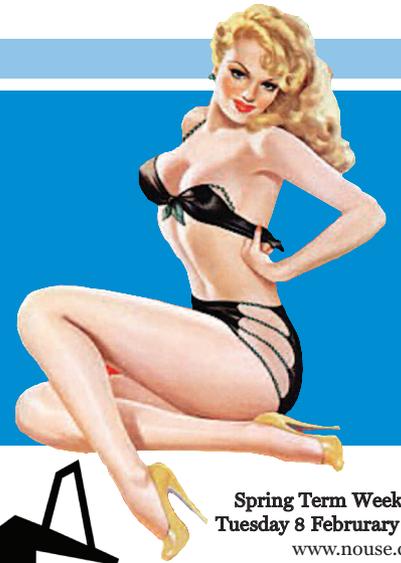


“We created this world and it spoke to men”

Playboy's Deputy Editor on the substance behind the sex

What men want >> M8-9



Spring Term Week Five
Tuesday 8 February 2011
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Council discriminate against students in housing policy

● Rents to rise in popular student areas ● University: “very detrimental to students”

Camilla Aparc
DEPUTY EDITOR

YORK'S STUDENT resident population has been caught up in a political decision which will force rents to rise and discriminate against students attempting to find off-campus housing.

After conducting research which categorises students as negative contributors to York, the City of York Council have decided to impose a city-wide Article Four Direction next year, meaning that the conversion of any 'normal' house to a house in multiple occupation (HMO) will need planning permission from the Council.

Despite a twelve month consultation period before its introduction, a large proportion of student houses in York are HMOs and an Article Four Direction will victimise the future number of houses available for student groups.

Pro-Vice Chancellor for Students, Jane Grenville, stated: “it's a policy that could be very detrimental to students.”

Student rent costs are likely to rise considerably as properties available in close proximity to the University will be in higher demand. While student numbers will continue to rise, landlords will be unable to convert enough properties for the student residency once the Council enforces thresholds on certain popular roads. As a result students will be forced to live further away from the University.

The University has revealed potential plans for a third College to be built on the Heslington East campus, but next year's returning students will be unable to apply for on-campus accommodation. This year the University has also admitted over 450 students more than their official projections and while “the situation is expected to



Data compiled by Nouse from Council records show popular student roads which may suffer the worst rent rises

change”, is as yet unconfirmed. Both the University and YUSU have expressed their opposition to the Direction, although the University were not present at the public meeting where the decision took place last week.

The Council's verdict was decided after complaints made by local residents about levels of 'anti-social behaviour', noise, and littering, were believed to be linked with student residents. A report produced by the Council implies that areas with large student popula-

tions negatively contribute to the York's anti-social behaviour and crime rates. However, the rate of reported criminal activity in half of the twelve highest areas of student residency was shown to be under the City of York's average rate.

Last week a petition of 585 signatures was collected in opposition to the Direction by other local residents. However, Councillors appear to be in agreement that the decision is resolute unless consultation extensively proves otherwise. The Direction will only control

the number of student HMOs in a given area, yet will not directly address these perceived social concerns raised by approximately 200 local residents who signed a petition in favour of the Direction.

Many have described the Direction as having a political agenda, with the local elections coming later this year in May.

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Illicit recruitment in Politics lectures

AN AMERICAN door-to-door sales company has been admitted to numerous lectures without Departmental permission. Many students have questioned the recruiting methods of the company, which has been described as misrepresentative. >> NEWS P3

Admissions exceeded by 450

THE UNIVERSITY have exceeded the projections for admissions numbers by 450 students for the next academic year alone. The projections made in 2009 show that the University has already over-subscribed to the number of students that had been intended for the academic year 2014/15. >> NEWS P6

YUSU election predictions

NOUSE REVIEWS some of the candidates rumoured to be running in this year's YUSU elections, evaluating their chances and relevant experience for the five Sabbatical roles. >> NEWS P8

York Sport membership changes

NEW PLANS under review by the University in conjunction with York Sport could potentially see the introduction of free York Sport membership by October 2012. The £40 introductory charge could be removed for all University of York students. >> SPORT P20

Film Awards Special
>> M18-19



University to assist with "hidden costs"

JUSTYN HARDCASTLE

Hannah Ellis-Petersen
EDITOR

DETAILS HAVE recently come to light of the proposed changes to be introduced by the University after the tuition fee increase is implemented.

University officials have revealed that they have been involved in ongoing discussions of ideas and schemes that could be introduced in 2012, when the fees will be set somewhere between £6,000 and £9,000, to ensure students feel they are getting 'value for money' out of their University experience.

The focus has been on combating what they termed the "hidden costs" that students face at University, such as books and living expenses.

Ideas that have been suggested varied from making all printing on campus free, and giving the whole student body complementary gym and York Sport access.

If the University chooses to raise the fees to above £8,000, students could also be given all books required for their course for free and even each be given a laptop free of charge when they begin at York.

Smaller seminars reminiscent of Oxford and Cambridge, with only two or three students per group, are also among suggestions, and the University has already hired an additional 60 lecturers to increase student-teacher contact time across all courses.

Jane Grenville, Pro-Vice-Chancellor for students, spoke candidly about the discussions, stating that they are "all up in the air at the moment" but that they "want to be absolutely categorical about what you pay for with your fees."

She continued: "The University is looking to take out some of the huge hidden costs that the University controls, and incorporate them into the fees, so students won't have to pay them back till they are earning."

"We cannot promise we will cover all things proposed, but the more we can take out of upfront maintenance costs, the better that will be in terms of immediate benefit to students."



If University of York tuition fees are put up to £9,000 in 2012, each student could be given a free laptop

She also stated they were looking into giving incoming first-year students free electronic access to their text books before they arrive at the University.

However, Grenville was keen to stress that nothing will be confirmed until the University are given the full outline of their Higher Education funding and upcoming requirements by the government in March and that all the proposals were being put forward at "an un-priced level."

"The more we can take out of upfront maintenance costs the better that will be in terms of immediate benefit to students."

Pro-Vice-Chancellor for Students
Jane Grenville

Tim Ngwena, YUSU President, stressed the need to remember additional costs to student life unrelated to the University. "It's vital that whichever proposals the University decide

to fully evaluate, they bring about added value to the student experience.

"Hidden course costs are one aspect but the largest costs reside off campus in rents and increases in the cost of living, VAT, fuel and energy prices, all aspects which continue to increase expenditure for students."

The University also confirmed that the tuition fee would not cover any accommodation costs for the incoming students as it would be "unfeasible."

Students remain divided over the possibilities within proposals put forward by the University. One first-year student expressed their enthusiasm for the ideas, stating: "I love systems where all the hidden costs are incorporated, it makes life easier and so much more efficient. I think people would get more out of University this way as they wouldn't be afraid to buy text books etc. It would certainly mean we wouldn't have to fight over key texts."

However, first-year Philippa Grafton was opposed to the pro-

posal because students today usually have their own laptops before coming to university and therefore paying the extra £2,000 or £3,000 wouldn't be worth it.

"To be honest I would rather pay £6000. I can understand the University wanting to incorporate hidden costs into the fee, but I feel lots of people wouldn't use them enough. Most people have a laptop from sixth form and not everyone wants to go to the gym, that's an extra. I would rather keep my student debt down and pay for these costs as I go along."

Ngwena added: "Until the government releases its white paper on fees, it's difficult to speculate on what's a better choice."

"However it's great to see that the University has realised some of the large challenges it faces to addressing student experience, and maintaining York's current competitive ranking, on a national and increasingly important global market."

LEADER >> Page 10
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£1 billion of cuts for universities announced

The government has confirmed close to £1 billion of cuts to the higher education budget. There will be cutbacks of £342 million to the teaching budget, £45 million to research, and £309 million in capital funding. This put students at the forefront of the government's fiscal consolidation. A large decrease of £940 million from HE funding by July 2012 will mean that current university students will receive less investment in their education than initially expected. Paul Marshall, head of the 1994 Group, of which York is a part of, has said that these drastic cuts will send out "exactly the wrong message" on the economy.

Added investment in cancer research

Scientists at the University have been awarded £3 million to continue groundbreaking research which is helping cancer patients across the UK. The five-year investment will help the scientists continue their analysis of data from blood cancer patients, providing new insights into what causes blood cancers, and which treatments are the most effective. Professor Eve Roman, the Team Leader, stated the project offers "a unique opportunity to guide treatment for patients and discover any genetic, environmental or lifestyle factors which may be contributing to these diseases."

University develops Afghan legal links

The University is forging relationships with Afghan legal practitioners and academics to help equip the country's future lawyers with the skills they need in post war Afghanistan. Richard Grimes, Director of Clinical Programmes at the York Law School, visited Afghanistan in late 2010 to help with the development of law clinics. Grimes highlighted that there "is no effective state legal aid system in Afghanistan so law clinics set up by non-government agencies and law schools provide a vital service to people, particularly women, who cannot afford or otherwise access legal advice."

Reporting by Becky Williams and Hailey Badger

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It has recently been said that musicals are immune to the recession, *Mia de Graaf* takes a look at how the industry has adapted.

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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
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Internship company criticised for illicitly recruiting students in lectures

UNIVERSITY OF YORK

Martin Spurr
 NEWS EDITOR

THE AMERICAN internship company, Southwestern, has come under pressure after inappropriately recruiting potential students for their summer internship programme in lectures.

The company approached students at the start of lectures, in subjects such as Politics and English, without the permission of the relevant department.

Companies offering opportunities to students are usually confined to career fairs. However, it is very unusual for them to be allowed to directly go to students at the start of lectures.

Jess Stone, a first-year Politics student, stated: "I don't think that they should have been able to come straight into lectures, the lecturer seemed to have no idea what the company was about."

"And if she was university approved that was a massive mistake on the University's behalf, even if purely down to the fact that the company's so controversial."

Southwestern is a company that offers students internships selling educational books door-to-door over the summer with many students doing upwards of 78 hours a week.

Lana Bambridge, the Southwestern District Sales Manager for northern universities

like Manchester, Glasgow and York described how she had permission from the Careers Service, stating: "I spoke to the Careers Office and they said it was okay for me to go into lectures. I really believe the



transferable skill gained in our programme can be used in every field upon graduation"

However, a spokesman for the University commented: "The University has a firm policy on companies promoting themselves on campus. There is a presumption against companies using teaching time to promote their activities unless they relate directly to the curriculum, and only then with departmental approval."

"The company concerned acknowledged they did not follow the agreed procedure... approval had not been sought"

University Spokesperson

"On this occasion, the company concerned acknowledged that they did not follow the agreed procedure and that departmental



The Southwestern internship programme have been recruiting in lectures without Departmental permission

approval had not been sought. We have had a conversation with senior representatives of the company and they have undertaken to abide by the University's policy in the future."

Southwestern has also come under criticism for their recruiting methods and actions at other Universities in the UK.

Durham University banned the company from its campus several years ago after many students came back with bad experiences or felt that the way it had been sold to them was misrepresentative and misleading.

The company has also fallen

out of favour with Bristol University and in recent months at the University of Edinburgh where a ban was passed at their student association's AGM last year.

Oscar Wimhurst, a second-year Politics student who went to America described how it his experience had been "really valuable thing I did last summer."

"A lot of it is a little less glamorous than you thought but it is the same as any business recruiting." He added that, "it wasn't for everyone."

Though, the website 'Southwestern Company Truth' describes details of students who

have felt ripped off by the company. Many overseas students have commented about the initial outlay that is expected and is not paid for by Southwestern.

Although Wimhurst said he had to pay the flights and accommodation himself, he said that he, "managed to earn enough to cover costs."

Bambridge added: "If there were any miscommunications between myself and the University, I will work to rectify that as I continue to interview students on campus."

COMMENT >> Page 11

Flooded rooms causes disruption for students

Rose Troup-Buchanan
 NEWS REPORTER

STUDENTS LIVING in Eric Milner, Block A have voiced their disapproval with the conditions of their accommodation after three rooms and a main hallway have been flooded.

The three students whose rooms were damaged were given alternative accommodation whilst their rooms were cleared. However, the water damage was so bad in one room that the resident's mattress and all of her bedding had to be replaced.

Sophie Easterby-Smith, the Block A representative, spoke out about the situation, commenting that "the entirety of Eric A have been outraged by the seemingly blasé attitude of Commercial Services in regard to the present laundry problems."

She went on to say: "It seems grossly unfair as well as it is breaching the terms of our accommodation contract."

In addition Blocks A, B and James College Block N have also been without laundry facilities for the past ten weeks causing added disruption to students. A petition signed by 77 students was handed to the Vanbrugh porters two weeks



PETER IVESON

James Block N has been without laundry along with Eric Milner Block A

ago complaining about this issue.

Since Week Eight of last term students have been without laundry facilities, as the washing machines stopped functioning in the run-up to Christmas. Despite complaints, the faulty machines have not been fixed - nearly ten weeks after they broke.

This has resulted in over 250 students from Eric Milner and James Block N, having to find alternative washing machines.

For those of Eric Milner the nearest options are Vanbrugh Le Page Court washing machines,

however these facilities are unable to cope with the added number of students as there are only two washers and dryers. The Block A and B residents keycards have recently been unlocked, allowing them to use the closer and larger, laundry facilities of James College.

This comes after a petition of 77 names was put together in an attempt to shed light on the problem. The petition was handed in to the porters two weeks ago, but the proponents are still waiting for an acknowledgement.

Paul Obern, a first-year

Economics student, was one of the implementers of the petition.

He said: "It's been very eventful, and all we want now is to just get it sorted out. It's been going on far too long and it is just deeply unprofessional of the University."

Obern pointed out that their contract states the University has an obligation to employ a third party to deal with problems such as this. He appeared unsurprised at the University's slow response, citing numerous occasions within their block of bathrooms breaking and having to fix it themselves.

Jake Watson, a first-year resident studying biochemistry, agreed, stating: "This kind of thing shouldn't be happening. It's in our contract that they've got to fix it, they have not been helpful and it is getting ridiculous."

A spokesman for the University stated: "the problem occurred due to a defective rainwater pipe in the roof space. Water entered three rooms but cleaning staff were on site and began a clean-up operation immediately."

"Residents affected by the laundry problems have been given access to James College Laundry, or Vanbrugh College Laundry. The breakdown was reported to the contractor and negotiations are underway with a view to complet-

ing the necessary repairs as a matter of urgency."

"This kind of thing shouldn't be happening. It's in our contract that they've got to fix it, they have not been helpful and it is getting ridiculous"

First Year Biochemistry student
 Jake Watson

However, this is not the first time residents of Block A have experienced problems with their accommodation. Returning from their Christmas holidays they were greeted by a flooded stairwell, thanks to a burst pipe due to the cold weather experienced over Christmas. However, Easterby-Smith credited the "quick response given to the flooding of the three bedrooms and stairwells last week."

The University stated that: "A burst pipe over Christmas resulted in water entering a stair well. The leak was repaired as soon as Estates plumbers were informed by the Facilities Manager, and a clean-up was carried out immediately."

COMMENT >> Page 10

Council ruling increases divide

Camilla Apcar researches the effects of next year's HMO ruling and the motivations of the City of York Councillors

CONTINUED FROM FRONT >>

BY INTRODUCING an Article Four Direction, the Council will thresholds for the number of student houses in multiple occupation (HMO) on certain roads. In support, Liberal Democrat Councillor, Steve Galloway, admitted that in theory a threshold of 30 per cent "would have an effect in some existing streets".

Areas like Tang Hall, Heworth and Hull Road contain student populations of over twenty per cent of the overall residency. Since 2000 the number of student households in one part of Tang Hall has risen by 600 per cent.

Galloway referred to the term 'studentification', citing that "there's a tendency not surprisingly of HMOs near places of study. One effect of the Direction would be to spread that out a little more."

Students will find it increasingly difficult to live in popular areas where the number of HMOs is likely to remain static after the Direction's introduction. Student letting agent, Adam Bennett, believes increases will be dependent on campus expansion, and that rents could rise to over £90 per week: "rents will go through the

"the Council seem hell-bent on it being students that they're against"

Chairman of York RLA
Niall McTurk

ceiling because landlords will charge whatever they want.

"It wouldn't surprise me if the Council change land from being green belt to create a student village," he continued.

York's Liberal Democrat Leader, Councillor Andrew Waller stated: "We wouldn't want the SU Presidents to think it's anti-student, or persecution. It's not a response to high levels of anti-social behaviour." Yet the Council's 24 page report on the "spatial distribution of student housing" details 'evidence' about anti-social littering and noise disruption from students; concerns primarily raised by local residents.

The Council's research also shows that half of the twelve areas where student residency has increased the most over the past decade are below the City's average rate of reported crime (*infographic, opposite*). Five of these areas, two on Heslington Road, are both below York's average rate of reported anti-social behaviour, and had no reported cases of littering. Areas of reported incidents of noise complaints are largely within the vicinity of main roads used by passing traffic, such as Hull Road and Heslington Road.

Niall McTurk, York Residential Landlords Association (York RLA) Chairman, has termed the discriminations against students as 'social engineering'. "The Council seem hell-bent on it being

students that they're against, but it affects professional sharers too."

"The problem is that people on Badger Hill have been the biggest whinges," summarised Bennett. Badger Hill is an area in which student households are under a fifth of its total population.

The University did not send a representative to appear alongside YUSU President, Tim Ngwena, when the Council Executive made their decision on February 2, but did send a letter articulating that the Direction would not be in the interest of York's students: "there is no clear evidence that HMOs in York have a detrimental effect on the local community."

Concerns have been raised over the months before the Direction is enforced. Both Ngwena and York St. John Student Union President, Leigh Hankinson, have voiced that York may incur a "flurry of unregulated development...potentially raising the proportion of student HMOs and consequential social conflict, by a considerable level in certain areas." A HMO Accreditation Scheme may be under consideration by the Council, which YUSU is keen to promote.

The move of Langwith College to Heslington East will provide 650 additional bedspaces, but this is likely be overshadowed as the University has exceeded their projections for the intake of student numbers for the next academic year by over 450 more than their enrolment projections in 2009.

The University have claimed that they will respond to the Council's consultation, but have not announced the details of any further action they will take. Councillors have openly recognised the role that the University plays in

the city's economy. Last year, the Council agreed to give the University £3m towards the funding of the swimming pool due to open in 2012, in the York Sport Village. Ngwena described the University's input to be "paramount as part of the stakeholder consultation."

Pro-Vice Chancellor for Students, Jane Grenville, stated: "it's a policy that could be very detrimental to students. To counter it, the University has put in a formal comment explaining our objections."

"Brian [Cantor, University Vice-Chancellor] feels very passionately about students not being discriminated against in this political debate."

Waller recognises that students "play a very important part" in York's financial market, yet believes the University responsible for providing accommodation.

"The University tells me that they provide so much accommodation, then there's a 'choice' factor. They feel they'll be building accommodation left empty."

Ex-YUSU President and York's Labour Leader, James Alexander is not "ruling out alternatives" yet believes "at the moment the Directive will go forward".

McTurk claims the Council have "ignored everything we've presented", including a 585 signature petition against the Direction. York RLA have therefore issued a notification of intent to take legal action due to unsatisfactory justification and predetermination of the outcome before consultation.

He described the Direction's "hidden agenda" as a perceived voter-winner in local elections. "Little do they realise that 17000 students in York have a vote."

JONATHAN FROST

YORK CITY



STEVE GALLOWAY: LIBERAL DEMOCRAT COUNCILLOR

"there's a tendency not surprisingly of HMOs near places of study. One effect of the Direction would be to spread that out a little more."

VERSUS

THE UNIVERSITY



JANE GRENVILLE: PRO-VICE CHANCELLOR FOR STUDENTS

"no clear evidence that HMOs have detrimental effects on the local community...Brian [Cantor, Vice-Chancellor] feels passionately about students not being discriminated against in this political debate"



THE YORK RESIDENTS LANDLORDS ASSOCIATION

"This is social engineering. Council seem hell bent on it being students they're against...little do they realise that 17000 students in York have a vote."



between locals and students

behind the decision made last week.

COUNCIL



ANDREW WALLER: LEADER OF THE LIBERAL DEMOCRAT GROUP

“We wouldn’t want the SU Presidents to think it’s anti-student, or persecution.”

THE REST

THE STUDENTS’ UNIONS



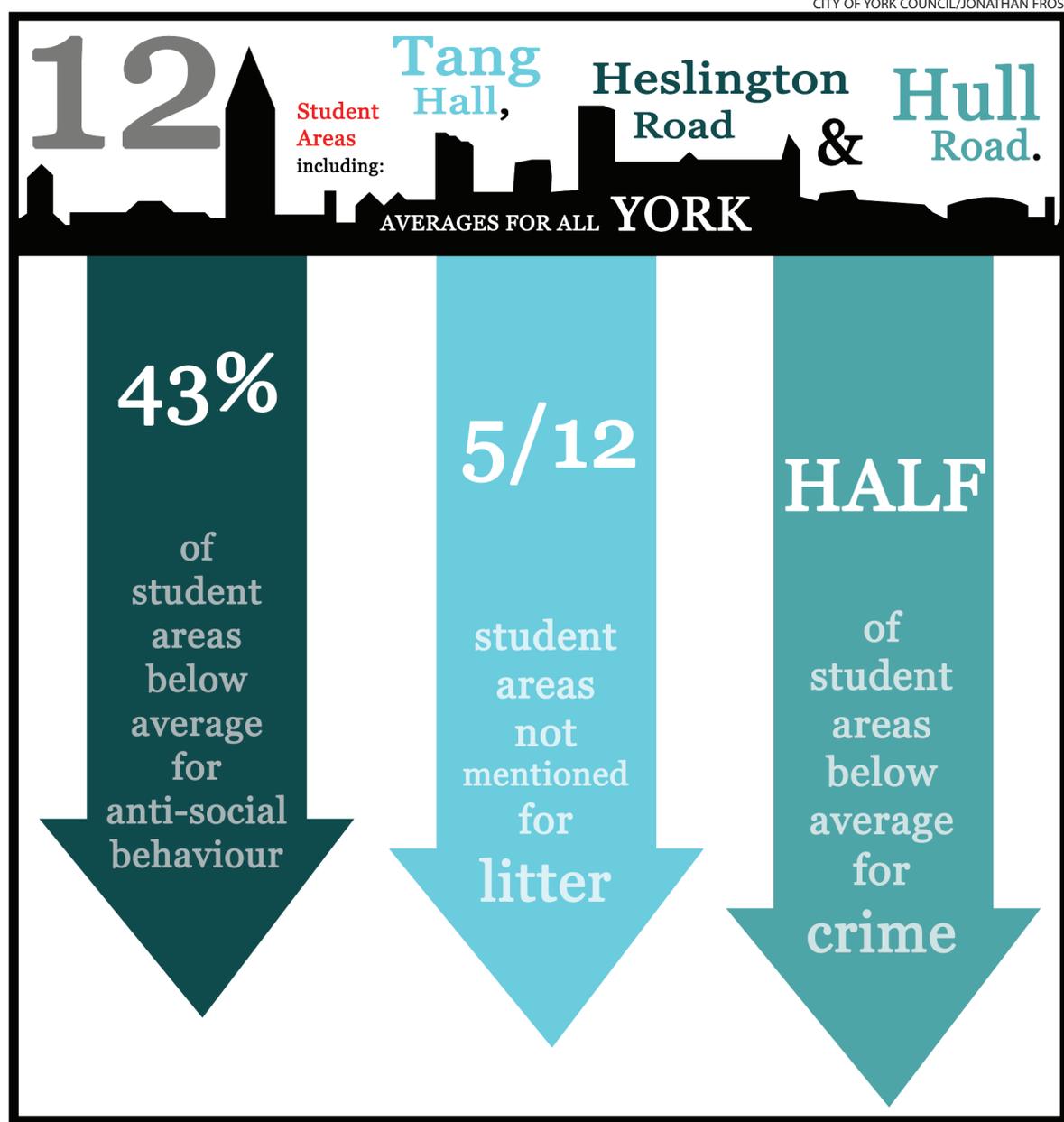
TIM NGWENA: YUSU PRESIDENT

“this could lead to a flurry of unregulated development...potentially raising the proportion of student HMOs and consequential social conflict”

THE LETTING AGENTS

AdamBennett.co.uk

“Rents will go through the ceiling because landlords will charge whatever they want.
 “It wouldn’t surprise me if the Council change land...to create a student village”



Hannah Ellis-Petersen
 Editor

I wish I could muster some sentiment of surprise at the latest move by the York Council to discriminate against students.

Yet the report, which will severely restrict student housing and inevitably push our rent rates up to those more acceptable in London, merely puts an official name to a prejudice which has existed in York since the University first came into being.

We are and always have been, in the eyes of the oh-so-civilised residents of Badger Hill and Heslington, nothing more than binge-drinking, rowdy and littering louts, that roam their quiet streets and tread on their perfectly cultivated hydrangeas.

It is a stereotype that haunts students here at York, regardless of how much we put back into the community, or ensure our hedges are kept at neat right angles. And while I can always cope with the occasional disparaging look from a neighbour, or sneaky glare through

COMMENT & ANALYSIS

a net curtain, the new Article proposed by the Council takes this divide one step too far.

By setting up tight restrictions on housing around the University, we will all be forced further and further away from campus, and with competition for housing increasing, student landlords will jump at the chance to raise student rents through the roof.

It is unfeasible in the current climate for students to have to cope with more financial burdens. Tuition fees will soon be rocketing, and combined with off-campus rents of potentially over £100 a week, it presents a financially unfeasible situation to the majority of students.

Going beyond this, by scattering students to the far corners of Heworth and beyond, the sense of collective student spirit and community will simply dissipate. York will be undifferentiated from cities such as Leeds and Manchester, where the student spirit is barely tangible outside of the campus boundaries.

The rulings and proposals are nothing more than a political minefield, to which student needs come second to the Council’s agen-

da. Instead of embracing the wealth of income and diversity students bring to the city, they have chosen to cater to a disgruntled minority. The implications, both financially and for the student character of York, are greater than the stuffy suits of York Council will care to even consider.

And as for the University themselves? Well, I am sure their ‘strongly worded letter’ will do wonders for our cause. As much as Grenville and Cantor speak out against the Article, actions speak louder than words, and it seems their resolve to defend students has not extended beyond the walls of their office.

York is a relatively small, but expanding institution, and it will only suffer if students increasingly feel they are no longer welcome in the city itself. We cannot dismiss this as another piece of unimportant bureaucracy, or we may all find ourselves facing a lengthy commute that makes Middlesbrough look local.

Keep that in mind as you settle in for another rowdy student night watching ‘My Big Fat Gypsy Wedding’ with your housemates. Better keep the noise down.

Fusion question charity law

FUSION



Fusion are attempting to donate profits from the show to charity

Rose Troup-Buchanan
NEWS REPORTER

THE SOCIETY Fusion has been told they will be unable to give the proceeds from the ticket sales of this year's event to charity.

This is in accordance with the Ultra Vires restrictions which governs all charitable organisations, including societies such as Fusion, restricting their fundraising to RAG only. This means they cannot donate the profits from their ticket sales.

However, the society is currently approaching the legal department hoping to find a way around the problem.

Fiona Lavelle, Fusion President, expressed her disappointment at YUSU's actions, stating: "I'm not sure if they are merely being overcautious, but as our Student Union they should be there to help, and not simply to tell

us we cannot do something."

Fusion is one of the largest societies on campus, now in its seventh year, celebrating student diversity and talent in the form of an annual show. Over the years

"We will continue to strive to look for ways to overcome this problem without breaking the law"

Creative Director of Fusion
Janey Stephenson

Fusion has acquired a reputation for both its high quality performances and substantial contributions to charity.

Janey Stephenson, Creative Director of Fusion, stated her frustration at the current situation, but stressed they were still looking at ways to make the donation happen.

"The reason I became

involved with Fusion in the first place was because it has such a unique potential to raise thousands of pounds for charity and really make a difference to people's lives.

"Although it's extremely frustrating that this confusing bureaucracy is trying to prevent us from doing something which seems to us so simple, just giving money to charity, we're not defeated just yet.

"We will continue to strive to look for ways to overcome this problem without breaking the law."

In previous years Fusion have had similar problems with the Ultra Vires Act but are adamant they want to stand by RAG and donate money to charity through their event.

YUSU President Tim Ngwena, who was also Fusion President in 2009, stated: "I understood, and was overwhelmed by the desire for students to get involved with an event like Fusion. However since 2009, the restrictions on Student Unions from the Charities Commission has made it important for YUSU to comply with Ultra Vires restrictions. No ratified society, including Fusion is an exception to the rule."

He added that way around the charity law would be for Fusion to de-ratify as a society and become recognised as a RAG fundraising activity, though this has proved an unpopular idea within the society.

Lavelle has indicated that this year, Fusion has the potential to raise over £20,000 from the three shows, this March.

Ideas such as halving the ticket price, and instead asking people to donate once inside, thus enabling the money to go to charity, have also been suggested as a way around the charity law.



UNIVERSITY OF YORK

Budget miscalculations delay Heslington East

Hannah Ellis-Petersen
EDITOR

WORK ON the Social and Catering building on Heslington East is to be put on hold for over a year.

The project, which was initially scheduled for September 2011, was planned as the first building to be erected as part of the 'second cluster' of development, which also includes the new Langwith College accommodation to open next year.

John Meacock, Heslington East Project Director, stated that the delay was due to the fact that "the tenders we got back from the prospective contractors were in excess of the budget allowance."

He continued: "The Social and Catering Building will now have to take its place alongside other candidate projects to determine its relative priority."

Planning permission for the project was only granted by the Council in December, with the building designed to cater for 400 students over two floors, with a café and wi-fi facilities. It was intended as additional social space

for the expanding Heslington East part of campus, with areas also designated for informal study.

However, there has been speculation that the project was also delayed due to a perceived lack of demand for further catering facilities on Heslington East. The Law and Management building already provides students with a café and social space, and the recently opened hub also offers similar facilities.

With only three departments currently occupying the Heslington East campus and one college, there is not the necessary number of students to warrant three similar café and catering facilities.

Since the hub opened, profits at the Law and Management café have dropped by 60 per cent, and there are fears that additional competition could have further impact on the takings and sustainability of three café facilities.

