

# NOUSE



'The Twang's not like Mike Skinner fronting Oasis,  
they're like Frank Skinner fronting Flowered Up'

**Steve Lamacq M10 - 11**



## Heslington East to go ahead at cost of £500m

By Raf Sanchez and Nicky Woolf

THE UNIVERSITY of York has received government permission to proceed with its £500m Heslington East expansion on Green Belt land, despite controversy over the impact it will have on the environment and life in the area.

The project, which has already cost £2m in legal and planning fees, was given the go-ahead by Ruth Kelly, Secretary of State for Communities and Local Government on May 25.

The expansion will massively increase the size and facilities of the University. The number of students will increase by over 50%, while the number of academics will rise to a total of 4,500. New facilities will include a central student venue with a total capacity of 1,500, an 8-lane swimming pool and a sports and athletics stadium.

Professor Brian Cantor, Vice Chancellor of the University, who has presided over the bid for expansion, welcomed the decision as beneficial for both the

University and the community. In a statement he said: "It will enable the University to play an important role in the future prosperity of York and the UK as a whole. The University's growth will bring substantial economic, environmental, recreational and cultural benefits for Yorkshire and beyond."

Greg Dyke, the University's Chancellor and a former student, praised the hard work of all those involved in the project, and said: "The challenge now is to make sure that Heslington East retains the beauty and the informality of the existing campus."

However, the news was met with dismay by opponents of the expansion both in the University and outside. Dr. Richard Firn, a Biology professor and long-time opponent of Heslington East, said "the process has been an expensive way of failing to find the optimum solution for the community. The scheme is unimaginative and environmentally unsound."

Mark Hill, former Green Party councillor, said the new development would

cause major disruption for local residents. He said "life will be hell in the village for the next few years of intense construction, and afterwards, half of the city will be suffering from massively increased traffic pressure."

The decision by the government to allow the expansion to go ahead on Green Belt land was justified by the claim that there are "no suitable alternative sites". Opponents of the expansion refute this assertion, with former Green Party candidate Peter Sanderson accusing the government and University of "colluding" to rule out alternatives.

Building work, according to Keith Lilley, Director of Facilities Management, will start in the spring of 2008. He said that "in an ideal world, we'd like to have Phase 1 done by about October 2009." He also said that the University would finalise the hiring of an architectural firm in the next week, and that they already had a preferred bidder in mind.

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### York criticised over investment in Darfur

Documents obtained by *Nouse* under the Freedom of Information Act reveal that the University's academic pension fund manager USS Ltd. holds shares in Petrochina, a company labelled as complicit in the genocide in Sudan.

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### World record attempt by graduate cyclist

York graduate Andrew Welch sets out next month on a mountain bike circumnavigation of the globe to promote a variety of charities and raise environmental awareness. He tells *Nouse* about the inspiration for his epic two-year journey.

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### Transcending gender

*Nouse* talks to students coping with 'gender identity disorders' about the challenges they face on and off campus, and the process of making a gender transition

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### Lord Giddens speaks on politics after Blair

*Nouse* speaks to Lord Anthony Giddens, leading sociologist and former political advisor to the Prime Minister, about the political scene on the eve of Gordon Brown's takeover, Tony Blair's legacy to the country and the likely future of the Labour Party.

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# York condemned for Sudan investment



**Activists have condemned the University's investment in Petrochina as indirectly funding the Janjaweed militia's (above) genocide**

**By Jamie Merrill**  
SENIOR CORRESPONDENT

THE UNIVERSITY'S investment policy has come under increased scrutiny after documents obtained by *Nouse* under the Freedom of Information Act revealed the University's academic pension fund manager USS Ltd holds shares in Petrochina, a company with links to the war-torn area of Darfur.

Petrochina, a major Chinese oil firm, has been labelled as complicit in the genocide in Sudan, which has resulted in 400,000 deaths, the systematic rape of women and the displacement of 2.5 million people.

The conflict in Darfur, southern Sudan, has been raging since 2003, when the government launched a campaign of violence against ethnic and rebel groups.

Speaking to Channel 4 News, Christa Bennett, a human rights campaigner, said: "Petrochina are generating revenue for the Sudanese government that is being used by the Janjaweed militia to perpetrate genocide in Darfur."

Hamish Falconer, Director of the Sudan Divestment group - a body calling for universities across the world to cease their investment in Sudan - said: "York University has a duty to the people of Sudan. It has investments in Sudan. It is not neutral. I urge

York students to make their feelings known."

Kate Evans, chair of the People and Planet Society, condemned the investments, saying: "I'd like to think the average student would be shocked to discover our tuition fees are indirectly funding genocide".

University spokeswoman Nicola Coates said: "We understand concerns about this; however, USS Ltd is a separate company. Universities can make representations about their investments, but we don't control them."

She added, "The Registrar is in the process of setting up an 'ethical investments' working group. No doubt, USS investments will be one of the issues they consider."

**"Such investments are objectionable in a university which also funds a Post-war Reconstruction Unit"**

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YUSU Environment and Ethics Officer Tom Langley said he was hopeful the University would implement an "ethical investment" policy in the future.

Petrochina has insisted it does not have any business in Sudan, a claim refuted by pressure groups. Concerns on the issue prompted Harvard University to sell its shares in 2005.

## Anger as York fails to divest shares in BAE

ETHICAL INVESTMENT campaigners have expressed further dismay after a *Nouse* investigation has shown that the University of York still holds shares in a controversial arms company 18 months after they were first exposed.

The continued investments held directly by the University in BAE Systems have been labeled a "disappointment" by the People and Planet Society.

Bill Hemmingway, the University Pensions and Payroll manager, has confirmed the University still owns 147,100 shares in BAE Systems despite widespread condemnation when *Nouse* reported the University's ownership of the shares in May 2006.

Since its creation in 1999, BAE Systems has come under steady criticism. The *Guardian* and CAAT have reported that the company exports 80% of its products abroad, where it seeks new markets experiencing military build-ups.

The company has also been labeled complicit in the deaths of over 2000 people (mainly civilians) who were killed in Aceh, Indonesia, by BAE Hawk aircraft in 2003.

Since May 2006, the University has benefitted from a £25,448 increase in value of its shares in BAE Systems to a total of £644,371.

Kate Evans, chair of People and Planet, which has been at the forefront of a campaign for a university ethical investment policy, said: "I'm disappointed at the slow progress".

Symon Hill, spokesman for the Campaign Against Arms Trade, said the investment was "inexcusable for an institution based on learning and progress".

Rich Croker, YUSU President, said in a statement that he would like to see the University divest as soon as possible but could understand the reasoning behind the University's continued holdings.

The University press office refused to comment.

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Want to live a greener life? We see what it's like to live low-carbon as a student, provide a guide to how to be more environmentally friendly and ask if the University could be doing more to help

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May 30 2007  
[www.NOUSE.co.uk](http://www.NOUSE.co.uk)

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# Students arrested for fraud after cheating in examination

By Raf Sanchez  
NEWS EDITOR

A UNIVERSITY of York student has been convicted of fraud after persuading a friend to sit one of his final exams for him. The court was told that the student acted out of desperation and "suffered something of a breakdown" in the run-up to his exams. YUSU has prevented *Nouse* from naming him.

The international third-year Economics student, was convicted by York Magistrates Court on May 16 along with his accomplice Xin Zhang, a student from Birmingham.

Both men were arrested at Central Hall on May 11 at the end of a Business Finance exam. Two other men, one of whom is a York student, were also arrested in a similar but unconnected incident. The other pair were released on bail until June 8, when a decision will be made on what, if any, charges will be brought against them.

The attempted fraud was discovered when exam invigilators noted that the man in the exam bore little resemblance to the photograph on the University card. The student's tutor, Dr. Patrick Marsh, was called to the exam hall to identify the student and confirmed it was not his tutee. The student

was later found "loitering agitatedly" outside the exam and was arrested. Both men admitted the deception to police.

John Howard, the solicitor representing both defendants, told the court that the student had struggled academically for his entire university career and did not feel he could face his final exams.

In a statement to police, Marsh said the student had missed a number of supervisory meetings and that "his lack of diligence academically had been drawn to my attention two or three times".

Howard described the pair's plan as "clearly unsophisticated" and said no money had been involved. Xin does not even study economics and felt he had done "particularly badly" in his friend's exam.

Howard said that both of their academic careers were in ruins and that it was likely they would "return to China with their tails between their legs". The Home Office has been informed of the incident and both may face deportation.

When sentencing the pair, Chair of the Bench Joan Visick described the case as "a rather nasty thing of fraud, totally unacceptable". She sentenced both men to 100 hours of community service and to pay £35 in prosecution expenses. Both



Below left, The international third-year Economics student, and Xin Zhang, below right, his friend studying in Birmingham, were both convicted of fraud at York Magistrates Court. Photos: Rob Banks and Georgi Mabee



men were warned that failure to attend community service would result in their re-arrest and a harsher sentence. In sentencing both were given credit for admit-



ting the deception to police and for pleading guilty in the first instance.

The two York students who were arrested during the exam have been sus-

pended and excluded from classes. A final decision on their academic careers is pending an ongoing University investigation.

The York student and Xin met in their home province of Guangdong, near Hong Kong. Shortly before his finals, the student called Xin and persuaded him to come to York to sit the exam for him.

One of the student's neighbours in Hickleton Court, Halifax, said he was an isolated figure whom she saw rarely.

"I don't see him at all really. I haven't seen him for the last few weeks," she said.

The student spent a lot of time in Loughborough, where he had a girlfriend. Like many Chinese students,

he adopted a British name.

The incident has prompted questions over whether international students receive the academic support they need. YUSU Academic Welfare Officer Amy Foxton said: "I think international students often suffer from more problems in this area. A higher proportion of them get accused of things like academic misconduct. The University needs to give its international students enough support and not just take their fees from them."

Last year, there were 68 cases of serious academic misconduct. Of these, 15 were cases in which a student was caught cheating in a formal University exam. None resulted in expulsion.

## YUSU budget up by more than £100,000

By Nicky Woolf  
DEPUTY NEWS EDITOR

YUSU'S BUDGET has risen by more than £100,000 in the last year, largely due to an increase in the block grant allocated to them by the University. The budget, which was passed by YUSU's Finance Committee on May 22, now awaits ratification by the University's Finance Department.

The block grant, which is the money allocated to the Students' Union by the University, now stands at £738,631, an increase of £62,338 over the previous year's allowance.

More money has been freed up for re-allocation by Your:Shop, which made a profit of £21,000, up from £13,500 the previous year, and by Your:Print, which is now breaking even after filing a £5,000 loss in the pre-

vious budget.

Amy Woods, YUSU Services and Finance Officer, said that financially, YUSU is now "in the best position we have been in for a long time".

This injection of extra money has filtered down to almost all areas of YUSU operations. The societies budget, from which all campus societies are funded, has increased by £11,333, the first such increase in almost a decade, despite dramatic

increases in the number of societies on campus. The AU has received an additional £10,000 for its club allocations, which Woods describes as "very important when you consider the sheer costs of playing sport at university level".

The new YUSU Environment and Ethics Officers will now have independent funding of £1,200 and £900 will go to a summer revamp for the YUSU

website.

Funding will also be allocated for a fully-paid YUSU kitchen-postering team, who will spend a couple of hours every week putting posters in every kitchen on campus for both YUSU and JCRCs.

The team, which will be composed of students, will be paid a similar rate to other student workers, such as those in the campus bars. According to Woods, the

team will "alleviate volunteer hours spent postering and problems with access into blocks".

The most serious new cost filed in the budget is the vehicles account, which this year is costing YUSU almost £8,000 more than in the previous year. However, Woods explained that this extra cost included the price of a new seven-seater vehicle, as the current one needs replacement.

# £500m campus expansion

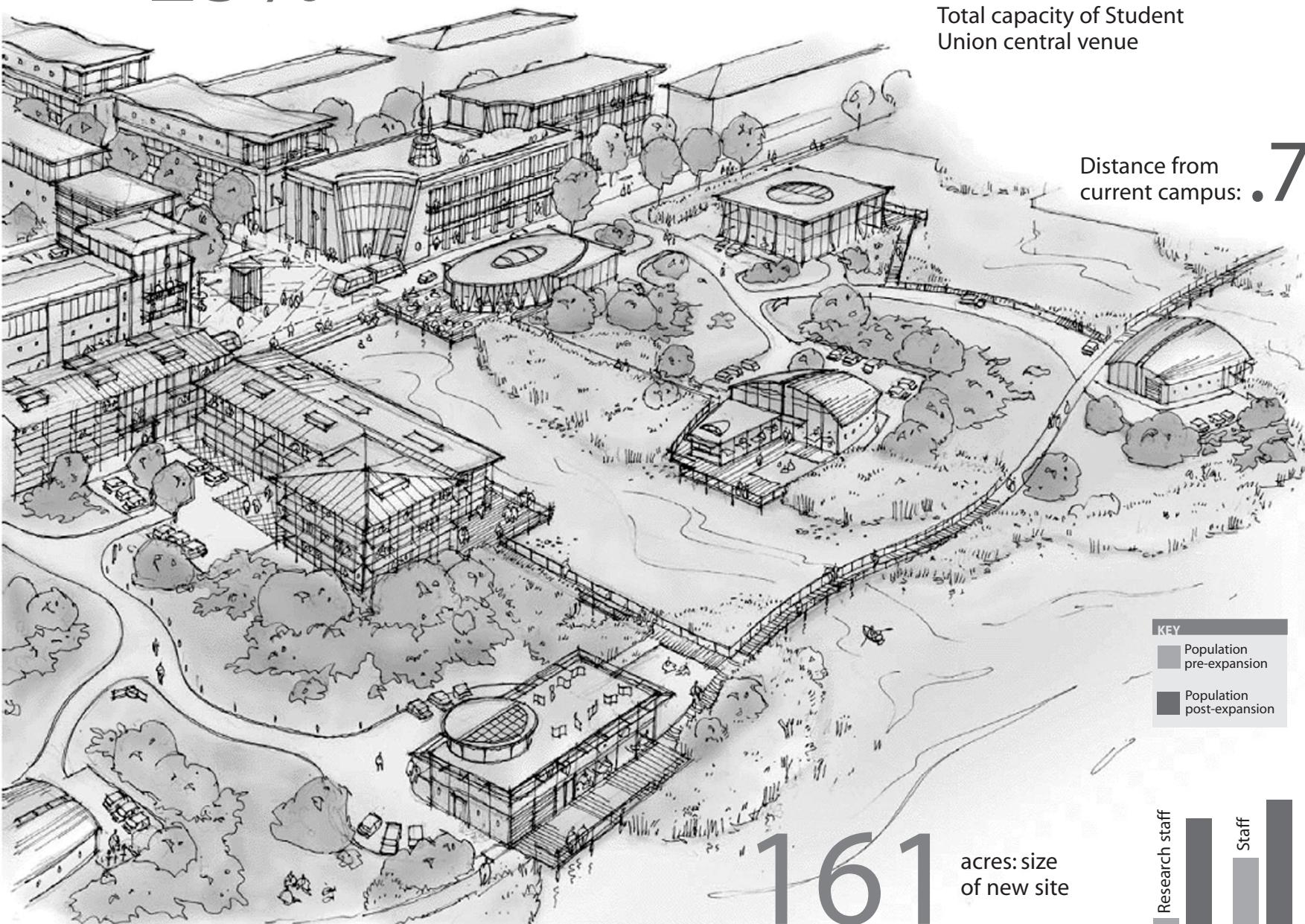
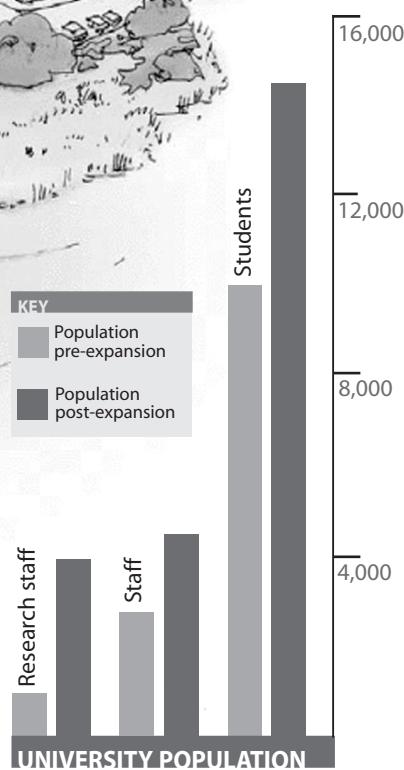
**23%** Concrete footprint of new campus

**1,500**

Total capacity of Student Union central venue

Distance from current campus: **.7km**

**161** acres: size of new site



Artist's impression of the planned development

## Heslington East: the expansion in brief

### Student venue

A single central venue will provide one large (1,000 capacity) and two small (250 capacity) event halls in a single central building. The venue will be close to the lake and able to accommodate live music, and will mean that large student events such as FRESH and the Summer Ball can be held on the campus.

### Lake

The new campus will feature a large lake, with the potential for water sports, particularly rowing, included in design considerations. The lake will act as a wetland habitat for wildlife, as well as forming an aesthetically attractive border for the south side of the new campus. It will be surrounded by parkland.

### Colleges

There will be four new colleges, the names of which are yet to be determined. These will accommodate a total of 2,400 students in Alcuin-style en-suite rooms. Each college will have a bar, common rooms, a games room and study rooms. It is expected that interim JCRCs will be elected in the colleges' first year.

### Academic

Heslington East will be the home of six academic departments including the new Departments of Film, Theatre and Television, the Law School and the Dentistry School, linked to the Hull York Medical School. The extension of academic facilities will add a further 5,500 students, bringing the University's population to 15,400.

### Commercial

Three main public spaces are planned, with the western-most area designed for 'high street' uses, including food and retail outlets and banking facilities. A stand-alone conference centre will provide space for commercial bookings and will include 100 luxury bedrooms, dining and bar facilities, business centre and a health spa.

### Catering

The new campus will be catered for by two 550 seat Roger Kirk Centre-style cafeteria restaurants. A number of smaller café outlets are also planned, either as stand-alone facilities or to be incorporated into other developments such as departments or colleges. All new colleges will also have full self-catering facilities.

### Sports

An advanced sports facility is planned including an 8-lane swimming pool, 100 station fitness suite, a dance and martial arts studio, climbing wall and a three court indoor tennis hall. Football, rugby and cricket fields are planned on the eastern end of the development, adjacent to an athletics stadium with viewing stands.

### Transport

An internal transit bus system will run frequent loops linking the East and West campuses. This means that any area of the University will still be reachable from any other within ten minutes. The bus route will mean that Goodricke bridge will have to be rebuilt to allow the bus to cross over on its way towards Halifax.

# gets government approval

**Raf Sanchez and Nicky Woolf** investigate the implications for students, locals and the environment of the plans for the £500 million Heslington East development

FOLLOWING permission from the government for the Heslington East expansion, the full scale of the projected environmental impact of the development has been revealed in documents obtained by *Nouse*. Use of Green Belt land was approved by Ruth Kelly, the Secretary of State for Communities and Local Government, on the basis that it is the only viable site, though local campaigners have refuted this assertion.

The 'Environmental Impact Assessment', part of the University's planning application, lists 23 different negative environmental impacts that it classes as both "long-term" and "irreversible". A further 11 "short term" impacts are also identified. Kate Evans, Chair of York People and Planet, described the findings of the assessment as "of grave concern".

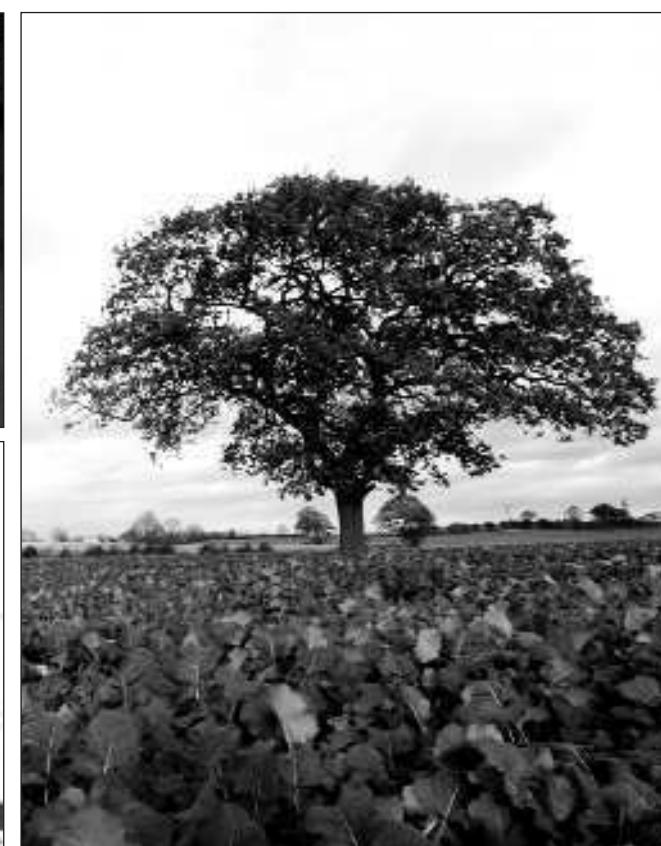
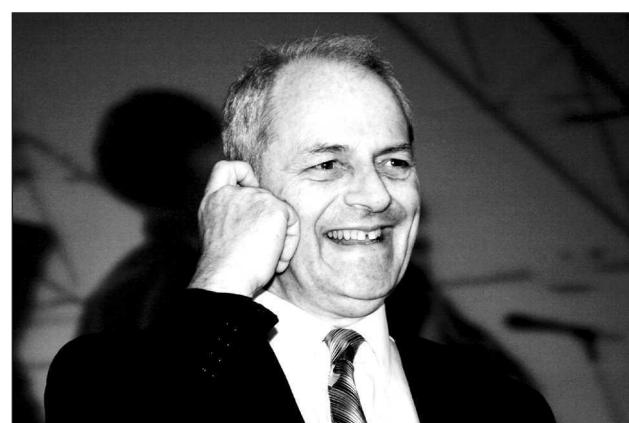
Among the most serious of the listed effects are "emissions of pollutants to land, air and water" and "irreversible impact to landscape". Each listed impact is accompanied by a number of "mitigation measures", designed to limit its adverse effects. After taking these measures into account, the document gives a final assessment of each impact, classing it as either 'major', 'moderate', 'minor' or 'no significant impact'. In the report, the University

declines to classify any of the 23 long-term irreversible effects as 'major'.

Peter Sanderson, a former Green party council candidate and long-time opponent of Heslington East, said he wasn't surprised by the University's classifications. "Whenever a developer puts forward a proposal they are always going to highlight the positives," he said. "Of course there are major environmental effects."

The use of Green Belt land is one of the most controversial elements of the Heslington East project. According to government guidelines, the use of Green Belt land for university expansion constitutes an "inappropriate" usage except in "very special circumstances".

In 2005 *Nouse* obtained a secret University report revealing major weaknesses in the justifications for use of Green Belt land. The report showed the University's assessment that students would choose to live on campus for all three years of their degree, and therefore not flood the local accommodation market, to be based on faulty research. The report also revealed the business-oriented nature of the expansion, which contravenes government guidelines that Green Belt land should not be used for commercial purposes. The



**The Heslington East site onto which the University will expand is green belt land. Photos by Georgi Mabee and Matt Grum**

report was added to a dossier *Nouse* compiled on Heslington East which was presented to John Prescott, the Deputy Prime Minister, and three other senior government ministers.

The University claims that its proposal to expand on Green Belt land is justified. In a document entitled 'Review of Alternative Sites' the University dismisses a

number of locations, including York Central, an urban site north of the railway station.

In the DCLG report justifying the decision to allow the expansion, the government concurred with the University's assessment that there was an "absence of alternative sites" and therefore that construction of the new campus on Green

Belt land was justified as a special circumstance.

The assertion is fiercely denied by local campaigners. Sanderson accused the University and government of colluding to rule out alternative sites, saying "if the Government Inspector wants to allow the development, he needs to dismiss all other options as unrealistic. Given the vested interests,

this is what happened. It was much more about politics than practicalities."

"Many have said the project suffers from fatal flaws in conception, that it represents a folly that cannot be rescued"

**Comment >>p10-11**

## PLANNING CONCLUSION IN FULL

**“**The Secretary of State agrees that a university campus is not an appropriate form of development in the Green Belt, and it is therefore necessary to consider whether there are very special circumstances that clearly outweigh the harm that the development would cause to the purposes of including land within the Green Belt, and any other harm.

For the reasons given above, the Secretary of State considers that there are very special circumstances which outweigh the harm and that there are no alternative sites which are suitable and viable for the proposed development.

Accordingly, for the reasons given above, the Secretary of State agrees with the Inspector's recommendation. She hereby grants planning permission for the development of a university campus on land south of Field Lane, Heslington, York. **”**

## University's actions 'disgusting', says farmer displaced by plans

THE FARMER displaced from the land that the new Heslington East development will be built on has reacted angrily to the government's decision to approve the expansion.

Chris Hawkeswell and his family, who have been farming the land east of Heslington Village since 1957, are considering appealing against the decision and are currently taking legal advice.

Hawkeswell also spoke out about his treatment by the University during the planning process. He describes their behaviour as "quite disgusting," saying



**Chris and Sally Hawkeswell face an uncertain future**

that he's had "had very little contact at all on the situation from them, only demanding access when

they need it and never asking."

Ceredig Jamieson-Ball, councillor for Heslington,

said "The University will be pleased, but there will be many people in the village who won't be pleased. So from one perspective it's good, from another perspective it's not what people wanted."

Halifax Estates, the company that manages the leasehold, have offered Hawkeswell the equivalent of six years' rent in compensation, which he says will not make up for the loss of livelihood or the emotional distress he suffered. "At the end of the day, I'd sooner not have any compensation and carry on farming the lands I am," he said.

# First denies 'student witch-hunt'



**First have begun to replace automated ticketing machines on Ftr buses with inspectors after admitting they were "neither robust nor adequate". Photo: Georgi Mabee**

By Sarah Foster and Jenny O'Mahony

FIRST GROUP, proprietors of the Ftr bus service, have denied carrying out a "student witch-hunt" after six University of York students were served with court orders.

The students were ordered to appear before York Magistrates Court after failing to pay £50 fines issued for alleged fare-evasion. However, a number of

the students have denied the accusations

Terri Wallis, 22, a student at the University of York, claims she offered the conductor a five-pound note and was told that change was not available, but was assured that the ordinary fare could be sent through the post, as she was able to pay, and not, therefore, a "fare-dodger". Days later, Wallis received a £50 fine from First. A summons followed after she refused to pay the fine, and she was

then ordered to pay £100 in addition to the original fine to cover court costs.

Wallis said: "I spoke to an inspector who would not accept my £5 note, and he then proceeded to take my name and address, which I believed was so that head office could contact me and I could send a cheque for the £1.50 intended fare".

