubstantial. Laughing off "some funny things I may have said when I was drunk" that led to him being portrayed as pretentious in some early interviews, Bowman is warm, interesting, and open, describing his "overwhelming desire to be honest", be it in his lyrics or demeanour. Bowman's talk of various art forms, and the influence of literature upon his lyrics, has led to people "having a stick to beat us with". Indeed, some reviews of their recently released album, have read more as a review of his own words rather than the songs themselves. Humbly defending his love of literature, Bowman describes being "aware that I'm not as good as some other people at singing, and thought it would be nice to talk about lyrics. I've never said I'm a poet."

With their reference to Greek mythology and metaphorical slant, Bowman's lyrics certainly stand out from his contemporaries. Despite this, he appears anything but arrogant when questioned about his lyrical intents. "The last time I read a book of Greek myths I was 12, and my mum had bought it for me", he says, and refers to their attempt to "explain natural phenomena". Indeed, upon listening to the band's debut album, *Palace*, their sound sits comfortably in a tradition of grandiose reminiscent of Echo and the Bunnymen, and more recently continued by bands such as Editors and Glasvegas. Bowman's baritone sits comfortably at the



Above: Chapel Club look for some divine inspiration.

head of the swirling wall of sound conjured up by guitarists Michael Hibbert and Alex Parry, creating an intricate sonic sweep suiting the frontman's ambitious lyrics, as best typified in the swelling "All the Eastern Girls".

Their influences, however, seem far removed from these immediate comparisons. "The funny thing is, most of the bands we get compared to, we're just not in to", says Bowman. He refers to New Order and the Bad Seeds as who the band initially bonded over, and his personal love of jazz singers. Having never been in a band before, and admitting he "didn't think the band was going to go anywhere", the frontman describes Chapel Club's first album as the product of "five people in a very democratic band" with different musical interests. At the head of a group of talented musicians who, "if they're not in a band, they're looking to be in a band", Bowman describes the compro-

mises that were inevitable in creating the final product.

"It's an every day human thing of trusting each others' judgement, when you've got work the next day and it's 11.30", admits the frontman. "Where they think of songs in a technical way, I think of how it all fits together", says Bowman. Asking about the intended progression of the band's sound, Bowman refers to moving forward to "a tunnel vision, towards one more common sound, or style", and their increased confidence to close doors.

Although Bowman reveals not being a fan of live music in comparison to the studio experience, Bowman's position as a frontman that evening is impressive. "We're not here to replace the church, despite the name...but I'd hope people would leave feeling like they've been struck by something" says Bowman. After tonight, Chapel Club will be preaching to the converted before long.

Future Sounds.

Sample based music may have had its heyday in the 90s, with legendary crate-diggers DJ Shadow and J Dilla pioneering instrumental hip-hop, but you can hear their influence everywhere. Only last year, producers like James Blake were reworking R&B classics like Kelis' "Caught Out", or throat-busting soul cuts like The Originals' "I've Never Beg Before" chopped up in Pariah's "Detroit Falls".

So it's no surprise that Mancunian sample aficionado, Darren Williams, has been finding success with his project **Star Slinger**. Williams' niche is finding fragments of lost soul gems and slicing and chopping them up into

concentrated pop brilliance. "Mornin" from his mixtape *Volume 1* is the most irrepressibly beamingly happy track you'll hear in a long time; a quality a lot of his tracks share.

Williams might be described as a musical conservationist in his sampling technique, unlike many producers last year he lets the sample speak for its self rather than his own beats. Often single tracks have certain moods, take "Do it Myself", a title that speaks for itself, a smooth sensual jam that melts into orgasms at the track's end. This is compulsory headphone listening, well in public at least.

Adam Bychawski

Below: Star Slinger



Reviews.

ARTIST: WILKO JOHNSON

DATE: 13 FEBRUARY

VENUE: THE GREYSTONES,
SHEFFIELD

REVIEW: ALEX SWADLING

★★★★☆

From the average age of the crowd, around fifty plus and the air smelling strongly of menopause, it's safe to say my expectations aren't at their peak. Support skit band, Everly Pregnant Brothers, croon unconventional covers laden with Sheffield derived humour, lining the room with laughs, or for those not Sheffield bred providing an opportunity to beer-line the stomach. However, the "we're not serious" line doesn't quite match the painfully serious "we know we're funny" performance, particularly of front man Shaun Doane, who relentlessly whines "no oven, no pie" (based on his love of food and reggae ostensibly.)

Thankfully, The Wilko Johnson Band, happily transcend all region and age gaps. Music vet-



eran Wilko, carries his success of Dr. Feelgood and The Blockheads on stage - his glaring psychotic eyes, choppy guitar and jerky stage movements miraculously inject life into all these arthritic joints, as what looks like Lembit Opik's twin is bouncing around beside me. However, it is ex-Blockhead bassist Norman Watt-Roy (despite the frustrating sound system and looking like a man with questionable intentions) who really captures the crowd with jaw-dropping bass playing that could easily contend with the likes of Chili Peppers' Flea. Wilko and his band are impressive to say the least - their music doesn't feel dated and their performance is brimming with the energy, intimacy and whimsical charm of any young groove rock band.

ARTIST: DANANANANAYKROYD

DATE: 25 FEBRUARY

VENUE: UNCLE ALBERTS,
MIDDLESBROUGH

REVIEW: ADAM BYCHAWSKI

★★★★☆

With a bomb scare suspiciously coinciding with Dananananaykroyd's first gig in almost a year, it took my entire journalistic refrain to avoid multiple opportunities for a cheap opening gag (about explosive comebacks or anti-climaxes). But then this is exactly what makes Dananananaykroyd so charming in their live performances, humour that is, not fake explosives. Opening by chirpily thanking Middlesbrough for preparing for their arrival, they also apologise in advance for any performance issues. Which they probably deserve some kind of handicap for, given they've come fresh from Los Angeles (oo er) recording their sophomore album, working title according to Wikipedia, *I*



Honestly Can't Believe You Got That Much Ham Into A Solitary Sandwich And Still Went To See Metallica.

Naturally this tour is mostly a trial run of new songs and the band launch into one unheard track after another. A particular stand out was, I kid not, a disco funk number, a natural evolution of the danceoffs which have been a staple of Dananananaykroyd sets. Co-singers Calum Gunn and John Baillie Junior were on top form as ever, hopping about madly on stage and off. Another unnamed track from their album had the crowd jumping Sum 41 video-style to its insanely catchy opening riff, enough to leave everyone frothing in the mouth for a taste of the full thing.

Nouse Playlist.

Pancake Playlist
Alex Swadling

Kick start Lenten... by mixing your tunes with your batter this Shrove Tuesday.

"Flour Shortage" - Edison Orange
Shake and sift with this nostalgic stereo blaster

"Egg Man" - Beastie Boys
Crack and beat (NB: do not apply these instructions to women.)

"Milk Lizard" - The Dillinger Escape Plan

Splash slightly less vigorously than Dillinger's mathcore crush

"Flip Reverse" - Blazin' Squad
Flip away like it's 2003.

"Lemon Crush" - Prince
Prince's contribution to the Batman Sountrack - Batman doesn't need a juicer, just hands.

"Sugar Blues" - Thin Lizzy
Forget about thin and pour on that shit.

Film.

The British are coming

UK actors are saving the world in a number of forthcoming comic book movies.

Michael Allard looks at the names who will be flying the flag for Great Britain.



Every year, the list of grievances we have against Hollywood gets longer and longer. The big studios like to dabble in Britishness, whether it's to hire a Shakespearean thespian to play a miscellaneous villain, or to heighten their own esteem by getting Trojans, Romans or Hobbits to speak the Queen's English. A vast number of American movie stars have at some point done a period drama or war epic, and British heroes are frequently played by Los Angeles' finest. Eyebrows were raised when Renee Zellweger was cast as Bridget Jones. People were furious with Robert Downey Jr for playing Sherlock Holmes. Gwyneth Paltrow and Johnny Depp seem to prefer using English accents to their own. And now Meryl Streep has been cast as Margaret Thatcher.

Not to mention that, from Alfred Hitchcock to Ridley Scott, great British directors have for decades gone to Hollywood to maximise their potential instead of staying at home. Rest assured, however, that we're getting revenge, hitting them where it hurts the most by taking over their blockbusters.

The superhero movie is without a doubt the biggest money-maker in the business, and it's two Brits who gave 2010 its most intelligent takes on the genre: Matthew Vaughn's Aaron Johnson-starring *Kick-Ass*,

and Edgar Wright's *Scott Pilgrim vs. The World*. Londoner Christopher Nolan has the highest-grossing comic book film to his name, with *The Dark Knight's* success also creating a huge shadow over the entire film industry in the past few years.

Sweeter still, the tables have turned on Hollywood for how national heroes are cast. Christian Bale's Batman was just the first in a series of bizarrely similar events. Andrew Garfield, star of *The Social Network* and *Never Let Me Go*, has been cast as the new Spider-man, taking over from Tobey Maguire in a new version of the Peter Parker franchise being helmed by (*500 Days of Summer* director Marc Webb. Even more astounding was the news that the new Superman would be played by an even less famous Brit: Henry Cavill, whose credits include a part on TV series *The Tudors* and a role in Woody Allen's *Whatever Works*.

Superman, Batman, and Spider-Man. The three great American superheroes are all being played by Brits, and with the production of *The Dark Knight Rises* now getting underway (in which BAFTA Rising Star winner Tom Hardy will be playing the villainous Bane), 2012 will see them do battle at the box office. Whether *Superman: Man of Steel* or *The Amazing Spider-Man* - as the films are currently titled - will

take off in the way Nolan's movie undoubtedly will remains to be seen.

The superhero movies that'll be satisfying us until then, however, have even stronger Brit credentials. Coming out in April is *Thor*, the latest film from the Marvel universe. The movie's trailer combines the modern day technological opulence of *Iron Man* with a *Troy*-like universe - where, of course, everyone has a British accent. Anthony Hopkins gives the story classical credentials alongside Australian actor Chris Hemsworth in the lead role, and the great Shakespeare adapter Kenneth Branagh is director. More exciting still is *X-Men: First Class* (pictured), largely filmed in Oxford, which, as well as featuring Nicholas Hoult, has *IngLOURIOUS BASTERDS* star Michael Fassbender and *Atonement's* James McAvoy in the lead roles.

Fassbender and McAvoy, as Magneto and Professor X, will be filling the shoes of Patrick Stewart and Ian McKellen in the 1960s-set prequel. Behind the camera is Matthew Vaughn, who quit during the pre-production of *X-Men: The Last Stand* due to artistic differences with 20th Century Fox. He's now got the independence he needs to have a potentially massive hit on his hands. This is the first time that UK actors can pretend to be superheroes without having to play Americans.

Reviews.

FILM: ANIMAL KINGDOM
DIRECTOR: DAVID MICHOD
STARRING: GUY PEARCE, JAMES FRECHEVILLE, JACKI WEAVER
RUNTIME: 113 MINS
REVIEW: GARETH DAVIES

★★★★☆

Ten years ago David Michod began the project which would become *Animal Kingdom*. A snapshot into the criminal underworld of Melbourne. Melbourne, you may ask. Really? Admittedly it doesn't have the same reputation as the New Jersey we are presented with in *The Sopranos* or the gritty favelas of *City of God*, but it nonetheless proves itself to be just as formidable as either.

