

Nouse reports on London Fashion Week, with interviews from young designers, Pete Burns and backstage action
Fashion Supplement - Centre

University passes ethical investment policy following student campaign

**Camilla Jenkins
Henry James Foy**

THE UNIVERSITY OF York has begun the implementation of an ethical investment policy following years of student pressure.

The policy, which University Council passed on Friday evening, mandates the University to 'not knowingly invest in companies whose activities include practices which directly pose a risk of serious harm to individuals or groups.'

YUSU President Tom Scott, who was present at the Council meeting, announced the decision to divestment campaigners waiting outside Heslington Hall: "This is the result of years of work by former Ethics and Environment Officers, former Presidents, and former Campaigns Officers. The whole working partnership put together the policy; this has been years of work that has finally come to fruition today."

The policy states that reviews will be conducted 'on a regular basis' to assess 'whether any investment is contrary to the University's value system'.

University Press Officer David Garner stated: "The policy allows for any group or individual member of the University community



SHAUN MORTON

Campaigners march to Heslington Hall to call on the University to implement an ethical investment policy

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Forty-eight candidates registered to stand in Union elections

Jim Bulley
NEWS EDITOR

THIS YEARS YUSU elections sees 48 candidates competing for the 23 positions available.

Competition is still very open for all sabbatical positions except Academic Affairs, where Charlie Leyland is uncontested. Grant Bradley, Charles Bushby, Tom Langrish and Tim Ngwena remain popular as the four candidates for President and competition is still

tight between Rhianna Kinchin, Ella-Grace Kirton and Rory Shanks for Student Activities.

After the withdrawal of 'Viking' Kath Mildon the race for York Sport President is tight between Gemma Johnson, Michael Leahy, Emily Scott and Michael Sneddon. Mildon has also withdrawn her candidacy for NUS

Delegate, where 10 candidates compete for 7 positions.

The race for Welfare looks close between Jenny Coyle, Ben Humphrys and Matthew Pallas, particularly after a closely fought hustings. LGBT and RAG are the only part-time positions which are not uncontested. Although RAG was formerly a three-way battle, the

withdrawal of Sarah Goss and Will Scobie has left Iszi Chew to compete with the pair of Helen Fry and Zoe Stones.

Despite suspicions there have not been any formal allegations of cheating so far this year. The only penalisation has been to presidential candidate Bushby, and was only intended to level the playing field after a mass message was sent to his supporters.

Voting will be open until midnight on Friday. Vote online at www.yusu.org/elections/

Visa price rise puts campus in danger

A GOVERNMENT plan to increase the price of visas for students could effect the economic viability of the new Heslington East campus. Plans to avoid student number caps by increasing international intakes to fill the new campus may no longer be possible as the price hikes force potential students to look elsewhere >> NEWS P2

Internet success for York students

A PAIR of Computer Science students from York have recieved unexpected success with their new internet utility, 'Twitterfall'. By monitoring networking website 'Twitter' the utility provides up to date information on current trends. The website is in use in the newsrooms at *The Daily Telegraph* and *The Guardian* >> NEWS P3

University research status confirmed

THE UNIVERSITY has now been confirmed as one of the best research institutions in the country. The confirmation means that the annual research funding allocation for York has risen by 6%, nearly £1.4 million. This funding increase makes the University the 17th highest recipient in the country >> NEWS P6

Nouse interviews John Motson

THE LEGENDARY BBC commentator of over 35 years talks about the state of modern football in a revealing interview, including grass-roots development, the eye-catching players of the season and the club versus country debate >> SPORT P15

Armed gays don't get bashed: The Pink Pistols



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Find your special 8-page YUSU Elections Guide inside



Visa fee rises to damage overseas recruitment

Henry James Foy
EDITOR

A GOVERNMENT decision to raise visa fees for international students will potentially endanger the economic viability of York's £500 million expansion project.

The fee rises, implemented without consultation with the higher education sector, have been strongly criticised by vice-chancellors, who say they compromise the efforts of UK universities to attract overseas students.

As reported by *Nouse* last month, the University will specifically targeted overseas students to fill the Heslington East expansion following a government cap on home student numbers.

The Home Office has increased the fee for applying for a visa to study in the UK in 2009-10 from £99 to £145. Fees for extensions made in person will rise from £500 to £565.

Diana Warwick, chief executive of vice-chancellors' umbrella group Universities UK, said: "The increase in fees will come at the same time as a number of other changes in the UK's immigration system and the UK government is in serious danger of sending out a message that it does not welcome international students."



GEORGE LOWTHER

The University has stated that overseas students represent a large proportion of the Hes East expansion

An increase in immigration fees would work against plans to recruit overseas students in a "highly competitive environment", Warwick added.

In response, University Press Officer David Garner stated: "These proposals represent a potential increased cost to international students (and staff) and they will make the task of recruitment more challenging in what is already

a highly competitive market."

"It is too soon to assess its effect on recruitment in relation to University expansion," he added.

In attracting overseas students, UK universities already face competition from the USA and Australia, where the academic year begins in February, making an application easy for students who initially applied to a course in York in October, but encountered visa difficulties.

Paul Marshall, executive director of the 1994 group, of which York is a member, told *The Guardian*: "International student recruitment is so delicate that something as small as changing the price of the visa application fee can have a large effect on applications."

"It's one of the things that potentially puts people off coming here - it gives the wrong message," he added.

RAG Week makes £8,895 for charity

The RAG week total for this year has now reached £8,895.50, with more money expected to arrive over the coming weeks. A large amount of the money raised came from the hugely successful York Come Dancing, with RAG events throughout the week adding to the total. The full programme of evening events, as well as the constant campaigning and URY takeover, made for one of the most active RAG weeks ever. The final RAG Parade saw students from all colleges marching through the town centre to collect money for charity. The winners of the fancy dress competition at the parade were the Alcuin Cavemen.

Beer prices rise as brewery costs go up

York pubs have announced a likely 10p increase to the cost of a pint. Scottish & Newcastle, one of Britain's biggest brewers whose beer brands include John Smith's Bitter, Theakston's and Newcastle Brown Ale has increased the price of their beers by £22 per barrel due to rising costs in fuel and raw materials. Coors, which produces Carling, has also said it is putting up prices by 7p a pint. This has put increased pressure on pub landlords who are struggling to compete with the supermarkets' beer prices. The issue has been taken to the House of Commons after a meeting that took place on Wednesday.

YUSU consider move to Langwith

YUSU are now considering moving the student centre to Langwith, rather than the new campus on Heslington East. The idea was brought to Union Council by President Tom Scott, who pointed out that Langwith will be the centre of the campus. This move is being considered after it has become clear that Langwith College will join Goodricke in moving to Hes East in the near future. YUSU have not yet confirmed the decision, and are still considering whether a move would involve a refurbishment of the current buildings, or a redesign of the entire site.

Reporting by Jim Bulley and Holly Hyde

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From Pole to Pole, Arctic explorer Tom Avery has explored the world's bleakest deserts. He even manages to fit Prince Charles in his globe-trotting schedule. Peter Campbell follows his journey.

Tom Avery >>M8-9

NOUSE

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

contact@nouse.co.uk

EDITOR
Henry James Foy

DEPUTY EDITOR
Sian Turner

MUSE EDITOR
Liam O'Brien

TECHNICAL DIRECTOR
Chris Northwood

MANAGING DIRECTORS
Frances Oke
Jonathan Fransman

CHIEF SUBEDITOR
James Cousins

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Criss Noice

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WEB DEPUTIES
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Ali Clark
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Poll shows lead for Ngwena in Presidential race with large proportion still undecided

ALL PHOTOS BY JUSTYN HARDCASTLE

Jim Bulley
NEWS EDITOR

TIM NGWENA leads the race for YUSU President according to a *Nouse* poll conducted last week.

Ngwena leads the popular vote by 27% according to an opinion poll conducted around campus on Friday and Saturday of last week. Out of all those surveyed who had decided on a candidate Ngwena held 57% of the vote, roughly 30% of the actual vote. Following Ngwena was Tom Langrish, with 30% of the decided vote, and 16% of the actual vote.

A large proportion of students, 47% of the total surveyed, are still undecided about who to vote for in the election, for which voting has already opened. The large proportion of students undecided means that there is no clear favourite, although poll results suggest that the race may be between Langrish and Ngwena.

Both Langrish and Ngwena are well known figures on campus. Langrish is renowned as a YUSU official, currently holding the position of YUSU Policy and Campaigns Officer, whilst Ngwena is particularly well known in more artistic circles as a graphics designer and this year's Chair of Fusion.

The poll also revealed that candidates Charles Bushby and Grant Bradley sit much lower in public opinion, coming in at 12% and 1% respectively in the decided vote. Both candidates have highlighted that they are not well known and this will affect how well they do. Bradley in particular is hoping for a late surge at the end of this week.

The poor performances of Bradley and Bushby could be the result of the accusations of cheating which have surrounded both of



(Clockwise from above): Presidential candidates Grant Bradley, Tim Ngwena, Tom Langrish and Charles Busby speak at hustings last week

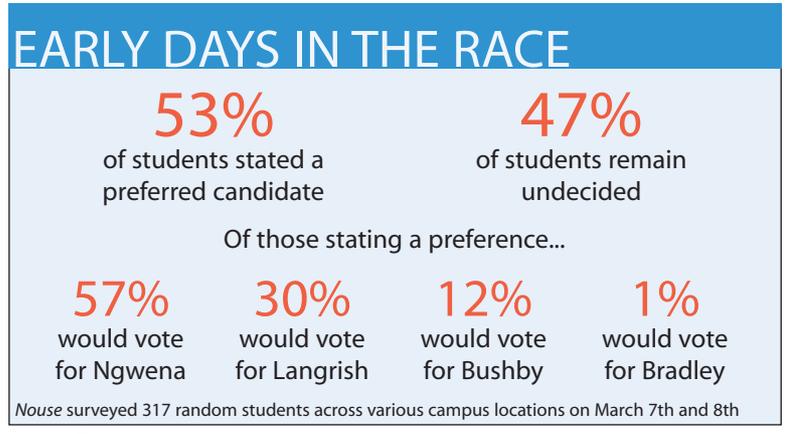
their campaigns in the last week. Whilst Bradley was not charged, Bushby lost 5 hours from his campaigning. The hours which Bushby lost were on Friday afternoon, immediately before polling began.

Neither candidate campaigned over the weekend either, with Bradley returning home to work and Bushby believing that there were not enough students on campus to make it worthwhile. No presidential candidate has yet launched a large-scale campaign,

preferring to stick to posterage and college visits. All the candidates are still working through Facebook campaigns and Bradley has a personal website for campaigning purposes.

The poll, which surveyed 317 voters, surpassed the quoracy required for a YUSU UGM motion to be valid. The poll was carried out over two consecutive evenings.

Last year, a similar poll by *Nouse* predicted a win for Laura Payne, who eventually lost to cur-



rent President Tom Scott. A similar poll conducted by *The Yorker* predicted a victory for Nadeem Kunwar, one of the website's director.

Other YUSU positions have played host to more vocal and visible campaigns, with Democracy and Services candidate Lewis Bretts visible every day with sandwich boards and large cardboard signs. Similarly candidate David Sharp has written a campaign song, 'Fix Up, Vote Sharp'. Student

Activities candidate Rhianna Kinchin has also launched a large campaign with supporters visible around the University with large red 'K's visible on their faces.

Races remain close for all other sabbatical positions, except for Academic Affairs, where Charlie Leyland is uncontested. The most contested positions currently include President, York Sport and Democracy and Services.

Voting is now open online at www.yusu.org/vote/

York duo's 'fun little project' grabs national attention

Charlotte Hogarth-Jones
NEWS REPORTER

TWO SECOND-YEAR Computer Science students, David Somers and Tom Brearley, have achieved national recognition for their internet application 'Twitterfall'.

The application allows users of the social networking site Twitter.com to view the latest 'tweets' of upcoming trends and custom searches, showing the messages in near real-time.

Officially released just over a month ago, Twitterfall is already being used in the *Daily Telegraph* and *Guardian* newsrooms, and was named in the *Telegraph's* 'Top 20 Twitter Utilities'.

The pair spotted a niche in the market in early January, when they



Somers and Brearley in the *Telegraph*, with Twitterfall behind

noticed the number of 'tweets' relating to the upcoming MacWorld conference, but realised there was no utility to allow Twitter users to view only those messages specifically.

In under two hours, Somers and Brearley created a prototype of the program to coincide with the start

of the conference, receiving 200 hits almost immediately.

Realising the potential of the then unnamed Twitterfall the pair began to develop a more concrete version of the application 2 weeks later, describing it more as a "fun little project" done purely out of a

"mutual curiosity" than anything else. Currently, the site receives around 3,000 users per day.

Twitterfall.com was officially launched on January 19th and in the first week of release was highly recommended by Digg.com founder Kevin Rose, receiving 7,000 hits on the day he mentioned it. Somers and Brearley remarked how their application represents a new generation which has "come to expect information in near real-time, as soon as it happens". The recent Schipol plane crash was reported on Twitterfall before it was picked up by either the BBC website or live news broadcasters.

Computerworld.com has labelled their creation: 'The next big thing - Twitterfall, the best Twitter client ever'. Twitterfall is also being taught in many social

media courses across the UK.

So far, Somers and Brearley have not advertised the application, relying on users alone to spread the word among the online community, stating "as far as promotion goes, it's pretty much promoting itself".

In the future, the pair are looking to develop the program so it can be used in conjunction with mobile devices, and have also discussed the possibility of selling the technology to various major companies, but remain adamant that they "still want to maintain control".

Somers and Brearley describe the past couple of months as "surreal", saying it's "crazy how major newspapers are using our little toy."

"It's exciting to be working on things people are really using," they said, modestly adding: "Real people don't know who we are."

Prolonged student pressure leads to

ALEXANDRU HRISTEA

THE ROAD TO IMPLEMENTATION



October 2005

A Nouse investigation reveals that the University holds direct shares in BAE, the UK's largest arms company. Students and national pressure groups condemn the holding.



May 2006

Ric Lander, then-York People and Planet Chair, begins a long history of campus criticism, says the University's investment policy shows "a complete lack of interest and understanding of the issue".



October 2006

The University's Computer Science department is awarded a grant by the American military worth more than \$2.5 million. Students are shocked by the links with the US military machine.



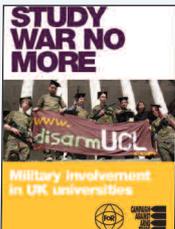
November 2006

Members of York Amnesty International occupy the lobby of Heslington Hall, disrupting a presentation by a firm producing weapons. An ethical investment policy working group is formed.



May 2007

Nouse uncovers evidence of the University's shares in Petrochina, a Chinese oil firm with links to the Sudanese government. Archbishop of York Dr. John Sentamu condemns York's arms trade investment.



January 2008

A CAAT report into military involvement in UK universities details 59 arms projects at York, totalling over £7.5 million. It is also revealed that the ethical investment motion will not include research funds.



November 2008

Nouse discovers that since 2005, the University has increased its holding in the arms trade while other UK universities were selling their shares. Total investment stands at just under £1 million.



February 2009

Divestment campaigners stage a protest outside of Heslington Hall on a national day of action against University investment in the arms trade. A petition calling for divestment gets 2,000 signatures.



March 2009

YUSU President Tom Scott announces to campaigners that the University Council has passed the fabled ethical investment policy, three years after it was first tabled.

<< Continued from front

to make representations to the University regarding its investments."

The announcement came after a fortnight of heightened campaigning by campus societies. A protest on February 27 took place on the lawns of Heslington Hall, while a 2,000 signature-strong petition was compiled by organisers calling for the University to divest from arms-producing companies.

Outside of its standard investments, the University holds around £1,000,000 worth of shares in BAE and Rolls Royce in its Pension Scheme, which is externally managed by trustees.

"The University Council noted that the University of York Pension Scheme is constituted as a separate corporate body with its own board of trustees. The scheme's funds are invested entirely separately from those of the University. The Council decided that it should draw the University's Ethical Investment Policy to the attention of the board of trustees for its consideration," Garner's statement continued.

"The policy should definitely be applied to the pension fund... this is an issue that hangs in the balance at the moment," stressed YUSU Environment and Ethics Officer John Nicholls.

There are already worries that the policy will not necessarily have to be accepted by the Pension Scheme's trustees. Scott stated the proposal is now "out of Council's hands. It's up to the Registrar and the Director of Finance to see where it will go from here."

The divestment petition was read out during the Council meet-



A student takes part in the 27 February protest outside Heslington Hall

ing. Scott stated "I think [Council] was surprised to find people coming up with a well-worded petition with thousands of signatures. It greatly impressed them."

"This is a major thing. Let's not forget that there aren't that many universities with something like this even now," Scott added.

Kaye Stearman, Media Co-ordinator for Campaign Against Arms Trade (CAAT), said: "Congratulations to all the activists at York University for challenging the university on the investment

issue. CAAT is delighted to hear that the University Council has taken such a major step. It is vital now that the Council implements its new ethical investment policy and pulls its funds out of arms companies."

"Students at York have an important role in monitoring the implementation of the policy and ensuring that there is no backsliding," Stearman added.

Jason Rose, a key member in coordinating the campaign, commended the Council for their deci-



While the first step may be the hardest, it's still the first

Henry James Foy
EDITOR

FRIDAY EVENING'S announcement by Tom Scott that the University had dipped its toe into the pool of divestment was a strange affair.

Twenty-odd campaigners had gathered in the beautiful evening sunshine on Hes Hall's manicured lawns in anticipation of the news. There was a smattering of applause before Scott encouraged the merry band to increase the volume for the Hall's benefit. Save the odd banner and familiar faces, it was a far cry from the protests of weeks previous.

Nouse got a little excited - we had three reporters and a photographer - and YSTV even brought their brand-new HDTV camera along, though admitted that they weren't intending to use it. It was "just for show".

This sentiment is what

Nicholls, Thwaites, Rose and Co. must fear. The proof of the University's divestment pudding will most certainly be in the eating: I'm not expecting to dine out on some healthy investments before I graduate.

"Paradoxically, now would be the easiest time for the University to handily lose the policy in a drawer somewhere"

What's crucial now, with the drums handed back to the music department and the cardboard placards stuck proudly on bedroom walls or shoved behind wardrobes, is that the next generation of human rights-loving, war-loathing campaigners take up the charge.

Paradoxically, now would be the easiest time for the University to handily lose the policy in a drawer somewhere. Promising to apply a policy is one thing; actually implementing it across countless investments - and specifically the now infamous Pension Scheme - will not be easy. Students must make sure that this means, in Unispeak, that it is avoidable.

Scott's cautious tone is spot on. This is merely the start of a multi-faceted campaign, and the enthusiasm and numbers seen during the protest must stay constant.

This said, those behind the divestment effort should take a bow. While Scott is right to praise previous Presidents, Ethics Officers and campaigners, someone had to finish this leg of the relay. Now we must wait to see who, if anyone, will drop the baton.

passing of ethical investment motion

GEORGE LOWTHER



while two weeks later, satisfied campaigners hear of the University Council's decision to pass the motion

Protests spark counter campaign on campus

Peter Campbell
NEWS REPORTER

THE SIGNATURES on the DISARM petition handed into Heslington Hall by the protest two weeks ago were "gathered on false grounds", allege the founders of the anti-protest facebook group.

Michael D'Cruz, who founded the group after witnessing the protests, said a large proportion of the 2000 signatures were people bullied into signing it. One student was even called a fascist for not signing the petition.

Freddy Vanson, one of the leading figures in the recent protests, apologised if any offence had been caused. "There were high levels of disagreement over this issue, and I do sincerely apologise if anyone has come away with hard feelings. People came up to me and called me Stalinist. It's just a name calling game, and it detracts from the main substance of the debate and issue."

In a letter to the University Council, Ben Edwards, an officer on the facebook group, said, "instead of explaining the facts they [the petitioners] just walked up to random people and asked extremely provocative questions such as 'Do you support the murder of children?' and 'Do you believe that children should be forced to go to war?' and placed billboards with 'What will flourish when blood is the only fertiliser?' They then explained that the University supported all these actions and that signing the petition would stop the support."

The letter goes on to say that the students have no right to protest against the investment. "Students who have come to university here could have easily found out that the university had investments in BAE Systems and Rolls-Royce" and adds "the anti-BAE campaign's numbers are highly inflated."

Vanson rejected these claims of bullying. "It says on the top of the petition that we were signing to prevent University investment in the arms' trade, and particularly in BAE - the fourth largest arms producer in the world. Many people signed in a rush... you can't control what everybody says when petitioning."

He did, however, add that the comments were most likely said to "conservative right-wing people who weren't going to sign anyway." He also adamantly supported the placement of the sign in the busy physics building. "Guilt tripping has become an acceptable form of advertising - governments force cigarette companies to put images on their labels. The poetry was just

an emotive reflection of the reality of many people's lives."

Vanson claims that the facebook group has changed radically since it was set up. "It started as a group to support the BAE investment, even saying that the crisis in the Middle East was good for the BAE investment. They set up the group to undermine us."

D'Cruz says that the group is primarily to object to the protests, saying "our main goal is to stop the protests altogether."

This message is reinforced by Edwards' letter to the University, which states that "students feel that they are the only people who matter in the university. This selfish belief does not take into account the livelihoods of the people's whose pension funds are being funded by the investment in BAE."

The group has already overtaken the Disarm facebook group in numbers of members, which has delighted D'Cruz. "I believe this is indicative of general campus opinion of the protests in that they are a nuisance and they need to stop."

SHAUN MORTON



The protest has been criticised

sion: "We are lucky to attend a University that listens to its students and I am thankful that they passed this policy."

GSA President Daniel Carr, who also sits on Council, said: "I think it was very pleasing that the university did pay attention the number of students involved, that this was a mass effort."

The University has been facing pressure to sell their shares in BAE, the UK's largest defense firm, and Rolls Royce since 2005, when *Nouse* revealed the extent of the

University's investment. In November, *Nouse* reported that the University had increased its shares in BAE, despite student pressure to divest. Currently, York is the ninth-largest university investor in the arms trade.

Scott explained that the document ensured that the University would not invest in unethical companies for the foreseeable future: "The policy was deliberately non-specific. This is meant for the long term, for 10 years, for 100 years from now."

Georgia Pettifar, who has been consistently involved in the divestment campaign, remained cautious. "We won't stand for a policy that is ethical only in name, and we hope to work closely with the university in developing investments that ensure the University's capital is working hard to support the its wider aims of improving the lives of and common understanding between all," she said.

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National protests force change

Jim Bulley
NEWS EDITOR

THE NATIONAL Universities Day of Action on February 11th sparked divestment campaigns at Universities all over the country.

The day of action, which was organised by the Campaign Against Arms Trade (CAAT), was the focal point of weeks of campaigning amongst student bodies all over the country. Protests ranged from letters and petitions to die-ins and building occupation, with the majority of campaigns succeeding in forcing divestment.

York now joins the list of more than five universities that have changed policy as a direct result of student action in the last few weeks. The most radical of these protests were held at Cardiff and Glasgow, where students occupied buildings for up to three days before the universities agreed to their demands. A similar protest

was held at Lancashire, where three students were arrested after a rooftop protest.

York was also not the only University to specifically target BAE in its campaigns. Students from Aberdeen, Cardiff, Dundee, Lancashire, Oxford, UCL and Warwick all targeted BAE Land Systems in their campaign, and students from Leeds even marched on the headquarters of Land Systems, where they were stopped by security.

The most popular form of protest was the die-in, where students lie in a public place, normally surrounded by red cloth, to symbolise the death caused by arms investment. This method was one of the more disruptive used, with students 'dying' outside management buildings and against office doors.

Other methods of protest included marches and letters. Some student bodies set up "Stop The War" societies and students at

Warwick even set up an "Alternative Career Service" to provide information on arms company graduate recruitment.

The longest campaign was at Cardiff, where students held a week of protest called "Disarm Cardiff", included poster, flyers, protests and a three-day sit-in. The protest ended when the university agreed to complete divestment from BAE and General Electric.

Some protests extended to Gaza, with students at Dundee forcing their university to not only accept a £200,000 divestment in BAE, but also divestment in a suspected unethical water company in northern Israel, Eden Springs. Dundee was also forced to agree to provide two scholarships a year specifically for Palestinians students.

Despite its less radical campaigning, York has become one of the most successful student bodies, having successfully lobbied the university to change its policy.

York elite status confirmed as research funding increases

Henry James Foy
EDITOR

THE UNIVERSITY'S national reputation for research excellence was recognised and made financially secure last week.

Recently released funding figures have confirmed the University as one of the best research institutions in the country, increasing the annual allocation by almost 6% on last year's figure.

The Higher Education Funding Council for England (HEFCE)'s allocations for 2009-10, released last Thursday, detail a £1.4million rise in York's research funding, taking



"We only appoint world class researchers and always seek to provide good financial and research infrastructure arrangements"

Vice-Chancellor
Brian Cantor

the annual total to £25.4million.

York now looks set to leverage this success to attract more world-class research talent, and build upon its strong reputation.

Following the release of the figures, University Vice-Chancellor Professor Brian Cantor said, "research has always been a high priority for the University of York and continues to be so. We regard research and teaching as indivisible. The presence of high-calibre researchers, most of whom have teaching responsibilities, substantially enhances the student experience. The Research Assessment Exercise (RAE) confirmed that students in every department are being taught and advised by leaders in their field."

Cantor, who has seen York placed in the country's top 5-10 research universities for the past 20 years, added: "York is one of the most successful universities in the UK in both research and teaching, with world-class activity across the spectrum. That excellence is of benefit to everyone here."

The University's funding increase now makes it the 17th highest recipient in the country, despite its small size in comparison to better-funded institutions such as University College London and the University of Manchester.

The direct benefit of York's high research reputation, and increased funding, is that the University is continually able to recruit the highest quality of research talent - something that Cantor hopes will continue.

"We only appoint world class

researchers and always seek to provide good financial and research infrastructure arrangements," said Cantor. "We won't be specifically targeting researchers from the 'pockets of excellence', but we are always keen to recruit high-achieving researchers wherever they are based," he added.

Cantor, however, dismissed allegations that York would be head-hunting top talent from smaller, less research-focused institutions.

"Researchers in less research-intensive universities have now been funded through the 'pockets of excellence' initiative in the RAE. This gives those universities who feel vulnerable to having their top staff poached a better opportunity to retain their research high fliers. However, the best researchers will always look for the best environment to conduct their research, wherever that may be," he said.

In an article for the *Times Higher Education* last month, Cantor stated that he expected "a tendency for some high-quality performers across the whole sector to gravitate over the next year or two towards the top research-intensive universities."

To a "fair extent" it would be the "perfectly reasonable practice of people seeking to improve their career," he added.

The funding figures were based upon the RAE, which was released in December. Twelve University departments were ranked in the top ten nationally, while the majority of departments placed inside the top 20.

York submitted over 90% of its academic staff to the assessment, which calculates an institution's research excellence by analysing the work produced by individual departments.

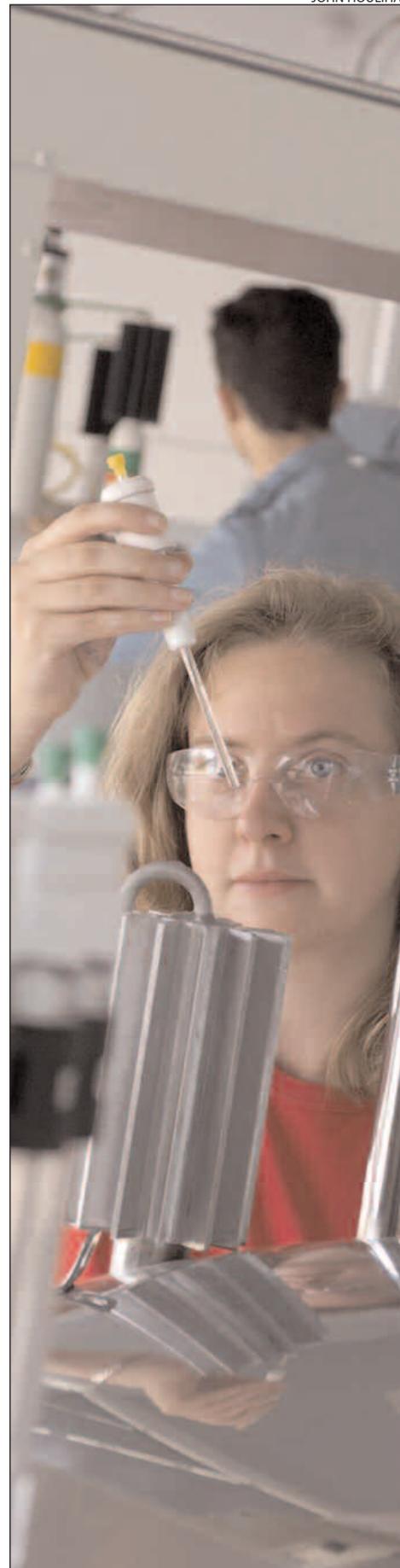
"The RAE produces quality-related funding and York has done well this time. It helps to enhance still further the University's reputation and consequently our ability to attract good research students and important research grants. Our motive is to be able to do the best possible research to help solve some of the many problems in the world," said Cantor.

"Clearly, with an extremely good outcome in the RAE, we are very well-placed to capitalise not only in research terms, but in knowledge transfer," he added.

However, before looking to enhance York's reputation, the question now facing the University is whether to reward highly-ranked departments, or to spend money improving those with lower RAE results.

"We have a model for distributing funding which is both fair and equitable, and which makes the most of the respective strengths of our Departments," Cantor said.

JOHN HOULIHAN



York's research funding grew by 5.8%

Nine motions raised at UGM

Laura Connor
DEPUTY NEWS EDITOR

A TOTAL OF nine motions were submitted at the UGM on Thursday March 5, including the proposal to 'tidy-up' the constitution and improve private lettings in York.

Four of the proposals were championed by third-year student Jason Rose. He firstly suggested the motion of opposing a tuition fee increase, arguing that the Union should resolve to officially resist any governmental attempt at increasing the tuition fee cap.

Rose also proposed the motion of improving private lettings in York, which was seconded by *Nouse* Technical Director Chris Northwood. This follows student dissatisfaction with letting agents such as Sinclair Properties.

It has also been proposed that the Union should mandate the Campaigns Officer to educate students about the potential problems of letting in and the best ways of avoiding problems with letting agencies.

Rose proceeded to propose that the Courtyard should be made more accessible to vegetarians, arguing that vegetarian and vegan labels should be added to the menu, and that at least one vegetarian option should be available with full ingredients of menu lists being included where possible.

The most contentious issue of the night proved to be Rose's proposal that the Student Centre should be renamed 'The Matt Burton Dance Hall' - it was the only proposal of the evening that instigated an oppositional speech. The motion was initially proposed by Oliver Lester, who Rose represented on the night. They believe that such moves will ensure that officers like Burton will have a long-lasting legacy and that the 'Student Centre' is a boring name, revealing nothing about the personalities inside.

YUSU President, Tom Scott, and Sports President, Alex Lacy, both gave supporting speeches of the motion, with Lacy saying that Burton was the "quintessential YUSU officer". Rose told *Nouse* he thought it was "great" that it was the only contested motion of the night. Names for the Student Centre in Goodricke expire every three years.

The other uncontested motions to be proposed were: to campaign to get York students against government proposals to introduce national ID cards, as proposed by Ralph Buckle; to improve the University's assessment and feedback policy, as proposed by Jonathan Krasner-Macleod; and to end the humanitarian crisis in Gaza.

Voting for these motions takes place from Monday 9 March at 12pm to Thursday 12 at 12pm.

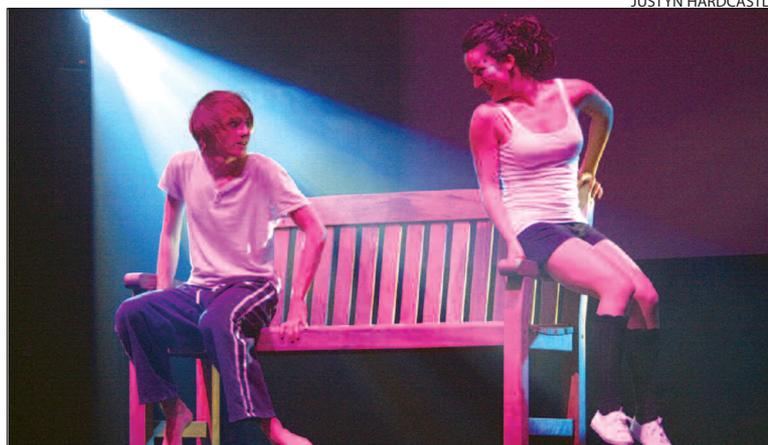
Record numbers attend York's biggest charity event 'World Fusion'

Adrian Choa
DEPUTY NEWS EDITOR

LAST WEEK York played host to Fusion, the University's hugely popular fashion and dance show.

Thursday and Friday night saw the result of a term and a half's preparation. A record 1650 students attended the show and the afterparty sold out in a day.

Fusion Chair Tim Ngwena commented: "I would like to thank all 450 students involved in this years show," referring to the 50 student designers, 30 hair and make up artists, 132-strong Fusion



Jeremy Lilley and Marina Murtas dance a contemporary ballet

JUSTYN HARDCASTLE

Cast, 140-member society cast, 20 choreographers, 30 stewards and backstage, and the Fusion committee. He also thanked everybody who came to see the show.

Last year's show 'Fusion In Motion' raised close to £10,000, beating their previous fundraising targets. This year, Fusion are donating to World Vision, their global beneficiary, and Spring Hill School, a local cause.

The show depicted the experiences of a lone traveller, taken across the world by a range of guides representing each nation's culture. Using a theme of aeroplane travel, the audience was

transported from the streets of London, with its resident punks and street sellers, to Rio, where a Carnival ensued.

Elizabeth O'Dwyer, Charities and Events Officer for Fusion commented: "On behalf of the committee, I would like to reiterate Tim's thank you to everyone who was involved in Fusion this year, and of course to all those that came to see the show. The atmosphere both on and off-stage was incredible. It was great to see everyone's hard work finally come to fruition. I would highly recommend that everyone volunteer to be part of next year's show."

Comment & Analysis

Jennifer O'Mahony

Comment Editor



Academics: throw down the textbook and hear this call to arms

Students and academics must work together to rid the University of its new ethical investment problem

For most of the students at the University of York, war happens to other people. We encounter it in books, films, and on television. Our lives are not spent shielding from rocket attacks, fearful for the lives of our families and friends.

Furthermore, we do not (yet) live in a police state, where every conversation with tutors or peers is recorded and our lives are put at risk by joining a political party. We are privileged to be able to protest against our university and be answered with words rather than tear gas and rubber bullets, to have a say in how money in our institution is directed, and even to be here in the first place.

We, the students of a free-wheeling democracy, may not have much to do with war, but we were indirectly funding it. On Friday, the University Council agreed to end the University pension fund's continued stake in BAE Systems and Rolls Royce. York currently has £997,342 worth of shareholdings in these companies, but this will no longer be the case in the future. This is excellent news for believers in civil liberties, human rights, proponents of free speech, and our own campaign team who have worked tirelessly for at least two years to see this achieved.

It is about time. A brief glance at BAE's clients includes such charmers as the Kingdom of Saudi Arabia, best known for being the world's worst place to be a woman. BAE also supply fighter planes to Israel, whose IDF were most recently responsible for reducing Gaza to rubble and killing 1,300 Palestinians in the process. The

company were also recently accused of giving former Chilean dictator Augusto Pinochet a suspected £1 million. Pinochet liked to order his torturers to throw boiling water on his detainees, and inflicted electric shocks and beatings on people who were eventually "disappeared".

Our University should, then, be proud of its reputation as a cornerstone of intellectual freedom with a newly fortified ethical backbone. This policy has been delayed for far too long, but with 2000 signatures it could not be ignored any longer. The speed of implementation should be watched by York's students, and the companies who will make up the replacement investments vigorously assessed.