Speaking about the court summons, she said: "I was quite frightened at the prospect of going to court. I have never been to court

before. I felt quite intimidated and was made to feel like a criminal." She went on to express her feelings on First, saying: "The company has treated its customers despicably".

Richard Eames, First's Managing Director for the York area, said the court orders were not part of a "witch-hunt" against students and that "not everyone appreciates" the system of fines, but that it is a necessary part of First's business.

Eames added that court

orders are sent to only those who First believes are "deliberately avoiding payment". When pressed to reveal if he was accusing Wallis of lying, Eames refused to comment.

These cases come in the wake of ongoing problems First is facing with the ticketing machines onboard their Ftr buses. Eames acknowledged that the machines were "neither robust nor adequate" for the York route and were "being replaced". This comes at a time when the Ftr '10 Journey' tickets

and similar passes have reverted back to a manually validated system, rather than one using electronic barcodes.

Penalties totalling £1500 were handed out to 11 people on Wednesday May 16 in York Magistrates Court, including a student from Wentworth College, Nickolaos Mykonatis. First has been particularly stringent in its dealings with fare-dodgers, raising the initial £25 fine to £50 after just a few months in service.

## Gravitas victory in York Apprentice

By Anjli Raval  
DEPUTY EDITOR

TEAM GRAVITAS won the first prize of £500 from sponsor KPMG in the University of York's version of TV show The Apprentice. The competition, hosted by York Entrepreneurs, set tasks for eight teams over four days.

Six teams went through to the second round after having to sell 36 doughnuts on the first day, with the two teams who made the least amount of money being knocked out.

The second task was a test of marketing skills in

which each team was asked to come up with a pitch for the directors of the York Food and Drink Festival.

For the last task, the remaining three teams - Gravitas, Smorgasbord and York Vision - were allocated a student venue out of Derwent, Goodricke and Vanbrugh through a silent bid. The team that attracted the highest number of students with their event were to go forward to win the competition.

Gravitas won with their event 'Free D'. Of the win, Michael Batula from the successful team said: "The path of success is seldom walked by the multitude".

## Langwith demands 24-hour porters

By Matthew Jeynes  
NEWS CORRESPONDENT

LANGWITH JCRC has sent a letter to Vice-Chancellor Brian Cantor outlining its fears that student welfare has been jeopardised by the withdrawal of 24-hour porters last term.

The letter comes as part of the JCRC's '24/7' campaign aiming to restore 24-hour portering in Langwith, currently the only one of the University's seven colleges without the service. In the letter, the JCRC expressed its concern for "the future of our college and the welfare of its residents" and calls for "Langwith porters' lodge to be restored to full opening



**The campaign demands 24-hour Langwith portering**

times as soon as possible".

Langwith Chair Won Youn said of the cut in porters' hours: "Obviously,

the University is trying to save money, but I'm curious as to why they are putting savings before student wel-

fare."

First-year student Rachel Guest said the situation was "outrageous" and that "the University has let down every student that lives in Langwith".

Other elements of the campaign include putting up posters in student bedrooms and the circulation of a petition to be presented to Cantor at a later date.

Campaigns Officer Natasha Price promised more radical action if the letter is ignored. Other possible measures include a 24-hour protest, in which students would chain themselves to the porters' lodge, as well as writing to the Queen, who opened the college 43 years ago.

# YUSU warns equipment shortages could lead campus recycling system to 'collapse'

By Raf Sanchez  
NEWS EDITOR

SHORTAGES OF vital equipment could lead the University of York's recycling system to "collapse at any minute", according to YUSU and JCRCs.

The Student Union and college committees claim the lack of equipment for dealing with the "serious health hazards" associated with the recycling of broken glass and other dangerous materials could force an end to recycling practices as they currently stand.

Alcuin Chair Louis Wihl said that "The University is overly reliant on students [for recycling] and there is a major health risk involved." He described the hazards associated with recycling in Alcuin, saying "the bins are waist high and they are often full of glass, which they expect students to carry." Wihl said that if a student volunteer was to be injured due to lack of equipment then the JCRC would have to

halt its recycling operations. "If someone did get hurt, recycling could stop completely. There have been a couple of little injuries already and if someone were to get seriously hurt there is no way that we could carry on responsibly," he said.

YUSU Environment and Ethics Officer, Tom Williams, described the current system as "very fragile". He added that if JCRCs stopped their recycling operations due to injuries it could bring the entire University's recycling system to a halt, saying "the University has no back up plan. If the JCRCs stopped recycling then recycling on campus wouldn't happen anymore."

In response to the concerns raised, Jill Thackrah, Assistant Campus Services Manager, said: "Campus Services are working closely with the Eco-reps to ensure the better management of waste. We are currently looking at new pieces of equipment and different types of bins to ease and support the good work the reps are

"Rather than rejoicing at the recycling of 229 tonnes of waste, we must ask 'Where is the money?'"

## >> Comment P12

doing." Thackrah refused to comment on claims that students were at risk due to lack of equipment or that the University "has no back up plan".

The University of York's record on recycling is an impressive one, recycling around 38% of all waste, significantly higher than many other universities. Wihl said "The University of York gets a lot of kudos for recycling but the University needs to take action in order to take the weight off of the JCRCs."

The University is currently a beneficiary of a recycling incentive program in partnership with York City Council, receiving £5 for every tonne of waste recycled. Last year it received £1145 from the Council, and Williams estimates that this year it will be closer to £1800.

Concerns were raised last term by former Environment and Ethics Officer Charlotte Bonner, who said that the University had kept the £1145 received from the Council while student volunteers were being "starved of resources". Williams said the behaviour of Commercial Services was "money grabbing".



Alcuin JCRC has expressed concerns that student volunteers are expected to carry unwieldy bins full of broken glass down flights of stairs. Photo: Milda Sabunaite

## CAMPUS RECYCLING

- The University currently recycles around 38% of its waste. Last year it recycled approximately 229 tonnes.
- There is currently no centralised recycling policy. Methods vary greatly between colleges - in Goodricke 'volunteer teams' are responsible for the entire college, in Halifax every house does its own recycling.
- Earlier in the term York won silver at the Sound Impact Awards for "greenest" students' union in the country.

# Trans policy proposed to

By Heidi Blake  
EDITOR

YUSU'S NEW LGBT officers, Aimee Gamble and Matthew Pallas, have drafted a series of changes to the Union constitution to

include trans students more generally in the life of the LGBT community at York.

According to Pallas, "whoever drafted the constitution originally wasn't consistent in their inclusion of trans students." The joint officers have proposed a re-

wording of the constitution to be voted on at the next UGM that ensures trans students are mentioned alongside lesbian, gay and bisexual students in every clause of the LGBT section.

Both Gamble and Pallas have placed trans issues at the top of their agenda as LGBT officers. Gamble, who is a transsexual woman, told Nouse that, in her experience, YUSU's past provision for trans students has been insufficient.

"I felt the support that LGBT could provide in the past was non-existent," she said. "The only support I got was from friends. There was no way that I could access specific information or somebody to talk to. That's really what I want to do for people - I want to make it so there is that provision.

# UGM

Unless that's in place, there's no way to find other trans people. If you don't accommodate trans people, they won't come. Most people see LGBT as LGB with a T shoved on the end for effect, and that has to change."

Pallas hopes to organise an awareness-raising campaign on trans issues during his time as LGBT officer. The proposed constitutional changes are to be voted on at the UGM this Wednesday.

"I realised when I was 16 that the way I was thinking wasn't normal. Mostly it was about wishing I could wake up as a girl and not knowing why"

>> Muse 6-7

# Reformed Campaign Committee proposed

By Anjli Raval  
DEPUTY EDITOR

YUSU PRESIDENT Rich Croker and Academic and Welfare Officer-elect Grace Fletcher-Hall have clashed over a proposed constitutional amendment to replace the current Policy and Campaigns Committee with a new Campaign and Environment Forum.

Fletcher-Hall said that the Policy and Campaigns Committee as it currently stands is defunct, as the number of sabbatical officers who sit on it makes it "impossible to make quorum". She claims that the committee has been inoperative at every meeting called in the past three years.

The new forum would

play an active role in providing ideas and serve as an information-sharing platform for Union Officers, societies, student groups and JCRCs.

Croker denied that the current Campaigns Committee was defunct, saying it "meets as often as it needs to". Of the proposed Campaign and Environment Forum he said "it wouldn't work and would weaken areas that are currently strong such as the Environment and Ethics Committee."

Croker added: "Grace never called a Campaigns Committee in her two terms as Policy and Campaigns Officer. How can you say it doesn't work when you don't call it?" Fletcher-Hall denies the allegation.



LGBT Officer Aimee Gamble. Photo: Georgi Mabee



**Ken Fairburn has been given a renewed lease of two years. Photo: Georgi Mabee**

## Graduates RON welfare candidate for first time

**By Helen Citron**  
NEWS CORRESPONDENT

THERE WAS embarrassment at the Graduate Student Association elections last week, as the only candidate standing for the position of Welfare Officer was RON'd.

Ishaq A. Mian, an Environment graduate, was the only candidate to stand for the Welfare Officer but lost to 'RON'; an acronym for 'Re-Open Nominations', 47 votes to 40.

Jennifer Winter, the current GSA President, said the situation was "awful, to say the least", and "unprecedented in GSA history... there's not even a clause in the constitution to advise us on how to deal with it."

A member of the GSA

executive, who wished not to be named, said the result was understandable as Mian had "no policies" and "his answer to every single question was mumbling something about negotiation. He was running for the post of Welfare Officer, whose main job it is to defend students' welfare, but it was apparent he didn't have any of the skills to do the job well or even at all."

Mian had apparently showed no prior interest in the GSA and "looked as if he was only running because he wanted the money that the part-time sabbatical officer gets paid".

Voter turnout was around 12% of graduates, a number described by Winter as "disappointingly low". Nominations for the position are being reopened next week.

## York student is the Weakest Link

**By Chris Colyer**  
NEWS CORRESPONDENT

IN CONTRAST to the University of York's successful University Challenge campaign, third year Management, IT and Japanese student David Ford was voted off in the first round of 'The Weakest Link' during filming this month.

Despite getting all his questions right, he failed to bank at the appropriate time and was selected by the strongest link (who he had voted for) to do the walk of shame—an experience he claims is "embarrassing", as it has to be done several times from different camera angles.

Despite his first-round exit, Ford claims he got off lightly at the hands of Anne Robinson, the show's infamously acid-tongued host,

# 'Campus Ken' has two more years in his Langwith room

**By Jamie Merrill**  
SENIOR CORRESPONDENT

IN A SURPRISE move, University managers have reversed a decision to force Ken Fairburn, Langwith's resident hairdresser, off campus at the end of this term.

John Street, the University's Director of Estates Services newly responsible for Fairburn's room, contacted him on May 10—only days after a *Nouse* feature highlighted his plight—to offer him two more years on campus.

Street told Fairburn, who is affectionately known as 'Campus Ken', that his current Langwith room was "ideal" for him.

In allowing Fairburn to remain on campus for two more years, Street has made an exception from a controversial University business plan which seeks to centralise all on-campus businesses in Market Square, where rent for a 1000-square-foot commercial unit is £17,000 per year and the cost of fitting out a new room is estimated to be as much as £30,000.

Fairburn, who has said that it would be "impossible for me to move to Market Square on my own", has been battling University adminis-

trators for six years to avoid the move to Market Square.

John Greenwood, head of Commercial Services at the University, has previously admitted that rents at Market Square are "too high to attract small businesses" but insisted that an exception could not be made, despite admitting that Fairburn is "part of the fixtures and fittings at the University".

The U-turn came after responsibility for the decision was transferred from Commercial Services to Estate Services last month.

Fairburn said, "I'm so happy I can stay on a few more years until retirement. I want to thank *Nouse* as well as all my customers, students and staff alike for all their support".

He added, "John Street was excellent without any doubt. I can only say good things. Before him, the University seemed to have got themselves into a corner over me and he's been able to see beyond that."

Kirk Bevins, a regular student customer of Fairburn, said, "I'm so glad Ken is staying. He is a legend and he's the only place I cut my hair and he knows us on a personal level".

Fairburn's 23 years on campus—in which he has

seen Paul McCartney play Vanbrugh, Jools Holland grace Derwent BBQ and a car drive across the then-frozen lake—were explored in an interview with 'Campus Ken' in the 8 May 2006 edition of *Nouse*'s supplement Muse.

The University's reversal over Fairburn's room has come as a surprise after he spoke out in the interview against University management, who he said "ran the University like a business", despite being "not that good at business".

Another regular student customer of Fairburn, Adam Wingrove, said, "I was surprised the University changed its mind, but clearly the power of opinion counts for more than people think. After all, as Ken said, the University rang him only a couple of days after the last *Nouse* report to offer him two more years. So officials do take some note every now and again after all."

Fairburn escaped eviction in 2001 after YUSU and *Nouse* ran a 'Save Campus Ken' campaign, following an earlier attempt by the University to move him.

In a move towards semi-retirement, 'Campus Ken' is available to cut hair on a reduced week, Tuesday to Thursday.



**David Ford (left) said Anne Robinson (right) "was quite hot"**



scenes.

Application itself involved general knowledge tests in Leeds, which took a couple of hours.

Although Ford exited early from the show, he said it was a "good experience", with all expenses paid and a night in a hotel. He

described the experience as a "bit of a holiday" during an otherwise stressful exam period. Ford previously appeared on 'Bargain Hunt', a BBC programme hosted by David Dickinson in which contestants seek to make a profit by buying and selling items at antique fairs.

# Free-wheeling around the world

York graduate Andrew Welch speaks to **Anjli Raval** of his plans to circle the globe on a bike, raising environmental awareness while making the journey of a lifetime

**YORK GRADUATE**  
Andrew Welch plans to break world records by circumnavigating the planet on a mountain bike, a journey which has been dubbed 'Ride-Earth'. Leaving on June 17 with his childhood friend Tom Allen, he will travel east around the world.

When I met him on campus last Saturday, Welch explained his motivations. "We just want to have a brilliant adventure," he said. "Also, it's a sense of doing something different and finding an alternative lifestyle for a bit, not the daily grind of a nine-to-five...it's a quest for knowledge, if you like, meeting lots of people and absorbing different cultures."

Welch's ambitious expedition has taken a year and a half to plan, requires £25,000 of sponsorship and will take a minimum of two years to complete. The pair will travel between 25 and 100 miles daily, depending on the track surfaces.

"We've been using Google Earth a lot, plotting a route and then exporting it onto a GPS, which you can then take with you," Welch said.

"Mongolia is a bit of a detour but I'd really like to go there, and I'd like to get to Japan by summer 2008 because we'll probably meet up with my martial arts tutor and do some training out there".

The pair hope to break world records by completing the longest off-road around-the-world attempt. The film company Stringfilms has approached the duo with



**Welch plans to tour the world "doing something different and finding a different lifestyle". Photo: Georgi Mabee**

a proposal to make a feature film of their experience. "We were just going to film it for the sake of a record, then [Stringfilms] rang up out of the blue and said they were interested in filming it for us," Welch said.

After graduating from the University of York in 2004, Welch spent

a while undertaking a variety of entrepreneurial activities, from selling t-shirts with designs expressing empowering messages to web design.

Nevertheless, he soon realised he wanted to follow his passion for the outdoors and his love for mountain biking. This led him to work in Croatia,

where he was a mountain-bike guide for four months on the Island of Korcula. This, he says, is what has inspired him to make this epic journey.

Describing himself as "a moth drawn to the light", Welch first developed his interest in all things mountain bike when he was 15. His passion furthered into an obsession during his time at York.

Whilst at University, Welch spent numerous weekends biking in the Yorkshire Dales or on trips to Scotland, Hamsterly Forest and other areas in the North of England with the University's Mountain Biking Society or with friends. He reminisces fondly about "pedalling like a lunatic around campus with a group of other lunatics - this was the legendary mountain biking society!"

Mountain biking has

enabled him to escape from the "clutches of linear living" and given him a vastly increased level of

**"I don't think we are much of a threat; we are just two guys on bikes"**

freedom, he said.

The World Wildlife Fund have endorsed Ride-Earth and have asked the pair to report back to the organisation about the effects of climate change around the world by interviewing local people along their journey.

Welch believes his interest in the environment is influenced by his family, who have a rural background. However, it was his secondary-school economics teacher, a man resolute in his belief that

environmental issues would soon be at the centre of the global agenda, who inspired him to do a degree in Environment, Economics and Ecology.

Welch expressed grave concerns over the inability of the general public to take responsibility for their actions damaging the environment.

"There are more silly gas-guzzling cars on the road than ever before," he said, "and a new coal power station is built every day in China. The Amazonian Rainforest will be gone by the year 2050 at the current rate of deforestation."

With these concerns in mind, Welch plans to use Ride-Earth as a way to take action and inspire others to do the same. "We will be following the paths of others who have taken on similar adventures before us, while learning and developing ourselves and contributing to an important and worthwhile cause," he said.

Having done a lot of research, Welch seems to be prepared for any possible mishap. Despite having been warned of dangers, including bears in Canada, the precautions against which are singing to keep them away and hanging all food up in a tree, his foremost worry for his two-year journey is the theft of his kitbag.

"I'm probably going to tie myself to it," he said, laughing, "but I think we should get good hospitality and people will be friendly towards us. I don't think we are much of a threat; we are just two guys on bikes," he said.

The Ride-Earth pair will be raising money to support The Wilderness Foundation, a charity that preserves and promotes the few remaining areas of wilderness around the world.

They will also be working as ambassadors for Wheels4Life, an organisation that provides bicycles for people in developing countries who are in need of transportation, in addition to promoting a number of other environmental groups such as Project Carbon and YourSafePlanet.

## THE PROPOSED ROUTE

Beginning at Harwich in the UK, the pair will cross over to Holland. Warming up in the Netherlands, they will then follow off-road religious pilgrimage routes through France and Spain, moving over to Switzerland and then Germany. Following the Danube through the Czech Republic, Austria, Hungary, Romania and Bulgaria, they will then bike to Turkey and Iran, reaching India by the winter of 2007. Cyclists through the Himalayas, the following spring they will cross the

continent via Mongolia and Japan. They will then island-hop down to Australia for the end of 2008, catching a trade ship to New Zealand where they will travel extensively off-road. They will ship over to South America and travel up the West coast, boating up to Panama and through Mexico, then take the Great Divide Mountain Bike Route through the United States of America to British Columbia, Canada, before heading East towards the Atlantic and home.

Follow the pair's progress around the world at [www.ride-earth.org.uk](http://www.ride-earth.org.uk)



## A new centre of gravity

A sports stadium. A student venue with a capacity of 1500. Another lake, one that it is clean and safe to swim in. An internal university transit bus system. A swimming pool. A conference centre, complete with health spa. Now that the plans for Heslington East have been approved, we can say without a doubt that the University of York is going to be a drastically different and exciting place indeed for those who come after us.

The central questions that need asking, now that permission has been granted and diggers can theoretically move in any day, are of the execution of these exciting and ambitious ideas. Turning plans into reality, sadly, is always far more difficult than making them. How will the lake be kept clean? How will the transit system be funded? If bars on campus that cater for scant hundreds of students are on the brink of financial collapse, how will a venue that caters for more than a thousand be made viable? How will the new colleges be germinated? All these are questions that will need to be answered, and answered satisfactorily, before the new development can even leave the planning stage.

Anyone takes the time to read the master plan for the new development, which is available for public viewing in the Humanities reading room in the library, will find a document filled with entrancing development jargon and not a vast amount else. The new campus will have a "spine" and feature several "nudges of activity"; the adjustment will require a rethinking of the University's "centre of gravity". All very well and good, but if such niceties are not backed up with practical reasoning, they mean nothing. If you will forgive the metaphor, a spine is nothing without backbone. Campus West, as we will probably have to get used to calling it, is in danger of stagnation if all attention is turned eastwards.

The management of this university, in convincing the Public Enquiry that the Heslington East development has enough merit to allow an exception to the Green Belt rules, has proven it is capable of thinking very big indeed. It must now prove that it can turn those ideas into solid, practical realities. All we can do now is await the results with bated breath.

## Cracking under the pressure

The arrest of four York students for attempting fraud over University examinations is an alarming precedent. Students, from the very second they begin at York, are repeatedly and gravely assured that academic misconduct—even when committed unintentionally—is something that will land them in the deepest of trouble. Obviously, any attempt to beat the system should be treated with seriousness, and the severe treatment meted out to the four is no doubt an attempt on the part of academic staff to discourage any other students tempted to take short cuts to better marks.

However, it seems reasonable to ask whether arresting students for fraud is the most acceptable response to what happened. Involving the police implies that the actions of the students were deliberately intended to gain a qualification by improper means. All the evidence suggests that the student's actions were an act of desperation by someone unable to cope with the stress of exams, not a calculated attempt at fraud. Anyone currently revising will readily attest to how much pressure accompanies the exam season, and it would not be surprising if other students could identify with his situation—even if, as is to be hoped, they would not have taken the bizarre and self-defeating course of action that he did.

Desperate times breed desperate measures, though, and we ought to look very carefully not only at the mechanisms in place to prevent cheating, important though this is, but also at the welfare mechanisms available for students who can't handle the pressure. They certainly exist, and are well-publicised. So why in this instance did they fail so spectacularly and embarrassingly for the University? If some students are falling through the cracks, it's as much a matter of concern as the integrity of examinations.

## Loosening the purse strings

It takes a special sort of person to get excited by a budget, and YUSU's latest contribution will doubtless command the same lukewarm attention as always. This is a pity, because in many ways, it is an ambitious document. The finance committee has demanded a significant increase in the money that the University contributes to the Union—money that is long overdue, given how criminally underfunded York's is compared with the rest of the country. That Union outfits like Your:Shop are turning more profits is a healthy sign that the sabs have their sums under control and means that we should be able to look forward to further spending increases in the future.

Most welcome of all is the new money for societies: with such a vibrant culture of student groups at York, societies have been long deserving the cash now available to them. Campus societies do a lot with their limited funding, and the restraint they've had to exercise in the past ought to mean they can use the new money wisely. More cash will allow smaller niche groups to raise their campus profiles, as well as bolster students' social lives with new events. We'd urge YUSU to continue asking the Uni for more, to keep giving back to students and not to worry if the reception isn't rapturous. Numbers matter, and even if most people don't worry about details, they'll be glad someone is.

# Comment & Analysis

We have a policy in favour of the expansion as long as it is in the best interests of students. I think it will be an exciting time and process for the University, but also for the Union. The expansion allows the University and the Union to grow and improve its facilities and offerings.

**Rich Croker** SU President

I feel that the single site argument is poor, and that undergraduates in particular will feel that they are in an academic Centerparc, a degree factory stranded from the life of the city. I was an undergraduate and graduate at York some 40 years ago and would not have relished such campus cocooning.

**Jeffrey Stern** Vice Chair, Heslington Village Trust

York is one of the best universities in Britain and it needs to grow in order to maintain this position. We welcome today's decision, particularly as it will enable the University to play an important role in the future prosperity of York and the UK as a whole. We also appreciate the opportunity to increase our capacity for world-leading research and welcome a greater diversity of students to York. The Heslington East is a focus for optimism. University's growth will bring substantial economic, environmental, recreational and cultural benefits for Yorkshire and beyond. We are working with the community to make sure that these benefits are maximised and can be shared by everyone.

**Brian Cantor** Vice Chancellor of York

Rather than trying to oppose [Hes East] at such a late stage, we are trying to make sure that it is built in the best way possible. There are two strands to this: one is about it being "environmentally friendly" and the other is about having good student services. Students are underinformed about this. This must stop. Heslington East brings a unique opportunity to make York a leading light for academic standards and environmental sustainability. Let's make it good.

**Laura Murphy** People & Planet

The process has been an expensive way of failing to find the optimum solution for the community. The scheme is unimaginative and environmentally unsound. We were reassured during the inquiry that the University wanted to be a good neighbour, a solid citizen and a good example of an environmentally aware developer. So rather than pushing ahead with the outline plans as submitted, maybe the University could now engage again with all parties and seek a consensus.

**Dr Richard Firn** Biology Department

## Heslington East: the go-ahead

### Not in my backyard or my green field: the case for and against



**James Macdougald**  
Contributing Writer

There are plenty of bad arguments being made against the University's Heslington East venture. Take, for example, the argument for the preservation of old trees. The Heslington Parish Council is concerned about 'three particularly important ancient lime trees' whose future is threatened by alterations to the road network. Worse tragedies have befallen the nation.

Here's another one for bleeding hearts: the tenant farmer forced to relinquish part of his leasehold because the

landowners have decided to flog it to the University. Well, call me a steely capitalist warthog if you will, but I fail to see how the unfortunate but legitimate termination of a lease like this can be an argument to derail the entire building project.

It gets better. Apparently, the people of Heslington see their sense of community eroded by 'studentification': another gross neologism that sounds like the unhappy consequence of Hazel Blears making love to a filing cabinet. This word is a pejorative reference to the effect of students on local communities. Popularly viewed as a completely separate species, our numbers must be kept down.

Allegedly, by extending the campus and increasing student population numbers, Heslington Parish Council will be prevented from achieving a 'mixed and

balanced community' that they so desire. It is specious drivel, all of it! York students do little to affect the community balance; the only real change they make to the neighborhood of Heslington is that they reduce the age average by a few years. As for the community, the University's broad mixture of students (including dozens of international stu-

"Studentification": the term sounds like Hazel Blears making love to a filing cabinet'

dents) is more diverse than any of the villages surrounding us.

But the HPC is not after communal

balance; this is just a delicate way of asking for fewer students around – preferably none. Only one main opposition to Heslington East remains, one to which most rational people, be they students or non-students, can rally: the environment.

After all, the economic arguments against expansion are weak, and we, as de facto customers, are in no position to wield them. To suggest that money should favour present students' needs over long-term investment smacks of mean near-sightedness. Cheap snipes about Guardian League Tables and profiteering aside, York is a successful university and, nationally, the interest is in the growth of good universities rather than the preservation of Heslington's farmland.

The University will get its new campus and, with some new buildings being reserved for its spin-off companies, it will prosper. But we should not forgive its shameful trashing of the Green Belt code any time soon.

standable. The University refused alternative building sites in York, citing a preference to remain on a single campus. Certainly, any prospective business would prefer to waltz onto nearby lush, uncontested farmland than to fight tooth and nail for tracts of remote, urban land.

Nevertheless, there is something infuriating about the University's total disregard for the hard-fought environmental campaign. There are promises of an environmentally sustainable Heslington East, but the feeling remains that going ahead with plans for a new campus is sweeping 70 years of Green Belt regulations into the bin.

The University will get its new campus and, with some new buildings being reserved for its spin-off companies, it will prosper. But we should not forgive its shameful trashing of the Green Belt code any time soon.