The whole tale is based around 17-year-old Josh, who is taken in by the Cody family after his mother commits suicide. Josh becomes a key witness to a murder carried out by his new adopted family, and is forced to question where his allegiances lie: with his new family, or with the police. This decision becomes more difficult than anticipated, and it becomes apparent that Josh is caught in a web from which he cannot escape.

Unlike typical good guy, bad guy crime thrillers, *Animal Kingdom* portrays both the Cody family and the police as bodies who engage in criminal activity. The whole justice system is broken, and identifying between go-



od' and 'bad' becomes a problem.

One might make the claim that *Animal Kingdom's* success lies in the fact that, unlike other crime thrillers, it is morally irreducible, and uncompromisingly realistic. Instead of glorifying the criminal underworld, we see the grim emotional and psychological realities of a family desperately attempting to escape their collective fate: imprisonment.

Animal Kingdom doesn't just subvert genre stereotypes, it smashes straight through them with a sense of abandon and spontaneity which makes predicting its next move nigh on impossible. It never allows us comfort or security, but keeps the viewer guessing, and delivers genuine shocks. This is real, enthralling cinema, and might just be the first truly unmissable film of the year.

FILM: HOWL
DIRECTORS: ROB EPSTEIN, JEFFREY FRIEDMAN
STARRING: JAMES FRANCO
RUNTIME: 85 MINS
REVIEW: ADRIAN CHOA

★★★★☆

The lives of the "beat generation" writers of the 50s were filled with quirkiness, rebellion, and 'obscurity'; be it drug culture, sexual freedom or murder scandals, this wave of writers were certainly not living a vanilla lifestyle.

On paper, Rob Epstein and Jeffrey Freedman's decision to tackle a biopic on one of the forefathers of beat could promise to yield a fascinating piece of celluloid. Or it could merely offer, as the trailer seems to suggest, two hours of medium shots of the bespectacled artist blowing smoke-infused self-congratulation onto the lens. The latter path is masterfully avoided as this feature adopts a collage of aesthetics, forms and narratives in order to produce an engaging and often abstract insight into the unique mind of Allen Ginsberg.

Rather than being wholly biographic *Howl* is a visual portrayal of its namesake. The extended animated sequences which are presented as an accompaniment to the poet's oration are at once shocking, incongruous and illuminating, plunging you



deep into Ginsberg's mind before adeptly switching back into the reality which spawned such infernal imagery. James Franco masterfully portrays Ginsberg, adopting his mannerisms and intonation to create what feels like authentic interview footage. This intriguing portrayal sustains interest in the protagonist.

Exploration of the figure is cleverly staged around his famous court-trial in 1957 for obscenity, bringing to light the furious debate concerning 1950s censorship and legal conceptions of 'morality' in art. A claustrophobic courtroom is the chosen battlefield, offering a final, external perception of Ginsberg's art. Such scenes make a contemporary audience decidedly proud to live in a time where the word "necessary" is absent from art.

Top 5 Shakespeare Film Adaptations

To celebrate the release of Julie Taymor's *The Tempest*, we look at the five greatest Shakespeare plays adapted for film.

Hamlet (Laurence Olivier, 1948)

Leaning towards the popular Oedipal interpretation of the story, Olivier's take on *Hamlet* won him a Best Picture Oscar

Ran (Akira Kurosawa, 1985)

The legend behind *Seven Samurai* made *King Lear* his own, brilliantly transposing the story onto feudal Japan

Romeo + Juliet (Baz Luhrmann, 1996)

The defining modern dress Shakespeare adaptation, making English lessons more fun for everyone

Henry V (Kenneth Branagh, 1989)

The young, ambitious Branagh turned the play into a war movie, inspiring a new era of Shakespeare productions

Chimes at Midnight (Orson Welles, 1965)

Starring Welles as Falstaff, this epic idiosyncratically combines *Richard II*, *Henry IV*, *The Merry Wives of Windsor* and *Henry V*

Food & Drink.

Is that pucker or what?

Bored of baked beans? **Will Wade** tests whether it's really possible to rustle up Jamie's latest wonders in the promised 30 minutes.



Do you own a griddle pan? Do you know where to buy paneer cheese? Can you afford £15.32 for a meal? If you answered yes to all the above then maybe you too can cook up one of Jamie's 30-minute recipes.

Channel 4 are currently broadcasting 40 episodes of Jamie's 30-Minute Meals. After watching a few, curiosity and hunger got the better of me and I decided to give one of them a try to find out whether they can really be done in 30 minutes and just how student-friendly they are.

I chose a meal at random, and landed on steak, Indian-style with a spinach and paneer salad, naan bread with a mint and yoghurt dip, and mango dessert.

Because I'm hazardously poor, and because the newsagent 30 seconds away from the house sells noodles at my convenience, my personal 'store cupboard' is pretty bare, consisting mainly of pasta and birthday candles. This meant buying all of the ingredients that day, totalling £15.32. I'd guess that most students don't have spare cress or mint to hand in their fridges either, so expect a hefty trek to a large supermarket.

The inclusion of bothersome ingredients is something that occurs in many of his 30-minute recipes. Scallops and chicory, for example, are somewhat hard to come by in Costcutter and, to be honest, are rarities in big supermarkets as well.

There were two ingredients that I simply couldn't get hold of at all - paneer cheese and alfalfa sprouts. In my humble opinion, a single meal is not worth multiple trips out of the house, so I made do with halloumi cheese and bean sprouts instead.

With my food items gathered and a Saturday night off, I started the timer and began cooking. It's worth pointing out that I was constantly aware of the clock and was rushing in an effort to stick to time. Bizarrely, I felt I owed it to Jamie to make the meal within 30 minutes and that failure would somehow be letting him down.

Thirty-two minutes and seven seconds later, the meal was ready. I considered the timing element a success, but what about taste and practicality?

The steak itself was tasty, but with so many other things to do and think about I ended up leaving it to rest for too long, resulting in it being juicy but clap cold. The Indian marinade was a bit of a flop, firstly because jarred curry paste is pretty feeble ingredient and secondly because leaving steak to 'marinate' for just 5 minutes defies the point.

The salad, naan bread and dip was all fine, but the highlight of the £15 meal was the trouble-free mango dessert - chopped mango sprinkled with mint and icing sugar. Simple, fresh and surprisingly cheap if bought separately from the rest of

the meal. These are the principles that should define Jamie's style of cooking.

"The inclusion of bothersome ingredients is something that occurs in many of his 30-minute recipes."

The cleanup operation was a long and arduous process and there was rather a lot of packaging to dispose of - something I can't imagine an eco-warrior like Jamie would be too pleased about.

Overall, I thought the dish was flavoursome, but with the effort, mess and expense involved, it didn't seem quite enough. In addition, for a dish branded as 'Indian,' there was remarkably little that was Indian about it, although having paneer cheese and alfalfa sprouts might have helped with that.

Food writers from national papers have put Jamie to the test with similarly poor results. Some have even reported taking over an hour. Despite all this negativity, the book (£26) is the fastest selling non-fiction book, showing that, if nothing else, the naked chef is still as popular as ever. So don't worry Jamie, I don't think I've ruined your career.

Reviews.

Pub. Henry Cowen

A slight break from the traditional here as the pub review looks at a "bar and brasserie". In my defence **Brigantes** is able to offer one of the best selection of ales in York and as such qualifies. It stands on Micklegate, towards the arch and further away from the sticky-floored student hotspots, and is quite simply sublime.

The ales are varied, with the local brew served (Black Sheep, Guzzler etc) alongside some that have travelled all the way from places such as New Zealand. The service is very friendly, slightly too friendly at times if you're in the 'don't talk to me' camp, but it does make an incredibly welcome break from the sometimes too gruff barmen and women of York.

The beers are, unsurprisingly, very tasty. Slightly more expensive than you might pay elsewhere but by no means too much, especially when one takes into account how nice the atmosphere is. It's quiet and relaxed like The Seahorse, but - crucially - you don't get the impression you're the only per-



son in the room who is still alive. In addition if you make it there on a Friday or Saturday evening you'll enjoy raucous surroundings whilst still being able to get to the bar.

Brigantes is part of a chain of pubs, which is perhaps a shame, but it doesn't feel as if it is one. You really are spoiled for choice in York but if you find yourself up on Micklegate and in a rubbish bar, with somebody offering you a mass-produced-freezed-until-it-tastes-acceptable-lager, respectfully turn it down and make a bee-line for Brigantes; another York cracker.

The Lime House

ADDRESS: 55 GOODRAMGATE

PRICES: £30-£40 - 3 COURSES

REVIEW: RANDAL PRINGLE

☆☆☆☆

A small, quiet place on Goodramgate, The Lime House is a bit of a hidden gem. Or so I'd heard. It turns out, to its credit, it's rather less of an adventurous oddity and more of an unpretentious brasserie than previous visitors had suggested.

Seated and settled at the front of the restaurant next to a delightful faux fire (sounds infinitely worse than it is) we began our appraisal, attended by charming waitresses in rather less charming purple get-ups. We chose from the 'a la carte' list (they do an attractive-looking set menu if you're counting the coppers), opting for gravadlax filled with a crab, chive and dill crème fraiche, and a parma ham salad with roasted peppers, artichokes, caperberries and parmesan. The former couldn't be faulted; the latter was overwhelming. Kudos to the chef who managed to incorporate quite so many strong flavours in one salad. We washed it down with a bottle of Kiwi sauvignon and all was well.

Still, hopeful and hungry, we proceeded to order the duck with orange and sage, and the very last of the venison, served with a potato and thyme jus. Disaster struck. The waitress forgot to ask (and we forgot to mention) how we wanted them cooked. The duck fared well, my venison didn't. Though they



charmingly offered to give the cremated carcass to us 'on the house', I opted to try the slow-cooked beef with wild mushroom and tarragon jus instead. Great if you're after glorified roast beef. I wasn't. The duck, however, was exceptional. Crispy and caramelised on the outside and tender and juicy within. I quote my companion: "dude, it's totally exploding with flavour". Stumbled across an amazing South African shiraz for sixteen quid too.

Rarely is pudding a defining point of any meal in my opinion. Not so at The Limehouse. Anywhere that serves a gin and tonic sorbet is praise-worthy in my opinion. As mouth-watering as it is boozy, it was a definite highlight. They do a tia maria too.

We stumbled home, sated. Despite one distinctly average main, I would not hesitate to return to the Lime House. The service was great, the atmosphere welcoming and the food was, for the most part, unfaultable. I'd put the problems we had down to bad luck.

From quick thinker to fast mover

Quick thinker, good talker, creative spark? Then it's your strengths we're interested in, not just what you're studying. That's because people who do what they're naturally good at go further and have a more enjoyable time getting there.

We have graduate and undergraduate opportunities available now in Advisory, Assurance, Corporate Finance and Tax.

Find out more at

www.ey.com/uk/campusevents

 **ERNST & YOUNG**
Quality In Everything We Do

THE  **TOP 100**
GRADUATE EMPLOYERS



**INVESTORS
IN PEOPLE**

 **Stonewall**
DIVERSITY CHAMPION



Camilla Jenkins Investigates

The library

For reasons I can't quite remember, I found myself in the super-silent bit of the library at about 11:00pm. You know the one. There, I came across a pajama-clad boy, curled up in the corner, frantically clutching Kant's *Critique of Practical Reason*, tear marks staining his face.

This is just the beginning. With deadline season rapidly a-coming, campus' aggregate stress levels are becoming palatable. York has engaged in their version of battening down the hatches; additional counselors have been employed and Lucozade is back on offer at YourShop. Nightline is on high alert.