Our students may have achieved a rigorous ethical framework, so what about our academics? The work of the Applied Centre of Human Rights and Post-war Reconstruction and Development Unit, the latter of which will be ironically aiding in the rebuilding of Gaza, represent a set of scholars who uphold York's commitment to social equality. We also have Dr Simon Parker, targeted by a neo-fascist website for joining a demonstration, and Professor Derek Attridge, Dr Anna Bernard, Mr Geoffrey Wall (English), and Professors Allison Drew and David Howell (Politics), who all signed an open letter to the Guardian calling for an end to violence in Gaza in January.

Baroness Haleh Afshar, also of the Politics department, is well known for her defence of human rights and work in the Department of Women's Studies.

These academics are part of the solution to what has been addressed on Friday, but they are indirectly implicated in a separate but related problem. The University of York's pension fund may well be corrected in the future, but it does not apply to anyone on what is known as Pay Grade 6 - academics. Their pensions come from a separate, centrally awarded body called the Universities Superannuation Scheme (USS). Guess who invested £164.4 million in BAE Systems last year? It is a joke, but not a very funny one.

The issue of the USS is a new fight, and one that students and

academics should be undertaking together. We can congratulate ourselves on ridding the University of York of BAE Systems, but the casebook is by no means closed.

A university is not its lecturers or its students; it is the effective relationship between the two. The French novelist Albert Camus said, "It is the job of thinking people not to be on the side of the executioners". Only when we take this relationship between thinking people beyond the seminar room and the lecture hall, and into a progressive, collaborative way of thinking will we be able to tell ourselves: we are not on the side of the executioners.

MAXINE MUTTEN



Joshua Chambers



Brown should learn the art of apology

It should not be understated how galling it can be to make an apology, however small. To apologise for the collapse of a bank is a task so obviously fearful that it is no wonder the Labour Party have treated Sir Fred Goodwin with the vitriol previously reserved solely for Thatcher and Ramsay MacDonald. This vitriol is not, however, to extract an apology from Sir Fred (I refuse to remove his knighthood until it is done officially), but to avoid the similarly galling task the Labour Party itself must now face - whether to admit that in 12 years of government, they have made mistakes.

Pity poor Harriet Harman,

juggling ideology, leadership aspirations and trying to appear, for the most part, supportive of the leader of her party. Hence, this week Ms Harman decided to attempt something quite astonishing - to retroactively punish an individual for something previously legal, in what was clearly an attempt to distract from the broader problems facing the Royal Bank of Scotland, and the country at large. The rule of law is a tradition too important to be swept aside in honour of 'Fred the Shred', and the knighthood was honour enough.

The enormity of Harman's proposal must not be overlooked. Of course, desperate times require

desperate measures, but laws are codified to ensure that even in the most difficult of circumstances we have a common statute to refer to

"The enormity of Harman's proposal should not be overlooked"

which indicates how we can and can't treat members of society.

Sir Fred Goodwin may no longer be welcome in the corridors

of power, but when Lord Mandelson stated "we are intensely relaxed about people getting filthy rich", Sir Fred was clearly listening attentively. He may be guilty of profligacy and negligence but his actions were always within the law, and it is the lawmakers we should focus on, not those who exploited the strictures.

This would explain why, according to Martin Bright, the Prime Minister has been practising apologies over recent weeks. Indeed, the Spectator blogger suggested Gordon Brown had been studying a DVD of Barack Obama apologising: Obama is a man capable of making sensational apolo-

gies whilst simultaneously sweeping all blame aside. One hopes Brown might have asked for a few tips when they met last week.

The Prime Minister needs to account for our current financial woes if he is to have a hope of retaining power; it has long been recognised that Sir Fred Goodwin could not have run a bank into the ground, nor claimed his hefty pension, had the Government, and indeed the opposition paid more attention.

Encouraging bankers to become filthy rich seemed like a good idea in a rather less turbulent economic climate, but now it is time for Labour to say sorry.

NOISE

Est. 1964



Changing of the guard

In five days time, our Union will have a new future. One or more faces may be familiar, but YUSU - who, lest we forget, represent us all - will have a refreshed outlook, updated strategies and, importantly, a renewed vigour.

Twelve months ago, this newspaper incorrectly wrote off the Pirate candidate that ultimately swept to the YUSU Presidency after the country's highest Union turnout. We incorrectly gauged the level of apathy on campus, and the sheer numbers that an unconventional candidate managed to engage with. It was a vote that, despite the presence of some similarly left-field candidates this year, is unlikely to be repeated.

A President must ultimately represent all 12,000 of us. Tom Scott's performance in key University committees has been highly praised by senior University figures - this is no mean feat. The man to replace him, bereft as we are of female candidates, has to continue in this vein. When you go to the polls this week, vote for the candidate that you can imagine taking on a meeting room packed with Hes Hall's top brass - a candidate that will not waver in the face of seemingly superior opposition.

Services and Democracy will be a key position next year, balancing the Courtyard after its opening boom with increasing the transparency of the Union and engaging with the campus politic. Fittingly, then, it is the most difficult race to predict. All four candidates must rest on the laurels of a strong slogan, solid experience, quirky campaign tactics or a unique support base - only the hard graft of kitchen canvassing will do.

The same is true for Student Activities, with all three candidates offering - and promoting - something different. Hustings presented a favourite, but this week's campaigning abilities will be key. York Sport looks set to repeat last year's reliance on the transferable vote. It's encouraging to see so many candidates lined up to take our fledgling sporting reputation forwards. Forget an upset in the Academic Officer race - this was sewn up as soon as the incumbent's form was submitted. Welfare is another question altogether. Much like Scott last year, the perceived 'joke' candidate is well and truly in the running. No level of experience makes for a safe seat.

Faces, names, posters. Vote for your friends, vote for change, vote for policies. Just vote: Democracy is a privilege, so please use it.

The spirit of '68 is in us all

In the halcyon days of the late 60s and 70s, students used to take over Heslington Hall seemingly as a matter of course, turfing out the senior management with hippy abandon and then proceeding to get high from the Vice-Chancellor's personal stash. A week last Friday saw a protest on campus of a size and energy not seen since Jimi Hendrix was vomiting in Langwith bedrooms, and for this we should be proud.

Finally, York has awoken from a stupor to produce a petition with 2000 signatures on it demanding an end to any more investment in BAE systems or Rolls Royce. The inadequate corporate and social responsibility espoused by these companies means that a liberal, democratic institution like York has made what will hopefully be a lasting and decisive action to no longer invest money in these companies. BAE and Rolls Royce do nothing to move the world forward, and everything to hold back it back from peace and tolerance by supplying weaponry to corrupt regimes and morally ambiguous militias.

We must be aware, however, that a proposed ethical investment policy has been just that, a proposal and nothing more, for more than two years now. The senior management team at York are what may be called a slippery bunch. They have the linguistic agility of corporate lawyers and their eyes go for the bottom line every time - what we have achieved so far must not be diluted through clever semantics.

Something else the campaigners for this change must now consider is the issue of academics' pensions and the fact that the organisation they are funded by, the Universities Superannuation Scheme (USS), still invests in BAE. This issue could take York's battle to the national stage, but the renewed fighting spirit in evidence on campus shows that we are more than ready for it.

No hunting ban

York has once again found itself in the top ten research universities in the country. This, coupled with the relatively high funding that it receives, has allowed it to attract the highest quality of research talent. Despite this, Brain Cantor has said that York will not head-hunt talent from less-well funded institutions. Surely, if York is doing so well, then we have every right actively to target such talent. The University is one of the best for research, and as such we are entitled to use this to attract the very best staff. Otherwise, the achievement is little more than numbers on a grid.

If we, comparatively a University still in its infancy, are able to rise from nothing to the top ten in the country, then why should we hold-off pursuing even better things just for the sake of those who have not achieved as much as us? By attracting the amount of funding and the existing talent that it already has, York has earned the right to pursue the very top talent, and should not be content with settling for what it already has, simply to accommodate those who have not risen as fast.

Cantor has presided over a consistent and impressive record in the area of research at this University - it is now ludicrous for him to throw it away and not to take full advantage of the status that York now holds.

Noise, Grimston House, University of York, YO10 5DD
editor@noise.co.uk

Vision needs to face facts: they don't use any



Raf Sanchez

An unattractive habit of mumbling is developing in *Vision's* opinion pages. In the previous edition, columnist Harry Pearce commented on the recent *Bad Taste* elections in which the editor of *Noise* stood for, and won, editorship of the magazine.

Except you wouldn't know that was what he was talking about as the article strangely contained no references to either publication, guaranteeing that the majority of campus who were unaware of the election remained firmly in the dark. Pearce instead mumbled that "two out of three publications will now operate at the behest of one editor", forgetting the many other publications as well as the *Yorker*. The issue of multiple-editorships is important and worth discussing but speaking behind your hands guarantees no one will listen to you.

But he isn't the only offender. In an article reminiscent of Tony Blair's rant against the *Independent* shortly before resigning, former Vanbrugh Chair Matt Oliver took it upon himself to face down irresponsible campus media. Writing in

Vision he accused both papers of "having a fixation with student politics that makes Freud look balanced" and of unfairly labelling him a politician. Yet for all he had apparently suffered Oliver failed to name a single article demonstrating the "feral" (Blair's word, but seemingly on the tip of Oliver's tongue) journalism he so deplors.

This habit isn't just the foible

"Speaking behind your hands guarantees no one will listen to you"

of individual columnists. In its editorial, *Vision*, responding to a *Noise* story about an anti-Semitism row involving a staff member, thundered: "the harassment of university staff members by certain quarters of the campus media, and cer-

tain societies, is vomit inducing." Strong, albeit bizarrely chosen, words. But the reader is left to guess which societies caused *Vision's* editors digestive trouble. Are they talking about Jewish Society? And if so what harassment exactly? Why is *Vision* so afraid to make its views known?

Some readers will be convinced this is nothing more than typical campus papers bickering. To that I can offer nothing more mature than "they started it". But I do think there is an important point to be made: campus deserves better than obscure allusions and shadow play. Having a platform for your views is a privilege, not a right. If you're going to speak, then sit up and do it properly.

John McCain was famously unable to craft effective sound bites. But one phrase has stayed with me. Promising to publicly out wasteful Congressional spenders, he declared "I will make them famous and you will know their names". You might not agree with what I'm saying but at least you know what, and who, I'm talking about.

Charlotte Hogarth-Jones

Deputy
Comment
Editor

A government policy worthy of Baldrick

I've always wondered why people choose to study in the UK. Don't get me wrong, I'm so proud to be British it's sickening to observe, and I'd quite happily extol the merits of our dear motherland to any passing unfortunate until they run away screaming.

However, we must consider that the popular English stereotype to those abroad seems to be someone in serious need of dental work with severe sexual repression issues, content with a land where it's always raining. With this in mind, I'm both impressed and surprised when anyone battles through the wall of governmental bureaucracy to study in the country that invented the Turkey Twizzler (look it up if you don't believe me).

Let's look at America instead. The Citibank-esque 'can-do' attitude, combined with visions of wild college parties with red paper cups and Victoria's Secret models gyrating around on tables in bikinis is surely more appealing to your average teen. Or how about Australia, where term not only starts in February, thus allowing students to start University without waiting a year until September, and which conjures up images of a more relaxed form of revision, lounging on sandy beaches with your high-lighters, leisurely munching on shrimps from the barbie and engaging in witty banter with your bronzed and beautiful chums. Even our French cousins seem more appealing, the image of an all-nighter fuelled by steaming mugs of café au lait and freshly baked croissants contrasts favourably to one

with an Efes and 4 bottles worth of flat Kick.

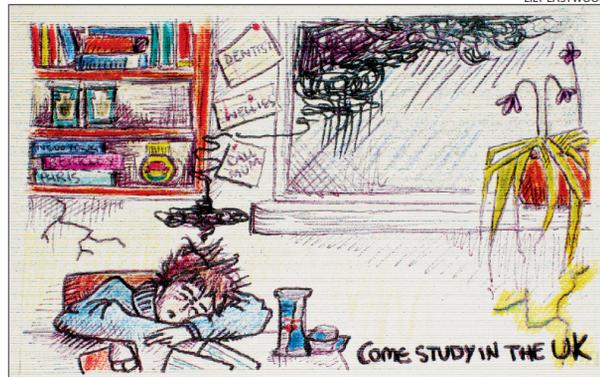
So what are the British government doing about this unfortunate situation? Campaigning around the world to drag international students to the land of chips and gravy? No. In their infinite wisdom they've actually decided to increase the fees for visa applications. As students, we all know how precious our hard earned cash is - even the increase of £72 in postal visa applications could be enough to steer the geniuses of the world from central hall to the Sydney Opera House.

What this means for the UK is little short of a rejection of highly intelligent international students, badly needed to contribute to British research and academia. More specifically, the implications for York are that once more the Heslington East development is in danger of becoming a sort of ghost town, leaving just a few postgradu-

ates to wander around its lofty halls as tumbleweed bounces through echoey corridors.

Of course, the University cannot be blamed for this depressing predicament. It's the government's Baldrick style "cunning plan" which has got everyone into this ridiculous state of affairs. Not only are our MPs in danger of making fools out of themselves with ill-thought-out bureaucracy such as this, they're also in serious risk of inhibiting the future of British research and academic progress. Whilst the changes to the visa costs may seem reasonable, when compared with other countries and their more flexible programs, the UK starts to fall behind. The government must now produce more incentives to lure back the hoards of bright international students crucial to British universities, who are starting to realise you get more for your money elsewhere.

LILY EASTWOOD



Camilla Jenkins



A sliding scale would allow society's top earners to subsidise the education of their more disadvantaged peers

A progressive system is our only way out of chaos

We all know those people at university. In fact, some days, we might be those people. The ones who came to university because it was something to do, because their gap year was over and Politics seemed reasonably interesting and a bit of a doss. They mince around, occasionally turn up to lectures and are rarely seen before cocktail hour.

Labour's mandate to encourage 50% of 18 year olds in higher education is, quite frankly, ridiculous. The Income Data Service reports that, this year, half of employees are freezing their graduate-level salaries and many are reducing the number they intend to employ. This, combined with the fact that the majority of university degrees lend themselves to management positions that are no longer available means that the first generation of students leaving university with £20,000-25,000 worth of debt won't get jobs. And, thanks to Labour, now there are even more of them, weeping into their cocktails.

Even worse, Universities are in danger of going bankrupt. Chris Patten, the Oxford University Chancellor, wants to remove the cap on tuition fees because they fail to cover the cost of higher education. He proposes allowing universities to raise their fees and then channel the money into providing more bursaries for poorer students. While this is currently possible for Russell Group institutions, universities like York don't have the funds from alumni to provide substantial bursaries.

International students have been a profitable source of income for a long time. They usually make up around 15% of the overall population and pay substantially more than EU or British citizens. However, the 50% increase in the cost of visas for international students combined with the weakening pound has caused concern about numbers declining. Patten makes the point that middle class parents will happily fork out £10-25,000 for their children's secondary edu-

"Labour's mandate of 50% of 18 year olds in university is ridiculous"

cation but are outraged when the subject of tuition fees is broached. In a so-called free market, one would think that two parties, one with a need for money and a service to offer and the other with the funds would come to an agreement. Typically, the government's meddling has not only prevented this but also created an arrangement where even those in need of financial aid find it difficult to secure.

The NUS is in the process of coming up with a comprehensive strategy for a new solution. This, essentially, seems to involve students paying no money upfront and imposing a lifelong tax on the

future earnings of students. Aaron Porter, NUS Vice President says students will earn at least £160,000 more than their A-level only peers and should pay for the privilege. Although Porter insists this won't discourage people from going to university, I question whether the financial benefits of my degree will outweigh the costs of a life-long tax, especially as I want to work in the traditionally low-paid sector of government. The plan does not sound viable and places far too much control in the hands of a government who botched tuition funding in the first place.

Essentially, tuition fees need to be decided on a sliding scale. You pay the full cost of your education if you or your parents have the ability to do so and less if you or your parents do not. There is no reason why someone who has plenty of money for private education should enjoy government subsidies for university. The funds generated from this should then be channelled towards providing full bursaries for those with potential but an inability to pay. This would reduce debt levels among those leaving university as well as teaching students that university is privilege and something that must be valued.

At the moment, we don't need 50% of 18 year olds kicking around dusty lecture halls. We need them contributing to the economy and buying British-made goods. Some sense in spending would increase social mobility far more than cramming as many kids into red-brick building as possible.

Save Skins from the idiocy of its writers



Michael Appleton

The latest series of Channel 4's *Skins* has left me pretty disappointed. Instead of the usual jolly japes of sixth-formers pursuing sexual experimentation and filling their bodies so full of drugs that Pete Doherty would probably balk, *Skins* seems to have gone all limp on us.

The first series was a breath of fresh air, the first television programme to target young people with entertaining stories about themselves, living (by and large) in the way that young people do. I of course never attended wild parties or drank alcohol, or even saw drugs. I went to a Catholic school in the Home Counties, and furthermore my Mum reads this column. The first two series were fun, action-packed and memorable, but above all, it was achingly middle class. All the characters were staying on for A-levels, with a view to going on to good universities, (one even got into York), and the only character who might have upset this happy suburban scene, helpfully died at the end of the second series.

The third series has been anything other than fun. The joy seems to have been sucked out of the show, and replaced with dull, feckless idiots, with stupid names. Take 'Effy' for example; that's not a name, it's a collection of letters that sounds suspiciously like a slang term for a personal sexual act. Then there is James Cook, and Naomi Campbell...hang on a second; they are good names, because they are other people's names. We finally hit rock bottom with laziest of all: JJ.

Despite having names that seem to have been nicked from newspapers and history books, the characters fail to redeem themselves with any sort of likeability. Far from being a dashing sea captain, (James) Cook is a chavtastic thug, who has so much sex that it is neither believable nor even worth watching. I actually want to see him end up with a painful dose of the clap from too much 'Willy Wagging'. Other characters include a 'will they, won't they' lesbian couple, who finally get together in a bizarre bucolic romp. If you haven't seen it, think half Famous Five half Cruel Intentions.

It seems, then, that the characters are so bored of the storylines that they want to snort half a pharmacy each time they have the opportunity, in the hope that it will lead to some excitement to detract from the stodgy script.

The way to remedy this is simple: make *Skins* more believable. Firstly, I want to see characters with real names, rather than pilfered ones. I also want to see the characters waking up with hangovers, and for those who fill themselves full of narcotics, I want overdoses. Only then will we rescue what was once an excellent programme.

Join the debate at
noise.co.uk/comment

YUSU ELECTIONS 2009

Hesselwood Goss
Scott **Langrish** Carr
Bretts **Papadofragakis**
Daniels **Sneddon** Clarke
Cornock
Johnson **Coyle**
Etheridge **Ngwena** Chew
Ball
Flahive-Gilbert
Lester **Sharp** **Kinchin**
Scobie **Kirton**
Pallas
Allana **Shanks** **Bushby**
Kuper-Thomas
Batulia **Humphrys** **Durkin**
Ali
Levene **Bradley** **Mildon**
Rose
Ellis
Madavo **Leahy** **Leyland**
Fry Vince Medley Stones



Your guide to the action

MICHAEL BRUNSDEN



YUSU: Just another popularity contest?

Here we go again



Sian Turner
DEPUTY EDITOR

Ladies and gentlemen, welcome once more to that time of the year. When posters adorn the inside of every toilet cubicle on campus and you can't walk to Vanbrugh stalls without a dozen little pieces of paper and random sweets being pressed into your hands as you're keenly asked to 'vote for..... - the very best candidate for the job.' Yes, it's YUSU elections time once more. Rumours have flown, candidates been confirmed and dismissed, and now we've got our hopefuls lining up and vying for our vote to be on the next Sabbatical team.

It's easy to dismiss the elections as yet another display by over-enthusiastic students who care too much. Indeed, recent surveys by the campus media have revealed a large percentage of students are unaware of what their Union actually does for them. But these people, wearing billboards in Market Square or running past the library wearing only body paint, are our next hope for improved sports facilities, better regulated housing and bigger budgets for our favourite societies.

Despite their often unusual campaign policies, these candidates will help to ensure the cap on tuition fees doesn't rise and that our loan repayments are fair by representing York on a national level.

And so, with voting underway this week, this election supplement provides details of candidates for all positions, both Sabbatical and Non-Sabbatical, with information on their backgrounds and outlines of their proposed policies.

The importance of YUSU and its role for student is discussed by our panel of experts - a mixture students, Sabbatical Officers and University representatives - who also provide their thoughts on the performances and election chances of each of the candidates.

So please read, peruse, discuss, enjoy. Treasure it, pass it on or throw it out with the other flyers you got today, but the most important thing is to log on and vote.

The 2009 YUSU Election Guide was designed and edited by Henry James Foy and Sian Turner.

Contributors: Jim Bulley, Laura Connor, Adrian Choa, Holly Hyde, Camilla Jenkins, Tom Hobohm, Ben Gasgoyne, Liv Evans and Charlotte Hogarth-Jones

Our cross-campus panel of experts discuss matters of student politics, elections, and how YUSU needs to improve.

Q: How important do you think YUSU is to campus?

Matt Burton: From an insider perspective, YUSU engages with the university of lots of levels, my role being services and working with the university to improve services within the union and offering services to compliment those from the university...

Jane Grenville: Or even to compete with them...

MB: ...to enhance the student experience. We have lots of areas of the Union that work with the University, especially on the academic and the welfare side, so there's a lot that goes on behind the scenes that I suppose people take for granted, and maybe one of the things it's fair to say that as a Union we're poor at is actually telling people what we do, therefore, perhaps, they think that YUSU might not be that important to them.

Henry James Foy: Isn't it weird that we elect students to these positions and they go from being a student one month to negotiating fees with the university the next?

Laura Payne: What you tend to forget is that people who go into sabbatical roles tend to have a long history of working with the university behind them. They might have been working in a non-sabb position or on a JCRC, and I think that when they go into the role they're already quite prepared and they get lots of training from the NUS over the summer, and they work alongside their colleagues. I think in most university meetings it's an adversarial attitude about discussion and ideas and contribution, it's not necessarily like they're going into the lion's den, and a lot of the time it's that they can go in there and showcase their ideas

JG: From the point of view of the university, the answer to the question is that if there wasn't a YUSU we would have to invent one. But a university is, from the point of view of the people

who run it, an academic community dedicated to research and teaching, both in equal measure. So the student population is an incredibly important constituency of what the university does, and to try to run it without a clear machinery to negotiate with that population would be very difficult as we'd end up doing things that would not be helpful to that part of the constituency. So it is absolutely critical that there is a clear negotiating machine from our point of view and the fact that that is something that is created through a political process through elections and hustings, it gives us a degree of confidence that the people that we are negotiating with are the people who represent that the student body really thinks. So it's really incumbent on YUSU and on the GSA to act in a very proactive way to make sure that their members

"It's incumbent on YUSU to make sure their members know what they do."

do know what they stand for and do routinely communicate that with them so that we know we're getting the view that is one that is accurate.

David Levene: I completely agree that it being a political process is a very positive thing. I think part of the problem with YUSU at the moment is that it's still a feeling that it's just a popularity contest amongst some students.

HJF: It definitely is.

DL: And I think the fact that we now have a Democracy and Services officer, with that emphasis on democracy, is really positive because it means that hopefully it will move away from these personality politics and into what people want to do and what they stand for, which I think is good for everyone as more people will get involved and it isn't just a popularity contest and if you

stand you can get involved, rather than if you've got lots of friends you can get involved.

Q: What would you say to the belief that student politics matter for the next fortnight, and then not at all for the next year?

JG: My personal view, principally engaged in discussion from a university viewpoint is that student politics are important all year round for us. So the question remains how you as a student body can make that very clear that students. You don't have to persuade us, it's very obvious to us. It sounds rather as if you have to do some work with your own constituency.

LP: I think there's a lag between when Freshers arrive in October and when the elections take place in April. I think that's something the Union could work on, on trying to raise awareness at that time, because once Freshers have had their first set of elections they know about what the Union is and get more engaged in their second and third years.

MB: One of the reasons for holding the elections in the spring term is that, in that first term, I know for me for example, it would have meant nothing.

LB: I don't think we should move when the elections are, just that we need to raise more awareness between when Freshers arrive and when the elections are held.

Nicky Woolf: The issue is this whole question of awareness. If a governance of any kind is spending a lot of time simply making people aware of it rather than getting on with governance, something is going wrong on a more fundamental level that just awareness. Awareness should never be just the end of a government activity.

DL: This is where the campus media has such an important role to play. I can never state this enough, York has a very high class of media and we can see this on a national scale. Perhaps we need to bring the media more on board, more to the day to day running of YUSU.

NW: I'd be careful of saying something like 'more on board,' we don't want what a lot of universities have, where

RUMOURS TO RESULTS: THE COURSE OF EVENTS

Monday Week 5

The first notice of elections is released from the Student's Union. The theme for the year is 'Thunderbirds,' and the first rumours begin to fly as to who could be following in Tom Scott's shoes...



Monday Week 6

Nominations open for 2009. Charlie Leyland immediately confirms her intentions to run for second year, and similar plans are rumoured for Rory Shanks. All candidates must submit a nomination form to the YUSU offices.



YUSU ELECTION RULES AND REGULATIONS

NOMINATIONS

1. A list of all accepted nomination forms will be available online to any member of the Union.
2. Nominations open at 9am Monday Week 6 (16th February 2009) and close at 4pm on Friday Week 7 (27th February 2009).
3. All ordinary members of the Union may stand, nominate and vote. The only exceptions are:
 1. Any ordinary member of the Union may only nominate one candidate for each available post (where post is to be interpreted as an available position).
 2. The Returning Officer and their assistants are not allowed to stand in the elections or nominate for any available post.

Friday Week 7

Nominations close and an official list of candidates for 2009 is released on the YUSU website, along with a set of regulations from Returning Officer Tom Scott, to govern the campaign procedures of candidates.

Monday Week 8

The ban on campaigning is lifted at 12.00pm. Candidates can now poster across campus and actively campaign in public spaces. A range of campaign websites, videos and online blogs are also launched.





Laura Payne, former YUSU Presidential Candidate

Henry James Foy, Nouse Editor

Jane Grenville, Pro-Vice-Chancellor for Students

Dan Carr, GSA President

Nicky Woolf, Nouse analyst

David Levene, LabourSoc Chair

Matt Burton, YUSU Services and Finance Officer

A panel of representatives from across the university discuss student politics in Heslington Hall.

campus politics, and I'm glad that it doesn't. I think the onus is always going to be on the organisation primarily rather than on the media as it's mouthpiece.

HJF: We're getting massive hits on our website as the moment because of elections, but during the rest of the year, YUSU is not something people particularly want to read about.

JG: It's just me, is it?

MB: I think we're missing the point, students are engaging with YUSU in lots of different ways, not just in supporting UGMs but in using the SU shop, they are engaging with the SU, by being part of a club or society, they are engaging with the SU. We're providing that service and we're doing something right there.

NW: Just going to Langwith bar and having a drink is not engaging with the

Union, and I think trying to force 'Joe Derwent' who just wants to do 3 years of university wherey he will get a degree and have a good time in the mean time, forcing him to be interested and forcing him to vote on UGMs is counterproductive.

DL: I'd be wary of saying that people are involved with SU because they go to the Courtyard or they're in a society, my personal feeling, and this isn't a criticism of YUSU, is that that just isn't good enough. And in terms of UGMs, we still have a situation where things aren't passing quoracy. Obviously it's happening a lot less, which is great, but 2.45% of the student population is needed and that's still not happening. I'm not saying that that's YUSU's fault, but it just isn't good enough.

HJF: But what is a UGM? It's just 3 letters, that's going to mean nothing to

some people when they check their emails. I think UGMs need a serious rebranding if people are going to engage with their importance.

LP: I think you have to consider the relevance of the motions proposed to the students. I think we've seen last year with things like the governance review, the motion to open up Women's Committee and to no-confidence GFH that when something comes up that matters to students they will vote in their hundreds, even their thousands. But when something that comes up that's on the sidelines, that's not something that directly affects people, they're not overly interested and you can't force that.

DL: But what I think YUSU can do is to give out the message that it is important. People think it doesn't matter but it really does, it does matter. What the

union does on a day-to-day basis behind the scenes is really important, as we've agreed, and it's just about getting that message out there. That's the real key.

Daniel Carr: One thing that's worth raising with regards to all of this is the important concerns that Laura just listed, and with YUSU and the GSA, and particularly with NUS in the last couple of years. Far too many of the crucial issues have been internal ones, and not enough had been focused on the real, substandard policy and the real ways in which we can represent students. I think to some extent that all of those organisations need to reach a point where they're being very forward thinking and focused upon real student issues, and not so insular.

Words by Sian Turner



Tuesday Week 8

The first round of hustings, hosted by Nouse and YSTV, begins with speeches from candidates standing for NUS delegates, YorkSport President, Democracy and Services Officer and various non-sabbatical positions.



Wednesday Week 8

Second round of Hustings sees the highly-anticipated debate between the Presidential candidates, revealing a very close race. Speeches for other positions including Academic Officer, Welfare Officer and RAG President were also heard.



Monday Week 9

Voting opens on the YUSU website, continuing throughout the week. A system of Single Transferable voting is implemented whereby students rank candidates in order of preference, with their vote going to their first choice. In the event of a candidate dropping out, votes are allocated according to preference.

Saturday Week 9

Results for all positions are announced at an evening event in Langwith. A live blog and video feed will be provided by Nouse and YSTV



President



Grant Bradley
2nd Year, Derwent

A relative outsider to the YUSU scene, Bradley hopes that his fresh face will be of benefit to the Union, encouraging students to see YUSU as a more accessible and welcoming organisation. Despite being one of the least experienced candidates, he promises to bring dedication and accountability if elected to the role of President.

Key Policies:

1. An online YUSU forum for students to provide feedback.
2. A complete review of on and off-campus provision of accommodation.
3. Later licences and longer opening hours for campus bars
4. A questionnaire and establishment of termly meeting to ensure facilities on Heslington East meet student demand
5. A bi-termly meeting to assess student satisfaction with the performance of the president.

Panel Comments:

“Grant is admirable, but because Tom Scott won last year, he is now less likely to. It’s not a good year to be an outsider, but he’s campaigning brilliantly.”



Charles Bushby
3rd Year, Alcuin

Management Student Bushby has relatively little experience working with the Union, but has engaged with students on many different levels during his time at York. A regular DJ in the Courtyard, contributor to URY and member of the rowing team, he hopes to make the Presidency more open and accessible to the students at York.

Key Policies:

1. Attend JCRC meetings once a term to take questions.
2. Redistribute funding to societies most in need.
3. Review of the Media Charter to simultaneously protect student welfare and allow media outlets freedom of speech.
4. Raise awareness of services that are underused due to a lack of communication from YUSU.
5. Weekly surgeries at the Courtyard to bring the President to the students.

Panel Comments:

“Charles let himself down by being negative at hustings. He has good experience and some sound policies, but needs to tweak the anti-YUSU attitude.”



Tom Langrish
3rd Year, Alcuin

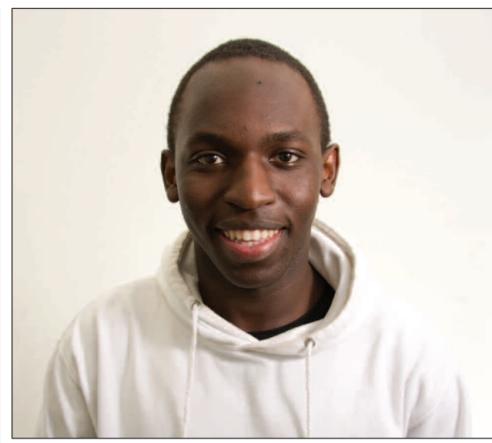
Considered something of a YUSU heavyweight, Langrish has a very strong history of involvement with the Union and his speech at hustings showed a concise knowledge of Union policy and workings. His previous positions include Policy and Campaigns Officer, Training Officer, Alcuin Vice-Chair and he has helped organise several major YUSU events.

Key Policies:

1. Place a JCRC representative on Union Council and Student Services Committee.
2. Double turnout of attendance and voting at UGMs.
3. Broadcast a YUSU podcast twice a term.
4. Overhaul the Media Charter to ensure YUSU Officers cannot censor articles about themselves.
5. A Student Experience survey to ensure the Union and University knows what students want.

Panel Comments:

“His speech was incredible. In terms of all-round experience, Tom has all bases covered. If everyone had attended hustings, he’d be a shoo-in.”



Tim Ngwena
3rd Year, James

Ngwena has participated in almost every aspect of student life; he’s been chair of Fusion, a graphic designer for Bad Taste magazine, set up his own design company and captained a sports team. He has therefore promoted himself as someone who is in touch with students, and also has experience working with YUSU in regards to graphics.

Key Policies:

1. Ensure provision of services and welfare of Heslington East, as well as integration with Heslington West.
2. Greater academic resource provision in the library.
3. Improve sports funding and facilities.
4. Plans for a permanent relocation of the YUSU offices to Langwith.
5. Push for entrepreneurial drive from clubs and societies to promote greater financial independence.

Panel Comments:

“Tim knows students better than anyone, he’s dealt with so many people. He excels at on-the-ground campaigning, and is guaranteed a huge vote.”

Student Activities Officer

Rhianna Kinchin
3rd Year, Alcuin

As YUSU Training Officer, Kinchin fulfilled her campaign pledges to facilitate society training this year. She hopes to bring equal success to Student Activities, and believes herself to be in touch with what students want.

Key Policies:

1. Improve interactions between different student activities.
2. Expand the YUSU fair and hold a second in the spring term.
3. Equal society provision on Heslington East and West.

Panel Comments:

“Her campaign is really catchy; everyone has seen it. She has YUSU experience, and was impressive at hustings. Has a strong college backing, and knows how to win elections. Definitely a well-fancied candidate.”



Ella-Grace Kirton
3rd Year, Halifax

Kirton has been heavily involved in societies during her time at university, from Student Action to People and Planet and York Labour Club. She has a strong belief that student activities must be as accessible as possible.

Key Policies:

1. Create a fair system for the allocation of society storage space.
2. Hold society forums twice a term.
3. Hold regular volunteering workshops for students.

Panel Comments:

“Ella has experience with Student Action, societies and some with YUSU, which would help her do a great job. She’ll have a large amount of support from her various committees, too. Friendly and approachable - a good bet.”



Rory Shanks
Graduate, Alcuin

Running for a second year in YUSU, Shanks has a strong background of Union and JCRC experience. He was instrumental in the development of the Courtyard, the first Viking Raid and the rebranding of Fresher’s Ball.

Key Policies:

1. Use student activities to encourage and develop college spirit.
2. Set up a YUSU Just Giving to raise money through the Union.
3. Encourage more RAG stunts and break a world record at York.

Panel Comments:

“He’s got the experience, and has done a great job with the media and other societies this year. Spearheaded the Student Activities Office project, and is the best person to complete it. As an incumbent, he’s probably the favourite.”



YorkSport President

Gemma Johnson
3rd Year, Goodricke

Current York Sport Tournament Secretary, YUSnow Press and Publicity Officer and Riding Club President, Johnson, known for her enthusiasm and dedication, called the presidency ‘a massive opportunity to get involved and help my peers.’



Key Policies:

1. Lower YorkSport membership fee.
2. Improved sport facilities.
3. Better support for elite athletes.
4. Streamlining of transport booking
5. Strengthen media links.

Panel Comments:

“Very impressive hustings performance, she covered all aspects of the role well. Well-known socially and across clubs, her experience within York Sport will only strengthen her chances. Certainly a front runner.”

Michael ‘Stash’ Leahy
3rd Year, Derwent

Presently York Sport Treasurer and lacrosse team Vice-Captain, Leahy claims to know “what needs to be done” to continue the forward momentum started by Alex Lacy and intends to focus upon securing earlier term dates and raising the profile of college sport.



Key Policies:

1. Frozen membership fee.
2. Financial independence for clubs.
3. Increased student participation.
4. Continue club President training.
5. Provide for personal development.

Panel Comments:

“As YorkSport Treasurer he’ll know its workings, which could be a benefit. A close relationship with Lacy can only help, and he showed at hustings he knows how YUSU operates. Needs to get the vote out this week.”