## Don't fudge this one up



**Sam Thomas**  
Comment Editor

As momentous announcements go, the news that the University's expansion plans are going ahead can be filed firmly under foregone conclusions. All the indications were that the path had been cleared for a new campus and that the bureaucratic hurdles in the way were largely formalities. The nod of Ruth Kelly, a year ago appointed Secretary of State responsible for planning, was all that was really required; as far back as last November, Nouse was reporting that the University was confident of securing her approval.

Many have said the project suffers from fatal flaws in conception, that it represents a folly that cannot be rescued by any verve the University might summon. This might be the case, although by whose standards is another question: we all have different priorities, and to hope that a monumental piece of civil and social engineering could satisfy all of them would be comforting but a little optimistic.

Heslington East won't please everyone: all the same, it would be nice to think that it will please someone. The identity of that someone seems the question to ask from this point onwards. Who are the lucky beneficiaries of the Vice Chancellor's largesse?

Naturally, it's not going to be students at the University today. That seems fair enough, since those who have already benefited from their time at York have no right to complain about not receiving the benefits of future plans.

I count myself firmly within this number, having got far more from my years here than I could have bargained for my three grand. I wouldn't try and place a price on the people I care about here or the time I've spent with them – all the same, I'll happily admit I owe a good measure of both to being at this University.

It's this affiliation, admittedly as loose and reluctant as I like to keep it, that causes me to fret about the University's future. I won't be here in 10 years' time, but I'd like to think that someone else who will be could get as much out of the place as I have.

This is all the more true since I've spent so much of my time here in benign amusement at what a ridiculous place it can be. I'd like things to be better for the class of 10 years hence, and for half a billion pounds, I'll admit to hoping that a lot of better can be bought.

The campus itself is at least part of the deal, the earth and glass and concrete that will eventually be home to thousands of living, working, drinking students. The Students' Union have applied pressure for a new central venue on campus to facilitate the last, crucial element of this trio, as well as making recommendations for architects. These are certainly useful things for them to be doing at this stage, even if past experience doesn't

bode well for the weight their input will carry in the end: remember that the barren expanse we now know as the Roger Kirk centre was originally promised to the Union as the proper events venue students had been waiting for since the sixties.

The promised facilities have been a significant part of the University's pitch for campus two, but far more common to the literature they have produced and the public statements they have made are the kind of determinedly bland statements of intent citing prosperity, diversity and just about anything else that fails to describe the proper aim of a University—satisfying as best as possible the requirements of its students and staff.

It's understandable enough, given the £2 million that has already been poured into the plans for the new campus, that those in charge feel the need to do a bit of cheering; at the moment, though, it has all been directed to those whose approval is required to secure the project's future, namely the Government and the University's financial backers.

Hopefully now that the go-ahead has been given, the University can shift focus a little. The VC might have convinced Ruth Kelly, but the student body's support is going to be a trickier proposition.

**'Nearly everything that has been built on campus in the last 20 years has been fudged'**

tion, and I'm afraid I don't share Rich Croker's confidence that those "aware of the full picture" are behind the plans. Certainly in principle, most students think a new campus would be good for York—but the kind of campus described in the planning application?

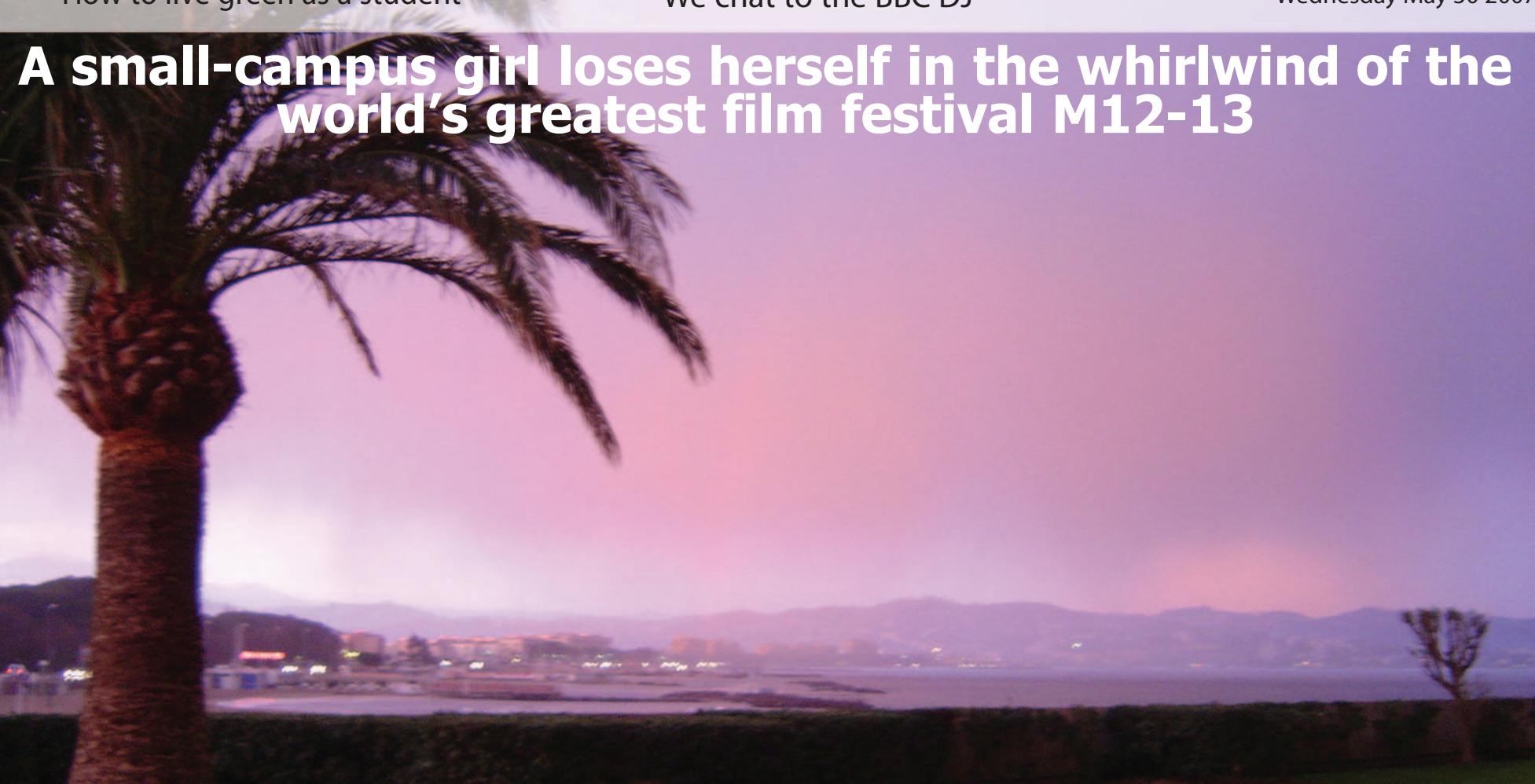
Much-maligned as the current campus is, it's easy to imagine it being seen as visionary when it was first built in an environment where the concrete jungle was something of a novelty. That it has aged so badly is a testament to how difficult it is to plan 40 years into the future. All the same, there's something to be said for being bold at the outset.

My worry about Heslington East, in truth, is that I'm fed up with it already, before the first brick has been laid. I just can't see what sets it apart from any number of equally uninspiring new developments elsewhere. The difference

is that while I don't have an emotional attachment to multiplexes or shopping centres, I do have quite an attachment to the York campus, and nearly everything that has been built on it in the last 20 years has been fudged. This is a compromise that doesn't really satisfy anyone except construction firms—the only people involved who have absolutely no stake in how the things they build end up functioning for students and academics.

I'm very much hoping now that the formalities are over with, the University can start making a real case for Heslington East: one that justifies not only its creation, but its existence for the next 40 years. I genuinely hope I'm not disappointed.

# A small-campus girl loses herself in the whirlwind of the world's greatest film festival M12-13



# M U S E

Jake  
Gyllenhaal

Angelina  
Jolie

Leonardo  
Dicaprio

A photograph of a woman in a black off-the-shoulder gown standing on a red carpet. She is looking towards the right. Several men in tuxedos and white gloves are standing behind her on the steps. In the foreground, several paparazzi are taking photographs with large cameras. The background shows more people and the red carpet leading up the stairs.

MUSE FEATURES AND NOUSE STUDENT NEWSPAPER PRESENT A SNAPPY SNAPS PRODUCTION KATHRYN BROMWICH TOBY GREEN HEIDI BLAKE BEN RACKSTRAW SARA SAYEED NICKY WOOLF AND MATTHEW LACEY ASSOCIATE PRODUCERS JO SHELLEY VENETIA RAINES MUSIC BY SARA SAYEED EDITED BY HEIDI BLAKE PRODUCTION DESIGNER ELLEN CARPENTER DIRECTOR OF PHOTOGRAPHY GEORGI MABEE EXECUTIVE PRODUCERS JENNIFER O'MAHONY ANJLI RAVAL PRODUCERS HEIDI BLAKE ELLEN CARPENTER WRITTEN BY KATHRYN BROMWICH DIRECTED BY HEIDI

SEE CENTRESPREAD M12-13

BLAKE AND ELLEN CARPENTER



NOUSE productions

This film is not yet rated

[www.nouse.co.uk/muse](http://www.nouse.co.uk/muse)

# Muse 30.05.07



## Living green

How can students join the battle against carbon?

>> M4

## Trans students

We talk to those dealing with gender identity issues at uni

>> M6

## Steve Lamacq

Ben Rackstraw meets the Essex boy and radio legend

>> M6

## Star-spotting at Cannes Festival

Our reporter gets in on the red carpet action

>> M12

## Malawian poet and ex-prisoner

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## Ben Tattersall Smith

My new YouTube hero

I'm sorry Lion-O, I have a new hero. If you have even a passing familiarity with YouTube, chances are you will have seen his now infamous duet with pop singer Justin Timberlake: 'Dick in a Box'. The song quickly became one of the most watched videos on the website.

Andy Samberg is a man of the times. In a time when many people in the media are running scared from the unknown potential of the internet to disrupt everything that had once been secure, Samberg has harnessed the power of the web to get himself a job on one of America's most famous television shows and, in the process, has made a sizeable impact on pop culture.

Samberg and a couple of friends decided

to set up a website to promote the short films they were making in their spare time while living in Hollywood 'chasing the dream.' Under the alias 'The Lonely Island', Samberg and his buddies released a collection of videos which include a hilarious rap ode to a stalk and a brilliant parody of the teen drama series The O.C. called 'The Bu' (short for 'Malibu'). The series manages to capture the lingering passionate looks and teenage angst of The O.C. while also managing to enhance it with ninjas, elements of 3-D viewing and some bizarre costumes.

In an unprecedented move, just on the strength of their internet presence the friends were signed up to work for Saturday Night Live, an institutional comedy show in

# Nan Flory



## Hell hath no fury like a woman shorn

When Grace Fletcher-Spears shaved her head in recent weeks, she laid herself open to a torrent of speculation about not only her mental state, but also that of her boyfriend, Richard Landline, who apparently put her up to the hairbrained stunt.

It seems that Fletcher-Spears was immersed in the grief and disappointment of having been deprived of the chance to foray into the madcap world of celebrity that is a Councillorship of Heslington Ward. After months of intensive PR work and high-profile red-carpet campaigning, hubris finally struck York's answer to Paris Hilton and she failed to win the election.

The head stylists at Campus Ken's Haircutting Studio in Langwith, California, were locking the doors for the night last Friday when a cavalcade of bicycles drew up outside. Fletcher-Spears and R-Land dismounted and marched into the salon.

When owner Ken Fairburn refused to shave off the politics star's hair, Grace took hold of the clippers and removed her locks herself, inevitably snapped by campus paparazzi who have faithfully recorded her journey from naive fresherdom into an increasingly troubled celebrity political career.

While bids mount for the shorn locks on York Small Ads (not to mention for a half-drunk

can of organic carrot and coriander soup she sipped while snipping), theories about Grace shaving her head have been foisted on her more quickly than the multi-coloured bobble-hat she has since donned to conceal her bare scalp.

Does losing her hair equal losing her mind? Or is she finally regaining control of her chaotic life?

Throughout York history, a shorn head has been heavy with meaning. The bare-headed Maths or Computer Science students told of their devotion or renunciation of worldly pleasures. In biblical legend, Ken Batten was deprived of his incredible power and forced into an administration post when his hair was cut off in his sleep. In ancient Derwent, shaved heads were a mark of the slave. Among members of the Medieval Recreation Society, a shorn head, along with a plastic battleaxe, is a symbol of aggression.

With time, a shaven head became fashionable, among men at least, and skinheads in Fusion eventually lost their shock value. The image of a woman with no hair, however, can still pack a visceral punch. In other words, baldness is still relatively rare in women, and is generally treated as a sign of crisis or stress - or, if it is known to be self-inflicted, a sign of madness.

"Her relationship with the public is one of the most significant relationships she has had in her life," psychologist Julian Bassey said. "From her point of view, the public validates or doesn't validate her. She probably feels interfered with. This is her saying, 'I need some control of my own.' I think this is about control, about her trying to get into the driver's seat—or the cyclist's saddle."

The public relations guru Max Clifford, however, rubbishes suggestions that her career is so out of control that she and her PR people cannot even organise a haircut in private. "Obviously they knew exactly what was going on; otherwise, they wouldn't have allowed it," he said. "The whole thing was publicly arranged and publicly carried out. She wouldn't have just turned up and done this. Her PR managers would have known."

Every day, however, more hairdressers sit and listen to tales of personal crisis than the massed ranks of publicists and psychologists. Ken Fairburn, a man smart enough to refuse to shave Grace's head for fear she might change her mind and then sue, had little time for elaborate interpretations of what went on on Friday.

"I did say, 'Is this getting rid of the old and starting afresh?' and she said, 'Yes.' Maybe she just got sick and tired of all the extensions and chemicals in her hair, and maybe she just wants a new beginning," said Fairburn.

today's rappers.

Coming back to the present day, Samberg struck gold once again just before Christmas when he starred in the aforementioned duet with Justin Timberlake, in a touching Christmas ballad describing some very special presents they had for their lady friends.

Now I may sound bitter, but honestly, some things are just plain unfair. I have been involved with York Student Television for a couple of years now and helped to make countless shows. Normally we're lucky to get even a couple of viewers for one of our shows. At the end of last term, my housemate strolled up to the University of York's first ever flash mob in Vanbrugh Dining Hall, filmed it with his mobile phone and popped it on YouTube. Within 24 hours he had had more people watch it than had I had ever had watch anything that I'd put onYSTV. Combined.





"It's only hair. It grows back."

In recent sightings, Fletcher-Spears has again been plunged into controversy by appearing in a variety of unethically produced hair pieces. At a recent Roses gala she was sighted sporting a House of Croker wig, produced by the painstaking removal of individual hairs from the heads of intoxicated Lancastrian rugby players. People and Planet have voiced their disgust at "her tasteless and unthoughtful choice of headwear". Fletcher-Spears has since apologised and donated an undisclosed sum to the Lancaster Carling Emergency Fund in way of contrition.

Brian Cantor, a music fan from Heslington, commented that he had "quite liked Fletcher-Spears' early albums such as 'Buy Fair Tradey, One More Time,'" but that her latest works are getting "too political".

## The dangers of loose women

A terrible thing happened. I was watching daytime telly and an advert trying to persuade people to donate to Childline came on. At the end a slogan came up on the screen: 'Who would abused children talk to if it wasn't for Childline?' Unfortunately, I read it as 'Who would Childline talk to if it wasn't for abused children?' Oh dear.

It put me right off - not abused children, no no! - daytime TV, I mean. I'm starting to think that the Loose Women are more dangerous than they first appear. A recent episode involved members of McFly coming on stage with their trousers 'round their ankles because the Women had been talking about how much they like bottoms. They proceeded to ask the hapless boy band which member had the nicest bum. Now, if you're in a boy band, having a nice bum is quite important. If one member has a particularly noteworthy one, it's probably going to be a

source of tension. Asking McFly to compare derriere notes is a bit like asking all the members of Girls Aloud, plus Lily Allen, to weigh themselves on live television. Their website describes the Loose Women as 'candid'; I think perverse would be more accurate.

I blame their programme for warping my perspective, leading directly to the misreading of the Childline slogan. Maybe I should write to Childline and explain my anxiety, although campaigning against Loose Women might be an unacceptable deviation from campaigning to protect abused children. And I'm pretty sure, despite the pain the Loose Women have inflicted upon me, that I no longer qualify as a child, so I'm not really the demographic they're looking to help out, am I? I'll call someone else —the Good Samaritans? That Frank drug helpline? Lorraine Kelly?

Russia in statue row with E. Phillipine islander found at flat  
Warm weather Earthquake risk of summer  
Man arrested Police chief over pictures  
Man convicted of man killings



## The world's gone mad

Stories you might have missed

Factory bosses in an umbrella works in Buriram, Thailand, have found a novel way to speed up production. They have started dishing out fiendishly hot curries to staff during the working day's two meal breaks, then only allowing the workers toilet breaks for every fifth umbrella made. "We find that work rates are up by maybe 200%", director Mung Lo Chai said. "The staff have massively increased their output."

Paranoid Alyosius Tree of New Cross has been miraculously cured of his obsessive worrying by a marauding teenager brandishing a cheeseburger. During the last 15 years, Mr Tree initially developed a morbid fear of eating anything circular, and latterly a fear of seeing anything circular, because he believed round objects were "controlled by extraterrestrials from the DWR-174 constellation". His consultant psychoanalyst had managed to treat the condition by providing his patient with a pair of prismatic spectacles, which lent a polygonal appearance to any curved object. Earlier this year, Mr Tree's spectacles were accidentally flushed down a public lavatory in Camberwell. He was unable to call for assistance because the cubicle door lock was circular (he spent 14 hours incarcerated in the water closet before a cleaner discovered him). Last week, outside Burger King in Lewisham, a hooded youth threw a Whopper at Mr Tree, who was surprised to discover that he had suffered no ill effects from his contact with this supposedly otherworldly artifact. He was immediately cured. "I have been wasting my life," he told the local newspaper.

There can be no arguing about it. Having your refrigerator rejected by a potential buyer is a humbling, demeaning experience. The torment was all too much for Ninesh Kulkarni of Bihar, who had pushed his appliance a dozen miles on a skateboard so that he could sell it to the manager of Jhumritlaiya railway station, only for the customer to refuse to purchase the cold cabinet on the grounds that the ice cube compartment was badly damaged. This objection was not seriously entertained by Kulkarni. "What do you want an ice cube tray for? To marry your mother?" asked the vexed vendor. His question was met with a punch in the face. It was at this point in the proceedings that Kulkarni, in the words of startled onlookers, "went mad". At any rate distinctly piqued, he boarded a train in an empty compartment (the one normally reserved for the driver) and proceeded to drive the train out of the station with passengers still boarding. The train gathered speed and had travelled a mile when Mr Kulkarni went through one red light too many and ploughed head-on into a goods locomotive, severely injuring its two crewmen. He did not apply the emergency brake, even though he had seen the oncoming freight train. "I knew where the brake was, but I did not put my hand on it," Kulkarni said, "because I had pins and needles".

Why not try the all-new The World's Gone Mad Podcast?  
[www.nouse.co.uk](http://www.nouse.co.uk)

## One fresh beef tamale, please

**M**y sex life has, of late, been eclipsed by the difficulty of the situation in which I have been embroiled, involving my middle-aged lover and his frisky wife. My musings on how to extricate myself gracefully were, however, abruptly rendered redundant by a phone call from said ageing lothario. It would seem I was not alone in finding the whole sordid situation more than I was willing to handle. I'd been dumped.

Now, break-ups are not something I'm unfamiliar with. What I'm certainly not accustomed to is being on the receiving



end. I felt none of the usual triumph at having freed myself from the oppressive attentions of a love interest. Had my charms been weighed against those of Mike's wife and found wanting? Having recently witnessed the spectacle of her wrinkled wobblers in a leather corset, this was not an idea I was happy to entertain for long.

Never having been one for indulging in chocolates and weepy films to allay my sorrows, I opted for the obvious alternative: alcohol. I roped in a more-than-willing housemate and we took ourselves off to one of York's finest two-for-one cocktail establishments. The following hours passed in a blur of misanthropic ramblings, punctuated by rauous commentary on the male clientele.

We eventually engaged in conversation with the least objectionable members of this group and I soon got back into my stride, relishing the prospect of a serving of beef tamale untouched by the ravages of age. Then I realised I'd been abandoned by my partner-in-crime. Scouring the bar, I spotted her atop a rickety-looking table, entangled in a young man I recognised from my seminar group.

I was struggling to conceal my amusement when, before my slightly unfocused eyes, the table collapsed beneath the weight of their passion. Not easily deterred, my housemate waited patiently on the floor while her pull-partner fixed the table. They repeated the charade several times while the man I'd been flirting with became increasingly perplexed by my inability to appreciate his witticisms.

When next I looked, that hapless

pairing had vanished, presumably to continue the endeavour on a more stable surface. Having exhausted the free drinks on offer, I too made my way home. I had just lulled myself to sleep (with the help of my bunny-shaped companion) when a scream, and not of the good kind, rang through the corridor. It transpired that, in the thrashes and throes of orgasm, my luckless housemate had done herself a mischief in the groin area. She and her gentleman friend, deciding that their relationship was frowned upon by the fates, parted ways. I, after offering my sympathy and an ice pack, was left in a yet deeper state of confusion. Was I really satisfied to return to the farce of student sexuality? But hadn't my relationship with Mike become just as frustrating? Just what is a sexually liberated young thing to do?

# Living green: on a mission to reduce my carbon footprint

Living a 'low-carbon' life is the green brigade's latest idea on how individuals can help halt climate change. **Toby Green** spends a week trying to limit his carbon emissions to see whether he can make a difference - without breaking the bank

**W**hen even Rupert Murdoch is vowing to fight climate change, you know that environmental issues are starting to make an impression. My aim a week ago was not quite as grand as the Australian business giant's vow to cut down the carbon emissions of News Corporation from 640,000 tonnes to zero in three years. However, inspired by *How to Live a Low-Carbon Life*, a self-help guide for the environmentally wasteful, I decided to spend seven days reducing the impact of my personal carbon footprint on the world.

The ethos behind the book, written by Oxfordshire Green Party parliamentary candidate Chris Goodall, is direct: individuals, rather than big companies, are the defining factor through which climate change can be halted. To accept this is rather unsettling: it is easy to convince yourself that as long as businesses in China and America pump out billions of tonnes of carbon emissions, then your own contribution to the cause will be utterly worthless. However, as the book states, governments are failing to do anything because they have no public mandate.

Yet I had a problem. The two biggest sources of consumer carbon emissions that need to be addressed

are flying and driving: not generally day-to-day activities that students can address. I put this to Chris, who agreed that it's a problem: "It is true that students probably have the least control over their environment, although even a small amount of flights produce a massive carbon footprint. However, after flying and driving, it is energy usage in your home that is the next most carbon-intensive activity. Again, though, it's things like insulation that students can't do much about."

Chris did have plenty of suggestions, though. "It's all about thinking what you can control – take food for example. You should be aiming to limit your air miles [the distance food has been flown], the amount of processed food you consume and the packaging. Secondly, switching off plugs instead of leaving things on standby may sound basic, but it is still vital. And thirdly, recycling. To make an aluminium can from scratch uses up 10 times more energy than recycling a can."

Despite having a book, a personal carbon mentor and clear aims for my new lifestyle, the first day was a bit of an anti-climax. Thanks to upcoming essay deadlines, my life had been revolving around two objects: my computer and a coffee cup. Fitting these two into my new life was going to be a

problem. Would using campus computers be better or should I work at home? Should I buy fair-trade coffee from Vanbrugh or avoid it completely because of its energy-intensive brewing

**"At the moment, reducing the carbon emissions on campus is not a priority – and will only happen if students demand it"**

process? I decided to go to campus, but my willpower wasn't strong enough to leave off the coffee.

The verdict from Chris that evening was mixed. In terms of writing my essay, I had done the right thing: "One of the big things about cutting your carbon usage is using resources that are already emitting carbon. Since your university computers are on most of the day anyway, they are only using 10 to 20 watts of energy less than when you use Microsoft Word. Yet by using your computer at home, you're adding 120 watts."

"However, it is better to make coffee yourself than to buy it. Boiling a kettle at home uses a lot of energy, yet nowhere near that produced by keep-

ing an establishment open."

The next day I decided to tackle the fruit and vegetable situation and took a trip to the market. Supermarkets tend to be the worst offenders in terms of carbon emissions as air travel is used to shift food all over the world and the buildings themselves are extremely energy intensive. Markets, theoretically, should be much better. And they are – as long as you're careful. I was later informed that my two aubergines were highly unlikely to have been grown in Yorkshire in the middle of spring. Alongside this, I had brought a muffin to take out for breakfast, and with it, a vast amount of packaging. Throwing away the offending vegetable was not an option since, as the book explains, food waste in landfill sites produce methane. The wasted packaging was something I was going to have to accept on my conscience and move on.

By the next day, I was starting to get into the swing of things. With a 21st birthday party to go to at Dusk that evening, I had already predicted that the consumption of alcohol could be a possible ethical minefield. Chris had told me that I was going to have to stay away from intercontinental beers, and that locally produced ales were a much better option. With Yorkshire Terrier, I thought I had found the perfect solution. Brewed on Micklegate itself and sold in many campus bars, it must surely be the definition of low-carbon drinking. Yet the prevalence of mainstream lagers in Dusk meant no local options. I feel I owe the bar girl an apology for what she must have thought was the worst ever chat-up line: "What's your lowest carbon-producing drink?" We settled for bottles of Stella that at least came from a closed fridge, but I still felt slightly tainted.

At the halfway point of my week, I met up with Heike Singleton, the University's Energy Conservation Officer, Willy Hoedeman, Energy Manager, and a YUSU Environment rep, Tom Langley, to find out the University's position. Working with other members of staff, they have made great progress in improving the environmental impact of the University. Yet they were clear that there was a lot more to be done. "People are more keen

## How to live the low-carbon student lifestyle

### >> Turn things off

It sounds simple, and it is. Turning lights off when leaving a room or corridor can reduce lighting costs by 15%. There's a myth that turning a light on and off actually uses more energy than leaving them on - rubbish. Turning a light on does produce a surge of electricity, but only equal to two seconds of it being on. And if you don't have energy-saving lightbulbs by now, what planet are you on? They use only a quarter of the energy of standard light bulbs whilst lasting up to eight times longer.

>> Limit produce stored in refrigerators Chilled foods use energy - loads of it. Try and reduce what you buy from chilled storage in supermarkets and shops as much as possible, especially open-faced fridges. Up to 40% of their energy usage could be saved just by placing a door on them, so is there really any

need for campus baguettes and bottled drinks to be stored like this?