The Reading Room is pretty much jam-packed from 10:00am onwards. People start employing what I like to call the German sun lounger technique; turning up pre-9:15 to dump all non-essential, non-valuable stuff at a spot and don't return until after lunch. Effective? Sure. Ethical? Not at all.

We all accept that a certain amount of crazy goes on during exam season. It's not unusual to see the odd girl sobbing into her boyfriend's arms ("I just tried so hard. I caaaaaan't doooo it") or the slacker from your philosophy seminar wandering round, begging someone, anyone to explain how to access the VLE.

Whilst the stress gets to all of us, the guy subtly swigging from a can of Strongbow in the Economics section was possibly taking it a bit far. Drink is never the way my friend. Go to the Courtyard, for God's sake. Or perhaps an AA meeting?

There comes a point at which it's probably more effective to leave the comforting womb of J.B. Morrell and have a couple hours to yourselves. An NHS website, stress relieving section, informs me that a long walk is very soothing or perhaps a nice bath?

Which brings me to my second point about library behavior. What was the girl who I saw practically taking a bath in the

loos the other week thinking? Washing your face is understandable and your hands admirable, but I'm not sure anyone needs to see you half-naked and dripping when they just want to fill up their water bottle. Take up membership at the University gym if you're that desperate for a shower. I hear the Alcuin freshers are friendly as well.

Oh but it gets so much worse. People who take phone calls in the library drive me bonkers. You may be whispering but we can all hear you. Melissa's love life and did she do that thing she does with her leg does not interest me or anyone else. Go outside.

This is the thing about the library. You're there to work as is everyone else. If you're not then bugger off and go and have some fun where more normal noise levels are acceptable. Pretending to work but really flitting around concreting your social circle is pointless for you and disruptive for everyone else.

Our library may be moving into the 21st century but the computer resources are not. These desktops are a scarce and in demand resource. Treat them with respect. Share. Don't be the guy you uses them to watch the Six Nations. Or Seven Nations. Or whatever Roz says its called. No one likes that guy. All the girls think he's kind of a douche.

I hate to go all Emily Post on your ass but I do it with the best intentions. The closer we get to the Summer Term, the more highly strung the Third Years get. You young 'uns should be aware because we could snap at any second. This etiquette guide is more of a public service announcement, really.

Besides, all those not subdued with the first point can rest assured that there will come a time, soon, when someone discovers me, on the phone, hogging a computer by repeatedly watching Seaworld YouTube videos in an attempt to regain the will to live. They'll brandish this article at me angrily. I'll get my comeuppance. Just you wait and see.

STRICTLY CONFIDENTIAL.



MUSEINGS: the mercury surfboard competition.

Recently we have become accustomed to a new, and quite popular sport: riding the mercury surfboard. Despite Charlie Sheen's most earnest beliefs that this means to live life to the full, on the edge, off the chain, downd in prostitutes, smothered in coke, it can in fact be equated to a fall from grace. Or, rather: being an idiot.

The trend is very much in-vogue at the moment, and the competition is hot: up against Mr Sheen, Col. Gaddafi is making a stellar effort to epitomize an absolute nonce, in every single possible sense of the word. It is, perhaps, Gaddafi's inclusion of completely backwards and inhumane politics that may just give him the edge here - something Sheen clearly failed to account

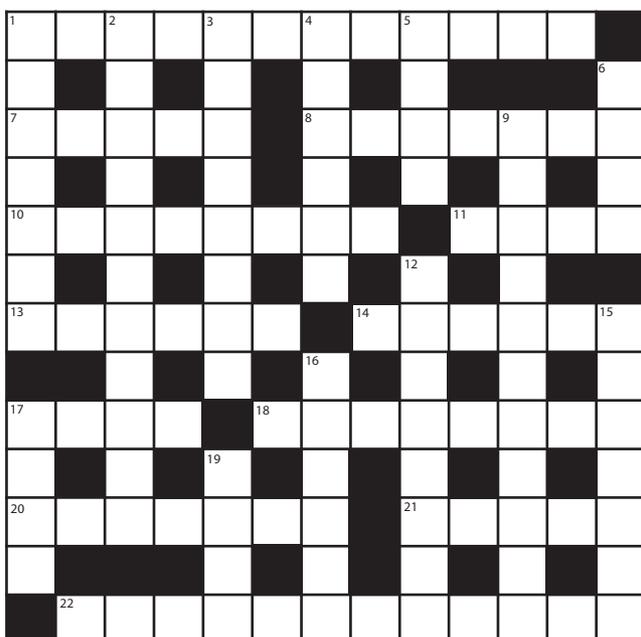
for in his tactics.

A rumoured contender, around whom there has been much hype, is John Galliano - supposed anti-semite, and thug. Galliano is down on points already for his shock failure to commit to the cause: unlike his evidently more experienced candidates, he has fallen at the first hurdle by defending his actions.

Sadly, this puts him right out of the game, as, with Sheen and Gaddafi having both televised their idiocy, Galliano is laying low, and recruiting genuine friends. Rookie error.

As yet no one else has stepped up to the plate, but there's always time. Justin Bieber's radical haircut shows promise for a candidate in the making.

The Nouse Crossword



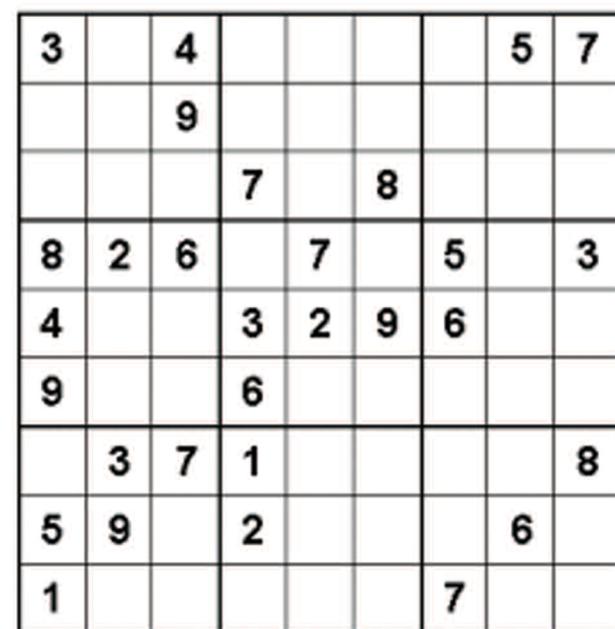
Across

1. Crafty schemes (12)
7. Dramatic diamond theft (5)
8. Non-linear stream of consciousness (7)
10. Mauled by a newspaper (5,3)
11. A long way off (4)
13. Some distance over there (6)
14. Wine decanter (6)
17. From which sprouts a bud (4)
18. Tropical plant, great in champagne (8)
20. Revoke, cancel (7)
21. Carroll's heroine (5)
22. Violation, encroachment (12)

Down

1. Roger Hargreaves' character (2,5)
2. Stars of Tetley fame (11)
3. Worked as a student without pay (8)
4. Theatre of Cruelty practitioner (6)
5. Druid-worshipped Scottish Isle (4)
6. Celestial body (4)
9. Give the right to vote to (11)
12. Substantiate, give credence to (8)
15. Most simple (7)
16. Unseen, secret (6)
17. Slaves of feudalism (4)
19. Layer of a cake (4)

The Nouse Sudoku



Last edition's answers

Across: 1 Chimney sweep 7 Ancon 8 Milkman 10 Land's End 11 Stud 13 Spruce 14 Sphynx 17 Dhol 18 Overlaps 20 Distill 21 Tripe 22 Statue of Zeus

Down: 1 Charles 2 Incongruous 3 Nonesuch 4 Yemeni 5 Wilt 6 Enid 9 Methylamine 12 Aperitif 15 Xysters 16 Svelte 17 Dido 19 Bint

VUDU LOUNGE

Cocktail Bar and Club

2-4-1 COCKTAILS SUNDAY-THURSDAY
FREE ENTRY • OPEN TILL 4AM

Mon



Jäger Mondays
£2 Jager Bombs
Free entry 

THE BEST IN COMERCIAL RNB & HIP HOP
DJ MIKE BROWN (THEBOYWONDER)
 facebook.com/iamtheboywonder

Tues

HEAD2HEAD

DJAMES VS ERIKA
MASHUP OF RNB & HIP HOP AND GRIME
£2 SELECTED BOTTLES

Weds

ZIGGYS AFTERPARTY

FREE TAXI FROM ZIGGYS TO VUDU
FREE SHOT 
ALL FOR JUST £2 - TICKETS AVAILABLE @ VUDU

Thurs



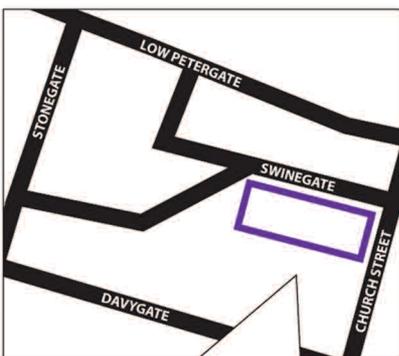
TEQUILA - £1.50 A SHOT
DJ NAV MIXING THE BEST RNB & HIP HOP
FREE ENTRY

Sun



JED 104'S SUNDAY NIGHT PARTY
SELECTED BOTTLES £2
 facebook.com/vudulounge

2-4-1
cocktails



From 7pm - Licensed till 4am

Selected bottles £2

Free room hire*

20% off spirits and beers

Free VIP room hire*

For reservations call Maria on 07746185777
or 01904 627627





Jane Grenville
Pro-Vice
Chancellor
for Students

Resolving student conflicts with taxi drivers is imperative

It is time we put a stop to the unnecessary conflict between students and taxi drivers.

The problems that cross my radar concerning the student experience are many but there is one that would never have raised a blip on the screen when I was a student myself: taxis. We simply didn't use them.

But you do, whether that is after a night out or hauling your belongings home at Christmas, taxis are imperative to your lifestyle. Unfortunately the relationship between students and drivers is often under question. And a recent complaint from a cab driver raised a number of issues. The problems arise on both sides.

On the one hand there are students who are sick in cabs, run off without paying or call several taxis at once and take the first that comes, leaving the others with no fare and a trek back to town. And on the other hand there are drivers who demand money way above any reasonable cost of cleaning a puked-over cab, are unpleasant to international students, make false accusa-

tions regarding student behaviour.

I've been talking to the Chair of the York Private Hire Association and it's been a most constructive conversation. For a start,

“remember this: drivers are self employed and use their own cars”

I've been able to ensure that a wrongful payment for cleaning a cab is not levied on a student who has already paid a reasonable amount to the driver. Once the drivers know that the students have a route into the University management to ensure that their misdoings are reported, I think we'll see less of it.

But there is a flipside –

students have to mend their ways too. If you think of throwing up, not paying or even ordering several cabs at once, remember this: drivers are self-employed and they use their own cars.

The money they take, the petrol they buy and the valeting they have to pay for is all their own. Twenty minutes lost waiting for you when you have already left in another car, or £50 spent on cleaning the seat, or a lost fare, is absolute money lost to them and it's a form of stealing. Please think twice and don't do it.

Since students rely upon taxis it is about time we resolved the tensions between the two parties. At the end of the day, the drivers rely on your custom and you rely on their services.

I will continue to talk to their Chair. Between us, we will get the best deal we can for York University students and construct a healthy relationship between students and drivers.



Sam Shepherd

Locals cannot be shut out

To appear “green” is a big thing these days. I tried it once, although apparently just having a car, which happens to be painted green, isn't enough. Possessing a green hoody doesn't work either. Alas, one has to get an electric car and wash up dishes manually to save electricity and thus protect tigers and ice bergs.