Emily Scott
3rd Year, Halifax

Experienced Halifax Sports Rep Scott has pledged to evaluate the state of campus sports facilities and continue the pressure for an academic sports department, which would qualify York for vital Government HEFCE funding to help continue developing facilities for students.



Key Policies:

1. Improved club communications.
2. Financial independence for clubs.
3. Urge participation for all students.
4. Lower membership for latecomers
5. Deliver victory in Roses/Varsity.

Panel Comments:

“She’s hardworking, and has been very active, with visible campaigning. Heavily-involved in playing various sports, which shows in her policies, and will provide a goldmine of voters. Expect a very strong showing”

Michael Sneddon
3rd Year, Goodricke

The sport-obsessed former editor of *Vision* and *The Yorker*, Sneddon, the only candidate from outside the existing York Sport committee, has represented Goodricke in a variety of college sports and has highlighted transparency, communication and excellence in his campaign.



Key Policies:

1. Increased club coaching.
2. Tiered membership structure.
3. College sport prestige.
4. Greater autonomy for clubs.
5. Build upon BUCS success.

Panel Comments:

“He has support, but bringing people to shout at hustings wasn’t good. A knowledge of how the campus media works will be invaluable in getting better coverage for sports. Requires a more visible campaign”

Academic Officer

Charlie Leyland
Graduate, Derwent

Leyland hopes to build on her success as Academic and Welfare Office this year. Her dedication to academic issues has been shown in her Academic Integrity Week, Right To Feedback Campaign and push for a 24-hour library.

Key Policies:

1. Support Course Reps and provide a code of best practise.
2. Review current academic assessment methods used by the university.
3. Forge links with the employment sector to pass on to students.

Panel Comments:

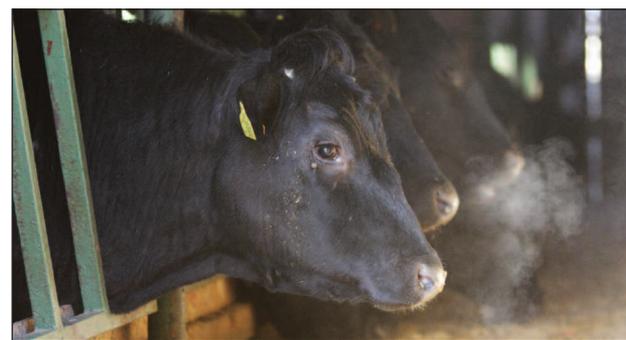
“She is the single best person on this campus to be Academic Officer, but it demonstrates well the problem with running for two years: because she’s going to be so fantastic some people have been put off running.”



MUSE.

The flesh supermarket

Meat industry **M10**



Content

On ne fait pas this many pages without the some drama a côté. Donc cet edition está packado con interviews and commentary, but the price was très severe. New chanteuse **VV Brown p.5**, followed by the vraiment outrageous **Pink Pistols p.6**, et puis nous avons un entretien avec artic explorer **Tom Avery p.8** - v. young would you believe? The **meat industry p.10**, and a vachement polemique commentary on **Israel p. 12**, Zimbabwean **Dance group p. 14**, and nouvelle artiste de la Turbine Hall @ the Tate Mod Dominique **Gonzales-Foerster p. 16**. **Glasvegas** and **Les Samedi p. 16-17**, **Doubt** review **p. 18**, **Rustique** restaurant review **p. 19**. N'oubliez pas que nous avons the **fashion supplement** au centre aussi, avec **Pete Burns**, trend reports, **London Fashion Week...**

Image Credits

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Will Heaven Gail Trimble: hag (oxon)

I always knew there was something off about Gail Trimble. It was the jumpy hair swoosh, the chipmunky teeth and the nervous way she would look down – or slightly to the side – after saying a correct answer. Something didn't add up. Now the truth has emerged, and it has proved my deepest suspicions to be true: Trimble is a cheating hag, who masterminded the biggest game show fraud in the history of University Challenge. What makes it worse, is that this soon-to-be Dr. Evil seems to have got away with it.

Sam Kay – Trimble's spiky haired, overweight team-mate – is an accountant working with PriceWaterhouseCoopers. He is not, despite his nefarious claim, "Sam Kay from Frimley in Surrey, studying chemistry". Trimble will have known this – if you are clever enough to answer two-thirds of your team's answers, you can probably manage the University Challenge rule book. So why has she not been vilified? Why has this good-for-nothing swindler not been sent down? Because, dear York students, she is studying at Oxford. And, if you study at Oxford, you are simply better than normal people. Or so you think.

James Delingpole is an Oxford graduate and the author of a funny novel called "Thinly disguised Autobiography", in which he pretty much confesses to having shat himself while losing his virginity. But let's not dwell on that. Last week he wrote a blog, in which he worried that the Trimble saga would give "class warriors, anti-intellectuals and Oxbridge rejects" reason to believe that "Oxford and Cambridge are really no better than the redbricks and former polytechnics".

And that, really, is the problem. To people like Delingpole, anyone who didn't go to Oxbridge might as well be a *Sun*-reading striking miner who burns books with more than three syllables in the title. Well here's some news that might disappoint you, James. Not everyone wanted to go to Oxbridge.

Ok, fine. There are a few "rejects" at York – some who, would you believe it, desperately applied twice. There is even a crowd of class warriors, probably the same stinky lot that twattishly wander around campus banging on bin-lids and calling for Heslington Hall to be re-erected in hemp.

"It's not anti-intellectual to say a work overload can stifle the brightest minds."

Yes, the University of York is lacking in – what is it, again? – "dreamy spires", or quadrangles that are mown daily. And it's true, Sebastian Flyte would probably look out of place, teddy-bear under arm, sitting in McQs. We don't have a boat race or many former Prime Ministers among our alumni. Nevertheless the vast majority of students at York wanted to study here when they applied for a place, and would still rather be here than at Oxford or Cambridge. Why?

For starters, York is academically an extremely good university. I study English and Philosophy, two departments at which consistently rank in the

university league tables alongside – or frequently above – their corresponding departments at Oxbridge. But that's not really the point. For students, how good a university is does not only depend solely on its academic merit – three years at York nurtures more than a sense of bookishness. We don't have 17 essays a term so we actually get to have lives away from the library, and explore extracurricular activities and the sorts of careers that we might end up doing after university. It's not anti-intellectual to say that a work overload can stifle the brightest minds.

It's why York's campus media – from *Nouse* to YSTV – is probably the best in the country. It's also why entrepreneurs flourish here. Look at Twitterfall.com, for instance. It was created by a couple of second year computer scientists. They will probably sell it and make a fortune. At Oxbridge, they would have been stuck in the library.

Having free time, and having to deal with less stress, makes us a happier university population. Fewer York students commit suicide, and few of us end up dropping out. We are more balanced – not in a fluffy, lefty, way that James Delingpole would disapprove of – but in a way that shows in confidence and employability.

I know what Oxbridge students will be thinking. "You wish sunshine. Everybody knows that we are the elite." Well you might be. But quieten down, and get back to the library. You've got to start revising for next year's University Challenge. Remember? It's that time each year, when you desperately try to prove that you really are the cleverest – come to think of it, I'm not even sure how you apply for the York team.

The XY chromosome the foodie



Fuck. I'll have another look, but I'm pretty sure someone's chucked my Epoisse de Bourgoges. Just as it had reached perfect 40 day maturity – I bought it at 30, but I've been holding back so that it could achieve its full sticky orange potential. My burgundy is fucking wasted now as well, without its gorgeous cheesy partner. What the hell do they think its doing on the shelf anyway, I would hardly spend good money

on a beautiful product and not eat it would I? These are people who consider leftover Efe's an acceptable use of fridge space for crying out loud (not that I would dream of refrigerating a cheese during maturation, obviously). They're so bloody fragile, it barely smells at all when it's properly wrapped up. Someone owes me sixteen quid, I'm not letting that slide.

Well now my supper's screwed. Bloody depressing, especially having had to survive through the day on campus fare alone. Why the uni thinks it's worthwhile to offer us pappy baguettes filled mainly with cheap mayo (not a drop of olive oil in sight), purely on the basis that it's 'affordable' I don't understand. I would much rather have a good, locally sourced, seasonal, organic meal, lovingly prepared and pay twice the price. Having to walk to Brown's just to find a sandwich that's remotely edible is a bloody nuisance.

So what to have... Think I'll steer clear of the deep fried option after the tempura incident (not that that was remotely my fault, and she was fine, it was blatantly shock more than anything which made her make such a fuss). I

could always use up the end of the chorizo, although the soft's not especially good for grilling, and I can't be arsed to make a casserole. Amy made such a fuss over those slow roasted tomatoes the other day as well – "unnecessary energy", blah blah- as if an hour or so's gas was remotely as bad as an utterly flavourless soup. On top of which I had to endure ridiculous shrieks from the veggie contingency that the fridge had become a 'graveyard', just because I'd kept back some bones for stock.

At least we don't buy food communally anymore, what an absolute nightmare. I think I would go completely insane if I had to endure another shopping trip with Sean – "What's a celeriac?" – O'Brien again. Their entire concept of a food budget is utterly skewed – exactly how much meat do they think sausages contain when they're 16p per pack? I would much rather get up a bit (well, 5 hours) earlier and hit the market to get the freshest stuff possible. If I'm 'monopolising' the kitchen at least it's to a fucking end. I swear to God, next year I'm living with people who appreciate the value of a decent meal.



Such a tourist

03.03.09 - Infertility Support



"Sarah. Rebekah. Elisabeth. Barren, bare, empty and hallow. Don't tell me God gave them a blessing, that he came down upon them in a radiant beam of light and wham, bam, thank you ma'am, there you go and there's your baby. It's not that easy, it's not that simple. Give one to me then." Her hands are delicate, perfectly white like china and with tiny nails. Too perfect because there's nothing for her to do with them. They shake. Cheeks reddened, teeth clench and there they come again, the round of nodding looks, maybe even a hand on the shoulder if you're lucky. Those in the same position don't even try; comfort can't help here because nothing can make it better. You're all wrong inside, your body doesn't perform its basic function, the one your sex is designated, and so you're a failure as a woman you emasculate your husband and you make him a stranger. "It's like you've been invited to the party but you can't join in." There's a big cake called 'parenthood' and everyone takes a slice. It's the best cake in the world and you can't help but talk endlessly about it like a fat woman at a buffet table. Same could be said for the other side of the argument too, those left out with a bitter taste in their mouths. Anger, hatred, hope, despair. Cycles of up and down up and down as the hormones course through your veins, car-

rying the hope of fulfilment around the body, complete with mood swings and occasional nausea, and then wrenching it back in another doctor's study, to another failed attempt and another step further away. "The nursery was decorated and ready. Beautiful pale yellow with sunflowers and daisies. It's been waiting for four years now." It's called Detachment Syndrome, something like that. It's usually applied to children who won't leave their mothers, but this time it's the other way round. Painful, unnatural inversion. Sit and share, bare your soul and admit it's incomplete. Rub together your reddening hands and cast surly glances at the woman who claims to know your pain. It's always a matter of waiting. Wait for her to shut up and let someone else speak, wait to leave and hide away your shame, wait in the hospital, wait in the office. Wait at night, wait whilst the kettle boils, whilst the toast cools and the ad break finishes. If you wait long enough and wish hard enough surely finally it will come true. It is happened to Rebekah, to Elisabeth and to Sarah, surely one day it will come to you too. This isn't one where you tend to come back again much. A bit much to hear others pour their heart out when your's isn't so whole either. So this time it is goodbye, a brisk and brief foray out into the world before you hide away again.

Lily Eastwood social pariah

Somewhere on the sticky planes of Super D battle commences. "You're not a real superhero," he derides me from underneath his whiskered mask. "Clearly I am a superhero." My tall yellow ears quiver with indignation. "You're not, you don't have powers." "Pikachu has powers! I can shoot electricity! Look at my lightning bolt tail!" "You're not a hero though." Brief silence. "Well you're not a proper villain." "Yes I am." "You're a bloody cat burglar!" Cat burglar begins crawling and demonstrating cat-like ness. "Being a cat is not a power. And you're not a villain, you're just a thief." Suddenly, Pikachu falls over. In retrospect, dignity could have been more carefully retained. If Club D attendance is really necessary must in future restrict costume to generic slutty ensemble plus prop. Mean Girls was right: body paint isn't cool so try lingerie instead. If Club D attendance isn't necessary, stay in and practise social skills.

Squinting through the incessant snowfall I walk very slowly. I like to ride my bicycle but some opportunistic scrote rode it away without my permission. I like to ride the bus but it stops at six. At home I have two crusts of bread, some peas and no tangible central heating: there is little reason to



hurry. Somewhere over garden fences I hear children laughing. Scrawny eight year olds ramming snowballs down the hoods of the scrawnier eight year olds. Deep within me something thaws, the children playing, the picture perfect frost, the- THWACK. Fifteen year olds cackle from their bus stop shelter as I scrape snow out of my ear. There are three of them and a field full of snow behind them, so I put my head down and keep walking. They shout after me. "Paki!" I look round in total surprise. "What?"

Another snowball to my face. "Yeah you, Paki!" I have yet to fully process this event.

With the winter persistent and the economic situation deteriorating I'm making some lifestyle adjustments. It began with small things, like a heightened appreciation of duvets and cosy nights in, but as time goes on something bizarre is happening. I spend my evenings sitting under a blanket wearing two jumpers, two pairs of socks, a thermal vest, thermal leggings, pyjamas and a woolly

hat. Darning my tights I wonder how effective gravy and an eye pencil really is when it comes to imitating a good pair of nylons. I rub my feet and worry about chill blanes. At least the warmth of my Horlicks is comforting, and it's bread and dripping for tea. Somewhere in 2009 my former self mocks me.

A slightly vertically challenged and generally quite British looking friend of mine lumbers through Ziggy's. His night has only got better since he discovered they now serve red wine. Spotting someone he looks very excited and attempts to grab their attention. "Ehhh chico!" The Hispanic bystander seems a little confused. "I'm sorry?" Trying again my friend flings his hands out once more. "Chico! We're in the same seminar! Ehhhh!" "Why are you calling me chico?" "I'm Guatemalan, you're Guatemalan..." "No you're not." "I am! My name is (thin veil of anonymity) - it's a Spanish name!" He looks up hopefully, looking for recognition from his brother, his chico. "Oohhh, yeah I saw your name on the seminar list. I couldn't see anyone who would be South American, so I thought you weren't turning up." Alone again: in Ziggy's, with red-wine lips and a lack of cultural identity. Bad night.

DESTRUCTORS.

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Oxford University newspaper editors resign over racist and explicit spoof

Comments (19)

Mark Sweney
guardian.co.uk, Friday 27 February 2009 11.04 GMT
Article history

The editors of Oxford University newspaper Cherwell have resigned, despite saying they were not responsible for a spoof edition that mocked the Holocaust, referred to black people in racist terms and superimposed pictures of students and academics onto pornographic images.

Titled the Lecher, the spoof edition had a front-page piece on two students sexually abusing and killing babies, while another article featured a mocked-up picture of a former Cherwell editor in Ku Klux Klan-style clothing giving a Nazi salute.

About 50 copies of the satirical edition were handed out during a meal held by the weekly paper's editorial team at the end of November. It is a tradition to publish a spoof of Cherwell, which publishes 15,000 copies each week at the end of each term as the old editors head east to their

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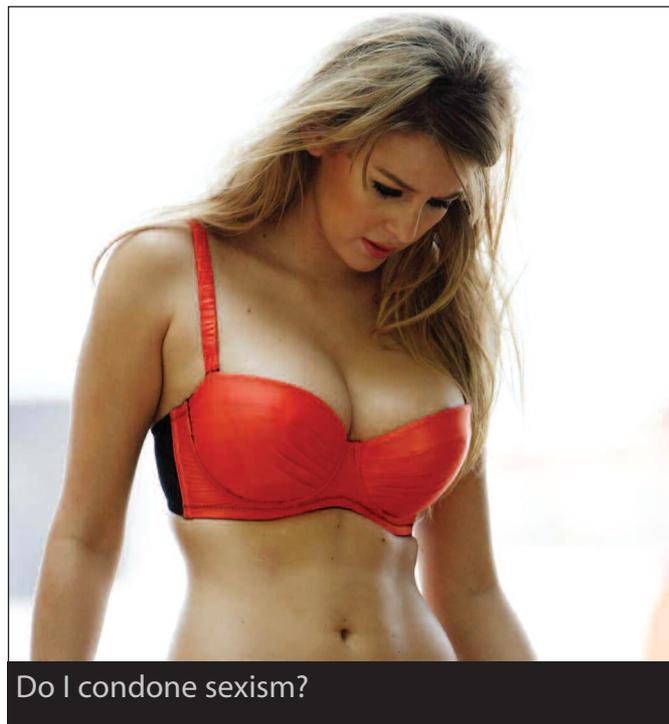


Was I sorry for them? Can we be blamed for what we advocate?

You see what Cherwell did was make it all a bit obvious



Am I racist?



Do I condone sexism?



Do I find this funny?

M6 In-depth 30/05/07

Transcending gender

Heidi Blake speaks to two students about their experiences of dealing with gender transition in a university environment

Some of the most interesting and thought-provoking articles I've read recently are Heidi Blake's two pieces on gender transition in a university environment. Heidi, who has transitioned from male to female, speaks to two students about their experiences of dealing with gender transition in a university environment. The first article is 'Transcending gender' and the second is 'Heidi Blake speaks to two students about their experiences of dealing with gender transition in a university environment'.

Are my articles exploitative?

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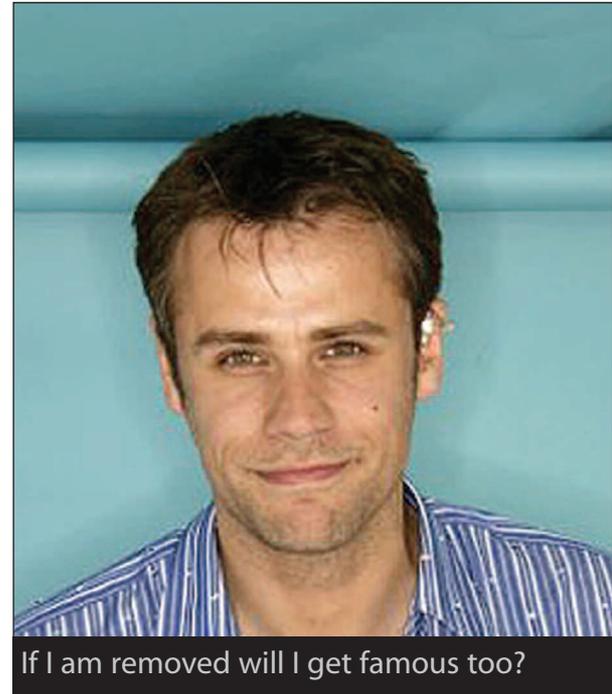
We will never care about ethical merchandise

March 13, 2008

Small scale student protests are getting us nowhere.

In a campaign even more pedestrian than those run by YUSU candidates, York's People contingent sat outside Topshop and handed in some ill-received comment cards. Dress that suggested a visit to Topshop would do them good, they expressed surprise that the cards, ingeniously labelled 'Sweatshop' and full of anti-Arcadia diatribe, were not passed on to the relevant departments. In reality, the campaigners should be grateful; the gleeful binning of these cards engaged the process of their biodegradation earlier. No-one was ever going to look at the Sunday Times exposé can't change anything, they certainly won't.

Does this necessitate my removal from office?



VV Brown

Jessica Powers interviews 2009's retro diva about her upcoming assault on the music scene

If you haven't heard of VV Brown yet, it won't be long before you do. The 24 year-old, London-based singer is set to make a big splash in 2009: she's been named on the BBC Sound of 2009 list and has been hotly tipped for success by both the Independent and the LA Times. In the past she has written songs for the Pussycat Dolls and the Sugababes, been a backing singer for Madonna and attempted to make it as a solo soul artist. She is currently on tour with the Ting Tings and Ladyhawke, with popular opinion agreeing that she's holding her own with these two critically acclaimed acts.

Behind all the hype there's a down-to-earth artist with a genuine love of music who, after trying to make it since she was 13, states modestly that "I still don't think I've broken through yet". These doubts are perhaps grounded in the originality of her sound, which she calls "fifties synth madness", and uncertainty about how it will be received. Her songs are a melange of nostalgia, recalling artists like Ruth Brown and Ella Fitzgerald, and a futuristic "obsession with Nintendo games". Although her music is clearly reflective of the current retro scene it is also, as VV explains, "a bit more experimental and crazy" than the 'pastiche' of Amy Winehouse and Duffy. I ask her about the similarities in singing accent between her and Amy Winehouse and she admits that "at the moment I'm maybe over-thinking it but even in my earliest demos I always had this growl that exaggerated 'o's and 'a's...it just becomes a habit".

She is, however, "really chuffed that the music is connecting the way it seems to be connecting" and her enthusiasm is obvious when I ask her about her forthcoming album. With a few months before the expected release date, Brown tells me that she thinks production is nearly finished but that "I'm always writing songs, everyday, I may write a song tonight that could be the next single, so I don't think the album will be absolutely finished until the day it has to go to press". So what can we expect from her album?

"It's about my experiences: I was

in love with an idiot and I was really heartbroken". She pauses here and then says with a smile, "expect a bit of madness!"

Brown is incredibly hands on in producing her music: she writes songs, plays instruments and has an active role in the recording studio. She believes that this stops the recording process becoming boring. "If I was the kind of artist who didn't write her songs or produce her music then I'd be like a puppet being told what to do. But because I'm so hands-on it's a very enjoyable process because it's expressive and experimental". She does acknowledge that being so involved can be quite chaotic but explains; "I find it fun, I like organised chaos and being able to grow amongst it".

Making music is clearly a very personal thing for her: "when I'm writing for myself I try to be very open, vulnerable and honest to how I'm feeling. I find it difficult to just sit down and write, it has to be very spontaneous". But she is also able to detach herself; I ask her how she writes for other artists and she tells me that "it's a lot more clinical and structured. I try and get to know the artists and the songs they've done before, then I reorganise those previous melodies and reproduce what they've already done in a different way". She concludes that "it's a lot more like a job" than her personal music experimentation.

Her enjoyment of recording is surpassed by her love of touring: she says wistfully that "I sometimes wish I could have a clone that could do all the press stuff so that I could stay on the road all the time". Last year she played at a number of festivals and enjoyed the experience, particularly as "on tour it takes a while for people to warm to you, but at festivals everyone is drunk so they're more receptive to what you're doing!"

She's played in Europe but does Brown want to head Stateside? "It would be amazing to break America and we've been getting a lot of love from them over the internet so we might be going over there soon", however she adds that "I'm not in this game to be famous so if we don't break



Image:
Alex Lake

America then it's not a big deal". If she doesn't crack America with her music, Brown can at least thank them for jump-starting her fashion career. She professes to have always had an interest in fashion but confesses that "it truly started when I came back from LA and had no money. It forced me to be more creative because I couldn't afford to go to Topshop and designer stores."

At first, like most of us, she was overwhelmed by second hand stores but soon began to appreciate that "you can turn something that looks shit into something that looks quite unique." Out of this experience she has created her own vintage fashion line vvin-tage.com and promises to save us all that time we spend trawling through Oxfam rails.

With so much going on in her life,

I ask VV how she stays grounded and copes with criticism. She replies honestly: "I've been doing this for a long time so I've come to a place within myself where I don't give a fuck what anyone thinks about my music." She also has the support of her family: as one of six children she describes her family as "like the Cosby show" but affirms that "whatever happens, I can always rely on the love of my family." Speaking of love, does she want to go there again? "I love love," she says. "I want to get married and have kids." As for her other ambitions, she muses, "I would like to have a number one album and single. I also really like film music so would like to start scoring films." Judging by her enthusiasm, talent and contented self-awareness I have no doubt that VV Brown will achieve everything that she wants to. **M**

Pick on someone your own caliber

Liam O'Brien talks to members of Pink Pistols, an American LGBT group that aims to get gays armed



“Bashers followed a gay man from a bar he had left, carrying pipes. He turned and drew his gun. They yelled in fright.”

the situation in her area has improved, however: “We’ve overcome some local social obstacles, in that we aren’t being completely ostracized anymore by the local LGBT Center. We get along quite well with them nowadays.”

The political affiliation of Pink Pistols’ members is not governed by the central organisation, and no Party has a majoritised hold on the membership due to the easily perceptible contradiction between a Democrat Party that advocates gay rights and the Republicans who are far more keen on pro-gun policy. Gwen is a “registered Libertarian, but I don’t vote a straight ticket. I vote for whom I think will do the best job. The organisation itself has

no political party it specifically aligns with, or is tied to.” There is a similar reluctance to affiliation with the National Rifle Association (NRA): “The NRA is an organization with whom the Pink Pistols has occasionally done some fine work.” However, a number of those I contacted were deeply unhappy with the NRA, with one female respondent claiming that the NRA was “male dominated and homophobic”.

The question begs whether Pink Pistols’ pro-gun mantra is borne of social necessity. Members were keen to affirm that carrying a gun was absolutely necessary in their hometown, and many could relate to personal experience. A lesbian interviewee claimed to have been “shot at several times”. Patton recounts the tale of a man from her own chapter: “Bashers followed a gay man from a bar he had left, carrying pipes. When he got to his car, they yelled ‘Hey, faggot!’. He turned, saw them with pipes in their hands, and drew his gun. They yelled in fright, dropped the pipes, and ran

how my article would be received in the UK, and confessed: “I would love to help head up a pro-gun movement in the UK.” This prevailing attitude means that Pink Pistols has the potential to rapidly expand the reach of its membership.

Such expansion has obvious dangers: a lack of regulation leaves the potential for members with extremist views to hijack a chapter, and the willingness of all members to talk to the media means that there is a risk of the central message - which, despite promoting a gun zeal that the majority of UK citizens would consider extreme, is glossed in political correctness on the central website - being confused or manipulated. Certainly, the gulf between the responses I received from representatives of the central body and regional members was often massive.

The “acceptable face” of the organisation, International Media Spokesperson and founder of the Delaware Valley chapter Gwendolyn Patton, is a 46 year-old lesbian who has been a member since April 2001. Through the organization, Patton has “made contacts and friends all over the world, and I am richer for it.” When I inquire as to the diversity of the membership in the Delaware chapter, Patton is keen to portray a positive image:

“Practically every social group I can think of [is represented], with a wide range of ages, wage-brackets, ethnic groups, and orientations. Even the largest single group, gay men, is ethnically, religiously, and financially diverse. About 10% of our members are in fact heterosexual. We had one young member, a 15-year-old girl, who identified as lesbian, whose father brought her to the group so she could be taught to shoot under his supervision.”

The idea of a pro-gun organisation being family-friendly is a difficult one to swallow, and there has been resistance from other, more traditional LGBT groups who consider Pink Pistols to be extremist. Patton says that

We normally associate the gay community with liberalist pacifism. Most LGBT groups, like the organisation we have here at the University of York, seem concerned with promoting discussion about gay issues and furthering integration with the wider populace. In America, however, a defiantly separatist movement has sprung up, with the calling card of promoting gun ownership in order to fend off attacks from potential ‘bashers’.

Pink Pistols is an organisation founded in the Spring of 2000. The bold quotation taking pride of place on its website *Pinkpistols.org* is “Thirty-one states allow all qualified citizens to carry concealed weapons. In those states, homosexuals should embark on organized efforts to become comfortable with guns, learn to use them safely and carry them. They should set up Pink Pistols task forces, sponsor shooting courses and help homosexuals get licensed to carry. And they should do it in a way that gets as much publicity as possible.” This is the Pink Pistols mission statement: keep the gay community safe by pulling out a gun when threatened and propagating the group relentlessly.

There are fifty-eight regional Pink Pistols chapters in the United States, as well as international variants in Guateng Province, South Africa, and Vancouver, Canada. The ten chapter-founders I spoke to had on average 40 listed members, though the central organisation keeps no official record and has no jurisdiction over regional Pink Pistols organisations. A cautious estimate of the total membership would be 1,500.

1,500 members who, from the interviews I conducted, appear both well-versed in Pink Pistols’ provocative slogans, (“Armed gays don’t get bashed”, “Speak the language understood by all intruders: 00 Buck”), and eager to promote their cause through media outlets. Phillip Steel of the Colorado chapter was intrigued as to



Clockwise from top left: Pink Pistols promotional poster, representatives at Boston gay rights march, a Pink Pistols member at a shooting gallery, Gwendolyn Patton, recruitment drive

away.”

Regardless of individual cases in which a firearm has proved an effective means of defence, the prioritisation of firearms as a means to deter attackers surely negates the promotion of non-lethal means of defence within the organisation. Patton is keen to dispel the negative connotations associated with the use of firearms: “The number of persons killed with firearms is approximately one fifth the number estimated to be saved annually by their defensive use. If those defensive events instead become victimisations, the crime rate will only be that much higher, possibly leading to a far greater death toll from the crimes that would otherwise have been thwarted. We recommend non-lethal defensive tools when defending against non-lethal force. Of course, lethal force is ALWAYS the absolute last resort.”

When I spoke to Phillip Steel of the Colorado chapter, however, his views and attitude were in complete contradiction to the mild opinions and gentle manner of spokesperson Patton:

“I do not promote non-lethal weapons. Let’s face it, I am a small guy. I am peaceful and not prone to fight. However, if attacked, I cannot have the illusion that I have the ability or luxury of inflicting a measured amount of harm to another. If I believe that I can do this, then I will not survive the attack. The possibility of serious injury or death is always a possibility during any attack. It is insane to believe otherwise. I was once attacked by dog in Wyoming. I shot it with my .357 revolver. I had no time to consider a less lethal response. There is no difference between a human attack and that of an animal. A human attacker is a predator. He is no different than an animal and will think and react the same. Consider rape. A rapist, by definition, is an animal.”

When I ask whether Steel has ever experienced a ‘human attack’, he replies, “I personally have used a firearm to fend off an attacker. I was forced to draw my revolver but did not need to shoot. He had the sense to flee when he saw my revolver. I do not

think a spray can of mace would have the same effect.”

Steel is a Republican, whose chapter was created just two years ago. He has found that Pink Pistols’ views can be unpopular, and that recruitment can be hard. “Most gay people are very much averse to firearms and the right to bear arms. It can be a tough sell. They see guns as redneck culture. I have marketed Pink Pistols primarily to the gay community but have found that only lesbians are interested. I would love to see some hot boys shooting but this has not been the reality. The lesbians want a great deal of structure and are very much into the highly supervised shooting ranges. The guys are more into shooting at propane tanks and such in the mountains.”

Steel doesn’t echo the careful sentiments expostulated by Patton, even dismissing Pink Pistols’ attempts at creating a politically-corrected glossary of terms for gun usage as ‘unimportant’. The membership in his chapter is hardly a model of diversity: “I have no heterosexual members. I have yet to see a participant who was black or Latino. This has nothing to do with the attitudes of Pink Pistols or its members, but the lack of interest in firearms among various racial or ethnic communities.”

It is inevitable that such a specialist organisation should attract a membership of a certain profile, but groups that fly the LGBT flag need to ensure that their approach does not further marginalise a community that is could already legitimately be labelled as a minority.

Steel’s presentation of his argument can only serve to detract from any central, valid aim. He continues to wax lyrical with unbridled patriotism: “In our country, the right to bear arms is a sacred right. Gun control is the same as attempting to control or limit freedom of speech, religion, etc. Gun ownership in the US in general is fantastically responsible. We find that those who abuse guns and commit crime are those

who were never exposed to our culture of gun ownership in the first place. Gun ownership fosters responsible citizenship.”

The freewheeling idea of producing a gun from your pocket whenever threatened however, hardly seems like responsible citizenship. But perhaps a British citizen isn’t best placed to judge. Steel goes on: “The world will never understand America. Our nation is not the Land. It is not the People, nor the Government. Our nation is the Idea. It is an idea of unfettered Freedom. Every Citizen is absolutely sovereign from any government body whatsoever. Stalin killed 20 million during his purges. They did not have the right to own guns. During World War II the Japanese actually considered invading us. The only reason they did not was that they knew every American owned a gun and they had no chance against our own citizens. When you hear about the number of people killed by guns in our country, you should realize that we are the most free country on earth, but also the most propagandized as well. Our liberal leftist media tends to paint a grim picture that is not factually correct.”

The notion of criticising an organisation composed of a highly select membership united only by common sexuality and interest seems a little unfair. Pink Pistols has encouraged lifelong friendships through its national and regional network. The monthly socials at shooting galleries which form the greater part of the interaction between members are harmless. Nevertheless, Pink Pistols needs to be judged as an ‘organisation’, and as such it has several failings. Jurisdiction over regional chapters is extremely lenient. Patton admits that the expulsion of a member has only occurred “twice in the entire history of the organization.” The central message of Pink Pistols - somewhat extreme even within its self-defined parameters - does not create a moral code for its membership to abide by, and this is dangerous. **M**

To the ends of the earth

Peter Campbell talks to Tom Avery, arctic explorer, about his record breaking journey to the North and South Poles

“Suddenly the wind picked up. I tried to go back, but I wasn’t looking at my teammates, it was two ridges. I had lost them”

tions to Kyrgyzstan in 2000, where he climbed 9 previously uncharted peaks, the trip to the South Pole in 2002, and the North Pole in 2005.

There have been some very close calls. “There were some pretty hairy moments”, he laughs. “There was one time when skiing in the Alps I fell 80 feet down a vertical rock cliff, bouncing down, and I thought this is it – this is game over. Very luckily I landed between two boulders in a massive snowdrift. My legs were badly scratched, my clothes were ripped, and I broke skis and poles, but I was ok.”

His Antarctic trip began disas-

trously, when he fell into a crevasse in the ice within hours of starting the 700 mile journey. “Amazingly, the snow bridge across the top of the crevasse held in place – I stuck my arms out and came to rest in the mouth of the crevasse, but there was a 400 foot vertical drop beneath me. That was the most terrifying moment.”

His most recent expedition was not without its fair share of scares. The team travelled to the North Pole using dogs and sleds, two team members by each sled and the fifth member out in front to act as a scout. Avery recalls being out in front. “Suddenly the wind picked up and the ground whipped up, and I looked back and I could see my teammates struggling behind me, although I couldn’t see them very well. I turned to go back and see how they were getting on. As I approached it became clear that I wasn’t looking at my teammates, I was looking at two ice-pinnacles on a pressure ridge. I

had lost them.”

Being separated is perilous, as there is no knowing where anyone is, and the wind kills all attempts to shout for help. “I couldn’t believe it – it was panic. I had no radio on me, no sleeping bag, no tent, no food, just the clothes I had on. It got to the point where I contemplated digging out an emergency shelter to wait in until the storm stopped. I had to try and think rationally, because if you get this wrong, then survival time is very short indeed.” He reunited with his teammates after half an hour, much to everyone’s relief.

Regardless of the incredible fitness required to make an expedition, Avery insists that the mental side is far more important. “Anyone can make that first step. The South Pole was one and a half million paces – you’ve got to be pretty stubborn to keep going. You have your preparation and your training, but an expedition to the South

“It is the most inhospitable, dangerous environment that you could possibly imagine. You’ve got shifting ice flows, polar bears, and 40-foot high pressure ridges – It’s a lethal place.”

In 2005, Tom Avery and a team of four others set off with a single aim: To retrace the steps of the very first expedition to the North Pole, using the same techniques, and to equal or better their time of 37 days. Even with a successful outing to the South Pole three years earlier under his belt, this was his most ambitious venture yet.

“My love of adventure started off when I was very young. I never did it because I thought it would be my career, it sort of turned into my career by accident.”

After leaving University, Avery had worked in an accountancy firm for 15 months, before becoming a ski instructor in the Swiss Alps. Since then he has been to every continent, led expedi-



came down, and out stepped the most beautiful 6 foot tall Russian bird with a tray of glasses and a bottle of champagne. We all thought we had died and gone to heaven. She was followed out by a dozen Portuguese tourists, who had all forked out \$20,000 to go and spend an hour at the North Pole. They took photos of the real life explorers at the North Pole, who stank to high heaven, so we kept our distance from them. They drank their champagne then flew off waving to us. It was very surreal."