### >> Local, local, local

This isn't some nationalist trip: buying British really does help the environment. In fact, buying Yorkshire is even better (or your local equivalent during the holidays). The carbon emissions that you save by cutting out any short-haul flights will be wasted if you're buying fruit and vegetables from the other side of the world. This means you're going to have to accept you won't be able to eat fresh strawberries all year round, but a bit of self-education and you should be able to easily find out what's in season when. Most shops now should be able to tell you where stuff comes from and how it was transported, and if they don't, challenge them! Not only will local food tend to be cheaper and higher quality, but packaging will be reduced as well.

### >> Make sure it's fresh

Alongside buying local, you should also avoid processed food. Thankfully the two go together - you can get great local fresh ingredients from the market whilst avoiding the processed chilled food flown in from the other side of the world that comes from the supermarket. With things like vegetables this may mean you need to shop more often, but it's a habit you can easily get into.

### Useful links

Information about St Nicholas Fields

[www.stnicksfields.org.uk](http://www.stnicksfields.org.uk)

Energy-saving advice from the University

[www.york.ac.uk/energyconservation](http://www.york.ac.uk/energyconservation)

Tips on reducing your climate impact

[www.climatesafe.co.uk](http://www.climatesafe.co.uk)



and aware than they used to be, but there remain two main impediments: money and resources," Hoedeman said.

One area on their list is Commercial Services. I had already been avoiding the open-faced fridges that are used throughout Costcutter and Your:Shop due to their nonsensical wastage of electricity - a simple door on each would cut their energy usage by up to 40%. Hoedeman also sees catering facilities as a major problem: "At the moment, Vanbrugh kitchen uses 60-80 KWs constantly throughout the day and at night it's running at 10 KWs. We've started to work with them to raise awareness among the chefs, so that carbon prevention becomes part of their training. At the moment, reducing carbon is not a priority in some places, but it will only happen if students demand it."

Langley's main aim is to raise student awareness and get them to start taking responsibility for their personal carbon footprint. "By far the biggest thing that people can do is behavioral changes since they don't realise how much energy they are using. The problem is that most first-year students have never cooked for themselves. In

**Toby tries to buy ethically viable produce and pays a visit to St Nicholas Fields. Photos: Georgi Mabee**

Freshers Fortnight, people are encouraged to get drunk, but not to think about their use of energy."

St Nicholas Fields, only 10 minutes from the University in Tang Hall, is one opportunity for students to take green matters into their own hands. Set in the middle of a small but idyllic nature reserve, an environment centre runs a recycling scheme that recycles 350 tonnes of waste a year. Using special bikes and trikes that can reach places the Council can't, it's a prime example of how a community works together. Many students volunteer here, providing the perfect way to get involved in local green issues.

As a celebration for the end of my week, I was to cook a three-course meal for nine people. The aim was to examine whether, by cooking together, students could improve their carbon footprint. However, before I embarked on my culinary expedition, I visited a man whose environmental efforts put everything else I'd done and seen over the last seven days in the shade. John Cossham is something of a local celebrity, and has even appeared on *Newsnight* twice to display his ethical lifestyle. In 2002, he was inspired by a

book called *The Humanure Handbook* to build a composting toilet in his own back garden. By letting human waste compost for two years, he produces human manure which is nutritionally identical to the traditional farmyard animal variety. Alongside his natural toilet, he collects over 100 kilos of unsold fruit and vegetables every week to go in one of his 31 compost heaps. For over 20 years now, he has been interested in the social side of sustainability, believing that, "there are clear social, natural and economical benefits to a green lifestyle." His clear satisfaction with his style of life was supplemented by the fact that his fuel bills were just over £200 a year. Although meeting Cossham left me slightly downhearted about my own efforts, it also summed up a key theme of my findings over the week: however much you think you are doing to help, you can always do more.

Despite this, the meal was a success: a starter of homemade garlic bread using a baguette from a bakery, risotto with locally sourced vegetables and English strawberries with organic cream all went down well. Coming to a total of £18, it managed to benefit both

the environment and my wallet. An impromptu discussion group after the meal produced mixed attitudes towards what students do and could do. There was a general consensus that they would pay a pound extra for a meal on campus if they knew it contained locally-sourced food. Most people's first-year habits were also a source of shame, with none of those in their third year remembering receiving information. Three weren't even able to turn off their heating in their rooms on campus, and landlords that wouldn't pay for energy-saving measures were also a source of resentment. Yet my feeling is ultimately it must come down to the individual. The University, YUSU, supermarkets, landlords: they are all essentially driven by their 'customers'. Although Chris predicted that over the week my impact had been a fifth of the standard UK citizen, I felt I had barely scratched the surface.

**Online extras**

For more ethical articles, including a full interview with John Cossham, visit [www.nouse.co.uk/ethical](http://www.nouse.co.uk/ethical)



# Transcending gender

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

Students who define themselves as 'trans' open themselves up to a bewilderingly plentiful array of identity options, even by post-modern standards. The term is an umbrella which covers those who identify variously as 'gender queer', 'gender neutral', 'gender-fluid', 'trans-gender', 'transvestite' and/or 'trans-sexual'. Despite the continued blossoming of so-called Lesbian, Gay, Bisexual and Trans (LGBT) communities at universities around the country, the reality is that trans students remain an all-but invisible presence on most campuses. According to Aimee Gamble, YUSU's current LGBT officer, who self-defines as a trans-sexual woman, "People just don't know about trans issues. They think of LGBT as LGB with a T shoved on the end for effect". It seems curious, in this fast-moving, consumer-driven age in which the principle of free choice reigns supreme, that such ignorance should prevail about a demo-

graphic who have made, or seek to make, the ultimate free choice. "That's why I'm doing this", Gamble tells me, "because I want to make sure people know about the issues, and that the right kind of support is there for trans people. Unless that's in place, there's no way trans students are going to come forward: if you don't accommodate them, they won't come."

Aimee is a third-year Chemistry student, and is currently the only known trans-sexual at York, though she tells me she has heard there might be others who are not out. She came out to her friends as "trans-something" last Easter, and finally "changed from a man to a woman in Week 2 of Autumn term". By and large, Aimee's friends were supportive of her coming out, "apart from one, who was very much like, 'Oh my God, I don't know you anymore', but then, after a few weeks, realised that that there was nothing really different; just something more."

Just after Christmas, Aimee began taking hormones which effectively produce a female puberty (blessedly for her, perhaps, minus menstruation) resulting in softer skin, reduced hair growth, reduced libido, redistribution of body fat, fuller cheeks, some breast and nipple growth, decrease in genital size and, eventually, infertility.

Aimee began to realise she was trans when, at the age of 10, she found herself unable to explain to her mother her "complete horror" at being told she was to be sent to an all-boys secondary school. She describes her school-years as "socially the worst of my life". She came to a full realisation of her gender issues when she was 17, but wasn't to act on it until she came to University. "I continued to live as a man at that time because the hardest part is getting it out. I had no-one to talk to about it; I couldn't talk to my parents because it's not the sort of thing that you do, so I bottled it in."

Even at a liberal institution such as York, coming out as the only transsexual on campus must have been a lonely and frightening prospect. How did Aimee cope with the early stages of transition? "I tried the counselling service and they were dreadful—they kept trying to divert onto other aspects of my life which they felt they could deal with, when what I needed counselling for was my trans issues. Eventually, I found out that I had to go to my GP, so I went to the health centre and they did the usual questionnaire. The GP sent me to an NHS psychiatrist for scrutiny, who sent me away again saying I was just a confused little boy."

By this point, Aimee had already come out as trans-sexual and was living as a woman. Having been dismissed by her psychotherapist, she went away feeling distraught and suicidal. "I felt as though either she was trying to make me feel really shit or what I thought I was wasn't what I was. One of the theories is that, because there's money involved and they need to get patient lists down, they try to force you off the waiting list without treating you." Thankfully for Aimee, when she eventually told her parents, they were

**"Before it was only in my mind that the battle was on. Now it involves everything: my mind, my body and other people"**

not so judgemental. "They were fine about it. My mum wasn't expecting it when I told her, but she said she wasn't surprised".

Aimee was finally diagnosed as a



trans-sexual following six sessions of private psychiatry and was put on hormone therapy. When I ask about the effects of the hormones, she replies wistfully, "Not much has happened to me physically yet", but she describes the intense mood swings which are one of the recognised side effects of the treatment. "I'm moody as hell at the moment. Recently, I've been going up and down like a yo-yo. I don't even know myself what's going on. I've been going into depression and I've never been so bad before. Last week, I broke down in front of everybody. I was drunk and so were they, but the mood swing was genuine."

Clearly the process of transition has not been easy so far. Is Aimee convinced that she made the right decision to change? She replies thoughtfully, "I'm convinced that this is right, but life is actually harsher now that it was before; it's a lot more stressful. You gain in one bit and you lose in the rest really. Before it was okay, because it was only in my mind that the battle was on. Now it involves everything: my mind, my physical body and other people. But it's one of these things where you've got to work on it."

However, in some respects it sounds like Aimee is happier now than she has been. "In my first year, I was a bit screwed-up, and I spent my second year recovering and coming out. This year, I've noticed a big difference. I have a lot more friends now and they're a lot closer. I feel as though I can actually do things now. In my first and second years, I did very little."

Aimee says she has been pleasantly surprised by the benign reaction to her transition on campus, though she finds it perplexing that "people on my course still haven't said anything about

it after seven months. People still talk to me as they used to, but no-one's mentioned it." She finds it frustrating when people get their gender pronouns mixed up in reference to her, or use the name she went by before the change. Off campus, things have been harder. "It seems pathetic to get upset by it, but it's really hard when people shout at you in the street, or ask if you're a man or a woman." Perhaps this is why Aimee declares her intention to stay in education "for as long as possible" and plans to stay in York to do a Ph.D.

Despite her commitment to being a woman, Aimee has not made a final decision to have a gender reassignment operation. "The main question for me is, is there a point in it? At the moment I don't want to be in a relationship, so there isn't. But if I did then I think that would be the thing to tip me over."

After meeting Aimee, I spoke to Ruth, a second-year philosophy student at Warwick who also self-defines as a trans-sexual woman. Ruth has been on hormones for six months and has lived in a female role for almost two years. She came out to her mother at 16, though she did not tell her father until two years later. "My mum just didn't know quite how to deal with it; she didn't react badly as such. She said she would be there for me, but she had her doubts. Essentially she's just slowly adapted to it. My dad found it harder to accept, and he still mainly calls me by the old name and mixes his pronouns."

Ruth tells me she began to come to terms with her trans identity at 16. "I realised that the way I was thinking wasn't normal. Mostly it was about wanting to wake up in the morning as a girl rather than a boy. I tried cross-dressing, but it didn't do anything much for me. It wasn't about that, it

**Above left:**  
**Aimee;** **above**  
**right:** **Ruth**

## RESOURCES FOR TRANS STUDENTS

### • YUSU LGBT officers

Aimee Gamble and Matthew Pallas hold regular drop-in sessions for those needing support and advice related to their sexuality or in coping with transphobia.

**lgbt@yusu.org**

### • York LGBT Project

A project run by York City Council Youth Service for under-25s, providing a safe space for discussion and meeting new people. The group meets every Thursday in the city centre

**info@lgbtyouthyork.org.uk**

- A website providing information on all things trans, with a forum and a chatroom for discussion and support

**www.t-vox.org**

- GYUK

A web forum for talking about trans issues, coming out, sex and prejudice.

**www.gyuk.co.uk**

- T-Vox

Homophobic and transphobic bullying help

**www.officeronline.co.uk**

was that I felt stuck in the way I appeared to the world and the way I acted. I felt uncomfortable trying to put on a male role.

"It was pretty much the summer before I went to University that I started transitioning, and I arrived there very much as a woman and not as a trans person." The people Ruth lived with in her first year initially did not know she was transsexual, though several of them found out through the year. "Most people were very decent about it, because fortunately most of my friends are very openminded. Although one person seems to blank it out almost like it's something terrible that she doesn't want to think of, which is quite sad.

"A lot of my friends at Uni still don't know I'm trans, which was a deliberate decision I made and that's why I transitioned when I did. I find it hurtful when people take me as male, which still happens occasionally." It is impossible not to notice that Ruth speaks with a highly feminised voice, and I ask her whether this is the result of the hormones she is taking. She explains that it is not possible for hormones to reverse physical changes like a broken voice. "However, most people's voices have a far greater range than you'd expect. When I was about 16, my voice had dropped quite late, so I essentially just worked it back up

**"It was in the summer before Uni that I started transitioning, and I arrived there very much a woman and not a trans person"**

again. And I do student radio, so I suppose I've got better at watching my voice. For me, it was a gradual process; other people really work at it."

Like Aimee, Ruth does not prioritise the gender reversal operation. "My major priority is getting through university, and in terms of being trans, the main thing is about being able to express myself. As far as anything down there is concerned, it's important but not as important. It's your outward appearance which matters most." However, Ruth does plan to have the operation when it becomes financially possible for her to do so. "It is important for me, and for my relationship. I've been with my girlfriend for a couple of years now. I'm bisexual." Ruth met her girlfriend shortly before she transitioned, so I ask her how the

change has affected their relationship. "The intimate bits are very complicated indeed. But it's certainly possible to be in a relationship and I'm happy to be in one. It's very difficult for a lot of people, but it's worked for us."

Similarly to Aimee's experience at York, Ruth does not feel she has experienced too much adversity living as a transsexual at Warwick. "The only prejudice I ever experienced was from someone I tried to buy a banana from in a university café, rather bizarrely. I had a deal card which had my name and photograph on and she refused to believe it was my card, because it was a girl's picture and a girl's name. I was looking pretty ambiguous that morning."

Ruth seems to have no major regrets about making the transition: "In a way I'm probably at the best point I've been at in my life. I've got an active social life, I'm doing alright on my course, and I'm pretty happy a lot of the time about how I look and stuff."

Despite her positive outlook, there are clearly aspects of trans life which she finds wearing. "I'm still very, very conscious about my appearance. I've pretty much got the worries everyone has about 'Oh my God, do I look alright', with the additional 'Does my gender look right?' on top. But I am growing breasts, which helps because I'll be able to wear low cut tops soon, rather than stuffing my bra with tissue to appear normal. It's simple things like that which make a difference. And a lot of the more masculine hair growth dies back a bit with the hormones, although I still have some facial hair. Having to think about these things every day, and being reminded that I'm trans, can be really soul-searching."

The NHS booklet *A Guide for Young Trans People in the UK*, stipulates the importance of maintaining a positive identity: "Just because you're trans doesn't mean you don't have the same prospects as everyone else. Trans people usually fall in love, succeed in their chosen careers, have good friends and loving relationships with their family just like everyone else. Living as a trans person might be difficult because society is not equipped to deal with such things. It is up to us to change that and a good start is to remain positive."

How very true. In the meantime, the rest of society must equip itself to welcome and accommodate brave trans people dealing with what is a complex, fraught, but potentially life-affirming choice.

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# The art of Facebooking

One year since the pinnacle of social networking landed on York's campus, **Sara Sayeed** considers the ways in which Facebook has revolutionised student culture

**P**rocrastinating, perusing and pooling: my top three, conveniently alliterative, activities of choice - or, some might insist, occupational hazards. Semantic wrangles aside, there is that inconvenient, looming thing of a degree to be had, after all. Yet, exactly one year and 18 days ago, something happened to relieve my angst-ridden existence. Facebook came to York.

I'd heard tell of this 'website' from friends, but when it finally arrived, I tried to go along with my cooler friends and feigned nonchalance. But let's Face it, the minute I was ravished of my wall virginity, with, "Congratulations! Here begins the end of your degree," I was ruined.

But then I decided to delve a little deeper into Facebook founder Mark Zuckerberg's \$2 billion empire. After some brief, (pleasingly diverting) research, unveiling a plethora of websites linking Facebook investors to the CIA, I was forced to take pause and consider this zany notion: when little Mark finally lifted his rimmed eyes from his iMac, gazed at the heavens and declared, "Let there be Facebook!" - was it really good?

When Zuckerberg spawned Facebook in 2004, it was a simple directory intended to facilitate the convoluted web of student life. Yet, it was soon 'Bye-bye baby' and 'Hello, Honey, I Blew Up the Kid'. (For those of you unfamiliar with '90s American cinema, in *Honey...* a zealously techie father's prize gadget erroneously enlarges one of his children to a 100ft monster; I'm sure you see the Facebook-Frankenstein parallels.)

Facebook now boasts over 18 million users; it garners 30 billion page views and 600 million searches per month, rendering it the seventh most viewed sight in the US - i.e. each user conducts 33 searches per month on Facebook, which is, disconcertingly, a little more than once a day. Still coolly perusing the News-feed?

Oh, the controversial News-feed. When this little feature was first added to Facebook, it spurred quite the outrage; "Nazism!", "1984..." but 2007!" people cried. The protest was channelled, naturally, through a Facebook group: 'Students against Facebook News Feed Group'.

Arguably, the main source of the "News-feed revolt" (as termed by veteran 'Facebookers') wasn't political indignation, but anxiety. Not so much about what people saw, but the potential revelation of the unseen, covert acts: stalking. And don't any of you dare contort your faces into incredulity; after reading this, I have no doubt that you will trot along and laboriously scrutinize my

profile. As per the Google-grapevine, there is an endemic paranoia amongst Facebook users/stalkers; apparently a 'Facebook Tracker' has been invented. This nifty device divulges who has been peeking through your profile. (Breathe; no such device has actually been confirmed. Yet.)

Most of us would be lying if we maintained that the suggestion of this 'tracker' didn't trigger some fretful nail-biting. Such rumours puncture the comfy Facebook bubble and reveal the bunch of peeping Toms we really are. The average Facebook user spends at the very least 22 minutes on Facebook per day. Even if you're friends with a tenth of the University, it won't take that long to check your wall, reply to a couple of posts and briefly engage in some poking. The majority of those 22 minutes is spent absentmindedly clicking through other peoples' profiles and photos. It's amazing the amount of new people I meet who face me with a bizarre look of recognition. The zenith being when I received a message from some guy saying: "Hey there, I've seen you picking up your mail in Derwent..." Christ.

Some, such as that zealous chap, may be interested to know of a website called [www.facebookaddiction.com](http://www.facebookaddiction.com). Or for the less solipsistic stalkers, of the American student who founded Facebook Anonymous. In an article entitled, 'Don't worry Facebook addicts, you're not alone', this guy lamented: "Hi, my name is Brian and I am a Facebook addict. Facebook doesn't make me feel like I have friends. Friends aren't supposed to let you sink deeper into an addiction. It feeds the addiction." But this doesn't exemplify what I think is the root of the issue. For most of us (sorry, Brian), the problem is not with the friends, but the pictures.

We all possess an innate fascination with images. What else explains

**'It's amazing the amount of new people I meet on campus who face me with a bizarre look of recognition'**

the inordinate success of *Heat or Now?* It's not the linguistic dexterity. According to Freud's theory on 'Scopophilia' (the pleasure in looking), people approach others as objects. Unsurprisingly, Freud soon delves into the sexuality of scopophilia; but, kinkiness aside, essentially we gaze to control, to re-figure. By now, the fact that Zuckerberg was a psychology major doesn't startle. Zuckerberg's Ivy

League education served him well - he's tapped into all our latent desires and fashioned a social environment that we can't stop wanting. It feeds our scopophilic impulses and simultaneously allows us control over the flip-side of gaze politics. For every photo we take 'pleasure in looking' upon, someone is doing the same to us, but now we have control over

exactly what they see. Facebook renders identity malleable, allowing everyone to mould their perfect 'public-me'. Conscious of our harsh voyeuristic tendencies as we scrutinise other people's photos, everyone strives to ensure that their projected image is one that they want people to see.

Recently, after a long, hard look at my profile picture, I had to wonder, what have I become? Was I destined to join the ranks of Brian? Oh sweet Jesus, say it isn't so. Unfortunately, it doesn't help that Zuckerberg has created the Pringle of virtual social networking; once you pop, you just can't stop.



The name Steve Lamacq may mean little to you but for a group of people, myself included, he was the voice of musical reason throughout secondary school. For a musically-keen generation that was too young for John Peel, the Evening Session on Radio 1 - presented by Lamacq - was essential listening. Each morning, my friend Alex and I would huddle for protection from the biting chill of the South Manchester weather and discuss the discoveries that we had made the night before: 'Clint Eastwood' by Gorillaz, or 'Empty At The End' by The Electric Soft Parade.

Taking a break before broadcasting his BBC 6 Music radio show live from Vanbrugh last week, Lamacq maintains that although he was initially shocked by fevered hero worship of him, it is something he definitely identifies with: "It is very much the equivalent of when I used to listen to the Peel programmes when I was a kid - there would be stuff where you thought 'that's alright', 'that's ok', 'that's laughably bad...' and then a song comes along where you just think, 'that's an amazing record'. You just hope that for every hour's worth of radio that you do, one of the songs will be talked about the next day."

His comment is welcome, not only because it is a comprehensive and highly quotable answer to my opening question, but also because it is delivered in the trademark Lamacq tone; a deep-voiced, Essex-accented roll, not unlike the sound of an engine turning over. The voice conveys to his radio listeners an immediate sense of gravitas, trustworthiness and humour. It also betrays his slight build and overall un-celebrity-like appearance, which later leads him to comment, "I just don't look like someone in a band, I'm just not cool"

# A good face for radio

**Steve Lamacq's Radio 1 show was essential listening for a generation of music fans. Ben Rackstraw chats to his childhood hero**

enough."

He obviously feels that trust between a DJ and his audience is something of great importance. Back on the subject of John Peel, a colleague and friend from his time at Radio 1, he suggests that the DJ had

people have tried to do radio shows that are vaguely Peel-esque in their eccentricity or eclecticism," he says. "But I think that it's very hard to do unless people will buy into you as a trustworthy figure."

This is the aspect of presentation that Lamacq feels is missing from the numerous other sources of new music that have flourished in the age of websites such as Myspace. "I don't think other places have the quality control that some of us have because we've heard so much music. Anyone could find these bands, but you would have to be listening to music all day, and even then you might not find what you want. You need people to lead you through this maze."

Championing little-known bands is clearly something that Lamacq gets a kick out of. He smiles as he mentions how he managed to get a hip-hop band from his small hometown to number one. The only previous hit from a Harlow group was one that sounded like Haircut One Hundred, and Lamacq wasn't satisfied with that. "I set out to get a Harlow band into the Top 40, and 'Eat My Goal' by Collapsed Lung became the second ever," he says, obviously pleased with himself. It is commendable that the DJ had enough civic pride to try and improve the fame-status of his local area but despite Nihal, the rapper on 'Eat My Goal', going on to get his own show on Radio 1, these musical achievements can only be of scant relief to an area of Essex now known as the home of Jade Goody.

Of course, Lamacq was around the last time that Britain's media blew up around a group of new indie bands: the golden age of Britpop. After finishing a journalism degree, he served a stint at *The NME* whilst presenting part-time at the fledgling XFM, then a pirate radio station called Q102 where "all the DJs had to pay about £10 a week to go on air because Ragga FM would come along and nick our aerial once every couple of weeks."

As if this wasn't enough, in what could be a wake-up call for anybody wanting to pursue a career in music journalism, he also says: "I got into the

habit that for every job I was doing, I got another job as a hobby." At this point, he made time to establish Deceptive Records, whose most notable signing was mid-90s indie-favourites Elastica. Lamacq left the label after the release of Elastica's first album to avoid accusations of partiality on his radio show, but reveals that it wasn't a long-term career prospect for him anyway: "It was brilliant for a time, but it's a very easy way of haemorrhaging a lot of money. As an A&R man I wasn't really hard enough. I just liked the people I was working with to the point that the biggest row I ever had was with Justine (Frischmann, of Elastica) about what the single was going to be before the first album. It went on for about three weeks and I got my own way, but she never forgave me."

With the benefit of hindsight it is easy to see that Britpop, like any scene, became diluted over time. Lamacq agrees: "The first wave was brilliant, but when they went to record their second albums there was a big gap, and the record companies thought 'people are buying this stuff, so we'll get something that sounds like it', but it's not as inventive." However, he also suggests that the scene may have been a victim of its own popularity. "We'd find a band like Gene (a Smiths-esque band of the mid-90s) and Radio 1 would stick it on the playlist the next week. We'd only just found them and it felt like the music had been taken away. I think that's one reason why Britpop eventually collapsed in kid's minds, because what's the point of being into a band if your younger sister or younger brother likes them as well?"

Record label short-sightedness is something that he feels continues to cloud the music industry today. Last week, during the promotional whirl for the release of their new album, a member of The Cribs criticised the state of popular music, describing it as a scene with only a handful of really good bands, surrounded by a large quantity of copy-cat groups, signed up by labels because they are guaranteed to sell records.

Lamacq agrees to an extent, but sees the problem as being more specif-

**"The NME would be much, much better if the people who wrote for it actually had to go out and sell the bloody thing"**

ic: "It's a really strange time at the moment. We've arrived at the point where the media and audience are so single-led that it's only big songs that matter. Some bands these days... I want to hear five tracks, tops."

Coming in for particularly scathing criticism are The Twang, who receive more than their fair share of attention from *The NME* and other publications: "I was so annoyed by how bad they were when I saw them. One of the *NME* writers said 'it's like Mike Skinner fronting Oasis'. It's not, it's like Frank Skinner fronting Flowered Up."

This isn't the only way in which commercialisation has increased over the course of his career. After he left Q102 the station received its licence and became XFM. Recently, the station has taken a path of increasing musical safety, betraying its experimental, cutting-edge past. This, of course, is all about money because money, in the

"built up a level of trust over many years." He sounds slightly disparaging about some of today's new DJs, who try to emulate, to some extent, the achievements of Peel. "A lot of





world of commercial radio, comes from advertising. "It's difficult because you have to sell advertising, and to do that you need figures. For figures you seem to have to play very familiar music when we're just asking 'can't you just be a little bit more inventive?'"

This is one of the benefits of working for the licence fee-funded BBC - especially if you can bag a role on one of the special interest, music-driven shows, such as those that Lamacq has presented. However, the DJ believes that inventive presenting of music radio should not be left to the privileged few, and that it can be beneficial for everyone. "It's not very good for your short term career to say 'actually, I think the playlist is wrong', but probably, in the end, you'll find that your career is longer. It's better for the soul, but certainly not as good for the wallet."

Of course, all this is changing as the world of music is revolutionised by the unstoppable rise of digital media. These days pretty much anyone can present a music show, be it on one of the rapidly proliferating digital music stations, a podcast or even an online music blog. Rather sweetly, Lamacq links this back to his own experience of producing his fanzine *A Pack of Lies* whilst studying journalism at Harlow College in Essex. "Technology is giving more space to people that previously would have produced a fanzine, but it is better because you can communicate much quicker with people around the country. It's all out there, it's just a case

of finding it, really."

What he doesn't mention is that the majority of these outlets have no physical form, unlike *A Pack of Lies* which he describes as "probably very rare now... I do have a box under my bed..." An investigation, using skills honed from a million mornings spent in front of Cash in the Attic, placed the worth of an early Lamacq fanzine as literally priceless. Admittedly this was because there were no examples for me to quote from eBay, but a collection of other late 80s magazines is going for a pound, with postage twice that.