Now at this point a person with long hair and sandals is probably foaming at the mouth at my mockery of environmentalism. But despite this, I am all in favour of doing more to help the environment, yet we must acknowledge that until the US and China start pay-

“rights come with responsibility”

ing attention to global initiatives, our efforts will remain futile in a global context.

Even so, the University of York is pressing ahead with plans to build a green-power generator near the Badger Hill area. This bio-mass burner will produce 23 per cent of the energy required to run Heslington West and part of Heslington East. This should cheer up hippies and students alike, knowing that their University is doing it's utmost to help sustain the environment and provide us

with electricity at the same time.

However, there are no smiles from the residents of Badger Hill, who claim that they have not been properly consulted over this relatively new form of energy production. As much as the residents of Badger Hill may of succeeded with HMOs they have been overruled this time and the plans have been approved.

But I can't help thinking that the residents of Badger Hill have a case. They claim that there was not enough local consultation, and that if any occurred then it was done so in a very low-key fashion.

Although the site actually has nothing to do with them, I think they are well within their rights to complain over its close proximity to their front doors. How would you like it if your next-door neighbour attempted to erect a wind-mill in his garden?

You could argue that as it has nothing to do with them then they should keep their nose out of the issue. But on the other hand they live there. The construction of the site could make a lot of unwanted noise and disturbance.

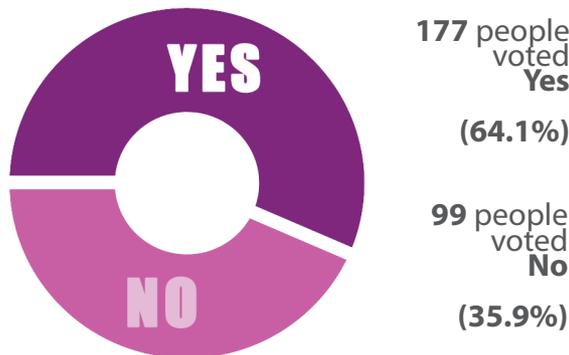
I'm all for the University going green, it is of course a right. But as we all know, rights come with responsibility. And the University needed to exercise that responsibility before building a generator so close to people's homes.

The Burning Question

This edition, *Nouse* asked:

Are LFA courses worthwhile incentives for first years?

276 people voted, with the majority stating YES



To join the latest debate and read exclusive web content, go to www.nouse.co.uk/comment

Letters

Nouse welcomes your letters. Please indicate if they are not intended for publication.

Email letters@nouse.co.uk or write to:

Nouse, Grimston House, Vanbrugh College

Varsity has improved

Dear *Nouse*,

Kudos to Sam Asfahani for his attempts to reinvigorate the Varsity format by jettisoning York St. John and replacing them with the more competitive Hull.

Although the weekend didn't quite have the same intensity as a Roses battle, there was encouraging signs, such as the Medics School competing as part of York University and the appearance of new sports, like ten-pin bowling.

Hopefully the competition will include more big-name fixtures involving the rugby and hockey teams in the next few years and with increased support from students the event can only flourish and provide an entertaining warm-up to the Roses tournament.

Third Year York Sports Fan

HMOs are problematic

Dear *Nouse*,

I recently attempted to sign for a house with my current first year housemates. We were literally seconds away from signing the contract when our potential future landlord withdrew due to the discovery that she was going to have to pay £500 for a HMO.

Anyone who says HMOs are just a fuss about nothing are wrong. Due to the house being inhabited by six people over three floors our landlord was required to apply for special permission to rent it out to us.

It is very frustrating that the Council have decided to disrupt our housing plans for their own political ends.

I am just relieved that I have managed to find another house so near to the University, others might not be so lucky.

Daniel Treadwell

YUSU elections lacked appropriate publicity

Dear *Nouse*,

I wanted to write in to just say how disappointed I was with the amount of effort that went into the YUSU elections this year.

Last year there was so much more hype around it and plenty of information about how to vote and who to vote for. If I remember rightly someone even dressed up as Big Bird from Sesame Street. I think having a theme for the elections really helped and that was definitely lacking this year.

Several people I have spoken too didn't even know there were elections, and as a result they didn't vote. It is important, I feel, to get the voting numbers up on campus and raise awareness around YUSU and the elections are a really good time to do that.

Normally there are people out and about campaigning but I only came across about one person and then just lots of posters which no-one has time to read.

Anna, Second Year History of Art Student

Nouse reads: Blogs of the BNOCs



The Winner

Whew – thank God I won the bloody thing! The tight margin was a bit of a scare, but I just y’know, had a good feeling. I’m a winner, right? And winning is what I do.

It was good to know my campaign team putting in that huge shift on Wednesday wasn’t to waste either. I had called in just about everybody I knew to get my leaflets out and about while I practiced my winning face for a good four or five hours afterwards. When you’re responsible for so many hopes, dreams and people it really would be irresponsible not to practice a good reaction to taking the big prize itself.

I got my friend in to give me feedback, as I strained to get every last drop of humility out of my facial reaction. That drama A-Level?

Definitely not a waste of time at all, it was

all the training I needed to master my reactions perfectly. Didn’t bother practicing my losing face though, knew there was no need. Not a chance that I wasn’t going to take the prize in the end.

Of course, in reality, I wasn’t the slightest bit bothered. I was well aware that I was going to beat those three losers. Who were they anyway? They all lacked my talent, and at times I was wondering if they were even trying. As if they thought they had the amount of friends I do on this campus. Amateurs, I’d really expected better from all of them. Maybe it’ll be harder next year.

My favourite moment of the campaign had to be collecting the £20 from the sceptical fresher in my team. When she saw the exit polls come out, she looked so downcast. How on Earth could a strong candidate like me be

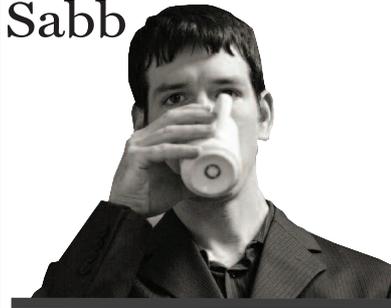
last, she must have thought.

But obvs I knew better, and made her put money on the outcome. And look at me now, £20 the richer. I really am such a winner, just through and through.

The job itself though? I’m not worried; I’ll probably start thinking about it all in a few months, you know, the ins and outs of what it actually involves. It really shouldn’t be much work, especially with my oh-so trusty campaign team behind me once again. They’ll definitely be backing me up from my place in YUSU Tower.

Apparently I’ve got to go to a committee or something? Sounds tedious. My campaign manager says that I can definitely meet all my promises, and I better hope so: I’ve got Elections 2012 to think about. Bigger and better things await!

The almost-Sabb



Friday: I just can’t face the world. Unbelievable loss – vote rigging maybe? Put on my best face for it, but the tears were inevitable. Who said there’s anything wrong with a bit of emotion?

I’m staying in bed, hopefully I’ll be brought another mug of hot chocolate or maybe a glass of wine. The first episode of Friends on E4 was amazing, although after the tenth I’m growing a bit weary. Might change the channel if I can bear to get up. It just hurts too much.

Saturday: Nope, still hurts. Just about dragged myself out of my misery bed but ended up crying on the sofa. Can’t believe I’m not going to be in YUSU next year, I know most people wouldn’t understand but it really does burn. Bingeing through TV box sets is helping a bit I suppose. Maybe I’ll go see Fusion later.

Sunday: Mum and Dad turned up today try and cheer me up – no such luck. No matter how much I try, I can’t quite bring myself to smile. The trip around town, new clothes and lovely dinner out were all well and good, but I’d set my heart on that little office space. I’d even picked out my chair! All the time spent learning all that rubbish they deal with was wasted. I suppose this is how heartbreak feels?

Monday: Got my MA application in already. Good job I went to see Fusion in the end – I’m going to need them in support of my candidacy for next year. I’ll weather it out here for a bit longer yet, since I made plenty of friends anyway, and go for it again. I’m needed, even if people couldn’t realise it this year.



The Campaign Team

So glad he won! Well, I say that, but it’s probably more that I’m glad it’s over. All those hours handing out leaflets weren’t for nothing. I might have gotten an academic warning for missed seminars, but I, yes I, got somebody elected to the prestigious halls of YUSU. He’s going to join the greats – Dan Walker, Lewis Bretts, Tom Scott. True heroes of student politic, great men of action. And I made that happen. Me, with my billboard and my never-say-die attitude to handing out leaflets with a guy’s face on them.

Of course, it wasn’t easy, either. I had the strength of conviction to carry on like a trooper when all seemed bleak; I very nearly flipped when a fresher queuing for the cash machine asked me “what are these elections, anyway?” but somehow managed to keep my cool. By the

time she’d taken her tenner from the machine, she really looked like she cared just how many societies there are on campus.

Oh, and when the candidate screamed at me was a definite low. It was right after we did a bit of a poll and it turned out nobody knew who the candidates were. We were all in shock, but he took it hardest. Between sobs he asked me “don’t you know how hard I’ve worked for this?” I, of course, did. Because I had been there every step of the way. Loyalty is a two-way street, and I emotionally reminded him that we had to avoid destroying our friendship forever.

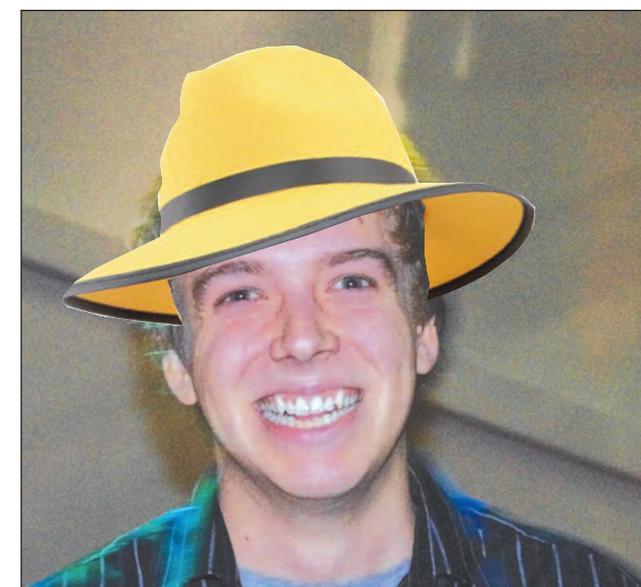
I’m pleased to say I think he took it to heart. I understand the pressure though – being a BNOC must be such hell. Election season really can bring out the worst in us all.

And don’t get me started on the rival campaign team. I couldn’t believe that they actually thought their “big issues” were important; I mean, our manifesto for change was amazing.

Our policies were iron tight, but they insisted on mocking them anyway. Getting more trampolines for Trampolining Soc is of utmost importance to so many people. Of course, I suspect they know that know they’re getting over the pain of defeat.

But what next for me? Well, hopefully I’ll be remembered next year. Such contributions to a campaign will surely not go unnoticed, and I’m sure I’ll get promoted to Campaign Manager for the re-election bid. Perhaps a UGM to name a building named after me too? I wouldn’t mind one of those swanky new bits on Hes East...

YUSU Election Auditions for the Movies...



Tim won the elections with his *Mask* grin to bewitch the crowds



“Must...perfect...*Star Trek*...greeting...”



“I shall call her Squishy and she shall be mine and she shall be my Squishy.”