The project is now planned to be built alongside the new Langwith College, set to be ready by October 2012 for students, after which demand is predicted to increase.

York to admit 450 more students than projected

JONATHAN FROST

Camilla Aparcar
DEPUTY EDITOR

FIGURES HAVE revealed that the University have over-subscribed 400 more students to study at York next year than projections made in 2009.

A document only made available this year shows official projections made two years ago by the University planned for the capacity for 12,355 students should be accepted to study in the academic year 2011/2012. Numbers were not meant to reach 12,800 until the academic year 2015/2016.

The University had projected a gradual increase of student numbers for the coming years, planning to level out the number of home students to 8203 home undergraduates next year.

The projection figures took into account the construction of Goodricke College on Heslington East, which opened last year and is now being used to full capacity.

Commenting on the issue, the University stated that counting

student numbers "is very complicated, and can be affected by different factors.

"Some part-time students are distance learners and figures for total student numbers may also include those people from the community studying in the Centre for Lifelong Learning. Projections do not include changes in the funding environment, the attractiveness of the University and conversion rates.

They concurred that "demand for places at York continues to grow" and that the University is "seeking to manage that growth in a sustainable way."

While the University are now considering plans for an extra college to be built, any plans would not be able to be drawn up and built in time to keep up with next year's over-subscriptions. The University may instead have to invest in buying more off-campus properties to fulfill their accommodation promise to all first-year students.

The move of Langwith College

to Heslington East may ease some pressure to accommodate for the increase of students, but will not allow any excess of available bed-spaces.

YUSU President Tim Ngwena, expressed his concerns at the figures. "The projections on student numbers and the reality highlighted from the recent figures show that there is an increasing amount of pressure not just on academic resources but also facilities.

He continued: "It's crucial that growth across the University occurs in a uniform manner and not just in student numbers."

While plans were designed to allow the percentage of overseas students to rise, these plans may have to be changed as plans were announced last week by immigration minister, Damien Green, that the number of visas given to overseas students will be dramatically restricted, which could lead to a considerable loss of income for the University.

2011/2012
student growth

12800

12355

Predicted
student
numbers

500 difference

Actual
student
numbers
already
admitted

Voting for Vanbrugh by-elections disrupted

VANBRUGH



Vanbrugh students have had problems voting on the YUSU website for the unfilled JCRC positions

Celia Scruby
 NEWS REPORTER

MEMBERS OF Vanbrugh College have raised concern that they were unable to vote for three days in their JCRC by-elections that took place last week.

Over the weekend and the Monday of the elections, students couldn't cast their vote on the Vanbrugh candidates after the system on the YUSU website crashed. Although voting reopened on the Tuesday, voting closed at midday,

leaving any indecisive students to vote during the busy mid-week.

Kallum Taylor, Chair of Vanbrugh JCRC, put the problem down to a "technical hitch" on the YUSU website and does not think that the suspension of voting would have made a difference. He added: "The bulk of votes occur in the first 48 hours anyway."

Voting in the by-election opened at 12pm on Tuesday 26th January and was meant to be open for a week. However for two nights Vanbrugh students were unable to vote.

Anna Lewis, a first-year student in Vanbrugh College, articulated her annoyance that voting had been suspended because, she "hadn't really had time to vote during the week" but when she sat down on Sunday morning she was "frustrated" to find she couldn't cast her vote.

Another first-year, studying Maths and Philosophy, described his disappointment with the problem on the website, stating that: "The site shutting down meant I couldn't cast my vote. [Therefore] I do not think the election of the

new members of the JCR was very democratic."

However, Taylor expressed his frustration with the indication that many students were now saying they would have voted but actually are just "jumping on the bandwagon" as many "wouldn't have voted anyway."

He stated that many of these elections were uncontested and suggested that due to this the suspension of voting wouldn't have made a huge difference.

But Josh Robson, a first-year Philosophy student was concerned with the decreased time available to vote, commenting: "I understand that things can go wrong, but when it concerns voting other options should be offered or the voting time extended."

Despite Tim Ngwena, YUSU President, telling Kallum Taylor that, "if a disruption has been caused to let him know" Taylor has not found this necessary.

When asked about how the disruption would affect the position of Music Rep, contested by Rob Jenkins and Chris West. Taylor commented that, "it was fair for both candidates as the opportunity to vote for each one was open for the same amount of time."

Dan Walker, YUSU Democracy and Services Officer, agreed with this sentiment, stating that: "the Vanbrugh elections went down on our website a number of days after initially opening. Voting for all positions temporarily closed.

"As soon as the JCRC realised there was an issue I was contacted and the problem was instantly resolved. All voting closed and reopened at the same time [therefore] it will not have skewed the vote."

In addition to this, Laura Trewick, the Vanbrugh Vice-Chair, reported that the JCRC are co-opting their LGBT member, a role

"When it concerns voting other options should be offered or the voting time extended"

First Year Philosophy Student
Josh Robson

that has substantial influence in the Welfare support system for the college.

Some students have questioned this approach with one Vanbrugh student saying: "If they're going to have elections then they should have elections, and they should be consistent in the way they do it."

All of the Vanbrugh JCRC positions were uncontested apart from that of Music Representative.

Colleges have had by-elections in the last few weeks to fill those positions not taken in the JCRC elections last term. *Nouse* reported last month on the considerable number of JCRC posts that remained empty after the initial elections.

Popular bar Los Locos closed after difficulties

Hailey Badger
 DEPUTY NEWS EDITOR

LOS LOCOS, a TEXMEX restaurant and bar in Micklegate, was shut down earlier this week and is not expected to reopen.

The closing of the bar and restaurant is allegedly a result of financial difficulties experienced throughout last year's Christmas period and difficulties concerning the bar's alcohol license.

Los Locos was a favourite with sport clubs and colleges for cheap shots of spirits and was present on many bar crawls. A number of clubs had deals with the bar and will now be trying to reclaim any lost money.

The Badminton Club had an arrangement with the bar but informed *Nouse* that "the situation has been rectified for us."

However, many of the York University Clubs had no affiliation with the bar due to past experience.

The President of the Polo Club has stated that they had an affiliation with Los Locos last year but were, "forced to end it after they failed to fulfil their terms of our contract. We regularly held socials there and spent money in the bar but they failed to give us our prom-

ised sponsorship."

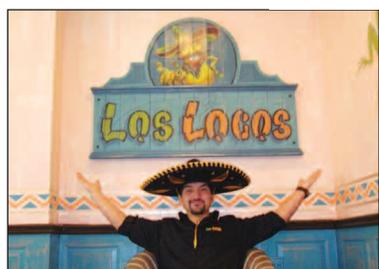
She further highlighted that "their communication and management skills were absolutely appalling, so I am not surprised that they are closing. They really let us down."

On behalf of the Rugby Club, Rory McGregor said they, "were offered a £350 sponsorship at the beginning of the year" but were forced to turn it down having heard "bad things".

However, Ben McGladdery, President of the Badminton Club, stated that the manager they dealt with, Richard Flemming, was very honest and straightforward about the situation.

First-year student, Edward Scott, commented: "Los Locos used to be one of my favourites on a night out with its tequila-laden barmaids. I'll miss its ever-vibrant atmosphere."

FACEBOOK



The bar had links with Colleges

First RAG jailbreak fails to attract sufficient interest

Chris Underwood
 NEWS REPORTER

AN ATTEMPT to organise a University of York 'jailbreak' was unsuccessful as last weekend's event was cancelled due to a lack of participants.

Scheduled to last 36 hours, any participating teams had planned to get as far away from York as possible without spending any money. However one prospective participant revealed, a day prior to the event's cancellation a mere five teams had signed up.

This was the first time a jailbreak event had been organised to take place at the University.

RAG admitted that while they had received "a great deal of interest in the event, ultimately the eventual uptake was not as we had hoped."

The same prospective participant said that when he found out the jailbreak had been cancelled he was "quite disappointed as it is a good way to have some fun but raise money at the same time," although he said he understood why RAG had taken the decision.

However, he denied that the decision to cancel the jailbreak had

in any way put him off from attending future RAG events and that he would be just as keen to go if the event were to be run in next year's RAG week.

Chris Menon, another potential jailbreak participant, described his disappointment at the cancellation of the event, commenting that: "It was a massive flop, really disorganised, it could have been a great event, but it turned out that it was badly organised and poorly attended."

For those disappointed in the cancellation of jailbreak, RAG announced that they would, "be very keen to run a similar event in the future, and will try and place the event at a less busy time of year."

"It could have been a great event, but it turned out that it was badly organised and poorly attended"

First Year Student
Chris Menon

Furthermore, RAG announced that they will be "running Hitches as normal next term, giving students the chance to get

FACEBOOK



RAG events carry on this week

out of York and raise money."

Many other universities have successful jailbreak events where students have managed to get as far away as the United States without having spent any money.

This week sees many other RAG events including the RAG Viking Raid which is taking place tonight; a takeover of Fibbers nightclub on Wednesday; the final round of Mr and Mrs York on Thursday; and the RAG Parade where colleges have to get as many people in fancy dress into town as possible.

The week will culminate in the RAG BASH at Derwent Bar where the winning college of the RAG Parade will be announced; and there are hopes to beat the £22,577.04 raised last year.

What will they stand for?

Hannah Ellis-Petersen looks at who has joined the YUSU race so far, and predicts how the votes will swing

President

LYDIA BLUNDELL

Previous Halifax President, and RAG parade coordinator, Blundell is well acquainted with the workings of YUSU and can bank on strong college support.



ELECTION CHANCES

★★★★☆

CHARLIE ROWLEY

Will his experience as Chair of Union Council, and former Chair of Comedy Soc, be enough to secure his success?



ELECTION CHANCES

★★★★☆

TIM ELLIS

Well liked as former Chair of Goodricke College, Ellis could be a serious contender for the Presidency.



ELECTION CHANCES

★★★★☆

Student Activities

JEREMY LILLEY

Head choreographer of Fusion last year, and involved in dance activities across campus, Lilley is well acquainted with the realm of student activities.

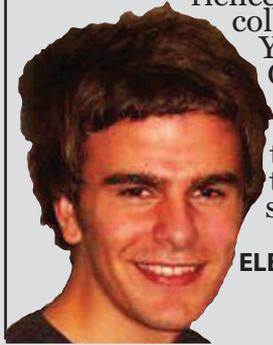


ELECTION CHANCES

★★☆☆☆

JAMES CROYDON

With a wealth of RAG experience, both in his college, and as YUSU RAG Officer, his popularity and connections could be the key to his success.

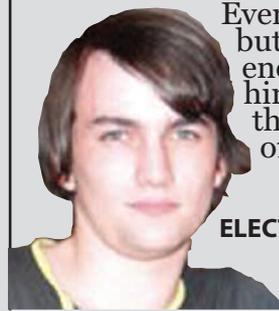


ELECTION CHANCES

★★★★☆

JAMES ANDERSON

Another Halifaxer, his activities experience spans from Panto to Happily Ever After soc- but will that be enough to secure him a desk in the YUSU office?



ELECTION CHANCES

★★☆☆☆

Academic

GRAEME OSBORN

Currently uncontested, Osborn is a highly qualified candidate, having been Politics Board of Studies Rep, Faculty Rep, as well as sitting on University Senate.



ELECTION CHANCES

★★★★☆

Welfare

ROBERT HUGHES

Hughes has a notable strata of welfare experience welfare Vice-Chair for James, as well as LGBT Social Chair, making him qualified for the role.



ELECTION CHANCES

★★★★☆

SAM ASFAHANI

As the incumbent and with an impressive record in office, Asfahani looks set to be a popular choice for re-election



ELECTION CHANCES

★★★★☆

York Sport

BEN MCGLADDERY

President of the Badminton club, which could give him sizeable support, but will his limited York Sport experience count against him?



ELECTION CHANCES

★★☆☆☆

KATE COPSON

As Netball President she could also count on mass club support, and has strong connections to the York Sport Committee



ELECTION CHANCES

★★☆☆☆

CHRIS ETHERIDGE

Originally intending to run a "satirical" campaign for Student Activities, Etheridge is now to push a 'RON for President' campaign. But will he be able to resist the pull of the campaign trail?



CHANCES OF RUNNING

★★★★☆

Will they?
Won't they?

TONY RICHARDS

Ents Officer Richards has clear political ambitions, and we would be unsurprised if he emerged as a last-minute Presidential candidate



CHANCES OF RUNNING

★★★★☆

NOUSE MINI-SITE

Nominations are open till 11th February on the YUSU website. For all your YUSU election needs, be it candidate policies, election news, video footage, or just comment and debate, go to www.nouse.co.uk, where we will be launching an elections mini-site on Friday.

Comment & Analysis

Incentives will encourage prospective students to York

Joe Williams

Deputy Comment Editor



Raising tuition fees and reimbursing students with free text books, laptops and sport should not be shunned as an unreasonable idea.

We all know by now how the rise in tuition fees is going to affect future university students. Potentially fees could rise to anywhere between £6,000 and £9,000 leaving thousands of interest-gathering pounds in debt in graduates' post-university years.

Those of you who attended, or supported, the protests against the increase in fees will know how passionately many students were against this rise. Alas, the student voice failed to resonate with Whitehall, and all hopeful applicants have to think about the monetary implications of this.

However, tuition and accommodation fees are not the only bane of student life, what about all those hidden costs?

I applaud the members of staff who are taking part in current discussions over how to give students at York 'more for their money' and help with the costly extras of being a student. My gut instinct was to question whether they should leave things as they are and reduce tuition fees as much as possible. The student loan is not a money concern in the short-term: it's a lot of money and does have to be paid back, but not yet. Day to day expenditure is what causes most students to stress over their finances.

One thing that is being proposed by our own University is the potential of having all textbooks available electronically and I would fervently support this. Trekking to the library is all very well when you're on central campus and you can reach any other point in no more than ten min-

utes, but living within a stone's throw of Ziggy's or in the distant land that is Tang Hall, your motivation for book-borrowing gets shrugged off. Having everything available online would mean we could all reach our aspirations of getting that 2:1 without leaving the bedroom.

Whoever called for complementary sports facilities and free York Sport to all students has my vote for Chancellorship. This would certainly appease the grumblings of all students, including myself, who would love to join the gym but can't afford to.

By far the best suggestion put forward is the proposal to deplete seminar groups to two or three per tutor, as is the Oxbridge way. This would allow far more in-depth

analysis of texts and of theories whilst obliging all students to prepare for the seminar rather than cower at the back hoping not to catch the tutor's eye. This is the perfect way to ensure students not only get more for their money, but work to get more for their money, and in turn get more from their opportunities during and after university.

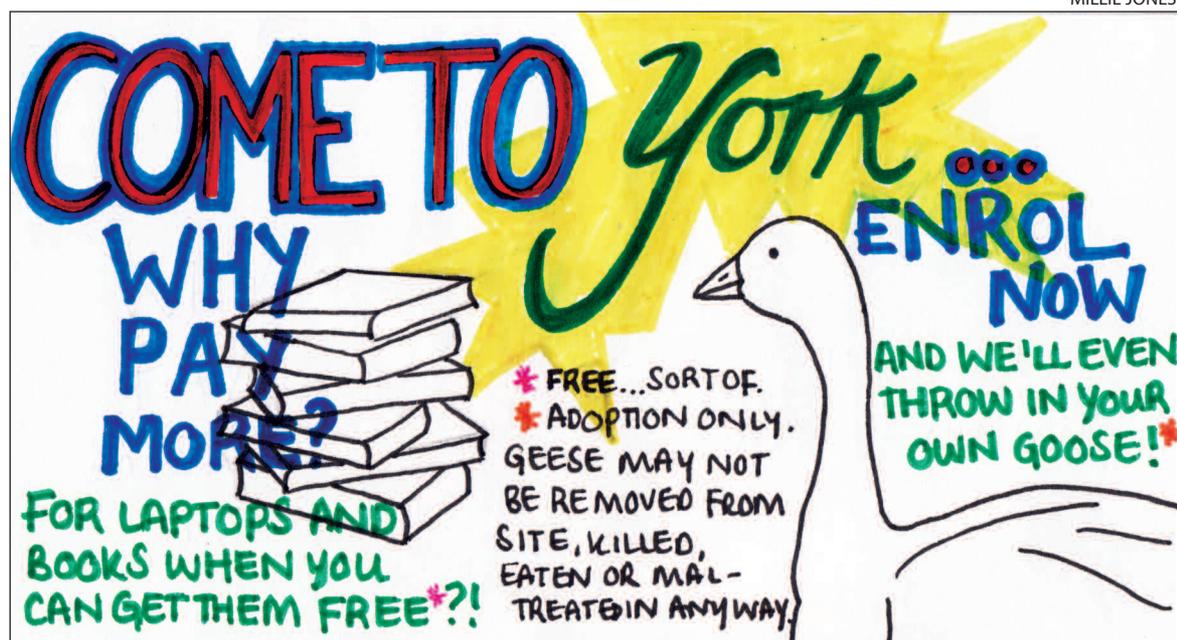
Those of you still arguing that it would be better if York just reduced its fees rather than concerning itself with the additional costs, think of this; we now have the inevitable situation where institutions will be judged on how much they charge. So would York's reputation as one of the leading Universities in this country be helped by lower fees?

The league tables may soon be judging the top ten by comparing their fees to how much students are given in compensation across the board: in academics, sports, activities, and even in costs such as bus fares or providing free meals.

If the University were to raise its tuition fees to over £8,000, York would also be in a position to cover the costs of all textbooks and course materials, at no extra cost to the student. This would be a huge sigh of relief for many of you I'm sure; if like me, you've begrudgingly paid over £40 for a single book, any respite from this outflow would be enough to make even the Mona Lisa smile.

Now if we can only convince them to give us an Efes budget, we'd all be laughing.

MILLIE JONES



David Attwell

Head of English Department



Clearing up confusion surrounding reforms

As Head of the English Department, I would like to reply to Nouse's recent coverage of the curriculum reform taking place in my department.

The fact is, contact time in the English Department has been increased by 136 per cent for first years. Students will be taught in workshops, but they will also get more seminars. In the period modules, where most of the historical coverage is achieved, students will get twice the number of seminars they had in the past.

The confusion arose because the Department had a lively debate on whether the workshop method should be discontinued. The deci-

sion to retain workshops was supported unanimously by the student representatives on the Board.

Why did the decision go this way? Unfortunately, we were forced by timing restrictions into considering the issue before workshops had been given a proper trial. The debate was called by staff who haven't taught many workshops, but an equal number are committed to them (including several who have won university teaching awards), not just as an economy measure but because they facilitate innovative teaching.

The student representatives agreed with the decision because they felt that that before changing

the curriculum already in place, it should be allowed to settle down.

Moreover, if we discontinued workshops we would have made a

“discontinued workshops would have made a significant change”

significant change without having the benefit of the customary end-of-term student evaluations.

Clearly, when news of the decision reached the student press, it touched a raw nerve. Understandably. Students want more contact time. But it would have been far more helpful to the cause of curricular reform if someone had resisted the knee-jerk reaction and looked at the workshop decision in the round.

The Department of English has used the university-wide modularisation exercise to re-shape its Undergraduate degrees profoundly in response to student feedback. Contact time has more than doubled; there is a more varied assessment system, more feedback at crucial stages of the degree; and com-

bined courses have been re-organised to make them more interdisciplinary.

Thanks to a radically improved student representative system there is more direct engagement, and the needs of second and third years are also being taken into account. They will now benefit from lecture programmes;

additional tutorials in special modules; an increased number of annotated essays; and more staff open hours.

In short, English has been working extremely hard to address student concerns. It would be nice if the student press got behind this endeavour.



Post-graduate study has been overlooked in fee rise



Hannah Brearley

We hear about student finance enough, particularly after Lord Browne's charming review. As a result, student apathy is running rife.

However, it is short-sighted to assume that increasing tuition fees are irrelevant to us, already mired deep in our undergraduate degrees which seem endless enough. But even today some consider an undergrad degree to be too prolific to have value, so many more of us are looking to post-graduate degrees and qualifications.

The cost of post-graduate study has been overlooked in the furor over undergraduate fee rises, and it simply means our opportunities are being limited further. Cost has always been an issue in our educational system, but it is reaching unacceptable levels of dominance. The government are withdrawing or limiting the financial support they give us, yet expecting the same results.

My psychology housemate has recently been trying to figure out how she could fund a doctorate: but how is this possible without govern-

ment help? Is taking a year out to work simply to get some money an acceptable use of her time? And going to the 'Bank of Daddy' is usually not an option; for all its allegedly 'rah' pretensions, York does not boast a large number of students who have parents that can casually pay for anything their off-spring desire: yachts, a wardrobe of Jack Wills, or post-graduate

"it's short-sighted to assume that increasing tuition fees are irrelevant to us"

degrees.

I'm not saying that there are no structures in place at all, but even before the Browne Review promised to change the higher education system, financial support for post-graduates was limited. In the post-Browne world of sky-high fees and

potentially more discipline-selective support mechanisms - such as support for education or social work students - means that postgrads will be left out in the cold. And without postgraduate study, there would be a distinct lack of teachers, accountants and journalists, to name a few.

The worst thing about the way the education system is changing is that financial worth is the yardstick by which our choices are being judged. An English degree is not valued by the ideas on the paper, the analysis of the novel, the bright, original idea that underpins your essay. It is weighed and measured according to what it cost, and post graduate study will suffer even further from this chronic case of 'fiscal fever'.

Acquisition of skills, ideas and further training will be weighed against the heavy loans we all already bear from our undergrad days. Your future does not have a financial entry requirement. Our aspirations should not be compromised by a lack of financial support. So thank you Lord Browne, for putting a price tag on our ambition.

Jonathan Frost



Accommodation ignored as all eyes are looking East

The University's accommodation website section opens with a tactical and questionable statement for prospective students: "opportunities for students to live in University accommodation...are better at York than at most other universities."

Looking beyond the deliberately vague nature of this statement, it is possible to reduce it to a simple comparison of two negative outcomes; essentially describing York's dismal accommodation as the lesser of two evils. This is not only unappealing, but could also become untrue as the University's flippant attitude towards accommodation maintenance is setting York's buildings on a spiral into disrepair.

In a time when prospective students are flocking to York for open days, talks, and accommodation viewings, it is essential that the University presents itself well. In order to attract next year's students struggling with tuition fees, York needs to offer quality degree programmes, lecturers, and accommodation.

Instead, the University is opting to cover up its negligence by averting prying eyes towards the Heslington East campus. I recently received an email offering me money if I agreed to open up my room for an afternoon, but upon closer inspection I discovered that the opportunity was only available to me if I lived on Heslington East.

We should be offering a fair picture of all accommodation to those coming to view York, not just sending visitors to a shiny

Heslington East penthouse. But if prospective students were allowed into other colleges, they'd perhaps suffer a sub-zero Derwent cell, an asbestos infused Vanbrugh biohazard tent, or even the latest Eric-Milner water park.

If the University succeeds in painting a false but perfect picture for new students, many will be in for an unexpected horrendous first year of living away from home.

With the latest stories of outraged students being forced from their rooms due to leaks in the Eric-Milner blocks, it's time the University repaired the damage done and also started paying for regular maintenance as it is legally obligated. As one irritated porter succinctly put it: "It's bloody ridiculous; they only spend money on it when something goes wrong."

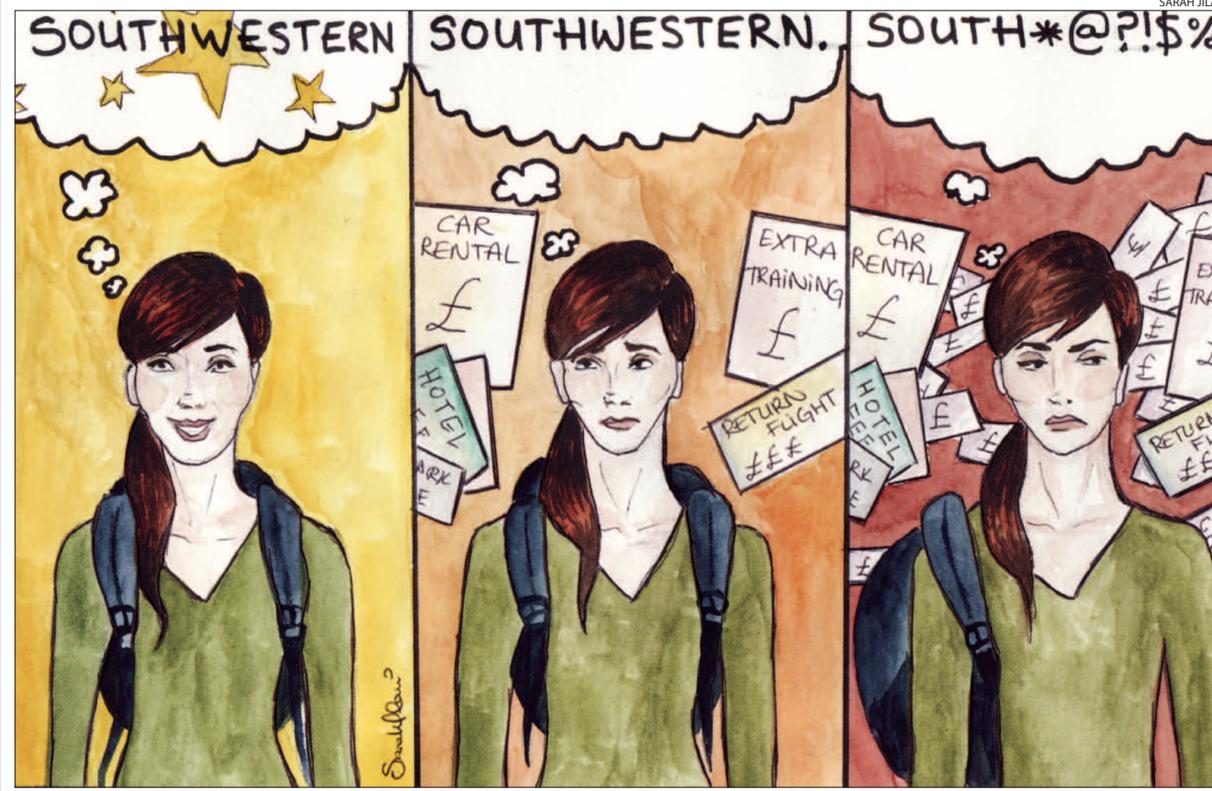
The repercussions of this flippancy will be costly, as the University is forced to spend greater and greater sums of money.

If the angry petition-signing students of the Eric-Milner blocks were the first, then I would not judge so harshly, but they are not. The list of problems with University accommodation is growing in size and severity; the University needs to lift its attention from polishing the Heslington East expansion and focus more attention on the main campus, before it's too late.

We need to decide upon the future of the main campus. The University need to realise that letting it slide into disrepair is not an option. The older the buildings get, the greater the cost of repairs will be until the bills become insurmountable, resulting in abandonment.

With more time and money, campus accommodation would be a far more comfortable environment, and the University wouldn't be forced to lie about its facilities and present a warped picture to prospective students.

CHARLOTTE FAIRCLOUGH



SARAH JILANI

Isabelle Wynne



Outsiders have easily proven University staff as foolish

Students at York are in danger of being enticed into a false contract with an unethical company due to the University's lack of appropriate censorship.

Imagine sitting in a lecture, dreaming of spending the holiday jetting off and spending an exciting few months of travelling, far away from essays and deadlines. Suddenly, someone comes in offering the opportunity to do just that, whilst earning some cash and work experience at the same time.

Sound too good to be true? It is. When the American company Southwestern arrived in lectures this term, they offered a so-called 'Summer Internship' only to be uncovered as door-to-door book floggers. Selling books, bought at wholesale price from the company, is hardly what most people would think of as an internship opportunity. In fact, Southwestern have already been banned from Edinburgh University for advertising under false pretences.

This leads to the obvious question - why did York let them in? Although the University have stated that the company overstepped its boundaries by appearing in lectures, they did have permission to pitch their 'internship' to students outside this time. The University is there to vet companies that it allows on site, so the fact that they let one in that has such a questionable reputation does not encourage confidence. We are paying for an education to provide for our future and so surely they should be looking closely at opportunities that might damage that future?

What is most disturbing is the way that the company hides this rather dubious concept behind the shiny veneer of its website. The

page touts video testimonials of happy, smiling students who gleefully describe how the program has changed their life and earned them thousands of dollars in the process. And the company logo proudly promises 150 years of excellence in the field of selling books.

Students are promised free training and sample materials, whilst being assured that they won't have to pay for any books they have sold until the end of the summer. There is even a section for parents

"as gullible English students we are an easy target for money grabbing companies"

to find out what their little darlings will be up to over the summer. So far, so good. But look closely, and a different picture of working for Southwestern emerges. In the FAQ section, sellers are "encouraged" to have a car, something that UK students would have to struggle with or go to the expense of renting. And these expenses go further - whilst places with host families are available, they are not guaranteed, meaning that students could be left stranded on the street.

Even more worryingly the

company even has a bad reputation in America. They have been criticised for instructing sellers to ask impertinent personal questions about the ages of the children residing in the houses they are pitching sales to. In fact, one of their sellers made residents of Hernando, Florida, so unsettled they called the police. For a student attempting to build up their work experience credentials and credibility, Southwestern should be a company we avoid.

The company's stance on working hours is also pretty unconvincing. The 'most successful' candidates will have to work 12 hours a day, six days a week, whilst going to additional training (at extra cost) on Sundays. But that's alright because at least you are rewarded with a big cash pay-out. Until you discover you'll be paying for living costs, flights there and back, the training...it suddenly becomes apparent that as gullible English students we are an easy target for money grabbing companies.

After looking at the facts, it is easy to question the ethics of such a company. Although it might be easiest to just point our blaming finger across the Atlantic, the real problem actually lays at our feet on this very campus.

Southwestern should not have been let in. It is irresponsible and lazy of the University not to first check the credentials of companies wishing to advertise their 'internships'. Let's hope that York joins the list of universities banning this exploitative company.

Journalism versus privacy laws



Tom Sutton

The resignation of Andy Coulson, David Cameron's chief spin doctor, is just another episode in a story that has refused to die.