Not exactly an untapped pension

## "I was so annoyed by how bad The Twang were when I saw them. It's like having Frank Skinner fronting Flowered Up"

fund then, but Lamacq is too busy thinking about where to focus his energy next to consider an early retirement. "I've thought about a music publishing company. It's all about rights these days. I think there is a new blueprint to be had for publishing companies given the new technology, and I don't think record labels are evolving quickly enough." His eyes glaze over before a more practical side suddenly takes control. This is not a project we can expect to see the fruition of anytime soon, I realise, as Lamacq reminds me of his

**Steve's BBC Radio 6 show was broadcast live from Vanbrugh JCR. Photos: Georgi Mabee**

current commitments: "At the moment, doing seven radio shows a week is enough to keep me busy." Not a project he will be starting anytime soon then.

And busy he is. The show in Vanbrugh last week was a prelude to a sold-out 6 Music showcase for The Maccabees at Fibbers the same night, part of the 'Lamacq in the City' tour, which takes his radio show to a different city every few months. He is one of The Maccabees' biggest celebrity fans. Describing the moment when he first saw them live, he reveals, "I was very tempted to go into the moshpit for the first time in a long while."

Somewhat flatteringly for those of us who have adopted it as our local live-music haunt, he describes Fibbers as "one of those classic venues". He's also enthusiastic about the area as a whole. "We've never done anything round this neck of the woods, and that transpennine axis of music is really important. A lot of the industry stuff has come from here over the years, partly from the rise of the scene in Sheffield, the BBC Raw Talent scheme and *Sandman* magazine, which has really galvanised local music scenes."

It is clear that it is the grassroots end of the music business spectrum which interests him the most, something that he wishes more of the media would concentrate on: "I maintain that it would do a lot of people in London-based media a lot of good if they got out of town and found gigs, if they went to Nottingham or York and actually

watched some bands." The complacency of the media is something that he keeps returning to, stating controversially that: "The NME would be much, much better if the people who wrote for it actually had to go out and sell the bloody thing."

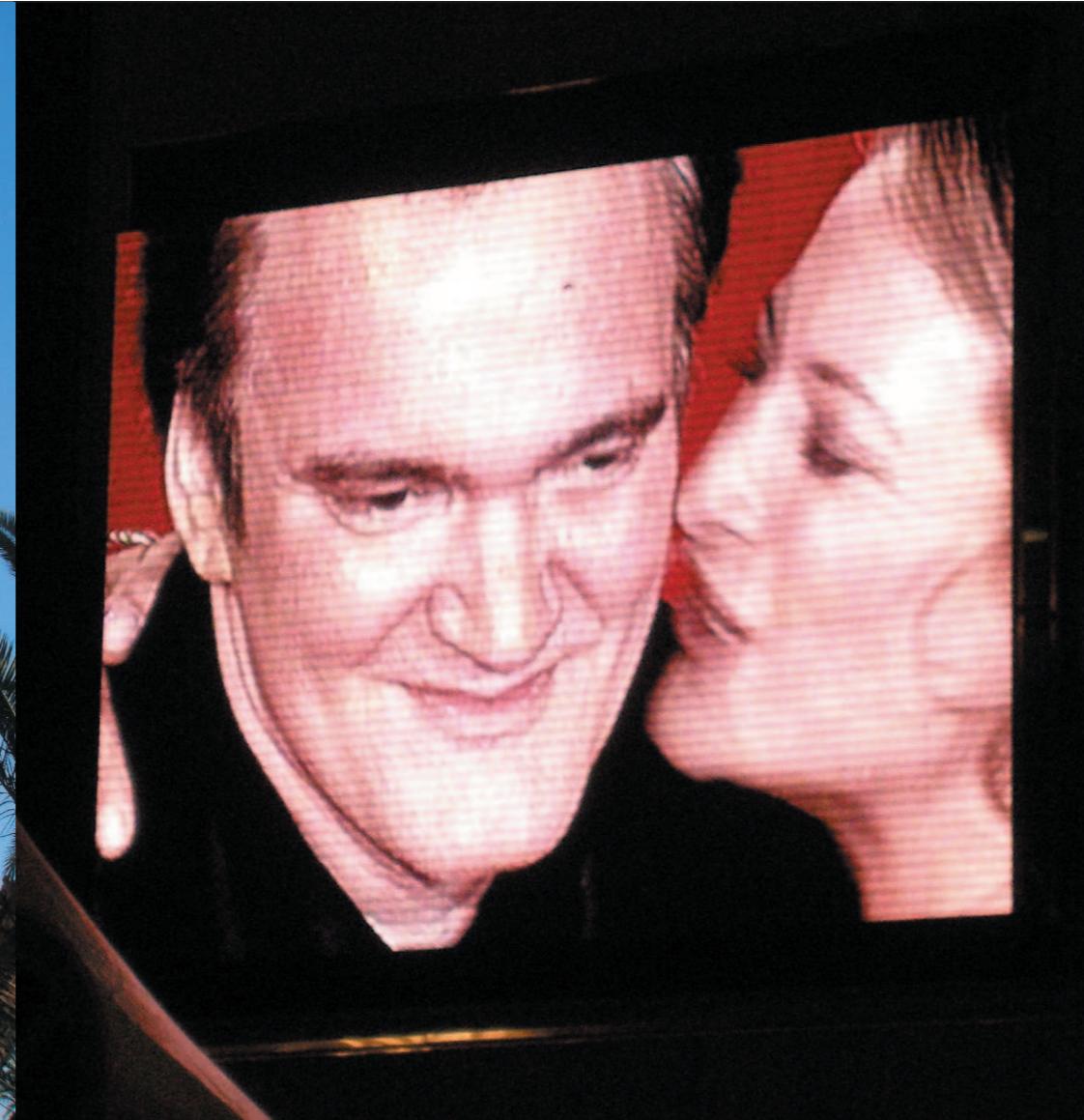
This is evidently a reference to the hours he spent on his fanzine, an endeavour which he says almost ended in disaster. "I very nearly got chucked out of my digs at the time, because my room was above the landlady's front room and she'd be trying to watch Coronation Street while I'm stapling a thousand copies of a fanzine. She's sitting downstairs watching TV and I'm going..." At this point he hammers his fist on to the table, re-creating a loud fanzine-stapling sound that would indeed make watching Corrie a less enjoyable experience than it obviously already is.

However, the years of strife paid off, something that even his landlady eventually recognised: "She emailed me about six years into my career at The Evening Session. Some years earlier her friend who was also a landlady had Mark Knopfler from Dire Straits when he studied journalism, and this was quite legendary. I think when I was on Radio 1 she could boast back. I wouldn't be surprised if there's a plaque up outside my bedroom."

'Bigger than Mark Knopfler', then; not a bad result for a music journalist who got here with the mentality that "anything's a progression from the news desk at the *Harlow Gazette*."

# Stepping into the spotlight: the cinema and the stars

Armed with paper and a pen, **Kathryn Bromwich** hits the red carpet at Cannes in style to give an exclusive account of the films, the celebrities and the old-time glamour



Cannes is best described as overwhelming. There is an overwhelming amount of side-festivals and projects, shown in an overwhelming number of venues scattered around Cannes, amounting to an overwhelming number of films and overwhelmingly large crowds. The overwhelmingly long queues are made worse by the overwhelming heat.

Thankfully, there is also overwhelming talent. Through the years, the Festival has shown artistic integrity, consistently bringing exceptional films to the public's attention and rounding up the best directors from around the globe. Resplendent with memories of Hitchcock, Grace Kelly, Brigitte Bardot and Cary Grant, Cannes is the ideal place for a film festival. There are film-reel-shaped telephone boxes, sculptures of cameras and innumerable celebrity hand imprints. There are palm trees, a sandy beach, picturesque mountains across the bay, and the Palais du Festival towering over the shore: it has the charm of a European city, the beauty of the Côte d'Azur and the glamour of Hollywood.

It's a daunting task to organise yourself in this temporary centre of the world. The schedules are misleading, the venues are hidden in obscure places and it takes a few days to figure out what I'm allowed to see and when. Little knowing what to expect, I applied for accreditation as a

'cinéphile' (film enthusiast) and once there I am given a shiny white badge that gets me into films for free – but it's the coloured badges that are all-powerful. There are people walking around trying to look nonchalant about their round lilac badges with 'VIP' all over them. In order for us humble white badges to see the films in the Official Competition we need an 'invitation'. This is not quite as glamorous as it sounds; in reality, it means queuing at ungodly hours of the morning or begging for a spare ticket. The competition to get a good spot for premieres is pitiless, with people camping outside for the evening's red carpet extravaganza. However, the queuing is worth it. Standing in line for an hour and getting in is preferable to arriving fashionably late and getting turned away.

Cannes is a community with its own social conventions. Pleasingly, people clap at the end of films – something I think I'll start to do in normal cinemas. The ultimate embodiment of Cannes is probably the Cinéma de la Plage: nightly screenings of past Palme d'Or winners on a beach screen. Sitting in a deckchair watching the visually spectacular and darkly hilarious *Wild at Heart* (1990's winner), which is punctuated by the splash of waves as the screen ripples gently in the night breeze, is an experience as surreal as it is unforgettable.

Despite the artsy films, there is some inevitable gaudiness around

## 'VIP beach parties positively ooze exclusivity and ageing playboys whiz past in their Ferraris with dazzling blondes'

or enjoy the beach. The crowds are predominantly French, with a few cynical film students, American tourists and bohemian-looking middle-aged men. There are break-dancing acts, mimes with cats, endless ice cream stands and live music. Cannes is alive.

If, like me, you were expecting Nicole Kidman casually walking around chatting with fans, you'll find yourself mistaken. But it is possible to see celebrities. A crowd stands stubbornly around the Martinez Hotel, hoping to spot stars. I stop by to see what the fuss is about and, lo and behold, Andie MacDowell trots out of a dark car and into the hotel, not before

posing for a photo or 10. But it's the premieres that people go to Cannes for. For *Zodiac*, I catch a glimpse of lovely Jake Gyllenhaal, cool Chloe Sevigny and the epitome of French grace, Juliette Binoche. The next day I see Leonardo di Caprio – remarkably striking in person – promoting his eco-friendly *11th Hour*. Photographers scream and girls giggle. Considering all the stars do is smile and wave, there isn't much to see – but when you're there it's all rather exciting.

Michael Winterbottom's out-of-competition *A Mighty Heart* attracts Angelina and Brad, whom I see for a second before the crowds go unanimously crazy and climb over the barriers. However, Pitt is dashing and suave, and Jolie is a picture of glowing elegance – judging from my glimpse, she really is one of the most beautiful women in the world. The film is less impressive. A tear-jerker about the search for kidnapped journalist Daniel Pearl, it's not particularly well acted or intriguing. On the plus side, it illustrates the difficulty of communicating with people of different ideologies. At its worst, it is reminiscent of cheap reporting; glorifying the widow's grief for the viewers' delectation. Not, overall, a film I recommend.

At the time of writing, the favourite for the Palme d'Or is *4 Months, 3 Weeks and 2 Days*, directed by Cristian Mungiu. Said to be stunningly beautiful, but almost too gru-

elling to watch because of its tragic realism, it depicts the story of a Romanian student who is forced to accept terrifying conditions to secure an illegal abortion. The other favourite is the Coen brothers' *No Country For Old Men*, apparently their best film in years: a tragic western about drugs, money and disillusionment that critics claim is pure art. David Fincher makes a deep impact with the feverishly anticipated *Zodiac*, a thriller based on the true story of a murderer, rumoured to be one of his best films. Tarantino's *Death Proof*, about a stuntman with an indestructible car who kills voluptuous women, is set to be absurd but entertaining. Wong Kar Wai's first excursion into English-language film with *My Blueberry Nights*, about Norah Jones going on a road trip around America, is a colossal disappointment. Emir Kusturica enters with *Zavet* in a bid for what would be an unprecedented third Palme d'Or. Ulrich Seidl's *Import/Export* is the token controversial film, portraying the bleakness of European life with shocking images and overwhelming pessimism. Michael Moore's documentary on America's health service, *Sicko*, is out-of-competition. The American government is nervous about it, the reviews have been glowing; a kill-for-a-ticket occasion.

The first and only film in the Official Competition that I manage to see is Gus van Sant's impressive *Paranoid Park*, which explores guilt and conscience as a jaded 16-year-old skater accidentally kills a security guard. Eastside *Paranoid Park* is infamous as a hang-out for misfit skateboarders from dysfunctional families: skateboarding is a form of escapism – and van Sant's slow motion shots of the skaters supported by beautiful music makes it seem like a form of postmodern ballet. The actors are untrained and unknown, which van Sant says makes them more malleable. It works. While some of the minor characters appear strained, the protagonist, played by Gabe Nevins, gives an understated and affecting performance. The close-up shots of bridges and parks are achingly stunning and are complemented by an evocative soundtrack of Johnny Cash, hardcore punk and elegant French electronica. Loosely based on *Crime and Punishment*, it captures the feeling of remorse with sincerity and poise.

One of the highlights of the smaller 'Un Certain Regard' category is set to be *Mister Lonely*, in which Samantha Morton plays a Marilyn Monroe impersonator who falls for a Michael Jackson look-alike. In the same category is Daniele Luchetti's *Mio Fratello È Figlio Unico* (*My Brother is an Only Child*), a touching story of two brothers growing up near Rome in the 1960s, one of communist inclination, the other being slowly drawn into fascism. The acting is funny and spontaneous and feels typically, realistically Italian. I

go to the first screening of the day, hoping that rugged bad-boy Riccardo Scamarcio will make an appearance, but alas, the cast and director go to the evening show, where the film is greeted by a 10-minute standing ovation.

I succeed in getting a place to see *Control*, one of the most acclaimed films at Cannes this year. Directed by Dutch photographer Anton Corbijn, it is a biopic of Joy Division's troubled leader Ian Curtis. Newcomer Sam Riley bears an uncanny resemblance to Curtis and performs his awkward, robotic stage moves with crushing intensity. The film follows Curtis's soul-consuming desire for fame, the shock of too-sudden stardom and his tormented love-hate relationships. The biopic is thankfully neither over-sentimental nor groveling, while the atmospheric black and white shots capture the grimness of Northern England during Thatcherism with understated clarity.

Purists say that film can never hope to be what it used to – but today, the world of cinema is dynamic, prolific and full of potential. The artwork on the Palais, showing some exceptional actors and directors jumping with joy, vividly represents the vitality of cinema. Modern cinema is different, but not necessarily worse. What films may have lost in glamour and mystery, they have gained in new technologies, plot complexity and non-linear narratives. As the world changes, cinema changes with it. And that is how it should be.

**Street-side movie screens; director Quentin Tarantino; Nanni Moretti; a red carpet premiere. Photos: Kathryn Bromwich**

60th Anniversary. Celebrities abound: from Gong Li to Claudia Cardinale to Gérard Depardieu. The 35 directors arrive on foot in small groups – passing directly in front of me. They are some of the most influential directors of the past century, la crème de la crème of cinema: Ken Loach, David Cronenberg, Jane Campion, Nanni Moretti, Alejandro González Iñárritu, the Coens, Jean-Pierre and Luc Dardenne, Roman Polanski, Kar Wai Wong – to name a few. It is surreal. Michael Moore arrives to tumultuous applause, followed by Helen Mirren looking radiant in yellow, and the absolutely charming Gael García Bernal. Sharon Stone, confident, statuesque and unattainably beautiful, makes a grand entrance in a shimmering silk dress. But it is Alain Delon who gets the prestigious last arrival and the most cheers, closing the night with fitting old-time glamour.

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hope to be what it used to – but today,

the world of cinema is dynamic, prolific and full of potential. The artwork on the Palais, showing some exceptional actors and directors jumping with joy, vividly represents the vitality of cinema. Modern cinema is different, but not necessarily worse. What films may have lost in glamour and mystery, they have gained in new technologies, plot complexity and non-linear narratives. As the world changes, cinema changes with it. And that is how it should be.

This is the most glamorous night of the Festival, celebrating Cannes'

# Poems of a political prisoner



**Writing poetry led to Jack Mapanje's imprisonment in his native Malawi. Nicky Woolf talks to the poet about his latest book, *Beasts of Nulanga*, and relocating from Africa to North Yorkshire**

**I**n the end," says Jack Mapanje, pausing momentarily to look me in the eye, as if seeking to search out my motivations, "I narrow them down to you and me."

I lean forward, eager to understand. The 'them' to which he is referring are the 'Beasts of Nalunga', the subjects of an eponymous poem in his newest collection. They are inspired by reports of mysterious, murderous creatures in Malawi, Mapanje's home. I try to make him clarify his meaning, asking if he believes there is something of these 'Beasts of Nalunga' in all of us. Mapanje beams with delight. "When our temporal spirals have done their final round," he recites solemnly from his book, "we'll find beasts of Nalunga lurking here, lurking there, lurking..." he pauses for effect, "even in you and me." His poem, read aloud, is very moving; all the more so for the obvious rawness of emotion and experience. Mapanje is a poet not just concerned with the mysterious horrors around him - he is writing about the horrors that we conceal within.

Jack Mapanje is no stranger to the horrific. In 1987, as one of Africa's most promising poets and head of the University of Malawi's English department, he was arrested and imprisoned

for nearly four years on the orders of Dr. Hastings Banda, the 'Life President' of Malawi. His incarceration, under those Mapanje refers to with a disgusted growl as "despots", was immediate, without trial, and brutal beyond definition - typical of the

**'His poetry is fused with an outraged humanity that feels every murder, the killing of every innocent, personally'**

regime he and so many others lived under.

He takes a very deep breath. "Now, effectively what I am suggesting there is this excitement with where these beasts come from. Is it because of the dictatorial regime that has created it? There's a whole history of these... murders." The word is elongated; filled with disgust, and his lip takes on a contemptuous curl when he utters it. "Strange murders which have happened in my country but have been happening at cyclic levels. They have a cyclic sort of structure to them; a spiralling structure. The cycle starts from

here, it goes around, it comes there." This last sentence is punctuated by wild and descriptive hand motions signifying the spiralling nature of time and space, myth and legend. "Life," he concludes, "is in the form of spirals."

These spirals are an integral part of both Mapanje's writing and his philosophy. To him, there will always be the despot and there will always be the poet. His writing is fused with a deeply outraged humanity that feels every murder, the killing of every innocent, deeply personally and wants the reader to feel it too. 'Another Tomb 40 Years On', for example, is a powerful and anguished listing of people Mapanje has seen killed; "shameless, needless, endless martyrs" to a brutal regime.

I ask him about the influences on his writing. "You chose your influences from wherever you liked," Mapanje says, "but, if you could, you tried your home first, before you went outside home. And so African orality defines a lot of the poetry."

Spoken word and the idea of telling or even singing a story to an enraptured audience is very important to Mapanje. His poems have stunning impact when read aloud; and when he reads them to me, they take on a life of their own. His voice, deep and powerful, also displays a touching delicacy. It

is easy to see the power of the feeling that lies behind the poetry.

I describe how, when reading his poems to myself, I often find myself reading them aloud and his joy is immediate. "Absolutely!" he says with pride, like a schoolteacher with a favourite pupil. "These are meant to be read aloud. And if you notice, they have a voice. And if you also notice, they are addressing you."

He stops suddenly, and his voice changes to one of patient explanation. Again, I am his pupil. "This is what happened: The Norwegian Embassy in Malawi and the British Embassy in Malawi got together and invited me from the UK to go and run workshops for them three years ago. This was a dream for me! I had never even read from my own poetry in my own country. Now, I arrive, and the first thing is 'No! I don't believe I am here!'"

Mapanje pauses, then continues in more solemn tones. "When I left, it was horror. The British High Commissioner effectively smuggled my family out of Malawi. They sent me protection at the airport to make sure that we left, because there were stories that they were going to bump me off - we used the term 'accidentalised' - they were going to accidentalise me."

The phrase 'accidentalised' brings the terror of life under a dictator home; its obvious bitter sarcasm reminds me of Orwell's *1984* and I make that suggestion to Mapanje. "Absolutely!" He replies, almost triumphantly. "But that's exactly what it is! It's an Orwell world! People would be living in a house, and the next day you open the door..."

Getting into his stride, he has made a house shape with his hands. Then, abruptly, he waves the hands away as if the house has turned suddenly to dust, as he says with a bluntness that shocks me, "and everyone is dead. Somebody has come in with intravenous tubing and sucked all the blood out." Aghast, I ask why. Mapanje shrugs. "There were stories that this blood was being sent to South Africa - apartheid South Africa this was at the time - in exchange for gold. South African gold. During those years, Dr. Banda's rule, you'd find people killed like this; either their blood had been sucked out or their private parts had been removed - and nobody knew who was doing this, or why. And there were stories like 'oh, this is witchcraft.' He shakes his head. "I don't know."

"It was part of the reign of terror," he continues as I listen on, spellbound. "If you protest against us, this is what will happen to you; you will disappear." But not all people who disappeared this way were politically motivated. That's the thing that most frightened us."

As a counterpoint to the horror back home, we talk about his life here in Britain. 'Beasts of Nalunga' is split into three sections, the middle of which is named 'Of Homes Weirdly Sweet'. It is about his life in Yorkshire; the magpies in his garden, the taxi drivers in York and so on; rural romanticisms, highlighted and bittersweet because of the poems of anguish and tyranny that surround them. For a long time,

Mapanje served as writer-in-residence at Dove Cottage in Cumbria, William Wordsworth's home and now the headquarters of the Wordsworth Trust.

The time he spent in the Lake District has had a tangible effect on both Mapanje's poetry and his life, and his love for England as a home seems as strong as his love for his native Malawi. One poem, 'Fleeting Child of the 3-Day Week' is a strident answer to racial abuse in absolute terms: "What have you done to dub me economic migrant?" the poet asks. I ask whether

**"The British commissioner effectively smuggled me out. There were stories that they were going to bump me off"**

the poem comes from direct personal experience and Mapanje's answer is animated. "Well somebody came up to me and said, 'Hey, you bloody whatever-you-are you, you bloody economic migrant, I don't know what the hell you're doing here.' This was not the first time I saw racism. There was racism in London when I was a student, there was racism here when we first arrived, and so on and so forth, but for the first time I got very angry. I never get angry when they call you things. But on this occasion I got so angry with him, I said you... bloody whatever!"

Mapanje at this point bursts out laughing; obviously this sort of bigotry is water off a duck's back to him. "I set out my life there. I said, and I'm saying in the..." he gestures at the words on the page before him, "I said I don't know who you are. This is who I am, now tell me who you are. How can you... how dare you? What do you know of what economics migrants suffer?"

I ask him how it felt to be back again after all the years of prison and exile. "So, I left home August 1991. I'll have been in York 16 years this August; but I didn't believe, my wife did not believe, my three children did not believe that we were ever going to get back home. And we've been home, as a family, once now." He laughs, an exuberant, contagious belly-laugh. "Well! I felt like doing what Pope John Paul used to do; kissing the ground over and over again! But I didn't. But that sense of disbelief, that same sense I'm

**Left:** Jack Mapanje on a brief visit to campus. **Right:** Mount Mulanje, Malawi.  
**Photos:** Rachel Holloway

describing in the first line of the poem 'No, I never thought I'd return to them so early.' Things have improved somewhat; but the hand of the dictator is always there. All his cronies are still hanging around trying to protect themselves and claiming they have not done anything to anybody during Banda's period, but everybody knows it was them. Cronies are dangerous people. They'll do anything they can to protect their good life, so they'll use every trick in the game to shut people from the truth."

He almost spits the last few words, then swiftly regains composure. I am momentarily speechless; completely bowled over by his vigorous manner and captivating storytelling, by the abhorrence of the regime he describes and by his ability to bounce from burning anger to laughter within seconds. Mapanje seems immune to the horror of his tales. He tells them as you would a harmless anecdote, allowing the anguish to wash through him and pass. That's not to say he does not get angry, or sad, but he is never ruled by his pain. A classic poet, he tells a story - whether it be a story of death or hatred, anger or despair - but lets none of them get the better of him for long. With this in mind, I ask whether he believes that some art, for itself, needs something to rail against. He gives a long sigh, and his voice takes on an air of regretful melancholy.

"I'm afraid that is true," he says. "For some of us, perhaps because we started by railing against the world before us, a world that was so structured that it was full of lies. We wanted to create an alternative world with a bit... a bit of truth in it. Now once you establish that, then the next thing you will have is that you will be fighting for the truth. I'm not saying this to be 'big things'- fighting for truth and whatever; no, it is annoying!" He spreads his arms in a wild gesture of appeal, and pleads "I want to write verse! If there is something to rail against, I will rail against it... I will write verse about it." His serious air drops from him as easily as it had come, and he grins mischievously. "Really, I just want to write love poems," he says wistfully, the glint in his eye revealing just a hint of self-deprecating irony. "Maybe I will just write love poems from now on..."

Beasts of Nalunga is published on June 14 by Bloodaxe, priced £7.95.



## History of Malawi: shaking off a coloniser and dictator

The famous Dr David Livingstone was the first significant western visitor to the Maravi state, as the area by the shores of Lake Malawi was known. With him he brought trade, Presbyterianism and the attention of the British. In 1891, the British established the British Central Africa Protectorate, which by 1907 had become the Nyasaland Protectorate.

British control, punctuated by a number of unsuccessful uprisings, lasted until well into the 1950s. Nyasaland was joined with Northern and Southern Rhodesia in 1953 to form the Central African Federation, and by then the area's clamour for independence was becoming increasingly difficult for the beleaguered British government to ignore.

In July 1958, Dr Hastings Kamuzu Banda returned to the country after a long time abroad, having studied medicine in Tennessee and subsequently practised in the UK and Ghana. He quickly assumed leadership of the Malawi Congress Party (MCP).

In 1961, Banda's MCP won an overwhelming victory in elections for a new Legislative Council. In 1963, following a constitutional summit in London, the British Government granted Malawi self-governance. Banda

became Prime Minister and Malawi became a fully independent member of the Commonwealth in July 1964.

Two years later, Malawi became a republic and a one-party state with Banda as its first president, a title which by 1971 had extended to 'President for Life'. The paramilitary wing of Banda's regime, the 'Young Pioneers', kept Malawi under his dictatorial control. Those who opposed the Life President were either killed or driven into exile.

This reign of terror was not limited to political dissenters. All religion required government approval, and members of some religious groups, such as Jehovah's Witnesses, were persecuted. Citizens of Indian heritage were forced to move into designated Indian areas. Movement in and out of Malawi was strictly limited.

The Malawi Censorship Board censored books, newspapers, films and television for moral and political content. Telephone calls were monitored and disconnected if the conversation was politically critical. Speaking out against Banda and his governance was strictly forbidden and carried severe penalties.