His success at the North Pole makes him one of only 41 people to reach both Poles on foot. While many people may wonder what the difference is between the two Poles, Avery says they couldn't be more different:

"The South Pole is in the middle of land, on a continent, and at 10,000 feet above sea level. The North Pole, on the other hand, is in the middle of the ocean, and has ice flows and moving currents. You get these enormous pressure ridges the size of two buildings – the whole place is like a building site. Just blocks of ice strewn haphazardly across the place like a never-ending obstacle course."

There has been much dispute over the claims of the first person to reach the North Pole – Robert Peary claimed to have taken 37 days to cross the 415 nautical miles, using a team of only dogs and sleds, in 1909. Part of the purpose of Avery's expedition was to discover whether or not the journey was possible in those conditions.

"We set out to find Peary's base camp, which no-one had ever found before on the coast of Ellesmere Island. Armed with a photograph of the base camp we trekked back and forth along the coast of Ellesmere Island trying to match up the terrain in the photograph with the terrain in front of our eyes. Just as we were about to give up for the day, incredibly all the terrain just fitted into place and we were there. We started digging around the snowdrift, and within a couple of minutes we started uncovering evidence of Peary having been there – rusty fuel cans, bits of shed, rusty baked bean cans; it was a bit of an adrenaline shock."

Having found evidence that Peary had certainly been there almost a hundred years earlier, the aim of the team was to travel from Ellesmere Island to the Pole and either equal or better Peary's time. This was no mean feat.

"Fortunately I didn't have piles this time around (Avery had suffered severely from haemorrhoids on one of his earlier trips), but what did happen is all my old frostbite wounds from the South Pole opened up again because of the cold. You want to travel in deepest winter when the icepack is locked together, but it does mean that it is bitterly cold – the average is minus 40°C. We had seen photos from Peary's trip, so we knew what was coming, but it was beyond my wildest imaginations of what it would be like."

The ground was constantly shifting because of the currents under the ice, even during the winter. Peary had a team of 23 men, who dropped off at various points, leaving only five to attempt the very Pole itself. Avery travelled with five from the beginning, which meant that they had to struggle all of the way to the Pole.

"We had so many falls reaching the North Pole because of the terrain, the ice, being run over by dog sleds, trying to ski through dog turds, trying not to end up in the water. I ended up in the water once, which was pretty harrowing. You're constantly having to blink in the Arctic to stop your eyes from freezing – it's that cold."

This was his first trip with dogs, and he said that they added a completely new dynamic to the expedition. It was one of the dogs who had found him when he became separated from his teammates during the trip. Looking back, he calls the dogs the main stars of the show.

"There were so many incidents with the dogs. They have a real hierarchy, there's the boss dog who is in charge and sets the example for the others to follow. One of the ways that they assert their authority is to pee on the other dogs. On the first day of training, Julius, possibly the lowest ranking dog of the lot, came and cocked his leg and peed all over my leg, so I knew my place. Thankfully during the weeks of training we made sure that we were very much in charge. The dogs were absolutely fantastic, although there were times when they did push their luck."

The team did eventually reach the North Pole, beating Peary's time by just seven hours (they reached the pole in 36 days and 22 hours). However, by the time they were approaching the pole, the Arctic spring was starting to set in, and the ice was beginning to melt. The ground became far less stable and holes in the ice started to appear with increasing regularity.

"Even with two miles to go, the ice pack was drifting at seven miles a day away from the pole. So, we went to bed and we were 18 miles away, wake up and you'd be 25 miles away. The final couple of miles there was more open water than ice, and all the time the ice is drifting at 0.4 miles and hour away from the pole. If you're not travelling that fast then you're going backwards."

There must have been times when he wanted to turn back, or the hardship got too much. "There have been times when I've been terrified, and times when I thought that every chance of success might be gone, but not once on an expedition have I thought 'I wish I wasn't here.' Expeditions are my passion – they're what get me out of bed in the morning. At the end [of the North Polar expedition] it was just such a sense of relief – that we had made it, we had survived."

Looking back over an intense and challenging nine years of adventure (Avery went to Tanzania, the Andes, and Patagonia before leading the Kyrgyzstan expedition in 2000), it is hard to know which bits were the most rewarding. From peak-naming in Kyrgyzstan to calling the Prince of Wales from inside the Antarctic Circle, Avery has had what can only be described as a very eventful life so far. He is still only 33.

"The South Pole had been my childhood dream for twenty years, but I guess that the North Pole meant more to me because it had so many different elements to it – we were travelling in the purest of styles (by dog-sleds), we were recreating a journey that had been done a hundred years ago, and we managed to break the world record time for getting to the North Pole. We also managed to rewrite the history books. People wondered how he could have got there in such a fast time – he must have cheated, he must have been a fraud. We showed that if we can do it, us amateur adventurers, then surely Peary, with his 23 years of arctic experience could have done it."

6 April 2009 marks the centenary of Peary's discovery of the North Pole.

Avery's *To the End of the Earth: The Race to Solve Polar Exploration's Greatest Mystery out on 23 March from Atlantic Books, rrp £18.99. M*



Main: North Pole expedition, Top: Tom Avery, Bottom: with Prince Charles on returning from the South Pole

Pole is 80% mental, 20% physical."

For some, however, the first step may be an incredibly difficult one. "When I was growing up, if there was an adventure course of camping or doing a day's hike, you just piled into a minibus and off you went. Today there's all sorts of Health and Safety regulations, and parents are afraid that their kids might graze their knee or sprain their ankle while doing anything, whether its kayaking or abseiling or mountain biking. There's a danger that we wrap our kids up in cotton wool and stop them having these incredibly rewarding, character building, life changing experiences."

Having done both Poles, Avery now has a question to answer: What next? "The problem with being a Polar explorer is that once you have done the North and South Poles, you run out of Poles. Mountains have always been a passion of mine, and you won't run out

as there are thousands of the things all over the world."

Surprisingly, he has no ambitions to climb Everest, which one might have thought of as the obvious appendage to the Poles. "Everest doesn't really appeal. Over 4,000 people have now climbed Everest, there's an internet cafe at base-camp. There are so few windows to get to the top, that the chances are you'd be sharing the summit with another hundred people, quite literally. It's become a victim of its own success. There are so many mountains out there that are as difficult and so beautiful, and you can have them all to yourself."

On his trips, Avery often sees very few signs of life other than his travelling companions. "By the time we got to the North Pole, we hadn't seen any life on the Arctic Ocean except three seals. About half an hour after getting to the Pole, a helicopter flew in and landed next to our tent. The ladder

Food for thought

Olivia Haughton
unearths the sore truths
of the meat industry



It is next to impossible for a member of the public to gain entry to an intensive farm in the UK. “Sorry, we’re a high risk farm, we can’t allow visitors.” This was the response I received at every conventional animal-rearing farm I contacted in the North Yorkshire area.

Alarm bells are ringing and the question begs: what on earth are they hiding? You won’t be surprised to hear that they are decidedly mute on the subject.

The same cannot be said for food warriors like Jamie Oliver and Hugh Fearnley-Whittingstall who are taking part in Channel 4’s Great British Food Fight. They are pioneering a change in the way we think about meat and bringing it to the forefront of the British consciousness, highlighting pertinent issues within the trade. Essentially the meat industry is flawed, hugely so, and not least in the lack of information available. Until recently our ability to make informed choices when we buy meat has been limited. These public campaigns are gradually changing the level of our knowledge, but there are still many myths and misunderstandings.

“I think organic meat is farmed with lots of space for the animals to roam free. I’m not sure though, do they wait until they die?” a second year Music student asks when I question her. This lack of understanding is common, even among those who deal in meat professionally. Ian Sinton, of The Shambles Butchers in York, is quick to tell me how much of a “con” organic farming is, but in the same breath admits that he knows little about it. “If you have cattle in one field eating organic grass,” he says, “and in the next field a farmer sprays his GM crops,

then you’ve got GM chemicals coming across on the wind. You can’t guarantee that what an animal is eating is organ-

Intensively farmed chickens are subject to such terrible conditions that there is an “acceptable” mortality rate of 30%

ic.” “Bollocks!” exclaims Richard Hudson, founder and farmer of Paradise Farm, an organic farm set in the surrounding Yorkshire vales. “There are people who say ‘what about bees? That bee will have come from over there and it will have brought the chemicals with him.’ Well that’s absolutely true, but there is also the rain which contains all sorts of chemicals. You’ve got to be practical and realistic about it. Our fields have got 4 metre margins around the outside and big hedges. It’s illegal to spray in the wind so any kind of contact with non-organic materials is absolutely minimal. People with views like the butcher and my dad who is a conventional farmer are just ignorant I’m afraid. People still think it is a bit hippified and unrealistic.”

On the contrary, organic farming is a method that “places a strong emphasis on protecting the environment,” explain the Soil Association, one of the bodies that regulate organic practices with a strict code that the farmer must adhere to. Their website outlines the three main features that one should expect from organic farming: “Organic farming severely restricts the use of artificial chemical fertilisers and pesticides. Organic farmers rely on

developing a healthy, fertile soil and growing a mixture of crops. Animals are reared without the routine use of drugs, antibiotics and wormers common in intensive livestock farming... It’s more of a holistic approach.” Hudson expands: “The idea here is that everything comes from the farm. The animals are fed our grains, potatoes, grass and we only fertilise the land using their manure and by sewing clover which restores nutrients into the earth. It’s a minimum input approach, that’s the biggest difference. As a result our yields are lower.

“It is debatable whether organic food could feed the world, I personally doubt it, but I think it’s an important part of agriculture. Organic farming is much more fun because you don’t just ring an agronomist [who analyses the balance of nutrients in the earth], to ask how the crop’s doing so he can tell you to add xyz to your fertilizer. Then you just sit on the sprayer the whole time and have no connection with the land. The best thing about our method is if you’ve got a problem you go and deal with it. It’s a physical bias to things, not chemical.”

Aside from chemically fertilising their crops, what is it that conventional farmers do to affect the welfare of their animals that has ethical foodies and animal rights activists up in arms? The most commonly known issue is that of battery chickens. With approximately 800 million birds in the country (which equates to 13 birds per person), Britain is the largest producer of chicken in the EU. It isn’t hard to see how this demand has driven the industry to extreme measures in order to sustain itself. Although we are now more familiar with the terms ‘barn hens,’ ‘free range’ and ‘organic,’ our

understanding of what they mean is limited, with no thanks to ambiguous labelling adopted by supermarkets. Terms like ‘farm fresh’ and ‘corn fed’ are so vague as to mean nothing and hold no legally binding criteria.

The difference between battery hens and organic chickens is vast, and the same can be said of all other intensively farmed animals and those that are organically reared. Within these two practices is a whole spectrum of choice, and each method will fall into one of two brackets: intensive or extensive farming. Essentially, intensively farmed animals are subject to rigorous methods of cost cutting. High stocking density, a much talked about issue, in the case of chickens means that farms may fill their barns with as many as 15-17 adult birds per square metre. Add to this conditions which may include poor ventilation, lack of natural light, loud noise and no areas to perch, injuries such as bruising and broken bones are rife and you’ll find the death toll alarmingly high. A medley of preventative inoculations and routine antibiotics are required to keep the animals alive. Yet, for an intensive farmer, I was shocked to discover, mortality rate is calculated into the costing plan. Fearnley-Whittingstall highlights in The River Cottage Meat Book, that there are “acceptable” percentages of mortality relating to different animals, for chickens this is sometimes as high as 30%.

The Little Red Tractor logo of Assured Food Standards goes some way to ensuring the welfare of animals by promising a set of criteria which appear impressive yet which actually just ensure that the farmer maintains the Government standard recommendations. However, by bearing the logo

the farmer agrees to inspection at any point and so is one step closer to a more transparent system.

The RSPCA’s Freedom Food label takes the next step by improving the space allotted per animal, allowing in more natural light, and sometimes, in the case of chickens, encouraging them to scratch around in outside areas, providing space for up to 12 chickens per square metre. This leads me to free range practices which many people are now familiar with. Not all can claim to offer such high standards as the RSPCA’s free range line, but as suggested in the title, the animals are given outdoor space to roam in. This is known as extensive farming because it makes use of the outdoors yet, to use the example of poultry once again, according to EU ruling there are no restrictions on the size of the stock which can be in the thousands. It makes one question what brash claims can be made to raise the price of meat. Not all farmers are so financially led however, and many choose to allow their animals higher welfare standards than the minimum requirements.

Last among the main categories of meat production is the aforementioned organic label. This is extensive farming at its pinnacle; animals are reared outdoors whenever the weather is suitable and subsequently spend the majority of their lives grazing. Hudson tells me that his cows are each allocated at least an acre during the summer months outside. When I visited early one morning they were happily munching potatoes in a spacious, hay-filled barn. The chickens were roaming free around the farm pecking in the mud and two month old piglets frolicked in their pen. These are the happy animals that so many are sceptical

about. But if you can believe that a happy animal is a better animal to feed yourself for health and taste reasons then look out for the Soil Association logo which demands the strictest of standards, but be aware that meat may be organically certified by another association with different requirements.

If you really couldn’t care less about the lives of the animals (and why not?), then you may be more interested to know how different practices can affect the taste. Intensive animals are subject to large doses of chemicals through inoculations and antibiotics. This results in a much higher bodily water retention which gives the animal greater weight. This is convenient for the business minded who can subsequently charge a higher price per kilo for their meat. But it is not only the farmer who is responsible for the quality of the meat we eat. Much is down to the butcher whose job it is to hang the meat. The process of hanging an animal after slaughter contributes greatly to the tenderness and water content of the meat. Hanging times vary from species to species; for beef two weeks is ample but the period is shorter for pork and lamb, which only need 5-7 days. Executed properly, the practice does three things. The first is to allow the water in the body to drain from the animal; oddly this produces a moister piece of meat once cooked. The second is to gradually allow the flesh to break down and become more elastic in texture. This not only makes it more tender but, along with a lower water content, means that if the meat is to be frozen the risk of fibres snapping is greatly reduced. Broken fibres may not sound alarming, but if you’ve ever bit into a piece of chicken and wondered

why the texture was pulpy that’s your answer. The final rationale for allowing meat to age is to develop the flavour.

“Bollocks! Organic farming isn’t a con, it’s a minimum input approach that is physical not chemical. It’s much more fun”

Above: organically reared animals at Paradise Farm. Far right: battery chickens in cages

This is the reason much of the meat found in supermarkets is lacking in character. A trip to a well known supermarket chain confirmed my suspicions; although the helpful boy behind the counter assured me their meat was hung for ‘up to 21 days,’ when I delved a little further the butcher produced a large hunk of meat stored in a vacuum pack. He went on to explain that as soon as the animal is killed it is cut into large chunks and immediately vacuum packed before it is ‘hung’ for four days and put on the shelf up to 21 days later. The supermarket concept of ‘hanging’ is fundamentally warped and allows for very little aging and no water drainage. Consequently, the customer is offered substandard meat as standard and asked to pay a premium for meat treated with the more traditional practices. It’s not surprising then to hear from Sinton that “a lot of people give [him] a funny look if the meat is a bit dark because they’re still unaware of hanging times. If it’s dark they’ll turn they’re noses up and say it looks old. We’re conditioned to everything being bright red which isn’t the best quality.”

Let us not forget, this intensive industry has arisen out of a demand for cheap meat. The Government subsidises the conventional farming industry to

keep farmers in business and enable them to push prices down so that we can afford to eat meat. But it is not meat that our diet is lacking, rather a full dose of fresh fruit and vegetables. I am not alone in proposing we eat less meat and this voice is gradually getting louder and more universally heard. For those of you unwilling to give up such a staple perhaps you would consider substituting your regular steak or chicken breast for a cheaper cut such as scrag end (the neck of the lamb), oxtail, or even try liver, kidney and tongue. If you are not the adventurous kind then maybe pork belly or shoulder of lamb will appeal more. You might be pleasantly surprised to see how far your money stretches.

The question of where you purchase your meat will also have a bearing on the weight of your purse. Local butchers are often cheaper than your trusted supermarket. Moreover, the butcher can cater for your requests, make suggestions about unknown cuts and hopefully tell you about the origin and welfare of the animal. You will be supporting a local business, and by proxy, hopefully a local farm too. I can recommend David Swain’s stall at the market in town. He provides comprehensive information about his stock and gives a very friendly service.

My friends call me a fake vegetarian. The truth is, I’m a meat lover masquerading as a veggie out of convenience. This negates long-winded explanations potentially resulting in awkward feelings when I am offered meat. However, I feel strongly that this is an issue that should be brought to public attention. I have only just touched the surface of the vast subject of meat production, but I have hopefully given you some food for thought. **M**

FASHION

A woman is the central focus, wearing a vibrant, multi-colored knitted hat adorned with large, fluffy pom-poms in shades of red, pink, purple, and blue. Her sweater is equally eye-catching, featuring a bold leopard print pattern in yellow, black, and white, with large, colorful pom-poms (orange, purple, red, blue) attached to the front. The background is a solid, dark color, making the bright colors of the clothing stand out.

LONDON
FASHION WEEK

BACKSTAGE
ACTION

PETE BURNS

ARUTYUNOV SA

FELDER FELDER

NEW TRENDS

YOUR GUIDE TO
GETTING INTO
THE FASHION
INDUSTRY

*Shows and trends WE LOVE
from Autumn/Winter 09*



Eye-catching street fashion
While waiting for shows outside the Vauxhall Fashion Scout shows and BFC tent we spotted some catchy outfits.



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Fashion Editor's Note - Sofia Redgrave



Welcome to *Nouse's* Autumn Winter Fashion supplement - your essential guide to the London Shows. As well as catwalk coverage, we show you privileged access behind the scenes to introduce you to new make up and hair

trends. In addition to LFW, Liam O'Brien explores the eclectic and fashionable life of Pete Burns. For those whose ultimate aspirations lie in fashion, we have also interviewed young industry insiders, who offer their advice.

Getting back to Fashion Week, the five day event celebrated its silver anniversary this season. It is still bursting with as much edgy style and unique spirit as London was 25 years ago, in suitable fashion patriotism for all that is British. A comment in the *The Times'* Fashion week report in 1984 is still applicable today: "The stand-out shows were from the designers who managed to put the creative energy of young London on the catwalk". Designers such as Betty Jackson and Jasper Conran have been showcasing for all of LFW's 25 years, but London also avidly supports its fresh talent. New designers are supported by schemes such as the Topshop New

Generation sponsorship and the BFC Designer Fund.

Models at LFW are also finally being supported: Erin O'Connor and the BFC aim to prevent the preference for size 0 models prevailing on the catwalk. Erin has set up a "model sanctuary" to provide a place for them to relax and grab some food between shows.

Fashion Week opened with a beautiful show from Paul Costelloe in the BFC tent, and a surprise announcement from Harold Tillman, Chairman of the British Fashion Council, who revealed the new 'home' of LFW - Somerset House - moving Fashion Week from the Natural History Museum to the very heart of London.

It is evident that London Fashion Week and its designers have a determination to succeed. Even with our current economic downturn the shows were fun, vibrant and cutting edge.



Catwalk photographs
 Nouse photographers created beautiful images from the LFW collections, capturing the finest detail from 'the pit'.

Editorial credits

Editor: Liam O'Brien
 Fashion Editor: Sofia Redgrave
 Deputy fashion Editor: Hannah Smith
 Photo Editor: George Lowther
 LFW Photographer: Alexandru Hristea



The VFS Press Room with assembled hacks

Photo credits

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The LFW experience

Nouse sent their fashion team to this season's London Fashion Week. Here Hannah Smith, Deputy Fashion Editor, gives a glimpse of her experience:

-London Fashion Week. Three beautiful words. My first ever experience of LFW was so exciting I was almost overcome with a severe case of country-girl-adventures-in-the-big-city syndrome. The outfits are suitably planned with expert precision (with back-up), shedding shoddy student exterior to emanate stylish professionalism. On goes the press badge, tickets at the ready, pens and paper twitching, tube map imprinted on the memory, eyes peeled and go!

The scheduled shows were scattered sporadically across some rather interesting locations; the Science Museum was a particular favourite. At one show here I sat opposite Peaches Geldof; I was wholly impressed by this

sighting but my London friends responded in a bored and mundane tone, "She's always at the same parties we go to".

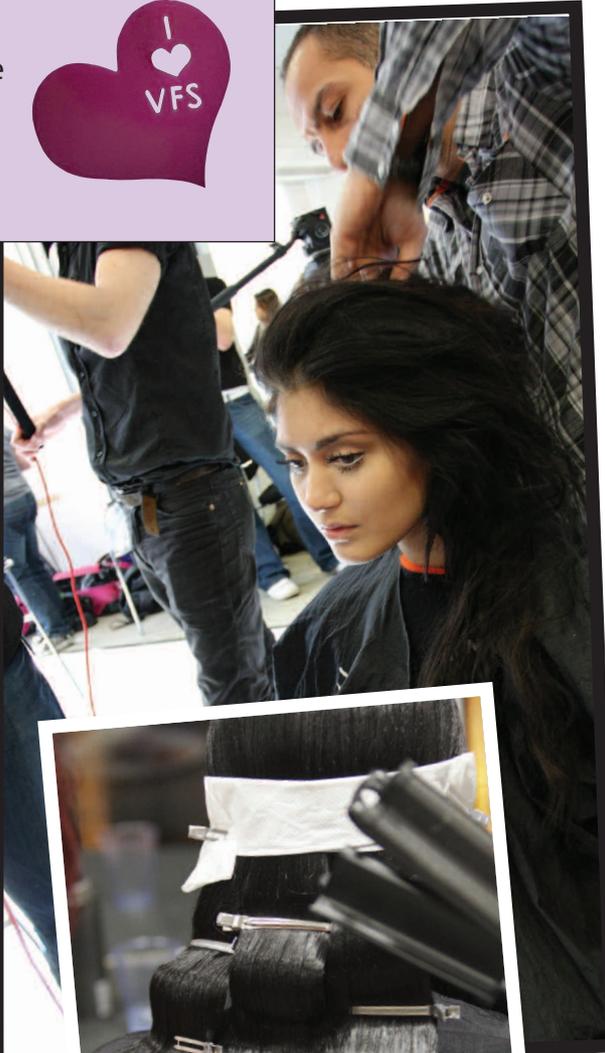
At another off-schedule show the screens constructing the set came dramatically crashing down within centimetres of my head- all the action was rather embarrassing for the poor designer and arose in the audience a cringing air of uncertainty- to laugh, to consider legal proceedings, to recoil in shock and horror?

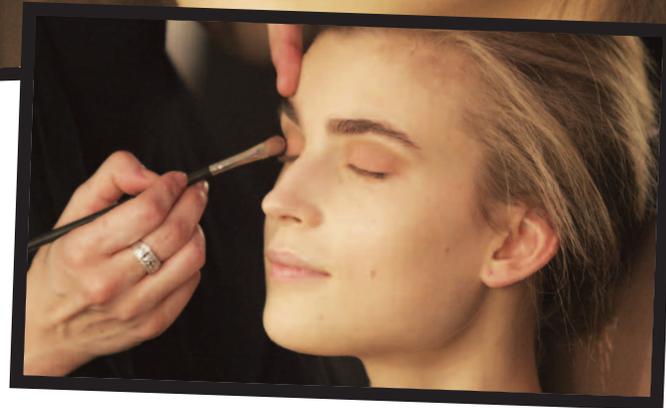
All in all, I queued mercilessly and chatted so much that by then end I'd sculpted my fashion banter to absolute perfection. I ate ALL the canapes backstage that the models ignored. I saw a tiny dog zipped into an incredibly expensive bag (it was called 'Sumo'), I collected hundreds of arty magazines/ postcards/ lookbooks/newspapers/posters...and it was GREAT. How those in the industry do it solidly for a month is beyond me.



Backstage @ Vauxhall Fashion Scout

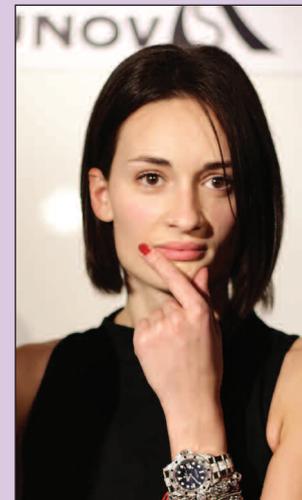
Just a 5 minute walk from the British Fashion Council tent at the Natural History Museum, relative unknowns in the design world showed their collections. These designers are the future of British fashion. Their designs were experimental and full of youthful verve. We gained backstage access, revealing the hours of work that goes into a short catwalk collection.





Backstage @ Basso & Brooke

Arutyunov SA



Arutyunov SA is a design duo composed of Ukrainian ex-model Alexandra Sergienko and Muscovite Alexander Arutyunov. Their impressive and glamorous haute couture designs made their debut at the recent London Fashion Week, where we spoke to the statuesque Sergienko about her latest collection.

The moment I ask what inspired her series of evening-wear, she responds with "Butterflies". Her collection fuses ideas of the natural beauty of the living world with metropolitan life. The

glitz of the collection, despite having been criticised for continuing the trend of ostentatious Russian fashion, is of the utmost importance to her.

She explains that "The element of glamour is very important. In Russia it can often seem very miserable so this is an escape. Russian design is getting better all the time, with more and more publicity".

Her transformation from catwalk model to designer was catalysed by her "love of clothes. I love shopping, I love all the differ-

ent shapes and sculpturing of clothes, I'm a shopaholic". She admits that she buys "Dior and Prada" items on a regular basis.

The future for Arutyunov SA and Eastern European fashion in general looks bright. Expanding from the smaller Moscow Fashion week to showing in London is the first step in exposing their clothes to a global audience.

Sergienko says "We want to show two collections per season, the haute couture line we have and ready to wear" **Liam O'Brien**

Felder Felder



Daniela and Annette Felder are Central St Martins-schooled twins from Germany with a penchant for leather, studs, sheer fabrics and Mongolian wool. Having showed their collection at Berlin Fashion Week, they exhibited in London.

We grabbed Daniela for an interview about Felder Felder's Autumn/Winter 09 collection.

Daniela is quick to assert that the main inspiration behind the new designs was "Iggy Pop. I mean I know he didn't wear very much but it's about that whole attitude, the punk era." Despite the label only coming to fruition in 2006, Gwyneth Paltrow has worn Felder Felder on the red carpet, with both Selfridges and Browns Focus remaining

loyal stockists. The London-based sisters are clearly very comfortable in their new home city: "In London it is so much easier for new designers. People are willing to take risks and that means more young designers set up their own firms. We saw the Central St Martins show [20th February 2009] and it's amazing to see so many talented people coming through.

The sisterly bond they share is obviously very strong, and we asked whether working as a duo was a helpful process: "It's great. It means that if Annette or I designs something the other one can say 'Oh no, that's shit' and you get angry for five minutes but then you get over it and see it's for the best." **LO'B**

FLORALS at the AW 2009 shows were a celebration of creativity and individualism, with unique, futuristic, graphic prints. Floral patterns adorned dramatically structured dresses and elegant pea coats at Erdem. Sumptuous reds, blacks and purples set regal tones and warmed an otherwise monotone palette of this season, and texture was not neglected with intricate corsage detail. Prints at Paul Smith were endearingly eccentric; dressed haphazardly with stripes and leopard print in a mismatched, quintessentially English awkwardness. **HS**



ASHISH: The cultural diasporas of London's club scene and his Indian homeland were glitteringly manifested in Ashish Gupta's Autumn/Winter 2009 collection. A broadly chaotic mixture of themes and references evidenced themselves on arch-eyebrowed models daubed in white foundation and pastel-blue lipstick. The serried presentation of his latest ensembles revealed a certain confusion about what it is that Gupta really wants his label to represent, other than wholesale pastiche reinvigorated for the youth market.

An acrobatic pre-show staged in the circus-esque Hippodrome – again added thematic layers duly reflected in the clothes themselves. Fluoro-glitter and sequins adorned animal-print capes and jackets, with bobbed accessories reminiscent of Soren Bach's outrageous headpieces. The veils and over-styled decoration to the face reference both Maison Martin Margiela's seminal Spring Summer 09 collection, and mark a growing trend of using headwear to extend

the identity of an outfit beyond the neck. Headwear becomes part of the ensemble, rather than simply dressing it, like jewellery for example, which in such a dayglo collection was rightly considered superfluous. Nevertheless, a silver jumpsuit that covered the face was a vast misnomer.

Sequined mini-dresses with Christmas jumper patterns, floral details on woollen pullovers, wild shoulder accents and a witty zebra-armed creation all clashed with wearable everyday designs. The collection's pan-globalism was somewhat forcefully pushed with a dress displaying the names of cities worldwide. And this really is the problem. Gupta doesn't need to be so obvious, and as a result of his indecision his audience is dangerously young. For Autumn/Winter he took totemic fashion symbols, motifs and themes that we see every year and placed them all into one collection that was so desperately on trend that the glitter on top was almost indicative of unconscious sarcasm. **LO'B**



AW 09's favourite part of the body was the **SHOULDERS**. Pay attention. They were huge. Gloriously exaggerated tuxedo jackets, printed dresses and blouses all enjoyed some added attitude. Designers shamelessly gave a wink to the 80's, others carving out a more contemporary niche with modern prints, such as Jaeger's sketchy, illustrative lines. Roksanda also aspired to a renewed modernism, as luxurious satin evening materials offered formality and femininity, while a silver croc-skin effect brocade looked to the future. Large shoulders were almost always accompanied by a sharp, neat belted waist to accentuate the shape to its dramatic best. **HS**



Basso & Brooke: Since winning the Fashion Fringe in 2004, Basso & Brooke's collections have been upheld as a successful example of combining experimental tendencies with cosmopolitan sophistication. The key proponent in their designs is a careful post-structuralist approach to pattern making that uses their technological skill (the standard-bearer in the fashion industry) to both expand the field of pattern making beyond a series of repeated graphics and to rigidly define the new boundaries that they have created for themselves.

The latest collection stands as their most mature and thorough yet. The skirts and shoulders used restrained but noticeable volume to create a cohesive experience that one expects will be highly prized by fashion buyers across the continent. Famous for their architectural insight, the legs of the models in

the Basso & Brooke show represented living, moving pilots on which the playfully utilitarian outfits balanced optimistically. The show was not always about restraint, however, and dashes of Iris Apfel's daring patterns could be found in some of the more art-deco style pieces. Following the trend for headpieces, pseudo-historical headpieces were grafted onto the models' locks to create an effect that recalled traditional portraiture. However, the outfits were on the whole simply but cleverly put together, allowing the patterns to evoke a modern austerity. Clear lines and commercially viable ensembles marked a significant shift for the design duo, whose previous work has been bias-cut or material-heavy, something which rather subdued the overall effect of the pattern. Basso & Brooke have started playing to their strengths and are beginning to realise their full potential. **LO'B**

Fashion breached the **FUTURISTIC** frontier at shows such as Josh Goot, who was inspired by the geological wonders of the earth. This materialized in a simple shaded blend of whites, greys and blacks in block colours, with large geometric patterns. Body-con garments hugged figures to let clean, fresh, designs do the talking as the collection had a sportswear-androgynous feel, yet retained a certain maturity. Meanwhile, Topshop Unique explored futurism through a messy, gluttonous indulgence of slouchy shapes, sequins (on harem's echoing SS09), spiky perspex necklaces, metallic leather and neon rave accents. **HS**



House of Holland: Henry Holland must be sick to the teeth of having his name indelibly attached to the phrase 'Up-and-coming'. As a friend of the insurmountably successful Agyness Deyn and the poster-boy for London's recent wave of fashion optimism, such a tag would be outdated if it were not for the continuing and seemingly inflexible immaturity of the designs emerging season after season from the House of Holland. He has had to watch from the sidelines as Gareth Pugh was invited to show in Paris and emerging designers from the Central St Martins stable arise from obscurity into waves of critical adulation. Consisting of largely fun but non-essential items, Holland's own designs have for the large part been ignored by the serious fashionista.

His Autumn/Winter 09 collection marked Holland's attempt to make it in the fashion big league, with more mature designs. However, the same problems occur season after season. His

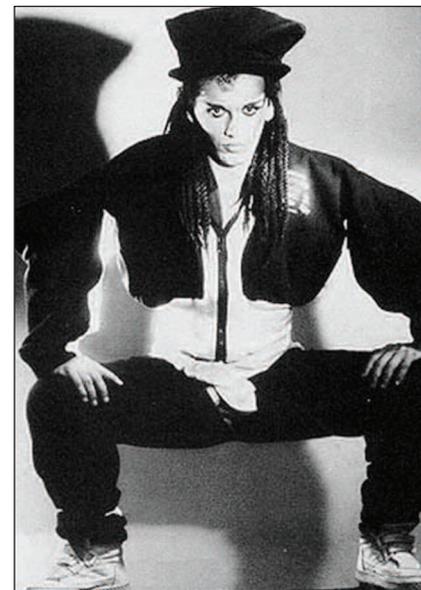
Spring/Summer show was dominated by a series of black and white circles that appeared to merely enlarge the polka dot, and constituted an admission of the fact that he was not as capable as his competitor Christopher Kane, who used circular patterns to lauded effect. This time around it's the stripe motif. A great walloping set of white stripes breaking up colour-banded outfits. The tailoring was bland on the menswear, the shaggy fur was a trend for Autumn/Winter 08 and the shoes looked awkward and ill-fitting.

However, Holland has developed a few small but original details that he can use as design signatures in future collections. Square buttons, 80s-style square shoulders that extend far past the natural line of the arm and asymmetric skirts can and should form staples of his later collections, so that his collection portfolio doesn't continue to resemble the seasonal mantra of "Out with the old, in with the new". **LO'B**



Dead or Alive

Liam O'Brien talks to Pete Burns about Stock Aitken Waterman, his unique sense of style and his experiences with reconstructive surgery.



“Successful artists these days are either tremendously disciplined or they’re a good actress. You have to deaden your brain to it”

Top right: Pete by Gozra Lozano, Bottom Right: The look Boy George stole from Pete

ago but at the time it was like a bunch of angry hairdressers bitching about who had the longest dreadlocks. If I ever kept a press file I’m sure I’d cringe at anything I’ve ever said.”

Pete, who will turn 50 on Thursday, checks his nostalgia by saying “I certainly don’t think I’m in the bloom of youth anymore.” His high-maintenance appearance is deeply impressive, but he maintains “I’m not as concerned by how I look all the time as I used to be when I was younger. When you’re young it’s a sign of self-expression but as you’re older you find different ways to express yourself. I’m not interested in fashion in the mainstream in any way whatsoever. I couldn’t name you any of the new fashion design-

ers, I don’t attend Fashion Week and I don’t look at fashion magazines because for me it’s just another means of conforming.”

Pete has avoided conformity throughout his life and career. Dead or Alive’s sound was considered a revelation amidst the synth-pop of the early 80’s. He claims that he “didn’t expect any kind of success”, but ‘Spin Me’ ensured ongoing publicity commitments and an exhausting schedule. Moreover, the success of that one song overshadowed all the work Dead or Alive had recorded before or since: “In retrospect I wish there had been more of a natural growth period but there just wasn’t they did what they did and it was as if everyt hing else was wiped out.”

During this successful time, however, Pete underwent profound personal trauma, having to reject a support slot on Madonna’s infamous ‘Like a Virgin’ tour due to his mother’s terminal lung cancer. He says that “if we had gone on tour the record company would have been willing to push all these buttons to make the next album go platinum,” but is adamant that this time enabled personal growth and reflection. At the height of the band’s popularity Pete worked with Stock Aitken Waterman (SAW) - Kylie and Bananarama hitmakers – in what has been portrayed by Pete Waterman since as a fraught relationship. Pete Burns is keen to provide a reality check: “It was just their name on it that meant it got taken more seriously and we had a number one.”

Pete despairs of the ‘inhuman’ workload imposed on artists by record companies keen to milk hit records for all they’re worth: “You make a record maybe in July, it’s not released until the November, and even by the time you’re doing that you feel like you’re stuck in the past. Then you spend a year going around the world, promoting it in all the countries that it’s Number 1 in and you really need to do either something new or nothing at all. Successful artists these days are either tremendously disciplined

or they’re a very good actress, able to talk about their product all the time. You have to deaden so much of your brain to keep up with the repetition.”