GlobalFocus

ULYBUG



WALES - Despite a low turnout, 63.5 per cent of voters voted for direct law making powers for the Welsh Assembly in a referendum held last week. The significant result will give the assembly powers on 20 key devolved policy areas, which will now be tailored specifically to the people within the nation.

NETHERLANDS - The Hague has temporarily banned imports of Sony's Playstation 3 into the EU after a landmark ruling. Sony are accused of illegally using patented blu-ray technology from rival LG. Sony are appealing the ban, but if found guilty, a compensation package will have to be negotiated with LG.

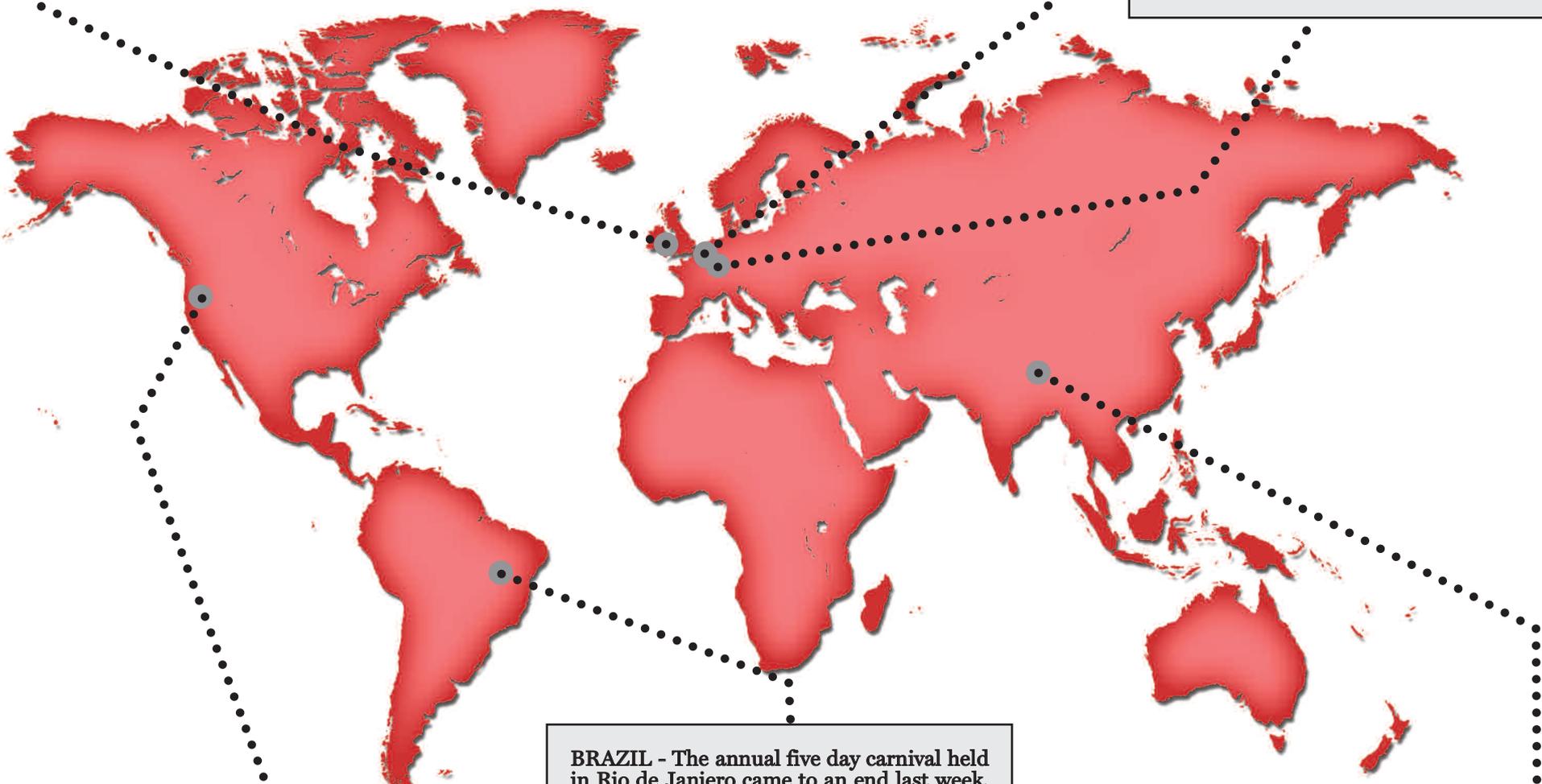


FERDI

BUNDESWEHR-FOTOS



GERMANY - The German defence minister has resigned this week after allegations of plagiarism and copying in his university doctorate thesis. Karl-Theodor zu Guttenberg was a trusted member of the cabinet, making the scandal embarrassing to Angela Merkel and the CDU. Replacing him is the interior minister Thomas de Maiziere.



AFLCIO

USA - Unemployment fell to the lowest level in two years in data published last week. The Labour Department announced the unemployment figure to be 8.9 per cent, down 0.1 per cent on January's figure. It was also announced that fewer people were seeking unemployment benefit. This comes at a time when the service sector, which accounts for 90 per cent of US workers, is expanding at the highest level for five years. Despite this, California is still the state with the most people unemployed, with some regions experiencing figures as high as 30 per cent.

BRAZIL - The annual five day carnival held in Rio de Janeiro came to an end last week, with one of the highest turnouts ever. Mythical carnival leader King Momo, who this year was Milton Rodrigues, again had control of the city for the duration of the partying, which saw nearly one million people descend onto the city's streets. The state tourism department predicted \$559 million being generated from the event.

CARLOS PACHECO



JOHN PAVELKA

NEPAL - Thousands of holy men, or sadhus, have been banned from trading cannabis to festival go-ers at an ancient temple in Kathmandu. Sadhus usually smoke cannabis to celebrate the Hindu festival of Shivaratri, but those found doing so will be evicted by armed police, temple officials say. Already about 20 Sadhus have been arrested and moved to an area outside the city.

Defence cuts in wake of latest UK casualty

Rose Troup Buchanan
POLITICAL CONTRIBUTOR

A SOLDIER from the Royal Veterinary Corps has been killed in a gunfight. Liam Tasker, who was patrolling in the Nahr-e Sahaj district of Hellmand province, was killed last Tuesday. Wing Commander Martin Tinworth stated: "he has given his life in the service of his country."

The soldier's death brings the total number of British dead to 358 since 2001. Helmand Province has become synonymous with the high casualty rate endured by British troops, thanks in part to the Taliban's increasing reliance on IEDs, as well as heavy gunfights. The soldier's sniffer dog, recognised for finding the most weapons and IEDs in Afghanistan, also died after returning to camp Bastion.

The latest casualty figures come on the heels of the announcement of cuts as ministers attempt to remove billions

from the budget. The army can expect to lose as many as five thousand personnel. Ministers have been attacked over the "crass" decision to inform serving soldiers they may be in danger of losing their jobs. Military experts and former officers commented on the inevitable strain on moral these

"It is unacceptable to decrease the budget" of our armed forces "whilst expecting them to maintain an international presence"

decisions would impose.

The MoD was criticised two weeks ago for sending out an email informing dozens of long-serving NCOs they would shortly be made redundant, including one officer who was serving in Afghanistan at the time of the email. The emails



Tasker's death comes amid frustration over military budget cuts

should have been sent to their commanding officers, who would then have relayed the sensitive information.

Ministers are accused of failing in their promise to protect front-line troops from the cuts. Soldiers have endured repeated tours of duty amid some of the most brutal fighting since the Korean War.

The coalition government manifesto promised to protect the

military covenant, the duty of care between the nation and its serving men and women, but this is a promise that looks set to deteriorate further as the cuts continue.

Blame for the cuts and the latest series of errors has been laid squarely on the coalition's shoulders. When Liam Fox, the Defence Secretary, stood to explain the actions of the Government, there were cries from the Labour backbenches of "resign!"

The Coalition has responded to the allegations by stating their necessity given the £38bn deficit inherited from New Labour. However, whilst in power, Labour slashed the defence budget by up to a fifth, despite simultaneously embarking on numerous peace-keeping operations across the globe in countries like Kosovo, Iraq, and Sudan.

It appears Cameron and Clegg are to follow Blair. Despite announcing 2,700 jobs are to be axed from the RAF, of those around 100 are newly trained or training pilots, the government are apparently in talks to instil a no-fly zone over Libya.

The government must make a decision, as it is unacceptable to decrease the budget available to our armed forces, whilst simultaneously expecting them to maintain an international presence. To do so damages the troops on the front-line, be it physically or psychologically, and undermines any authority we might have on the world stage.

Irish elections set to result in coalition

Joe Cormack
POLITICAL CONTRIBUTOR

AN IMPORTANT election in the history of the Republic of Ireland has seemingly produced a new Government of the Fine Gael party and Labour, involved in advanced coalition talks.

The former Governing party, Fianna Fail, was completely decimated at the polls; its vote dropped from 40 per cent to 15 per cent in response to its disastrous handling of the economy which culminated last November in a humiliating bail out of the Irish economy from the EU and the IMF. There were major gains in the Dail Eireann (Irish parliament) for Fine Gael and Labour, which now have 76 and 37 seats respectively.

It was also a successful night for Sinn Fein, which trebled its amount of seats to 14. The party's most prominent newcomer, Gerry Adams, vacated his Westminster seat of West Belfast to stand across

"The scars of this economic collapse will run deep in this small country"

the border in County Louth.

Leader of Fine Gael and incoming Taoiseach (Prime minister), Enda Kenny, declared that Ireland "Now stands at a transformative moment in our history, on the brink of fundamental change...in how we regard ourselves, how we regard our economy and how we regard our society."

Since entering office, Kenny's in-tray has been overflowing, mostly with concerns relating to an

economy that has contracted 14 per cent from its peak in the boom years. The main issues have been the unemployment rate of 13.4 per cent and the consequences of the punishing conditions attached to the €85bn bailout that Kenny describes as "bad for the Irish people, and bad for Europe." He will get a chance to re-negotiate the deal straight away as he will be attending several Euro-zone Summits in the next fortnight.

Ireland's economic rise and fall has been spectacular and in comparison, Britain's budget deficit and spending cuts seem merely an inconvenience. Unprecedented economic growth that began in the early 1990s and was nicknamed the 'Celtic Tiger' rocketed Ireland from one of the poor men of Europe to one of its richest per capita. This transition, in under twenty years was astounding. The former Taoiseach, Bertie Ahern, declared in 2007, "I don't know why people who engage in that sort of thing [warning about the potential of a financial crash] don't commit suicide."

Ultimately, the Celtic tiger was built on the unstable foundation of a loose financial sector and a property bubble that were both allowed to spiral out of control through lax or non-existent regulation, elite cronyism and endemic corruption. The pressure is on for Enda Kenny and his new Government to start rebuilding the bond between the Irish people and their political and economic elites.

The scars of this economic collapse will run deep in this small country, but none are more visible and ironic than the dozens of 'ghost estates' full of half-built or vacated houses - a hangover from the madness of the property boom and the now dead Celtic Tiger.

The West slow to respond to Middle Eastern turmoil

Rebecca Kinahan
POLITICAL CONTRIBUTOR

THE MIDDLE East has erupted. What the West assumed was a politically dead area, has risen up and achieved the momentous. The people have spoken, loud, clearly and persistently, resulting in reforms in Tunisia, the long awaited departure of Mubarak from Egypt, and perhaps soon, the fall of Gaddafi. The West can no longer claim a monopoly over democracy.