Despite a failed police investigation, a chronic lack of evidence and the fact that the original phone hacking scandal occurred over three years ago the story has continued to make front page news. It has led to the sacking of Ian Edmondson, Assistant Editor of the *News of the World*, a fresh round of court cases, and a new police inquiry into the claims that senior editors at the *News of the World* were aware of the illegal activities of their reporters.

It has been suggested by disgruntled former journalists that phone hacking is endemic across Fleet Street and the *Guardian* has estimated that over 3,000 people were targeted. But what does it all mean and why is it so important?

There are many angles we could take: police incompetence, Cameron's questionable judgement in hiring Andy Coulson or the implications for Rupert Murdoch's media empire. But the central issue to emerge from the story is in fact none of these.

Instead the phone hacking scandal threatens the very industry from which it emanated and is bad news for both journalists and the general public. This may be a decisive moment for the media. Opinion is now shifting. People who once championed investigative journalism are beginning to worry that the press have finally overstepped the mark.

One such person is Sir Harold Evans, influential journalist and former editor of the *Sunday Times*. He is concerned that illegal activity in the tabloid press will not only further blacken the already tarnished name of investigative journalism but also strengthen the argument for tighter privacy laws.

This could be devastating for journalists and hinder much of their efforts to report stories that are of genuine interest to the public. The press have shot themselves in the foot. If new privacy laws are the result of the fresh inquiries, which seems likely, it will severely limit the power of the media. This is particularly true when it comes to reporting on the private lives of public figures.

Tighter privacy laws are something politicians and celebrities have long been crying out for but there is a risk that it will restrict imperative reporting. It could deny reporters the space to unearth provocative news stories. While the loss of illegal tabloid tactics is nothing to lament we must be alert to the real danger a backlash against the freedom of the press would pose to investigative journalism.

Follow the debate
Comment online at
nouse.co.uk/comment

MUSE.

08.02.11

Five years on

After the fifth anniversary of Hurricane Katrina, Hannah Ellis-Petersen investigates the culture of Mardi Gras Indians

What men want

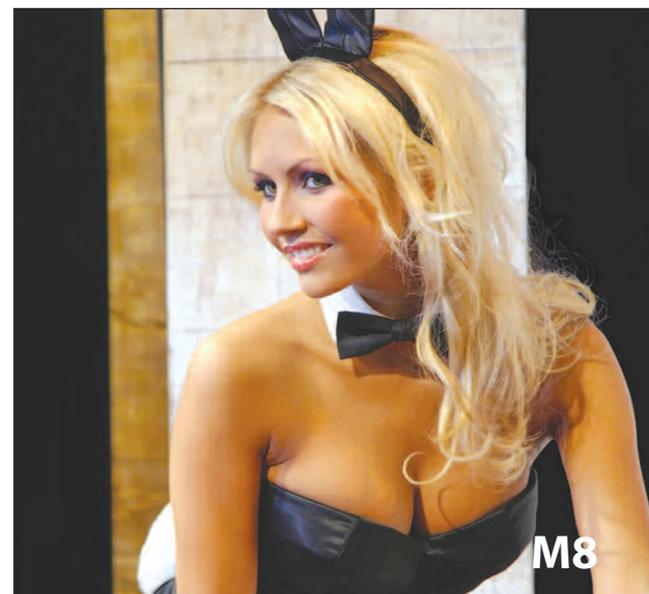
Playboy's Deputy Editor talks to Sophie Walker about what goes into building the infamous icon.

The contenders

An awards round up in anticipation of the fast-approaching BAFTAs and Oscars



MUSE.



M8



M15



M18

FEATURES.

M5.

In the face of the Arts cuts, musical theatre is flourishing. **Mia de Graaf** investigates the lure of the industry.

M8.

Playboy's deputy editor, Stephen Randal, talks to **Sophie Walker** about sustaining the world famous image of lust.

M10.

Five years on from Hurricane Katrina, **Hannah Ellis-Petersen** looks the culture of Mardi Gras Indians in New Orleans.

ARTS.

M12. We talk to cabaret duo Frisky and Mannish, look at art manifestos in the past 100 years, and question to what extent can you defend art.

FASHION.

M14. Animals, tattoos, and costumes are all ones to watch this season. Plus we talk to Sarah Coggles on their online venture, and look at tailored men's fashion.

MUSIC.

M16. We speak to James Jackson Toth, and give an overview of the best music blogs. Plus: moving house playlist.

FILM.

M18. Gareth Davies interviews with Iraqi director Mohamed Al-Diradji, Adrian Choa looks at Film Noir, and we give you our awards special.

FOOD&DRINK.

M23. Charles or Deramore? Will Wade investigates the rival neighbouring pubs. Reviews: La Tasca and Tam O' Shanter.

IMAGE CREDITS.

Cover. Joel Mann

M10. Ian McNulty

M12. Rosie Collins

M14. Style.com

M23. Lucy Dixon

Justyn Hardcastle

Jason Lozier



Tom Killingbeck.

It's that uneasy time of year when hearts are broken and friendships are torn apart in the blink of a browse of a student property website; yes, the great annual housing panic is upon us. As a third year, it's a treat to be able to watch everyone freaking out about housing without having to worry myself; a small respite in the face of the giant, inevitable dread of having to find a house in the 'real world' in a couple of months. If you're shacking up with people for the first time, there's a few things to bear in mind before you start frantically scribbling your signature on whatever piece of paper a landlord wafts your way. In my first year, even before Christmas, my flatmates and I got the housing terrors, ran off to Heworth (a leafy suburb many miles from campus and town), found a gaff and signed our lives away.

Well, seven of us did; I was too hungover to emerge from my darkened lair on the viewing day and hid under the sheets like a tender owl while they checked the place out and made the on-the-spot decision to snag it.

Meaning I didn't actually get round to seeing the house until I was actually moving in. I don't recommend this method – although I was lucky enough to have flatmates who were sensible enough to secure a house with a palm tree in the garden and a pair of electric gates, if your potential housemates are a bunch of pillheads you may well end up squatting in the decaying chambers of the Barbican or sleeping on a bed of rusty needles under a bridge in Tang Hall.

Before you even consider where you're going to settle, it's important to do some surveillance on your budding housemates. You truthfully don't know anything about who you've been stuck in halls with... do you really want to live with someone who could be a Nazi memorabilia collector, an online conspiracy theorist or a penis puppeteer? Google them. Follow them. Sniff through their rubbish. Stick a webcam in their room. Go through their stuff when they're in the shower. Check littlegossip.com for secrets about them. Be prepared for the housemates who

were so delightful in first term to become irrevocably irritating to the point where 80% of your conversation is bitching about them. Saying that, don't live alone – it's better that the voices keeping you up at night come from real people; not the disembodied tones in your lonesome head.

“Do you really want to live with a Nazi memorabilia collector, an online conspiracy theorist or a penis puppeteer?”

The next thing to worry about is location. The quietly-whispered reputation Tang Hall gets makes it seem like the elephant graveyard in The Lion King, some dark terrible blot on the sunny savannah plains of York. In reality, it's just another part of town

with a few more council houses than usual. Not that scary. That said, I was attacked once down there with my then-girlfriend in the dead of night by a bunch of sixteen year old scallywags, one of whom came out of nowhere on a bike while spinning a mop around like a medieval mace. I did start on them first, though, to be fair. The other classic areas – Fulford, Melrosegate, Osbaldwick etc – are great if you want to be holed up in the library all your life. I personally found this year that town houses are far more fun.

Of course, there's plenty more to contend with: the onset of bills flooding through the letterbox, the insane bureaucracy of toilet paper, bread and milk buying, the invasion of bicycles into every orifice, and the slow realisation that houses do not, in fact, clean themselves. At the end of the day though, don't worry. It's only where you'll be living, breathing, working, partying, shitting, shagging, sleeping and dreaming for the next year. Um, actually it's a pretty big deal. Better get panicking right about now, everybody...

Quirks: Androgyny

Is she, he? Is he, she? The recent hype for blurring the line between genders is nothing new



Andrej Pejic - Male Model



David Bowie - Singer



Cate Blanchett - I'm Not There



Anne Hathaway - Twelfth Night



Julie Andrews - Victor Victoria



You don't know Jack. Champagne Charlie

Every now and then, you come across someone who takes your breath away. Someone you find irresistible, someone you admire, someone who intoxicates you to the point where they basically suffocate you, where you want to *be them*... Whether it's Naomi Campbell or Bill Oddie, I reckon everyone notices someone who influences their lives forever. And mine was Jack LaLanne. 'Who the fook..?' I hear you spit into my freshly printed headshot. 'Shut up' I say back, 'You don't know nothing...You don't know Jack'.

But you should. Because in my opinion, Jack LaLanne ought to be everyone's hero. Described as the 'godfather of fitness' on Wikipedia, he may seem an unlikely choice, especially seeing as I don't really 'do' fitness as such. To me, people who claim that they 'do' fitness mainly do 6.30 wake ups, tofu and wheat-grass breakfasts, and tight, tight shorts. Sadly I don't 'do' any of that. I do leisurely 12 o'clock risings, a full English or mug of Golden Nuggets in front of Judge Judy. 'Fitness' seems rude, abrupt and alarming. 'Fitness' conjures up an army sergeant screaming 'DROP DOWN AND GIVE ME TWENTY!' to a girl who has only recently mastered the gentle balance games of the Wii Fit.

And yet just like Kate Winslet on Titanic, Jack stole my heart. "Overweight? Tired? *lacking* energy?" his shopping channel asked a woefully hungover 15 year old. 'Mmm' I slurred in the affirmative. But Jack had my back. His 'Jack LaLanne Powerjuicer' was apparently all I needed to convert me from a zombified albino teen, to a bronzed Californian beach babe with exotically glowing skin and a stomach like a snare drum. "Change your life, save your life" urged 80 year old Jack enthusiastically, adding "You're the most important person you have, if you don't do it who will?". He was so right: if all the vitamins in a beige, foamy juice couldn't save me, what hope was there left? He was like the dalai lama of the shopping channel, and since that moment I hung on his every word. He wasn't like the beardy women on the Nads waxing channel, or the glib, orange salesmen on PriceDrop TV. Jack was trying to save me from myself. I trusted Jack. And so I bought it. Both the philosophy, and the

juicer.

Admittedly the juicer was a little bit disappointing. Yes, it juiced whole fruits without the awkwardness of peeling, chopping, or moving my wrist. And yes, I could probably have used the left over 'dry' juice pulp to make many items such as 'salsa' had I not had any money, or any other food left in the world. The fact remains however: the 'Jack LaLanne Powerjuicer' creates an unfortunate, fruity cappuccino type juice, with foam floating on the surface. I'm not bitter, but all I'll say is that you never see the Tropicana businessmen wiping away a tangerine tash inbetween their bites of eggs benedict Arnold, do you? Exactly.

However, Jack's philosophy remains inspiring. One of the most quoted Californian pensioners, his opinion on anything is gold dust. "Would you get your dog up in the morning for a cup of coffee and a donut?" he asks. "Probably millions of Americans got up this morning with a cup of coffee, a cigarette and a donut. No wonder they are sick and fouled up." Clearly, the man speaks sense. Or take his theory on warming up before exercise. "15 minutes to warm up? Does a lion warm up when he's hungry? 'Uh oh, here comes an antelope. Better warm up.' No! He just goes out there and eats the sucker."

So, whilst I'm hesitant to shell out for more of Jack's dubious kitchen gadgetry, his outlook on life is worth it. He was a man who shunned convention, bucked the trend, a rare case of someone who lived their life how they actually wanted to. Now as it happens that was freakishly healthily, but I'm not for a moment pretending that I'm about to live off egg whites and raw vegetables in the hope that I, like Jack, will be able to shackle myself to 70 boats, and tow them 1.5 miles at the age of 70. That's literally mental. Who would do that? But seriously, what I think is worth learning from Jack is that there isn't just one way to exist, one path for everybody. 'I don't want to die' Jack is reported to have said, 'it will ruin my image'. Well sadly, after 97 years of juicing and pumping iron, he has. But I for one will be thinking of him next time I down a 'Green Magic', desperately in search of something to cancel out the Pear VKs from the night before...

Valentine's Day by numbers.

3% of people buy a present for their pet on Valentine's day. You'll be pleased to know the latest edition to the Numbers family won't be one of them. The gilded House of Mascot is quite enough.

85% of all cards are bought by women. Snaps to the 15% of men clever enough to jump on the bandwagon. They've blates walked past Ann Summers recently.

4% of the population are having sex right now. Bet your Tuesday morning muffin-and-Numbers combination is looking a bit anti-climatic now, isn't it?

53% of women are willing to dump their boyfriends if they show up empty handed on Valentines day. What a rookie error. Do you really think that annotated copy of Elle was left for kicks?

13.7 billion pounds is spent on gifts and cards in 2009. Up 22% from 5 years ago. This is partly due to the fact that, in a recession, lipstick and lingerie sales increase the most. Coincidence? We think not.

68% of men class red or pink lingerie as their least favorite on a woman. Wear it anyway and ask their opinion at dinner on the 14th. If they don't like it, you can always take it off. At the table, of course.





Camilla Jenkins Investigates: Yorkshire Emergency Services

During my time at university, I have put the emergency services provided by the good men and women of Yorkshire to test many a time. This is partially due to a certain penchant for drama (shocking I know), but also due to the fatalistic attitude that develops amongst children of the 9/11 generation. "I'd always imagine I'd die in a terrorist attack," my brother commented cheerily. "Me too!" I replied, to the horror of my parents one rainy afternoon during Sunday lunch.

Those close to me will recall the blue hand incident of 2009. To paraphrase, I disrupted a two hour seminar, caused chaos in The Courtyard and was almost carted off in an ambulance after my hand turned blue. What did it look like? Well, a blue hand. NHS Direct helpfully informed me it was likely that I was having a 'serious cardiac incident' and should go to A&E immediately.

Oh but NOUSE blood runs deep in my veins: this was a production week. Never one to subvert protocol, I informed then Editor, Charlotte Hogarth-Jones, who mentioned it was probably the dye on my new jeans. Imagine explaining that to the overzealous nurse on the phone keen on evacuation. I'm not dying, madam, just a bit dim.

Despite this being a central part of the hilarious (and mocking) 21st speech given by my best friend, I knew that one day my time would come. And it did.

After a particularly arduous week, my housemates and I retired to bed only to be woken in the middle of the night by an odd sounding alarm. Detective specs on, we investigated the causes, namely carbon monoxide.

What to do? Open the windows and start calling people. Sinclair's emergency told us to go back to bed. The non-urgent Police advised us to contact the fire brigade. The fire brigade dispatched two fire engines, and

an ambulance despite being repeatedly told that THIS WAS NOT AN EMERGENCY. Try explaining that to the neighbours.

My personal favorite, the British Gas man, explained it was probably nothing but he was going to turn off our gas anyway. After a brief debate involving poisoning vs. hair washing the next day, we agreed. We didn't have to defend ourselves to him, he commented, but two fire engines really were a bit much. Crisis averted, we retired to bed feeling extraordinarily sheepish.

The next morning, a boiler technician was dispatched. He informed us the gap around the gas flume likely caused carbon monoxide to be blown back through the hole and into our bathroom, setting off the alarm.

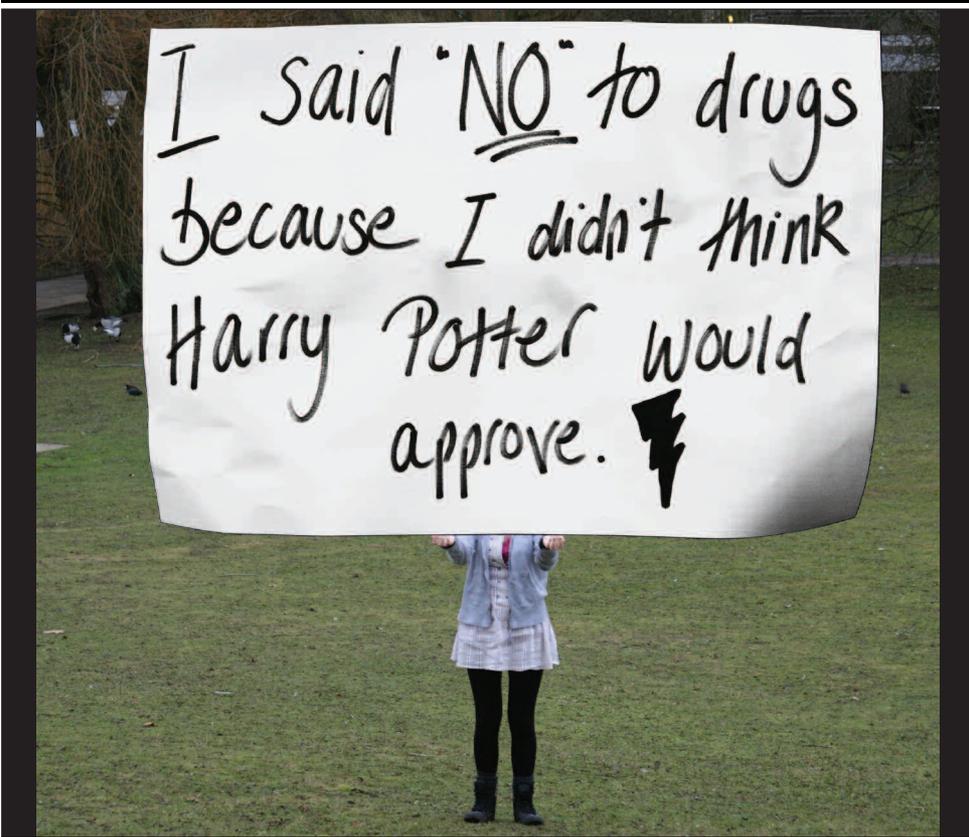
Our persistence, possibly contrary to the firemen's opinion, was not due to female hysteria. My mother's friend died of carbon monoxide poisoning on a year abroad in Germany. The only reason my mother survived was because of a cracked window in her room.

And so, the moral of the story, boys and girls, is to always be vigilant about alarms. It sounds obvious but it's much easier to go back to bed and hope for the best rather than get down and dirty with the professionals (ooh ah).

Carbon monoxide is colourless, scentless and impossible to detect without special equipment. It causes you to float away in your sleep making all that work you did for your A-levels, modules and societies completely wasted.

More worryingly, at least a handful of those I told about the story don't have carbon monoxide detectors in their houses. Some don't have fire alarms. Landlords are bound by law to provide these and it's worth investigating immediately. If you suspect something is wrong, call people until you're confident it's resolved. It just might save your life.

Strictly Confidential.



MUSEings: identification.

Ophecius. This is the new star sign that has re-jigged the entire star system, and - for many - re-jigged their bearings on life, morality, sense of self, daily activities, graduate prospects, career plans, marriage options, mid-life de-stress diet plans, funeral arrangements, and the potential draft their last words. Falling quite awkwardly between Scorpio and Sagittarius, the majority of people have moved a space.

Though for many this move does not shake up the whole life plan that that hypothetical person had going, it would have made you think slightly.

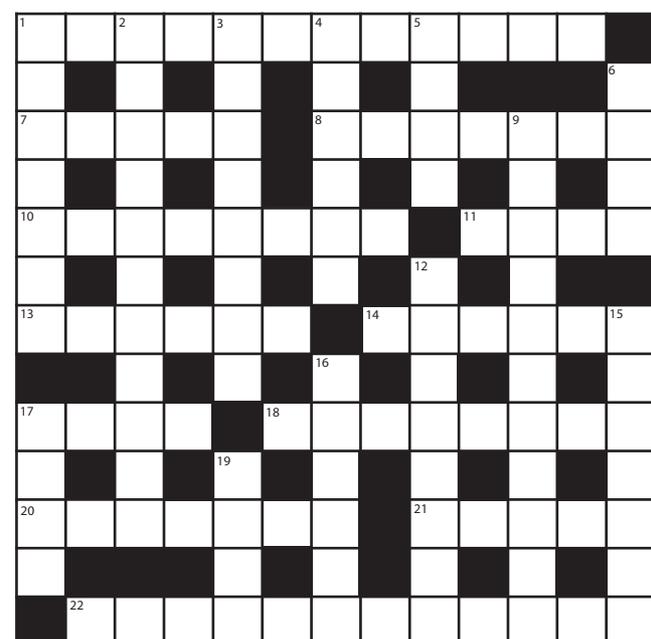
For anyone who has ever thought they'd just give the horoscopes a read because they might as well, they will have gleaned some kind of understanding of themselves from it.

Of course, what you do pick up from horoscopes is, most likely, subconsciously selected and adapted to fit your own set of affairs (although it would be so astoundingly fantastic if all Leo's were to marry their boss on 7th January, due to Mercury's retrograde, that it would be a shame to rule it out, so never say never.)

Nonetheless, due to some kind of vaguely pointless obligation, knowing your star sign is a given. And there's never been much reason for it. Until now.

Having seen quite a few people who have been hit quite hard by the whole shebang, it does make you think that someone somewhere is having a good old laugh, because their little internet prank has thrown half the world into an identity crisis.

The Nouse Crossword



- 11. Colloquial muffin; male (4)
- 13. Coniferous tree (6)
- 14. Hairless feline (6)
- 17. Punjabi drum (4)
- 18. Covers partly (8)
- 20. Separate ethanol from water (7)
- 21. Offal (5)
- 22. I wonder how it got to Olympia (6,2,4)

Down

- 1. The local (7)
- 2. Not in harmony (11)
- 3. Person or thing without equal (8)
- 4. A people of the Arabian Peninsula (6)
- 5. Plant loses rigidity (4)
- 6. Lady with big ears (4)
- 9. Toxic flammable gas (11)
- 12. Precursor to a meal (8)
- 15. Used for scraping the bone (7)
- 16. Slender, elegant (6)
- 17. No white flag for this singer (4)
- 19. Arabic for daughter (4)

Across

- 1. Soot-covered Victorian (12)
- 7. Architectural bracket (5)
- 8. Ernie was the fastest in the West (7)
- 10. 874 miles from John O'Groats (5,3)

The Nouse Sudoku

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

Majesty of the musical

“Putting on a show is absolutely a microcosm of what we wish the world would be. It’s people of varying talents, varying intelligences, getting together and making something that wasn’t there before. And that is the most wonderful thing.”

Coming from Stephen Sondheim, musical theatre giant and innovator, this probably isn’t so surprising. However, in light of the recent media hype around musicals as being “immune” to the recession due to ever-increasing audience numbers he is far from alone in his appreciation for the genre.

The arts cuts have long been the cause for a sense of doom around the culture sector, both in the UK and internationally. The more time spent waiting for them to be instated, the more anxious, and frustrated become critics and artists.

Yet now attention is being drawn to musical theatre’s comfortable position under the radar, as their revenue is, in fact, increasing, in the face of economic downturn. Despite more reluctant spending worldwide, and fears that travel and tourism would dip, ticket sales for musicals in the UK have risen by 4% in the past year, and the West End remains one of the greatest generators of money for the UK.

Indeed, Rosemary Squire, co-founder and co-director of Ambassadors Theatre Group attributes very much of musical theatre’s success today to the messages it conveys as adapted to ideas that are relevant to our culture of the time.

“When putting on a musical I’m open to it being new or a classic. I think it needs to be something that’s going to resonate with a lot of people, and I think tells a good story. We should never get away from the fact that all theatre is about telling stories to each other. I think it needs to be something that benefits from that musical form.

“Like *Wicked*. I think, particularly it means a lot to young women between perhaps 10 and 20, about how it’s ok to be different, and women coming through adversity. I think they give very positive, strong messages to young women that they identify with. Something like *Legally Blonde*, again, has predominantly a female audience, and is something that potentially women can identify with. It makes you feel you can do things; that the world’s your oyster, and as well it’s good fun, and brilliant catchy pop music. You end up having a great evening, but at the same time there’s a bit of meat in it because there’s the idea of role models for girls and girl power and being able to do things that you felt otherwise you couldn’t do – it’s very powerful.” >>

Musicals have been deemed immune to the recession.
Mia de Graaf looks at what it is about the industry that gets bums on seats, and how the arts cuts will affect it.



What becomes apparent talking to both Squire and Caswell is that the origins of musical theatre in archetypal story, and Greek myth are still very much of fundamental importance, with emphasis placed on a direct plotline above anything else.

Stemming back to Greek theatre and Commedia Dell'Arte, musical theatre is the latest stage in the canon of projection and heightened expression, incorporating music, drama, and dance in a way that provides the ultimate form of escapism for the audience. Beyond simplicity of understanding, to make it more accessible, there is a sense of familiarity with a story and its conventions.

Indeed, Andrew Lloyd-Webber maintains: "the most important thing with musical theatre is the story. That is where you have to start. It is always the story that is the most important aspect and when they haven't worked, as with *Woman in White*, it was because the

story wasn't right."

And it is with this simplicity that musical theatre gains such popularity: on top of an archetypal framework it is something which can be altered, adapted; chopped and changed, to suit any society or era. Associate Director of Cameron Mackintosh Ltd., and director of 19 *Les Miserables* productions world wide, Ken Caswell, acknowledges the fluidity of the genre: "styles are constantly shifting and there seems to be room for many different genres."

Indeed, the list of genres in which musicals have taken shape is vast to say the least. From the French Revolution (*Les Miserables*), to racism in Baltimore (*Hairspray*), or infidelity and imprisonment (*Chicago*). And these aren't even the tip of the iceberg: hardly any storyline or genre has been left untouched.

Since performances such as *Hair*, in 1968, *La Cages Aux Folles* in the 80's, and, later, *Rent*, musicals now are less

restricted in what they're able to do and portray, opening up a pool of contemporary issues that, before, had featured very little, if at all. Caswell continues: "Musicals have become more varied over the last 30 years. More and more complicated issues have been tackled both in dramatic content and musical content. The musical has expanded in several different directions giving the public more and more variety."

One such theme in particular that Caswell speaks of is the 'Gothic' musical. "It seems successful at the moment. One of the most successful Gothic musicals (although not on Broadway) is Roman Polanski's *Dance Of The Vampires* (*Danz der Vampyr*) which has been playing in Austria, Belgium and Germany for over a decade. The appeal is the "kitsch" story and the outrageous behaviour of the characters I suppose. The German production is very spectacular and entertaining with great theatrical rock based music. the

big hit being "Total Eclipse Of The Heart".

This trend is equally prevalent in York, with Central Hall Musical Society's production of *Jekyll and Hyde*, set in old, gothic Victorian London: "it's got that supernatural ele-

"New things just aren't being put on; it's as simple as that. I think there's a stronghold, but there are lots of brilliant pieces in the wings waiting to go."

ment," says director, Katherine Timms, "like you have in *Phantom* and *Wicked*, both of which are really successful, so it definitely has that appeal."

The production takes a very different turn to last year's production of



Rent, the radical and neo-bohemian show which had huge success with a student audience. However, Joe Hufton, Rent director, sees this diversity as part of the essence of student musical productions: "I was in the CHMS before mine, it was *The Full Monty* and was a lot of fun, before that it was *Sweet Charity* and before that *West Side Story*. I think that the beauty of CHMS is that anyone can bid with any show and they just have to convince the panel that they can put the show on and achieve a quality production. I hope that that diversity will continue to be one of the society's strong points."

Yet outside of University, with theatre moguls trying to push the genre in new directions, diversity has led mainstream musicals slightly astray: "the current trend," says Caswell, "is for compilation musicals such as *Mamma Mia* where the story is built around existing music or musicals based on

films such as *Love Story* (soon to close) or *Shrek*."

It is here that the genre has, in the past couple of years, found its hardships: with its broad range and the ease at which it can be manipulated as a style to suit any genre, that has led to to maintain a secure position in society, commercial demand has come to shape the kind of musicals that we see today on stage and screen.

Particularly in the last year, musicals were seen to be given a new lease of life in terms of broader commercial success as such things as *Glee*, and Andrew Lloyd Webber's reality shows, that indeed create a performance out of compilations, rather than stories, generated the now very popular trend of TV-musical culture.

Peter Auken, director of New Musicals Network – a website allowing for interaction between and publicity of writers of new musical theatre, is unconvinced by the credibility of what

he calls "Jukebox Musical", as they are merely disguised forms of revivals, restaging an already established success:

"Plenty of producers have jumped on the "Jukebox Musical" bandwagon in the wake of *Mamma Mia*'s success believing they had found a formula. They were wrong. Most jukebox musicals have been flops. I believe that a show should have an engaging story, interesting characters, and well-written songs, and that it should be skillfully performed. Get those things right, and you may have a winner on your hands."

Annemarie Lewis Thomas, principal of Musical Theatre Academy, shares a similar concern, that commerciality in the genre, favouring compilations, and revivals, prevents the emergence of new material: "We haven't really had any commercial success [with new work] over here for years. New things just aren't being put on; it's as simple as

that. I think there's a stronghold, but there are loads of brilliant pieces in the wings waiting to go. Organisations like MTMUK or MMD, all of these places – the Stage Kindly – there's loads of organizations that are actively doing stuff, but it's because musicals are so expensive, nobody can take a risk on it. I think if we go into partnership producing then that will give us more of a chance to get new exciting stuff on."

Thomas cannot see this "stronghold" lifting: "I think we're going to see a lot more revivals, we're not going to see new work for quite some time, we already see very limited new work."

Unfortunately this is the overlooked consequence of musical theatre's rapidly expanding commerciality: the new writers will lose out. But who knows what may flourish in reaction? As Ken Caswell says: "It could all change tomorrow. That's the beauty of the musical theatre world, It's full of surprises." M

Above: Jekyll and Hyde
Opposite: Cats

Stephen Randall, Deputy Editor of Playboy Magazine, speaks to Sophie Walker and explains how the time-old combination of sleaze and sophistication is an enduring reflection of the modern man, and the success of the 'business behind the bunny' was due to one man's realisation of exactly that concept.

What Men Want.

2011 has already seen Playboy create a storm; the infamous Hugh Hefner announcing his third marriage to Crystal Harris and the move in January to privatise the business, buying it back from shareholders, has put the iconic sufferer of lustful motives back in the public eye.