It has been estimated that as many as 250,000 people disappeared or were murdered during Banda's 30-

year reign.

However, the end of the Cold War in the 1990s brought increasing domestic unrest. Pressure from the international community finally led to Banda's agreeing to a referendum in which the Malawian people were asked to vote for a new form of government.

In 1993 the people of Malawi voted overwhelmingly in favor of multi-party democracy. Free and fair national elections were held the following year, and Bakili Muluzi of the United Democratic Front (UDF) was elected President. Muluzi, a Muslim from the south, immediately freed prisoners, re-established freedom of speech and lifted the unofficial night curfew that had marked the years under the 'Life President'.

Malawi saw its first democratic transition of power in 2004, when the UDF's presidential candidate Bingu wa Mutharika defeated the MCP candidate John Tembo. A majority was successfully secured a majority by forming a "government of national unity" with several opposition parties.

Banda himself was tried in 1995 for murder but was acquitted, later apologising for any suffering he may have 'unknowingly caused'. He died in 1997.



# UncleMatthew

## He would care, but he just doesn't want to...

What about embracing a true humanitarian calling, travelling to a remote location, far from unappreciative civilisation and imparting your wisdom to the doubtless more receptive locals?

Dear Uncle Matthew,

Please help me. I know I ought to quit smoking but I have no willpower. Every time I see someone else light up, I am unable to stop myself sprinting to the nearest shop and buying a packet of Lambert and Butler. I know how bad for me this habit is, and I live with a constant sense of impending death by cancer/emphysema, but none of this changes the universally acknowledged fact that smoking is cool. I am convinced that women would no longer find me attractive if I ditched my dirty habit. What should I do?

Cancerous, Halifax

Dear Cancerous,

Sometimes the best way to conquer an addiction is to make the change seem imperative. You appear to have just as strong a compulsion to buy cigarettes as you have to smoke them. My remedy is as follows: whenever you see somebody light up, including total strangers, go and buy a pack of the most costly smokes you can find. The ruinous expense, ensuing bankruptcy and probable life on the streets will help you reassess your priorities. There are further benefits: the gutter is exempt from this summer's ban on smoking in public places.

Yours vagrantly,  
Uncle Matthew

Dear Uncle M,

My boyfriend won't stop looking at other women in the street, even though he knows it really upsets me. Every time we pass a busty blonde in a short skirt, he seems to have no qualms about leering at her openly, even if he and I are walking along hand-in-hand. It makes me feel awful about my own appearance, because I have never been the type to flaunt my sexuality in the way I dress. It doesn't seem right to change just to stop him perving on other women, but I can't bear feeling so frumpy by comparison. What would you advise?

Jealous, Alcuin

Dear 'J' – as I feel moved to call you,

Coping with your boyfriend's roving eye does sound tiresome indeed, especially since it seems to be damaging to your self-esteem. I suggest you try and find ways of demonstrating your own sexuality to him. Have you considered perhaps experimenting with lesbianism? In this day and age, such a choice need not involve you forsaking men entirely, indeed I'm reliably informed that many 'recreational lesbians' also maintain relationships with men. Not only is this likely to attract your boyfriend's attention, it is quite possible he will become far more interested in you than he previously has been. If he doesn't begin to show any greater concern for your feelings, and your patience is finally exhausted, at least you will have discovered something that you could do without him.

Yours tribadistically,  
Uncle Matthew

Dear Uncle Matthew,

I need your help. I seem to have a bit of a problem dealing with authority. My tutors keep telling me that my essays are badly written and poorly presented, but I can't shake off the feeling that they are just plain wrong. I know they have far more experience than me and are experts in their fields, but surely even such people can make mistakes? I feel absolutely convinced of my merits as a scholar, despite overwhelming evidence to the contrary. What should I do to break this frustrating deadlock?

Arrogant, Derwent.

Dear Arrogant,

Respect is a commodity that must be earned, and learning to respect others can often prove very difficult. Clearly, your tutors have done nothing to earn your respect and have failed to learn to respect your gifts. It seems to me that you have outgrown this university, and clearly feel the need to give the wider world the benefit of your talent. At times like these your instincts are invariably correct. Leave York as soon as possible and go somewhere which better appreciates your genius. The 'brain drain' across the Atlantic strikes me as insufficient challenge to you. What about embracing a true humanitarian calling, travelling to a remote location, far from unappreciative civilisation (the Amazon basin or Papua New Guinea spring to mind) and imparting your wisdom to the doubtless more receptive locals?

Yours precociously,  
Uncle Matthew

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# AndreasMasoura



# Embracing a bright new future: poverty, crime and deviance

## Everyone's talking about it

So Heslington East has been approved and is set to go ahead any time soon (in the next 20 years). That's fantastic, if you happen to be born post-2009, are vaguely intelligent and are set to apply to the University of York (the expanded version as opposed to the current dilapidated expanse of concrete slabs).

Perhaps if a fraction of the £500 million to be spent on the expansion were instead invested in the current university, students wouldn't have to go without basic facilities, such as kitchens. It seems embarrassing that a (former) top 10 university has a running track that consists of dust and a few bits of gravel. I know York is quite far north, but athletics on a dusty road is pushing it.

Spending more on lecturers is again no excuse for worse facilities than many universities that are barely in the top 100. If the University continues with its Sheffield

United-style budgeting (spend n o

money but expect to avoid relegation), it will continue to fall in the tables until we are left like Lancaster University: great facilities, limited intelligence using them.

As for the environmental damage that expansion would inflict, how could this be overlooked? Actually, I hate the countryside. Less mud and shit and more concrete, I say.

## Penis envy

So a number of transsexuals have been emerging from their bodily oppression, having sensed the University's über-liberal attitude. Thankfully, my housemates and I are now able to adopt our male personas on a full-time basis since our group op in Romania. As Nikola and Roberta pointed out, being a woman was just no fun with all the washing, cooking and cleaning. Acquiring a penis seemed to be the only viable option.

## We not cheat good

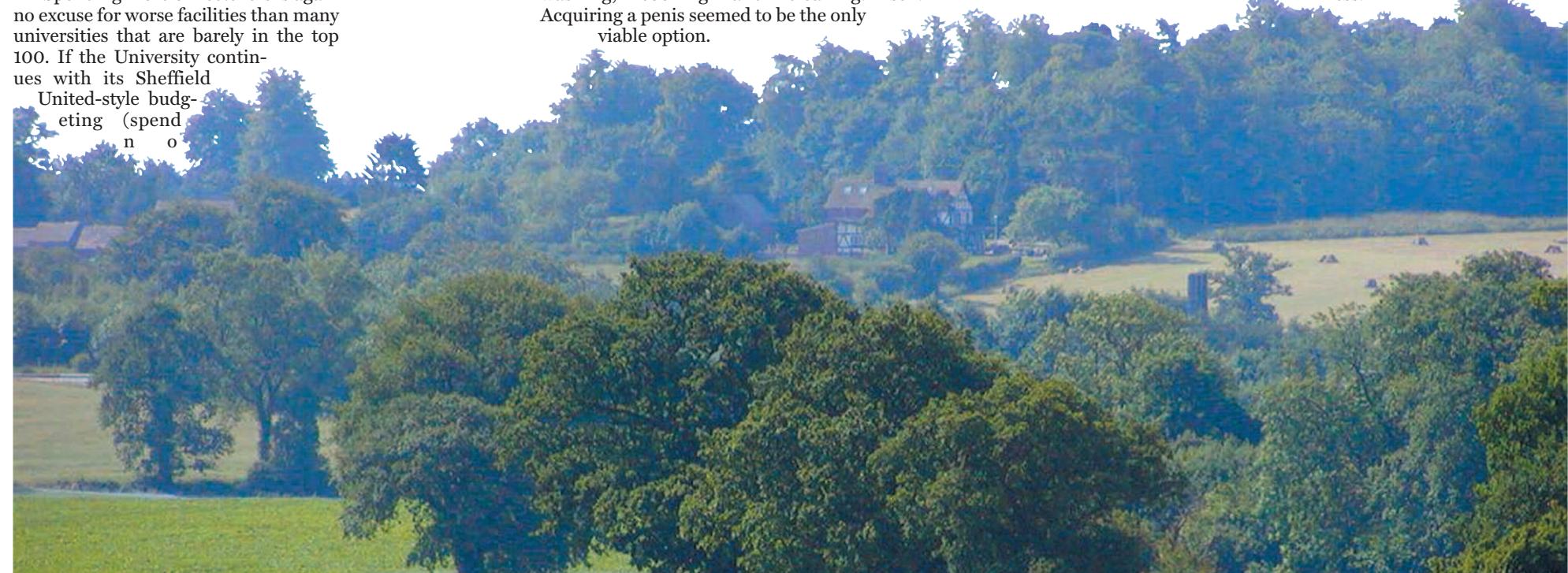
A thin man walks into an exam hall, sits down, stares blankly at an Economics paper for an hour and a half and gets himself arrested on the way out. Clearly not the trademarks of a criminal mastermind, then. The only person stupider is the rotund fellow "loitering agitatedly" outside when he should be inside working out Pareto efficiencies and drawing minimum wage diagrams. Not only is the guy he persuaded to sit his final exam for him a Management and not an Economics student, but he's also from a lesser-known Birmingham university. Some friend, and some favour. Both are suspended, spend a night in the cells and are sentenced to 100 hours of trimming grannies' bushes. The moral of the story? If you want a job done badly, you had better do it yourself.

## Back-door burglary

FTR has been taking fare-dodging students to court recently. As a bus traveller in London, in particular on the 185, the middle door was for one purpose: when you didn't have the 40p fare. FTR, clearly not learning from the 185's mistake, introduced a second door for free student travel. Honestly, I don't really care about FTR. I've just finished my degree and all I'm thinking about is which colour vest I'm going to wear to Ziggy's. Yellow or green?

## Amstrad beckons

Finally, to the *Vision Apprentice* team. They didn't win. Perhaps they should concentrate on running a newspaper of reasonable quality before applying their skill (or lack of) to the world of business.



## FILLING IN THE GAPS

**B**ig Brother is watching you. Has anyone else noticed a fairly police-state feel to the news at York this week? It doesn't matter what you do—you will be caught and you will be punished. Late for an appointment in town? Want to skip a bus fare? If you don't have exactly £1.27, including at least one coin from the year 1997 and an old-style 50 pence piece with a small nick on the side nearest the back of Her Majesty's head, you can't have a ticket. In fact, for the simple act of asking for change from a fiver, First Buses will take you to court for fraud, and God forbid you don't take their threats seriously, just because the paper they're written on is purple and bends in the middle like a novelty sex toy.

Or what about exam stress? Having a breakdown? Why not have a friend who doesn't do the exam subject or even attend the University take it for you, just out of the kindness of his heart? But beware, you'll both go down for fraud as well. Urgent! The Advice the University Doesn't Want You to Read! Next time you plan to have somebody else sit an exam on your behalf, choose somebody who looks remotely like you. If (to be unkind and obscure for a moment) you look like Obelix, don't get somebody in who resembles Asterix to pretend they're you. The University's administration may be unbearably incompetent, but they aren't blind.

And that's all before we even get to

Heslington East. Don't the plans look exciting? Our own internal bus system to take the laziest of us from Goodricke to the other side of The Charles once every hour or so? Fantastic! A lake that will stay clean and shopping-trolley free for all of about six months? Awesome! A brand new campus that will drain all the money from all of our degrees but that not one of us here today will ever see the benefits of? Um... great. Thank you ever so much, Ruth Kelly. You have succeeded in turning a mismanaged university into a mismanaged university with a half-billion pound tumour.

I wonder what the new inhabitants of Greg Dyke College and Cantor College will think of the old campus. With students

Nicky Woolf

that fail to get past even the first round of 'The Weakest Link' and a recycling system on the verge of total implosion because nobody has been trained in how-to-pick-up-a-box-properly, we must look like an extremely backwards bunch to the athletic, well-entertained and well-fed Dental and Theatre students of tomorrow, with their super-venues and their sports stadiums. It's just a pity that it will never happen. Why not? Because those responsible for the future of this university couldn't lead the way out of a wet paper bag, let alone lead the way to a successful and prosperous future. The only ones to benefit will be the geese, and only because it will give them more drunken students to eat.

# Arts Reviews

BOOK: FRAGILE THINGS

AUTHOR: NEIL GAIMAN

PUBLISHER: HEADLINE REVIEW

PRICE: £7.99

REVIEW: DAVE COATES



Gaiman's latest collection of short fiction showcases an artist at the peak of productivity. His largely unconnected array of prose and poetry showcases an unparalleled ability to introduce fresh and engaging characters, and to confront the conventions of storytelling.

While much of the collection falls under the Sci-Fi/Fantasy category, it is written with a style and confidence that defies its generic origins, though it retains a distinctive love for incongruous detail. From the truly original 'Forbidden Brides of the Faceless Slaves in the Secret House of the Night of Dread Desire', a joyfully daft story about an author striving for realism in an unbearably gothic world, to the familial warmth of pieces like 'October in the Chair', and 'Instructions', Gaiman keeps his standards high.

It is this strength that is, ultimately, frustrating, as Gaiman once too often reverts to the needlessly provocative or graphic in place of narrative depth or character study. Still, the variety of voices and themes on display remains spectacular, and there are only a few weak links in a collection that definitely merits a look into. You never know what little treasure you might find.

## CLASSIC BOOK REVIEW

BOOK: COLD COMFORT FARM

AUTHOR: STELLA GIBBONS

PUBLISHER: PENGUIN

PRICE: £6.99

REVIEW: CHLOE ALEXANDER



What I expected of *Cold Comfort Farm* was lots of flowery descriptions of the countryside and over-egged pensive moments. Actually, it's very witty and the characters are the weirdest people I have encountered in a long time.

Gibbons explores the reasons behind the choices the characters make with striking honesty. The protagonist, Flora, moves in with relatives because work just doesn't appeal. Mrs Beetle doesn't mind that her daughter pops out children of dubious origin because she plans to start a jazz band. Things harmonise over the course of the novel as Flora takes everyone in hand.

The observations are extremely captivating. They draw you in and entertain you. I would warn that you need to be able to appreciate the weird but comical. If people-watching with a good dose of madness appeals then you're set. The details certainly contribute to the cohesion of the book, anchoring the messy environment.

I would call it a glamorous book. Flora epitomises style and poise, studiously creating order out of chaos. Yet it is graciously self-mocking. You can't help but warm towards her strange brand of generosity.

## Amy Milka experiences the first Langwith Summer Arts Festival

This year, the Langwith Provost, John Issit, and a group of enthusiastic students got together with a common goal: to further the regeneration of the college with a day devoted to arts.

Hardcore arts fans turned out early for a lecture by Karin Greenhead, an internationally-renowned specialist in Dalcroze Eurythmics. Greenhead covered a range of topics relating to 'movement', the theme for the day. Exploring links between motion and emotion, and using her own piano playing, poetry readings from Nicky Woolf and Venetia Rainey and slides from art and architecture, Greenhead set the tone for the day.

Fresh from the lecture, we were treated to a jazz warm-up from Quinquagesimal, followed by an energetic performance from Samba York, unstoppable despite a broken drum. ACS impressed the audience with attitude and innovation and the Dance Society also made several appearances, combining energetic futuristic routines with jazz and street. By lunchtime a holiday atmosphere prevailed. Strawberries and cream were handed out to all and sundry, and many ventured into the bar, where a tempting yet sickly chocolate fountain was on offer.

I took the opportunity to tour the Norman Rea Gallery, featuring an exhibition based around 'movement'. Artists from St Johns, York College and the Mount



**Afro-Caribbean Society strut their stuff at the Langwith College Summer Arts Festival on May 26**

School shone alongside the work of York students in a variety of mediums. Competition winners were Jim Ayres of York College and Hannah Welch, whilst the provost's choice was Deirdre Ford.

Returning to the courtyard, Juggle Soc began a poi, juggling and staff spinning workshop which attracted many. The return of Samba York really began the audience participation as people were encouraged to grab an instrument and shake it with the drummers. Break dancers from Gravity Control then took to the stage, provoking whoops from spectators at their amazing bal-

ancing and acrobatics. They reappeared later with a courageous bunch of Langwithians who also attempted some spinning, with limited success but a lot of audience support.

To illustrate the variety of performances, we were then impressed by Footnotes, a barber-shop quartet who combined classic songs such as 'Yesterday' with a shameless plug for *Bad Taste* magazine, which was handed round during the performance.

After a short spell on stage, magician Tom Weil entertained the crowds, shrieks of disbelief often drowning out the perform-

ances as he turned packs of cards into blocks of glass, and pulled people's jewellery out of his shoes.

The afternoon was rounded off in style by Pant Soc and their gauntlet of madly attired characters. One plucky contestant completed the haphazard challenges, beating off a series of aggressors to win a coveted bottle of cherry Lambrini, and then beginning an impromptu cream pie fight, exacting her revenge on each member of the cast in turn.

Hopefully this will be the first of many arts festivals in Langwith, attracting an even wider variety of submissions and performances.

## EXHIBITION: HENRI FANTIN-LATOUR

VENUE: YORK ART GALLERY

DATE: 26/04/07-23/09/07

PREVIEW: KIRRAN SHAH

This summer, York Art Gallery has

Albert Museum for its new exhibition, 'Painting the Summer: Henri Fantin-Latour'.

Fantin-Latour was born in the French Alps and studied at l'Ecole des Beaux-Arts in Paris. His work was based on the Old Dutch Masters before he adapted his subject matter to juxtapose realism and fantasy. In the shadow of Courbet, he began to experiment with light and delicate modelling to produce an atmosphere with the limpidity and vibration of real air. His traditional approach to depicting flowers was in contrast to the Impressionist style of his contemporaries Manet and Renoir.

The discreet intimacy and warmth of tone in works such as *The Two Sisters* creates a sense of solitude. Set against dark backgrounds, his subjects are tranquil and sincere.

Caroline Worthington, Curator of Art, explained: "To many, Fantin-Latour is regarded as one of the most important Realist painters of his generation with a particular skill for capturing the beauty of flowers. This exhibition will include some of these brilliant flower pictures but it will also take a look at his portraits and more whimsical, narrative works."

## EXHIBITION: SPRING SHOW

VENUE: KING'S MANOR

DATE: 10/03/07-17/05/07

REVIEW: KIRRAN SHAH

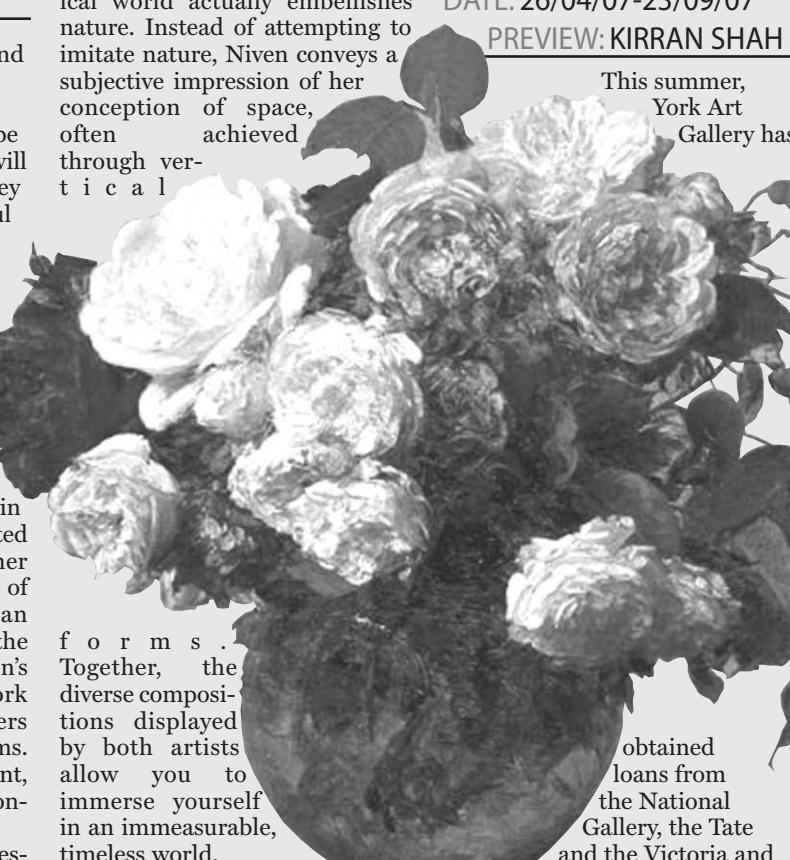
If you missed Heather Niven and Rosalind Walker in Langwith College's Norman Rea Gallery earlier this year, you may well be pleased to know that the pair will continue to exhibit in York. They have recently left their beautiful hamlet of Kirkham Abbey in North Yorkshire to exhibit at King's Manor in Exhibition Square.

Having previously been inspired by the natural environment and stained glass, the pair are currently experimenting with acrylic, oils and pastels for a multi-layered effect. Niven's upbringing in the Scottish highlands is reflected in the spiritual quality of her work, while the fiery colour of Walker's artwork exudes an explosive energy conveying the late stages of autumn. Niven's subjective figurative work explores textures and layers through more elemental forms. Her underlying layers of paint, glue and wood heighten the contours of each figure.

If you enjoy abstract expres-

sionism, both artists celebrate the diversity of humanity through their use of rich surface texture and vibrant colours. Walker's impression of space and the physical world actually embellishes nature. Instead of attempting to imitate nature, Niven conveys a subjective impression of her conception of space, often achieved through vertical

f o r m s . Together, the diverse compositions displayed by both artists allow you to immerse yourself in an immeasurable, timeless world.



obtained loans from the National Gallery, the Tate and the Victoria and

# Theatre Reviews

## Sarah Jefferies takes a walk on the wild side in *The Wonderful World of Dissocia*

Writer and director Anthony Neilson has remarked of his new play that: "If you like *Alice in Wonderland*, but there's not enough sex and violence in it, then this is the show for you". And so begins the descent into his intoxicating, fantastical world of *Dissocia*, a place that is both magical and disturbing in equal measure.

Yet this is not a play merely depicting an escapist dreamscape, it is also a haunting and deeply moving meditation on the nature of mental illness. Neilson expresses a wish to bring the "spectacle" back to theatre, and whilst the overwhelming hyperbole of the West End is not to everyone's taste, to dismiss the element of entertainment in a performance is, perhaps, to have a limited view of 'serious' theatre. In an age where audiences are fought for alongside film and television it is time to "reclaim the spectacle of ideas, of form, of passion"; Neilson is candid in his view that as a production "we owe the audience".

One of *The Wonderful World of Dissocia*'s greatest accomplishments is its ability to deal with "serious subject matter through songs and jokes" and

leave the audience both crying with laughter and even real tears, such is the nature of this desperately moving piece. This feat is achieved by Neilson's structure; the play is one of two utterly polarised halves. Whilst the first is our joint adventure with the protagonist 'Lisa' as we journey through the friendly and brutal aspects of *Dissocia*, the concluding half of the play explores what Neilson describes as a "deadening process".

We move as far as is possible from the extremities of *Dissocia* and join Lisa in reality, that of her stark, hospitalised existence. It is only through the juxtaposition of these two locations and the acute transformation of Lisa's company that the audience's pleasure in her exploits in *Dissocia* evolves into an intense empathy for her and the frustration that accompanies her situation. Although the production is multifaceted in the possible interpretations it draws, it does most certainly raise the question of "why some resist taking medication".

Whilst *Dissocia* does explore this concern, Neilson is quick to clarify that the play is by no means "a debate" but "an insight into how (Lisa) might feel".



Part of the satisfaction of watching the play is its reluctance to provide any conclusive answers. Neilson is wary of "narrow" productions that are perhaps too "issue based" and indeed it is refreshing to experience something that engages with controversial subject matter and yet seemingly has no agenda. Arguably, to explore the subject of mental illness is to enter an arena which can provide

**'The Wonderful World of Dissocia' - fantastical and intense**

no concrete answers, such is the "subjectivity of one person's experience". The audience lives through the very fantastical journey of Lisa; in consequence most of the bizarre rituals and outrageous encounters of *Dissocia* are a perverse amalgamation of features and experiences of her life. Simultaneous to this subjective adventure, the play displays scope and broadens to incorporate an entire spectrum of influences with the subtle absorption of Lewis Carroll, *The Wizard of Oz* and even psychedelic '70s furnishings.

Equally, comedy plays a central role; it really is a laugh out loud performance with elements of Monty Python and even the Marx brothers. Neilson is an artistic associate of the National Theatre of Scotland (NTS) and it is with this company that the production is currently touring. Originally written and co-produced for the 2004 Edinburgh International Festival, such has been the sensational critical success that the play has been revived this year. It is one of the most original and affecting pieces of theatre I have experienced and I urge you to witness this hilarious, beautiful and thought-provoking piece for yourselves.



**PRODUCTION: LEAR'S DAUGHTERS**

**VENUE: THE DRAMA BARN**

**REVIEW: HELEN CITRON**

★★★★★

Dramasoc's run began this term with a production of *Lear's Daughters*. The play is the result of a collaboration between Elaine Feinstein and The Woman's Theatre Company. This is feminist writing at its best; the script explores the multiple possibilities of Shakespeare's original text and is also imbued with startling contemporary relevance.

York's production used the intimacy of the Drama Barn to impressive effect. The rivalry between the three women was highlighted from the play's very beginning, with even the Nurse's (Fran Trewin) stories causing friction between the sisters. Story-telling plays a crucial role in the play. The fool, played dynamically by Tania Chinje, is at the fore-

front of every scene as a kind of narrator, drawing the audience into the story with clever sets of repetition and puns.

Particularly striking was Emma Charley's portrayal of Cordelia, whose initial naive joy became more and more tinged with notes of despair. The play also gives the two elder daughters - Goneril and Regan played by Jess Hill and Lydia Vas Nunes - a depth to their characters, providing some degree of explanation for the seemingly mindless cruelty and aggression their Shakespearian counterparts display.

The production emphasised the restriction of the daughters and conveyed their passions with dynamic intensity.



**PRODUCTION: THE CUT**

**VENUE: DRAMA BARN**

**REVIEW: AMY MILKA**

★★★★★

The Drama Barn was packed out for the last evening of *The Cut*, an intense production of Mark Ravenhill's play. Matt Springett shone as Paul, who administers 'the Cut', a loose allusion to the death sentence, reinstated in a dystopian future Britain. After an unnerving encounter with one of his patients, Paul begins to regret the sham he lives, in a country where his job is increasingly seen as horrific by the public.