‘Spin Me’ became SAW’s first number one – a success they were more than keen to repeat. Many of their artists began to sport a similar sound. Pete claims that the flagrant copying was obvious: “Bananarama themselves had put it down in print that they went in and asked for a record that sounded like Spin Me. And that’s what they got. SAW were in the best place because they didn’t want to work with people of an artistic temperament, they wanted people who came in, did what they were told and repeated the formula over and over again until nobody wanted it anymore. It was a very acrimonious split between us. They were immensely talented songwriters, and immensely talented producers who only showed 10% of their talent on the records the public got to hear.”

‘Spin Me’ has been covered and sampled by a diverse range of artists, most recently by rapper Flo Rida, whose version of the song currently sits at Number 1 in the official UK singles chart. Having been forced to sell his back catalogue to pay for reconstructive surgery, Pete receives no royalties from his records, but he was regardless happily surprised when I informed him that ‘Right Round’ sat atop the midweek charts. “It’s very flattering that something that I did maybe thirty years ago now and has been dug out by somebody. I think it’s better than my version and I wish I’d done their version. I wish I had my time all over again, and I wish I could start without the boundaries that were in place when I started making music.”

Pete’s career, which he admits doesn’t operate on a ‘normal rota’, has for the past few years consisted of television work for Channel 4, Living TV, ITV and MTV. I ask whether he has to doctor what he says and thinks for these mainstream shows: “Oh absolutely. You’re given a script and you read the script off the idiot

The capricious perception of Pete Burns vaults with each image of him that sneaks into the tabloid press. Is Pete the caustic scouser we saw on Celebrity Big Brother, or someone seeking refuge from the market of public opinion? Certainly, Pete himself seems ambivalent towards the question as our interview begins frostily:

“I am what I am and I do what I do and that doesn’t directly effect any of the things that offshoot from it. I’ve rejected every kind of label. I lead a very different kind of life to what most people would think that I lead.” I ask him about his unique personal style, to which he replies “I’ll give you a one word answer”, but he heartily doubles the significance of his responses with a desultory “Yeah yeah”.

Luckily, however, Pete warms up. His iconic style and his affinity for Vivienne Westwood’s clothes becomes the subject of discussion: “They were the first clothes that changed my life. Way back in the seventies she was the only person doing anything different. It was one of the things that had a big impact on my life, but she’s mainstream now. Once she put the pin through the nose of the queen and now she’s a Dame.” His sense of style meant that he got noticed on the local Liverpool music scene. After two other musical projects (Mystery Girls and Nightmares in Wax) that never really took off, Pete formed Dead or Alive, a New Wave band that found considerable international success with the classic ‘You Spin Me Round (Like a Record)’. A short time after the band’s 1980 inception, Pete became embroiled in a feud with Boy George, whom he accused of stealing his look and sanitising it for the mass market.

He has mellowed, however: “At the time I was livid – we were like spitting queens spitting fire at the time, but you grow up with age and what does it matter. Everything is a generic version of something else. Everything is mass consumption. Life is just a big supermarket with things you can steal and appropriate for yourself. It all seems like very long



board and it's very easy work and it's very handsomely paid and it's over in a day."

Pete is happy to play the character the producers want – either the softer Pete of Wife Swap or acid-tongued character on Big Brother. For example, on a number of shows, both him and his civil partner, Michael Simpson, have talked of Pete's one and a half hour daily make-up ritual. Pete explains that this is "complete balls. But you think there's the cheque - it's two days work, it's pretty mind numbing. The most real reality show was Big Brother because halfway through I was unaware of the cameras. I just didn't want to be in there. I needed the money desperately because I'd just come home from Italy and I didn't want to stay in there I didn't want to bond with anyone. But it backfired and I was kept in for the full run of the show. The general public seemed to fall in love with me. Even to this day people call after me 'Big Brother Big Brother, we love you we love you' - the black community in particular. And it did me a lot of good. TV people were very reticent to have me on their shows before Big Brother, but now they all want me. Some of the offers that I get are just ridiculous, like cookery shows. I don't cook and I won't cook. But sometimes the money is great and I think 'Oh I'll go on and cook something, shove something in the microwave'."

Celebrity Big Brother brought Pete to the attention of a whole new generation. Pete's verbal assaults on his assembled housemates are the stuff of legend - Jodie Marsh ("I wouldn't piss on her if she burst into flames"), Traci Bingham ("You're insincere to the point of nausea") and Rula Lenska ("I don't go in for all this spiritualist, zen shit. Every morning I chant 'fuck off fuck off fuck off'") all suffered considerable battery. Pete believes that the fur coat controversy was "perpetrated by Big Brother. Bringing the whole fur issue in was very clever PR"; and is similarly dismissive of the rest of his experience in the house: "I hated every second. I'd just come back from two years of



"Anybody who has had extensive cosmetic surgery will have problems. The problem migrated - I was on morphine drips"

intensive surgery in Italy and it was the first time I'd been apart from my husband for any longer than two days - it was absolutely hell. I was withdrawn from all my medication. I couldn't have my medication there because it couldn't be approved by the official medical board since my doctor was based in Italy. I suffered anaesthetic withdrawal, painkiller withdrawal and steroid withdrawal. The house was like going cold turkey but it wasn't the reason for any of my behaviour."

Despite numerous appearances on TV talking about his personal life, Pete is adamant that the world of showbiz and unmitigated torpor of trivial celebrity news does not interest him: "You see soul-selling every day. There's a TV channel called the E channel - it's full of people selling their soul, talking complete innocuous rubbish. There are probably 150 magazines out every week, like Heat magazine, Hello magazine, Goodbye magazine, I cannot identify with anybody

Top left: Pete in 2008. Right: series of images from Pete's time in Celebrity Big Brother Bottom: Pete performing in 2003 with the Scissor Sisters

who's interested in that sort of thing."

We move on to talk about his experiences with both cosmetic and reconstructive surgery. Pete had his first nose job in 1984, but wasn't happy with the results, using an eye patch to distract attention from the centre of his face. "Anybody who has had extensive cosmetic surgery will have problems. It's not a guaranteed thing and the nose job was not what I wanted. I had to work through the success of 'Spin Me' without showing it because I hated what it looked like."

Pete's experiences with reconstructive surgery are well documented. Pete has filed a lawsuit, the value of which could top £1million, against his Herley Street cosmetic surgeon Dr Viel. He explains "It's still problematic. It's something that will be with me for the rest of my life and the subject of a major lawsuit. It's very serious - I nearly lost my life." The problems began around 2003. "I met the Scissor Sisters and they asked me to do a song with them. They wanted to remix my back catalogue - Sophisticated Boom Boom or something like that - and record new stuff. But previous to working with them I'd had problems working with my lips. I didn't talk about it in 2003 because I thought people might find it funny but it wasn't. It ended up migrating into my kidneys, I had kidney failure, I was on morphine drips... I couldn't take on any major body of work as I didn't know what was going to happen. I needed a surgeon to sort it out. After a long time of doing nothing I consented to do one song with the Scissor Sisters and the next day I was so swollen it was unbelievable and I knew something serious had happened. It's probably the most extreme case of anything like this that's on record."

Pete still suffers the effects of the botched lip injections to this day: "I'm going for diagnostic tests for swellings in the face and swellings inside the kidneys, I've been in ill health for four or five months with various maladies. Unfortunately at the moment I'm not wealthy enough to go into the private

medical sector to get it sorted. I have to go through the NHS which is very very complicated. I went in a few weeks ago for something quite serious, an inflammation somewhere in my body, and the specialist wrote to my actual general practitioner. Before he went on about my medical complaint - which I'm not willing to talk about - he talked about the amount of tattoos all over my body. I go to a doctor but they're not hearing my words. I'm at that age now where I go and see a doctor and the doctor danced to my record when he was seventeen. And he's wondering what it was like in the 80s and I'm in considerable pain."

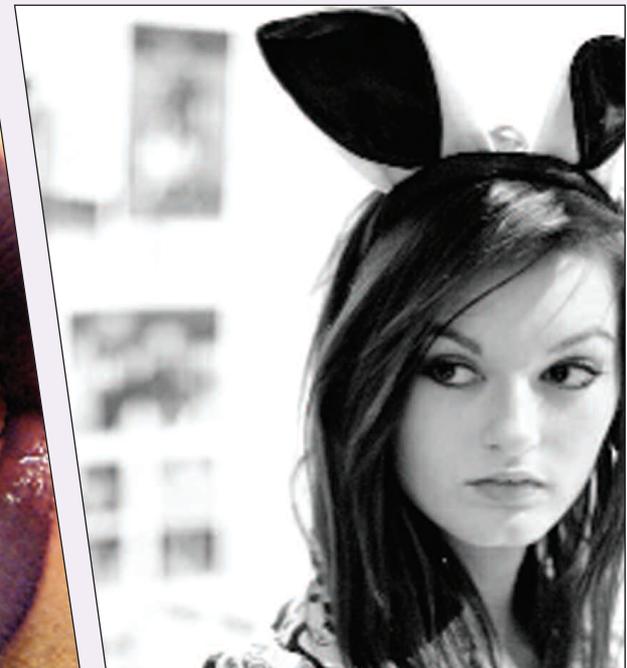
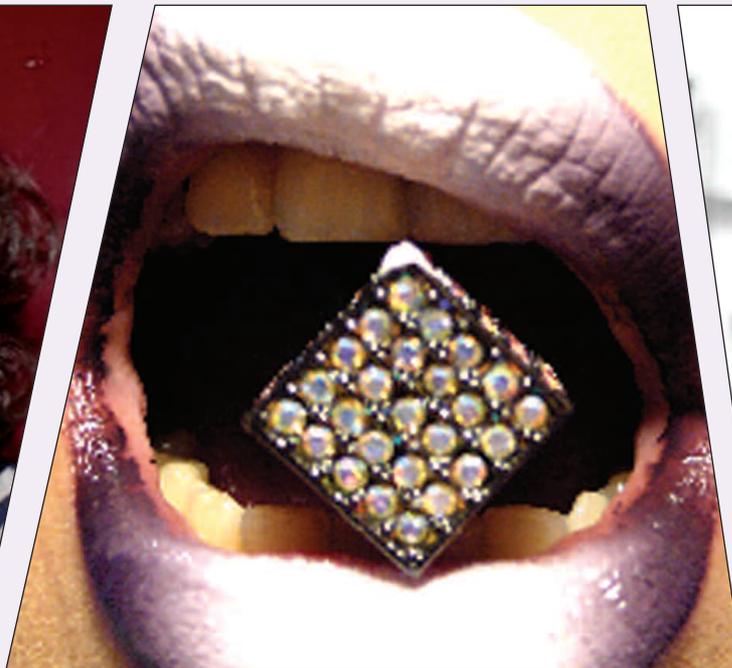
Contrary to what one might expect, Pete lives a largely solitary life of reading, watching DVDs and generally spending time with his partner. He still, however, has hopes for the future and goals he wants to achieve: "I don't think I've achieved my best work yet. I'll hold out forever for the Pet Shop Boys. I saw the Brit Awards a few weeks ago and I was absolutely stunned by the power of their catalogue. It was such an honour to work with them when I did 'Jack and Jill Party' [a song Pete recorded with PSB in 2003]. It was a tragedy that the lip situation flared up to an uncontrollable degree and I couldn't continue working with them. I want the Pet Shop Boys to take me and make me sound exactly like them. I just love their sound. When I hear a record I want it to make me happy or lift my spirits in some way. I hope I managed to achieve that in some way with my music."

That Pete still has musical ambitions is a comfort to his fans and a source of intrigue for the general public. At present, he appears focused on living day to day: doing television work that allows him to keep ticking over. His self-perception shifts every day, and he forcefully upholds his right to change his mind about himself whenever he wishes. For Pete, his past opinions are an irrelevance, but they form a rich archive, populated by scathing witticism and stylistic flair.

Q&A with fashion insiders

Have you ever wanted to pursue a career in fashion but never quite known how to go about it? The fashion world can seem intimidating and cliquey at first, so we spoke to three young people who have successfully infiltrated the fashion industry to get some inside tips. All interviews by **Sofia Redgrave**

Make-up artist - Celia Burton



Celia is a nineteen year-old make-up artist who has already worked with Josh Goot, Felder Felder, Ashish and Graeme Black at their London Fashion Week 09 shows. She has also assisted on magazine shoots.

Who gave you your first internship?

My first internship was with a make-up artist called Georgina Graham. Not only is Georgina an incredibly successful freelance artist, but she is also currently the Beauty Director at *Tank* magazine so she had a really great insight into the editorial, fashion and beauty industry. I followed her for three weeks, during London's S/S09 Fashion Week. She took me to the tests, the fittings, (where I met the fashion designers and spoke to them personally about what look they were looking for their show), the shows, the parties – she even took me to Paris! It was such fun and she was a really special and generous person.

How did you get into doing make up? Was it through school or a specific course?

When I didn't get a place on a foundation course at Central Saint Martins I saw it as an opportunity to get started straight away. I studied for 5 days on Louise Constad's Beauty Queen course. She taught us the importance of perfection. Her idea is that once you had mastered a simple and perfect base, your imagination can turn the individual colours, shapes and contours in a person's face into a more elaborate design. It worked perfectly,

and within a week we had been taught everything you needed to know and I was excited by the idea of how much more there was to learn in the big wide world of fashion.

What inspired you to pursue a career in make up?

My aunt (Lynne Easton) was a really cool make-up artist. She worked with people such as Paul Weller, Boy George, The Pet Shop Boys and was hugely influential in the 70s and 80's. When she passed away four years ago I inherited all her brushes and boxes and that was when I really began to think that I could professionally get into make-up.

Who is your favourite make up artist and why?

Val Garland, Pat McGrath, Serge Lutens and Peter Phillips that are seen as the Gods of the make-up world. However, my favourite artist is a woman called Kay Montano. I assisted her in our most recent LFW and since then she has become something of a mentor to me. She began working at the age of 16. That alone made me instantly fall in love with her as I am regularly dismissed or patronised because of my age. Not only is she talented, – but she is utterly adorable too. Kindness is a rarity in the fashion world and Kay Montano is the perfect exception.

Did you help with any of the shows during this LFW?

I have worked on several fashion shows in past seasons but the most recent fashion week (A/W 09) I wasn't as busy, unfortunately. I only worked on one show and that was for

the Scottish designer Graeme Black. His clothes were divine and our makeup matched perfectly!

What tips do you have for any budding make up artists?

It's not what you know – it's who you know. The reason I have been doing so well is because I am constantly contacting and befriending anyone who could help me now or in the future. Always say "Yes" to everything. As long as you leave a job having learnt something, positive or negative, it was worth your while. I don't always work as a make-up artist, I have been asked to be a runner on a film set, FedEx fashion magazines from London to an agency in New York, and organise the models into their first positions for the catwalk. All these little jobs and experiences will give you an opportunity to explore every aspect of the industry and appreciate how many things have to go wrong in order to get everything right in the end.

Can you tell us about a day in the life of make up artist?

Each job is different, so there isn't a specific example of how a day would go for me but if I'm working then it usually consists of:

- 1) A very early start (I am always disgustingly early for a job)
- 2) Applying the makeup
- 3) Maintaining the look (making sure their not shiny or blotchy, re-applying lipstick, etc.)

Of course, it doesn't always go to plan, but as long as you keep a smile on your face and pretend to stay positive, you will leave the organisers with a pleasant memory of you and your

work, and they will want to hire you again.

Have you made up anyone famous yet?

I have worked with Jamie Winstone, Ashley Walters and Alphabeat and a few others, but no one exceptionally famous! YET.

Best moment as a make up artist so far?

My best moment as a make-up artist was seeing my work published in a magazine for the first time. I am working quite closely with a photographer called Gavin Watson at the moment and one of my test shoots with him is about to be published in the magazine 'Shut' based in Leeds. It's such a great feeling!

What is your best beauty tip?

At the moment my best beauty tip is to stop plucking your eyebrows. Sounds silly- I know, but natural brows are a huge trend at the moment. They frame a person's face and can be really soft and beautiful if left unkept. Plus there is really nothing worse than a badly plucked brow and it will save everyone a bit of money in these difficult times! Other than that it would be to not wear foundation all over the face. If it's not necessary (i.e. If you don't have acne) then don't waste your product. Just use it to cover up spots or redness in the face! It's a waste, especially if you have relatively good skin – show it off, don't cover it!

What is your favourite make up or beauty brand?

I am a true MAC supporter. Everything about their products is amazing!

Above images: Celia and her past work

Fashion Intern - Kristina Ralph



Kristina is a fashion intern at *ELLE*. After working at the magazine for a few months she secured a year's placement with them. She assists on shoots as well as helping with the day to day workings of the magazine.

How did you get your job interning for ELLE?

One of my friends on my Graphic Design course at the London College of Communication knew someone who worked at Elle. I e-mailed my CV and then got her number from the masthead and called A LOT! Finally I got an interview and was offered an internship,

Was there much competition?

I think we're all quite different so I'm not aware of any direct competition. But there is a lot competition for jobs within the industry, especially as most of the applicants have interned for years.

Do you feel under pressure to look good every

day at the office?

It's just the same as dressing for a normal job apart from the fact we work in fashion, so I'm conscious of how I dress anyway. I wouldn't come into work in joggers and Uggs but that's because I want to put across a good impression and indicate I'm interested in fashion and apply it to myself.

What is a day in the life of Kristina?

Depends what's on! I work with the Senior Fashion Editor at Large Sasa Thomann so if we're planning a shoot then it's in at 9am, leave at 7pm and calling in looks from ElleUK.com, chasing up requests for pieces and finding anything your editor wants! After shoots it's lots of returns, doing your editor's expenses, generally dealing with the aftermath!

Where do you see yourself in 10 years time?

An Editor at a credible fashion magazine. It's my goal by the time I'm 30!

Is it really like *The Devil Wears Prada*?

Ha ha hell no! You can get some drama but it's never that extreme and it's sure never that organized! Imagine a teenage girl's bedroom after getting ready for a Friday night out. That's our cup-

board most of the time - organised chaos.

Do you have any tips for budding interns on how to break into the fashion world?

Be very very persistent but still be friendly and nice even if they haven't answered your email for two weeks.

Did you enjoy fashion week this year and did you notice any new trends?

I loved Fashion Week this year! My favourite shows were Charles Anastase and Basso & Brooke. The trends aren't radically new, more separates again and lots of black, quite a London cool kid rock attitude, embellishment and customization

Finally, what has been your best moment at ELLE so far?

Shooting the May Cover with Kylie Minogue in Paris. The whole shoot was amazing and to work on a shoot abroad as a fully fledged member of the team and with a celebrity was just the best feeling.

For more information about interning at ELLE magazine contact Bonnie Rakhit bonnie.rakhit@hf-uk.com

Fashion PR - Jenny Lam



Jenny is a fashion PR for Blow, an innovative and creative company who represent almost half of the designers at LFW.

What does your job entail?

Daily tasks would include getting as much press as possible from publications that suit the brands you are aiming to push. Handling sample requests, liaising with stylists, filling monthly reports etc. During London Fashion Week I handle all photographers front of house and backstage including TV interviews.

What did you study?

I studied International Fashion Marketing at Manchester Met

University, and it was a sandwich course so our 3rd year was a placement year. I stayed at Blow interning for a year and then became a show-room manager. I had the best time moving to London and 'living the dream' so to speak. My job was kept open and as soon as I graduated I came straight back and progressed to a PR assistant. I'm now training to become an account manager!

Is much competition for jobs?

I think it's quite rare to be given a chance these days especially in such a feisty industry.

What advice would you give to a budding Fashion PR?

Don't be afraid of hard work. You have to be prepared to start from the bottom. We always have the odd intern who expects everyday to be glamorous and just like Sex and

the City, but it really isn't like that. Be confident and speak up, PR is all about communication and you should get yourself heard.

Did you enjoy Fashion Week?

Yes I did really enjoy it. I've never worked so hard but it was fun. I get a buzz off the craziness. This was my fourth season at LFW but my first being in charge of the backstage press. I was very nervous and a bit stressed because I just didn't want anything to go wrong! But it all went great and I was very happy with the turnout at all our shows.

What was your favourite show?

After 11 shows I only managed to watch 1 as I'm always backstage and don't have time to run back and fourth but the one I watched was Ashish (which I was not going to miss!). I thought it was amazing

which was what I expected, I thought the live music from VV Brown was such a nice touch. I've seen all the footage of the shows now and of course. Also our BLOW presents.. Show was so different, this was our chance to showcase our new young designers Gemma Slack, Komakino and Craig Lawrence.

What is a day in the fashion life of Jenny Lam?

It's a pretty normal fashion life. I work every day in the office, unless we have a meeting somewhere. I've always wanted to have this life and I'm really proud that I work here and moved from a small northern town.

Blow offer and encourage work experience and internships. All CVs should be sent to jenny@blow.co.uk



MUSE.

Hearing Israel's case

Will Heaven travelled to the Middle East to witness the Israeli elections



Less than a mile from the border with Gaza, the ugly, sprawling town of Sderot is one of Israel's poorest. At the beginning of last month, in the week leading up to the Israeli elections, I found myself exploring its tiny market. The stalls were owned by Russian Jews; immigrants from the former Soviet Union who had arrived in the 1990s with little money and few possessions.

Mingled in the crowd of shoppers were even poorer Ethiopian Jews, searching the worthless bric-a-brac for a decent bargain. I approached one of them, an old man in his late sixties. What, I asked, was the greatest worry for him as a resident of Sderot? He responded through my Hebrew interpreter. "He says the roof of the synagogue needs repairing," the interpreter said dryly. For a moment, I supposed that it had been hit by a Hamas rocket. But the old man shook his head and said, "When it rains the roof leaks".

It struck me as odd that the main concern for this Sderot resident was not the fear of terrorist attack, but that his place of worship had fallen into disrepair. I walked further, and found a young mother with a little boy in a pushchair. We chatted, and I explained that I was British student. "I feel very sorry for the people of Gaza," she told me, "families like mine are suffering". During the bombing campaign she had moved out of Sderot to stay with a relative, but she recognised that for the people of Gaza there was nowhere to go. I asked her who she would be voting for. "Avigdor Lieberman," she responded emphatically. "I want my family to feel safe, and he is the only one who gives me confidence."

The rise of Lieberman's party, Yisrael Beiteinu, was the leading story of the elections. A former nightclub bouncer, Lieberman is an avowed right-winger whose election manifesto called for Arab Israelis to swear loyalty to the Jewish state. If the Arabs refused to declare their loyalty, they would be refused citizenship and consequently a right to vote in Israeli elections. This has caused him to be compared to

"Most Israelis were in favour of the bombing campaign, which for the most part they refer to as 'the war'"

Vladimir Putin and, by his more enthusiastic detractors, to Jean-Marie Le Pen the French ultra-nationalist.

Since my arrival in Israel three days earlier, I had been immersed in the complex world of Israeli politics. Back in York, two weeks previously, an email had arrived in my inbox from the Union of Jewish Students. Would I like to go on an all-expenses paid trip to Israel – "a young leaders post war special" – to witness the elections? I was immediately suspicious. Did the UJS know I wasn't Jewish?

It turned out that the group was made up of seven student journalists and a Vice President of the Oxford University Student Union – we were the so-called "young leaders" and Israel wanted us to hear its case.

It's hardly surprising that Israel wants to improve its image. In January, a sustained bombing campaign in Gaza

was met with condemnation from the international community and the worldwide media. UK students sympathetic to the Palestinian cause expressed their outrage in loud protests, particularly after the death toll in Gaza reportedly reached 1,300, including 500 women and children.

One of the first things I learned after arriving in Jerusalem was that most Israelis do not accept these figures as accurate. Although they were quoted by the United Nations and the Red Cross, many Israelis claim that the world has been outrageously duped by Palestinian propaganda.

On February 15, a 200 page report conducted by the Israeli Defence Force's 'Gaza Coordination and Liaison Administration' was published. It identified more than 1,200 Palestinian deaths and listed casualties by name. The report claimed that around 820 of the Palestinians killed were combatants, and that most been 'incriminated' as members of Hamas and other terrorist groups.

Regardless of these varying statistics most Israelis were in favour of the bombing campaign, which for the most part they refer to as "the war". Despite its apparent one-sidedness (just 13 Israelis were killed), even our guide, a long-term supporter of a left-wing political party asked, "what should Israel have done after being hit by 6,000 Qassam rockets in eight years?"

For Israelis, security is not simply a political issue. It penetrates daily life, and compulsory military service starts at the age of 18. As a result of forced conscription, the lives of Israeli soldiers are considered priceless, almost sacred, as the kidnap of Gilad Shalit by

Hamas in 2006 has shown.

Recently, talks mediated by Egyptian authorities have suggested that up to 1,000 Palestinian prisoners could be released by Israel in exchange for his safe return. Could this protectiveness have affected the death toll of civilians during the Gaza conflict?

That afternoon in Sderot we were introduced to Captain Ron Edelheit – an IDF spokesman who had agreed to meet with us. He arrived on a large motorbike, wearing a bandana and quickly earning the nickname "Buzz Lightyear" because of his loud American accent. He took us straight to a storage facility where the remains of Qassam rockets fired at Southern Israel were put on display, and told us that Hamas militants would use all available materials to build these rockets – including metal piping, fertiliser, and an inflammable substance specially distilled from a certain type of washing powder. The rockets looked rudimentary, to say the least, each with scraggly welded fins supposed to guide the rocket towards its civilian targets.

But I was more interested in how Captain Edelheit might justify the recent bombing campaign in Gaza, especially as his official position meant he would be able to shed light on the Israeli military mindset. Another student got there first, asking outright: "Would you call Israel's response to the rockets fired by Hamas proportionate?" He avoided answering the question at first, saying loudly that Hamas were asking for 1,000 militants before they would release Galid Shalit. "Is that proportionate?" he asked, irritated.

The question of proportionality was pressed further, and Edelheit final-



ly made an attempt to define Israel's view of its actions in Gaza: "Proportion is that we will open fire to make sure the source of fire will not fire again. And we'll do it fast - quick! - with the necessary force, to close that source of fire, in order not to have any casualties on our side." His replies, although lacking in the diplomacy you might expect of a spokesman, showed that for the IDF, the ultimate objective of "the war" was to stop Hamas rockets being fired at Israel, no matter what the cost.

He did say, however, that to target civilians was "unacceptable". So I asked him how the IDF dealt with situations involving militants in a civilian environment, perhaps one of the most complex moral dilemmas facing many Israeli soldiers. To him, the answer was simple - he interrupted, shouting over me with a few loud "whoahs" and said that he would answer my unfinished question with an analogy.

"A bank robber with a gun runs into a bank, and takes a person as a hostage. That person is definitely a hostage. A policeman comes in. He's got a gun, the robber has got a gun and the policeman knows that in two seconds the robber will start shooting, so he takes out his gun and he tries to shoot the robber. The hostage gets killed. Who gets charged in the court case? The robber, right? With murder."

Despite our protests that the analogy didn't work - Hamas are, for starters, an elected government, and they certainly didn't have anti-aircraft guns during the bombing campaign - it seemed that Captain Edelheit was going to continue wasting our time. As we walked back to the bus, I heard another student mutter, "what a cunt".

Later on in the trip, we were fortunate enough to meet more reasonable Israeli politicians and journalists. There was a stronger case for Israel's response to Hamas rockets than a weak bank robbery analogy, and one example came from the Editor of The Jerusalem Post, David Horovitz, who grew up in North London. It is important to remember, he said, that despite its military might, Israel is demographically and territorially tiny. Like many Israelis, he believes that Israel is increasingly under threat from a militantly Islamist Iran - and even suggests that because of Hamas in Gaza and Hezbollah in Southern Lebanon, Israel is essentially bordered on two sides by Iran, whose government support the terrorist wings of both organisations with training and military supplies.

Horovitz was openly critical of the media's coverage of the war in Gaza: "There are terrible failures in the media, both in terms of covering Israel, and internalising the Islamist threat, and I think it's surprising that a lot of British journalism - and consequently a lot of Britain - fails to realise the extent of the Islamist threat. It's surprising because Britain has been attacked by extremists in the past."

Analysing the Islamist mindset, he denies that foreign policy is a key factor, citing that particular argument as "foolish and short-sighted". He argued: "A dominant theme in Islam is the radical idea that - as inhumane and as counterintuitive as it sounds - the finest thing one can do for one's God, is to kill oneself with as many Jews, Christians and other non-believers as possible." Given the evidence and the testimonies on hand - in particular Ed

Hussein's The Islamist - Horovitz claimed, "It's not hard to understand the Islamist mindset, just more convenient not to. It is much easier not to believe that a sizeable population in Britain is becoming radicalised and could pose a threat. So you ignore it."

Horovitz also claimed that the media's outrage against - and the international condemnation of - Israel's

"Critics call it 'the apartheid wall', claiming that it forms a major part of the Israeli oppression of the Palestinian people"

Left: Benjamin Netanyahu
Middle: Captain Ron Edelheit
Right: Sderot rockets

campaign in Gaza was indicative not only of the Free World's unwillingness to recognise that a resort to force could be justified, but also of the Free World's total failure to admit that Islamic extremism is a real danger - "When Israel acts against Islamic extremism it does so in a profoundly unsympathetic context. We are grappling with a mindset that is saying let's kill and be killed for the reward in the next life."

David Horovitz's views sound right-wing to a British audience; in Israel, they are considered mainstream. The reasons for this are undeniably complex, but the second intifada - which saw Palestinian extremists target civilians in suicide bombings, mostly in Jerusalem - is a major factor.

We travelled to the separation barrier which divides Israel from parts of the West Bank. The concrete construction is eight metres high and controversial mostly for its position which, it is

largely accepted, has some of the Palestinian territories inside Israel's makeshift border. It was erected partly to stop suicide bombers from entering Israel, but critics call it "the apartheid wall", claiming that it forms a major part of the Israeli oppression of the Palestinian people. When we saw the wall, it was shut to all Palestinians, because of the upcoming elections - the Israeli authorities control all movement, allowing free passage to most Israelis. These same authorities were involved in two scheduled Palestinian speakers being unable to meet us.

Like the Gaza bombing campaign, the separation barrier is seen by most Israelis as a justified measure against violent extremism. But if there has really been a shift to the right in Israeli politics, what does the left think of it? Dr Gideon Rahat from Jerusalem's Hebrew university gave us one answer. He rejects the nationalist politics of Avigdor Lieberman, saying that the right-winger is "a threat to Israeli society" for turning Arab Israelis against the Jewish state.

In reality, however, the right - in the form of a Bibi Netanyahu-led coalition - will be in power for the foreseeable future. On election night, I attended Bibi's Likud Party celebrations a confident, popular man promising to lead a strong, uncompromising government. Whether he can work with Barack Obama, or keep Avigdor Lieberman under control, remains to be seen. It is the fears and worries of the Israeli people that govern the peace process in the middle east. From the election results, and judging by the mood of the Israelis I was privileged to meet, that process is firmly on hold. **M**

ARTS.

Harriet Waghorn talks to Zimbabwean dancer and choreographer Bawren Tavaziva



Starting his tour in January 2009, dancer and choreographer Bawren Tavaziva travels the UK with his innovative and controversial ballet *My Friend Robert* - the concluding dance in his show *The Heart of Darkness*. He declares, "What I am trying to do is to share my own experience of the government. It is a journey from independence and what independence meant for black people and what Zimbabwe is now for black people".

Bawren began his dancing education at a young age with the National Ballets City Youth Dance Group. By 1993 he had joined Tumbuka, Zimbabwe's internationally acclaimed dance troupe. His ambitions to join the Phoenix Dance Theatre brought him to the UK in 1998. His first 10 years here were interrupted by visits home to Harare, but since his controversial production *The Heart of Darkness*, he has been unable to return home. Bawren explains, "I won't go home for a while until things change in Zimbabwe... I haven't gone back because of what I've started". The fear for his life is keeping him from his home and his family, "If I did return they would beat me up to death".

The ballet begins optimistically recounting the independence of Zimbabwe in 1980 under Mugabe, but as the narrative progresses so does the power and dictatorial nature of Mugabe's rule. Gradually the motivation behind the choreography becomes no longer concerned with liberation but suppression, as Bawren and his people become subject to the tyrant that has brought beautiful Zimbabwe to ruin. This powerful and emotive dance is performed by the intimate five-piece Tavaziva Dance Company and its distinctive style is achieved through an eclectic fusion of ballet, contemporary and African dance forms. Here the choreographer successfully unites Western and African cultures in a way that was beyond the reach of his president.

Bawren felt prompted to choreograph *My Friend Robert* after the con-



tentious elections in March 2008 between Mugabe and Morgan Tsvangirai, which brought shocking violence to the country. The final dubious triumph for Mugabe saw politics gridlocked and humanitarian turmoil escalate to its current horrific state.

Today Zimbabwe is plagued by malnutrition, disease, hyperinflation, unemployment, and poor education - its development has backtracked at a rapid pace. Mugabe's relentless hunger for power that is a key factor in the downfall of Zimbabwe, and is one of the core issues in the ballet.

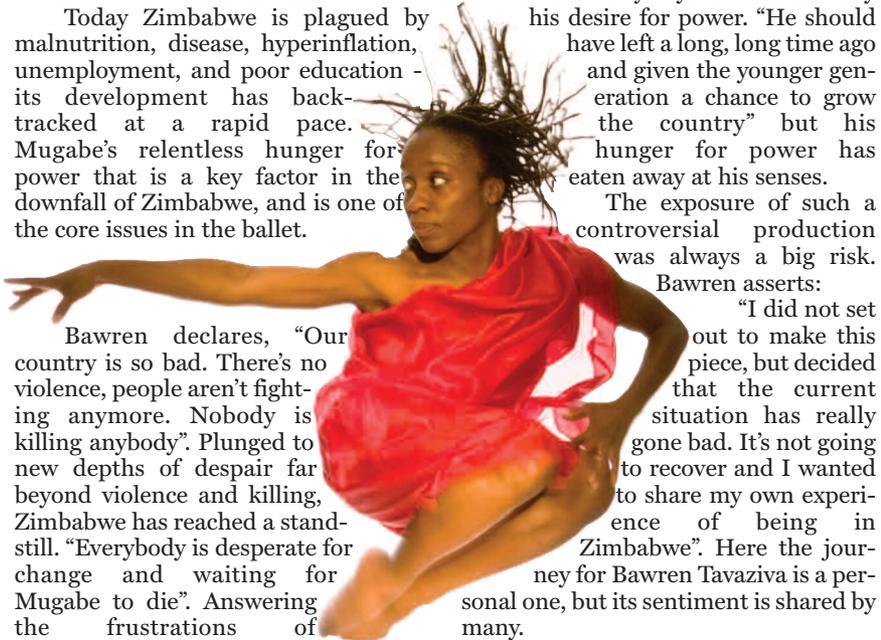
Bawren declares, "Our country is so bad. There's no violence, people aren't fighting anymore. Nobody is killing anybody". Plunged to new depths of despair far beyond violence and killing, Zimbabwe has reached a standstill. "Everybody is desperate for change and waiting for Mugabe to die". Answering the frustrations of Zimbabweans the concluding scene of the ballet depicts a vicious attack on Mugabe as his people; consumed by fear, rage and anguish, they

hurl bricks at their president, stoning him to his death. Throughout the ballet Bawren asks "Where is my friend Robert? What happened to him?" The man who prospered in a country of independence and liberation has been overshadowed by a tyrant consumed by his desire for power. "He should have left a long, long time ago and given the younger generation a chance to grow the country" but his hunger for power has eaten away at his senses.

The exposure of such a controversial production was always a big risk. Bawren asserts:

"I did not set out to make this piece, but decided that the current situation has really gone bad. It's not going to recover and I wanted to share my own experience of being in Zimbabwe". Here the journey for Bawren Tavaziva is a personal one, but its sentiment is shared by many.

The Tavaziva Dance Company are performing The Heart of Darkness at the Carriageworks Theatre in Leeds on 17th March.