The responses to the uprisings have proved slow and lethargic. Obama finally came out with an opinion worth publishing, denouncing Gaddafi's military, which has been firing on its own people and causing deaths estimated in the thousands. Hillary Clinton has stated that Gaddafi "must go now, without further violence or delay."

It took weeks after the violence began before talks were in place in the UN, which questioned how the humanitarian crisis would be dealt with. The tremors of this crisis can now be seen in the huge wave of asylum seekers fleeing Libya into Egypt and Tunisia. Following a long delay, the United States sent warships to Libya, considered a no fly zone over Libya, and froze \$30bn worth of Libyan foreign assets. Obama stated that the unrest was an "unusual and extraordinary threat" to the USA, never mind the horror for those living through it. Meanwhile, Gaddafi lives under the delusion that his people still love him and that Al Qaeda are responsible for his country's crisis.

Critics have condemned the somewhat diluted and overly diplomatic responses emanating from officials in the US and the UK,



Western leaders criticised by some for lacking urgency during crisis

especially as these very same officials claim to be relentlessly devoted to the aims of democracy.

Incidentally, the responses to the raging humanitarian crisis coincided with the safe removal of US and British citizens from Tripoli airport. Undoubtedly, the government is not in an easy position as it must place paramount importance on the safety of its citizens, but when the secretary general of the Arab League, Amre Moussa, condemns the human rights violations before Britain, it becomes evident that the wheels of democracy are turning too slowly. Only recently has David Cameron suggested a more aggressive response.

The past few weeks have been instructive; democratisation can occur without the influence of America, the EU and Great Britain. The slow responses of these countries raise questions as to how well-equipped the West is to deal with what is occurring in the Middle

East and Africa. The silver lining in this diplomatic mess is that, finally, our eyes are being drawn to Africa, and even if the media have been focusing on how well evacuation plans for the Britons in Libya have been going- as opposed to the thousands of deaths on the Libyans side- Africa and the Middle East has at last taken centre stage in world news. After years of human rights violations and industrialised torture schemes, Egypt is free of Mubarak. Perhaps Libya will one day be free of Gaddafi.

The struggle people are experiencing on the ground in these countries may illustrate the need for Western governments to come out more strongly against actions that put a nation's own population at risk. While nations of the West claim to be proponents of freedom and self government, it remains to be seen what benefits the West can gain from pursuing these aims in the Middle East.

UK aid reconsidered

Natasha Monro
POLITICAL CONTRIBUTOR

IT WAS announced this week that the UK government has re-evaluated how it is to spend its Overseas Aid Budget, however this decision has triggered a debate upon the motivation for these changes to aid distribution and whether the £8.4bn that is budgeted for foreign aid is justifiable.

Under the new plans, 16 of the world's poorest countries that are current recipients of UK aid will cease to receive a single penny, in order for the British government to concentrate on aid in countries that have a better chance of fulfilling UK aid targets.

Last year the government ring-fenced only two areas of its budgetary spending; the NHS and the Department for International Development (i.e. aid). Healthcare has, and always will be, a major priority for British taxpayers, whereas recent opinion polls have shown foreign aid to be of far less concern. British individuals have a history of giving extremely generously to the poorest casualties of natural disasters; for example, following the devastating 2010 Haiti earthquake, where Britons donated £2m in just 36 hours. It is not the actual act of giving aid to the poorest people that Britons begrudge, it is where the aid is distributed and for what reason.

The African nation of Burundi is the second poorest country in the world, according to the World Bank, and due to its location in the Great Lakes region, its citizens have to endure a severe lack of infrastructure and massive insecurity, yet it has become a victim of the new measures. In a stark contrast, India will continue to receive a huge proportion of the aid budget. This is despite the fact

the country has a booming economy, currently growing at 10 per cent per year, and is itself a Foreign Aid Donor. The country has huge poverty issues, but MPs and Citizens alike are questioning whether the UK has made a mistake in selecting which countries are the most in need of aid.

“The UK’s large aid budget” reflects its desire to remain relevant “on the world stage”

It makes little sense for Britain to support India, whose economy is in a much better state than our own, using taxpayers money when we have to endure a ‘spending squeeze’ and cuts to Education.

It is clear that aid is being concentrated in India in order to fulfil governmental targets, such as eradicating extreme hunger, because the huge population makes this possible. This comes at the high price of neglecting other countries that are in equal, if not worse, poverty because aid projects in these smaller nations are too costly in comparison to the effect they have in meeting the targets.

It is obvious that the UK’s large aid budget is a reflection of the government’s desire to desperately retain its position as a major actor on the world stage; without it the UK’s influence would be seriously diminished and its reputation in the eyes of the USA, for example, would be tainted.

Is a cut to domestic spending justified for the above reasons, especially when the most desperate countries may not be receiving much needed aid? The debate is sure to continue.

Sam Shepherd
POLITICAL CONTRIBUTOR

THE YEAR 1848 was famous not only for the release of the Communist Manifesto, but also for the wave of revolutions that significantly changed the political and philosophical landscape and had major repercussions throughout the rest of the century. Of the major European states only Britain, the Netherlands, the Russian Empire and the Ottoman Empire were unaffected. France, Germany, Denmark, the Habsburg Empire, Hungary, Ireland, Brazil, Belgium and even Switzerland had some form of revolution; some were bigger and more far reaching than others.

Fast forward 150 years. Revolution is spreading. Not across Europe, but in the Middle East and Africa. To date, Tunisia and Egypt have experienced revolutions of historical proportions.

“The rest of the world has its gaze firmly set upon the Middle East and waits anxiously for the dust to settle”

Libya is in the midst of what must now be described as a civil war. Bahrain has been forced to cancel its Grand Prix in a week’s time. Jordan has had a new Prime Minister installed. Major protests have been seen in Algeria, Iran, Iraq, Oman and Yemen. Is this history repeating itself?

The French Revolution of 1848 was a catalyst for uprisings across Europe, and it appears that the Tunisian protests have done the same, except this time in a part of



PAUL BOWMAN

Middle East revolutions serve to remind of past and point toward future

the world oft-regarded as largely undemocratic.

The similarities of the two eras are evident. It took only one victory for the people to show the rest of Europe that change was possible in 1848; the same has happened in 2011. Both waves were based on a belief that the general population was oppressed by their rulers. There were widespread economic downturns in the years prior to 1848, and the years after the 2008 financial crisis have been characterised by high unemployment and poverty.

Whatever transformations occur in the Middle East, the world must wait for the region to repair itself. The wounds have been inflicted. It will take time for them to fully heal. Looking once more at the 1848 revolutions, we observe that the following decade did not lead to immediate political transformation. German and Italian unification took twenty years; the French case took even longer.

The rest of the world has its gaze firmly set upon the Middle East and waits anxiously for the dust to settle in the region. As the Western media has praised the popular movements as being a sign of a democratic surge in an area that has been largely deemed as ‘incapable’ of democratic systems of government, one must exercise caution when assessing Western motives.

For their own economic interests, Europe and the United States have, for years, propped up the very autocrats these movements have sought to overthrow. If the West wants democracy in these countries, which it now claims, then perhaps now is the time to prove its mettle.

Stability in the Middle East depends on the approach by those pursuing revolution within individual countries and whether the West will shape the outcomes to best fit its own interests or those of the people within this region.

Tony Blair calls on the enemy

POLITICAL EDGE
Francis Brown

LORD MANDELSON confirmed last week that Tony Blair had on two occasions telephoned Libyan leader, Colonel Muammar Gaddafi, in a bid to persuade him to end the bloodshed in his country. The ex-Prime Minister privately called the autocratic Libyan dictator twice on Friday, 25th February to urge him to abandon the “last stand mentality” he has cultivated in a recent series of increasingly rambling speeches against the protesters who threaten his leadership. He says that he and his supporters will fight “to the last bullet”.

In an interview in The Times, Blair said that he was appalled by the dictator’s actions, and attempted to use the relationship he had founded between them during his tenure as Prime Minister to persuade him to stop. Gaddafi, Mr Blair says, was “in denial” as to the nature of the bloodshed that



Gaddafi considered to be in denial

wracks his country. William Hague, the Foreign Secretary, reported that although Blair had told him of these private telephone calls, he did not expect “a negotiation” with Colonel Gaddafi and distanced his government from the conversations.

Tony Blair has faced criticism for his relationship with the Libyan dictator whilst in power, most notably for two high-profile visits



Blair tells Gaddafi to cease actions

to Tripoli in 2004 and 2007 in which he aimed to forge a “new relationship” of mutual interest. The 2004 visit was prompted by Gaddafi’s renunciation of weapons of mass destruction, which Tony Blair sought to capitalise on by persuading Libya to join the fight against terrorism.

The threat of extreme Islamic power in Tripoli is a constant worry for the West, and has become par-

ticularly pertinent recently since Gaddafi announced last week in one of his speeches that the protests in his country were orchestrated by Bin Laden and his followers.

A particular source of controversy was the country’s involvement in the 1988 Lockerbie bombing and its support of the Provisional IRA. The attempts to secure a compensation package from Gaddafi for his supplying of the IRA have currently been suspended.

Blair defends his actions as Prime Minister entirely. He argues that in doing so the country was transformed from one that supported terrorism and was developing nuclear capabilities into an ally of the West. There is no proof that Gaddafi had weapons of mass destruction to abandon in the first place. On the 2nd of March the former Arab League Ambassador to the UN Clovis Maksud warned that the Libyan ruler may resort to WMDs and chemical warfare should his regime face collapse.

Sir John Major, Blair’s predecessor, has defended his successor’s decision to embrace Gaddafi. He said to the BBC that welcoming

Blair “endorsed a man who in 2011 is threatening to visit genocide upon the people of his country.”

Libya in the manner Blair had was a “significant prize” even if in the wake of Gaddafi’s brutal crackdown on the protestors this decision now looks “slightly embarrassing”.

In 2004 Blair responded to his critics by saying that “we have got to do everything we possibly can to tackle the security threat that faces us”. The “embarrassing” aspect of this is that in striving to improve the security of the West, he endorsed a man who in 2011 is threatening to visit genocide upon the people of his country.

Behind the microphone

Sports Editor **Henry Cowen** talks to Guy Mowbray, BBC commentator and York native, about the pressures of his job and how well he really gets on with summariser Mark Lawrenson



Guy Mowbray is one of the BBC's top commentators and has come a long way since starting with Clubcall

"TO BE a proper football commentator at the top, it has to be basically your life. I think you have to honestly just live and breathe it." The idea of leaving university is often quite daunting, especially when the job (hopefully) awaiting you on the other side is 'corporate restructuring, business and recovery', but we would all push for first class honours if the job awaiting us on the other side was to be a football commentator.

Guy Mowbray fell into football commentary when it became apparent to him, at the age of fourteen, that he "wasn't anywhere near good enough" to make it as a footballer. A throwaway comment from his father then set the wheels in motion: "Well if you can't get paid playing it why don't you try and get paid watching it?"

A job at the John Smiths brewery was soon replaced with Clubcall and five years later Mowbray found himself the youngest man to commentate on a World Cup final as he took the microphone for France's famous 3-0 victory over Brazil at the age of just 26. Fast forward thirteen years and Mowbray has become the BBC's lead football commentator, replacing the legendary John Motson.

"If I'm somebody's cup of tea, I might be somebody else's poison". He is realistic about his ability to appeal to everybody when commentating on a game, especially in a job that is so scrutinized by your average punter.

I asked him whether he still gets nervous when he's behind the microphone: "A little bit, like Sunday before the Carling Cup final. Not so much nervous, more edgy, wanting to make sure everything goes right."