Indeed the storm that's just closed their Headquarters in Chicago for two days, delaying their next edition due to go to print on Tuesday, has also caused somewhat of a stir. But Stephen Randall assures me with Californian warmth and humble charm that his comfy chair in a hotel room in Los Angeles is actually causing him no stress at all. Having been at Playboy for 30 years, being in a deadline business has clearly rendered him a man unfazed by such a "little difficulty as a storm."

Having seen the evolution of the Playboy enterprise culminating in the current 'return to its unique position,' Steve is quite proud to be the creative guy. "I live in the creative realm, part of a team that creates the magazine. I'm not an authority on the business side of things, but the question is not really why are we going private, it's why the hell did we ever go public? It means the company runs very differently, being obliged to shareholders who want immediate quarterly results. This limits your flexibility besides the fact it's very expensive, and costs millions

of dollars. Even Hef agrees it was not the smartest move he ever made."

But from Randall's creative perspective, nothing has been lost from Playboy by going public in the first place, the philosophy has not been compromised.

"Of course, we could have made investments that would have really paid off but shareholders wouldn't want to wait for hotels to be built. We also closed our New York office, which solved the immediate problem of stemming some losses, but there would have been better ways to weather the storm. Ultimately, there is always a war between the business people and the creative people like me. They have a different mindset to those of us that create the product," he says assuredly.

Steve is certain that the legacy of Playboy being a liberal arts magazine is not influenced by it being public or private company. "Hef is the leader and has a very clear idea in his mind where the magazine fits into the culture, and he is very good at maintaining that despite the craziness of the economy and the magazine itself." But as a cultural phenomenon, how exactly does it fit into the niche it has carved for itself? "As a magazine or a brand?" he says; "both!", I reply.

"The magazine has always occupied a space that its always had, like the sophisticated older brother. We are one part entertainment medium, one part

service medium. We are a place to go for guys who are aspirational in nature who want a better life, not just better clothes or fancy car, but a better life intellectually, culturally. We're not like some other magazines who have a very narrow view of aspirations, like men's health- that's great if you want a flat stomach! If you read it regularly you'll be a much smarter person at a cocktail party in all categories. It helps people achieve it because it's entertaining and fun."

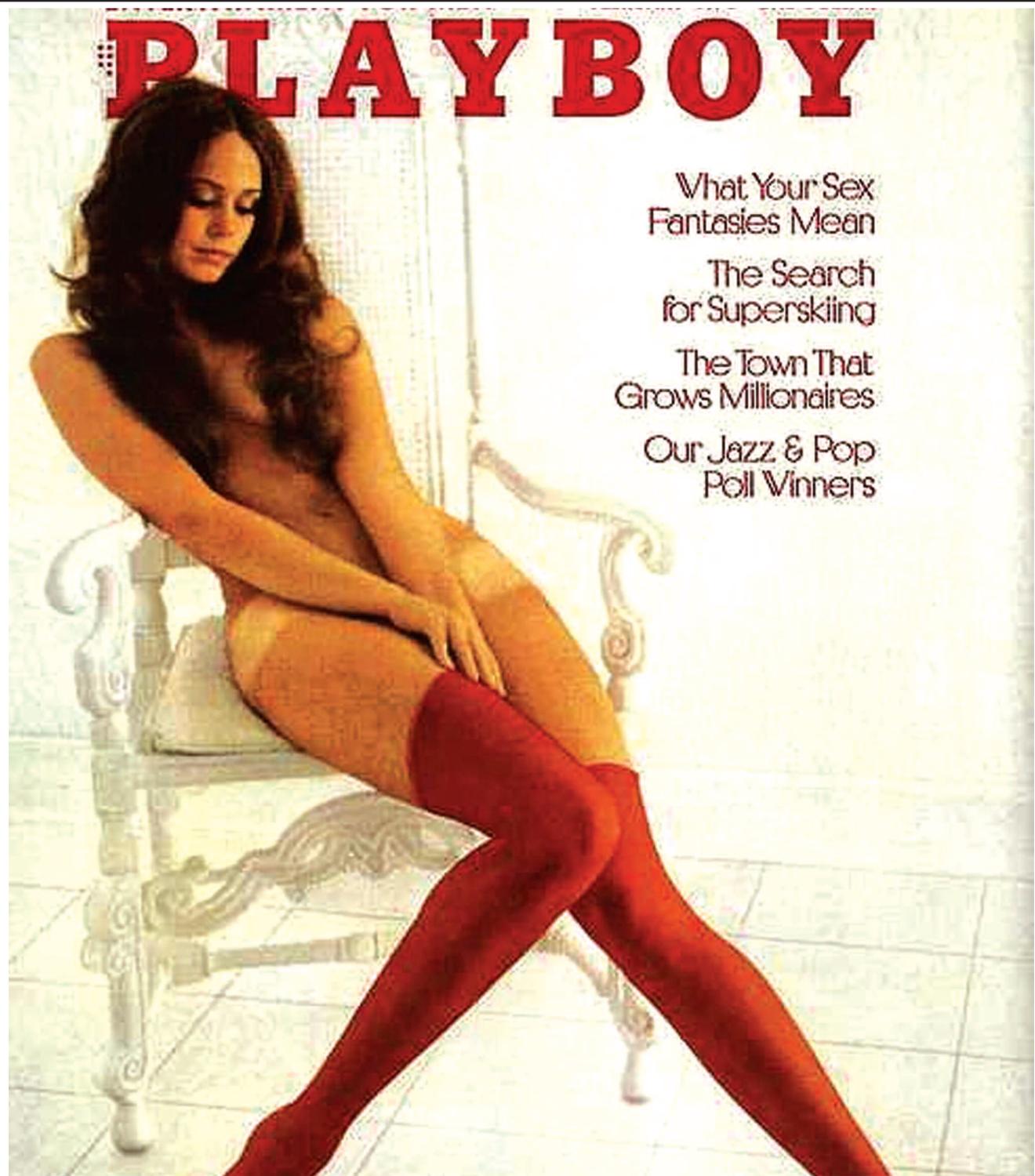
Indeed, the cover reads Entertainment for Men. "Just a sophisticated type of entertainment, more HBO than a cable channel." I wonder though, is it really that sophisticated, in spite of Stephen himself being such an interesting, courteous gentleman? Surely it's just fancier porn for college jocks and builders. But he is completely committed to it attracting a broad demographic readership, and that a balance can be made between its identity as upmarket top-shelf versus sophisticated publication.

"Other magazines which have tried to create that balance have failed the high-low act. But it's very normal for us; look at something as microcosmic as the 20Questions and the Interview (in-depth profile of a prominent public figure), where the latter might be about someone very high-brow, and the former about some really goofy MMA fighter. This appeals to a

guy, because it's very typical for a guy to like both of those things. And that's responsible for Playboy's success early on in that before Playboy no one had tapped into that fact that guys like pinball and like to worry about what's going on in Cairo. Those things co-exist in a young man's brain very naturally. And it's true, women are perhaps less comfortable with accepting such a distinction of interests.

"Women's magazines are so weird," Steve laughs, "they don't address that complexity. If you read women's mags your view of women would be totally skewed. All women cared about is lipstick, getting a boy, cooking a pot-roast, or losing weight. They're strangely demeaning to women. Playboy has a huge number of women readers, about 20 per cent. Because what else are they gonna read?!" he asks incredulously. "If they wanna read a good short story they're not gonna get it in Cosmo! If they want an interview with Robert Downy Junior, they won't get that depth and substance from the magazines targeted at them. Vanity Fair is phenomenal but the fact that lots of magazines don't take a higher road in targeting both men and women always surprises me."

It seems, however, irrelevant that what is demeaning to Steve Randall is undermining women's intellect, as opposed to undermining their bodies, and sexuality.



What Your Sex
Fantasies Mean
The Search
for Superskiing
The Town That
Grows Millionaires
Our Jazz & Pop
Poll Winners

So, we move on. To find out why such fascinating people have exposed such insightful accounts to Playboy and not other publications. Randall has been in charge of the Interview since 1990 and since edited compilations of these interviews over the years that have received legendary status. The reason is not very complicated, he says almost surprised.

"It's because we ask! Most magazines don't reach very high. They play to preconceived notions and don't allude to there being anything more to be discussed. We want it to be an intelligent discussion so smart people like doing it and rise to the occasion. We spend six hours with a tape running rather than just have lunch, so we get a higher quality of response and attract other subjects to it too. If you've been interviewed before, you know when someone's doing a good job so you want to help them out. It's rare to get the chance to speak at length now in a world of such distraction and transience."

But, I ask, does he think the quality of the high-brow stuff is ever compromised by the exploitation of women and the sexuality of the magazine or do they only ever compliment each other?

"It's a package that works very well. Many have tried. Yes there are nude women and goofy Johnny Knoxville questions, interview, fiction, but there's something about that pack-

"No one had tapped into that fact that guys like pinball and like to worry about what's going on in Cairo."

age that works when done well.

"Playboy is so visible and so famous because of the women. If you tell someone you work here, they know what you do, what it is. Our visibility comes from the total package, we created this world and it spoke to men. No one aspect would do well on its own."

Men are offered a reliable package and they trust it. Boobs and intellect are a fair reflection of the average aspirational man; a complete fantasy rather than a partial one, I state. "Exactly" he agrees, "people who fantasise about a sexy woman, are also inclined to fantasise about a nice car, being smarter. If you read the interview with Frank Gehry of course you'll enjoy the Playmates too, those two things are not mutually exclusive. That was Hef's genius, he knew that's how men thought."

As a global symbol it seems Playboy has not been diluted but retained its iconic status. The brand is strong as its ever been, it's shorthand: a cultural touchstone.

"The magazine is smaller, but I think that's more to do with the times in which we live. In 1963 when it start-

ed, there was no internet, there was no radio, three TV channels, but over the course of the magazine's life there are now 1000 more things that people get to do every day. Every young man has so many more choices than he used to. If this wasn't a problem NBC wouldn't have seen their viewer-ship drop by two thirds. The internet is an amazing time suck, so people spend less time with you now and magazines and network TV are less attractive. With every new development my world becomes more fragmented and our job is to recognise that this is happening, to react to it and adjust to it in a smart way. So you're the ones who survive and find news ways to serve your reader. You find ways to adapt to the changing marketplace."

It seems then that Playboy is prepared for the future. But going private will not mean a new direction, ultimately the symbolism and the philosophy will stay the same. "As long as Hef is alive, the magazine you see right now will be very similar to the magazine you've always seen. In terms of the company, I'm fascinated where they'll be assigning the new resources, if they'll build a chain of hotels. I can assure you Hef will remain the Editor-in-Chief and as long as that's the case it will evolve a lot but the mission and the purpose will stay the same. And I don't think print will totally disappear. Everybody appreciates the magazine for the way it enhances the brand; Hef

and the magazine are the brand drivers. He is 84 years old so for the foreseeable future the magazine is the brand driver."

But what is the secret to the driver's success? Is it to the extent that they've entirely invested themselves in the magazine, and blurred the line between work and play? It seems pretty obvious that work at the mansion is both. "You never know where you end and your job begins. I watch what the readers watch on TV, but do I watch Jersey Shore because I work at Playboy - or is it that I work at Playboy so I watch Jersey Shore- I don't have a clue!" And it seems the same with Hef; is he or does he sustain a persona for the sake of the magazine?

"No. The thing about Hef is really what you see is what you get. He is brutally honest. Hef is so sure of himself that having three girlfriends or getting married is right to him. He just marches on." And is that the most admirable part of the Playboy fantasy? "The fact that that life resonates within so many people is remarkable."

And then the feminist in me finally gets it; that's why it appeals to the average man. The fantasy and the extraordinary figure that is Hugh Hefner epitomises the courage to live the lifestyle that you want to lead, which is what everyone aspires to do. "That's it in a nutshell", he says as I wave him off into the storm. **M**

Top Right: Stephen Randall in a photoshoot for his book 'The Other Side of Mulholland'. Left: Playboy's cover girl, February 1973 Bottom Right: One of Playboy's notorious 'bunnies'

Five years on

As New Orleans prepares for the fifth anniversary of Mardi Gras since Hurricane Katrina tore apart the city, **Hannah Ellis-Petersen** looks at the culture and traditions of the festival at the centre of its regrowth.

August 2005. New Orleans, the once culturally vibrant and enigmatic city lay in waterlogged ruins, the victim of one of the worst hurricanes to ever hit America. It was a city acclaimed as the home of jazz and jumbalaya, and most prominently, the carnival of Mardi Gras, yet Katrina left the city a mere shell of its former self.

It was an act of God that left many across the world questioning the survival of the city. And yet, five years on amidst the continued social issues and decreased population, the culture of New Orleans, and Mardi Gras in particular, has remained undiminished.

It is a festival and set of traditions we know little about here in the UK, based around a complex web of African, French, Portuguese and English influences gathered over hundreds of years, and intertwined to form a celebration unlike any other across the world. I wanted to see how a city is such a state of disarray, and in mourning for the thousands dead, had maintained such a strong sense of Mardi Gras culture, and celebration of tradition through the tragedy. Surely, as the city was washed away, so too were the customs that had defined it?

Talking to Ian McNulty, a resident of New Orleans who experienced the destruction of Katrina first hand, it became clear that Mardi Gras, and the traditions that accompany it, were far

more deep rooted than I had initially understood.

“Mardi Gras is really this spontaneous expression of the city’s culture” he told me. “The whole massive community is out, and it is something which all income levels can participate in, all races and backgrounds. Certainly different parts of New Orleans do Mardi Gras differently but that’s part of the pageantry of it, that there are so many different expressions for it, that people interpret their cities culture differently and Mardi Gras is the stage for that. It feels like the entire city is converging, just seems to be swept up in the joy of it.”

“I think culture has been stimulated by the catastrophe, and people have relied on culture to build their recovery”

The real test for the sustainability of such an expression of culture came six months after the 2005 disaster, with the first Mardi Gras after Katrina. It is a moment, a converging of city spirit, that has become a seminal moment in the city’s annals of history.

McNulty speaks candidly about the emotions that surrounded the celebration.

“The first Mardi-Gras after Katrina was an extremely important Mardi-Gras, emotionally and symbolically for the city; it was this expression that we’re back.”

He spoke of the raw emotions that permeated the city that still resembled a post-war bombardment, and with only a shadow of the population returned.

“In a lot of areas there were still doors hanging off hinges, piles of debris in the streets, a lot of cars overturned and when Mardi Gras came around there was a little bit of hand-wringing and anxiety, but really for the people who were back in New Orleans there was no question about it, as Mardi Gras is more than just a party, it is a cultural expression and if that was allowed to flicker out, it would be a very grim time in New Orleans.

“People who were here threw themselves into it with gusto and maybe the costumes were not as great as they were in the past, and the floats certainly were recycled and patched together for the parade but the spirit was intense. It was a defiant declaration, and one with a big smile on the face of it.”

It is this unshakeable spirit that has come to define the city in its post-Katrina years. As the city prepares for the fifth anniversary of Mardi Gras since Katrina, as grand a pageant as

before the hurricane, there is one aspect of the carnival tradition that is often lost amongst the larger processions and customs that are the popular focus, yet remain at the traditional core of what the Mardi Gras carnival was originally intended to celebrate.

I stumbled across the Mardi Gras Indians in a passing reference, yet their secretive and richly historical foundation makes them one of the most stimulating aspects of the carnival, and I was intrigued by them as a unique sub-culture that have remained relatively ignored in the Mardi Gras canon. These are rituals that date back to the 1700s, and traditionally embraced by those from African American, and Creole American backgrounds. These small tribes of men from neighbourhoods across the city, donning fantastic costumes hand-sewn of feathers and beads, parading the city like exotic birds with fantastic plumage, with chiefs of each tribe facing off in a symbolic battle against each other when they meet in the streets.

It is a captivating tradition, bringing together the tribal African traditions and music, with the carnival theatrics of Europe. I spoke to Dr Nick Spitzer, Professor of Anthropology at Tulane University in New Orleans, whose passion about the rich and varied culture of the Big Easy was infectious. He explained to me the traditions

Above, and top opposite: Mardi Gras Indians
Below opposite: New Orleans in aftermath of Katrina

of the Mardi Gras Indians.

“They generally array themselves as warriors or wild men of the streets. Their suits reflect both the image of the Indian but also their own personal lives. They portray themselves as these wild unobtainable spirits and they roam in groups ranging from ten to thirty or forty and they go through the neighbourhood until they converge at one spot in the city, a crossroads, and its where the chiefs traditionally meet. When the chiefs meet they have a showdown in language that is assimilated from French, Spanish and English to form a sort of made up language.”

It is a wonderfully uncorrupted custom, and one that remains very much family orientated, with relatives often forming the tribes. The mix between the African and the Caribbean with the Creole and American tradition makes it an interesting mix, rarely found outside this set of rituals.

Yet in our fast modernising world, what place do such tribal traditions and cultures take in society? As New Orleans undergoes re-gentrification, will the core base of these traditions simply be lost, with the practical constraints of Katrina marking the end of the old festivities?

“In a funny way I think Katrina actually stimulated some return to the tradition” Spitzer tells me.

“After Katrina, I think one of the real worries was with the disbursement of people all around, that the people who actually make the music, make the culture, would not be able to continue the traditions, and there were a lot of bells going off about that.

“In fact, what Katrina did was force everybody to recognise the value of culture that’s intangible. Clearly the costumes are tangible but what’s intangible are the social relations of people who call themselves chief, who are part of the gang, and who actually make the suits and parade, celebrating the Indian tradition with all of its mythological associations.”

It is the tale of a city that has based its renewal and regrowth around the old traditions and culture that once defined it. Interestingly, rather than melting away into significance, these unique and ancient traditions of the Mardi Gras Indians served as a magnetic pull, bringing communities and the population back to a city that they had abandoned after the flood. Many of those involved in the Mardi Gras Indian tradition were the first back in New Orleans, determined to protect a part of their heritage that was so inherently linked to the foundations of the city.

Spitzer described to me the importance of this homecoming. “All these people who were disbursed across the country felt the need to come home, and I think the Indians were a big part of that. A lot of the Indians were together, as they had to regroup and reband and find one another, but the very act of doing that was indicative of their will to come back and get it together. I think they offered a model to a lot of other people that return and recovery were possible.”

“I’m not saying there aren’t a lot of problems with the city right now but in the end, I think culture has been stimulated by the catastrophe, and people have relied on culture to build their recovery, and it has been right at the centre of it.”

It is a sentiment echoed by McNulty. “The general form of Mardi-Gras remains unchanged” he says, “but I would say that same spirit of just giv-



ing yourself over to it, of celebrating the city and being aware of the value of the traditions is stronger now because of the Katrina experience, because of what people went through and what Mardi Gras did for the recovery.

From everyone I have spoken to, the inescapable focus is on the powerful spirit of culture in New Orleans, and nowhere is this more visible than in the spectacular visual manifestation of African-American culture through the costumes and songs of the Mardi Gras Indians. As both Spitzer and McNulty reveal is the true extent that these small but significant hybrid traditions and folklore are central to the recovery of New Orleans.

Spitzer spoke to me of his unwavering faith in such beliefs. “People have come to rely on it as serious means to motivate oneself and others to return and rebuild the cityscape. The politics are better, the schools are better, and there is a lot more hope in the city, there is the possibility there, and the carnival traditions are at the centre of this recovery. So stick that to the modern world. People are looking at this culture as really valuable, as a reason to live.”

To those who live there, and partake in all the rich culture it offers, New Orleans is much more than simply a city. While it still struggles five years on with a population diminished by 150,000 and the tragic memories that will forever be etched on the streets and houses of the city, the decision by thousands to return, after their lives had simply been washed away, speaks volumes.

McNulty made the decision to return almost immediately after the hurricane had subsided. “My decision to come back to New Orleans after Katrina was a heartfelt, carpe diem decision. I bleed for this city. I grew up elsewhere but this is my home now, I love the place. I built more than a life here, it was part of my identity. After Katrina it was clear the city was on its knees and you take that to heart, you take it very personally as if someone you love has been laid low.”

He continued “There really was this sweeping feeling that we have got to defend our city, we have got to go back. I was in a position where I could and if people like me did not then, who would? Someone needed to be the first person back on every block, every neighbourhood. It was a time when a lot of emotions were raw and if you felt something for the city, for New Orleans, you wanted to be back and a part of it. It was clear this was going to be a moment of historic import for New Orleans.”

New Orleans has become a city of contradictions, moving towards modernisation after disaster, yet returning to embrace its cultural roots. In a country whose claim to fame is McDonalds and Wal-Mart, to find a collection of people resolutely maintaining their cultural sense of self and history, even if it is through feathers and beads, provides a glimmer of hope for cultural plurality in an increasingly homogenised society.

As Nick Spitzer so cogently summed up “that is the lesson of Katrina, out of which the whole US is beginning to learn. It has made them stop and say, wait, if Washington and Wall Street no longer offer us political leadership or a fair return in our investments in life, why do we go in that direction? Maybe we should be turning a little more towards our cultures and our community.”

Let the carnival commence. M

Arts.

Come to the cabaret

Emily Heggadon talks to Matthew Young, the co-creator of musical cabaret duo *Frisky and Mannish*, on fame, comedy and glitter.



came out of us both being bored and a bit depressed." Describing the act as a "casual mistake", and their name - from Byron's *Don Juan* - the only link to their literature degrees, the progression from "fun little one-off gigs in London" to touring the world is astounding. "Both of us thought we would be actors of some kind," he admits, as they were heavily involved with the Oxford University drama scene. "Until then," he adds, "we had never really considered comedy as an option," thinking it would be full of stand up comics, "which would totally scare me."

Their appeal seems to lie in looking at popular songs and performing them in a refreshingly new and sexy way: "there are a lot of very traditional things in there; elements of vaudeville and musicals, and applying those old-fashioned comedy styles to this totally modern form of music makes it unusual," Jones explains. Covering songs such as Kate Nash's "Foundations" and The Pussycat Dolls' "Beep", they ensure their performances retain a strong relevance to popular culture and current trends, with a modern audience in mind.

Despite the cuts, it would appear that the two have managed to find a niche in the market where their 'twisted pop cabaret' can fit in nicely. Jones argues that the rise of quirky artists such as Lady Gaga, alongside the general depression in the country, has been beneficial in some ways: "glitter and sparkle and show business are back to the forefront". In a climate like this, people are more than willing to be entertained, and this can only increase the duo's lure. Although Jones insists on not dismissing the power of a touch of playful raunchiness: "we often joke that as long as Laura is wearing a top that is low-cut enough, and I am wearing trousers that are tight enough, we will always get an audience."

The pair look upon the Edinburgh Fringe Festival as something of a promised land, dubbing it the "trade fair of comedy". Jones tells me that "if you can get Edinburgh right - which is hard to do - you can essentially programme your whole year." In 2010, Frisky and Mannish did just that. Named 'the undisputed hit of the Fringe' by The Herald, Edinburgh helped secure them spots at major comedy festivals across the world, including the Mardi Gras in Sydney, the Melbourne International Comedy festival, and Bestival.

don't usually tour". At the moment, it appears they are still working on a way to transform their show, which is extremely well-tailored to the stage, into a form that could work in in the television studio. For now, they make promotional online videos, and "try to make them as realistic to the track as possible." All of them are stylistically different and serve to highlight their great versatility and creativity as artists. All the while, it appears natural and effortless: "in the beginning it was a case of whatever makes us laugh, or whatever we felt like doing."

"In the beginning, it was a case of whatever makes us laugh, or whatever we felt like doing"

Although Jones does admit that like many other artists, it is difficult taking their show to smaller places. "Derby and Aberdeen, for instance, have no idea what's going on, and have never heard of us." It is this that fuels their latest goal: "we want to get on TV, to give us the sort of exposure that would result in people coming to places we

From Richard Wagner's verbose and lengthy treatise on opera through to the Stuckists' polemical statement in 1999 that "artists who don't paint aren't artists", artists opening up their beliefs has always been a contentious issue. Often seen as a mere exercise for their egos, a new collection of 100 years of art manifestos raises the question; how influential have these often pretentious, often highly-politicized ramblings been?

Despite early statements of belief, such as by Aristotle or Shelley, manifestos have become far more popular and frequent in the twentieth century, and as the name suggests, artistic and political beliefs begun to be almost co-dependent.

The seminal years of the early twentieth century were those in which the avant-garde seemed truly modern, accelerated by rapid social changes. The likes of Surrealist Andre Breton and Jean Cocteau were forerunners in a scene when artists tried to instigate genuine artistic development through the medium of rhetoric and printed ink.

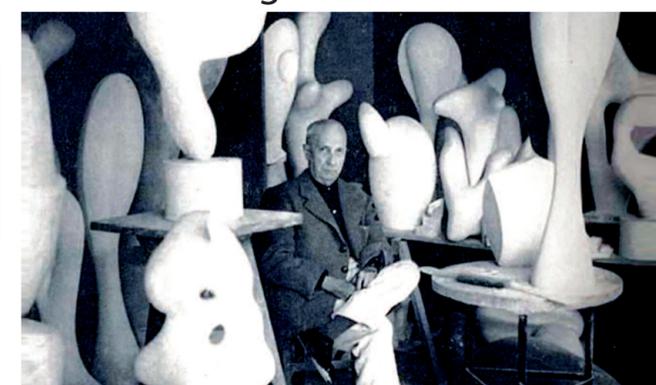
But from the close of World War II, and then again advanced further in the 1960s, art manifestos took on increasingly extreme political views. The Refus Global of 1948 held wholly

Frisky and Mannish are appearing at the Harrogate Theatre on the 28th April 2011.



The Manifesto Market

With the publication of a new collection of influential artists' thoughts, the legacy of art manifestos are back in focus. Edward Grande investigates.



anti-religious and anti-establishment sentiments, while the Maintenance Art Manifesto (1969) and AfroCobra Manifesto (1970) tried to advocate the rise of black and feminine power respectively.

The importance of substantiated such manifestos were often concerned with refuting the beliefs of artistic rivals, such as Mark Miremont trying to disclaim almost a century of Dadaist conceptualism in his "The Resurrection of Beauty - a manifesto for the future of art 2002-10". Though offering engaging discourse on current issues, such pieces are frequently egotistical and ostentatious.

"Though offering engaging discourse on current issues, such pieces are frequently egotistical and ostentatious"

artistic beliefs subsided, in the majority of cases, over the century. However, the Stuckist Manifesto spread via the internet in 1999 has held an important place in contemporary art debates, taking a strong anti-conceptualism stance that "art that has to be in a gallery to be art isn't art", and claiming that painting is the only true art form.

Alongside politicized statements, artistic beliefs subsided, in the majority of cases, over the century. However, the Stuckist Manifesto spread via the internet in 1999 has held an important place in contemporary art debates, taking a strong anti-conceptualism stance that "art that has to be in a gallery to be art isn't art", and claiming that painting is the only true art form.

Editor's Picks

A variety of arts events which can appeal to everyone are coming up over the next couple of weeks. For those of you with a hectic schedule: most are right here on campus, so don't miss out

Week 5 in the Drama Barn presents us with Andrew Bovell's *Speaking in Tongues*, a psychological thriller. Following a cast of nine characters whose lives mirror one another in curious ways it deals with betrayal, infidelity and the story of a woman who mysteriously goes missing...

Central Hall Musical Society has something "dark and gritty" to offer on Week 5, from Thursday to Saturday: *Jekyll & Hyde The Musical*. A mix of Victorian gothic and Broadway musical, this is definitely a combination one doesn't often see in Central Hall. From the prestigious society that brought you *Rent* and *The Full Monty*, this one is definitely worth a try.

Also in Central Hall, Friday-Sunday, Week 8, is *Fusion*, the biggest charity, dance and fashion show on campus with the theme, "games". With a cast of 100+, the work of student designers and diverse societies, it looks to be a real collaborative effort.



Further afield, The Royal Opera House in London has a surprising new show - Anna Nicole: The Party Always Ends. This racy contemporary opera follows the life and death of playboy model and wife-of-billionaire Anna Nicole Smith with "bravura style".



Cover Controversy



Sarah Jilani Arts Editor

The Latin American literary scene has recently heard many voices raised in protest of Chilean writer Eduardo Labarca's latest collection of literary essays, *El enigma de los módulos*, which on its front cover depicts the author urinating on the grave of celebrated Argentinean writer Jorge Luis Borges. Condemned by Argentinean culture minister as "a violation" and reported by The Latin Americanist to have provoked "a minor diplomatic spat", the criticism was met by an unapologetic Labarca.

Later admitting it was water from a bottle in his hand, Labarca argued that it was a legitimate artistic act. Dubbing those who were outraged as "short-sighted", he added that the cover is a criticism of Borges's political views, not literary abilities.

In the 70s Borges had expressed his support of the military junta under General Pinochet, although condemning the human rights violations occurring under the regime. Understandably, Argentineans aren't happy about this lack of respect for their most celebrated writer of the 20th-century. However, Eduardo Labarca is entitled to visually reiterate his own opinions on the cover of the book in which he verbally states them anyway - is that not what any book (with a cover intended to convey more than "buy me!") aims to do?

What is problematic about Labarca's response - in which he essentially reduces this to the age-old "is it/is it not art" dilemma - is that it does not acknowledge the complex factors influencing the protesters, such as national pride and even sensitivity about the legitimacy of their literature in the literary world. Art should undeniably be a medium through which any and all voices can be heard, no matter how political, unpalatable or controversial what is said might be. However, those doing the talking need to avoid two things that always drag the artwork down from a controversial and productive level to a controversial and lazy one; shocking the viewer for the sake of shocking them, and over-simplifying on behalf of anyone but themselves.

It seems as if Labarca's trying to make a political statement, which is all well and good, but he's confusing it with making an artistic statement. Of course, the

two are not mutually exclusive, but in this particular case, what he is saying artistically is not quite clear. That art should not be restricted by sensitivity towards the public mood? Fair enough. But that art should be free of all ties intrinsically binding it to its viewer? To acknowledge then reject cultural or historical nuances, for the purpose of making a point, is one thing. To pretend the nuances don't exist is another, which arguably *does* strip it of its legitimacy. It cannot be "short-sightedness" to feel an emotive response simply because that response is one of anger, born out of a complex cultural and collective identity. If Labarca's "it is art: get over how outraged you feel" response could realistically be adopted by everyone, his own work

"Art cannot exist utterly free of all human context, culture and bias"

would lose not only its meaning (for no one would view it politically, historically, emotionally) but its value too (for everyone would view it purely aesthetically).