After plundering his country into despair Robert Mugabe, the current president of Zimbabwe, has resorted to denial in an attempt to mask the failings of his administration. A rejection of foreign intervention, absurd dismissals of cholera, and a retraction of inflation figures make it difficult for even the most socially conscious to conceive a true understanding of the depths of suffering for Zimbabweans. Consequently it is up to those brave few who are willing to broadcast their experiences and reveal their true and deeply personal stories behind the governance of Mugabe. Zimbabwean exile, Bawren Tavaziva, is one of these few.

Images of the Tavaziva Dance Company from *The Heart of Darkness*, Courtesy of Clout Communications

Antonia Shaw



Square for 158 years. In 1999, it was brought back to life, its function reinstated with a contemporary twist. Now the base supports work created by leading modern artists.

The purpose of these contemporary commissions was to re-engage the public

"A living monument, subject to the flux of viewer involvement"

with the obsolete plinth and ensure its viability for the future; to break boundaries that surround typical public sculpture, and to raise the profile and accessibility of modern and public artwork. Previous works include, Mark Quinn's controversial *Alison Lapper Pregnant*, *Monument* by Rachel Whiteread.

The fight for the most recent commission was fierce - Gormley stood against 5 other prestigious nominees, such as Tracey Emin and Anish Kapoor. Gormley's securing

of it would seem to highlight how suitable his work is for public display. He has had numerous public sculpture commissions in places such as Birmingham and Kassel, and the materials he primarily uses, such as lead, concrete, iron and steel, are apt for such work. His sculptures have the ability to blend with their setting, as was witnessed at his first retrospective at the Hayward Gallery in 2007, where Gormley littered the surrounding skyline with casts of his own body, standing prominently upon the rooftops of London's Southbank.

Yet, Gormley does not plan to employ any of his typical sculptural motifs in his Forth Plinth work, entitled *One and Other*. Still interested in the same conceptual problems, of the body and space as a place of memory, transformation and exploration, he tackles these issues with methods that he began exploring and exhibited at his Hayward with works such as *Blind Light*, where audience participation is key.

One and Other is to be a living monument, constantly subject to the flux of viewer

involvement. The artist is calling people of the UK to occupy the space of the Forth Plinth. The pedestal will be manned 24 hours a day for 100 days, with each participant standing atop it, alone, for one hour. There are no restrictions as to what can be done whilst you are on the plinth, providing that it is legal. Indeed one can perform, demonstrate or simply contemplate. Through an online application system, individuals will be selected at random to represent the UK population.

This concept toys with interesting ideas of public engagement and representation. The plinths in Trafalgar Square are culturally and socially ingrained with the masculine military heroes; the chosen few will take space normally reserved for leaders of our state and symbolically represent British identity. It undermines the preconceptions of public sculptures and allows us to reflect upon our society.

If you wish to take part in *One and Other*, are over 16 and residing in the UK, register online at www.oneandother.co.uk.

Antony Gormley, the man who sculpted the legendary *Angel of the North* and the 1995 Turner Prize winner, has secured the coveted Forth Plinth commission. Often dubbed the 'empty plinth', this podium stood forlornly bare in the north-west of Trafalgar

Dominique Gonzales-Foerster

Geoff Currie interviews Tate Modern curator, Jessica Morgan, and artist Dominique Gonzales-Foerster - the minds behind the Turbine Hall's latest installation, *TH.2058*

The Unilever Series is back for 2009. Enter London in 2058. French artist, Dominique Gonzales-Foerster, has converted the Turbine Hall from a vast exhibition space into a shrine to science fiction and a shelter. As with much contemporary art, the work has come under criticism from the press, yet a reactionary response is not necessarily accurate or helpful. It can take time and consideration to reap the results of an artwork, as curator Jessica Morgan and artist Gonzales-Foerster have suggested. What is one to gain from *TH.2058*? To begin with, as Jessica Morgan states, "it demands a different kind of engagement [yet] people are not always willing to do that."

From the first encounter, one senses that this is an artwork of a different type. Unlike past commissions in the Turbine Hall where, as Morgan states, "people have come to expect something that is an immediate effect, that you garner quite quickly", *TH.2058* requires one to "engage with the fictional aspect of the piece as it's set in the future."

Entering into the world of the Turbine Hall in 2058, one is immediately immersed by the sound of rainfall. The rain has spelled mass chaos and the hall has been converted into a space of refuge. Gonzalez-Foerster describes this as "a part of the dramaturgy, when we pass under the bridge we are in between outside and inside and we still feel the rain, once we are in the big space, we are in the shelter, and the rain is more far away."

For Gonzalez-Foerster, the "space represents a fantastic



amount of time spent by people walking through it." She continues, "it is quite unique in the possibility it gives to experience an art situation; it's a very stim-

conflated with the body and space. Aesthetic considerations seem to be subservient to what Morgan describes as "a discursive environment".

"These giant sculptures play the role of the 'organic', the 'living', and have a fertile quality, they are growing."

ulating stage and context for any project involving the audience." No longer a mere spectator, the viewer becomes completely absorbed in the work and situation it creates. The viewer enters a world where the imagination of science fiction is

Gonzalez-Foerster explains, "I think that these giant sculptures play the role of the 'organic', the 'living', like plants or animals and have some kind of very fertile quality. They are growing and at the same time express, through the

idea of sculpture, a deeply human approach towards time and space."

However, in terms of narrative, Gonzalez-Foerster's idea that "the sculptures are growing because of the endless rain" does not seem aligned with the notion of the space functioning as a refuge from the downpour. Why the sculptures would grow due to rain is unclear. Yet, interestingly interaction with familiar works, like Oldenburg's soft-sculptured apple, change when considered in terms of scale.

Morgan explains that Gonzalez-Foerster is "using other artists' work, other directors' films in the film and other artists' sculpture." This diversity

The Unilever Series:

Dominique Gonzalez-Foerster

TH.2058

Tate Modern
14/10/08 -
13/04/09

Installation

View

(c) Dominique Gonzalez-Foerster.

Photocredit:

Tate

Photography

and conflation of work and media, creates a playground for the visitor explore. Each element "is almost a piece unto itself", resulting in an intricate and difficult viewer relationship, problematising any instantaneous grasp and requiring a studied response.

Morgan feels that "one of the great myths about art is that somehow you should be able to get everything from it just by standing in front of it." *TH.2058* asks the viewer to move beyond the comfortable 'viewer who looks' to become the 'viewer who is in'. One is compelled to become part of the narrative. People can be seen resting on the beds, conversing beside them or reading the books on them.

For Gonzalez-Foerster, the colour of the beds carry special significance: "The yellow is in relation to an artwork by Helio Oiticica that could have been part of the giant sculptures and served as a source for *TH.2058*. The blue comes as another primary colour together with the Calder red. It was important not to have only one colour for the beds and avoid total uniformity."

One of Gonzalez-Foerster's favourite responses to her works are photos posted on Flickr by visitors to the exhibition. These are especially pertinent for her, as they are not mere images of the work, but of the audience physically engaging and interacting with her installation. Viewer participation, time and expansion of scale and size make *TH.2058* worthy of our attention.

TH.2058 is exhibited until 13th April at Tate Modern. Entrance is free.

Arts Reviews

PRODUCTION: I LOVE YOU, YOU'RE PERFECT, NOW CHANGE
VENUE: DRAMA BARN
REVIEW: LAURA HORTON

★★★★

Billed as the first musical to be performed in the Drama Barn in "a very long time", hopes were high for this performance of the longest-running off-Broadway musical of all time.

Marketed as both a comedy and a social commentary, the team behind this version of "I Love You, You're Perfect, Now Change" did a dazzling job of bringing out its comic potential.

This was largely due to standout performances from the cast, all of whom had powerful singing voices, an unnervingly good ability to harmonise, and fantastic comic timing. Especially excellent moments included Michael Hailes' stunning delivery of one of the

show's more tender numbers, "Shouldn't I be less in love with you?", Nicola Carter's performance as a pushy mother in the number "Hey there, single gal/guy", Veronica Hare's uncannily realistic portrayal of an old woman ready to love again after the death of her husband in "I can live with that", and above all Ed Lewis-Smith's constantly hilarious performances in many of the scenes - especially his turn as a psychotic murderer near the end of Act One.

The excellent direction from Michael Slater, along with the ever-professional attitude of the great band and the brilliant cast, made this production an unforgettable night at the theatre, and one which has again shown that musicals are just as valuable as 'serious' plays in the world of theatre.



PRODUCTION: COMEDY NIGHT 6
VENUE: YORK THEATRE ROYAL
REVIEW: JO LYSONS

★★★☆☆

An eerie and expectant hush falls over audience as compère Nick Page took to the stage. After a few awkward and offensive attempts at warming up the crowd, Perrier Award nominee Nick Revell began his disappointing routine. Despite employing some hilarious accents, he failed to meet my expectations.

Next up is Australian Marcus Ryan; younger, fresher and endearingly nervous. I am immediately taken with his sharp yet relaxed humour. Unfortunately, the rest of the audience did not share my enthusiasm, resulting in

pregnant pauses interspersed only with the odd unfortunate titter.

The headline act of the evening was the acclaimed Mitch Benn. He provides a slight change in visual and aural stimuli, strolling onto the stage clutching what appears to be an electric ukulele whilst humming with gusto. Benn's forte lies in his singing, the standup turning out to be somewhat pedestrian. However, his satirical ballads about celebrities such as James Blunt, if obvious, had the audience roaring with laughter. His finale, a 'rock musical' version of The Very Hungry Caterpillar in the style of Tenacious-D, was whimsical and jovial, if a tad farcical.

Granted, it was not the side-splitting experience I was hoping for, but the bargain night at provided me with, sometimes crass, but welcome revelry.

Comedy Night 6 showed at the York Theatre Royal on 4th March. Tickets are available for further shows.

Music.

From Scotland to Japan: **Tom Killingbeck** interviews NME Headliners Glasvegas



Glasvegas are not your typical NME hype band. For starters, they are not dressed in day-glo fluorescence, rejecting the Nathan Barley look for Johnny Cash-style black. They have little in common with the other bands on this year's NME tour – their shoegazing anthems clashing with the music of Florence and the Machine (Kate Bush crossed with glam rock) and Friendly Fires (ass-wiggling white boy electro). When people think of the band the words 'depressing', 'morbid' and 'monochrome' come to mind, but, walking aboard a tour bus strewn with the remains of last night's party and Guitar Hero axes, it seems like they're more fun than expected.

Bassist Paul Donoghue does not seem surprised that his band, who just two years ago were unheard of, have been chosen to headline this sell-out tour. "Pretty much since we did the first seven inch we knew we had a chance of doing really well," he admits. The band's MySpace demos were a huge success, and having caught the attention of Creation Records boss Alan McGee, early versions of 'Daddy's Gone' and 'It's My Own Cheating Heart That Makes Me Cry', took the indie scene by storm. "We were always, in the back of our minds, prepared," he says, and you get the impression that the band's steely confidence and dedication is a result of their desire to escape from the

tough background that their songs speak of. It's the gritty realism and emotional charge of the band's songs, combined with the angelic feedback-swathed guitar and 60's girl-group rhythms, that set them apart from the average indie band. "I'm not a big rock fan," Paul admits, and the band list their influences as "late 50's, early 60's girl groups," and even describe their early music as "rockabilly". But that, combined with that classic Scottish indie noise, the squall of the Jesus and Mary Chain, makes for a sound that combines Scotland with America, much like the band's name.

What's also unusual about the band is that they've already gained

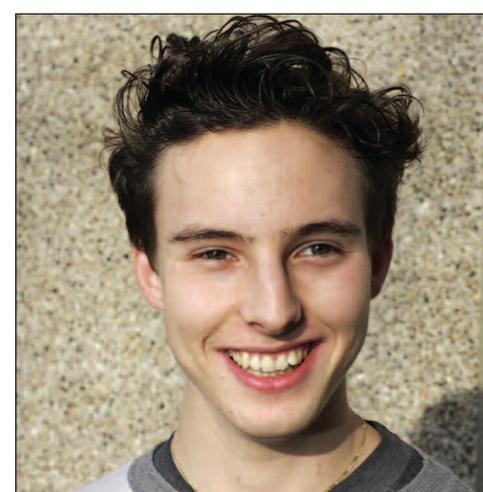
**James Allan of
Glasvegas**

some success in the U.S.A.. However the band have been "very, very lucky over there," with endorsement from Lisa Marie Presley, and successful shows in New York. They agree that success in America "means a lot, because of our influences," but achieving the level they have in the UK will take "a lot of hard work and a lot of luck."

The high profile the band has gained at home, with Morrissey, Oasis, and Dirty Pretty Things singing their praises, has not only led to some big support slots but also meant the band have met many of their heroes. They've partied with indie god Ian McCulloch of Echo and the Bunnymen ("It's a mad night when you meet him") Carl Barat ("he's a good mate of ours"), and similar-sounding-but-sleazier band The Raveonettes. "It's weird when you meet people like that, because they're just ordinary people," says Paul, smiling.

When the band hit the stage there are grown men with tears in their eyes. There's always a faithful of Scottish fans at the shows: "Honestly, we went to Japan and there were Scots in the crowd," they say, reminiscing. However, being from the stable of classic Scottish indie is not without its issues for the band. "The one problem with the Scottish thing is that people see you as gallant losers. I've lost count of the amount of times we've come second place in things... At some point somebody Scottish has to be a winner, and not in fucking darts or snooker!" As I leave their sumptuous bus and head outside into the falling snow (quite fitting since their last single was called 'A Snowflake Fell and it Felt Like a Kiss'), James Allan, with his trademark shades and Joe Strummer quiff is spied by a trio of teenage girls, who, after posing with him for around fifty photographs, run down the street yelling "I just met James Allan!" It seems like somebody Scottish has been a winner after all, and it's the four black swathed rock 'n rollers in Glasvegas.

Isaac Hewlings



dress up and get wasted (I can think of no better preoccupation) but I think the gulf which separates the neon-spattered 'rave' concept and the grimy reality is enormous. And where there's juxtaposition there's comedy, much like the partnership of Arnie and Danny de Vito in a good old-fashioned '90s comedy. A good omen to start this comment

"Dance music seems to have been settled by the skiing classes"

with, then.

I think where the charm lies in this whole contrast can be located via a quick thought experiment. I struggle to imagine the boisterous adherents of 'Rave D' (resplendent with glowsticks and facepaint) in either one of the two conceptual homes of the 'rave' idea that is currently being utilised. The first is: German 90's Techno Festival

(pink hair and people of ambiguous sex) and the second: Free Party In A Barn Just Outside Peterborough. Quite frankly both involve a quantity of drugs that would shock Iggy himself, and somehow I can't imagine the Derwent netball team up to their eyes in horse tranquilisers. Similarly, how many of said Rave D'ers want to spend a night with either a Jean-Claude Van Damme look-a-like sporting baggy camo pants or a slightly unhinged Bez replica, still enjoying 5 grams of speed a night, aged 40?

The other interesting similarity is the absolute dearth of cool that is synonymous with both. Maybe ubiquity isn't cool, but the general trend of neon inspired iconography is testament to its 'now' status, something palpably lacking in the eurotrash or free party examples. Neither fairy wings, nor white girls with dreds are cool. Then there's the music – as far as I know, raves of back in the day involved a lot of Hard House and Happy Hardcore, possibly the least loved dance genres around. We just don't want synth piano and 'RINSE IT AAHHT' arrest-

ing our ear drums these days. Again, with the modern rave example, Breakcore and Psy-Trance aren't exactly competing with Pendulum for airtime at the moment. In case you're interested, Breakcore plays at around 200 bpm plus, and counts such artists as Alan Titmarsh, Bong-Ra and Shitmat amongst its poster-boys.

All this is vaguely amusing, but it points to something slightly saddening about music, at least dance music at the moment. The idea of a DIY scene involving a group of people building a huge sound system, finding a warehouse and having fun is, in principle, pretty cool. Like Punk, or Skiffle before it, the idea of a youth-generated, amateur music scene is uniquely healthy. Today we have Fabric and Eric Prydz.

Anyway, the next time you don the pink fishnets and facepaint, give a thought to the rave pioneers. At least (presumably because they were free) the old rave scene was fairly democratic: now we have the emergence of the 'Rahver'. Like indie, dance music seems to have been settled by the skiing classes.

Comic Relief Queen



Laura Hulley talks to The Saturdays' Mollie King

No one can be blamed for doing a double take when hearing (and seeing) The Saturdays for the first time. Five very pretty girls, unashamedly 'pop'; traditionally manufactured, packaged and presented to the public as a finished product sometime last July. Sound familiar? I too once dismissed them as Girls Aloud II. They supported Cheryl Cole et al on their 2008 'Tangled Up' Tour. It seems, however, as they release the 2009 Comic Relief Single, that The Saturdays may finally have been accepted as a band in their own right.

"Doing the Comic Relief single is such a big deal, it's such a compliment to do it", enthuses the exuberant Mollie (pictured, sitting). She tells me that they are on a Comic Relief Tour, visiting the projects which the fundraising helps to support all over the UK. So how does one get to do the Comic Relief Single? "They approached us, which was great - it was so flattering to be asked! It's a huge deal, such a stepping-stone for us. It's really a sign that we're getting somewhere."

Getting somewhere they are - all their singles have reached the UK Top 10, and with every Comic Relief Single since 1995 having reached the top spot, that number one does not look far away. So, how are they coping with the limelight? "To be honest, we have the best of both worlds. When we're together, we get recognised, but alone, we don't. It's great to be able to get lost in the crowd!"

I'm not sure how Mollie will take the Girls Aloud question, but she is nothing but smiles and courtesy: 'Oh God - I love them, it's such a compliment to be compared to them after such a short amount of time. We get on really well. They're so successful, and nothing but an inspiration.' Diplomatic. So

what else inspires such a purebred pop group? "As a band, we love The Spice Girls - they conquered the world. For me personally, I love all really poppy stuff: Britney, Justin Timberlake, Paolo Nutini..."

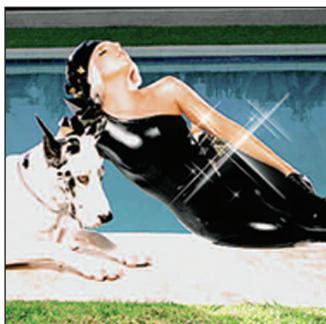
Mollie does, in fact, play the guitar. She was also in girl band Fallen Angelz, who reached the Judges' houses stages of X Factor before getting voted off. How does she cope with the 'you're-all-style-no-substance-manufactured-pop-trash' criticism? "We're proud of being put together by an audition. It's like an intense job interview - thousands of girls went for it, and we got the job. I think with other bands, like indie bands, that sort of thing maybe goes on but people don't hear about it as much." PR school no doubt did the girl wonders, but I get the impression she doesn't give much time to doubters - an admirable attitude in a fickle industry.

I think it might be the right time to casually drop in the 'so when are you going to quit music to marry a Premiership footballer?' question. Her slightly predictable reply was accompanied by a few screeches of laughter: "Oh, no way! Not at all, I love music way too much. Whoever came along, whatever they did, music is the most important thing in my life."

So where will The Saturdays be a year from now? "Well, we're recording the second album, but taking it one step at a time." And in five years? "World domination. Definitely. To crack America would be amazing." To boldly go where no girls (Aloud?) have gone before? It'll be interesting to see where these girls end up. Mollie's charm is as irresistible as her current rise to fame - whether they last is a different matter.

Nouse Playlist

Laura Hulley *Lady Gaga* - 'Poker Face': At the time of writing, Lady Gaga has two singles in the Top Ten. 'Just Dance', the dancefloor smash, is at number six, and 'Pokerface', currently hovering at number three, is her latest offering. It is a beat driven, synth central, dance-floor win of a song. She sounds simultaneously like an electro vixen and a slutty robot - it's filthy pop sans inhibition and it is disgustingly wonderful.



Isaac Hewlings *Slyde* - 'Frequency' (NAPT Remix): adding to Slyde's already esteemable work, this break-beat offering has won a host of awards, and one can see why. A house oriented sound is grafted onto the arena sized synth and bouncy breaks, something which pays dividends. On the other side of this EP was Miles 'hot property' Dyson's offering, a techy-electro mash up which is just as brilliant.

Tom Killingbeck *Chairlift* - 'Evident Utensil': Chairlift began as a project to make background music for haunted houses, but sound like a female fronted MGMT doing super-happy psychedelia which is reminiscent, in this instance, of both Björk and The Knife. A strong and exuberant lead vocal from Caroline Polachek is accompanied with backing chants, in this strange but beguiling little tune.

Estella Adeyeri *Metric* - 'Help I'm Alive': indicates that Metric haven't changed their direction much with 'Fantasies', their fourth album. Instead the breathy vocals of lead singer Emily Haines float over their trademark synth infused indie rock. Despite lyrics containing a slightly sinister undertone, this remains another accessible track distinctive to Metric's sound. The acoustic version is also worth a listen.

Album and gig reviews



One might argue that a music review can't all be positive; this is journalism, not advertising. Unfortunately for the reader, there isn't much one can slate in the performance The Apples gave last Sunday in Leeds. One reason for this is the instrumental richness of the band, which is composed of a brass section (trombone, trumpet, and two saxophones), a drummer, 2 DJs and a double-bassist, each offering solos and creating the band's explosiveness.

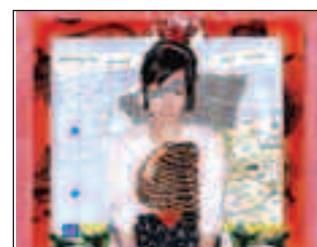
The result is a gleeful mix of old-school funk-inspired beats coupled with jazz and hip-hop that will seduce a wide range of listeners. Their style is part of a fairly underground musical trend which blends in influences from long-established Afro-American sounds from New York and New Orleans, with modern "urban"

ARTIST: THE APPLES
DATE: 1ST MARCH
VENUE: HI FI, LEEDS
REVIEW: EDUARD DE ROCHEFORDIERE



sounds. But most of all, it's the kind of music that will hit you on a gut level and make you boogie with a big smile on your face.

The Apples, originally from Israel, were playing in the weekly free Sunday Joint evening at Hifi Club in Leeds, which was rammed. Although some people seemed to come simply to enjoy the bar and the rest of the club's standard Sunday event, The Apples treated the more enthusiastic elements of the crowd to a passionate set that struck a balance between their own compositions and some groundbreaking covers. The show climaxed accordingly with their epic cover of Rage Against The Machine's 'Killing In The Name Of' for the gig's encore, which pumped up the atmosphere one more step and unequivocally confirmed their musical prowess.



ARTIST: EMMY THE GREAT
DATE: 20TH FEBRUARY
VENUE: BRUDENNEL SOCIAL CLUB, LEEDS
REVIEW: RYAN NAYLOR



Emmy the Great is the latest rising star to be heralded as "the next big thing", so I was eager to see whether this London-based sensation lived up to the hype that surrounds her. After listening to her recently released debut album, *First Love*, I set off to Leeds.

After some well-received support from Ex-Lovers, the crowd waited patiently for Emmy to take the stage, which she did in a typically understated fashion. Soon enough all eyes were on the stage as the opening lines of popular track 'The Easter Parade' rang out.

Backed by a cacophony of musicians from a multitude of bands, Emma-Lee Moss made her way through her latest material, perhaps neglecting some fan-favourites such as 'Canopies and Grapes', which may have upset some, but the emotion

evident in the performance and the uniqueness of her lyrics, both thought-provoking and seemingly ordinary, meant that even the new material was accepted with open ears and instantly adored. As well as her disarming charisma she interspersed the evening with her personal musical narratives, like a window into her soul, with friendly conversation, making this gig all the more intimate.

Once the band had left the stage, Moss returned, alone except for a guitar. She was greeted with an encouraging silence as she played 'The Hypnotist's Son', a song so heartfelt - and yet still humorous - that anyone who had left would possibly have missed the highlight of the evening. It was an excellent night from an aptly-named band - and a lyricist who can only improve with experience and time.

FILM.

Duncan Pelham

Major studios have perverted indie cinema, at the sacrifice of artistic integrity



The indie film is an ever-manipulated art form. And yet, supposedly, indies are flourishing. In reality, the line between independent and mainstream cinema has been blurred. A rather limited conception of the indie film has become a popular fad among Hollywood studios. Oscar night saw *Slumdog Millionaire* and *The Wrestler* pick up a throng of awards, and in 2008 a little indie film, *Juno*, grossed \$230 million, while *Little Miss Sunshine* grossed over \$100 million.

We all hold some sort of presupposed notion of an independent film. You know the type: idiosyncratic protagonists undertake some allegorical expedition – or road-trip – that unravels into a coming of age story; a tender journey of self discovery. These films maintain an irresistible charm, an ability to produce that warm, fuzzy feeling in your gut. The market for warm fuzzy feelings is, as it turns out, booming.

But, this cute and cuddly definition of indies has been conveniently and subtly fabricated by the big studios to assist their appeal to mass-audiences. After all, for profitable studios, the danger of an independent film is the wacky, potentially inaccessible direction the director may take the film in. Studios like to steer the film back to that good old-fashioned, lucrative brand of inoffensive feel-good fodder; the safe option. But a genuine independent film, by definition, must be autonomous from the Hollywood studio system, distributed and funded by sources outside of the 'Big Six'.

Clerks is a shining example of a true indie flick, financed on a shoe-string budget of \$27,000, without any studio interference or funding. Director Kevin Smith financed the entire project through his own pocket, maxing out 10 credit cards and selling his beloved comic book collection. The entire film was shot after-hours in the convenience store Smith worked in. Undoctored by major studios, the film got away with spouting vulgar but hilarious dialogue and was quickly scooped up by Miramax, rapidly rising your acclaimed cultdom.

But Miramax brought about the commercialisation of indies. Peter Biskind chronicles the dramatic transformation of the indie film in a collection of insider stories, *Down and Dirty Pictures*. Biskind points the finger at infamous Harvey Weinstein, co-founder of Miramax, who, after snapping up classic indie, *sex, lies and videotape*, built a lucrative empire on scouting unknown talent and in doing so fashioned the beginnings of modern indie film.

A noble effort, but with it came Weinstein's legacy of competitiveness, populism, bullying tactics and exploitation. After Disney bought Miramax, things worsened – tripe like *Chocolat* and *Cold Mountain* were passed off as indies. And Weinstein's efforts spurred other studios to jump on the indie band wagon, craftily subdividing their studios into separate branches specifically dedicated to the 'artier', 'indier' film. The major studios were back in charge, the directors, once again, stripped of creative control. The very success of indie films spelt their demise.

FILM: DOUBT

DIRECTOR: JOHN PATRICK SHANLEY

STARRING: MERYL STREEP, PHILIP SEYMOUR HOFFMAN

REVIEW: AMELIA MCPHERSON

RUNTIME: 104 MINS



"What do you do when you're not sure?" Father Flynn (Philip Seymour Hoffman) opens his sermon, and we are thrust into the insular world of St. Nicholas Catholic School in the Bronx, 1964. It's an interesting question, and when young Sister James (Amy Adams) approaches Sister Aloysius (Meryl Streep) suspecting that Flynn has an inappropriate relationship with troubled student Donald Miller, the stage is set for a suitably complex exploration of the power of accusation and the importance of moral conviction and material proof. Aloysius attempts to bring down Flynn, with nothing but her 'certainty' as evidence. Considering it's important chief concerns, *Doubt* should warrant the presence of Streep and Hoffman. What unfolds, however, is Writer/Director John Patrick Shanley's clumsy, failed attempt to bring his prize-winning play successfully to the screen.

The central performances are the crowning glory of a film otherwise lacking in the subtlety and emotional engagement necessary to explore its serious sub-

ject matter. Yet, even the skill of these actors can't atone for the fact that their characters are so essentially type-based that they become caricatures. Less so with Flynn - Hoffman does a great job of keeping us on the fence about whether he's guilty. Streep's bespectacled character, however, is every inch the caricature - so completely the fear-evoking, old-school disciplinarian that she alienates the audience: not a shred of understanding is encouraged. Amy Adams' celebrated Sister James is similarly two-dimensional: at all times she looks like she'll burst into tears, and her innocent character would seem more at home on a prairie in the 1800s, or as one of the timid and perpetually frightened girls in *The Crucible*.

To say that the movement from stage to screen hasn't been smooth would be an understatement; one can't help but feel it's a travesty that Shanley didn't hand over to another film director. The inherited theatrical touches are too much for any film which wishes to be taken seriously, and at times the film ends up looking like a *Hocus*

FILM: GRAN TORINO

DIRECTOR: CLINT

EASTWOOD

STARRING: CLINT EASTWOOD

REVIEW: MICH ALLARD

BEE VANG



Clint Eastwood, simultaneously director and star actor for the first time since *Million Dollar Baby*, is once again successful at both. But, whilst it might be tempting to lump the films together as emotionally intense deconstructions of Clint's star persona which turn Hollywood genres on their heads, there's a reason why *Gran Torino* wasn't Oscar-bait: the more far-fetched elements of the film leave it to be enjoyed more like one of his 90s thrillers; he bends the vigilante genre, but doesn't break it.

Mourning, retired Walt Kowalski plays off Clint stereotypes via his outrageous racism towards – well, anyone who isn't white. As Walt becomes entangled in the domestic drama of a neighbouring Hmong-American family, the clichéd revaluing of the macho protagonist's beliefs via amusing cultural clashes is avoided – just. Walt makes racist jibes to the end, before the film finishes with an ironic bang.



Kowalski could be Dirty Harry in retirement, making the film self-conscious about the dangers of hero-worship. Nonetheless, the supporting characters exist primarily to make us understand xenophobic Walt, and yet do not provide sufficient counterbalances to what makes him dislikeable: we are meant to sympathise because his family treats him badly, but their rudeness is painted implausibly.

The grounds of accepting Walt still exist on a working-man American-patriot basis. Perhaps these are unnecessary thoughts when it comes to what is merely an enjoyable thriller – how seriously can you take a film where the credits roll, Eastwood sings about a car in the background.



Pocus-esque horror film, swinging cloaks and symbolic crows to boot. In fact, the frequency of symbolic coincidences and overt metaphors becomes ridiculous: when Aloysius first gets a whiff of Flynn's improper conduct, the cat-and-mouse metaphor is driven home so hard it induces eye-rolling, and it seems that every time someone argues or the tension is raised a light bulb blows or a storm is brewing.

No real use is made of the camera: the film severely lacks style and feels still, flat and slow.

There's the occasional use of shots which disorientate us, compounding a sense of uncertainty, but they are few and far between, and for the most part the film is shot in a monotonously similar fashion, with no stamp of originality: it feels like *Doubt* should have remained as a stage play. There is one major draw however: it's worth seeing just to witness the ferocious verbal sparring and mounting tension between Streep and Hoffman, two of Hollywood's most admirable actors.

FILM: THE PARALLAX VIEW

(1974)

DIRECTOR: ALAN J. PAKULA

STARRING: WARREN BEATTY

REVIEW: AMELIA

MCPHERSON



Three years after witnessing the assassination of the US president, upstart journalist Joe Frady (Warren Beatty) is approached by his fellow witness (Lee Carter), who claims that the other witnesses are being systematically killed off. When she dies mysteriously herself, Frady is compelled to investigate. What he discovers is a sinister institution operating on a grand scale: the Parallax Corporation, which seeks out and trains sociopaths as political assassins. Frady rigs an application and is snapped up.

The Parallax View is the second in Pakula's 'paranoia trilogy' of political thrillers. Released in 1974, a year of revelations of political corruption in America (the Watergate scandal), the film struck a chord, and haunting, stylised images of the 'official' assassination investigation committee reflect a pervasive sense of distrust in authority.

The film must be noted for its influential status: recruitment of protagonist by uncouth organisa-



tion with questionable motives is now well-trodden film ground. The problem is precisely this: this thriller has been done, bigger and better, numerous times since. The film now feels lacking in suspense, and the scratchy '70s score is more amusing than disconcerting. This is all a great shame, as it's a landmark thriller, and has striking and original symbolic cinematography for its day: low camera placement emphasises the seemingly infinite power of the corporation, and the film questions unwavering belief in a cause, not least in the now famous montage sequence, shown by Parallax, which cleverly suggests links between patriotism, emotion and destructive action.

FOOD & DRINK.



THE RECIPE

RICHARD SMITH

BEEFY BURRITOS:
PREPARATION AND COOKING TIME
30-40 MINUTES, SERVES 3-4
INGREDIENTS: 500G LEAN BEEF
MINCE, 1 MEDIUM ONION, 1 CLOVE
GARLIC, 1 MEDIUM RED PEPPER, TIN
OF BAKED BEANS, 'JERK' SEASONING,
CAJUN SPICES, BBQ SAUCE,
200G LONG GRAIN RICE,
8 PLAIN TORTILLAS
5 TBSP NATURAL YOGHURT
1 TBSP MINT SAUCE
CHEDDAR CHEESE (OPTIONAL)

The burrito, meaning literally 'little donkey' in Spanish, began life as a humble Mexican peasant dish containing just refried beans or flavoured rice inside the ever versatile tortilla. However, once the Americans got hold of it they naturally began to increase the size and decrease the healthiness of this once frugal dish. This recipe shall marry the two, the reasonably healthy elements of the Mexican, and the decadent luxury of the American, with just a little bit of Caribbean heat thrown in for good measure.

Begin by sweating the roughly diced onion (1-2cm cubes is about right) and garlic in a little oil, on a low heat until they become translucent. Then add the mince with the Cajun spices and lightly fry this mixture off until all the mince is browned. It is important here that the Cajun is added, as it flavours the meat itself and not just the sauce. Add the red pepper, sliced into fairly long strips, and fry for a further two minutes. At this point add the Caribbean Jerk style seasoning to taste, but be sure to add enough to give it a little spiciness to create the authentic Central American flavour. Add this along with the whole tin of beans, and a squirt of BBQ Sauce for stickiness.

This mixture is the basic filling for your burritos, but I froze some of the mixture and had it on a jacket potato the next day which was equally satisfying. To continue the burritos, boil your rice for as long as the packet asks you to. For a fresh mouth cleanser after the sweet and spicy burritos, mix together some yoghurt and a good dollop of mint sauce, (known in India as a 'raita', known in York as yoghurt and mint sauce).

To compile, spread your tortilla with the minted yoghurt, layer a tablespoon of rice, two tablespoons of mince mixture and a light sprinkling of cheddar cheese and wrap together. Only thing left to do is eat the things, kitchen roll on hand is advisable.

RESTAURANT: RUSTIQUE
ADDRESS: 28 CASTLEGATE
AVERAGE PLATE: £8-10
REVIEW: LAURA CONNOR



Eating is the last thing you want to endure when experiencing an ungodly bout of toothache - but despite the pains of emerging wisdom-teeth I managed to thoroughly enjoy a quietly charming Thursday evening in Rustique. Although you may bemoan that both a Pizza Express starter and main course can be ordered for the price of one Rustique main dish, for students this place is dining with a difference.

Rustique's location is subtle and almost missable, although my well-informed taxi driver was effusive with facts about the restaurant's legacy and uniqueness to York. Its dainty doorway on Castlegate's narrow, cobbled street adds a rustic glamour to the place before you've even entered the foyer. The dimly-lit, rouge-tainted interior is similarly welcoming, although clichéd Moulin Rouge and Chat Noir pictures scream a contrived attempt at French culture. Luckily, the food did not.

The wonders of the student lifestyle include being able to dine any evening of the week, which means being able to sample Rustique's generously priced set menu of three courses for just £11.95 (when a beef steak on the normal menu will set you back

£16.95). Equally generous is the price of house wine, with the white proving to be acceptably sweet, if not slightly tart. Although not all dishes, such as the "Mediterranean Risotto", were strictly French, the menu provided a neutral mix of typical Cafe Rouge-esque delicacies and traditional people-pleasers. A starter of leek and potato soup had a deliciously creamy but understated texture, whilst the crab fishcake was a wonderfully melt-in-the-mouth concoction. Importantly, all the starters come in almost gourmet sizes, allowing a stimulation of the appetite without being overwhelmed before the main dish.