So how do you make sure you get everything right? You don't want to be known as a commentator that makes errors, or worse a

"We are the best of friends...we regularly meet up away from work. People who say that [they don't get on] don't understand...I'm quite happy with him absolutely ripping me to pieces"

On Mark Lawrenson

commentator that makes a glaring faux-pas (think the legendary 'the batsman's Holding, the bowler's Willey') and Mowbray has learned how best to avoid such embarrassment, stating they key to being a commentator is "knowledge, preparation and being a decent communicator."

It is, of course, not quite as simple as that. If it were no com-

mentator would ever be criticised. The BBC's Jacqui Oatley undoubtedly possesses the skills that Mowbray speaks of and yet head to any online forum and you will be able to access a fair amount of criticism levelled in her direction. This is perhaps because of a larger issue in the game but there are many other commentators in the game to whom the punters fail to warm, generally speaking Mowbray is not one of these.

Frequently it is the co-commentators or summarisers that get the most flack, and the relationship between them and the main commentator is one of the prime aspects of any game.

Mowbray and Mark Lawrenson formed an interesting dynamic in the recent World Cup, having been teamed up for England's matches and, at times, it seemed they didn't really get on: "You know what, this has been brought to my attention and I have never read so much rubbish. I don't know where this came from. I think people misinterpret things, and I think it's their problem and not ours."

Mowbray continues: "We are the best of friends...we regularly

meet up away from work. People who say that [they don't get on] don't understand, we're basically taking the piss and the fact that we're so comfortable with each other means we can do it."

"If I make a mistake I want him to cane me for it because that's the right way to do it. The people at home are doing it, so why shouldn't he? And vice versa."

The two regularly commentate together nowadays and they formed a major part of the BBC's coverage of this year's Carling Cup, Mowbray continues to speak favourably of his co-commentator: "Lawro, by the way, is the ultimate ex-pro turned reporter. He does his preparation, he watches so much football, he absolutely loves it."

"When all is said and done it is only a game of football, it's not the most serious thing in the world so if you can break it up with a moment of light levity, then fantastic, and I think he does that brilliantly. He also reads the game fantastically."

The dynamic of Mowbray and Lawrenson came to the fore this summer in South Africa. I decided to enquire with Mowbray whether he was able to pin-point exactly

what went wrong for Fabio Capello's England in that disastrous campaign:

"We don't have half an hour!" before citing the enclosed and security-obsessive view of the England training camp: "I am not surprised they were bored and went a little bit stir-crazy."

Mowbray is a man who has almost unparalleled access to and knowledge of the English game and his views on the issues affect-

"Youth football is where it begins... Eleven a side 'must-win-the-match' on a full-size pitch is ridiculous until you're 16"

On Grass Roots football

ing the English game in general are certainly interesting to hear: "The amount of games in this country is

ludicrous at the top level, in fact it's ludicrous at all levels...but it goes far deeper than that. I think it will change but it will be a long process, a little like Spain. Spain twenty years ago had the same sort of thing and, you know, they've invested so much into coaching and changing attitudes. Youth football is where it begins...we want small-sided games focusing on technique and skill. Eleven a side 'must-win-the-match' on a full-size pitch is ridiculous until you're 16."

Mowbray's answer to the last question of what do you love most about football was clear: "Everything, everything. Honestly, it is everything. The passion, the fact it matters so much."

"Since I was five years old I've been absolutely obsessed with football, I honestly think it's the colour, the passion and the knowledge it gives you - not just of sport -of the world."

When Mowbray speaks of the game he clearly speaks of something he loves. He has the passion of a true fan and it is a passion that comes across in his commentary.

He says of commentary "it's not something that you can learn, I don't think. I think it's something that you can do or you can't do. You could be technically absolutely brilliant at it and not have that X-Factor".

If you were to have the X-Factor in anything it would perhaps be watching and commentating on football for, as Mowbray says, "it's not really a job to me".

Quick Fire

Favourite ground?

Soccer City, Johburg or Stadium of Light, Sunderland

Favourite team?

York City

Best player?

Zinedine Zidane

Best goal?

Wayne Rooney's versus Newcastle United

The next big thing?

Jack Wilshere

Favourite manager?

Harry Redknapp/Steve Bruce/Rafa Benitez

Favourite commentary moment?

"There was a moment when I was commentating for Metro Radio on a Sunderland v Crewe game with Eric Gates, and there was a player called Kenny Lunt, and Eric called him Lenny and there was a lot of dead air!"



The Mixer at Elections

The perfect couple (of years for Asfahani)

PETER IVESON

THE MIXER is happy to be the mouthpiece of the regime. It is our sole purpose to spout the carefully engineered propaganda put forward by the Asfahani administration.

Our pages have often heralded the unalloyed success of the glorious leader. Reports about 3G pitches? That was us. A new sports centre? That was us too. The fact that satisfaction was up by 35% after a decision to abolish dissatisfaction? Anything you say, Mr President Sir.

But TM has had enough. We are sick and tired of not being sick and tired with a certain York Sport Supremo. Why can't we be given subjects to rant and rave about? That is why we have decided to make a stand.

Published adjacent to these words is a compromising picture of The Leader of People's Republic of the 22 acres. He may have started the popular uprising and taken



Be my Guest: Pure bromance as Guessfahani smile for the cameras

us from under the yoke of our capitalist, imperialist masters but he isn't immune to some tabloid style scandal.

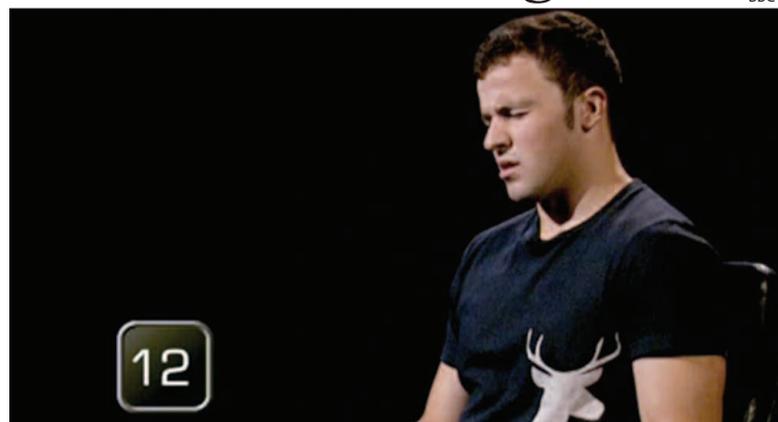
We found this image of him with an unidentified brunnete stunner, rumoured to be a member of his cabinet. The Leader himself preaches a gospel of abstinence so

what he is indulging in with the mystery lovely, one can only guess.

So now we've set out stall out. It's all change at Nouse Towers. No more pandering, the revolution is here. We'll take to Market Square for 14 days if we have to.

Weir all in this together

BBC



IT WAS once said that football is a gentleman's game played by thugs while rugby is a thug's game played by gentlemen. UYRUFC captain Tom Weir did nothing to dispell that theory as he appeared on BBC's Mastermind last week, answering questions on Orde Wingate and the Chindits.

TM was quite taken aback as Tom went head-to-head with John Humphrys, his every facial expression betraying his true emotion. One particular highlight was the skipper's knowing smile when asked which Premiership Rugby Union side were nicknamed the Tigers. No worries on that one.

One could forgive Weir for not winning, his side face a fixture pile-up that makes the chaos in the Middle East look merely inconven-

ient.

Sportsmen do like to show off their intelligent side, footballers Neil MacKenzie and Clarke Carlisle appeared on Countdown while the latter also made an appearance on Question Time, facing up against the likes of Alastair Campbell and Vince Cable.

Let's see the reverse happening now please, forget Strictly Come Dancing, next Christmas let's have Strictly Come Rucking. Weir can use his TV experience to good effect to host alongside Gabby Logan as Gino D'Acampo, Anne Diamond, Matt Goss, a dick from Big Brother and Josie D'arby pack down against messrs Cox, Hartley, Sheridan and co. TM would rather watch that than most of the shit served up these days.

Overheard at elections

TM: Well done on your win
Successful candidate: Oh, sorry do I know you?
TM: Well, no, I write for Nouse sports
Successful candidate: Oh, ok, thanks.
Ouch. Very ouch.

Moment of the week

Another win for men's rugby firsts, away at Sheffield, carried on a fine run of form. They face leaders Manchester this weekend with such a long injury list that Brian Cantor will line up at blind-side with Jane Grenville at full-back.

Lowpoint of the week

The referee in the men's firsts football against Hull was surely Mark Clattenburg in disguise. Not content with ruining Premier League matches he's stooped to BUCS matches as well. He tried to book a spectator for crying out loud...

Clinical Steelers batter York Centurions

David Ambrozejczyk
SPORTS CORRESPONDENT

York Centurions	0
Sheffield Steelers	26

A DEVASTATING second quarter performance from the visiting Sheffield Sabres halted York's quest for their first ever berth in the BUAFL Northern Conference Play-offs.

Needing a win from their final game after failing to beat Manchester Tyrants in midweek, York still had a chance to create history but, perhaps suffering from a touch of stage fright, were unable to offer much resistance to a Sheffield side who dominated on the ground.

Their push for a post season playoff spot unravelled in the space of five, crazy second quarter minutes; the White Rose giving up three touchdowns for no reply as Sheffield's bludgeoning run attack which effectively ended a fairytale run for a team that hadn't registered a win till this season.

Sabres Running Back Mark Maguire acted as chief executioner in banishing York's hopes, capping two long Sheffield drives by crashing over on 5-yard and 2-yard runs



PHILIPPA GRAFTON

The heavy defeat for the American footballers comes in the wake of their first ever victory just weeks ago against Hull

respectively before York hit the self-destruct button on the very next play; fumbling the ensuing kick off at their own 30-yard line to turn the ball over with a minute to go. A short screen pass on the very next play from Sabres Quarterback Luke Shackleton should have been

wrapped up, but instead reserve Running back Sam Broughton took it the distance. York were in free fall.

Much like their game against Lancaster the previous week, York were having a hard time to get anything going on the offensive side of the ball and continually struggled

when reverting to the pass.

It would be a particularly rough ride for York Quarterback Tim Blades. Floored on York's very first possession on the day and facing multiple blitz packages on almost every down as a York committed to the run, the signal caller

did well to lead his team down field midway through the third quarter. Forced to chase the game, Blades had to try and convert on a fourth and nine near the Sheffield goal line, but with the ball tipped to the ground, York's post-season hopes went with it.

That attack would represent York's best scoring opportunity and it was in stark contrast to a first quarter in which the White Rose looked much the better side, ably flexing their defensive muscles to break up Sheffield's use of the spread system. Sam Asfahani showed excellent awareness to pounce on a fumbled punt return, but he was usurped by Arthur Pitt; the Safety breaking his assignment to haul in an under thrown Sheffield ball to swing the momentum back to York. Both times, however, York would go three and out.

Broughton put the finishing touches on the match for Sheffield, busting in for his second touchdown of the day on two yard dive up the middle to complete the route. However disappointing the final day loss is for the Centurions, it represents a drastic improvement in fortunes this season to even be in play-off contention.

Derwent march on but Goodricke sustain pressure on the league leaders

Sam Morgan
 DEPUTY SPORTS EDITOR

DERWENT FURTHERED their title ambitions after they secured a hard-fought 1-0 win over a plucky James side.

The bulk of the early play went in Derwent

's favour. Dom Henney led a muscular charge into the box before laying it off to the ever-dangerous Xander Brinkworth who put his effort just wide of the right post.