It is not that he shouldn't have decided on a cover like that for his book; it is that to justify it with a haughty, ambiguous and frankly "easy-way-out" option, like assuming your viewer simply cannot see that it is art, does you no credit whatsoever. Justifying his photo as a representation of a legitimate political critique, or a personal expression of his political stance to be interpreted symbolically, he could have reached through the culture- and emotion-tinted response. Hence, showing people that their very reaction legitimises his method of representation, even as they disagreed with it.

Art cannot exist utterly free of all human context, culture and bias; it would become a metaphysical concept we cannot experience, create or learn from - hence one we can't care about. Labarca should be downright glad his justification is inapplicable to the nature of art; for creating something that can gauge absolutely no reaction from its viewer will have its artistic legitimacy inconclusively disputed forever - that is, if anyone cares to dispute what they can only be indifferent about.

In Pictures: Famous Couples in Literature

As Valentine's Day approaches and romance infiltrates both box office and bookstore, we recall some of the most famous couples in literature.



Lancelot & Guinevere



Romeo & Juliet



Lizzie & Mr. Darcy



Daisy & Gatsby



Ron & Hermione

Fashion.

Sarah Coggles

As Sarah Coggles rapidly expands their unique shopping experience online **Serena Kalirai** talks to Kate Inston, York graduate and Head of Marketing, about where their sights are set for 2011.

“Coggles has always looked to do things differently, to offer customers an experience that they can't get elsewhere.”

Sarah Coggles is so much more than a quirky storefront on Petergate. It is special, and completely unique not just due to their multiple mentions in *Vogue* or their long list of prestigious awards, but for the individual way that they retail fashion that is so unlike any other store.

The store was designed to be a trend setter, not a follower. “When the first store opened in 1976 Coggles served coffee, played music and provided play areas for husbands, all of which were unheard of at the time, and today we pride ourselves on being just as innovative.” Even the name contains a dramatic story, the remarkable woman who first set up the store named it after her husband's mistress after she found out he was having an affair, then promptly divorced him. The shop's immediate popularity and her faithful clientele were a bitter reminder to him of his own unfaithfulness for the rest of his life.

Coggles has continued to be at the forefront of fashion retail innovation since its explosive beginning with over 260,000 people visiting their store in York every year. “Our target audience is very diverse, but on the whole it is people primarily motivated by design and style, not necessarily by brand names.” This has a huge impact on both the website and in store. It creates a new, different kind of individual fashion that everyone is searching for, a truly unique experience of shopping from the way they encourage people to explore their shop rather than just ‘sell’ it to the up-and-coming designers that are exclusive to Coggles and limited edition books that range from £5 to £2500. Kate Inston clarifies; “one of the most significant differences is the variety of labels that we stock, you just can't get that at the mainstream retailers. We offer our customers the opportunity to wear something that they are unlikely to see on someone else.”



But it is not just the fact that the store stocks such a variation of labels, exclusive to any other high street store. “We stock hundreds of labels from across the world each with their own history, label, philosophy, style and fit – and our staff are trained on each and every one.”

Inston gives us an insight into how

they manage to stay at the forefront. “We have always been very focused on being ‘Coggles’ – doing things differently. This, along with a distinctive identity and ensuring this comes across in all that you do is the best way to stay individual and build a strong brand.”

A huge part of the distinctive

‘Coggles’ brand has been their website, Coggles.com which is set to revolutionise online fashion shopping. Inside information tells us that the new multi-million pound investment into the company will be used to help the website grow and compete with brands such as Net-A-Porter, Topshop and ASOS. Their website will vary from the traditional fashion online shopping, as it focuses just as much on other areas of design, from music to art, books and bikes.

“We have always been very focused on being ‘Coggles’ – doing things differently.”

Not only does Sarah Coggles cater to the customers' needs, they pay attention to their staff, who in turn, repay the company's consideration. “Working for an independent retailer has so many benefits”, Inston explains, “Coggles is particularly good at spotting talent early and nurtures their staff, bringing them up through the ranks...this is something that is hard to find in a more corporate fashion environment.” With the new investment the company is set for even more exciting developments, setting themselves the innovative task of partnering with young emerging talent in the fashion industry from designers to stylists and photographers. They plan to assault the market with advertising campaigns and even hint at the exciting prospect of some new store openings. So for those who wish to take inspiration from Sarah Coggles and their uniquely innovative success, I leave you with this quote:

“If you want to be competitive in fashion...be prepared to take risks and behave differently rather than trying to imitate others.”

Men's Fashion by Ryan Lane



It's official; we have been completely uprooted by nostalgia. There's an infatuation both from consumers and high street fashion stores with reproducing their own brand of vintage. With the passing of the latest fashion week in Milan, cutting edge fashion still embraces a desire to reminisce about what our grandparents were wearing. The term ‘vintage’ does no longer specifically address old clothes. Clothing no longer has to be vintage

so much as look vintage; with imitations of classic styles ranging from the Saville Row suit, tailor-made shorts and a trend of knitwear.

Not to mention the military haircut sported by the entire male cast of the hit US drama ‘Mad Men’. There now seems to be a move away from Toni and Guy and the like, encouraging men to search for their oldest barber who can recreate that 1960s Don Draper look. Do not be fooled by the emergence of ‘barbers’ on the streets of Shoreditch and the ever fashionable Spitalfields where a simple short back and sides will take you back roughly £40.

Inspiration comes also from our unique British heritage. Last year saw a record increase in sales in both quilted and waxed Barbour jackets as well as a sudden reappearance of my favourite, Harris Tweed. A Harris Tweed jacket can be bought from Topman for £150.

With the mass boom in vintage shops however, our trusted charity shop has cotton on to the

self coined ‘nostalgarama’. Whilst exploring Manchester's Northern quarter last month, I stumbled across both an Oxfam and Barnardos shop dedicated to vintage clothes. What surprised me, however, was that these were not charity shop prices. It seems that age can definitely elevate the value of an item with prices ranging from £30 for the ever-popular Adidas sports jacket to £90 for a pair of worn brogues.

Don't get me wrong, I've never thought fashion has ever entered into such a renaissance of sophistication. But are we to simply let it become an elitist trend? The debate centres more so on where to look. Charity shops are still a first port of call but, obviously, Oxfam in South Kensington will be of little use to any student.

What we also have to remember is that, for an item such as a second hand suit, it is an investment rather than an expensive phase. A vintage suit often will not be cheaper than any high street brand but will be longer lasting due to the higher

percentage of wool as well as being handmade rather than mass produced.

Many of the jackets and coats I own have often been handed down from friends or family members. The most common answer to “where did you get your Barbour?” is almost always “it was my mum/dad's”.

So, whether we like it or not, it seems our sense of nostalgia won't be going anywhere soon. Jess Cartner-Morley of the *Guardian* has already predicted a boom for the summer for a love of everything 1920s after the latest HBO creation ‘Boardwalk Empire’.

Perhaps we have entered a stage where the most fashionable items have never been so close to home.



Style on the silver screen

With the Oscars soon to come **Paris Bennett** looks at film's influence on fashion

Colleen Atwood and Antonella Cannarozzi. Allegedly highly influential, but not quite a fashion household name. However, come Sunday 27th February and these mystery names will be vying for an Oscar win. They're not film stars or directors: they are costume designers, hoping to be crowned winner of Costume Design at the 83rd Academy Awards ceremony. Previous winners for costume design include *Star Wars* and *Titanic*, with Dior being nominated in 1954 for *Indiscretion of an American Wife*.

And it's not only the glitterati onlookers who will be focussing on their outfits; Sandra Bullock last year won her Oscar in *Marchesa*, but Carey Mulligan stole the show in *Prada*. No, the thrills of costume are expressed as this particular title is presented using an array of mock sets, with fake actors adorned in the most impressive of garments shown in each particular film. All in all, it is by far one of the most visually spectacular moments of the Oscars.

Nonetheless, in the grand scheme of the ceremony, with most people's attention distracted by the guessing game of who will take home the Best Actor and Best Actress gongs, this category is an understated accreditation that never receives the credit it has laboriously earned.

However, in the months that ensue, the winner has often been seen to have a resonant effect on the fashion world. When the film *Marie Antoinette* won the Oscar for costume design in 2007, the fashion and arts world was, without question, influenced by the silhouettes, prints and opulent styles that emerged from this stunning and visually striking masterpiece of candy-colours and pure fashion indulgence.

This year the nominees are: Antonella Cannarozzi for *I Am Love*, Jenny Beavan for *The King's Speech*, Sandy Powell for *The Tempest*, Mary Zophres for *True Grit* and Colleen Atwood for *Alice in Wonderland*. The mix of film genres and costumes provides a diverse range of costumes for our greedy eyes to consume.

For *True Grit*, think dark western, set in the 1870s, styles include jacket fringing, suede, and cowboy boots. *The King's Speech* is set in the 1930's: the styles included clothes with a surrealist twist, such as those by Elsa Schiaparelli, with military inspired square shouldered shapes teamed with low heels. Edgy Chanel post-



girl chic. *The Tempest*, "Shakespeare's final masterpiece," as the trailer states, blends the mix of Elizabethan attire with fantasy fashions. The look includes cloaks, dramatic collars and lush fabrics such as velvet; a truly gorgeous combination. *I Am Love* displays men and women living in the Bourgeoisie in Milan, a world encapsulated by the words slick and chic. Neat thick plastic hairbands, pearls, shift dresses and block colours complete the look. Finally, the most outspoken challenger in this category, *Alice in Wonderland*. Every character has evolved from the original pages of Lewis Carroll's book, into significant fashionistas with heavy influence to our wardrobes. They include floral waistcoats, pocket watches, black and white diamond print, and blood red lipstick.

The surprising favourite, being perhaps a tame contender, is *The King's Speech*.

Like *Marie Antoinette* in 2006/07, the *Alice in Wonderland* look has filtered into our high streets over the last year. Dazed and Confused magazine indulged in a spectacular fashion shoot inspired by the film, using Mia Wasikowska (Alice), labelled as their "wonder girl", on the front cover. Echoing American Vogue's choice to dedicate an issue entirely to costumes and actors from *Marie Antoinette*, it almost put their less theatrical fashion shoots to shame.

All of these films have an utterly separate design ethos. How can we compare the Mad Hatter to Bertie? There can only be one winner, and who knows what we could be wearing as a result!



Paris Bennett

Fashion Editor

A star, a rose, a pair of swallows, a bow or a heart. These symbols are more than likely permanently "inked" on someone you know. From celebrities to the girl next door, we can all indulge in a little body art. You do not have to design it yourself: you can merely go to a studio, pick the image you like and walk out an hour later indelibly marked. Sounds dramatic, but why is there this craze to alter our bodies so radically?

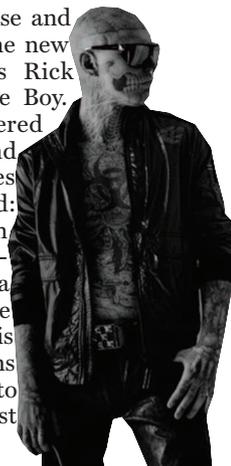
Recently at the National Television Awards, Cheryl Cole "stole the show" with her "trampstamp tattoo". Not her dress (although it was cut to maximum advantage to reveal the tattoo) her shoes or her hair. But her personal body art. Both of these quotes come from tabloid newspapers, indicating the diversity of opinion surrounding tattoos; their significance, the social perceptions which envelope the decorated among us. Historically tattoos signified rites of passage, a mark of status, and indications of bravery. None of which can be applied to Miss Cole's choice. They were also recommended to seafarers, in order to reduce the problems of body identification, should they be unfortunate enough to drown. However that is a hazard of that trade which Miss Cole will never have to endure. However, it is undeniable that tattoos mark you, allow you to stand out. They provide a mask to your interior, with the freedom to choose any skin exterior. Thus, turning a blank canvas into a work of art.

Fashion is purely a means of communication. We interpret what or who you are wearing before we hear you speak. But we can always strip ourselves from these material prisons. Adopt a fresh persona the next day, that is more on trend than yesterday's. If clothing within fashion is merely dress up, a playful affair, it is flimsy and superficial; 'softcore' adornment if you will. Tattoos are surely 'hardcore', more than skin deep. Tattoos are currently fashionable, but the danger here is that tattoos, unlike a new skirt, cannot be returned to the store if you change your mind.

Thierry Mugler's new creative director, Nicola Formichetti, presented a very dark and subversive collection in which all models appear to be strikingly illustrated with tattoos. The male models pounding the catwalk are reminiscent of warriors, in line with the foundations of a brand founded on its fancy for superhero inspired silhouettes. Gimp masks were a crowning feature to the new Mugler look, and complimented the densely doodled skin of the models.

Ironically the clothes flaunted were plain and wearable. The collection titled "The Anatomy of Change", did not in reality show originality. The concept of style over substance potentially could be validated, especially given the above fashion evidence. The tattoos, used as a form of accessory, gave an illusion of innovation, but essentially mask a dull truth.

Formichetti's muse and the main model in the new Mugler campaign is Rick Genest, a.k.a. Zombie Boy. He was discovered through Facebook, and his body arts makes him achingly on-trend: head-to-toe skeleton tattoos, with blackened eye sockets and a ghoulish tomb stone teeth design across his face. But what happens when he becomes, to quote *Clueless*, so last season?



Designer

One of the most recognized fashion houses in the world, everyone recognises the signature beige LV. With designer Marc Jacobs at the helm of Louis Vuitton for the past ten years, the label has shown it can take the average and create fabulous, with the finishing gloss of high fashion and this S/S 2011 is no different.

The marble catwalk oozed exotic luxury, beginning with the curtains guarded by giant (stuffed) sleek tigers. The collection resembled a camp but glamorous safari filled with sparkles and silk. One dress was covered with a sequined panda.

The combination of the quirky animal art and Asian inspiration, with tactile materials, all brought together a stunning collection.



Disciple

Anna Dello Russo - the queen of bizarre and exaggerated style. She is no stranger to fashion inspiration from the animal kingdom. In 2009 she was spotted wearing a body skimming, snake-like dress, frosted with glitter.

Then, in 2010 her Gareth Pugh headdress, which she wore to the Vogue ball, became iconic. The gigantic grey bricolage of a bird's head and a Roman helmet topped with feathers, complimented her white Pucci ball gown.

As well as these particular sightings, Anna Dello Russo has proven her love for leopard print repeatedly: from her pink leopard print dress, to an entire wall in her house being devoted to the trend.



DIY

For beginners to jungle fever, owning some leopard print is crucial. You have no excuse as faux fur or prints can be snapped up from any high street, and placed in captivity in your wardrobe.

French Connection has just put a leopard print jacket, a real show piece, into their sale for £96 which would give any outfit a safari twist.

Topshop is always plentiful with their animal prints, and currently even hair straighteners are adorned with some wildcat.

To channel Marc Jacob's catwalk more, there is the ever fashionable Henry Holland's giraffe jumper to put on your wish lists. Whilst Whistles are also offering a more African animal feel with their psychedelic zebra print scarves and a rainbow zebra print high waisted skirt.

Music.

Wayfaring Stranger

Unlucky troubadour James Jackson Toth tells **Adam Bychawski** about his new album.

Whether you've heard of James Jackson Toth before or not, he is undeniably one of the most acclaimed folk musicians in the past decade. Wooden Wand (not an innuendo), is only one of the various monikers he has performed under, having previously released records with The Vanishing Voice, Sky High Band, or on his own as WAND. Toth is not a man who likes to linger for any amount of time, whether constantly changing his band, moving several times across America or just traversing folk subgenres from experimental to psychedelic to country to freak and whoknowswhat next.

Folk however, was not his first love: as a teenager his musical tastes were of the nosier variety. "I just wanted to play bass in a metal band, it's in my fifth grade yearbook under the 'What do you want to be?' bit. I eventually ended up doing it for a while, so mission accomplished. My then wife had a metal band called Jex Thoth, a Heart meets Doom sort of thing, I was helping her write songs and played in the band."

Having lived the dream, Toth found himself discovering other musical tastes, and eventually settled on the quieter side as a folk musician. "Well I love all types of music but when I'm on a ten hour journey I don't want to listen to Macronypha, I love that music but I wanted to do something that was reverential to the great legacy of American rock music."

Toth might be blessed with considerable talents as a folk musician, but he has some of the worst luck of any man. From the minor travel problems: missed connections, cancelled flights, wrong trains to the more existential episodes of ill-fate such as his band leaving halfway on tour, his record label bailing on him and splitting from his wife.

Yet somehow he laughs off any mention of his self-confessed "catastrophic year", shrugging off any influence on his follow-up *Death Seat* as weirdly coincidental. "Honestly, the more bum songs on *Death Seat* date back before the calamity of that year, a lot of the bum songs were written in happier times. It's almost like the James of the past warning the James of the future about events. And I've experienced that a few times, it's really weird in a soothsayer, I know that sounds terribly hippy dippy."

Thankfully he has been lucky enough to find the attention of Swans frontman Michael Gira, who signed him to his label, Young God, and took on the roles of mentor, producer and



Above: Toth washes his mouth out.

drill instructor. "We go back years and years, he came to one of my shows and I was psyched because I'm a huge Swans fan. In New York and in the music scene you tour enough so you don't get intimidated by people, but he's an intimidating dude."

"Finally when the major label catastrophe happened he was like 'Wanna do a record on Young God, and was like 'Yeah totally'." "His vision is absolute, he'll say something like 'I want it to sound like this meets this' or 'he'll talk like a Japanese Fluxus artist 'It should be this colour' or 'What food are you eating?' And if you tell him that doesn't work, those chords don't work together, give him an hour and it's like holy shit that's amazing."

Before Gira's intervention, James had already recorded a staggering 172 songs; prolific for most artists but about normal for a man who released two or three records in a year until recently. "There were 172 songs that I had in an archive to listen to, I would say there were probably about 50 written for *Death Seat*, the rest were songs without a home."

"It was like boot camp with Michael Gira, we stayed at his house and every day we listened to about 15 songs and

made notes. He's a very harsh critic but it was good for me, and we did whittle it down."

On questioning how he manages to relentlessly write so much music, he shrugs it off as natural. "It's hard to talk about it without sounding like a hippy

"I just wanted to play bass in a metal band, it's in my fifth grade yearbook under the 'what do you want to be' bit."

or pompous, my experience of writing songs is not sitting down with a blank piece of paper, nothing comes out well like that. It's more the songs occur to me, it can be a nuisance, when you're driving and come up with a great title or you're in tired and in bed and you know if you don't write it down it'll be gone for ever."

Death Seat, released last year, takes its name from a phrase used by

American cops, as James explains "it's cop slang for the passenger seat. Statistically in car wrecks, it is the most dangerous seat in the car."

For a man who often touches upon mortality and morality in his songs, James is dismissive of his own religious upbringing. "I'm not as spiritual as you'd glean from the lyrics, I was raised Catholic and you encounter so much malevolent and morbid imagery from a young age and it leaves its indelible mark on you. But I wouldn't really say I was a religious person as such."

But he also tells me he has met his fair share of dodgy characters working as a carpenter in the downtime between records. "I blush at the term carpenter, I'm more a handyman. I know just enough to pretend. It's funny the people you run into at these jobs, because there is no training, no paper trail, no tax forms, you run into a lot of ex-cons, druggies and other musicians so you get some interesting stories out of that."

James is restless in his work, constantly writing new material, and even having suffering the odd disaster hasn't stopped him, hopefully this much deserved spate of good luck will hold out this time.

REVERB.

"I also read the Bible for the first time. It was deep! I liked the parts where some character was once this, but he ended up being that. Like he'd be dissing Jesus, and then he ends up being a saint. That was cool."

Lil Wayne talks about discovering Christianity in a post-prison interview.

Blog Rule

Nouse Music investigates the new tastemakers.

Blogs have gotten a bad name. They've come to represent the landfill of the internet, containing the dregs of human consciousness from funny animals with captions, to haikus about dicks, and angsty teen diaries. But that, in the awful words of Fergie, is "so 2000 and late", now they are beginning to run major record labels out of a job.

'20 Jazz Funk Greats', 'Gorilla vs. Bear', 'Don't Die Wondering', 'Transparent': fairly ridiculous names, these are only a few of the Internet blogs ousting labels to discover new bands and even releasing records themselves. But it's no big secret that the Internet has replaced old school media formats as music tastemakers. Since 2003, MySpace music has been, and to some extent still is, the de facto medium for discovering artists on the Internet – the site claims over eight million artists have been exposed through its profile pages. Although now it looks more like a past-it 80s popstar, desperately claiming it's still cool, but no amounts of botox-style makeovers are kidding anyone.

Since then Tumblr has interrupted the MySpace funeral and grinded over its coffin. Simpler, minimal, and suitable for those with Internet ADHD, it has revitalised and bred a whole new generation of music blogs. Musicians are only beginning to explore its potential: gutter mouth hip-hop collective Odd Future has released three mixtapes and seven solo albums, all available for free on their Tumblr. Despite having no label, and being entirely self-marketed, they have garnered a huge following and sold out their London tour date in 48 hours flat. Internet success stories like these are becoming more frequent with bands and artists using anonymity to whip up a hype sensation.

Appropriately named Cults, gained a sort of Internet cult of personality last year by releasing an EP on Bandcamp (another popular MySpace music alternative) but with no information whatsoever. Naturally, this was blood bait to an ocean of Internet music blogs,



Above: Yuck released a 7" on blog label Transparent.

causing a frenzy of publicity for the 60s twee pop duo. Texas-based music blog 'Gorilla vs Bear' were one of the first to bite, and released "Go Outside" as their first single on newly formed label Forest Family Records. A joint venture between blog big hitters 'Gorilla vs Bear' and 'Weekly Tape Deck', Forest Family Records have also released debut singles from Dent May, Gauntlet Hair, Sleep fi Over and recently Keep Shelley in Athens.

Neither are they the first blog-turned-label to use their situation to their advantage. London-based blog Transparent follows a similar trend, having started out as a fanzine in 2005, before putting on shows in early 2006, with artists including Girls, Laura Marling, Foals, and The XX amongst others. Fanzine morphed into blog and eventually in 2009 they put out their first of many limited vinyl releases as a label. And I could list more of such stories ad nauseam, only changing the name and location. More interesting are the reac-

tions of major labels to these independent run blogs pissing on their territory. 'True Panther Sounds', yet another blog-turned-label, were prey to a major label poaching one of their bands, Delorean, when the A&R department of Columbia Records asked what deal they had with the band and offered to include them in a scouting report. hilariously, Dean Bein, who runs True Panther, replied asking what their deal with MGMT was.

Of course it isn't all animosity between major and independent labels: having recognised the potential of such blogs some have chosen to embrace them. Matador Records (although not part of the "Big Four" labels) have had too many great bands on its roster to list, actually signed True Panther Sounds as an imprint in 2009. In an age where radio is dwindling as a format for new music, everyone is hooked to the Internet: music blogs are rapidly becoming our music overlords.

Reviews.

ARTIST: TEMPA T

DATE: 4 FEBRUARY

VENUE: TOKYO, YORK

REVIEW: ADAM BYCHAWSKI

★★★★★

Tempa T's charm is undeniable: he has tapped into phrases that would have never made it out of London, let alone Yorkshire, who would have thought "pars" or "next hype" were previously serious gaps in our language.

Tempz as his friends know him, is something of an enigma in his music videos. He is a man with some irrational anger issues, taking out his rage even on unsuspecting kite flyers. So it was with some trepidation that I anticipated his performance in York's, questionably renovated, Tokyo. When the man finally appeared on stage, (allegedly delayed by remodelling some of York with his baseball bat), he was every bit the imposing figure I expected.

What I hadn't predicted was how insane the crowd reaction



would be; some static two fingered hand waving and some facial-contorted bass expressions were all I had predicted. But this was as sweat filled and energetic a performance as most hardcore bands.

'Next Hype', Tempa T's latest single, almost resembled its ram-page filled video for crowd reaction it received. With the rather static confines of Tokyo's stage, Tempa looked uncomfortably caged in shuffling up and down.

But he knows his hits and the kind of fury he can unleash with "Boy off the Ting". It hits you completely unexpected, to the point where you find yourself shouting "BOY OFF THE TING" for several minutes at a complete stranger equally enraged.

So catch him while he is on this, uh "next hype".

ARTIST: TWIN SHADOW

DATE: 29 JANUARY

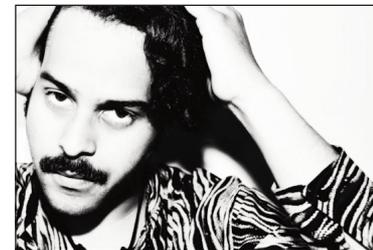
VENUE: THE COCKPIT, LEEDS

REVIEW: HANA TERAIE-WOOD

★★★☆☆

The biggest anticipation surrounding the gig was to hear George Lewis Jr.'s solo project played by a four man band. My second was seeing The Cockpit for the first time, and on entering a room of about six people I got a little disconcerted; even more so when the first act came on and nearly sung Happy Birthday to a girl called Gaby in the crowd, but luckily they'd 'forgotten the words'. They went on to ask, 'Has anyone heard of Twin Shadow? [no response] You should stick around, they're good.' I'm sure it was a joke.

By the time Twin Shadow came on after the second support act, Chad Valley the venue was pretty full and buzzing. Lewis Jr.'s band were perfect, but the set fal-



tered straight away with technical issues on the keyboard, and the problem endured even after they'd leapt into "Shooting Holes" which was electrifyingly fast paced. Some of the climbing harmonies between the bass player and Jr. were memorably haunting, especially on the standout track of the night, "Castles in The Snow". But with only one album and no encore, the gig lasted much less than an hour with no surprise covers and little banter with the crowd. The band format lost a lot of the new wave 80's dance element of "Slow", "Yellow Balloon" and "Tether Beat" due to the lack of punchy electronic drum samples that pervade the album, and the set's brevity didn't provide a chance to make amends.

Future Sounds.

Upon searching "Hayvanlar Alemler" Google images greets me with the face of a bemused brown bear and a pair of wolves in deep thought. Fittingly, or not so fittingly, Hayvanlar Alemler translates "World of Animals", although listening to the Turkish four-piece does not quite inspire a montage of a blossoming bovine romance. This four piece, friends since middle school, in fact started as hard-and-heavy cover band in 1999 in Ankara, Turkey.

Since then they've morphed into a psychedelic folk-rock band and although they may be solely instrumental, they're mesmerising. They're the kind of band you'd imagine playing in Atlantis... or

while tripping in your bath tub. Their sound twangs, ripples and echoes and invades your mind and has your head nodding and eyes closed in that appreciative music-snob way. It wouldn't be hard to imagine their birth at a hallucinogenic fuelled orgy with Pink Floyd and Frank Zappa, whose influences play out heavily in their music. After having recently signed with record label Sublime Frequencies, and releasing their record "Guarana Superpower", Hayvanlar Alemler are slowly breaking out to join the ranks of psychedelic freak beaters. Their only currently confirmed UK show is at the Barbican in London, 13th May. Alex Swaddling



Nouse Playlist.

Moving House Songs

Alex Swaddling

Soundtrack your panic buying, split friendships and depressing accomodation with this playlist.

"House of the Rising Sun" - The Animals

"There is a house, in New Orleans..." but Sinclair were viewing six bed houses last week. Guttled.

"Let's Lynch the Landlord" - Dead Kennedys

Oh, let's.

"Country House" - Blur

I imagine the only song that would make me feel better about living in Badger Hill.

"Electric Avenue" - Skindred

Ragga-rock cover of Eddy Grant's street related singalong. What every urban York student needs.

"I Still Haven't Found What I'm Looking For" - U2

Plagued by the dilemmas of cheap rent over location? Bono understands your pain.



Awards.



Best Picture: who will it be?

How the top six contenders of the year match up against each other



BLACK SWAN

DIRECTOR: DARREN ARONOFSKY
CAST: NATALIE PORTMAN, VINCENT CASSEL
GOLDEN GLOBES: 4 NOMINATIONS, 1 WIN
BAFTAS: 12 NOMINATIONS
ACADEMY AWARDS: 5 NOMINATIONS
OSCAR BEST PICTURE ODDS: 40/1



INCEPTION

DIRECTOR: CHRISTOPHER NOLAN
CAST: LEONARDO DICAPRIO, ELLEN PAGE
GOLDEN GLOBES: 4 NOMINATIONS, NO WINS
BAFTAS: 9 NOMINATIONS
ACADEMY AWARDS: 8 NOMINATIONS
OSCAR BEST PICTURE ODDS: 50/1



THE KING'S SPEECH

DIRECTOR: TOM HOOPER
CAST: COLIN FIRTH, GEOFFREY RUSH
GOLDEN GLOBES: 7 NOMINATIONS, 1 WIN
BAFTAS: 14 NOMINATIONS
ACADEMY AWARDS: 12 NOMINATIONS
OSCAR BEST PICTURE ODDS: 2/7



THE FIGHTER

DIRECTOR: DAVID O. RUSSELL
CAST: MARK WAHLBERG, CHRISTIAN BALE
GOLDEN GLOBES: 6 NOMINATIONS, 2 WINS
BAFTAS: 3 NOMINATIONS
ACADEMY AWARDS: 7 NOMINATIONS
OSCAR BEST PICTURE ODDS: 33/1



TRUE GRIT

DIRECTOR: JOEL & ETHAN COEN
CAST: JEFF BRIDGES, HAILEE STEINFELD
GOLDEN GLOBES: NO NOMINATIONS, NO WINS
BAFTAS: 8 NOMINATIONS
ACADEMY AWARDS: 10 NOMINATIONS
OSCAR BEST PICTURE ODDS: 33/1



THE SOCIAL NETWORK

DIRECTOR: DAVID FINCHER
CAST: JESSE EISENBERG, ANDREW GARFIELD
GOLDEN GLOBES: 6 NOMINATIONS, 4 WINS
BAFTAS: 6 NOMINATIONS
ACADEMY AWARDS: 8 NOMINATIONS
OSCAR BEST PICTURE ODDS: 5/2

Christopher Fraser



Deputy Film Editor

What didn't make the Oscars' shortlist?