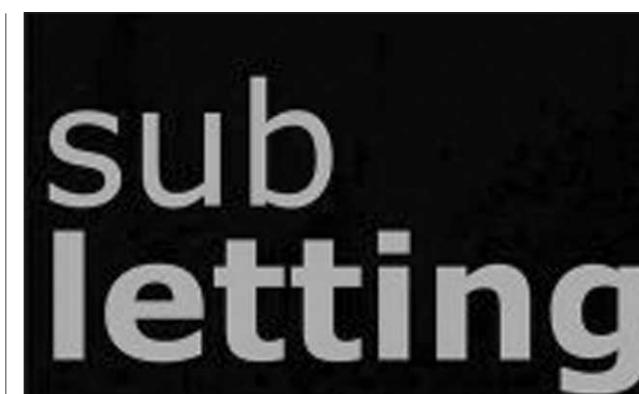
Springett effortlessly evolved from a comedic bureaucrat to handling an existential crisis within the first 20 minutes, and Adam Whybray delivered admirably as the patient who receives 'the Cut'. What could have been a very powerful scene, however, when

John (Whybray) persuades Paul to embrace the darkness and set himself free, did not gel too well, and raised more questions than the swift disposal of Whybray's character could answer.

Anna Rohde also impressed as Paul's austere and detached wife; the chemistry between the two perfectly illustrated the strains of a marriage plagued by secrets.

The most striking image was that of Springett falteringly removing his blood spattered gloves and gown after performing 'the Cut', whilst the scene changed behind him.

The main issues I had were with the lack of explanation in the play itself, which left the audience in the dark.



**PRODUCTION: SUBLetting**

**VENUE: DRAMA BARN**

**REVIEW: AMY SCOTT**

★★★★★

Jethro Compton's directorial debut in the Drama Barn, *Subletting*, was watched with NSDF judges in the audience on the first night.

Compton's play, *Subletting*, tells the story of a man (Tom Eilenberg) and a woman (Lucy Farret) who decide to sublet the spare room in their house. Luckily, the quirks of the characters propels the plot from the mundane into the bizarre.

Their quest starts as a game but quickly the unnamed couple find themselves with a lodger played by Chris Samiullah. Hilarity follows as they persistently invade his privacy, before the play comes to a surprising, amusing and pretty disturbing end.

Farret was inarguably the runaway star of this

show, and it is doubtful that the play could have packed as much punch without her. Her comic timing was bang on and her manic expression and sudden changes of tone were the highlight of the night.

The comic moments were frequent enough - but some scenes smacked of wasted opportunity. Early on, the couple interview various lodgers all played by Samiullah, a scene which was begging for some comic character differentiation; costumes, accents, a fake beard...anything.

The OTT posh accents were a little irksome and provided little of the comedy but, overall, *Subletting* was a good night of entertainment deserving of a place at the NSDF.

# Music Previews

## SAM NOBLE



Take two: the Sophomore Album

Every time an artist releases a successful debut album or rests loftily on a respected back catalogue, the pressure is inevitably on to make a better and bolder musical statement than their initial efforts: the sophomore album. Cue larger studios with famous and established producers, a larger budget, free drugs and a litany of music press deliberations over whether the band is up to the challenge. The Stone Roses, The Vines, The Darkness and The Ordinary Boys buckled under the pressure, failing to capture the essence of what made their first albums so fresh and exciting.

In the '80s, artists were expected to make a loss on a lacklustre debut, but were also given the chance to grow as developing artists with scope to improve on their second, third and fourth efforts. But in the current climate of the cutthroat music industry, a band's career rides on the back of their debut, which has to be a no-holds-barred bestseller, receiving sage nods from beard-stroking critics to get them out of their parents' house and into the city.

This year has seen bands stepping up to the sophomore challenge and knocking the proverbial ball of expectations and hype out of the ballpark. Take Modest Mouse, who have gathered steam with a delightful catalogue of indie releases over the years. *We Were Dead Before The Ship Even Sank* amazingly entered the billboard chart at number one. Perhaps recruiting Johnny Marr into their ranks has something to do with the album's stellar songs; different, yet unmistakably them. Kings Of Leon, yet again, manage to produce an album bettering their already great work to stadium levels of epicness and killer tunes in ball-busting jeans. Fantastic. Soon we can all unravel the puzzle which is Biffy Clyro's gargantuan contender for best rock album since *Nevermind*.

What all these albums have in common is creators challenging themselves, striving towards new sounds, ideas and not resting on the laurels of previous work or the engulfing hype the music press scaffold around bands. A good sophomore effort is the ability to ignore critical ruminations which anyway is all in the effort to sell a magazine.

Bands can fold and produce tawdry, boring work such as Maximo Park's *Our Earthly Pleasures* and Maroon 5's new 'style-over-substance' effort, their sophomore album will surely sell but clog up the radio with their inconsequential complaints. The problem with hype is in large part due to the gap artists have to dwell on single choices, image and track-listing, far removed from the music, of course. New bands should take a leaf from Arctic Monkeys' book, who've vowed to be prolific.

Critics complain that being prolific is disingenuous or lacking editing skills. I never understand this view: surely putting out more work shows a dedication as a hard-working musician, continually immersed in the process? That old pop group The Beatles were quite good at that, an album every 10 months or so with a musical progression that most bands today couldn't achieve in 10 years, let alone 10 months. Blame the hype, don't believe the hype.

**SHOW: JACK PENATE**  
**VENUE: THE COCKPIT, LEEDS**  
**PREVIEW: SARA SAYEED**  
**DATE: 14/06/07**

★★★★★

First there was Jamie, then Dizzee and now the sundry churn of London's music scene offers up its latest progeny in the form of the relentlessly frenetic Jack Penate. Describing his music as "soulful, poppy, rocky" and citing everything from Funkadelic and Bessie Smith to the solemnities of Jeff Buckley as influences, Jacky certainly possesses the same wacky, but still gelling, eclecticism that renders T and Rascal's music constantly refreshing.

But unlike his "bit-cool" counterparts, Penate is an unashamedly giddy imp of a thing - unfailingly jovial despite the criticism of his "public-school rock 'n roll" he rejoinders with just the right amount of smug assurance: "If you want to have a go at me for being from London, then go ahead. Better out than in, give me your worst". This kind of ante-rebellious, "damn right, I'm a shiny, happy person" attitude fuels his music with an infectious vivacity, so despite the preponderance toward cynicism, you just can't help bopping along.

But the gleeful songster also has his sombre moments. 'My Yvonne,' with its poignantly soft, verging on acoustic, spare guitar, provides a welcome contrast to the feverish singles 'Spit at the Stars' and 'Second Minute or Hour'. 'Torn on the Platform' has just the right amount of wistful falsetto mixed with jaunty rhythmic to



**Jaunty Jacky takes a moment of pause**

maintain the merriment without being naughtily jangly.

For an artist whose been trawling the gig-haunts on his lonesome for the past year, Penate's garnered quite the musical range. Word on the *NME* grapevine is that, performance-wise, he's quite the force to be reckoned with - renowned for careering around the stage like a jiving grasshopper on crack, your eyes will feast even if your ears occasionally wince. To the most apathetic, apparently Jack also offers Love Heart sweets. So, if global warming decides to dawn on England and allow us a little sunshine, head to the Cockpit, shake off the SAD and revel in what will probably be the cheeriest little shindig to kick off the summer.

**SHOW: OF MONTREAL**  
**VENUE: ROADHOUSE, MANCHESTER**  
**PREVIEW: STEPHEN MITCHELL**  
**DATE: 01/06/07**

★★★★★

With the summer months fast approaching from the heat haze of the horizon, it is inevitable that the demand for sunny indie-pop acts will exponentially increase. With a need for suitably carefree sentiments in mind, there were traditionally few better places to look (or listen) than the charmingly twee tones of American lo-fi troop Of Montreal.

However, as the band embark on a European tour to promote their oddly-titled current release *Hissing Fauna, Are You the Destroyer?*, they appear to be carrying about with them a broodier and moodier sound. Born out of the personal trauma surrounding lead singer Kevin Barnes's recent divorce, characteristic light-hearted vignettes have been replaced with emotionally powerful accounts of multifarious moods and antidepressants.

Nevertheless Barnes's mental crises, aired in their most recent single 'Heimdalsgate Like a Promethean Curse', still manage to exist above a danceable backdrop, despite detailing struggles with depression and his resultant "chemical" cure.

A chance to experience Of Montreal flex their visual flamboyance live is not one to be passed up lightly. Only then can it be seen whether the band can chase the winter clouds away with glowing musical rays or if they will be replaced by Barnes and an emotional rainstorm of his own.

## ON THE UP: ONE NIGHT ONLY

Ben Rackstraw

**T**here are moments in everybody's life where the feeling of advancing age strikes suddenly. A crippling descent into a dark world of terror and mortality, it is most commonly triggered by the realization that somebody younger than you is excelling in a deeply enviable position, an 18-year-old player being picked to play football for England, for instance, or somebody sailing solo around the world. In this situation you can't help but ask, "What have I done with my life?" This feeling was amplified unimaginably when, at a recent One Night Only gig, I realized that not only the whole band, but also the majority of the audience, were considerably younger, slimmer and better dressed than me. And not just that, the band were good. Really good.

This group of local lads have been gathering the kind of accolades that would make any new band rejoice: Zane Lowe dubbed them a "great-sounding band" and Steve Lamacq, who chose them as the support for The Maccabees at his Lamacq In The City night in York last week, made their demo 'Just for Tonite' his demo of the week back in January. This is by no means undeserved praise. The

forementioned 'Just for Tonite' comes on like The Killers if they had never been introduced to Bruce Springsteen, with a pop sensibility and a screaming synth intro that stirs the already excited pubescent crowd into a frenzy. Suddenly, the giggly group of surely sober-ish teens becomes a seething mass, throwing itself from one side of Fibbers to the other. This is the sort of dedication and all-out worship for a band that can only come before the onset of late-teen apathy, and this is what seems to have carried the band this far.

Elsewhere, live highlight 'You and Me' has the anthemic quality that comes from an inspired use of handclaps, arpeggiated synths and a sing-along chorus. They even fit in a second verse that sounds like a bluegrass take on The Coral at their most sea-shanty-esque.

This lot are certainly one to watch, and with the buzz still hanging around their demo, the band are spending some time in the studio recording an as-yet-untitled debut album. As the night wears on, it is easy to get caught up with the over-excited crowd. The enthusiasm is contagious, even for an aged pretender to their raucous new scene.

Fortunately some semblance of normality returns as we leave Fibbers and pass a couple of the audience members huddled outside cursing about how late their mums are in coming to collect them. Soon

this bunch of kids are going to be graduating from their schools, taking One Night Only with them as they graduate from a headline slot at their local venue to take over the country.



# MusicReviews

## SINGLES REVIEWS

BAND: AMY MACDONALD  
SINGLE: MR. ROCK & ROLL

Granted, the title does initially make you wince, but if you just put that down to misconstruing Scottish irony, this is quite a gem of a track. Sweetly spare, with a bit of zesty acoustic strumming, Macdonald has been a clever girl by deciding to eschew the tendency shown by many new artists today of trying to be too complex or innovative. The perfect pootling-with-Pimms-in-the-fields summer track. Sometimes it's best just to follow the K.I.S.S rule: keep it simple, stupid.

BAND: AIR  
SINGLE: MER DU JAPON

So they effectively soundtracked every home and garden improvement in Lawrence Llewelyn-Bowen's heyday, but Air really were quite brilliant at one point. Their haunting music for Sofia Coppola's *The Virgin Suicides* and the numinous melodies of *Moon Safari* seem to have petered away. The track starts dynamically enough, but when you take a half-decent riff and repeat it for three minutes, frankly you're just being lazy. Upsetting, from a band which once professed such sonic virtuosity.

BAND: SIOBHAN DONAGHY  
SINGLE: SO YOU SAY

After the ethereal delights of 'Don't Give It Up', the prodigal Sugababe seems to be a little over-enthralled with her own record and has given up on her 'screw-Pop' sedition, producing a disappointingly flat record. Bless her, it's been a long run since the Sugababes days of the '90s; the poor lass is probably tired. That's the most forgiving explanation anyway for a banally mediocre chorus culminating in 'you've got me on a gurney'.

BAND: JAKOBINARINA  
SINGLE: JESUS

"And I'm thinking, what did I do to deserve this?" Probably Jesus' personal anthem, but when the chorus kicks off into "Jump around, jump around to the sound", unless your personal Jesus is a 14-year-old pubescent raver, the reference doesn't really hold up. If they're trying to be winningly sardonic, that's probably the cleverest aspect of this track. It begins with a kitsch electronic melody spoiled by a chorus that makes you consider impaling yourself. Empathy, not satire, is perhaps the point here?

Singles this week were reviewed by Sara Sayeed.

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EVENT: ALL TOMORROW'S PARTIES FESTIVAL

VENUE: BUTLIN'S HOLIDAY CAMP, MINEHEAD

REVIEW: KATHRYN BROMWICH

DATE: 27-29/04/07



Pizza Hut, Butlins and chalets are not words usually associated with astonishing musical experiences – until now. Held at the Minehead tourist resort, ATP presents some of the most legendary and exciting bands around today. The unbelievable line-up ranges from industrial to folk to punk to jazz, yet when seen together, it strangely makes sense.

The slow and majestic Low, Josh T. Pearson's haunted, arresting voice and the wide-eyed and primal Drones are each individually incredible. Psarantonis's wild but stylised traditional Greek music is entrancing, and Felix Lajko leaves the audience dumbstruck with an exquisite hour-long vir-

tuoso on violin and zither. The only disappointments are Nina Nastasia and Cat Power, unfortunately unimpressive and tired-sounding.

Spiritual yet sensual, Dirty Three live are a musical epiphany. Warren Ellis does high-kicks that put Chuck Norris to shame and sports an impressive Rasputin beard. From delicate lullabies to vitriolic yet deliberate chaos, the violin's classical sound is framed by feedback and distortion. One of the most anticipated acts is Grinderman, who played their first and only live performance so far at ATP. Brazen and adrenaline-filled, they deliver a three-hour set that is irreverently energetic, leaving the audience rapturous. And Joanna Newsom. The harp is hypnotising, her voice is beautiful, she is adorable and unassuming, says things like 'geez Louise' and needs constant eye contact with her band for reassurance. Ys' live defies belief.

ATP is certainly a strange little community. Facial hair abounds, both onstage and off, from the most fledgling bum fluff to full-on Jesus beards. The central stage is somewhat like being inside a giant seashell. And oh, what a wonderful world it is there.



BAND: JUSTICE

ALBUM: †

REVIEW: STEVEN WILLIAMS

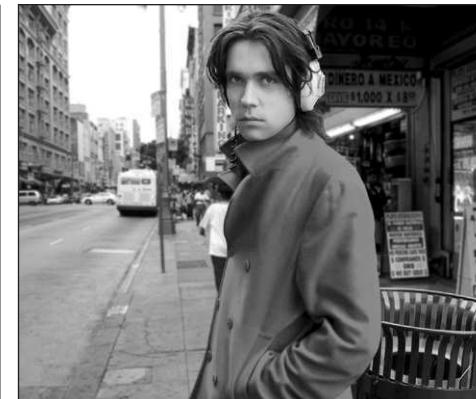
DATE: 18/06/07



After the surprise success of their 2005 Simian remix 'We Are Your Friends', anticipation of more scraps from the Justice turntable has been building amongst hipster circles for a while now. It's in the face of such overwhelming expectation that the French DJs present their full-length debut, the biblically themed †.

The implication that they are dance music's salvation is worn literally on the album's sleeve. Thankfully, the distorted funk of first track 'Genesis' assures such self-belief won't be filed alongside Johnny Borrell under "woefully misguided". This is the sonic product of whacking 'Thriller' in a blender with a bag of spaceship sound effects.

Throughout, the balance between relentless instrumentals and pop songs is skilfully maintained. Euphoria-inducing single 'D.A.N.C.E' will rightly take its place as summer's feel-good hit, while the frenetic 'Stress' and hands-in-the-air anthem 'The Party' are other highlights in the 49-minute running time. Comparisons with dance gods Daft Punk are warranted, most obviously on 'Phantom Pt1', which could have been lifted straight from *Homework*. In light of that band's current fall from grace, for now, Justice can rightfully assert their holy dominion over the dance floor.



BAND: RUFUS WAINWRIGHT

ALBUM: RELEASE THE STARS

REVIEW: SALLY PRESTON

DATE: OUT NOW



Before his performance on Friday Night With Jonathan Ross, Rufus Wainwright had been another hazy name with whom I could make no real connection. However, after his rather sexual yet melancholic rendition of 'Going to a Town', I had unwittingly removed ten pounds and ninety-nine pence exactly from my purse and awoke to find myself leaning over the cash desk at Borders, ready to purchase this wonderful chunk of musical merriment.

I later learned that this chocolatey, autumnal voice is recognised best by 'Hallelujah' from *Shrek*; but this man is so much more than a caricature. With his album *Release the Stars*, he still manages to retain the grace and air of a slightly seductive artist in the shadows though he is now considered a mainstream musician.

The album is a delicious concoction of passionate pianoforte and rhythmic sexuality (the latter aptly demonstrated in 'Between My Legs'). This is the kind of music that has never really been achieved before, and thus begs a definition of its own. It feels oddly akin to the Scissor Sisters, but preserves the dulcet tones of a less outrageous artist. Instrumentally eclectic, soothingly fun and bohemian enough to make you feel 'special' just because you like it.



BAND: DIGITALISM

ALBUM: IDEALISM

REVIEW: DUNCAN PELHAM

DATE: 04/06/07



The irritatingly dubbed 'Nu-Rave' genre is inescapable. Digitalism are not Nu-Rave as such, skirting the genre just enough to prove that they're unlikely to pack up their decks and glow sticks for some time. This German duo have been ripping up small venues and super-nightclubs for a good three years, only to finally produce this long-awaited debut album.

Generating a brilliant fusion of heavy riffs and electro-synths, the album forges rocking melody and club punch, inevitably attracting comparisons to Daft Punk. Unlike most dance albums, Idealism doesn't rely on two or three club anthems and then feebly proceed to fill the remainder with monotony. Digitalism have taken their time. The album is awash with electro and rock influences, producing tunes clubbers can rock to and rockers can dance to. The tracks teem with energy and momentum, starting slowly and building up to a drop of driving distortion. New single 'Pogo' is a brilliant reflection of the album's versatile structure, with live drums and vocals melded into a pulsating beat.

So, the German Daft Punk? We can't know for sure yet, but at least we can breathe a sigh of relief: we no longer have to put our "Hands Up For Detroit". We have Hamburg.

# Film Reviews

## DAVID COATES

One sequel does not make a summer



Considering the warm glut of sequels that will be bearing down on audiences in the next few months (or, *Summer '06: The Logical Conclusion*), a little reflection may be due. The summer blockbuster has been enjoying something of a renaissance after the recent success of the powerhouse *X-Men* and *Spiderman* franchises, and is providing a much-needed element of originality to the blockbuster scene.

Not to say that the mark isn't occasionally missed - *Van Helsing*, *Constantine* and their ilk are testament enough to that - but movies like *The Bourne Identity* and *Night Watch* have proved that a fast-moving, visually aggressive plot need not discard nuanced performances or artistic flair to pull in a crowd. Even when a franchise explores the absurd - I'm looking at you, *Pirates of the Caribbean* - the conceit is strong enough to produce a refreshingly entertaining film.

The rest of this year's crop is mixed at best. It remains to be seen whether *Bourne* can return to the quality of the original, while *Fantastic Four 2*, *Shrek the Third*, *Die Hard 4*, *Harry Potter 5*, and *Ocean's 13* fill out the 'but, why?' category. The odd gem might slip through, though, so keep an eye out.

Further ahead, a couple of projects due for wide release in the autumn are worth your interest. First off, the Coen brothers return, three years after their relatively failed attempt to import *The Ladykillers* to depression-era Mississippi, with another adaptation, this time of Cormac McCarthy's novel *No Country For Old Men*. In Coen tradition, the movie will assume a period setting, on the Texas-Mexico border in 1980. Starring Tommy Lee Jones and Woody Harrelson, the plot revolves around a botched drug deal which leaves \$2m in the hands of Brolin's unsuspecting hunter, who finds himself under attack from the various factions chasing the money. Playing like a cross between *Fargo* and *The Big Lebowski* in the desert, The Brothers Coen have chosen some excellent source material.

Todd Haynes' *I'm Not There* is an ambitious-sounding Bob Dylan biopic, played by six actors at different points in the singer's life. With Heath Ledger, Christian Bale and, of course, Cate Blanchett currently completing their takes on the Freewheelin' One, *I'm Not There* could be the big movie of the autumn.

Both have premiered at the Cannes Film Festival, which is covered in full on pages 12-13 of *Muse*.

**FILM: ZODIAC**

**DIRECTOR:** DAVID FINCHER

**STARRING:** JAKE GYLLENHAAL

MARK RUFFALO

ROBERT DOWNEY

JR.

**REVIEW:** ALBI FURLAN

**RUNTIME:** 158 MIN



David Fincher's new movie, *Zodiac*, is one about obsession and deceit, displayed on many levels and driven through the director's extreme attention to even the most minute detail.

One obsession is that played out by the characters, with the Zodiac killer based on a real assassin who sent a trail of letters and ciphers to Californian police in the late 60s and early 70s, and who to this day has not been identified. Inspector Toschi (Ruffalo), assigned to the case, is a smooth-talking policeman who could easily have been the inspiration behind TV cop David Starsky. Downey Jr. plays the tormented, extrovert sleuth Paul Avery so hauntingly that one wonders how much of the real man is peering through the performance.

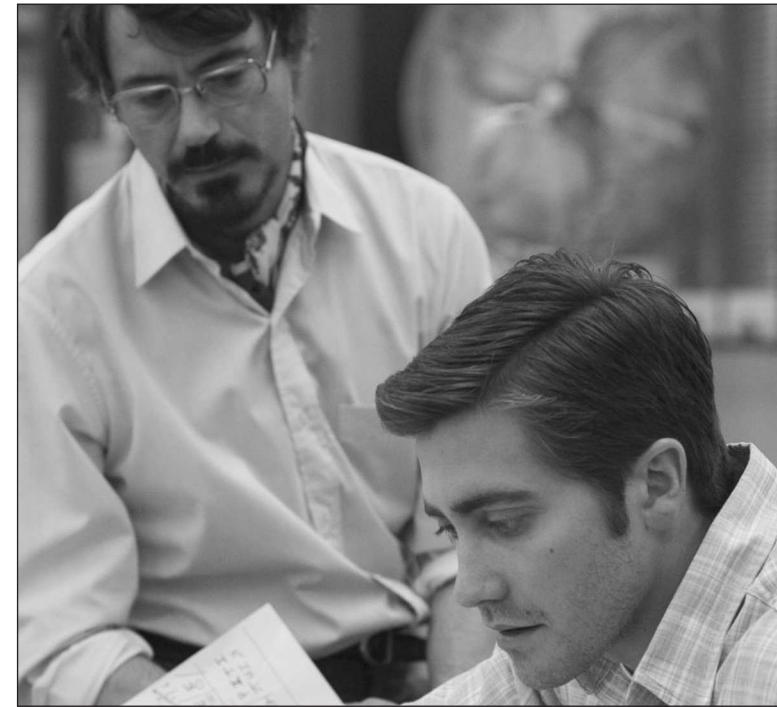
The fresh-faced Gyllenhaal plays cartoonist Robert Graysmith, a puzzle enthusiast who finds him-

self dragged into the Zodiac mystery by his own curiosity, his desire to look the killer in the eye, almost destroying his life.

The movie initially moves at a fast pace - the first hour and a half quickly fast-forwards from a few hours to a few days. This keeps a high level of intensity, never boring the audience with the agonising process of solving the Zodiac's clues, but keeping them tantalised as they are solved and their implications - the next step in the story, the next murder - become clear and ominous.

The direction is, in this reviewer's humble opinion, a masterclass in the thriller genre. Fincher plays with the audience and drives it to obsession, reflecting the characters' reactions in the movie. Though never wildly confusing, none of the pieces of the puzzle Fincher offers ever seem to quite fit; there is always a sense of unease when trying to make sense of them in your mind. None of your murder film experiences will help as Fincher leads you down dark alleyways of doubt only to reveal that they are dead ends.

All the while, the study in the characters' self-destruction over the Zodiac and his undecipherable missives is as sadly beautiful as it is ruggedly likeable from the start. By the end of the movie, however, the characters have become either hardened cynics or obsessive to the



point of seeming pathetic.

Admittedly, Fincher is replicating the confusion and drama of the real case, still open 30 years on in some Californian counties, but it takes immense skill to weave a story this well, all the while immersing the audience in a completely believable and accurate 1970s setting. The attention to detail is amazing, simply listening to some of the radio broadcasts conveys just how accurate Fincher's

reconstruction is.

That accuracy, however, is ultimately the movie's pitfall. In the zeal to depict all the facets of the case, Fincher stretches *Zodiac* out for far too long, even when one of his own characters asks Graysmith to just "let the case go". The movie leaps through years and decades, killing the pace and the tension but, nonetheless, *Zodiac* gives no signs of letting go of the viewer's mind.

**FILM: PIRATES OF THE CARIBBEAN: AT WORLD'S END**

**DIRECTOR:** GORE VERBINSKI

**STARRING:** JOHNNY DEPP

KEIRA KNIGHTLEY

**REVIEW:** JO NAYLOR

**RUNTIME:** 168 MIN



The third rendition of this swash-buckling trilogy sees Elizabeth (Knightley), Will (Orlando Bloom), Captain Barbosa (Geoffrey Rush) and the usual motley crew attempt to rescue Captain Jack Sparrow (Depp) from Davy Jones' Locker at the end of the world. Oceanic adventures ensue, with the pirates hotly pursued by the power-hungry Lord Beckett (Tom Hollander), who holds control over the betweddled Davy Jones (Bill Nighy). In response, Barbosa calls a meeting of the Pirate Brethren, a collection of captains from around the globe, and the fate of Pirateland is decided.

*At World's End* sees the return of all the major characters from the first two films and several more, including Chow Yun-Fat as Sao Feng, Captain of Singapore's pirate army, accounting for the oriental flavour in both script and costume. Johnny Depp gives another great comic performance, and a cheeky appearance from Rolling Stones guitarist Keith Richards is an amusing addition.

*At World's End* is good fun, with the well-established witty



script and one-liners, although it is slightly more gruesome than previous installments. It isn't over-burdened with action scenes, featuring only two major sequences (though one does last nearly half an hour), which allows the story to flow nicely and makes this instalment better than the second.

However, it spans nearly three hours, and watching it without a toilet break is no mean feat. It also drags a little in the middle, and the battle of evil against not-so-evil, with the main characters attempting to double cross each other throughout, makes the plot be tough to follow at times. Get past this, however, and the film won't disappoint. The final action sequence is fantastic, with stunning visual effects. This is one blockbuster series that lives up to its reputation.

**CLASSIC FILM: HIS GIRL FRIDAY**

**DIRECTOR:** HOWARD HAWKS

**STARRING:** CARY GRANT

ROSALIND RUSSELL

**REVIEW:** AMY SCOTT

**RUNTIME:** 92 MINS



The 1940 hit *His Girl Friday* is considered by many to be the finest of director Howard Hawks' comedies, and one of the best examples of the Screwball Comedy genre of the 40s and early 50s.