Despite this promising start the game then reached a stalemate, with neither side creating any real opportunities. When the ball did break free of midfield it was again Henney and Brinkworth who were at the centre of the action.

Brinkworth's seeking ball from the right had Henney's name written all over it but the forward arrived just too late to get a touch on it.

As the first half drew to a close the game spread open. James' Joe Jenkinson went for an ambitious overhead kick that showed good technique but a not-quite-so-impressive end result.

But, just as James looked like sneaking a goal, Derwent struck. Dan Atherton passed to Steve Walwyn who produced a perfect looping effort from twenty yards out that James goalkeeper Toby Owen could not get anywhere near. Derwent took a 1-0 lead at half-time.

Momentum from Walwyn's goal carried over into the second half as Derwent made a quick start. Jake Farrell displayed excellent vision from the left

flank to pick out Brinkworth on the right, after a sublime step over from Dan Atherton Untracked by the James defence, Brinkworth's shot again had Owen beat but was this time denied by the crossbar.

Derwent's strength in attack continued when Atherton found himself one-on-one with Owen in front of the James goal. He did the hard part by dummying his way past the 'keeper but then somehow managed to put it wide of the left post with the goal at his

mercy.

Spurred on by Derwent's miss James launched some attacks of their own. Offord showed good strength to hold off Matt Worsfold but his effort was just held on to by Derwent's reliable Seb Treasure.

Derwent fought back with Farrell again supplying a sumptuous ball that Henney should have put away.

Brinkworth continued to terrorise the James defence with

a shot pounded from the right but sent just over.

As Derwent tired James could have levelled in a tumultuous last ten minutes. They managed to cling on for an invaluable victory, with captain Matt Hallam singling goalscorer Walwyn out as man of the match.

Derwent's league rivals Goodricke managed a win against Wentworth courtesy of a Jon Sharpe strike in the dying minutes of the game to take the honours 4-3.

It was Sharpe and Sam Astbury who took the Goodricke side to a 2-0 lead early on before Wentworth pegged back one goal just before half time thanks to Bruce Rawlings.

A goal by Luke Fleet levelled it up before Sam Lewis produced an exquisite lob to make it 3-2.

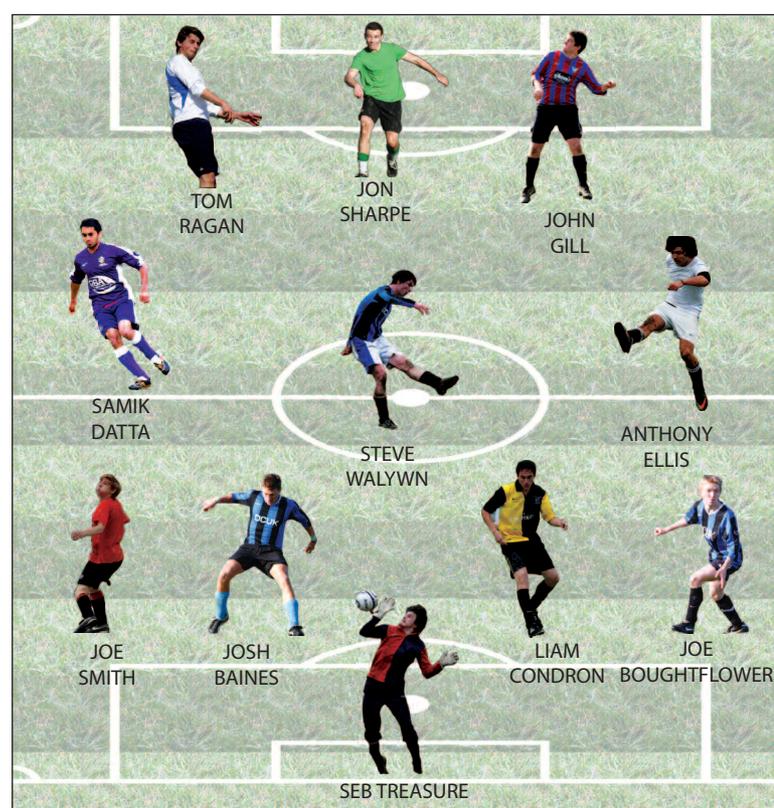
College football veteran and all-round legend Dom Green headed the graduates level and it was left to Sharpe to score the winner in a 4-3 thriller

Elsewhere, Halifax College stormed to a very decisive 4-0 win over Langwith with Jack Beadle, Anthony Ellis, Tom Ragan, and Elliot Ragan on the score sheet. Beadle put Halifax into the lead after fifteen minutes with a sublime strike from twenty-five yards out that rocketed into the top corner as 'Fax simply had to much for the league strugglers.

Goals from Jamie Clarke and a late goal from Ben Stanier snatched all three points for Vanbrugh in a game in which they were second best for vast periods.

Alcuin Captain Phil Bowers was left to rue his side's profliga-

Team of the week : Nouse picks the eleven that made the difference for their respective colleges



James undone by defiant Derwent

Alex Muntus
Rob Johnson

James College	10
Derwent College	12

DERWENT HAVE confounded the received wisdom regarding college rugby by battling to superb

12-10 win over a usually imperious James side in the final of the collegiate rugby season.

James played their usual expansive game, however a lack of precision, coupled with a brilliant defensive effort from Derwent, prevented them from reaping their customary rewards.

PETER IVESON



The holders started with a bang and got straight into the Derwent 22 but, despite prolonged pressure, were unable to cross the line. Conceding a penalty allowed Derwent to clear their lines and from the resulting lineout on the half way a sharp backs move created an overlap out wide. A clever grubber kick allowed Oli Wessely to crash over in the corner.

From the restart James dominated possession for large parts of the half and, despite a frustrating ten minutes at the end of the first half, James just about got over in the corner through Phil Scott. Benjamin Brummitt missed the conversion and the teams went in at the break at 5-5

Derwent started the second half with verve, venturing into the James half to be rewarded for their pressure with a penalty, which Wessely was unable to send over.

James were unable to find any rhythm and repeated backs

moves failed to make any ground. When they did, simple retention at the breakdown created multiple turnovers for Derwent and they were able to clear their lines.

When Derwent did make it into the James 22, excellent running from Freddy Harris and the the pack resulted in Dan Crehan stepping his way over.

Wessely was on hand to convert. James were not to be outdone though and eventually they managed to string several passages of play together resulting in Antony Matthews going over for the score. Alex Muntus missed the crucial conversion in the 78th minute and Derwent were able to hang on.

A proud Callum Douglas, Derwent Captain, stated that "The fellas have worked so hard all season, to beat an excellent James team is testament to all the hard work that they have put in all year. There are exciting times ahead for this team".

Darts team win national tournament

Nick Hall
Peter Iveson

THE UNIVERSITY of York Darts Club travelled to Liverpool this weekend and secured a memorable victory in the UDUK University Cup finals day with a comprehensive 7-3 scoreline over Leeds University.

It was a case of fourth-time lucky for the side after losing in the final for the past three years. York's final performance featured some clinical throwing in the individual match-ups, which was ultimately to be the difference between the two sides.

Backed by a travelling contingent that reached into double figures, York took on the University of Western England in the second semi-final of the day after Leeds University demolished Liverpool University in the day's first match-up.

Their talented but inexperienced opponents were no match for York, with notable performances from Andy Myhill and Jordan Horsman. Myhill completed a 90 checkout in his doubles game and Horsman followed up with a 21 dart leg to help take the team to 7 points



and seal passage to the final.

In the final, York took on rivals Leeds in 1 leg of trebles, 3 doubles match-ups and 6 singles games. The team laid down an early marker by hitting the bull and a strong side of Danny Diamond, Andy Ralston and Ewen MacDonald won the first trebles leg quickly.

The doubles encounters proved difficult for York, with only Myhill and Jonny Law winning, meaning the score was 2-2 as the match moved into the singles games.

Diamond got the singles off to a great start for York, winning his last ever university singles game in rapid fashion. PDC U21 World Championship competitor Alex Harrison stepped up next to win 2-1.

Myhill was no match for his counterpart, winning both his legs with 19 and 22 dart check-outs. Club Chairman Nick Hall won his first contest to take the score to 6-2 and leave York on the cusp of victory.

Despite a setback Hall went on to win the next two legs and take the match 7-3. Hall was swamped by the ecstatic York side to banish the demons of the past three finals.

Guy Mowbray

The York-based BBC football commentator took time out of his schedule to talk all things football with *Nouse*.

GUY MOWBRAY >> P17

PETER IVESON

PHILIPPA GRAFTON



D-Day: A successful day for Derwent sport as the rugby players seal cup final glory with a 12-10 victory over James while their football counterparts win again to make it eight successes in a row. Match reports and photographs >> P19

Sam Asfahani secures second year with comfortable victory in YUSU elections

Jake Farrell
SPORTS EDITOR

SAM ASFAHANI has won a second year as York Sport President, fending off a spirited challenge from Ben McCladdery. Asfahani, the third YUSU incumbent to retain a sabbatical position in two years, will hope to utilise the mandate afforded to him by a formidable margin of victory to further his election pledges into 2012.

As a judgement on his Presidency this result can

largely be taken as an endorsement of his tenure so far, especially given the intensity of McCladdery's campaign. McCladdery, perhaps recognising the potency of the level of name recognition attached to his opponents, swamped campus with his "Top Dog for York" themed promotional material and came out top in a Nouse candidate recognition poll with 19 per cent.

Ultimately though his efforts were in vain as Asfahani polled 1717 votes in

comparison to McCladdery's 828. Badminton Club President McCladdery was positive after his defeat saying: "I'm just very happy I did so well. Taking on Sam was never going to be easy. His victory was the result of a mixture of things, his BNOC (Big name on campus) status, his relationship with clubs and, quite frankly, the good job he did this year."

"I hope people don't get the wrong message with me taking him on, it wasn't because he did a rubbish job

and I thought I could do better. I ran for myself, to see how well I could do. Who knows, maybe I'll run again next year. I wish Sam the best of luck in his second year."

After the inevitable turbulence of an election period Asfahani will now hope to hit the ground running and ensure that his central campaign promises are delivered.

Last year he was quick to silence those who doubted his ambitious plans for facil-

ities by announcing that his pledge that there would be a University owned 3G pitch would come to fruition.

Another big call was the decision to change Varsity opponents from York St John to Hull. This didn't have the immediate affect he would have desired as York romped to an easy home win against their new opponents.

Using tuition fee increases to greatly reduce hidden costs such as York Sport membership will be one of the defining chal-

lenges of his second year as holder of the Presidency but for now Asfahani is simply savouring his victory and looking to the future:

"I'm delighted that I get another year to improve sport at York. I have hugely enjoyed this year and felt that together with the York Sport committee we have already achieved so much."

"However I know our shortcomings too and we have a lot of work to do to ensure York Sport's continued improvement"

York Centurions defeated 26-0

The York Centurions' good run came to an end on Sunday as the University of Sheffield side the Steelers inflicted a 26-0 win on the play-offs chasing York team

AMERICAN FOOTBALL >> P18



University of York darts club secure cup final triumph

The University of York Darts club travelled to Liverpool on Saturday to take part in the UDUK University finals and emerged victorious, defeating Newcastle, Durham, University of Western England on the way before overcoming Leeds in the final.

UDUK UNIVERSITY WIN >> P19



Follow Nouse Sport online

Follow us on Twitter on @nousesport and listen to our weekly Nouse Sport Podcast for regular opinions and views on all things York Sport.

WWW.NOUSE.CO.UK/SPORT