Last year, it came as something of a surprise when breakout sci-fi hit *District 9* was nominated for Best Picture at the Oscars. Here was a film that had a smallish budget, shied away from Hollywood norms (casting producer Sharlto Copley in the lead role and instructing him to improvise his way through the entire shooting schedule) and was directed by total newcomer Neill Blomkamp. A few people at the time saw this as a sign that the Oscars were becoming more open to unconventional directors, films and ideas.

The problem with attempting to criticise the picks for this year's Best Picture nominees is that all of the films deserve to be there; some less than others, granted, but they're all great choices nevertheless. This isn't the Golden Globes - no bribery whatsoever can guarantee a certain male actor to be nominated for Best Actor twice, for both

Alice in Wonderland and *The Tourist*.

Arguably, this year's more maverick choice is *Winter's Bone*, set in working-class Missouri that follows a teenager roaming through an underworld of crime families and meth labs. Lead actors Jennifer Lawrence and John Hawkes, have also been nominated for awards. There's also *The Kids Are All Right*, about two lesbian parents whose daughter tracks down her adopted father.

There's no problem with these choices, but you can't help but wish that other films made the final list. One of the best films of the year was *Monsters*, directed by newcomer Gareth Edwards. He pulled off one of the most personal, affecting and visually stunning films of the year with a tiny budget and a non-professional cast and crew. It won a string of awards and has received much acclaim in the U.K. but it doesn't appear anywhere on the Oscar nominations list, despite

its surface similarities to *District 9*.

Another low-budget film was *Catfish*, a dark take on social networking and its repercussions. There are obvious problems with listing the film in the same ceremony that will no doubt honour *The Social Network* in at least one category: both films concern Facebook, but only one was directed by David Fincher.

Occasionally, such omissions seem political. Having garnered a host of European Film Awards, *The Ghost's* absence is probably due to scandal surrounding Roman Polanski.

Also missing is *Never Let Me Go*, Kazuo Ishiguro's period-drama-sci-fi-anti-cloning novel. With literary credentials, beautiful cinematography and excellent performances it's surprising that even the BAFTAs have largely ignored it from their nominations list. *Scott Pilgrim vs. The World* had some of

the most groundbreaking special effects of the year, but poor box office gross coupled with a decidedly specific target audience could be why the Visual Effects category is dominated by more commercial fare like *Iron Man 2*. Also missing is *TRON: Legacy*, a film only nominated for its use of sound.

This year, complaints against the Academy aren't totally justified, and the films highlighted above are drawn from a pretty small pool of contenders: some of the nominees are worth appreciating. Consider the list for Best Actor, which includes Javier Bardem for *Biutiful*, a (shock horror) foreign-language film. When considering what the Academy ignores, usually it's a given that films not in English won't be recognised.

The problem is that despite its range, the list feels unimaginative. There are few surprise nominations, and very little provokes a reaction other than "well, obviously."

The Rising Stars of 2010/11

BAFTA's rising star award is voted for by the public. **Michael Allard** looks at the nominees.



NOUSE PREDICTS

BEST FILM

Oscar: *The King's Speech*
BAFTA: *The King's Speech*

BEST DIRECTOR

Oscar: David Fincher (*Social Network*)
BAFTA: Tom Hooper (*King's Speech*)

BEST ACTOR

Oscar: Colin Firth (*King's Speech*)
BAFTA: Colin Firth (*King's Speech*)

BEST ACTRESS

Oscar: Natalie Portman (*Black Swan*)
BAFTA: Annette Bening (*The Kids Are All Right*)

SUPPORTING ACTOR

Oscar: Christian Bale (*The Fighter*)
BAFTA: Geoffrey Rush (*The King's Speech*)

SUPPORTING ACTRESS

Oscar: Melissa Leo (*The Fighter*)
BAFTA: Lesley Manville (*Another Year*)

ORIGINAL SCREENPLAY

Oscar: *The Kids Are All Right*
BAFTA: *The King's Speech*

ADAPTED SCREENPLAY

Oscar: *The Social Network*
BAFTA: *The Social Network*

ANIMATED FILM

Oscar: *Toy Story 3*
BAFTA: *Toy Story 3*

FOREIGN FILM

Oscar: *Biutiful*
BAFTA: *Of Gods and Men*

EDITING

Oscar: *The Social Network*
BAFTA: *127 Hours*

CINEMATOGRAPHY

Oscar: *Black Swan*
BAFTA: *True Grit*

ORIGINAL SCORE

Oscar: *The Social Network*
BAFTA: *The King's Speech*

PRODUCTION DESIGN/ART DIRECTION

Oscar: *True Grit*
BAFTA: *The King's Speech*

COSTUME DESIGN

Oscar: *The King's Speech*
BAFTA: *Made in Dagenham*

VISUAL EFFECTS

Oscar: *Inception*
BAFTA: *Inception*

MAKE-UP

Oscar: *Barney's Version*
BAFTA: *Black Swan*

"The bookies' current favourite to win is Gemma Arterton"

has only a handful of movie roles to his name, but his appearance in *The Social Network*, playing Facebook co-founder Eduardo Saverin, has been enough to also see him nominated for Best Supporting Actor, and presumably lead him to get the main role in a forthcoming reboot of the *Spiderman* franchise. He's garnered acclaim for the *Red Riding* TV trilogy, worked alongside Heath Ledger and Lily Cole in Terry Gilliam's *The Imaginarium of Doctor Parnassus*, and is about to appear in *Never Let Me Go*.

Another nominee for the award will also be featuring the new *Spiderman* film as Gwen Stacy. **Emma Stone**, the only American nominee this year, came to fame in 2007 in the smash hit *Superbad*, her first film role. She's since been in a range of mainstream releases such as *The House Bunny*, *Marmaduke* and *Ghosts of Girlfriends Past*, scoring a massive success in horror-comedy *Zombieland* in 2009. Her biggest role to date has been in *Easy A*, one of the biggest cult hits of last year. The high-school comedy follows Olive Penderghast, a teenager who, after lying about losing her virginity, finds herself offering unpopular

friends the opportunity to pretend that they've slept with her. Stone received a Golden Globe nomination for her witty performance.

Tom Hardy, born in 1977, is far and away the eldest of the group. Hardy has had minor roles in movies since 2001, including *Black Hawk Down*, *Layer Cake*, *Marie Antoinette* and *RocknRolla*. It wasn't until 2009 that he rose to prominence in two roles that couldn't be more different from each other: the dashing Heathcliff in a TV miniseries of *Wuthering Heights*, and bareknuckle boxer Michael Gordon Petersen in *Bronson*. Now Hardy is most recognisable for his part in Christopher Nolan's *Inception*, which has led him to be cast as Bane in Nolan's next Batman film, *The Dark Knight Rises*.

Finally, the bookies' current favourite to win the award is **Gemma Arterton**, the *Quantum of Solace* star who if she succeeds will join *Casino Royale*'s Eva Green as the second Bond Girl to be crowned as a BAFTA Rising Star. 2010 was a huge year for the *St. Trinian's* and *Tess of the D'Urbervilles* heroine, with roles in: *The Disappearance of Alice Creed*, blockbusters *Clash of the Titans* and *Prince of Persia: The Sands of Time*, and Stephen Frears' acclaimed adaptation of Posy Simmonds' comic strip, *Tamara Drewe*. Arterton ended her year on the London stage in Ibsen's *The Master Builder*, and is now set to star in *Men in Black III*.

At times the BAFTA nominations might seem like something of a dress rehearsal for the Oscars. Unique to these awards, however, is that five categories focus solely on British cinema. As well as honouring short films and animation, they recognise the best directorial debuts and reward the best British film. Lastly, there's the Orange Rising Star Award, uniquely voted for by the public (you can do it at orange.co.uk/bafta), which has honoured up-and-coming actors for five years now. *Transformers* star Shia La Beouf is among the past winners; last year, the trophy went to *Twilight* heroine Kristen Stewart.

The youngest actor to appear in the category this year is **Aaron Johnson**. The twenty-year-old began his career at the age of six in the theatre in Shakespeare plays and Arthur Miller's *All My Sons*. Now, Johnson is best known as the hero of the sleeper success *Kick-Ass*, the boy with no superpowers whose desire to impress others leads him to dress up as a superhero. Johnson, whose other credits include *The Illusionist* and *Angus, Thongs and Perfect Snogging*, has also had the honour of playing a young John Lennon in the biopic *Nowhere Boy*. The film's director, Sam Taylor-Wood, now lives with Johnson in London, and this summer gave birth to their daughter.

One of this year's nominees is also the star of one of the most hotly-tipped films of the season. **Andrew Garfield**

I'll Take You To Babylon

Mohamed Al-Daradji, Middle Eastern Film-maker of the Year speaks to Gareth Davies about his new movie *Son of Babylon* and *Iraq's Missing Campaign*

“When you make a film in Iraq, you need to be a good liar. We say we are students, making a student film, and we are making a love story. It is nothing to do with politics, nothing to do with the war, nothing to do with the insurgency, the Americans, with Saddam, what happened with the Iraqi people during Saddam's regime... it's just a love story.”

In 2008 Mohamed Al-Daradji returned to his homeland, Iraq, to film *Son of Babylon*. Having been shot at by Iraqi insurgents and detained by American forces in 2003 during the making of *Ahlaam*, his first feature film, it seemed a brazen decision to take the risk a second time.

He assures me, however, that “*Son of Babylon* was a safer film to shoot. No bullets were shot at us anywhere. The police and the army provided security during the shoot; times have changed.”

Indeed, *Son of Babylon* doesn't present a dangerous Iraq but rather an Iraq in mourning, searching for closure. It tells the story of 12 year old Ahmed and his grandmother travelling south to find his father, a prisoner of war, who they believe has been released, in Nasiriyah. On their journey, Al-Daradji shows glimpses of thousands of others on similar pilgrimages, searching for answers in the chaos of an Iraq in transition.

The story is in fact one of a very personal nature, drawing on the experiences of his family and friends: “The first inspiration for the film was my aunt, who, having lost her son in the Iraq/Iran war, never found out what happened to him, combined with the news of Kurdish women travelling to search for the mass graves in the south. Then I found out through my friends of a mother from the north who came to the south and searched every prison for her son. A combination of these stories makes up the story of *Son of Babylon*.”

He recalls the chilling moment when he first heard of the discovery of Saddam's mass graves which feature so prominently in *Son of Babylon*: “At the time I was preparing for my first film, *Ahlaam*, I was walking along Al-Rashid Street in Baghdad when I heard breaking news from a radio coming from a nearby shop: mass graves had been discovered near Babylon. I stopped cold at that moment. The first mass graves uncovered hundreds of thousands of bodies, yet in the wave of chaos and occupation that hit Iraq during this time the majority have remained unidentified. There has been little retrospect and thus people still need answers.”

Al-Daradji in many ways places himself in a position to give people these answers. Having co-founded Human Film production company in 2005 as a means of encouraging individual creativity, his films each carry a social impact and a strong humanitarian voice. “Our ethos,” he says, “is to make films that can encourage social change in a positive way. In raising awareness of issues that need a voice.



The more people that become aware of an issue through seeing a film, the more chance there is for a positive change.”

“I wanted to show the world the real Iraq, and to bring about justice for Iraq's Missing People.”

The more I learn of Mohamed Al-Daradji the more it becomes apparent that film-making is just one part of his job, just one of the ways of raising awareness of human rights abuses. *Son of Babylon* co-exists with Iraq's Missing Campaign, to raise awareness as to the 1,000,000+ missing people in Iraq. “I wanted to show the world the

real Iraq, and help to bring about justice for Iraq's Missing People and their families.”

“Our endeavour” he adds, “is that Iraq's missing people campaign and *Son of Babylon* will communicate the extent of the genocide. I hope it will inspire a high-profile approach to human rights violations that will no longer go unnoticed by the world.”

Under the regime of Saddam the production and appreciation of Iraqi film ground to an almost complete halt. But Al-Daradji finds himself spearheading a new wave of Iraqi film-makers, informing me that he is in the process of bringing it back to life.

Last year he launched a mobile cinema in order to exhibit his movie in his homeland: “We screened the film in Iraq as part of the first Iraqi Mobile Cinema project. Now we are gearing up

for the second, which will take place this year.”

Making *Son of Babylon*, however, was not easy, with funding hard to come by, and political interference with the script: “It was very difficult. We were not given one penny from Iraqi funds or institutes, as they aren't established in Iraq to support the film industry. Despite giving us no funding, the government in Baghdad still wanted to change elements of the script.”

Revealing the most difficult aspects in making *Son of Babylon*, Al-Daradji speaks not of political unrest or the logistics of filming in such dangerous and inaccessible areas, as one might expect, but rather of his casting. He explains, “my style of working and telling the story often means working with non-professional actors. The main character of the film is a mother who goes across Iraq with her grandson, searching for her son who has been missing for twelve years.

My aim was to search for people who had this experience; I searched for six months in villages and cities in Iraq. Eventually I came to a small village of about 300 homes and each home had a story about missing people. Knocking on doors and hearing the mothers' stories of their missing husbands, fathers and sons was heartbreaking; after a while I found my main character. Looking into her eyes I saw that she could be the woman I was looking for; I discovered she lost her husband who she was never able to find, he had been taken to a prison when she was in prison herself and she never saw him again. For twenty years of her life she searched for him and had the same experience as my main character.”

But it was not solely the casting which became difficult, but the process of acting out the traumas of the past: “I felt she would be the right woman to tell this story with me, but it was very difficult as it was so emotional for her and for us”. He adds that “locked somewhere between her character and her memories for eight hours, her character searches for her missing son, but as she played this role she began to relive her own experiences. Going through this experience with her we were all helpless to ease her pain and felt it all ourselves.”

Yet in the midst of the traumatic story it explores, *Son of Babylon* is a movie with with a clear message about tolerance, forgiveness and the need for co-operation: “I tried to show how people can find forgiveness and peace through shared humanity. I think it is an essential part of the healing process.”

Adapting such tender and emotional events for the screen requires a great sense of empathy, but it is an empathy which Al-Daradji demonstrates with skill. *Son of Babylon* is more than just a piece of artwork. “It is real” he says “and its aftermath echoes in the daily lives of those I love”.

Son of Babylon is released nationwide on the 11th February. You can join the Iraq's Missing Campaign at www.iraqsmmissing.org

Film.

This is what dreams are made of

Film Noir is back. **Adrian Choa** explores the evolution of the elusive form.



We're all familiar with it right? No? That dominant aesthetic which developed in Hollywood post World War Two, with its dangerous, sustained innuendo, pouting femme fatales, its whisky-ridden, cigarette-smoking, anti-hero detectives and its shadowy, German Expressionist mis-encenes? No?

For some such a cinematic term is certainly alien. "Don't like Black and Whites" is a sentence heard just a little bit too often and the involvement of French vocabulary certainly doesn't reduce the perceived pretension. However, colour elitists are about to get their comeuppance. Why? Cos Film Noir's back, baby.

Critics have marked its glorious return in recent years through the appearance of its themes, concerns and aesthetics springing up across the film world. A figure-head feature for this so-called revival is Robert Rodriguez's *Sin City* with its monochrome rain-slicked streets, dangerously seductive females and voice-over narration. Alongside this are such features as *The Black Dahlia*, *Public Enemies* and *Mulholland Drive*, all in varying ways waving the flag for swell dames and alcoholic P.Is. This latter piece by David Lynch paying homage to the Noir Films of the forties and fifties; in this instance *Sunset Boulevard*, a Noir classic which also lays at the foundation of William Monahan's recent feature

film *London Boulevard*.

This interest clearly continues as the remake of another famous Noir work *Brighton Rock* hit British screens last Friday. Reviewers have commented on its Noir stylisation, embracing the melodrama in Graham Greene's novel whilst utilising "chiaroscuro lighting, swooping camera movements, vertiginous set ups and an old fashioned orchestral score" (Tom Charity).

The key aesthetic and thematic elements of Noir have also cropped up in such recent blockbusters as *Black Swan* and *Inception*. Whether it be the battle of dark vs. light and the vindictive femme fatale in the former, or the drab and shadowy lighting, gothic city-scapes and anti-hero of the latter, Noir coats the reels of both these works. Furthermore, this past week there has been evidence of a renewed attention being paid to directors of the Noir era.

Nowhere has this been more evident than in the case of Orson Welles, one of the most critically acclaimed Noir directors, known for such timeless features as *Citizen Kane*, *The Lady From Shanghai* and *Touch of Evil*. To the delight of Welles fans worldwide, an unfinished piece filmed by the auteur in the 1970s titled *The Other Side of the Wind* seems to be finally set to hit the screens, despite furious ownership disputes. What is more, the BFI is engaged in fundraising to

allow for the restoration of nine early silent films by Alfred Hitchcock; a director who gave the world such canonical Noir features as *Psycho*, *Strangers On a Train* and *Vertigo*. And to top it all off film Noir classic *The Big Sleep* saw its UK re-release just two months ago, finding itself once again gracing our cinemas.

But wait just one second. Is this really a Noir revival? Is this really a retrospective revolution of cinematic concerns; an abandonment of the contemporary in favour of classical Hollywood? Or has Noir never left?

Just a casual glance at film history will answer this question. From films such as *Bonnie and Clyde* and *The Manchurian Candidate* in the sixties, to the blatant re-invented Noir of Roman Polanski's *Chinatown* and *Farewell My Lovely* in the seventies, to the sci-fi noir of *Blade Runner* and Noir films like *Body Heat* and *Against All Odds* in the eighties, up until such hits of the nineties as *The Usual Suspects* and *Se7en*, one can be sure that our good friend was never the absentee. This is due to Noir's sheer adaptability. A great majority of critics in this area have concluded that Film Noir is not a genre but merely a collection of thematic, aesthetic and technical styles. In this way it can appear in just about any feature, making its mark through a character, camera movement or merely how a set is lit. Thus, it has traversed genre boundaries, being used in science fiction (*The Matrix*, *Alphaville*), graphic novel adaptations (*Batman Begins*, *Watchmen*); even comedy (*The Big Lebowski*).

Along-side its strong visual attraction, the Noir film concerns itself with melancholy, disillusionment, paranoia, moral corruption, guilt and alienation, themes which are never going to be irrelevant in any given society. The timelessness of these elements guarantees that as cinema evolves, twisting and turning into new territories, there will always be a shady fedora-adorned character clinging on. Bogart and Bacall are no doubt smiling in their graves.

Reviews.

FILM: THE FIGHTER

DIRECTOR: DAVID O'RUSSELL

STARRING: CHRISTIAN BALE, MATT DAMON

RUNTIME: 115 MINS

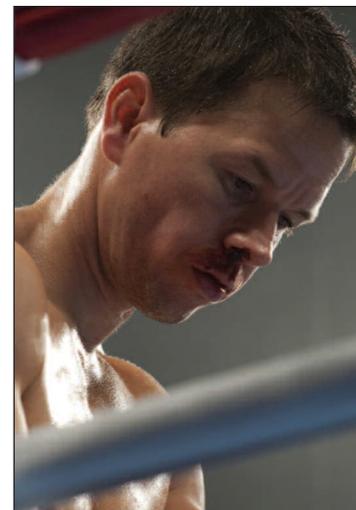
REVIEW: CHRIS FRASER

★★★★☆

One wishes that there could be something to riff on about *The Fighter* – some crucial flaw that undercuts the otherwise brilliant nature of the film, that could be exploited mercilessly for both comic effect and to subvert the glowing tone of other reviewers. But here's the thing: this is easily the best sports movie of the last ten years. Possibly 20. Everything about it is just fantastic.

Of course, "sports movie" is almost a derogatory term these days, so it's worth noting that it's equally brilliant in other areas. Its characterisation is fantastic – Mark Wahlberg is winning praise for playing Micky Ward, the straight man, and deservedly so. Amy Adams transcends the role of a typical female love interest, becoming a character of equal worth to Christian Bale's scenery-chewing, crack-addicted Dick Eklund, the brother of Micky.

Bale begins the film by stealing every scene he's in, but as time goes by and the camera focuses on Wahlberg, it ends up being a balanced, brilliantly-acted exposition of the world of boxing, the nature of family and



life in a working-class town.

It's interesting to note that David O. Russell is branching out into unfamiliar territory with this film – his last, 2004's *I Heart Huckabees*, was an existential indie piece that (on the surface) was entirely different in both tone and subject matter to his latest venture. Scratch away at the abrasive layer of harsh accents and bone-crunching punch-ups, and this film deals with questions equally as important, if not more so.

Backed up by a subtle but intelligent score composed by Michael Brook, and what appears to be some sound advice by executive producer Darren Aronofsky (at the time of filming, fresh off the back of *The Wrestler*), and this already stands to be one of the best films of the year.

FILM: NEVER LET ME GO

DIRECTOR: MARK ROMANEK

STARRING: CAREY MULLIGAN, KEIRA KNIGHTLEY

RUNTIME: 103 MINS

REVIEW: GARETH DAVIES

★★★★☆

Never Let Me Go, based on Kazuo Ishiguro's novel of the same name, is a movie which, despite its bio-ethical and medical concerns manages to cast off any traditional science fiction imagery, finding itself closer to home as a period drama of sorts.

The movie takes us into the lives of a trio of friends, Ruth (Knightley), Tommy (Garfield) and Kathy (Mulligan) who, at Hailsham college are raised so that their organs can be harvested for medical purposes. *Never Let Me Go*, is the story of their lives, from their boarding school upbringing, up until the day when they are forced to make their final donations.

Romanek remains faithful to the original source material and adapts it for the screen with an emotive grace which demonstrates dexterity and care. Due to pacing issues the film is split into three parts of roughly the same length, and so its slow burning nature means that the sorrow of the tale is allowed time to mature, making its emotional denouement all the more affecting.



Perhaps the movie's greatest achievement, however, is its stunning, poetic cinematography. Oozing with a lyrical beauty, it gives the movie a Brit-indie aesthetic, shot through with an indefinable sense of nostalgia.

Andrew Garfield makes the most convincing performance of the trio, acting with conviction and power, between the melancholy Mulligan and the possessive Knightley; characters who are constantly at risk of becoming two-dimensional. But above all of this *Never Let Me Go* is a great success which enforces calls, following the release of *The King's Speech*, that this is an excellent time for British film. At its core it is a dark tale of stolen youth and trampled innocence, which packs a formidable emotional punch. Not for the faint hearted.

Top 5 Boxing Movies

To celebrate the release of *The Fighter*, we look at the five greatest boxing movies ever made.

Rocky

A boxing classic starring Sylvester Stallone in a career defining role.

Raging Bull

Martin Scorsese's biopic of champion Jack LaMotta, played by Robert De Niro

Million Dollar Baby

Clint Eastwood's visceral tale, charting the darker side of the sport.

Ali

Will Smith's take on Mohamed Ali, which certainly packs a punch

Killer's Kiss

Kubrick's second feature film, following a boxer on the brink of retirement



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Food & Drink.

Hunting for



Heslington's Hotspot

Charles or Deramore? Finding an alternative to campus bars is no simple matter. **Will Wade** weighs up the pros and cons.

The invention of the British public house was a milestone in human social evolution. Samuel Pepys once labelled the pub as "the heart of England" and this rings true for millions of Brits. Our locals are a home away from home; a place of nourishment, entertainment and, above all, the sale of copious quantities of alcohol.

But if Pepys was alive today and just happened to be searching Main Street in Heslington for a pint and a bite to eat, where would he choose to go?

For those very few that don't know, The Deramore Arms and The Charles XII are the two pubs in Heslington closest to the University that vie to satisfy the stomachs and alcohol needs of the student population.

Visiting the Deramore Arms last Saturday I caught up with Jill Green, the manageress for the last 10 years. We started by talking about the origins of The Deramore Arms. It's been a pub in York for nearly 125 years, before which it was a fully functioning farmhouse.

Currently, about 70-80 per cent of their clientele and profits are student-derived, however they are clearly a few paces behind the Charles when it comes to turnover. No calculator is needed to confirm this; the number of bums on seats at 12:00pm on a Saturday afternoon is ample conformation. The Charles is full to

"The Charles is full to the brim by 12.30pm; The Derry looks somewhat bare 'til the lacrosse team swagger in"

the brim by 12:30pm while The Derry looks somewhat bare 'til the lacrosse team swagger in some time later. But this clearly is no discouragement to Jill who conveyed, above all else, pride in her pub. She described the Deramore as "family-orientated," focussing more on a "traditional feel." An array of shelved books on the wall, old tin pots and windowsill candles confirms as much. With both public and university restrictions on advertising, all Deramore customers are brought through the doors by word of mouth alone.

The pub itself is run by Jill, her partner and her step-son, along with a workforce of 15 students. They serve seven lagers, five ciders and nine real ales at any one time. The menu is changed every six months and Jill was keen to emphasise the homely style of cooking. Quality first

in a warm environment is her mission. Obviously, this is reflected in the pricing. Meals aren't cheap by student standards, with food starting at £6.25 and increasing up to £13.95. But factor in that all ingredients are fresh and locally sourced, the generous portion sizes, and the pricing seems justified.

The Deramore Arms is also apparently famous for its pies, three of which are on the menu at all times, including a pie of the day. And for anyone interested, British pie week starts on March 7th.

I was keen to find out what Jill thought about her rival The Charles XII and what advantages she thought they had. "Well, they're the ones sat the top of the street," she says. Although this seems easy as an explanation, it's actually fairly solid reasoning. The Charles is nearer to campus by about 100 metres and people are bound to question walking further.

It's clearly beyond budget to go dining at the Derry every day, but it's certainly worth visiting a few more times a term than we do at the moment, despite the price. You can guarantee a freshly made meal, snug surroundings and a bit of peace and quiet. Jill once ate at the Charles. She has no desire to return.

If you're after a steak and ale pie and a pint of Golden Sheep, The Deramore Arms is well worth the walk.

La Tasca

ADDRESS: 21 BACK SWINEGATE

PRICES: £16-£25 (2 COURSES)

REVIEW: SOPHIE FOOT AND CHRISTINA GOULDING

☆☆☆☆

La Tasca styles itself with the catchphrase 'Spain is closer than you think'. Being an enthusiast for Spanish cuisine, I looked forward to testing this theory. I must say, upon entering the restaurant I did appreciate the authentic Spanish atmosphere - be it the music, the Spanish waiters or the fact that you literally had to navigate yourself through a salsa class to reach the loos.

After a bit of a wait, we were finally seated and, to our delight, discovered the offer of 'as much tapas as you can eat for a tenner', giving us a choice of four items at a time from a set menu with around 16 options.

For our first round, we went for a selection of calamari, chicken wings, chicken and seafood paella, spicy meatballs, salad, chicken croquettes and of course a pitcher of sangria. My appreciation ended there. The waiters were unenthusiastic throughout, taking 45 minutes to bring us a glass of water.

When the food arrived, it was deceptively well-presented. On the whole however, we were disappointed. The calamari was a big let-down, it was not hot and tasted like greasy rubber. The paella (if you can even call it that), was distinctly bland, consisting of poorly-cooked cold rice, with a few peas, barely any chicken and two inedible mussels (easily the worst seafood I have ever tasted). The meatballs were flavoursome, if a little dry but the croquettes were tasty. I



was not a fan of the chicken wings. I couldn't shake the feeling that they had just been thrown in the microwave with a bit of barbecue sauce.

Quite hit and miss so far then (more misses than hits) and, although we were beginning to feel full, we had every intention of taking advantage of the 'all you can eat' offer. We ordered round two, still hopeful.

This time we decided on mushrooms in garlic and white wine, 'patatas bravas' (fried potatoes in tomato sauce) and baked aubergine. I love mushrooms but these were slightly undercooked and, yet again, cold and bland. The chorizo was flavoursome but too chewy and was swimming in a spicy and oily sauce. The potatoes were lovely and crispy, but the baked aubergine was the winner. It was mouth-watering and cooked to perfection, easily the only plate worth ordering in the restaurant.

My time in La Tasca left me feeling more siesta than fiesta. Nothing appeared to be freshly cooked. We half-joked that the only reason the aubergine stood out was because it was the only thing that they couldn't shove in the microwave.

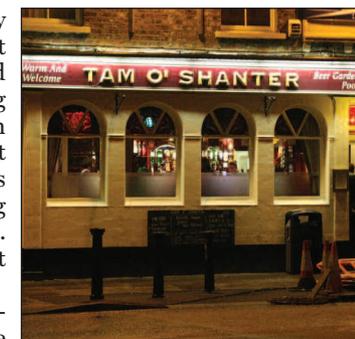
The overall experience was more reminiscent of sitting in halls, consuming 'Yummy chicken' and Uncle Bens microwave rice than of dining on freshly caught seafood on a beach in Barcelona. In future, if I want to eat Spanish food it appears I will have to do it myself.

Pub. Henry Cowen

Being a pub reviewer is pretty fun, as jobs go. You don't have to do much work and even when you do, the most taxing it gets when you just have to drain that last pint. Having said that since I've been touring the pubs I've been waiting to give a scathing review, to channel my inner A. A. Gill but, alas, in York, it's just not possible.

The **Tam O' Shanter** is a staple of the Lawrence Street rumble into town, especially amongst my fellow quaffers. Within the age-old question of local pub or student pub it would lean towards a local venue, but it is in no way an intimidating place. With plenty of cheap, local drinks to choose from it is also able to offer the seemingly universally popular Deuchars.

One major attraction that the Tam O' Shanter is able to offer is karaoke. The famous Japanese past-time, which strikes either unbridled fear or unbridled joy into the heart of most, depending on the amount of units they have consumed, seems to be available on tap - if you'll pardon the pun.



It's either very good or very bad but it is, at all times, enjoyable.

The Tam O' Shanter doesn't really compare with The Maltings or The Phoenix in terms of quality of pub but it's friendly, cheap and most importantly convenient for those living on either Heslington or Hull Road. Start a night there and then sample the rest of Lawrence Street's delightful pubs; The Rook and Gaskill, The Rose and Crown, and The Waggon and Horses are all worth a pint or five as well; a walk into town has never been so fun.