Friends informed me that the steak was perfectly done and as they had ordered it, whilst the vegetarian option of risotto was prevented from becoming too rich by the lightness of the mushrooms and aubergines. The only qualm I had was that it was served almost immediately after the starters, leaving barely any time to digest the first course. But this was all recompensed by the desserts. The "Crepe Banane-Caramel" had an intensely warm and goey centre that was immediately stabilised by the sharpness of the ice-cream. The "Tarte

RESTAURANT: EL GAUCHO
ADDRESS: 48 WALMGATE
AVERAGE PINT: STEAK AND A BEER £17.00
REVIEW: ANDY PARKER



'Gaicho' literally means 'cowboy' in Spanish. It's a small steakhouse on Walmgate and if you're 'gonna take your mamma out one night' it'll do the trick nicely. The music is iffy and the platinum blonde waitress may find it hard to understand what you order but the food is sumptuous.

The 'Bife Ancho Argentino,' a grass-fed specimen from the 'pampas' intrigued me, which turned out to be a juicy and tender sirloin steak with a side of chips, jacket potato, vegetables or salad for £14.50.

The 'pampas' are outstanding pastures in Argentina upon which all the Angus cattle from which the steaks in 'El Gaicho' are produced graze from. They promise a quality of meat with 'unsurpassable' eating qualities, and they do indeed taste divine.

There's a good selection of beers offering a flavour of the Latino lifestyle, but I played it safe with a moderately priced Corona.

The atmosphere is a trifle



bland complimenting the equally unexciting 'Argentinean speciality sauces' in which our steaks were doused. Black and white photos of cowboys in 'mid-buck' poses adorn the walls providing ample eye candy more mouth watering than the steaks themselves.

Take a few friends to liven it up, or rent the private function room upstairs for a good time, but leave out the vegetarians.



au Citron" had a similarly authentic appeal whilst being lighter on the taste buds. Delicately presented, the desserts exemplified the simplicity of French cuisine that Rustique encapsulates.

Perhaps the best time to venture down Castlegate in order to sample a snippet of Anglo-

French culture would be with a loved one - unmistakably amorous, the decor and the food of Rustique seem designed to put you in the mood. Failing that, you could always pop round the corner for a quick cocktail at Henry J Bean's afterwards. Either way, it certainly cured my toothache.

EASTER SPECIALITY: SCRAMBLED OSTRICH EGGS
ADDRESS: AVAILABLE FROM FUDIES
29 WALMGATE
AVERAGE COST: £20.00
BY: GINA HESLINGTON

Chocolate eggs and the Easter bunny make my blood run cold, but rather than miss out entirely on the celebrations this year I've decided to join in the festivities with a twist.

Now an ostrich egg is an unusually beautiful thing, yet a twenty quid price-tag has done much to quell my desire. Yet routinely gazing at the basket of boule sized cream (coloured) eggs in the window of Fudies I struck upon an idea that would enable me to sample the produce of this large flightless bird, without damaging my already dangerously low bank balance any further.

Take ten friends, each donating two pounds apiece with the promise of a breakfast with a difference. You'll need a very large pan, plenty of toast, and a small hammer and pointed object to help crack the shell.

With a few gentle taps you'll break through the tough inner membrane, now stick in a chop stick and curdle up the insides. (Alternatively you could simply



pour the content, little by little into a frying pan to create miniature omelettes.)

Boil for one and a half hours with the hole end facing upwards. When ready dish up scrambled ostrich eggs on toast, believe me you'll be able to taste the difference.

As each egg is equal to roughly two dozen chicken eggs there'll be plenty to go around and you can keep the shell as a souvenir.

Vudu Lounge

Cocktail Bar and Club

Jäger-mondäys

from 7pm - licensed till 3am
2 for 1 on cocktails all night
jagershots £1.50
jagerbombs £2.00
selected bottles £2.00
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Democracy and Services Officer

Lewis Bretts
Postgrad, Derwent



An experienced face on the campus events scene, Bretts has been involved in managing major events such as Woodstock and Summer Ball. As a member of YUSU Council and a former NUS delegate, he has Union experience and his popular 'fruit and veg' is proving popular amongst students.

Key Policies:

1. Weekly fruit and veg stall on campus.
2. Temporary cash points during Welcome Week.
3. Weekly video blog on the actions of the Democracy and Services Officer.
4. Weekly minibus service to Morrisons
5. Regular drop-in sessions for students

Panel Comments:

“Every year people say they want to improve Union transparency, but he’s said exactly how he’ll do it. Running a great campaign too - he’s doing everything right.”

Ed Durkin
3rd Year, Alcuin



As an Ents Rep for both Alcuin and YUSU, Durkin has overseen over 60 events on campus and is well-versed in Union procedures. He was also heavily involved in the Save B-Henry’s campaign that kept the Alcuin bar alive last term. He plans to improve services on both Heslington East and West.

Key Policies:

1. Pizza takeaway from the Courtyard.
2. Bike rental scheme for transport between Heslington East and West campuses.
3. Support more college events in the RKC.
4. Move YUSU banking from RBS to a more ethical supplier.
5. 24-hour DVD rental scheme on campus

Panel Comments:

“His speech was excellent, he’s a very impressive public speaker. Has the service experience from his current role, and is undoubtedly a strong candidate for the job.”

George Papadofragakis
Postgrad, Wentworth



As a former ISA Welfare Officer, Papadofragakis comes from a different background to the other candidates, which may prove a unique selling point. Sitting on Welfare Committee has given him experience of liaising between the YUSU and the ISA, something that he hopes to build upon.

Key Policies:

1. Encourage participation in UGMs.
2. Pursue ethical investment policy to its completion.
3. Lobby for an ISA sabbatical Officer.
4. Support for campus bars to become more competitive.
5. Fight the lifting of the tuition fees cap.

Panel Comments:

“He came across well in hustings and thought on his feet. What he brings from the ISA could be really beneficial to the role too. Needs to be more visible on campus.”

David Sharp
3rd Year, Halifax



Formerly the face of Halifax College as its Bar Rep and then its Chair, Sharp has had experience of working with Union Council and Bar Strategy Groups. His campaign publicity has centered around the song 'Fix Up, Vote Sharp,' which has been heard playing across campus, to mixed responses.

Key Policies:

1. Your:Shop on Heslington East.
2. Lobby for £1 return on the FTR between Heslington East and West.
3. Bi-termly book fair to replace Your:Books
4. Bar-less colleges to use the Courtyard for events
5. Campus events to involve all bars.

Panel Comments:

“His song is probably the best campaign on campus, but his hustings speech lacked on the democracy side; it was too service-orientated. Never forget the Halifax vote though.”

Welfare Officer

Jenny Coyle
3rd Year, Vanbrugh



Vanbrugh JCRC member Coyle has admitted that her experience of YUSU is not as extensive as that of her components, but believes she will provide an alternative perspective and make the position of welfare officer more approachable for students.

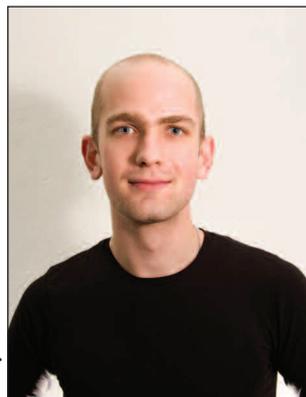
Key Policies:

1. A 'skint campaign' to help students manage their finances more effectively.
2. Complete anonymity when students email their welfare reps.
3. 'Condom Mania' - providing condoms, lubricant and spikeys at every campus event.
4. Ensure safety and welfare provision on Heslington East.

Panel Comments:

“She represents something very, very different to the other two, who are very similar. With a very impressive hustings performance, she has definitely cast her 'outsider' tag aside.”

Ben Humphrys
3rd Year, Halifax



Humphrys achieved success this year as a popular LGBT officer, fulfilling all his campaign pledges. He promises to do the same if elected this year, and has a strong history of involvement with the SU on Union Council and Welfare Committee.

Key Policies:

1. A 'Rate Your Landlord' website where housing issues can be discussed amongst students.
2. Establishment of a GUM clinic and better STI testing on campus.
3. Involvement of clubs and societies in welfare campaigns.
4. One-to-one inspection of accommodation with facilities managers to ensure high standards across campus.

Panel Comments:

“Because of his position as LGBT Officer last year, has a lot of people supporting him. Great policies and a good grasp of the Union. Well-fancied, and for good reasons.”

Matthew Pallas
Postgrad, Langwith



LGBT Officer in 2007, Pallas has also been an NUS delegate and been heavily involved in YUSU throughout his time at York. He has set out an ambitious set of policies to improve many aspects of welfare, including housing, childcare provision and welcome week.

Key Policies:

1. Review of University policy on housing and advertising by landlords on campus.
2. Review of the Careers Service and the career paths most often suggested for students.
3. Increase sexual health awareness and reinstatement of the 'Test Your Team' campaign.
4. Review of the counselling service and waiting times.

Panel Comments:

“Matt deserves some kudos for coming back for a second year and campaigning again, as that takes guts. This experience will certainly stand him in good stead this year.”

Non-Sabaticcal Officers

Non-Sabatical positions are held by candidates who continue to pursue their degree courses whilst performing the roles within the Union. All Non-Sabbs attend Union Coordination Committee, but not Union Council, which is exclusively Sabbatical. Non-Sabbs do not receive any payment for their work.

LGBT Officer

Mandi Madavo and James Ball

Madavo and Ball, current LGBT reps for Derwent, are first years studying History of Art and Music. Within the role of YUSU LGBT Officers they hope to work alongside organisations such as the GSA and ISA to increase membership and participation. They also hope to decentralise the structure of LGBT, claiming that the current set up sees power held too high up in the organisation, and that this often puts off prospective

new members. Their policies also include frequent drop-in sessions to raise the profile of LGBT across campus and the running of a sexual health week - STigma - to promote the importance sexual health for both the LGBT and non-LGBT communities.



Elanin Vince and Peter Medley

Vince is secretary of LGBT Social, and Warner-Medley is Co-Chair. In their second years, both have been LGBT reps for Langwith and sat on the YUSU LGBT committee. As LGBT Officers they hope to challenge traditional LGBT definitions and make the organisation appear more accessible. Their policies include the creation of a 'safe space' in which meetings can be held and students in need can find refuge. They

also hope to work with the ISA and the GSA to increase participation, and with the Healthcare Centre to further understanding of LGBT issues and concerns. Regular debates are also part of their plan, tackling taboo issues such as marriage, blood donation and adoption.



Entertainments Officer

Sam Daniels and Suzi Ellis

The former Alcuin Ents Reps hope oversee all campus events next year, and see one of their most important jobs as promoting all forms of campus entertainment, whether it be collegiate or Union-based. They plan to ensure that the Courtyard does not impact on college events, but that the two coordinate together to create more successful entertainment opportunities. By being more in contact with college Ents Reps, they intend to provide extra support in

order to ensure the popularity and survival and both college bars and their events. They also hope to lobby the university for later licenses and competitive drinks deals on a par with those provided by bars in town, and hope to promote a wider range of alcohol-free events throughout the year.



Womens Officer

Ellie Kuper Thomas and Amal Ali

Kuper-Thomas was an Ordinary Member of this year's Women's Committee and Ali was a regular attendee at meetings. They want to ensure that the Heslington East campus will be safe for women and to lobby for appropriate services there. They pledge to work with the Welfare Officer to promote a campus free from harassment and to start an anti-unwelcome attention campaign. They want to work with other societies to create a united front on equality for both

genders. They pledge to enlarge Women's Committee and use it as an arena to talk about sensitive issues. They will aim to break down the stigma of feminism by holding more informal socials. They also want to work with the Health Centre to help students access the morning after pill.



Student Action Officer

Rachel Hesselwood

Hesselwood is a former Vanbrugh Student Action Rep and one-off Projects Co-ordinator in the Student Action Committee. She has been involved in KEEN and Kids Camp. She pledges to ensure every student knows how they can get involved with Student Action. She wants to build on the existing V-Inspired system to ensure stu-

dents get recognition for their volunteering efforts. She pledges to organise regular training sessions and to develop new projects. She wants to raise the profile of Student Action and increase involvement. She seemed confident and enthusiastic at hustings.



Campaigns Officer

Jason Rose and Chris Etheridge

Etheridge is current treasurer of York Tories, and Rose the treasurer of URY as well as York Democratic Socialist Forum. Both are current second year students, and are active in university politics, Rose being a well known attendee of YUSU committees, and being responsible for a number of UGMs. They are aiming to use the new position to make the university more effec-

tive in campaigning supporting issues such as the NUS 'Broke and Broken' campaign as well as moves to raise tuition fees. They intend to lobby for better footpaths and lighting, as well as maintaining support for college bars.



RAG Officer

Helen Fry and Zoe Stones

Fry has been a Derwent RAG Rep and a RAG Ents Rep. Stones co-ordinated the RAG Parade this year and was also formerly Goodricke Vice-Chair. If elected, they want to put the fun back into RAG and have promised to perform at Woodstock. They want to improve the RAG Mag and web pages. They aim to increase student involvement by creating college sub-committees, inviting students to the RAG con-

ference and filling the role of Wentworth RAG Officer. They want to increase beneficiary awareness by providing a rep for each charity and holding a RAG Ball. They performed a comedic and memorable routine at hustings, showing their enthusiasm.



Iszi Chew

Chew has been the editor of RAG Mag and co-editor of the Flying DCUK. She has also held fundraising positions on the Big D Committee. If elected, she pledges to ensure raids and hitches continue and would do this through publicising them more in the RAG magazine, through the efforts of college reps and YUSU News, as well as posterage. She wants to continue the success of RAG events, possibly by collaborating

with Fusion and York Sport and also by developing non-alcoholic events. She pledges to increase awareness of beneficiary voting and invite Student Action to be further involved in RAG. Despite running alone, she feels that she has the capacity to fulfil the duties by herself.



Environment and Ethics Officer

David Clarke and Jade Flahive-Gilbert

First year students Clarke and Flahive-Gilbert have confessed themselves passionate about ethical and environmental issues, and hope to bring an ethical lifestyle into the reach of students. Despite only being at the university for two terms, the pair have set up Oxfam at York, which Clarke is chair of, and have become heavily involved in the People and Planet society. Their policies include building on the success of recycling on campus, ensuring that the Heslington

East campus is built according to ethical and environmental designs and the running of a campaign for students to bank ethically. They also hope to raise the profile of Environments and Ethics at university through a range of socials and events on campus.



Disability Officer

Claire Cornock

Cornock became known across campus after her role in coordinating the highly successful York Come Dancing competition last term. In running for the position of Disability Officer, she hopes to be accessible to all students who wish to discuss issues of disability, and in her roles as a seminar leader and mentor for students with dyslexia has

worked with a wide range of students across campus. She hopes to establish an online course for staff and students to increase understanding of the problems faced by students with disabilities and create an online forum for sharing support and information.



Facts and Figures



- The average candidate produces 2,500 posters during election week. In total, this puts 87,500 posters across campus.
- 250kg of Blu-tack is used to stick these posters up. That's 4,729 packs of the stuff.
- The accumulated weight of all the posters on campus comes to 61.25kg.

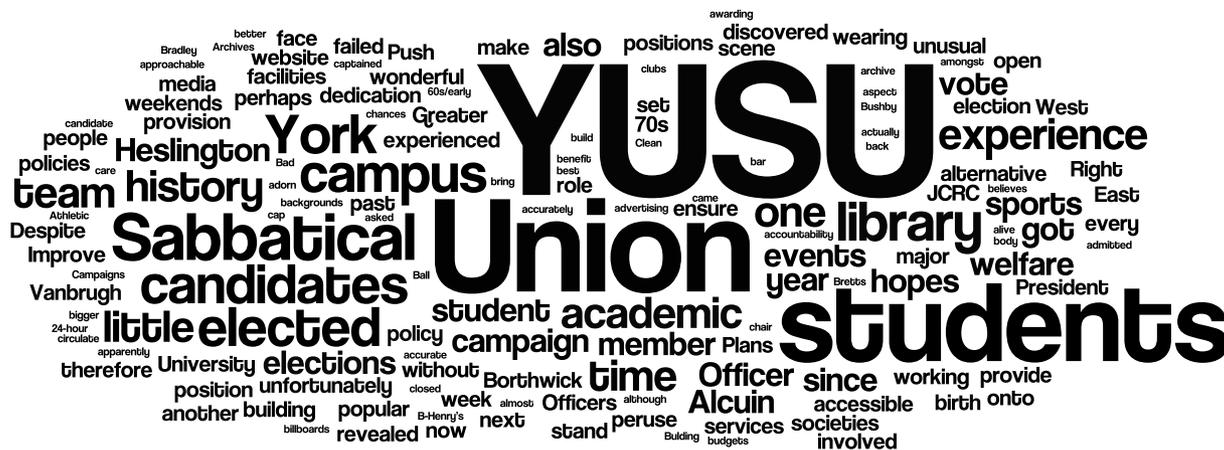


- Each campaigner spends an average of 48 hours actively campaigning during the 12 days between Monday week 8 and Saturday week 9.
- That's a total of 31,920 individual hours of campaigning
- In this time, the average Humanities student will have 50 hours of contact. The average Sciences student will have had 180 hours.



- Charles Bushby thought Grant Bradley's name was Graham.
- Tim Ngwena has once rolled down Clifford's Tower naked.
- Grant Bradley is a natural ginger. Or is he? Who knows?
- Once upon a time, Tom Langrish worked for Marks and Spencer.

**Please note that all figures are approximate and based assumptions. Therefore are they are relatively accurate rather than wholly so.*



The above is our wonderful supplement, condensed. Bet you wish you had known that before you read it all, huh? Now go vote.

How to vote

A step by step guide:

- Log on to www.yusu.org
- Click onto the elections banner at the top of the page
- Log on using York user-name and password
- Select most preferred candidate(s) for each position
- Click vote
- Feel satisfied. You've done your bit for democracy today



Jargon Buster

Hustings

A meeting in which election candidates address potential voters. Candidates deliver a prepared speech and then respond to questions from the floor.

Quorum

The minimum number of members of a society that must be present to make an election and its proceedings valid.

Exit Polls

A random sample of 100 people taken on the first day of voting to predict the election outcome. They are revealed the evening of the actual results.

Union Council

A body of Union Executive officers, Board of Studies representatives and ordinary members that meets fortnightly to discuss matters of importance for students.

Returning Officer

Former elected official whose role is to organise and oversee the current election and voting process. Tom Scott will be returning officer for this year.

Single Transferable Vote

A system of preferential voting designed to minimise wasted votes. It initially allocates an elector's vote to his/her preferred candidate, and then, after candidates have been elected or eliminated, transfers surplus or unused votes according to the voter's stated preferences

A brief history of YUSU

SURPRISINGLY, there is no 'official history of YUSU'. Upon inquiry, one will be told that one does not exist, as it has never been written down.

The past of our Union is, therefore, only recorded by its media outlets. So, if you desire an accurate, succinct and well-written documentation of all that has

occurred in YUSU since its formation in I-don't-know-when, might I direct you to the Borthwick Archives in the JB Morell library. There, you will find editions of Nouse (and perhaps some other publication known to circulate on York campus), in varying degrees of yellow-ness, dating back to the birth of the Union. Or perhaps more accurately, the birth of the papers.

However, the Borthwick Institute is, unfortunately, closed on the weekends. So when I came to write this column on Saturday, I discovered to my dismay that although Ms Leyland has pushed tirelessly for longer library opening hours, the obscure little archive store at the top of the stairs to the right of the doorway just isn't open

at weekends. Honestly. If Spar can manage it... So without resources, I decided to do a little trawl of a rather wonderful website recently discovered by our Technical Director and present to you some, most likely unknown, facts about our university and union that will give a somewhat alternative history.

Peruse this wonderful website (name soon to be revealed) and you will discover that the YUSU building is a converted set of squash courts given to the Union in 1994. During its history it has been named 'The Clean Pancake Building' (1994) and 'The Vaseline Bulding'; the latter of these names awarding the Athletic Union £6000 from the makers of Vaseline for 'most original advertising of the year.'

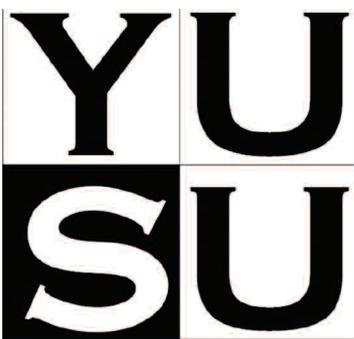
During its existence, YUSU has seen some unusual Sabbatical Officers. A Winne the Pooh soft toy once got elected onto the YUSU team. He was, unfortunately, rapidly no-conficed and now cannot stand for another sabbatical post. During the late 60s/early 70s, a dog stood for SU President, but failed to be elected. And sometime in the 70s, some frivolous students faked a nomination for one of the sabbatical roles. Since the position was uncontested, the unperson was elected. When he failed to show up to the first YUSU General Meeting, he was no-confided and replaced. The story made the tabloids.

Since we're on the subject of elections, apparently an inflatable sex doll and a Hoover have both

been elected onto the Goodricke JCRC at some time.

And York used to hold the record for the greatest number of people to stand on a postbox.

The treasure-trove of a website that provided these facts can be located at www-student.cs.york.a.uk/uni_history/index.html.



Laura Hynds



Tom Scott was careful, but right: money and politics shouldn't mix

Candidates should be prevented from buying votes with their financial status

Originally when I heard that a candidate had faced disqualification for their pledge to give their salary to more needy clubs and societies I couldn't understand why something that so beneficial to the union had been prevented. The majority of students are involved with a society or activity and the promise of more money for them is clearly enticing. However, taking a closer look, one can understand why a seemingly generous policy actually undermines the whole system of student elections and why Tom Scott was justified in his decision to prevent Bushby making this particular pledge.

This policy places him at a significant advantage above other candidates. Most students are not lucky enough to be supported financially to this extent by their families and the other three presidency candidates may not be able to make a similar pledge. Everybody needs to be on an equal

playing field so students can decide who will best represent them, rather than who can contribute the most money to the union.

Having the means to pledge a large amount of

“Pledging a large amount of money does not make a good President”

money does not necessarily make a good President and while most understand this, students may be persuaded to vote in a particular way when looking at the fairly evenly-matched candidates.

Although Bushby may have had the best intentions when making this pledge, the use of money to sway voters can be interpreted as a form of social bribery

because the policy can be seen as a way of buying votes. If Bushby had announced this in his victory speech, should he have been elected, then this would have been much more admirable. At the moment, he now sees his motives being questioned due to the level of publicity he is receiving.

Bushby is no longer campaigning on the issue so that he can still run for the position of President; however the policy has led to a huge amount of debate in the excitement of election time. A higher level of financial backing is not the only possible advantage candidates may have over one another and there is considerable debate over what should be allowed to make the election fair. Scott may have come to the right verdict this time by disallowing Bushby's pledge but surely this will not be the only tough decision he will have to make in the course of the election.

Lida Mirzaii



A generation of death fetishists

“I’ve lived in front of the cameras, and maybe I’ll die in front of them” said Jade Goody bluntly to News of the World. And why not? She’s set to earn £1.4 million from the sprawling media circus on her fight with terminal colon cancer. The bloated press has avariciously tracked our first reality TV baby since her birth, and they can’t seem to have enough of her death. So let them gorge on it; at least her kids can get what she never had: a proper education.

While Max Clifford caringly advises his golden PR ticket that, ‘enough is enough,’ Jade is shouting, ‘show me the f***in’ money.’ Alright then, at least in this market there seems to be plenty to go around. And it’s all about the money and it always has been. Although the ‘Jade Goody’ effect has apparently caused a rise in requests for smear tests, and calls to Macmillan Cancer Support help lines increased by 50% on the Monday after her wedding, for Jade and the media this is all just a useful byproduct of an addiction to sensationalism and death fetishism.

It’s nothing new. John Diamond and Ruth Picardie wrote poignant newspaper columns about their ordeal with cancer to a middle class readership. Jade Goody obviously can’t write about her ordeal, she is a self-proclaimed ignoramus. So she’s doing it through the only

available medium, a medium that has abused, berated and made her. But more importantly, through her choice to be a sordid spectacle, she is also reaching a completely different audience.

Chavs are not going to read a cancer memoir by Joni Rodgers. They are going to read heat. And amongst the most recent celebs that are suffering from anorexia or obesity is Jade Goody’s bald, contorted face in a state of crippling despair or marital elation. It may be morbid and grotesque entertainment, but it’s an enduring image. Maybe after seeing it they’ll consider checking for lumps, or having a smear test, or not having sex before 15. Maybe like her at their age, they won’t learn a thing.

According to the death fanatic Edgar Allen Poe, “The play is the tragedy ‘Man,’ And its hero the conqueror, Worm”. Jade’s sadistic mutualism with the media has a sense of tragedy to it, but ironically, its final chapter has redeemed her. Her impending death has given her the respect she never had in one of her seven years under the tabloids scalpel. The media reflects and affects its culture; Jade Goody’s public fight with cancer has showed us a frightening reflection of the extents of our obsessive voyeurism. She has inadvertently taught us something. Who would have thought?

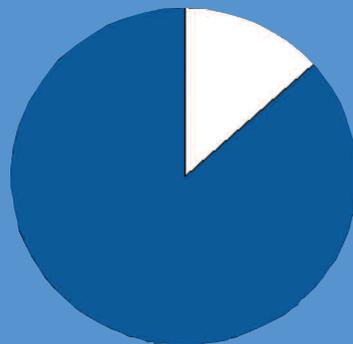
The Burning Question

This week, *Nouse* asked:

Will you be voting in the current YUSU elections?

91 people voted, with the majority stating

Yes



78 people
voted
Yes
(86%)

13 people
voted
No
(14%)

To be a part of the debate and for exclusive web content go to www.nouse.co.uk/comment

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

Letters

We are not en-Fused

Dear *Nouse*,

Fusion is everything that is wrong with York. Masquerading under the semblance of an innocent charity event; Fusion encourages social elitism in certain elements of an otherwise fairly balanced student body.

During my time at York I heard stories of peer pressure fueled anorexic and bulimic behaviour; not to mention vilifying of girls who were not ‘beautiful enough’ to take part. But in all honesty, I have little sympathy for any individual that subscribes for this ill-thought out playground popularity contest.

Articles last year dribbled over the cast, glamourising the already egotistical ‘social elite’. Fusion is really a High School fashion show, allowing skinny blondes and stacked muscle-clad Abercrombie & Fitch models to reaffirm to the masses their superior physical appearance. It is not for charity, neither is it because of charity – rather, to satiate the need

by a certain portion of York’s body to feel loved.

Fusion is not productive for the University - it creates social cliques where there otherwise are none. But to those that advocate it, they’ll suggest I’m bitter and that the vitriolic criticism spewing forth is the remnants of an unfulfilled university career. But honestly it isn’t. I just find it all a bit unnecessary. I’ll justify this by admitting that on two separate occasions over the past two years I was approached and actively encouraged to model/dance/prance/show off during Fusion. And I considered it, not because I want to be a model or because I think I can dance (I can’t); but because I was told it would make me part of a social elite.

But then I realised something... who wants to be part of that?

Anon
Via Email

Ban the boring

Dear *Nouse*,

I’d like to express my disappointment at the recent Arms trade policy debate.

The Universities investment policy is a topic I’ve followed keenly, and I was looking forward to a lively and productive exploration of the topic. Sadly, this was not the case. Both debating teams presented fairly basic arguments and often refused to answer points from the opposition, preferring to rattle off their pre-written speeches at a tremendous pace, rather than respond intelligently and strengthen their case.

Questions from the floor were often mundane or provocative and York students showed a depressing inability to listen. I hope in the future we will enjoy a more stimulating style of debate than that of recently.

Phil Madigan,
First Year Politics Student

Easy reading

Dear *Nouse*,

I am writing to express my support for the proposals to open the library for 24 hours a day. It is ridiculous that York has not got the basic facilities offered by most other top level universities.

Many people do not like working at home, and the range of on-campus study facilities after midnight are shocking (The Langwith room is stiflingly hot and unventilated). While the extended opening times over exam season are a move in the right direction, they still have a long way to go in order to satisfy the demands of those who find it easier to work as night-owls. What would be much better than moving the opening times of the library to half an hour earlier would be to open later.

James Kinn,
First Year, Halifax



Nicky Woolf

In the playpen of campus politics

They (them what discover things) have discovered a species of jellyfish that is effectively immortal. It never grows old, and if not actively killed, will continue living pretty much for ever as long as it has sustenance. *Turritopsis Nutricula* reverts to its larval stage every time it reproduces, becoming a child again, and eternally reliving its life cycle.

I say this partly because someone just told me and I thought it was interesting, partly because this week is YUSU elections week, and anything that isn't about the august and stately progress of the democratic process is in some sense refreshing, and partly because something about Student Union elections, like the reproductive cycle of *Turritopsis Nutricula*, regresses everyone back to their larval stage. See what I did there?

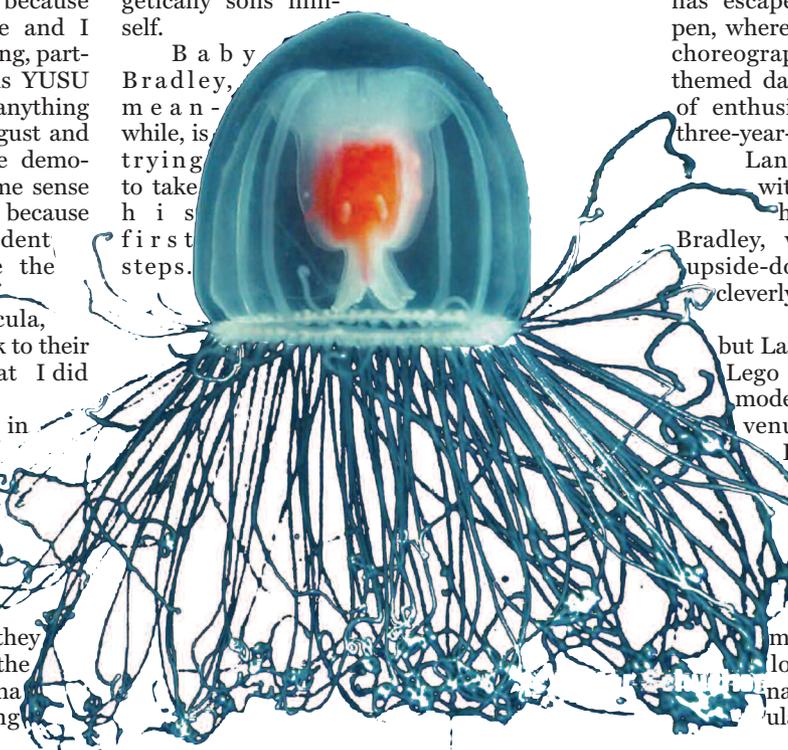
It is half past nine in the YUSU creche. Mummy and Daddy have just dropped the infant Charles Bushby off, and he's been put in the Presidential pen with Tom, Tim and little baby Grant. Today they are to be babysat by the beautiful Nurse Tomina Scott, in her fetching

Pirate-themed dress.

Young Bushby first throws up on her, then attempts to take by force the little plastic budget that Langrish is playing with. Langrish bites him hard on the finger. Bushby howls.

Nurse Tomina Scott, wiping her skirt with a resigned sigh, picks up Bushby and comforts him by rocking him gently back and forth. Bushby energetically soils himself.

Baby Bradley, meanwhile, is trying to take his first steps.



He almost makes a totter across the pen, but can't quite manage, and eventually contents himself with lying on his back waving his legs in the air and sucking on his dummy.

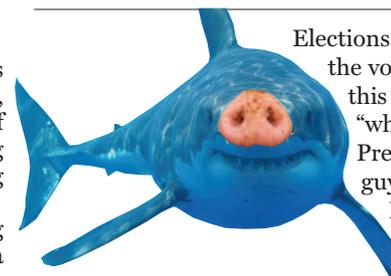
Returning from changing Bushby's nappy, Nurse Tomina Scott is suddenly filled with panic. There is a baby missing, and of course it's that little scamp Ngwena, who once again has escaped to an adjoining pen, where he is attempting to choreograph a New Orleans themed dance among a group of enthusiastic but confused three-year-olds.

Langrish has finished with the budget, and has given it to baby Bradley, who is holding it upside-down. Bushby has cleverly drafted his own on an etch-a-sketch, but Langrish has found the Lego and is building a model Hes East student venue to throw at Bushby. Bradley is sleeping soundly.

This is how elections would work if we were *Turritopsis Nutricula*. Much more democratic, as long as Bushby's nappy is changed regularly.

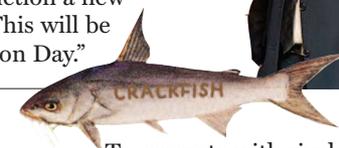
Moment of Zen

Spoiling the ballot-paper of current affairs with a series of suspect smears of sexy satire



Elections are always confusing times for the voting public. In *Nouse's* polls this week, answers to the question "who do you plan to vote for for President" included: "That Pirate guy, is he running again?", Matt Burton, *Nouse's* own Adam Shergold and Henry James Foy, Lewis Bretts (more than ten times), and one person even said "Charles Bushby". Snark snark. Pictured: a snark.

Two interesting motions at the UGM up for voting this week: The first, if passed, will officially rename the student centre where YUSU have their offices the "Matt Burton Dancehall". The second, if passed, will mean that Services and Finance Officer Matt Burton has to lobby the government to sanction a new national holiday. This will be named "Matt Burton Day."



To compete with rival Ed Durkin's pledge to open a branch of Subway on campus, Democracy and Services candidate Lewis Bretts has pledged - and this is deadly serious - to make sandwiches for anyone who comes to see him. "Loaf of Bread: 80p, Jar of Jam: £1, Making YUSU better by getting one more person to come and tell an officer what they think: Priceless."

TOM SCOTT'S BLACKBERRY as seen by Henry James Foy

04.03.09 20:12
To: president@yusu.org
From: lesteroh!@hotmail.com
Subject: Funnyman

Minister of Fun,

No open glasses on the seats! No open glasses on the seats! Speak slower Foy - can't quite write down every word you're saying! Hold it! Hold it! No open glasses on the seats! Back in 15 minutes! Back in 10! Oh sod it, come back whenever you like. But no open glasses on the seats! Gottit? Good. Funtimes. Derwent. Elections. Malarkey. In Langwith? How odd. Glasses... seats... slow... down... Must be more witty. Must...be...

POST-ITS! Oh where have you been all my life!

04.03.09 22:47
To: president@yusu.org
From: news@theyorker.co.uk
Subject: Priviledges

Glorious leader,

What are you playing at? First they get to lavishly slap their logo all over your publicity (you know full well that's our game), and then you let them put a sodding great banner in the background of all our pictures! And to think of all we do for campus! How else are students supposed to know that a member of the House of Lords gets to speak there, and that annual outdoor music-focused events actually take place every year?

Not happy. I hope our monopoly on grainy campus photos still stands,

The Yorker

05.03.09 10:59
To: president@yusu.org
From: tflynn@yahoo.com
Subject: Unasked Questions

Scott,

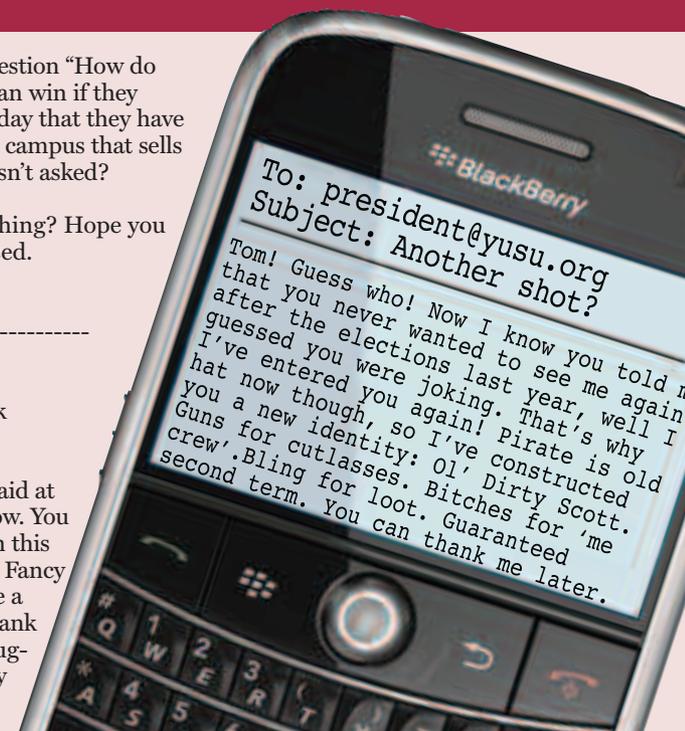
Just wondering why my question "How do the candidates think they can win if they don't eat 5 pieces of fruit a day that they have bought from a fruit stall on campus that sells fresh fruit to students?" wasn't asked?

Not enough time or something? Hope you and Foy weren't being biased.

Flynn

08.01.09 12:01
To: president@yusu.org
From: bushby@lycos.co.uk
Subject: Tips

So I'm sorry about what I said at hustings. It was just for show. You see, I'm pretty screwed with this alternative-to-YUSU thing. Fancy giving me some tips? You're a dab hand at this 'elect the rank outsider' thing, and I'm struggling a bit. I'm willing to try anything. Cheers. C x



Global Focus

1. LAHORE, PAKISTAN-----

A terrorist attack on the Sri Lanka Cricket team has left 8 Pakistanis dead and 7 members of the team injured. The assault took place in the area surrounding the Gaddafi stadium where the second test match against Pakistan was due to take place. It is believed that the Islamic militant group Lashkar-e-Taiba, who are suspected of perpetrating the Mumbai attacks of last November, are responsible.

2. EDINBURGH, UNITED KINGDOM--

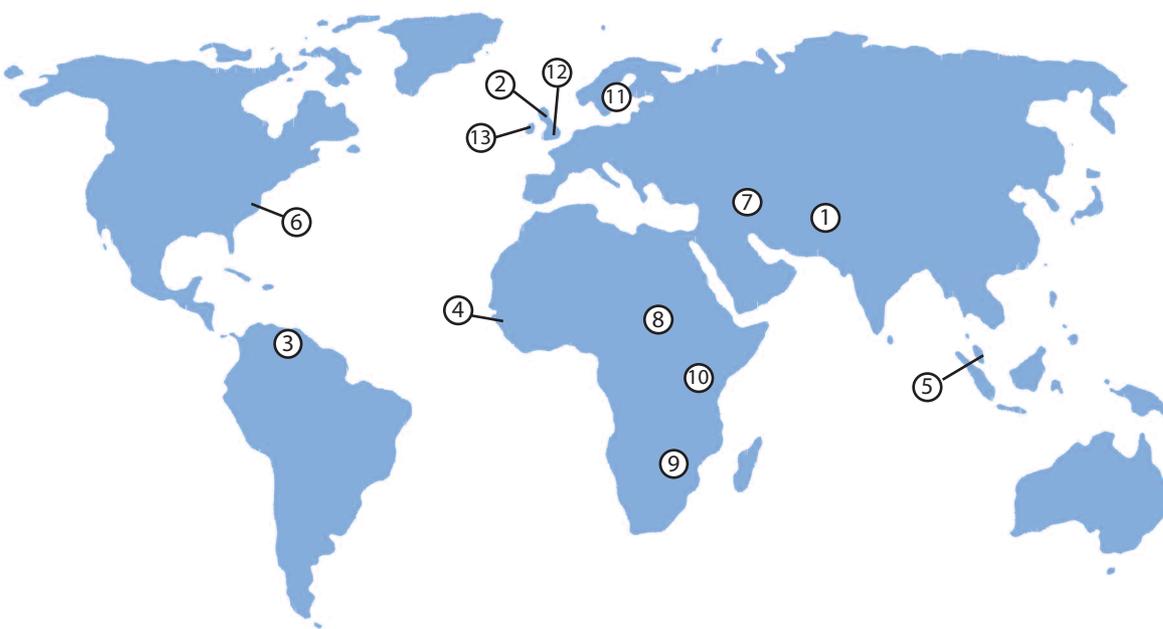
Rows in Parliament continue over the prospect of reducing the pension of disgraced banker Sir Fred Goodwin. The former RBS chief executive has earned himself the much quoted title 'world's worst banker' based on his high risk approach to finance resulting in the RBS bailout. Sir Fred is legally entitled to almost £700,000 a year during his retirement despite the damage he did to the British economy.

3. CARACAS, VENEZUELA-----

In a move to increase state ownership of industry further President Chavez has seized rice mills militarily from their private owners. Chavez told reporters that he had "no problem expropriating" and would not compensate the owners with cash but with bonds.

4. BISSAU, GUINEA BISSAU-----

President João Bernardo Vieira was shot dead by members of his own military in what is being described as an act of revenge. The army accused the president of being responsible for the killing of Army Chief of Staff Batista Tagme Na Waie just hours earlier. The two



had been fierce political rivals for some thirty years.

5. KUALA LUMPUR, MALAYSIA-----

Riot police fired tear gas on a crowd of thousands of protestors against the use of English in schools. Although the tear gas was unprovoked, the organisers of the protest had previously agreed that nothing would happen in the capital. 124 people have been held after calling for Malay to be restored for the teaching of maths and sciences.

6. WASHINGTON D.C., US-----

This week Prime Minister Gordon Brown became the first European leader to meet with US president Barack Obama. Despite worries

that the president would be less enthusiastic than his predecessor about the 'special' transatlantic relationship Obama maintains that there is "a bond that will not break" between the US and the UK.

7. TEHRAN, IRAN-----

Tensions in the West are running high as Iran tests its first nuclear reactor. Western leaders suspect that the Iranian energy program is a front for the building of a nuclear bomb. If plans go ahead the plant will become active within a year.

8. DARFUR, SUDAN-----

The international criminal court has charged President al-Bashir with war crimes, provoking fear of

further violence in the Darfur region. The result follows eight months of deliberation by the International Criminal Court.

9. BEATRICE, ZIMBABWE-----

Prime Minister Morgan Tsvangirai's wife has been killed in a car crash. Tsvangirai was also in the car, along with an aide, and has been mildly injured. The car was in a collision with a lorry while Tsvangirai was driving to his country home for the weekend; he is currently recuperating in Botswana.

10. NAIROBI, KENYA-----

Two Kenyans, an influential human rights activist and his col-

league, have been shot dead. Oscar Kamau Kingara and John Paul Oulu were targeted by gunmen as they sat in a car 500 metres from the president's heavily guarded official residence. The killings take place a week after a UN expert described the Kenyan police as "a law unto themselves" and have sparked accusations that the assassination was carried out by security forces.

11. STOCKHOLM, SWEDEN-----

A British couple have committed suicide together at a clinic run by the controversial Dignitas charity in Sweden. They became the first Britons to take their lives at such a clinic since the Lord Chief Justice said that anyone helping a terminally ill person to arrange an assisted suicide would not be prosecuted.

12. LONDON, UNITED KINGDOM--

Business Secretary Lord Mandelson was gunged after he got out of his car to attend a meeting on climate change in Central London. He was approached by well known environmental protestor Leila Deen who threw a cup of green custard in his face. The incident has raised questions about the lack of security arrangements for British politicians.

13. ANTRIM, NORTHERN IRELAND--

An attack on an army base thought to have been carried out by dissident Republicans has left two soldiers dead and four injured, two of whom were pizza delivery men. The soldiers are the first to be murdered in Northern Ireland since an IRA sniper attack in 1997.

-----NOUSE.CO.UK/POLITICS

US sceptical about visit of 'socialist' Prime Minister



Peter Young
POLITICAL ANALYSIS

HAVING BEATEN other hopefuls to the starting block, Gordon Brown has this week become the first European leader to visit the White House since Obama's inauguration. He travelled with the hope of renewing the transatlantic 'special relationship', normally characterised by foreign policy, with talk of economic partnership. Key to this partnership is the setting up a 'Global New Deal', which provides an international regulatory framework for the world's largest economies. If Brown has his way then the global financial system will have a common set of criteria by which to govern financial institutions.

Although Obama refrained from making any promises he has, at least in principle, backed Brown's regulatory plan and seemed keen to liken his economic policies to those of the Prime Minister. His readiness to identify with Brown came as a surprise to many given the way the Labour Party is perceived in the US. This public perception seems to

have been summed up fairly well by CNN anchor Lou Dobbs who described Brown, somewhat unfairly, as head of the "socialist Labour Party". The images that the word "socialist" conjures up in a post-cold-war US will not be overly positive and, in fairness to New Labour, not even that accurate. Perhaps aware of the doubts of the American public Obama made sure to emphasise Brown's "belief in the free market" and "government that is not overbearing".

Brown will be pleased with the boost that Obama's backing will give Labour who currently trail behind the Tories in opinion polls. After a particularly gloomy period for the Labour party this good news will be much welcomed. Their hope will be, however, that Obama's backing is the thing that people remember about the trip rather than Brown's refusal to admit any responsibility for the financial crisis when reminded about this at a press conference in the Oval Office. Chancellor Alistair Darling has admitted that mistakes had been made but Brown maintains that his policies were "right for the times of 1997". Despite this one doubts that the 'Brownomics' of 1997 were intended to have such a short sell-by date.

The highlight of the visit was Brown's



LONDON SUMMIT

Obama backs Brown's 'Global New Deal'

address at a joint session of congress, arguably one of the most important speeches of his career. Through suitably Americanised rhetoric he praised the country and emphasised the need for global cooperation, radical response to climate change, and condemnation of protectionism which, he said, "in the end protects no one." Needless to say Brown enjoyed the treatment that speechmakers are accustomed to in the US, among them the 19

standing ovations he received (conveniently the same number as his predecessor in 2003). But despite this apparent enthusiasm there was a noticeable lull following his advice on protectionism. Brown may have been preaching to the choir when speaking about the greatness of America but he has a lot more convincing to do on this particular economic issue, particularly among Republicans who were noticeably the more timid in their applause.

A mere hour after Brown boarded his plane back to boring old Britain, Obama was on the phone congratulating him on his congressional speech. No doubt the gunging of Lord Mandelson on Friday provided our Prime Minister with a reminder that this side of the Atlantic political life isn't quite as glamorous. Somehow I doubt that there'll be as many standing ovations tomorrow at Prime Minister's questions. For now it remains to be seen whether the bond between the UK and the US will turn out to be one that, as Obama put it, "will only get stronger". 'Obama-Brown' simply doesn't have the same alliterative ring to it as 'Bush-Blair'. Let's hope that when Obama comes to visit us next month for the G20 conference we'll be reassured.

Gay Muslims face 'two-pronged prejudice'

THOMAS MARTHINSEN

Lida Mirazai

POLITICS CORRESPONDANT

PAV AKHTAR, the first non-white president of the Cambridge University Students Union, is challenging the conservative conceptions of what it means to be a Muslim. In 2006 he also became the first gay Muslim to run for NUS president. He lost to Gemma Tumulty by 28 votes amidst claims of homophobia and Islamophobia.

In the same year Sir Iqbal Sacranie, head of the Muslim Council of Britain, announced homosexuality as 'harmful', to resounding condemnation.

"The condemnation of the LGBT community by Islamic practitioners is based on a very narrow interpretation of Islamic teaching"

The election campaign exposed the schism that exists between the conservative Islamic community and those who seek to interpret the Koran more liberally.

As part of the 'Love Without Borders' campaign organised by York LGBT, Akhtar explained the urgency of addressing this rift. "The condemnation of the LGBT community by many Islamic practitioners is based on a very narrow interpretation of Islamic teaching. Now is the time to engage in critical constructive thinking, not to reform Islam," he continued



Gay Muslims participate in gay parade in Oslo, Norway

"but to reform the narrow, conservative dogma which has set the political frame to which all Muslims must conform."

Akhtar was raised in a moderately conservative Pakistani-Indian family, and as an openly gay, practising Muslim the prejudice is two-pronged. It exists both inside the LGBT and Islamic community. "In January last year, some of our hijab wearing sisters were spat on and abused by people of the LGBT community," he explained. "There are prejudices and stereotypes within our own community."

It is when discrimination is substantiated by political

power that Akhtar sees the greatest threat. In addition to working for the trade union, UNISON, he is a British Labour Party politician and chair of the LGBT Muslim organisation, Imaan. Voicing opinion in the political and legal sphere is to Akhtar the most effective and empowering tool for the LGBT and Muslim community.

"Understanding the legal framework allows you to develop a greater sense of where you need to go in order to achieve the love without borders aspiration."

Section 28, brought in under Margaret Thatcher's

government in 1988 stated that a local authority could not promote the teaching of homosexuality in any maintained school. "I think what it did was it forced many people like me from being gay and being Muslim in this country" he explains. It was repealed by the Labour government in 2003.

The Equality Bill, which is set to replace nine major laws and 100 other regulations, is of great importance. "The current public sector equality duties which exist for race, gender and disability will now include LGBT and sexual orientation which I think is a massive step to protecting us," says Akhtar.

Political Edge



Peter Campbell

LAST NOVEMBER, the UN passed a resolution against the defamation of religion. While it might appear on the surface that this would create tolerance, many fear that it will encroach on free speech. The resolution, led by Pakistan supported by Afghanistan, Iran, North Korea, and Saudi Arabia, but opposed by the UK, US, and Israel, could become binding on all UN member states if passed later this year.

What this will mean is that the states will have to pass legislation outlawing anything that could be classified as 'religious defamation'. Many fear that this legislation will principally apply to Islam, who have a higher track record of taking offence at criticism than most. As put by CNN, this will make "any mention of terrorism linked to Islam a criminal offence."

Christopher Hitchens, well known for his contempt of all religions, called the measure "totalitarianism defined" and "a rape and butchery of our [America's] First

"This appears to be the UN reaching well outside of its mandate on an issue over which it has already taken a stance."

Amendment." His argument runs that, if they feel insulted by anything, Muslims will go straight to violence. On the other hand, you can't call them violent, because that will hurt their feelings. While this is obviously a little bit of a one sided-analysis from a close friend of Salman Rushdie, it holds some alarming truths within it.

This appears to be the UN reaching well outside of its mandate on an issue over which it has already made a stance - the Universal Declaration of Human Rights (which just happens to include freedom of both expression and religion). What it is doing now would run the risk of fundamentally contravening these values, whether or not the countries signed up to the Declaration - I'm looking at you, Saudi Arabia.

What would actually happen if this passed and the UK was bound to create such legislation? The desired outcome - tolerance and peacefulness, would be completely reversed. Intolerance and suspicion would be nurtured under the surface, and it wouldn't take a very large event to spark off race riots, hate campaigns, and anti-Islamic protests, which would sink to the levels of the radical Islamists of today.

The UN should back off, and keep to restoring member border disputes by peaceful means - that's why it was created.

The need to avoid a new 'Iron Curtain'

FOREIGN OFFICE

James Gill

POLITICS CORRESPONDANT

THE EU, once an economic haven of safe and principled private enterprise with workers rights, has come under renewed pressure in the recession. The most alarming casualties appear to be the Eastern European economies, previously seen as the bright stars of Europe. This in turn, could lead the rest of the EU on a slippery slope to financial purgatory.

While EU leaders commit to free trade values, segments of the European population riot, believing that those governments are still for the big business free traders who landed them in this mess. The latest episode in this quagmire is the consensus amongst EU leaders that bank bailouts and national industries should not hurt other EU members' economies.

Ferenc Gyurcsany, Hungarian



EU leaders at a conference on solutions to the financial crisis in January

Prime Minister affirmed that "We should not allow a new 'Iron Curtain' to divide Europe. At the beginning of the Nineties we reunified Europe. Now it is another challenge - whether we can reunify in terms of finance."

This statement, while well-meaning, begins to look increas-

ingly bleak as the Eastern European countries, who received plentiful investment in their resources in their accession to the EU five years ago, including billions of loans from Western European banks, are now looking like continental basket cases.

In light of the recession, the

IMF has had to bail out Hungary, Latvia and Ukraine. This economic struggle threatens to move westward with Austria, Greece, Italy and Ireland in the way, notably in the way due to their weakening public finances. Ireland, in common with countries like Bulgaria, has had its fair share of anti-government protests perceived towards the government's role in the mismanagement of the economy - rage being about the government's 3.5 billion euro injection into the Bank of Ireland and Allied Irish Banks.

Meanwhile, other EU countries are heading in different policy directions: France is acting in an increasingly protectionist manner by saving its domestic car making factories and closing ones based in the Czech Republic; and the British, Spanish and Italians are stuck in government deficits.

The EU has got a big economic bill on its table and someone will have to pay up soon.



TheMixer

Apathy Rules OK in York Sport Election

SO, with the Student Union elections fast approaching, and five potential York Sport presidents to keep us entertained, *TM* sent three politics-mad spies to the sports centre to find out who the students want to win. Now, it would be vaguely excusable if in Market Square a few biology students here and there didn't know the names of that famous five, but surely the sporties care how much they'll have to pay in York Sport membership next year? You'd be surprised...

Thursday three o'clock, pearly turnstile gates shining brightly in the afternoon sunshine, a light breeze tickling the lush green, astroturfed JLD and the sweet smell of campus politics accosting the nostrils. But well over half of the 133 iron-pumpers, six-a-siders, occasional badmintoners and lacrosse-clad gamesters didn't even know who the candidates are, let alone suggest a potential winner.

Oh, the apathy! But here's the worst part: the voters aren't actually to blame. The day before, a Wednesday, BUCS fixture day - the day that the majority of students

Flying Low

They act all serious nowadays, but in a fine example of hypocrisy, SPORTS CENTRE staff told badminton that if they didn't want to hurt themselves, they'd have to clean the perilously dusty floors themselves? Are you serious?

that actually care about sport can all be found in one place - and the only candidate out campaigning was the "committed" and "enthusiastic" (see useful poster) Emily Scott. Where art thou Stash? What keeps from us your graceful pres-



ence 'our Sned'?

It all got a bit too much for Viking Kath Mildon, this campaigning lark, and she pulled out two days after 'wetting' appetites (water sports on the lake anyone?) in a room full of 'our Sned' louts and Jason Roses' mates (ok, you got me, just a few Sned louts) at the hustings on Tuesday. The prospect of spending more than a few hours

Going down

Ow ow! Swollen knee, very painful, please sir, can I have some ice? No. *TM* learnt of true SPORTS CENTRE cruelty this week when a basketballer was refused medical attention because his injury was not deemed bad enough. Disgusting.

talking to us voters is too bitter a pill to swallow for these Lacy wannabees it seems.

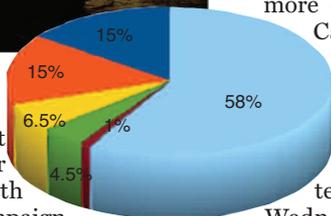
But a few political masterminds did share their wisdom with *TM*. Emily Scott and Sneddon are tied after attracting 15% of the remaining votes. They are closely followed by Gemma Johnson and 'Stash', but a gap is quickly emerging.

Quite frankly *TM* wouldn't mind too much if a few of the others followed the Viking's lead and were replaced by someone a little more charismatic; like Mike Callis, or even Anton 'Dreamz' Murphy, for example. At least they might provide some salvation for our bedraggled hockey team on the lonely Wednesday nights in Northern Conference 3B next year. Why should I vote, get me a drink, I'm getting sick, of candidates that stink.

Source: *TM* survey of 133 voters

Relegated

Oh and guess who's bottom of the table? Yep, you got it...the SPORTS CENTRE. Volleyball captain Jack Butcher almost lost his cool when told he'd have to pay to play in the match he'd organised because he'd forgotten his uni card. Unbelievable



Everyone's RIGHT TO PLAY

ALL THIS talk of elections is but a puff of smoke in the spring breeze, though, when compared to the Right to Play scheme coming to York next week. Third year James Grey is heading up York's participation in a nationwide movement to raise money for a charity that "uses sport as a tool for social community development, fostering peace, disease prevention, and individual child development."

The scheme aims to see every student across the country pay £1 to play their sport for one day, with all the proceeds going to the disadvantaged children of Africa, Asia, and the Middle East.

Right to Play is the official charity of BUCS this year and as a fairly new organisation, it relies heavily on gestures of goodwill.

TM spoke to Right to Play coordinator Julian Anstee about the project and what he hopes to achieve: "On his first visit to Eritrea, Right to Play founder and four-time Olympic champion Johann Olav Koss, came across a child who he described as 'the popular kid'. Johann asked him why he was so popular, and the child responded simply by pointing to his long-

sleeve t-shirt. Johann was puzzled. The child's teacher explained that the child's long sleeves meant he was the only one with a shirt big enough to be rolled up and turned into a football. So, if the children wanted to play football he had to be invited. Without cooperation, no one benefits. This is the ethos that lies behind sport at university and elsewhere and we are looking to start a UK student movement with global repercussions."

Anstee will be relying on Student Ambassadors across UK universities to get the scheme off the ground and Grey has recently taken on that mantle at York.

"Many people take the availability of sport in this country for granted," he said. "I feel it is the responsibility of those people to provide the opportunities they have been afforded to others who are less privileged and I hope to eventually be able to coach children in the developing world." Grey hopes to hold York's Right to Play day on March 18: *TM* implores you to be there. >> Visit www.students4righttoplay.org.uk or Text "PLAY" to 81400 (Texts cost £1.50 and RTP receives 90p)



College Notebook: Swimming shenanigans

ARRAN BOWEN-LA GRANGE

Sports Editor Adam Shergold discovered how the annual college swimming gala is an event which simply defies description...

COMETH THE HOUR, in come the clowns. The steamy hurly-burly was priceless comedy: randomers bombed into the pool, loutish blokes strutted about in scandalously revealing, erm, towels carrying crates of Carling, the running order was written, then loudly scrapped, and then rewritten. The scarred-for-life under-eights swimming class made a hasty retreat. Welcome to the annual college swimming gala.

This was a fine version of organised chaos, like a stock exchange with injected hormones, or a medieval flea market. There was an ear-splitting cacophony of partisan encouragement, intermingled with wolf-whistles and, in the seldom silence, hilarious revelations; "he's got three testicles" being one. Our MC for the evening, Adam Clark, strolled around, hollering into his fuck-off, big daddy YUSU megaphone until bright red in the face. He was still inaudible and the first race started 28 minutes late.

Thankfully, the spectators had organised themselves into neat little sections on the poolside, each a huddle of nakedness, but they created a cauldron of noise and made the occasion. Halifax College, following an exhaustive trawl through Emily Scott's phonebook, excelled in the individual events, the presidential candidate bravely treading the slippery six inch 'no man's land' between spectators and wetness, issuing impassioned support for her college, before diving in and swimming a few lengths herself.

Apparently Wentworth were there, somewhere, but some heats still featured only two contestants in a sort of 'floats at dawn' race to the death. At one point, a Langwith swimmer, quite possibly immersed in water for the first time, languished a minute behind his opponents - he received the kind of rousing crescendo reserved only for the plucky loser. The Alcuin entrant in the backstroke fretfully admitted he was 'bricking' himself at the prospect of diving in back-

wards, but then the shallow end was only 0.9m deep. One male in the freestyle decided to don Lycra trunks in a barely disguised attempt to look professional. He then proceeded to false start, although it was tight.

Alcuin were prepared; Paul Guest had clearly expired several blue biros in allocating names to races in an ink-sodden notepad, and their swimmers came home first with remarkable frequency, to whoops of joy. In the end, they accumulated 115 points, fifteen clear of Derwent, although they were overdue a boost in the overall standings. Wentworth limped home in last place with 34, scarcely beaten by Langwith.

Then a shower of water polo balls rained down and it was time to clear the pool, you would think Archbishops Holgate was the only pool in the area or something. The swimming gala exuded everything brilliant about college sport: hilarious, fanatical, top-notch entertainment. Maybe you had to be there.



Swimmers of varying abilities took place in the annual college gala

The Full Motty: musings from behind the MOTD microphone

Dan Hyde
Adam Shergold

IT ISN'T EVERYDAY you have the opportunity to interview a national institution. For our generation, and the generation of our parents, John Motson remains the authoritative voice of football; his words are eternally bound with those childhood rites of passage such as the excitement of FA Cup final day, being allowed to stay up and watch Match of the Day for the first time and innumerable English World Cup failures. Institution? "Some say I should be put in one," Motty will modestly reply.

In two years time, at 65, Motson could put down his microphone once and for all, but the BBC's main commentator at six World Cups and 34 cup finals is going stronger than ever, combining work on the corporation's flagship Match of the Day, where he has been a staple since 1971, with Radio Five Live coverage. Who better to ask on changes in the game over the last three decades? "It has become more commercial, more corporate and more money orientated. The standard of fitness is much better today, but whether the standard of entertainment has improved is debatable."

Thousands of players have passed before Motty's gaze, but some retain the capacity to impress: "This season in the Premiership; Ashley Young [of Aston Villa], Dimitar Berbatov [Manchester United], Wilson Palacios [Tottenham Hotspur]. In fact, add any Everton player." The mention of Young is interesting as



DAILY MAIL

John Motson has no intentions of retiring after 38 years behind the mic

Villa become the first team to genuinely challenge the top four in at least five years, but will their English core, also featuring James Milner, Gabriel Agbonlahor and Gareth Barry, constitute the England team in the foreseeable future? "Not necessarily," believes Motson. "It depends how these

"The standard of fitness is much better today, but whether the actual entertainment has improved is debatable"

players perform and, even then, on how other clubs develop their English players."

When the issue of the next generation of Wayne Rooneys and Rio Ferdinand is raised, it is clear

it pulls at Motson's heart strings. "The set-up we have at grass-roots level is far too competitive and pressured for young players. They should be prioritising their skills in small-sided games, rather than being forced into win-at-all-costs eleven-a-side matches that don't encourage clever play."

Motson believes the future of the England national team is at stake and is keen to see the issues addressed: "There should be more emphasis on touch and technique in the coaching of young players, aged eight to thirteen. I think the youngsters still enjoy the game, but don't benefit as much they could, and the problems don't stop there. By the time those youth players reach university age, most of the bad habits are ingrained: it's unfortunate."

Motson's love for the national game is more than apparent and he fondly remembers his first England press conference in Malta in 1971 and, unlike the national team, has been an ever-present at every World Cup since.

But the modern trend of players pulling out of international friendlies with mysterious injuries and managers demanding limited playing time from their Steven Gerrards and Frank Lampards has Motson riled.

"The national game should definitely be regarded with greater importance but, in practice, the clubs' interests prevail across the board and that's not how it should be," he says but, diplomatically, he doesn't name names.

Nouse just can't resist one final question, one the sartorially conscious are all dying to know: how hard is it to find a good sheepskin coat, Motty's trademark, these days?

"Well its easy where I go, my tailor on Saville Row!"

MOTTYISMS

- "For those of you watching in black and white, Tottenham Hotspur are playing in yellow"
- "It's like they are running around the pitch playing with themselves"
- "It's delirious! It's delightful! It's Denmark!"
- "On a scale of one to ten that was one hell of a strike"
- "Koller shares a hairstyle with Jaap Stam. Of course, they have no hair"
- "In a sense it's a one-man show, except there are two men involved"

Hornets buzzing over first competition

John Halstead
SPORTS CORRESPONDENT

POPULARISED BY the film 'Bring it On', again by 'Bring it on Again' and then again by three further 'Bring it On' based sequels, cheerleading, once the sole preserve of Americans, has crossed the pond. Throughout the country, cheerleading squads have mobilised like secret militias.

However, for all its 46 years of unparalleled recreation, York has been mystifyingly bereft of a cheerleading squad. Until last term that is. Thanks to the gargantuan efforts of Hannah Barwick-Walters, York now has the cheerleading squad it craved: the York Hornets. The Hornets are poised to enter the nationwide cheerleading competition in Telford in a few weeks time and are quietly confident of comprehensive victory.

"But wait," you say, "cheerleading? Competitive? Sport? Telford? Not likely bub!" Try telling that to Barwick-Walters. She is adamant that cheerleading is a sport and not

a hobby like weaving or beer mat flipping.

York Sport agrees and has recognised them as a sports club and not a society, belying their penurious reputation by lavishing the Hornets with bountiful funds. The Hornets snub the use of pom-poms on ethical grounds and utilise obfuscating sports jargon. 'Base prep', 'straddle' and 'power tumbling' are just some of the terms used during training.

Cheerleading is dangerous too. In the USA, it accounts for two thirds of catastrophic sports injuries sustained by girls, making it technically more dangerous to girls than The Crimean War and the first Gulf War put together. The Wisconsin Supreme Court has decreed that cheerleading is a 'contact sport', just like rugby or water polo.

Nouse, for one, agrees. Whilst talking to Head Coach Donna Somerville, three girls were quite suddenly flung six feet into the air; only gravity - as is often the case - holding them back. Their fellow



GEORGE LOWTHER

Gravity-defying York Hornets practice before their first ever competition

Hornets caught them, smiles and relief etched on their faces. It's called a 'basket toss'.

Only when you've seen one will you know what it takes to be a cheerleader. You have to be more physical than a hockey player, more precise than a gymnast and funkier

than both of them put together. To those who want to challenge cheerleading's status as a sport, Barwick-Walters has only one thing to say: bring it on!

>> To find out more or get involved in the York Hornets, contact cheerleading@yusu.org

Nick
Waite



Roses 2009 Secretary

CONSIDERING ROSES is the centrepiece of York's sporting calendar, it still baffles me to find people who are unaware of what it actually is! For the uninformed, I'll briefly explain: in 1964 a boat race between the universities of Lancaster and York began a contest that would evolve into the largest inter-university sports competition in Europe.

With over three thousand competitors competing in over 45 different sports and 44 years of intense competition, Roses 2009 is shaping up to be the best yet (not least because we're defending the trophy we won away at Lancaster last year).

This year, York Sport wants Roses to be an event that unites not only all of the sports teams at the university, but also the entire student populace. To do this, we felt the tournament needed rebranding and what better way to do this than by drawing inspiration from the War of the Roses (the basis for the tournament to begin with). This meant a new medieval-inspired logo had to be created (the previous logo had, we felt, grown overused and stagnant), which would allow us to orchestrate a far more stylised media campaign. This medieval theme continued into our poster designs, with the fantastically stylish design featuring York Sport players against a black backdrop (coupled with quotes from famous Renaissance literature) indicating to everyone that this isn't just a sporting matter, it's war!

However, there is only so much a reinvigorated logo and media campaign can do to illustrate to students the seriousness of the event.

Therefore, this year we've got Medieval Re-enactment Soc lined up to 'battle' with their Lancaster compatriots, and York Student Cinema showing sports-themed films (both during the week before Roses), the Territorial Army ready to come down and set up assault courses and zip-lines on 22 Acres, and a closing ceremony extravaganza that will feature performances from a variety of sports clubs and societies. Not to mention the awesome events that will be on the Friday and Saturday nights.

Last year I stated that I'd rather organise the best Roses ever and lose, than stage a mediocre Roses and win, and I still stand by that statement.

For me, Roses is about a university united to participate in what can only be described as a truly extraordinary sporting contest. Therefore, as much effort needs to go into sorting the peripheral details of the tournament, as well as to sorting the actual sporting timetable itself.

Roses gives everyone at York the chance to put collegiate differences aside as we all unite behind the White Rose to do battle with Lancaster and retain the Carter-James trophy. I'm going to be there, will you?

John Motson

Nouse talks to the iconic BBC commentator about the grass roots, club vs. country and where to find a good sheepskin coat
INTERVIEW >> P15



Hockey firsts consigned to relegation despite defiant stand in Varsity draw

JUSTYN HARDCASTLE

Adam Shergold
SPORTS EDITOR

York University 1
York St. John 1

A VALIANT performance acquired a draw for York's hockey firsts against their cross-city rivals on Wednesday afternoon, but it wasn't enough to stave off relegation from BUCS Northern Conference 2B.

Entering the match with the slimmest of survival chances, York, faced with an uphill struggle after falling behind early in the first-half, couldn't find the essential winning goal to stay afloat. A deflated silence was the reaction to the final whistle, as Billy Walsh's team contemplated life in BUCS League 3B next season.

Walsh, whose superb individual goal squared the match on the half-hour, tried to remain positive in the face of crushing disappointment, saying poignantly that "I am honoured to captain a team as committed and talented as this."

"The players who have formed the backbone of the team this season showed their quality today: Rich Larkin charging down the right-wing, Andy Harris showing fantastic composure in the midfield and Rob Newton dictating the pace of the game from sweeper," he added.

Rocked by initial league defeats against Northumbria and Durham before Christmas, the team struggled to generate momentum, hindered on several occasions by postponed fixtures and strong opposition. A spirited draw with league-leaders Durham at the end of February rekindled hopes of

avoiding the drop, but these were dashed by Leeds in a single-goal defeat last Monday, and then York St. John two days later.

Walsh's strike was an all too fleeting example of the team's potential. Regaining possession in the central third, the captain adroitly negotiated a flurry of half-tackles while purposefully cutting from right to left, and swept an inch-perfect shot past the goalkeeper. At this point, York were firmly in the ascendancy, manipulating space on the right flank through link-up play featuring Larkin, Harris and Niko Bode, the forward. Bode was eye-catching throughout - York's best player - showing acceleration to scythe past his markers and fizz inviting passes across the penalty area, which always evaded the stick of fellow attackers Mark Inman and Joe Spedding.

York's pressure was an appropriate reaction to the controversial manner of St. John's opener on the quarter-hour. When a feed from the visitor's first short corner of the game wasn't intercepted, an optimistic shot clipped in off the crossbar after taking a heavy deflection off an outstretched York body part to elude Sam Harriman in goal. Following deliberation between the two officials, the goal stood.

Inspired by the introduction of Nick Latcham from the bench, York responded to the blow with skill and gutsy determination; Walsh nudging a set-piece just beyond the onrushing Andy McIlwraith, before Bode shot low and accurate at the start of the second period, denied barely by the goalkeeper's stick.

Since St. John's attempted aerial balls consistently failed to hit their target, York were given a blank cheque to forage forward after the break. Again led by the midfield axis of Walsh, Harris and Richard De Boltz, a number of presentable chances went begging; another Bode effort was smothered at close-quarters, while Walsh steered an attempt agonisingly wide. When the hosts' had the ball in the net, with twenty minutes to burn, it was disallowed for an infringement and their fate was sealed.

Walsh acknowledged after the match, "We dominated, but were not clinical enough in the final third. Typical of a season when if the defence perform, the attack struggle and vice versa."

The team must now refocus for their forthcoming Roses battle with Lancaster and, beyond that, a promotion charge next year.

Better news for the second team, meanwhile, who beat Sheffield University fifths 6-2 to confirm their survival. Goalscorers were Joe Lancaster (3), Adam Douglas (2) and Sam Butterfield.

YORK LINE-UP

GK - Sam Harriman
RB - Richard Larkin
LB - Andy McIlwraith
SW - Rob Newton
CB - Mike Giblin
CM - Billy Walsh (c)
RM - Andy Harris
LM - Richard De Boltz
RF - Niko Bode
CF - Mark Inman
LF - Joe Spedding
Substitutes: Nick Latcham, Dan Alder, Jamie Harbor



Despite the best efforts of Nick Latcham, the men's hockey firsts slipped a division

College Notebook: Swimming Gala

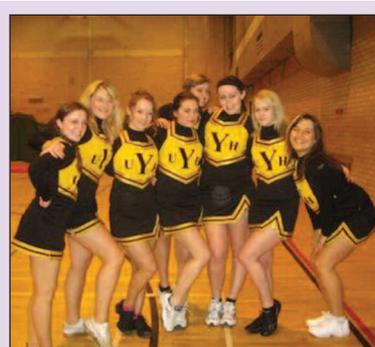
Alcuin pipped Derwent to claim victory at the annual college swimming gala. Adam Shergold was poolside for an evening of hilarious entertainment, college passion and Lycra trunks.

COLLEGE SPORT >> P14

Latest news and views in *TheMixer*

In this week's edition, *TM* finds that nobody gives a snuff about the York Sport President elections, 'Right to play' schemes and why the sports centre have just got everything wrong.

THE MIXER >> P14



Meet the York Hornets

Ever thought cheerleading isn't a real sport? Our intrepid reporter John Halstead found York's very own troupe to be much more than pitchside eye candy.

TEAM PROFILE >> P15

The best coverage at *nouse.co.uk*

This week's highlights include: resounding victories for men's and women's rugby, a crucial encounter with Keele for men's football and a profile of York's martial arts clubs.

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