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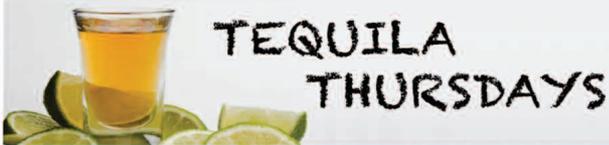
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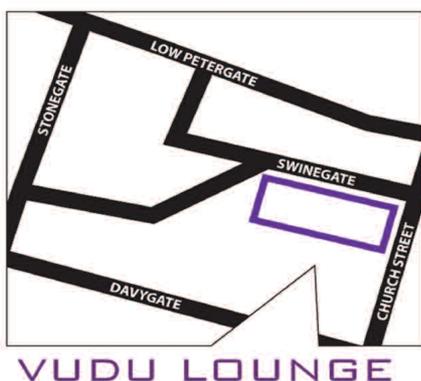
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Thomas Wyatt

Contradictory exam systems prepare students for work

University exam processes should be reviewed as inappropriate.

Your exam results reflect the amount of work you put in. If you revise with slides from lectures, sheets from seminars and highlighters in a rainbow of hues, you'll do well. If you fly through twenty hours worth of lecture notes in twenty minutes, you shall fail miserably.

But when exactly it decided that an individual's knowledge was best displayed by them being able to write, say, a one-hour essay on a certain subject matter, and since when did society prize the ability to churn out essays against the clock above thorough analysis, consideration and respect for reason?

Isaiah Berlin made a famous distinction between a 'fox', which draws on a wide variety of experiences, and a 'hedgehog', which observes the world through the perspective of a single idea. Stephen Fry borrows this analogy in his autobiography to describe how he excelled at university exams

by becoming a hedgehog and 'cheating' the system.

Having perfected and memorised an essay before an exam, Fry would thus write it regardless of the question, altering only the

"maybe such an education is preparing us perfectly for the real world"

introductory paragraph. He also describes how a fellow student worked with diligence at every question, attempting to answer the exam set. Needless to say, such an approach performed badly against the constraints of time. It seems that the worst thing to possess when sitting an exam is an interest in the subject.

Another glaring incon-

sistency is the need to assert ones 'academic integrity' before handing in an assessed essay. Grappling with referencing systems at four in the morning can be almost guaranteed to unseat reason. Yet, come to an exam, and 'open season' is declared allowing a panoply of rich academic game to be poached at will. Is anything a greater contradiction to the notion of academic integrity?

However, maybe such an education is preparing us perfectly for the real world. Success in Parliament, journalism, the Law and any number of careers reward the ability to subjugate a source in line with what one wants to get from it. To perform this with ease is surely a guarantor of 'success'.

In the words of, Professor Donald Trefusis: "education prepares you for life, it is therefore incumbent on you, in order to succeed, to cheat, copy, steal, paraphrase, adopt, adapt and distort."



Rose Troup-Buchanan

Crime maps are useless

The Home Office has recently published maps detailing monthly crime statistics, allowing you to enter your postcode and look at a map displaying the level of crime in your area. The site has already crashed thanks to the volume of traffic it generated when launched. The Home Office hopes this will become a "key stone in accountability", allowing citizens access to information and crime updates quickly and easily.

What is this website really trying to achieve? The Home Office wants to allow people more access to the information that really affects them. However,

"inspired sense of community"

police.uk prevents you from viewing the actual crimes, giving no indication to the severity of the offence. There is no way to find out if there has been an arrest or prosecution. All the website allows you to see is the number of crimes reported, nothing more.

According to The Guardian's website, some tough estates are mysteriously empty of crime, not because it is not happening but because the police are uncomfortably overstretched and crimes in that area simply do not make it

to the paperwork stage. You are unable to see the actual location of a crime, as a helpful asterisk informs you "to protect privacy, crimes are mapped on or near the road where they occurred", which seems pretty contradictory after publishing them in the first place.

Perhaps, as is hoped, the website will instil a technologically inspired sense of community back into towns and cities. Using this site will allow neighbours and streets to hold the police to account and to engage more actively with their local force.

Yet, the likelihood is that those having frequent dialogues with the police are not of the internet generation, but rather the neighbourhood watch types. So do they need another platform, especially one as badly thought out as this?

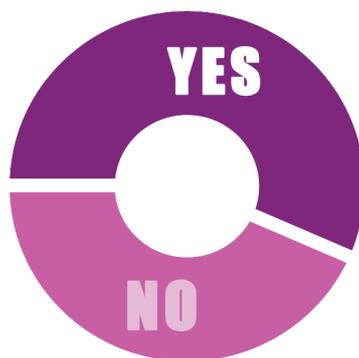
Beyond the confirmation of a car theft three roads away from where you live, what this website actually allows you to do is hazy. Most of the traffic from the day it crashed was no doubt people - like myself - essentially playing a neighbourhood crime version of top trumps.

Although leading to a few minutes' amusement, police.uk will not provide the accountability the Met claims. Instead, it is yet another instance of our Government's quest for endless amounts of pointless data which we, the taxpayer, have to foot the bill for.

The Burning Question

This edition, *Nouse* asked:

With upcoming departmental cuts would you prefer your number of contact hours to be prioritised over the amount of varied lecturers paid to teach?



80 people voted Yes (57.1%)

60 people voted No (42.9%)

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

Brain Cantor pay is unfair Student interest in UGM Extremism on campus should not be tolerated

Dear *Nouse*,

I think the situation with Brian Cantor's excessive salary is completely unacceptable. Especially looking at his pay in comparison with the last year's outrage over the cuts to portering hours.

I live in James college on campus and luckily we still have 24-hour portering which has been beneficial to me on a number of occasions. It would not be as safe without the porters. We use the porters on a daily basis and yet I have never even seen Brian Cantor walking around campus. How is it fair, therefore, that he has a pay rise whilst others' jobs are cut?

University is about forwarding education, it should not be treated primarily as a business. Our safety should also be put above Brian Cantor's personal wealth.

Ben, James first-year

Dear *Nouse*,

The recent UGM results prove that students do care about about the Union if given something to care about.

In a similar way to the rise in tuition fees, the proposals put forward about Dr Dre and Brian Blessed provoked a reaction where people thought students were apathetic. As much as the proposals might have been tongue-in-cheek, they drew students' attention to the UGM and inspired them to make a change.

It would be a good idea for YUSU to follow this up and not let the UGM process become so disregarded again. They should make their proposals more public and attempt to maintain the attention they have received.

Langwith second-year

Dear *Nouse*,

Last week, I attended an event organised by the campus Islamic Society, whose guest speaker was Hamza Andreas Tzortzis.

On its website, the ISOC [York's student Islamic society] describes Tzortzis as a "highly esteemed public speaker" who has done "commendable work in promoting Islam". However, a mere five minutes on Google revealed that he has extensive links to extremist group Hizb ut-Tahrir and has been identified as an Islamist front man by the Centre for Social Cohesion.

In the course of the hour-long presentation, I was alarmed to hear Tzortzis rail against liberal democracy as "a failed secular ideology" - a claim which was met with distressing acquiescence by the audience.

The York Islamic Society has a lot to answer for. Why do they invite people like Hamza Andreas Tzortzis to speak unopposed? And in what respect do they consider his contribution 'commendable'?

Jacob Campbell, Derwent First Year

Nouse reads: Blogs of the BNOCs



Articulating my feelings for campus events: Fusion

There's something ridiculous about those people who don't like Fusion – it's really the only thing campus has going for it, ya? Where else can hundreds of students get a chance to see some amazing design work, some incredible dancing and the most beaaautiful models?

I know this seems unprovoked, but I just can't let criticism go free; as I stood outside in the cool winter air following our completed production in the Drama Barn, smoking with Arthur of course, I couldn't quite believe I was overhearing somebody saying that not only was Fusion rubbish, but that it was just for a wealthy and vain few! Unbelievable, I know – sometimes, genius does go unappreciated.

For a start, I really don't know what they're basing that on. Our reviews were amazing last year, and not only that, but we yet

again raised tons for charity. It just so happened that the best way to raise money was to get on with stuff like that amaaazing Peter Pan scene. I mean, RAG do try awfully hard, but who can resist the allure of both fashion AND dancing? It's simply not possible, there's literally nobody who doesn't like something Fusion has to offer.

Just wait til they see our Goldfish number this year. Watching those buff boys breakdance with fishbowls strapped to each limb is going to be spectacular – the money that has gone into getting that right would stress even Daddy's wallet! Between that, and some of the outfits we've managed to acquire, I can't see how we're going to get any less than perfect reviews everywhere.

And don't get me started on the idea that it's just for the "wealthy and vain" on campus.

What does that even mean? Don't get me wrong, it's a real shame we have to hide the ugly choir girls away a bit compared to the dancers, but let's face it, nobody goes to an art gallery to see the janitor's bucket, do they?

My theatrical skills have received investment, yes, but my parents only subsidised like two thirds of my stay in Edinburgh last summer – and again, I stress that it's all just an investment. What I got from those street shows, and that month performing experimental theatre, will stay with me a lifetime. I'd like to see you propose a better way to spend a grand?

Ugh. The only thing that remains is to make like Tracy Emin and just y'know, like, perform anyway? I can't allow the incessant negative energy to drag a free spirit like myself down.

The joys of satire



So bloody stressed! As the days count to election season, I'm sure I can trust those of you in my private group. We need to maintain perfect vigilance on the pulse of campus – while my name has soared to massive new heights, despite no longer being a College Chair, it's not necessarily going to win everybody, is it? Frustratingly, axing of the D&S has focused the field down.

They're all going to trumpet their qualifications, of course, but I bet none of them have anything like my endless list of glowing endorsements. How many can claim they met Aaron Porter before he was famous? Not many, that's for sure – when your Joe Bloggs types hear about this, they're going to see I'm naturally the right choice for President, or Student Activities, or whatever I end up running for.

What I'm running for, I stress, is still undecided. I'm negotiating with other candidates, because we don't want to deprive campus of its best possible representatives. Rarely do I recognise that silly term, BNOC, but if I destroyed the hopes of "one of us", I'd just be appalled.

And I won't be doing a Lewis Bretts. I have checked my policies are achievable, and nobody has explicitly told me we can't have a Welfare Boat on the lake. I mean, Jane Grenville just kind of looked at me for a while when I told her, but I can only take that to be the kind of stunned awe you'd get for something she wishes she thought of first?

Campaign on kids, let's get me the Sabb position that I've long deserved.



Election fever has recently been taking hold of my life

They're so close that I can nearly taste them! I absolutely love the feeling of just receiving a vote and getting my face out in the open. There's nothing like election season, and although I've never really won one, it's just getting involved that counts, right?

Which is why, this year, I'm going to run a side-splittingly funny satirical campaign. All those bloody buggers joking about me being a Tory Boy for years are going to have to take a ribbing too! Can't wait till all the people who said it last year get a look at my mock socialist posters. It's going to be a laugh riot, and who knows? Maybe I'll do a Tom Scott and end up winning anyway? Would never say never to be a Sabb but still, I'm honestly in it for the jokes!

My reason for doing this is, in all honesty,

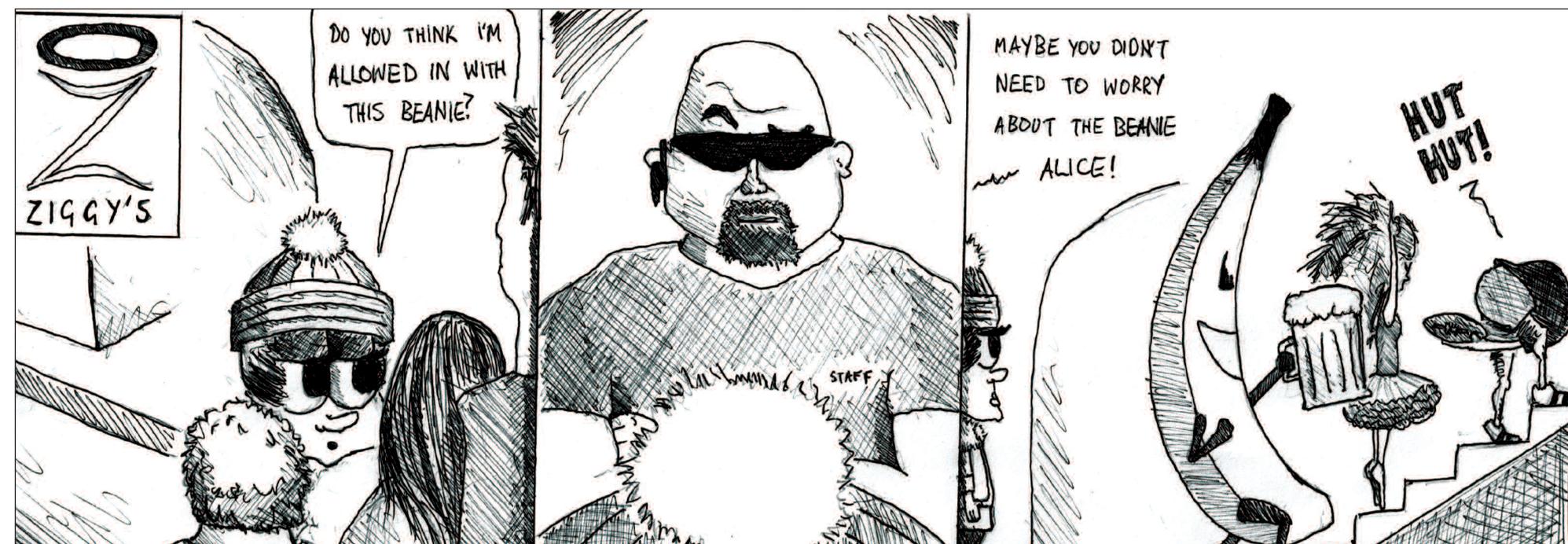
because I've been dealing with the stupid Tory Boy hate for most of my life. Ever since I was 13 and campaigned for student council in my suit and blue tie they've been slinging it at me – as if it's a bad thing to attend five Conservative Party conferences in a row or hold a signed copy of Nigel Lawson's memoirs. They've been getting their ignorant digs in at me for so long that I realise it's about time I struck back. With this excellent satirical campaign, all that abuse will be right back onto them!

Half of me doesn't know whether I'm doing the right thing though. The abuse I, and my excellent campaign team got last year for our tactics was appalling. We were treated horrendously by the envy of others. I've been milling the idea of going for one last serious

run by my work colleagues, in between thrilling discussions on recent party policy, and even that awful socialist Sue from check-outs said I should go for it. Everyone else seemed quite impressed, and it's fair enough; they seemed wowed when I told them I'd met Maggie Thatcher herself, but even more so when I said I might stand a chance of winning a Sabb spot on my Students' Union. Apart from Ted from deliveries, who asked what a SU actually was. I told him it was a Marxist thing that he'd never understand.

Who knows, perhaps there's life in me yet? Perhaps I'll put together a campaign team and really go for it anyway. Either way, it'll be amazing to finally get the last laugh. I mean, nobody loses four elections in a row, right?

Hugo Brook: Alice's Adventures...



GlobalFocus



ALANCLEAVER_2000

HONDURAS - Red Lésbica Cattrachas, a Honduran lesbian rights organization, called for the Honduran government to investigate the recent murders of transgender women in the country. There have been six murders of transgender women since November 29, 2010. The government has previously failed to investigate and prosecute attacks on transgender individuals.

MEXICO - Mexico's ambassador to the United Kingdom has expressed his displeasure over "offensive, xenophobic and humiliating" remarks made about his country on Top Gear. Eduardo Medina Mora has written to the BBC to complain about comments regarding the Mexican car, the Mastretta. After some delay the Top Gear producer has now apologised but defended the jokes.

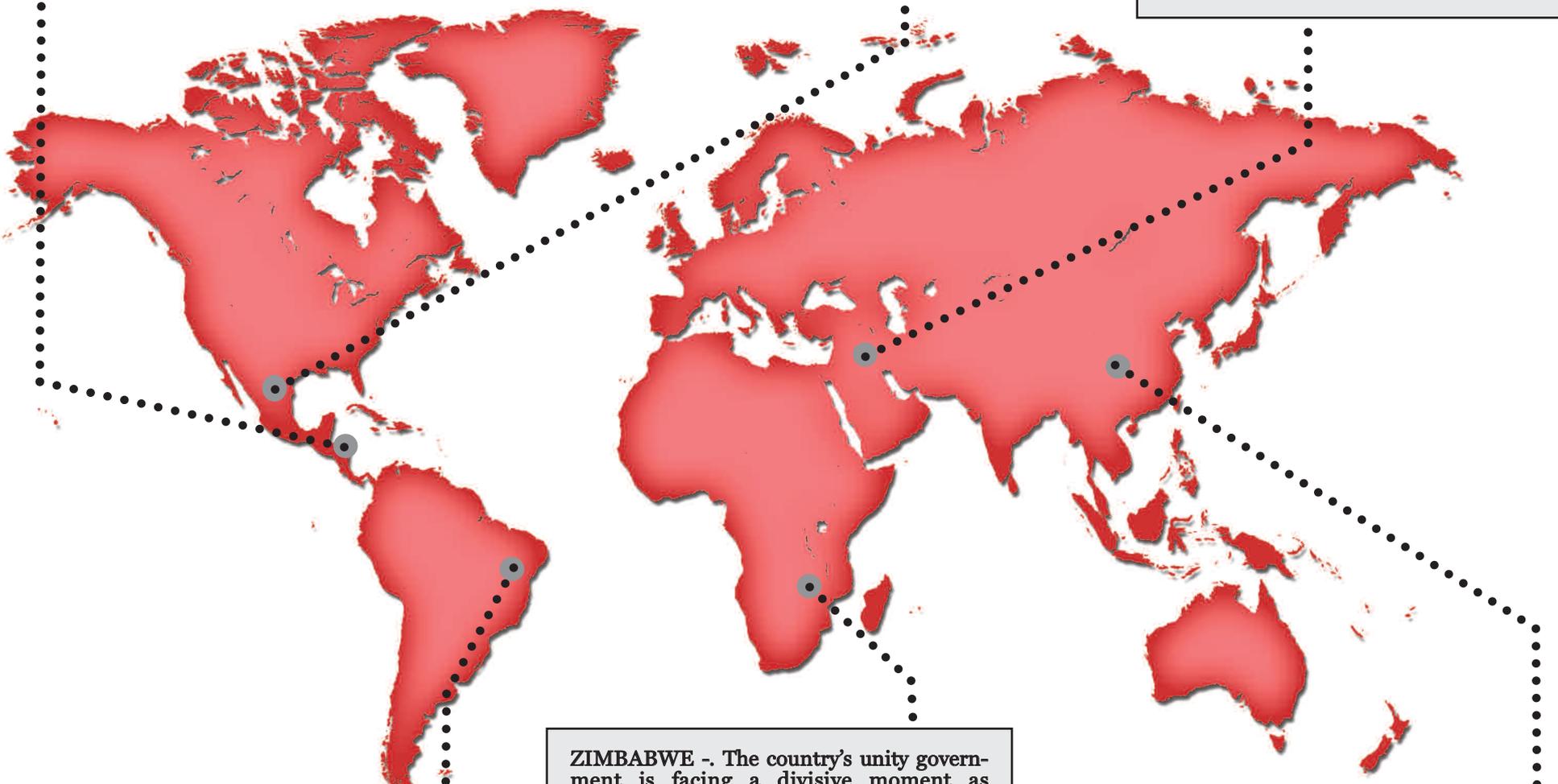


JCHRISTOPHERROBINSON



ALBERTO

IRAQ - Elite security forces controlled by the military office of Iraqi's Prime Minister are operating a secret detention site in Baghdad, Human Rights Watch announced on Tuesday. More than 280 detainees, almost all accused of terrorism, were transferred to the site days before an international inspection team was due to examine conditions at the detainees' earlier location.



ANDYROB

BRAZIL - Photos of a tribe that have supposedly never been in contact with modern society have been released in an effort to curb illegal logging in the region. An indigenous rights organisation wants to increase pressure on Peru to control the activities of illegal Peruvian loggers, arguing that the logging could push Peruvian tribes into conflict with Brazilian tribes. There remain over 100 isolated tribes worldwide that remain independent of the societies surrounding them. Half of these tribes are in the Amazonian rain forest. It is feared that the logging will irrevocably change their future development.

ZIMBABWE - The country's unity government is facing a divisive moment as Professor Arthur Mutambara refuses to leave his post as Deputy Prime Minister. He was recently ousted by his party, the Movement for Democratic Change, and is expected to make way for its new leader, Professor Welshman Ncube. President Mugabe has refused to allow Mutambara's resignation to move forward, and some are accusing Mugabe of being 'tribalistic' and wielding his presidential powers inappropriately.

MALCOLM M



PA*KR

CHINA - Leading Chinese journalist, Chang Ping, was forced out of his job this week amid tightened restrictions on the media. The journalist was an influential editor at the Southern media group and was known for tackling contentious social and political issues. Chang Ping's departure is contextualised within pre-existing censorship of publications and broadcasts.

King Abdullah dismisses Jordanian cabinet

Sam Shepherd
POLITICAL CONTRIBUTOR

KING ABDULLAH of Jordan has dismissed his cabinet and appointed a new Prime Minister after three weeks of extensive street protests.

The new Prime Minister, Marouf Bakhit, has been given the reigns in order to carry out "true political reforms." However, the Islamist opposition has rejected the appointment. The protests have taken inspiration from those in Tunisia and Egypt. Activists have demanded action on unemployment and rising prices, with the right to directly elect the prime minister. They placed responsibility on outgoing PM Samir Rifai for the country's economic problems and called on him to stand down.

The palace confirmed that they had accepted Mr Rifai's resignation on Tuesday. The move is being seen as an attempt to soothe the tensions amongst civilians and to head off further trouble from

angry Jordanians in the wake of the violent clashes in Egypt and Tunisia. A palace statement read: "[The new prime minister's mission is] to take practical, quick and tangible steps to launch true political reforms, enhance Jordan's democratic drive and ensure safe and decent living for all Jordanians."

"Activists have demanded action on unemployment and rising prices, with the right to directly elect the prime minister."

Reform was a "necessity to provide a better life for our people, but we won't be able to attain that without real political reforms, which must increase popular participation in the decision-making" the palace said.

Mr Bakhit, a retired army major-general, served as Jordan's



Unrest has led to uncertainty on the streets of the capital Amman

prime minister from 2005 to 2007, when he resigned. Prior to his taking office, he served as the kingdom's ambassador to Israel and oversaw the peace treaty that Jordan signed with Israel in 1994.

However, critics of this appointment point out that Mr Bakhit did not achieve many of the reforms that he promised during his previous tenure and are pes-

simistic about his ability to implement the far-reaching reforms that many Jordanians desire.

The country's most powerful Islamist opposition, the Islamic Action Front (IAF) said it did not welcome Mr Bakhit's appointment, claiming that with his appointment "reforms have not started yet. We are against Bakhit because our experience with him is not encour-

aging." The IAF have said that they wish the protests to continue, as they feel Mr Bakhit "is not the right person to run things at this current state and get Jordan out of a crisis." The organisation has always claimed that the 2007 elections, after which Mr Bakhit resigned, were rigged. However, the IAF have repeatedly said that they do not wish to remove King Abdullah from power, who has the capacity to appoint governments, approve legislation and dissolve parliament.

Despite government initiatives, including a \$125 million package to reduce prices and measures to increase salaries, attempts to ease the protests have so far proved futile.

Many of those on the streets said these measures are not enough and have demanded extensive political reforms, including the right to elect the prime minister.

A lot of faith has been put into Mr Bakhit's ability. It remains to be seen however, whether he can prove himself capable.

York human rights defender killed after return to Uganda

Lucy Harding
POLITICAL CONTRIBUTOR

ON WEDNESDAY 26 January, David Kato, a Ugandan LGBT activist was murdered in his home in Kampala. Almost a year ago, Kato arrived in York at the University of York's Centre for Applied Human Rights as part of the centre's protective fellowship scheme, designed to provide support for human rights defenders at risk.

At the time, the Ugandan government had provoked international outrage through its proposed Anti-Homosexuality Bill, which is best known for its assertion that the death penalty should be imposed on homosexuals with previous 'convictions' and those that are HIV-positive. The bill also proposed an enhancement of pre-existing discriminatory measures including penalties for individuals, the media and other organisations that demonstrated support for LGBT rights. The bill remains under discussion in the Ugandan parliament.

"Homophobic comments in themselves don't kill, but they contribute to a societal response that condones a discriminatory approach."

Kato was a human rights defender who worked for Sexual Minorities Uganda, an organisation he helped set up in 2004. Homosexuality has been illegal in

Uganda since laws were introduced under British colonial rule in the 19th century. Kato had been subjected to repeated verbal and physical abuse. Last October, the Ugandan newspaper Rolling Stone published Kato's name and photo on their front page under the headline "Hang them".

In November, Kato successfully won a case against the paper after challenging the publication of the photos at Uganda's high court. The judge asserted that the Rolling Stone article constituted "an infringement or invasion of the right to privacy". Despite this, on 26 January, Kato was murdered in his home. At David's funeral the presiding pastor called for homosexuals to repent or be "punished by God" before the microphone was grappled away. The international press's response to Kato's story is unusual. Front page headlines and a statement from President Obama are not the typical responses to the death of a local human rights defender. However, the response Kato received in death did nothing to protect him from suffering a violent death.

Discrimination as a response to sexual orientation has been largely regarded as a waning problem for 'developed countries'. However, Kato was keen to highlight the parallels between US Christian fundamentalists' reactions to homosexuals and the stirring up of anti-homosexual sentiment in Uganda.

In the last few weeks, two people were jailed for a homophobic attack that resulted in the death of Ian Baynham in South-East London. One does not have to go far within the British press to find homophobic sentiments. This week the 'Daily Mail' published an article by Melanie Philips who asserted



David Kato was murdered

that the "gay lobby" was destroying "the very concept of normal sexual behaviour" by bombarding children with "homosexual references" of emperor penguins and sea horses. Apparently, images of the animal kingdom emphasising the nurturing role of male members implicitly suggests that children should 'choose' to become homosexuals. While Melanie Philips's article may verge on the ridiculous, her point is very serious.

Homophobic comments in themselves don't kill, but they contribute to a societal response that condones a discriminatory approach. While this may not always lead to violence, it does marginalise, exclude and dehumanise human beings. This emphasises the importance of the Centre's fellowship scheme, as it recognises the contribution made by those who seek to assert their own rights and fight for others'. The centre's efforts underscore our collective need to actively pursue an end to the discrimination of homosexuals around the world, whether it be in York, London or Kampala.

Ascending world food prices sparks inflation

Alexander Prowse
DEPUTY POLITICS EDITOR

THE RISING cost of world food prices is set to cause greater concern for worldwide inflation this year. The United Nations released its latest figures of the Food and Agriculture Organisation Food Price Index, which showed its highest rating since records began 20 years ago. This has increased for the seventh month in a row, and worryingly looks set to continue.

The last time prices rose to a similar level in 2008, food riot protests were held in many countries around the world, including Cameroon. The political unrest in Egypt, Algeria and Tunisia, whilst being focused on stronger political reasons, has also included protests against high food prices. The conflict in Egypt has additionally resulted in Brent crude oil prices hitting \$100 per barrel for the first time since 2008. This increase will affect all areas of the worldwide economy, from product transport costs to petrol prices at the pumps. Additionally, it will spark interest in developing biofuels, which has already had an effect on food supplies in Africa and South America.

One reason for recent escalation in prices is the serious flooding in Western Australia. The region was a large producer of wheat, and this has caused the Cereal Price Index to hit 245 points. Bad weather in Africa has also effected food supplies, forcing prices upwards.

A significant impact on these worldwide increases has been the sustained increase in demand for food from the populations of large developing countries, such as China and India. Many charities, including Oxfam, have expressed their fears of many of the world's

impoverished fatally suffering as a consequence of these huge prices. As many in developing countries already spend such a large proportion of their income on food, any further increases may lead to a humanitarian crisis.

It has been reported that weekly food bills in Britain have risen by 6.1 per cent in the last 12 months, adding an average of £317 extra per year. British shoppers have already had to deal with a VAT rise of 2.5 per cent and are



Poor wheat supply is causing prices to continually escalate

bracing themselves for an additional fuel duty rise.

At the recent DAVOS conference in Switzerland, inflation was one of the main topics of discussion. This was a contrast to last year when all the talk was of worldwide deflation. Continued rising inflation would have a serious effect on developed countries emerging out of recession, failing to eliminate the fears of a double dip recession.

President sanctioned

Francis Brown
POLITICAL CONTRIBUTOR

THE EU and US have instated tough sanctions on Belarus' leadership following the controversial re-election of President Alexander Lukashenko last December. The European Union has renewed a travel ban originally imposed in 1998, whilst the US bolstered its existing sanctions with stricter financial regulations.

The controversial leader, who is often labelled the last dictator in Europe, could not leave the country under the previous ruling; the travel ban has now however been widened to encompass 157 of his associates.

Additionally they have ordered that all of their assets to be frozen. The US has reportedly moved to revoke temporary authorization for business deals with two subsidiaries of the state owned conglomerate Belneftekhim, the country's largest provider of petroleum and chemicals.

These measures are issued in response to the crackdown on dissenters undertaken by the Belarus leadership following the re-election of Lukashenko in December, an election which has been found as rigged by international monitors. More than 600 people were detained, including seven of the rival candidates. Four presidential candidates are due to stand trial next month, and face up to 15 years in prison.

Candidates have had their houses raided by officers from an organisation still referred to in Belarus as the KGB.

Belarus' Foreign Minister issued a statement in which he accused the EU of a 'biased and selective' interpretation of the December elections, in which two presidential candidates were beaten by police despite attempts to make the proceedings appear more trans-



EU to impose sanctions on Soviet-style dictatorship in Belarus

parent. The OSCE – Organisation for Security and Co-Operation in Europe – believed that there were improvements in the running of the election, however it still recognised the result as flawed.

The sanctions have followed in a string of criticisms against the incumbent President Lukashenko, who has been reigning in power since 1994. In the run up to their elections the Russian media widely attacked the President's methods, as did the Russian President, Dmitry Mendvedev.

On February 3, dozens of governments pledged \$120 million in aid to opposition groups, and Poland's foreign minister Radoslaw Sikorski made vocal his belief that Lukashenko will be ousted from power by an angry populace. The U.S. will boost funding to \$30 million; Poland will double its aid to \$14.8 million; and the EU's assistance will quadruple to \$21 million.

Since 2008 the European nations have tried to bring Belarus back into harmony with the EU's policies, and the USA's Belarus Democracy Act of 2004 was signed by George W. Bush in order to help the country on its path to democracy. In light of the crackdown, the slackened sanctions have now been tightened.

Lords vote on coalition policy

Jack Barton
POLITICAL CONTRIBUTOR

ON WEDNESDAY, 2 February at 6:51pm, the campaign for a reformed voting system came one small step closer to fruition. After a marathon seventeen days of debate in the House of Lords, the bill for a referendum on the Alternate Vote system passed the first of three arcane stages required of the peers.

If this Bill passes the remaining stages, it will have huge implications for all parties and as such it has already inspired more debate on political reform than Westminster has witnessed in years.

Much of the controversy revolves around the attachment to the bill of a policy which will redraw constituency boundaries and reduce the number of MPs. This is where Labour and the Conservatives are divided. Labour supports the reform to the voting system which should create a more representative House of Commons but are opposed to the redrawing of constituency boundaries. This has been designed heavily in favour of the Conservatives, and was described by former Labour Foreign Secretary Jack Straw as 'the worst kind of political skull-duggery for narrow political advantage.'

Conservatives on the other hand are united in their opposition to the Alternate Vote system, which is likely to reduce their chances of forming a strong majority government, despite many being brought round by the idea of redrawing constituency boundaries and reducing the number of MPs. They claim that Parliament is too large as it now stands as the largest in Europe. Opponents have responded by pointing out that the number of MP's has risen by only 4 per cent

in the last 60 years, during which time the electorate has grown by 25 per cent.

The party for whom this bill is most significant is the Liberal Democrats. After eight months of falling popularity over Coalition compromises and broken campaign promises this is one proposal which many feel they must keep to - or risk rebellion of Lib Dem MPs and the breaking of the Coalition.

Electoral Reform has long been at the forefront of their policies and if it is passed, they stand to gain a great deal - despite winning 23 per cent of the vote in last May's general election, Liberal Democrat MPs make up only nine per cent of the House of Commons; under an Alternative Vote system they hope to gain a more proportionate share of power.

The bill has already passed through the House of Commons after the Lib Dems were joined in their support for it by most Labour MPs, despite the fact Labour stand

to gain little from it and the potential damage a 'no' vote could have done to the coalition. The question now is whether the bill will pass through the two final stages of the House of Lords before the February the 14th deadline. If so the Alternate Vote system will be put to the public in a referendum vote on the 5th of May. If the bill fails to make it through the final stages in time it will have to be amended and the process started again.

This could therefore be a make or break moment for the coalition. In the event of a referendum on May 5 being confirmed, the next few months will be dominated by an intensification of the campaign in which David Cameron and Nick Clegg are in opposition. If the bill fails it will be seen as another agreement between the parties reneged upon and another promise to the public broken, calling into question the future of the coalition.

UK PARLIAMENT



If the bill is passed, there could be a referendum held in May this year

Academics urge Iran to release its 'prisoners of conscience'

POLITICAL EDGE
Steven Hirschler

IN A 24 January letter, Richard Falk, a retired US professor renowned for his outspoken opposition to the Iraq War and Israel's response to Palestine, appealed to Iran's Ayatullah Sayyed Ali Khamenei and the Iranian government to release Dr Ebrahim Yazdi and "all prisoners of conscience" currently being detained in the country. A list of signatories accompanied the letter, including the names of over 100 academics from around the world.

Ebrahim Yazdi has remained a controversial figure since founding the Freedom Movement, a group that opposed Shah Mohammad Reza Pahlavi in the 1970s. When the Shah was replaced, Yazdi became Foreign Minister in the new Iranian Republic. His time in office was short-lived, however, because the 1979 US embassy hostage crisis compelled him to resign in protest. In recent years,

Yazdi has criticised President Ahmadinejad for endangering Iran's position on the world stage. As a result of his defiance, Yazdi has been arrested numerous times, most recently in October 2010. He remains in prison and, according to some reports, in poor health.

Richard Falk emphasises Yazdi's peaceful approach to reform in Iran and highlights the fact that Yazdi, now 80, is now the world's oldest political prisoner. Lauding the overthrow of the Shah in 1979, Falk reminds Ayatullah Khamenei of the revolution's original aim of offering an 'inspiring vision of independence, freedom, constitutional governance, and popular sovereignty.' Responding to the detainment of Yazdi and others, Falk accuses the Iranian Government of violating the country's constitution, internal laws and the international agreements it has endorsed, such as the Universal Declaration of Human Rights and the International Covenant of Civil and Political Rights.

It is doubtful that Falk's appeal will receive much consideration



MICAH_68

Letter calls for prisoners' release

due to his contentious behaviour and rather radical notions. While Richard Falk has enjoyed an illustrious academic career, he has raised many eyebrows over the years. His suggestions that the Bush administration may have orchestrated the September 11th attacks have won him few friends in the higher echelons of the US Government. The UN Secretary-General Ban Ki-moon condemned Falk's claims, referring to his exhortations as "inflammatory rhetoric".

In the wake of such controversial statements, it has been important that Falk enlist the support of other academics around the world in producing his letter to the Iranian Government. Names such as Seamus Heaney, Noam Chomsky and Saskia Sassen help provide the credibility Falk needs if he wants his appeal to be recognised. Whether or not the Iranian Government has taken the letter's recommendations seriously remains to be seen.

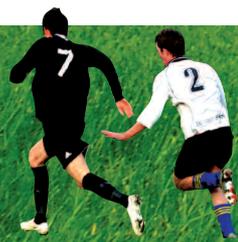
This letter has arrived at a time of disorder and uncertainty among Arab states, as populations in Tunisia and Egypt express their disdain for autocratic governance. In order to use the protests to their political advantage, officials in Iran have lauded the populist movements in Tunisia and Egypt, likening them to the 1979 Iranian revolution that replaced the Shah and the Iranian government with a theocracy headed by the religious leader, Ayatollah Khomeini. Others are hesitant to draw parallels between the movements in Egypt and Tunisia and those that erupted

in Iran over 30 years ago.

Western discourses reveal a rising concern that, as was the case in Iran in 1979, a power vacuum in Egypt might open the door for a fundamentalist leader to take control over the country under the guise of an 'Egyptian Republic'.

Three decades ago in Iran, opposition to the US-backed monarchy demanded the release of political prisoners, calling the practice inhumane and unethical. Today, it is the Islamic Republic of Iran that is being accused of the same wrongdoing. Falk's appeal serves as an implicit warning to other Arab states: revolution, whether peaceful or otherwise, does not necessarily lead to outcomes favourable to the pursuit of human rights.

While the content of Falk's letter may be disregarded by elites in the Iranian Government as weightless, academic grovelling, one wonders if other notable professors will initiate similar appeals in the future and whether or not their peers will be eager to offer their support with the same fervour.



TheMixer

Transfer window madness lacked a bit of Burton OLIVERIS

YOU HAVE to feel for Andy Burton. Somewhere on the 1st of February the suspended Sky Sports News presenter was sitting, sobbing gently, surrounded by total, desolate silence. Where there was once the constant hum of ringing phones (Burton reportedly owns 12 Blackberrys) now there was just loneliness and despair.

The most recent deadline day was made for Burton, a man who thrives on meaningless speculation. Imagine the scenes: Burton, foaming at the mouth, screaming in a studio link up section with anchor Jim White "ANDY CARROLL MAY OR MAY NOT BE IN A HELICOPTER WHILST FERNANDO TORRES IS ON A HOVERCRAFT HEADING FOR WEST LONDON".

Regardless of the silly season tag attributed to the final day of transfers there were still long periods of nothingness for the beleaguered BBC and Guardian live bloggers to fill. The tactics they employed to combat moments of boredom were perhaps the most fascinating updates of the day.

They varied between anti-news, i.e. news that had never been confirmed that was still not happening, such as the earth shattering update that Diomansy Kamara still hasn't moved to Kilmarnock on loan. When it isn't non-existent nonsense being held in the bullshit crucible known as the internet, valuable cyber space is given over to the hackneyed opinions and rumours generated by fans. Lines like "If Carlton Cole is going to Newcastle for five million (invariably he isn't) I'll drive him there myself! He's bloody useless!" are chucked around with wilful abandon.



Short of games at Spurs, Robbie Keane ponders whether to sign a contract for thirteen year old Lucy Taylor. 'Arry provided him with the pen.

Any rumour goes on deadline day. On one blog they published one from a Leeds fan suggesting that, given his contacts with Paul Scholes wife's hairdresser, the ginger maestro was heading to Leeds United. Statements like this should really be greeted with the same outrage that would occur if I posted a rumour stating that David Cameron was gay just because he wore a pink tie to PMQs. Instead they are given credence even though every sane football fan knows they are utter rot.

Maybe it's a sense of escapism that drives the self deception. For Brighton fans the brief thrill they get from imagining a world in which Nicky Butt is going to come out of retirement and head down to

the Withdean because of an affinity with the seaside is a shelter from a world of monotony.

Hopefully Burton will be restored to his rightful place as transfer window anchor, standing in the face of the cruel gust generated by it 'slamming shut'. Every rumour that Robbie Keane is about to put pen to paper on a deal with his 114th club will be covered. Every story that gives false hope to expectant fans will be hugely overplayed ("Huge Chelsea news coming out of Cobham, Jim ... Jeffrey Bruma is considering a loan move to Leicester City"). The most ridiculous thing about deadline day was not the 35 million pounds paid for Andy Carroll, it was that Burton wasn't there to cover it.

Footballing thug on the loose

HAVE YOU seen this man? The wiry, ginger one? He might look like an effeminate and frightened young man but it would appear he is, in fact, the spirit of Ron 'Chopper' Harris. Described by another student newspaper as a "sometime campus sports journalist", one half of TM has thrown down the pen and the notepad in favour of *actually* playing football.

Picture the scene, it's Arsenal 1-1 Tottenham, York resident and BBC commentator Guy Mowbray (Thanks for not getting back to our interview request, BBC. Thanks very much. Licence fee certainly vindicated...) has had enough of describing the game to the viewers and decides to don his boots. Wenger's having none of it but Mowbray barges on, does the universal symbol for substitute, tells Alex Song to sling his hook and takes his place in the Gunners' midfield.

Mowbray might be alright at football, as the aforementioned ginger fop who strolls the left wing

for Derwent is, but where will this madness end? There has never been a clear distinction between players and pundits - see Redknapp, Savage and Townsend as examples of this - but this crossing-over only ever takes place one way. We can't let any old "campus sports journalists" don their boots and play. Next thing we know Alan Green will be at left-back for Brighton and Jimmy Armfield will be replacing Charlie Adam at Blackpool.

Needless to say, in some quarters, messrs Mowbray, Green and Armfield would be out of their depth. Sure they can write up a hackneyed 500 words on how Torres will need to work with Drogba in order for Chelsea to succeed but can they, as fans so delightfully sing, "get into 'em, fuck 'em up"? It would appear that these "sometimes campus sports journalists" have the ability to mix it with the best of them. Mindless violence that would make De Jong and van Bommel proud.



JUSTYN HARDCASTLE

Cutting York Sport membership is welcome but overdue

PETER IVESON

Jake Farrell

SPORTS EDITOR



IF EVERY cloud has a silver lining then news coming from York Sport this week is a shiny sliver around the huge, black weather system that is the tuition fees increase.

We are yet to find out how much the University plans to raise fees to but we have learned that they have plans to re-invest extra funds into some non-core aspects of the student experience.

Ideas are currently under review that could see the introduction of free printing credits, free course books, laptops and the wholesale digitisation of key texts.

These measures are undoubtedly a step in the right direction but there is one other proposal that is heartening and could affect huge change.

Although it isn't yet concrete York Sport President Sam Asfahani claims to be "very confident" that in the next two years the current system that includes a £40 membership fee will be eradicated.

If the plan comes to fruition then it will represent a leap forward for sport at this University. It will be the single most effective measure to drastically improve participation at every level from BUCS teams to a knock-up with mates.

It is small solace for students who will have to pay greatly increased fees but at least it's a crumb of comfort that gives the sense that people are getting more for their money.

It will be a welcome saving for many sportsmen. For instance stu-

dents featured in *Nouse* this week from the Pool and Snooker club are expected to part with a large sum of money for York Sport membership despite using none of the University facilities. Instead they pay to practise off campus.

In essence the move brings University sport in from the cold, but perhaps the plans also crystallise the indifference with which sport has been treated by Heslington Hall. The scheme should be embraced but we should also remember that the powers that be have had their hands forced by HEFCE.

Austerity cuts are deep and widespread but, regardless, the attention paid to such an important part of life at York has been a long time coming. Hopefully the current attention being lavished on York Sport will come through and extend beyond the time when that attention is enforced.



Radical changes could be coming to the Sports Centre under new plans

Futsal firsts toil as Sheffield Hallam and Leeds Metropolitan Carnegie exploit small squad

Adam Shergold
NOUSE Sports Team

YORK HAVE a mountain to climb if they are to reach the nationals of the BUCS Futsal championships after a frustrating Sunday in Sheffield.

A team missing a number of key players lost to Sheffield Hallam and Leeds Met at the English Institute of Sport, leaving them still searching for their maiden victory at the half-way point of the eight-game qualification series.

Although not mathematically impossible, qualification for the finals, which will be held in Sheffield in March, will now be a tall order. However, York can draw optimism from the fact that two of their remaining, must-win fixtures

are against Edge Hill University, perceived as the weakest team in the northern section, as well as tougher matches against Leeds Met and Teesside.

As if travelling with just six players wasn't enough, the scale of York's task was confirmed when Hallam took the lead after just 30 seconds of the day's opening fixture - Jonny Steel finding the net despite a strong hand from goalkeeper David Ambrozejczyk.

But York were the favourites and replied within two minutes when captain Ash Daly produced a neat finish at the near post. Daly's persistence in regaining possession then set up a gilt-edged opportunity for Dan Gorringer, but he fired across the face of goal.

Hallam weren't being given a moment's peace as York hassled

and pressed them, but it was a long ball which eventually undid them. Dom Hallas read the trajectory and produced a flicked header to put York 2-1 up.

The Sheffield side had the luxury of a large squad and their regular rotations of personnel to save energy started to take effect as they took command of the game early in the second-half. Glen Drawbridge flashed a shot into the top corner, before Sam Burns and Richard Mitchell established a 4-2 lead with accomplished finishes.

Dan Turley's accurate low drive reduced the arrears, but Hallam stung their opponents with a couple of lightning-fast assaults to settle the contest. Sturgess was left with a tap-in before Steel grabbed his second to make it 6-3.

Ambrozejczyk showed tremendous reflexes to keep out Steel's penalty as the clock ticked down, but the comeback wasn't forthcoming. Another header, this time from Tom Day, was little more than consolation in making the final score 6-4.

The encounter with Leeds Met, who again had the advantage in terms of players at their disposal, was always likely to be passionately and physically contested and in the end it was a hat-trick of clinical finishes from Demir Kurtovic which proved the difference.

It took the Leeds Futsal Club player all of seven seconds to get off the mark, firing low beyond Ambrozejczyk after outpacing the York defence. However, Daly showed great composure at the other end to equalise before the first minute had been completed.

Despite an effort from Gorringer which struck the crossbar, and the belated introduction

of Alex Tringham, this was as good as it got for York.

Kurtovic converted a well-worked set-piece for 2-1 and blasted in from the edge of the penalty area to complete his hat-trick, before a late tap-in made it four and ended any chance of a revival.

The second team also suffered disappointment, losing heavily to Leeds University and Northumbria.

They started sluggishly against Leeds, finding themselves three goals down at the turn-around courtesy of goals from Doyle, Hirst and Smedley. Luck was clearly not on their side as both Adam Tzimas and Jonathan Purdie rattled the woodwork.

They fared slightly better in the second-half and Chumang Saloman Songo scored on the rebound after Tzimas had seen his shot saved. However, they couldn't sustain any attacking momentum and goals from Doyle, plus an unfortunate own goal by Songo, put the game beyond their reach at 5-1.

Doyle saved his best for the hat-trick goal, slamming the ball in from 25 yards, after Tzimas had narrowed the gap with a free-kick. Van Gelder notched a seventh for Leeds in the final minute.

Against Northumbria, a superlative free kick from Purdie after five minutes proved a false dawn as the north-east side ran riot in an 11-1 win.

With York's small squad struggling with fatigue and knocks against combative opponents, goals flowed regularly, notably after half-time when a creditable 3-1 scoreline turned into a double figures drubbing.

"We've definitely seen the

York Firsts Squad:

GK David Ambrozejczyk, 8. Ash Daly (c), 2. Dan Turley, 9. Tom Day, 4. Dan Gorringer, 6. Dom Hallas (12. Alex Tringham played the second-half against Leeds Met)

York Firsts Results

University of York Firsts 4

(Daly 3' Hallas 12' Turley 27' Day 36')

Sheffield Hallam 6

(Steel 1' Drawbridge 19' Burns 24' Mitchell 25' Sturgess 29' Steel 30')

University of York Firsts 1

(Daly 1')

Leeds Metropolitan Carnegie 4

(Kurtovic 1' 12' 23' 30' 39')

JUSTYN HARDCASTLE



Captain Ash Daly, pictured here in action for the futsal team last year

effect of having a small squad," said Daly. "We were missing loads of players today through various circumstances and we can't really cope with that.

"I'd say 60 per cent of the goals were just through lack of concentration and mistakes. If we had more players that wouldn't have happened.

"We can't pinpoint anything here we're doing technically wrong, it was just a matter of fitness. Injuries permitting, with a full squad, we still have a chance of qualifying."

Ambrozejczyk added: "All the other teams are finally getting to our level. York were the benchmark and now the financial pinch is hitting us big time. With teams like Leeds Met, they have all national league players and a squad of 12 good players so you're really up against it."

Pool and Snooker club chalk up success after success

Chris Underwood
SPORTS CORRESPONDENT

AMIDST THE industrial landscape of James Street, in the close confines of a dark and intimately lit room of the Cueball Snooker Club, resides the University of York Pool and Snooker Club. With football on the telly and a few pints in evidence it belies its location in the middle of York's industrial heartland as it lends itself to a welcoming and informal atmosphere.

It is not immediately apparent that this is a club that regularly wins 100 BUCS points, around twenty percent of York's overall haul, and last year won York Sport's team of the year. The Pool and Snooker Club is immensely successful but perhaps never receives the praise it deserves.

With its membership comprising both ex-county players and those new to the game, it offers something for all those with a love of the sport or simply wanting to try something new.

With my knowledge of pool and snooker limited to occasional

(and rather desperate) attempts to take on my friend in his back garden, I sought explanation to the difference between the two games. It seems snooker focuses more on patience and an ability to read where the next shot is headed, whereas pool is perhaps more

"Last year between our first and second team we reached four championship finals and three trophy finals"

Press and Publicity
Mungo Pay

aggressive and based on potting.

Whilst pool and snooker may be thought of more in connection with spending a relaxing afternoon with one's friends than serious competition, the society boasts a wide variety of competitions and teams with many of its members having played in Nottingham this weekend. With individuals competing against other universities in 8 and 9 ball formats as well as

snooker, there are a wealth of opportunities for those wanting to test themselves at the highest level.

There is even a college circuit, with teams comprising five boys and two girls taking place on a Thursday evening. With a desire to encourage participation at the heart of it one person pointed out that with "college pool limited to two BUCS players, anyone can play." With an "FA cup style" internal knockout tournament available to all, there is every opportunity available for competitive play.

Indeed it seems that pool at York is, in the words of one individual, "on the up" as interest has made it one of the "busiest years so far." Another said she decided to join the society because she had been "playing college pool and wanted to get more involved." Liam Condron summed up the spirit of the place as he said, "it's quite friendly, just come down and have a few games of pool whenever you want."

But this is not a club of just participation. To say so would undermine the excellence the club offers. For years the club has



PETER IVESON

Pool at York is "on the up" as with more interest than ever before

enjoyed a rich vein of form, says President Sam Wass: "As for the rest of the club, it's friendly and approachable. The club is for anyone of any ability, whilst for anyone interested there are loads of competitions running, anyone is welcome at practice and will get just as good an opportunity as any-

one else. The atmosphere is jovial and light hearted and it is a really nice group of people who come down and play. Every year people leave and we think the club will go down hill, but every year a new crop of talent comes in and adds more depth and dimension to a great club."

York Centurions take hard-fought inaugural win in spirited fightback against Varsity opposition

George Bouras
 DEPUTY SPORTS EDITOR

York Centurions 8
UCH Sharks 7

A FINAL-QUARTER fightback from York Centurions saw the University's American Football team do enough to overcome their University of Hull counterparts on 22 Acres on Sunday afternoon.

A third-quarter touchdown from their University of Hull counterparts had looked like it might be enough to take the match, but Zef Rucinski's 70-yard breakthrough run set up a 1st & goal situation converted by the home side at the second attempt to give them a lead they never looked like giving up and the victory allows Tim Blades' York side some breathing space above Bangor MudDogs at the foot of the British Universities American Football League Northern Conference.

The opening drives for both sides were fairly innocuous, with both sides leaning heavily, and unsuccessfully, on their running games; something continued throughout the match.

York running back Haris Schuaib was stripped of the ball as he looked to make something happen on a third down but Hull's offence was looking equally impotent in the opening quarter and with both sides struggling to make any offensive headway the match remained scoreless at the turnaround.

The York defence started the second quarter strongly and came



JUSTYN HARDCASTLE

Sunday's victory was the first for the centurions in 12 attempts, ending a win drought that spanned two years

close to recovering a Hull fumble, but the Centurion's offensive team was having less success – the running game employed by the home side was losing yards more frequently than they were being gained yet there seemed little inclination to start attempting some longer passes. When a York player managed a breakthrough to reach the Sharks red zone, play was brought back for an illegal formation.

Hull were equally dependant on their running backs for their

offensive plays but with slightly more success, regularly passing the line of scrimmage, but still no nearer to making ten yards and securing an all-important first down.

Poor snaps affected the ability of both sides' punters to clear the ball and the Centurions took advantage of this midway through the second quarter. Strong defensive play from York had the Sharks penned in on their 14-yard line after three downs and the inevitable punt on the fourth down

was charged down after a terrible snap from the Hull centre. The Hull punter recovered the ball inside his own end zone and was downed for a safety to give York a 2-0 lead at half time.

Hull started the second half well and hit back with their first drive of the half. First, they gained a pass for a rare first down, and then at 4th & 4 bravely opted to pass rather than punt. The Sharks' wide receiver was given double coverage by the Centurions cornerback and safety but the pass sailed

over the defensive players' heads and was snapped up and run home for a touchdown, taking the score to 6-2.

As the sides turned around for the fourth quarter the Centurions offensive team's frustration was palpable as they looked at the prospect of ending another match without scoring a touchdown, let alone a victory.

Hull gifted York some valuable yards when they refused to punt on a fourth down in favour of an incomplete pass but the home side's drive didn't start in positive fashion – a small gain offset by a 15-yard penalty for unsportsmanlike behaviour.

A gain of two yards took the drive to 3rd & 18 before the ball was popped to Zef Rucinski 80 yards from the end zone. The Centurion ripped through the Sharks defence and made an astonishing 70 yards before he was eventually tackled, but the damage was done and York crossed the goal line on second down to restore their two-point lead.

Hull set up an interesting last couple of minutes with a 30-yard punt return and had one last chance to win the match with an attempted field goal. The Sharks kicker wasn't up to the task, though, and left his kick short to give York the victory.

York Sport President, Sam Asfahani, also playing as the Centurions offensive lineman, was delighted with the result: "It hasn't even really sunk in yet. We've all put in a lot of work to start this club and it feels great."

York Sport and RAG take on 12 sports in 12 hours

Will Light
 SPORTS CORRESPONDENT

IT WAS billed as the ultimate endurance event and for the competitors from the York Sport and RAG teams the challenge was simple: playing 12 sports in 12 consecutive hours.

The event, organised by RAG Officers James Croydon and Jonathan Hare, served as a fantastic curtain raiser to RAG week, and comprised of a roster of diverse sports.

York Sport President Sam Asfahani was heavily involved throughout although he sat out the opening exchanges, on a 22 acres emptied of college football by heavy overnight rain, to avoid injury.

Event organisers estimated that between 60 and 70 participants threw themselves into the action, and the schedule kicked off with games of touch rugby and lacrosse. The more committed members of the group showed up to the later indoor events with legs still proudly caked in mud.

The day also served to as a platform for some of the lesser

known teams funded by York Sport. Ultimate Frisbee and Futsal were given equal status with the well-established traditional sports, perhaps cementing their reputation as two of York's most rapidly developing clubs.

Despite Student Activities Officer Nick Scarlett claiming that RAG had 'dominated every event', in the early stages of proceedings, York Sport won the majority of matches as their sporting muscle proved too much for the RAG side.

"It's about getting RAG week off to a positive start. It's good to do something that everyone can get involved in."

RAG Office
 James Croydon

The day marked a change in tactics from the organisers of RAG week. Previous years have placed a heavy focus on late license events but, as RAG Officer James Croydon described, participation was the watchword of the day: "It's about getting RAG week off to positive

start. It's good to do something that everyone can get involved in. Also there is no risk to RAG, as it hasn't cost anything.

"York Sport have really helped us with everything and we've had people from the hockey, netball and rugby teams down for large portions of the day."

In keeping with Croydon's ethos the sports were played out in a great spirit although the fact that a number of York's premier athletes turned out led to a healthy level of competition with Sabbatical Officers, including YUSU President, Tim Ngwena.

Competitors were set to trawl York's bars for donations after the final sport had been completed at 9pm. Observers were quietly confident that the sportsmen would be rewarded for their efforts and the amount raised is expected to reach hundreds of pounds to be donated to the RAG beneficiaries.

RAG week finishes on Saturday 12 February with the annual parade through York City Centre and the RAG Bash which will take place in Derwent bar. Proceeds will go to the three core charities Survive and Candlelight, Macmillan Cancer support and Minds for Health.

PETER IVESON



Dodge, duck, dip, dive and dodge: James Croydon takes aim

SPORT

New proposals mean York Sport membership could be free by 2012

Sam Morgan
DEPUTY SPORTS EDITOR

THE UNIVERSITY and York Sport have combined to form a plan which could potentially see York Sport membership becoming free. The proposal could eradicate the current £40 joining fee and mean that sportsmen and women picked for their respective teams at the University will not have to pay for the privilege of representing them.

Following the coalition government's announcement of a rise in tuition fees, universities are preparing to place more of an emphasis on extra-curricular activities, in an attempt to deliver more for the soon to be inflated price. The University of York has targeted increasing funding to sport as one of the areas that they hope will ease the burden felt by students.

The plans are yet to be confirmed as the University is waiting for the government to announce how much money institutions will be expected to put back in to non-core activities, in a funding paper prepared by the HEFCE which is expected soon. York Sport President Sam Asfahani said he is "extremely optimistic" at the prospect of free membership for all students.

While he is tentative about the scheme starting in the next academic year, Asfahani remained "very confident" that the changes will be brought in for October 2012.

Mirroring a concern of many students, the Sport President said that because of the increase in fees "there



Sam Asfahani says he is "very confident" that the plans will come to fruition

has to be a better student experience." Asfahani paid testament to the willingness of the University saying "they have been great" and was keen to point out that this is something they have done on their own initiative, adding that they had chosen to pursue sport as an area of investment for no other reason than a desire to improve sport at York.

Dr David Duncan, the Registrar and Secretary for the University, was keen to echo the same sentiments of improvement: "As part of our preparations for the new fees regime, we are looking at all charges levied on students for core and non-core activities. Our preference would be to reduce the cost of par-

ticipation in College and Club sport, or even better, to remove charges entirely".

While there is no doubt that York's sport teams have more than enough talent to compete at the highest level, there have previously been concerns at the level of funding given to the development of these sports.

At a recent men's hockey match one York player berated the lack of support shown by the University; the opponents had their coach on the sidelines throughout the game, prompting the York player to declare that "their university actually cares about sports". Asfahani hopes to address this saying "the university has highlighted sport as something that is underfunded so they have been very active on it".

The announcement comes at an exciting time for sport at York as a whole. Dr Duncan added that "at the same time, we are already firmly committed to building new sports facilities on Heslington East and would like to upgrade the existing facilities on Heslington West".

"The proposal to cut - or at least significantly reduce the cost of - the membership fee would therefore be part of a wider scheme to improve and promote sport throughout the expanding campus."

Talfryn Provis-Evans, a second year badminton player who plays for the men's seconds, said: "Anything that aims to increase the accessibility of sport has to be lauded. People will want to get involved and that can only help sport at York."

Futsal in Sheffield

The Futsal club headed to the English Institute of Sport in Sheffield to take part in another round of qualifiers.

FUTSAL QUALIFIERS >> P18



JUSTYN HARDCASTLE



American Football side York Centurions secure historic victory

Match report and photographs >> P19

Rack 'em up

On Sunday *Nouse* visited the training session of one of York's most successful clubs, the Pool and Snooker club, to find out what it is that allows the club to prosper to such an extent.



CLUB FEATURE >> P18

RAG and York Sport combine to slug out marathon of sports

The great and good of York Sport and RAG donated their Sunday for twelve hours of fun-filled competitiveness. The day started at 9am with lacrosse and ended with a cross-campus fundraising race as RAG sought to kick RAG week off with a bang.

12 in 12 >> P19



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08.02.11

Nouse is printed by Yorkshire Web Printers of 47 Church Street, Barnsley, South Yorkshire, S70 2AS. For back copies, contact the JB Morrell Library, University of York, Heslington, York, YO10 5DD.

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