The movie sees Hawks teaming up again with Cary Grant, after their previous successes together in the classic *Bringing Up Baby* and the oft-forgotten (perhaps rightly) *I Was A Male War Bride*. Grant plays seasoned journalist Walter Burns trying to win back the heart of ace-reporter and ex-wife Hildy Johnson (Rosalind Russell), back in town to inform him of her impending nuptials to an infinitely boring insurance salesman. Walter, of course, will not give up without a fight and tries to stop Hildy leaving behind the world of journalism by throwing her back amongst the sharks in the pressroom of the county courthouse. An escaped convict, a crooked mayor, an overbearing mother-in-law and a gaggle of big-drinking reporters combine at break-neck speeds, leaving the viewer as exhausted as those on screen.

The plot remains engaging and the world of reporters and hacks is as intriguing today as it



ever was. One problem, however, is the sheer pace of the delivery. It is said of Shakespeare that the speed at which the actors delivered their lines meant that the three hours we spend watching *King Lear* would have been something closer to two hours back in the day. It seems that in the initial excitement of sound cinema, audiences were also subjected to a considerably faster way of talking. For viewers used to the spaciousness of the films of, say, Sofia Coppola, the experience can be an unsettling one, and it is not at all difficult to lose the thread of on-screen conversation. However, the attention-span required by the film is very much rewarded by this funny, sharp and biting take on the world of 1940s journalism, and for those with an inclination towards classic Hollywood, this is a must-see.

# Food&DrinkReviews



## WHICH BBQ FOOD?

Despite the temperamental weather, the British barbecue season is certainly in full swing. If I was at home I would be sitting back, relaxing with a glass of wine in hand and watching my dad successfully light the family barbecue. At university the whole experience is entirely different. My housemate and I were ecstatic when we thought we had managed successfully to light our barbecue a few weeks ago, only to find we had in fact only lit the firelighters. After several more attempts with a lot of charcoal, a dangerous amount of lighter fluid and several matches, we did manage to 'make fire' but unimaginatively only cooked burgers and sausages. So, what else is on offer to spice up and add flavour to your barbecue from York's finest supermarkets?

**FOOD: CHINESE CHICKEN DRUM-STICKS**

**SHOP: SOMERFIELD**

Messy, sticky fingers are unavoidable with these, but they are most definitely worth it. Coated in a Chinese-style marinade, these need no ketchup, as the traditional burger and sausage combo does. At two packs for £5, they are surprisingly quite a bargain for the hard-up student.

**FOOD: LAMB SHISH KEBABS**

**SHOP: SAINSBURYS**

In York, kebab usually means something you eat after a somewhat heavy night on the walk home from Toffs or Ziggy's (Efe's, anyone?) but these lamb shish kebabs are an example of what kebabs should really be like. Delicious when barbequed to perfection, these are a must.

**FOOD: CORN ON THE COB**

**SHOP: TESCO**

To add a little nutrition to the barbecue, or for those veggies amongst us, this corn on the cob from Tesco seems perfect. However, the accompanying lime and chilli butter is perhaps a little strong and the price is probably more than I would like to pay for these.

**FOOD: NEW YORK STYLE BURGERS**

**SHOP: TESCO**

Okay, so burgers may not be the most original barbecue treat, but would it really be the same without them? This pack of 20 burgers for only £2 is an amazing offer and one not to be missed. Not the best-tasting burger I've ever eaten, but everything on a barbecue is usually cooked to almost cremation and so skimping slightly on quality doesn't really matter.

Written by  
Lauren Menzies

**RESTAURANT: GERT AND HENRY'S**

**ADDRESS: 4 JUBBERGATE**

**AVE. FOOD PRICE: £6**

**AVE. DRINK PRICE: £3**

**REVIEW: LAUREN MENZIES**



Gert and Henry's looks as quaint, captivating and archaic as every place in York is expected to be. Tucked away down the delightfully named Jubbergate, mostly hidden by the bustling marketplace, this restaurant's traditional Tudor exterior must draw hordes of tourists expecting to be met and seated by a rickety old Yorkshire man bent over a walking stick. The reality is somewhat different. Once inside this charming little building we were led to our table by a suave, sophisticated, yet very friendly Italian waiter.

Whilst the interior decor continues in the conventional Yorkshire style, the Italian family atmosphere makes a refreshing change. However, this mediterranean ambience has its downsides; upon asking for a jug of Pimms for the three of us we were utterly

shocked, appalled even, to be told that what had originally appeared to be a conventional English restaurant did not sell Pimms! What kind of place was this?

The menu continues this clash of cultures with the choice ranging from Italian fish dishes to the mandatory Yorkshire roast. The lunchtime menu is a little easier to navigate, and the option of a steak sandwich was just too good an opportunity to refuse. Informed by the waiter that it could take around fifteen minutes as the steak would be cooked from fresh, we happily sat in the comfortable, relaxed surroundings (although conspicuously without our favourite tipple).

When the food arrived it was mouthwateringly good. Although disappointingly missing the horseradish sauce, the steak was cooked to perfection. The bread and accompanying salad were so fresh, it would be no surprise if they were bought each day from the adjacent market stalls.

Although not what we were expecting from first impressions, and distinctly lacking in Pimms, Gert and Henry's was ultimately able to successfully satisfy three hungry students with a delicious lunch at a very reasonable price.

**RESTAURANT: SLUG AND LETTUCE**

**ADDRESS: 22-26 BACK SWINEGATE**

**AVE. FOOD PRICE: £7**

**AVE. DRINK PRICE: £4**

**REVIEW: SAM CARTWRIGHT**



The task of reviewing yet another chain restaurant in York might seem a pointless one. Seen one Wetherspoons, seen them all. However, pleasantly situated on a cobbled street, with Peroni on tap, I approached the prospect of dinner at the Slug and Lettuce with an open-mindedness untarnished by my experiences of this chain; over-priced wine bars that serve food catering to the fad-dieting of their pretentious customers.

When it was time to peruse the menu, my positive attitude deserted me. One should never have to prise open a menu as though it were an adolescent's dirty magazine. The menu was so soiled it was like a scratch-and-sniff collage.

The food was little better. I ordered a 'Greek style' Slug Mezze, which included sweaty mozzarella (that well known Greek cheese) on stale ciabatta (that famous Greek bread), over-marinated olives and a very dry falafel. Yet more inexplicably, sat inelegantly at the side of the platter was a large lump of soft Yorkshire Cheese. And they forgot the humous.

According to my fellow critics, the puddings were a little better. I, however, was too busy bemoaning the £3.40 I was charged for my Peroni to notice.

**RESTAURANT: RUSTIQUE**

**ADDRESS: 28 CASTLEGATE**

**AVE. FOOD PRICE: £13**

**AVE. DRINK PRICE: £3.50**

**REVIEW: LAUREN MENZIES**



It is possible to feel rather clueless when confronted with the wide variety of places to eat in York. Being so spoilt for choice, it's easy to become extremely picky, not wanting to eat at a chain restaurant or spend an extortionate amount at an exclusive bistro.

However, after strolling around for an hour, disregarding many of the city's finest establishments and left feeling rather hungry, money began to be less of an issue than at the start of the evening. The final choice of Rustique, a French restaurant near Clifford's Tower, was a good one. I really cannot recommend this restaurant enough.

Inside there is a distinct continental atmosphere, which extends to the menu. I was immediately drawn to the Confit de Canard, a leg of duck served with redcurrant sauce, green beans and pommes dauphinoises. I was not disappointed: the duck was cooked to perfection, the sauce drizzled over enhancing its flavour. With just enough room for dessert, my choice of sticky toffee pudding, though distinctly less French, was definitely the right one. The warm sponge and sweet, sticky sauce were to die for. The bill came to £20, perhaps not the cheapest option, but Rustique proves that sometimes it is worth spending that little bit extra.



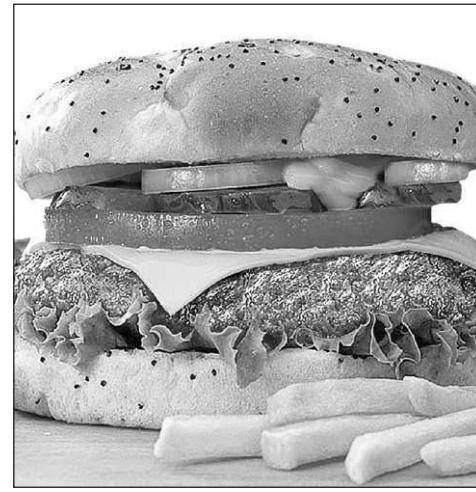
**RESTAURANT: OSCAR'S BISTRO**

**ADDRESS: 8 LITTLE STONEGATE**

**AVE. FOOD PRICE: £7**

**AVE. DRINK PRICE: £2**

**REVIEW: KRISTY HARPER**



Coming from a town where 'Oscars Pizza' is known for its cheap food and trashy waitresses, I ventured to Little Stonegate's Bistro and Wine Bar, Oscar's, with apprehension. I walked through a small brick walkway into a courtyard with patio heaters and vines running along the wall; all rather idyllic and nothing like the low-cost pizza place I was expecting.

The only Italian food on the menu here consisted of a large (and I mean large) portion of garlic bread - possibly the best I've ever had. The waitresses were friendly and the candlelit tables and soft sofa seating lured me in. As I took a small peek at the menu, I was drawn to the huge variety of burgers on offer. I picked the 'Oscars cheese burger' and after a small kerfuffle with the credit card machine due to purchasing a discount card the day before (I recommend one of these to any burger fanatics out there), my meal arrived rather promptly.

The atmosphere and service were first-rate and the portions would be enough to feed a small family, let alone a student with a small 'forget-to-eat' sized stomach. A jug of Pimms for £9, serving at least four people, and a burger the size of your face - what more could you ask for?



Clockwise from top left: Mitchell and Webb starring in *Magicians*; Minster arsonist Jonathan Martin; the poster for the latest *Pirates of the Caribbean* movie; appearing soon at Leeds Cockpit, Steriogram

## LIVEMUSIC

**Thursday May 31**

### Battle for the Beach, City Screen Bar

The winner of this one night battle gets the amazing prize of a slot at Beach Break Live in front of 3000 students. Performers include Apply The Brakes, Drugs & Girls and Knick Knack. Tickets available from Vanbrugh stalls for £3.

**Monday June 4**

### Dogs, Leeds Cockpit

Dogs are an accomplished band but still throwing completely fresh material into their gigs. They are also performing on the NME stage at Leeds Festival this year. Tickets £7.

**Sunday June 19**

### Kids in Glass Houses, Leeds Cockpit

Also appearing at the Cockpit is catchy Welsh band Kids in Glass Houses. Described by their own Aled Phillips as "a poppy-rocky affair", they're another great band, more than justifying the trek to Leeds. Tickets £6. ID essential.

**Wednesday June 6**

### Steriogram, Fibbers

All the way from New Zealand and appearing at York's Fibbers is the classic one-hit wonder, Steriogram. Playing some of their original music as well as their new stuff, it's easily worth the fiver. ID Essential.

## ART&PERFORMANCE

**May 31 - June 16**

### The Dumb Waiter, York Theatre Royal

The 50th anniversary of the first staging of Harold Pinter's one-act play sees its revival at the Theatre Royal. Robert Pickavance and Eammon Fleming play hitmen killing time between assignments in an apparently abandoned building.

**June 2 - 23**

### Wuthering Heights, York Theatre Royal

Emily Bronte's tale of Katherine and Heathcliff, lovers torn apart by society's condemnation. Heathcliff, driven from Wuthering Heights, returns to wreak vengeance on all those he holds responsible. Directed by Sue Dunderdale.

**June 7 - 9**

### Songs for a New World, Stagecoach Youth Theatre

With a small, passionate cast and a driving, exquisitely crafted score, *Songs for a New World* is about one moment- or rather, many isolated moments - in the lives of several characters in a variety of eras.

**June 9 - October 21**

### Mad Man in the Minster, York Art Gallery

An exhibition centring around an arson attack on York Minster by a religious fanatic. Portrayals of the Minster before, during, and after the fire are tied together using extracts from the arsonist's autobiography and the records of his trial.

## CAMPUSEVENTS

**Thursday May 31**

### Comedy Night at Wentworth

Compere MC Vince Atta is accompanied by Steve Shanyaski, described as "a bucketload of charm with some surreal and silly material" and fellow headliner SILKY, who is far from a stranger to the stage. At The Edge, £4 tickets at Your:Shop or OTD.

**Friday June 8**

### Trainspotting, Central Hall

The University of York's DramaSoc showcase their own take on Irvine Welsh's novel and Danny Boyle's cult film, *Trainspotting*. Co-directed and co-produced by Alex Wright and Simon Maeder.

**Friday June 8**

### RAG Hitch to Brighton

York students migrate to Brighton with only their thumbs to aid them. It is still possible to sign up and help raise money for charity. Contact Colin Hindson (ch209@york.ac.uk) for more details.

**June 11 - 14**

### Derwent Goes to the Beach Festival

Student festival on Cornwall beach. Acts include Mr Scruff and DJ Format. Tickets are £65, plus £34 for the bus. Guaranteed camping and free stuff, surfing lessons, stand up comedy, break dancing lessons, canoeing and abseiling.

## CINEMA

***Magicians***

**Released May 8**

Peep Show's Robert Webb and David Mitchell star as a pair of unfortunate and relatively unskilled stage magicians who are forced to confront their falling out over a guillotine 'mishap' when they compete in a magic competition.

***Pirates of the Caribbean: At World's End***

**Released May 25**

Gore Verbinski presents his final instalment of the swashbuckling trilogy in which Captain Barbosa, Will Turner and Elizabeth Swann sail off the edge of the map and navigate treachery and betrayal in order to make their final alliances for the last decisive battle to save Jack.

***The Hitcher***

**Released June 1**

Sean Bean stars as Ryder, a mysterious hitchhiker picked up by two lovers, Grace and Jim, who are trying to get to their spring break. Their journey goes awry when Ryder ambushes them and they are implicated in a murder.

***Ocean's Thirteen***

**Released June 8**

After ruthless casino magnate Willy Bank (Al Pacino) double crosses Reuben, his old mentor and one of Danny Ocean's original team of 11, leaving him hospitalised, the whole crew set their sights on destroying everything about him: his casino and his reputation.

# The ethics of investment

The University must moderate financial decisions with humane judgement



**Francis Boorman**  
Contributing Writer

What links Petrochina, a company that human rights campaigners blame for helping fuel a conflict in Sudan widely described as genocide, and BAE Systems, often accused of contributing to human rights abuses and freed from investigation by the Serious Fraud Office only by the intervention of the British government? The University of York has invested in both.

The link with BAE has been known - and has attracted protest - for some time. Indirect holdings in Petrochina through a pension investment fund are a much newer discovery, one that highlights the importance of the Freedom of Information Act in holding big organisations to account. It's a shame that the House of Commons no longer feels the need to submit itself to a similar level of transparency.

Investments such as these would be objectionable in any organisation that held pretensions of being ethical. It is disgraceful in this University, which also funds a Post-war Reconstruction and Development Unit, and boasts of academic researchers who specialise in providing advice on "humanitarian intervention in complex emergencies and peace building".

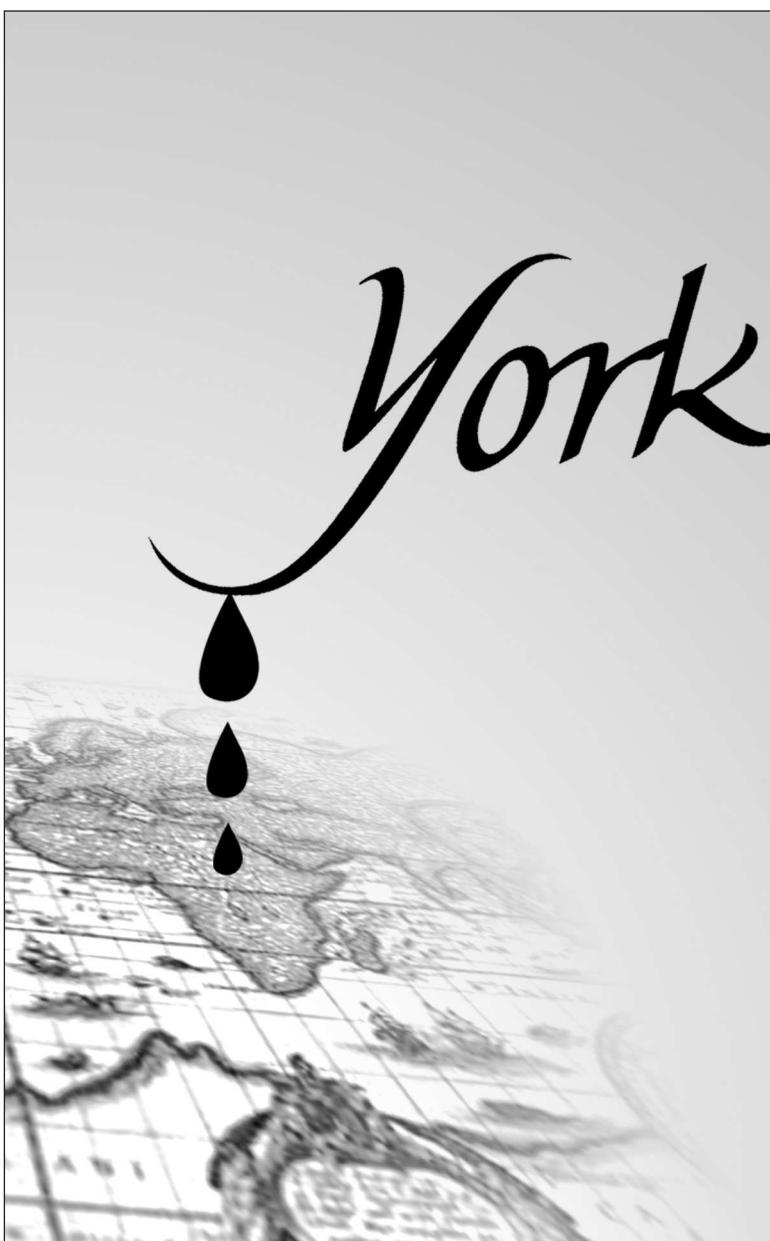
Given that they also indirectly invest in GNK Group, yet another

military aerospace company with shaky credentials, it would seem that University accountants have developed an unfortunate habit of placing money in the hands of the insufficiently scrupulous. There needs to be a change in the balance of interest over business dealings here. Making money cannot be the sole consideration if it means violating a basic principle of respect for our fellow human beings.

Thankfully, such a change already seems to be occurring. Opposition to current policy has not gone unnoticed and is definitely not going to waste. Setting up an ethical investment committee shows the University at least intends to take responsibility for the wider impact of its financial actions. It would seem that despite some evidence to the contrary, institutions of higher learning are not all about profit these days.

It's now up to everyone involved with the University to keep caring about its place in the wider world. We have a responsibility to object if we are helping to fund or promote misery and oppression, however indirectly. It would seem previous protests have provided an incentive for change; let's make sure there is no backtracking and no further excuses.

In future, we must see a real policy of responsible investment—not buying blindly into investment firms and companies with low moral standards, then trying to rectify the situation when somebody kicks up a fuss. Doing the right thing in the first place could, apart from everything else, save a lot of bureaucratic wrangling.



# Recycling trickery

The case of the vanishing cash



**Edward Russell-Johnson**  
Contributing Writer

Last year, the University of York received £1145 from the council for recycling waste. This money (£5 per tonne of waste recycled) is an incentive provided by the council to increase recycling.

Yet, rather than rejoicing at the recycling of a whopping 229 tonnes of waste, we are forced to ask the question: where is this money?

The college Eco Reps, as has been noted before in these hallowed pages, have seen none, despite the heavy burden placed on them by the University's recycling scheme. Indeed, the vast majority of them are still lacking the proper resources and have the gruelling and dangerous task of removing huge amounts of dirty glass and tin cans without any assistance or even a pair of rubber gloves.

Instead, the £1145 raised from the University's recycling efforts seems to have sunk into a bottomless pit of bureaucracy. The problem is that recycling duties have been transferred from the Commercial Services department to Campus Services.

This is presumably in the hope that the money will be used more appropriately by those who have the campus in mind, rather than by those whose primary concern is commerce and capital.

So, what could be done instead?

For starters, the Eco Reps would be considerably more able and indeed more willing to do the college recycling if they were given the resources they need. The health hazards of doing college recycling are obvious, yet they appear to be given little thought by whomever currently has the money from the council in their hot little hands.

If handled correctly, the incentive from the council could be used to make initial, minor improvements to campus recycling, such as more safety equipment and more bins emptied more frequently. These improvements would increase the efficiency of campus recycling as a whole and might even turn it into a money-making enterprise.

Of course, generation of capital is not what recycling should be about, but if it appeals to the University management, then that has to be a good thing.

Recycling can be a business, and it can be a profitable one, but first there must be an orderly and effective system in place, and not one that depends so extensively on student volunteers who are overworked already.

# Treading the environmental path

Easing the ecological burden of our carbon footprints



**Emily Cousins**  
Contributing Writer

You all know what they say about men with big feet. Large shoes? Roomy socks? I'll be honest. The answer that flashes across my mind when this archaic smutty quip gets some air play has a lot less to do with metatarsal attire, and a lot more to do with the F word. Footprints. Men with big feet have big footprints. Generally, that is not a problem. But if we are talking about carbon footprints then size is certainly less desirable.

Here is a debate where shallow impact is highly prized, and deep impressions are condemned. Cynics may well chastise the cli-

mate debate, brand it as scaremongering and tell us to lighten up. Well, they have the last part right. We need to ease the burden and make our environmental journey through life on tiptoes.

Our carbon footprint is a mark of social conscience that calculates the indelibility of our imprint on the planet. The archetypal demons of the ecological discussion headline the most wanted list for those totting up this greenhouse guilt: gas-guzzling travel arrangements and excessive utility squandering are not hot favourites.

While doing some ground work about our foot work, I learnt the food we eat can be hugely influential depending on the distance goods have traveled - their "food miles" - and how ethically they have been packaged and stored. One scientist calculated that the carbon output from the annual American cheeseburger consumption equaled

the pollution output of around 10,000 4x4 cars. Buying locally-grown produce would be one way of befriending the environment. As our ice-cap-melting summer approaches, indulge in the quintessentially British "pick your own" scene. Footsteps through the strawberry beds are green ones indeed.

Total abstention from any form of industrial civilisation is neither practical nor possible. I do actually have a whimsical dream to live a teepee-shrouded bohemian existence, but I am sure I would eventually pine for the days of personal hygiene and with one spray of my ozone-eroding deodorant, I would ruin the fantasy.

Carbon crime will unfortunately always exist and I am the first to admit that I conflict my indulgences with my ideals. A quick long-distance trip in my car here, an imported pineapple or coconut there: the footprint points add up.

We need to dramatically cut down the damage we do, know ways to combat the carbon dilemma and take measures to reduce and remedy it. This is known as the "offset effect". Planting trees, for example, nourishes our planet and puts back much of the worth we have taken from it.

Conserving energy is a fantastic way for students to make a difference. I am going to channel all my efforts into turning off everything around me. In the coming weeks, I plan to leave no switch unflipped: join me in this crusade!

Ultimately, we have to compromise for the bad that we cause as, sadly, we cannot erase it completely. Such carbon bargaining is, I think, the best compromise we can hope for at this late stage. No longer can we continue to pound the earth's surface ignoring our impact on the planet. A green conscience is the way forward.

## Nicky Woolf Goes way back

The new campus is coming! New buildings! New facilities! New colleges! A massive increase in student body taking student numbers up to an eventual target of 3,000!

No, that was not a mistake. There was a time, back in the halcyon days of free love and flower power, when the campus we may soon be calling 'old campus' was brand-new and exciting. The first students here, known to those who followed them as the 'stalwart 200', were housed in King's Manor. The first colleges on the sparkling new Heslington campus were Derwent and Langwith—even Vanbrugh was just a glint in the Chancellor's eye. In the December 9, 1965, edition of *Nouse*, Nigel Fountain writes in his editorial column on a subject that may be familiar to us today: the question of new colleges and of a central student venue. Of course, such amazing luxuries were far beyond the grasp of a student body rightly more concerned with enjoying the swinging '60s, but Fountain, in his prophetic wisdom, muses that "it will be interesting to see if, by the turn of the decade, a Union venue joins the amenities planned to surround the largest plastic lake in the world". Heslington campus was then home to just 1000 students and a few hundred slightly deranged wildfowl.

The largest plastic lake in the world is now surrounded. The student number has increased tenfold, a development that even Fountain's speculation does not encompass. Our Heslington campus is bursting at the seams with students, ducks, geese and colleges.

Times have changed since those golden days—in some ways for better (kitchens, iPods and dare I say Facebook?) and in some ways for worse (Hendrix played in Langwith in '67—The Venga Boys and The Automatic don't quite compare, do they?). But York has retained a sense of togetherness that many other Universities lack.

We stand on the brink of the biggest upheaval this University has seen since its founding, and somehow, I'm not worried. There is something about this place, something in the water. Something about what Fountain describes as "The York experiment" has been a great success, and I think it will continue to be even as it grows. The one thing that the new expansion was always going to have was a central Union venue. I think that Nigel Fountain, wherever he is now, would approve.



## Vanbrugh Paradise Corner

This week: The monumental battle of the University Titans

An anonymous mole from the panelled corridors of Heslington Hall reports a bitter feud between the University's Chancellors, Vice and Dyke. With the go-ahead given to campus expansion, the long-time brainchild of Brian Cantor, most of the architectural details for the new site have been settled. "We've picked out some really snazzy tiles for the Registrar's private toilet", one enthusiastic planner was heard to remark, "and the carpet samples for the conferencing facilities are really quite something." A few holes remain, notably the parts of the new campus to be frequented by students, but these will doubtless be filled before the earthmovers arrive.

The one point of contention, however, is the commemorative statue, envisaged by the Vice-Chancellor's department as the centrepiece of the development. Leaked memos revealed a shortlist of suitable subjects,

# Letters

## Star Letter

Dear *Nouse*,

Thank you very much for writing the article 'A case of Krishna consciousness' (*Nouse*, May 10 2007), Anjli Raval!

As a young person having been brought up in the Hare Krishna movement and living the lifestyle my entire life, I am very pleased to find that your article genuinely seeks to find out things about Krishna consciousness through personal exploration, rather than just making assumptions.

In school, I sometimes find myself being asked questions about my religion and what it means, what is its purpose. It is easy to explain Krishna consciousness away as a sect of Hinduism, but that's not

*Nouse* welcomes your letters. Please indicate if they are not intended for publication.

Email [letters@nouse.co.uk](mailto:letters@nouse.co.uk) or write to:

*Nouse*, Grimston House, Vanbrugh College

## Resolving cultural rifts

Dear *Nouse*,

I was saddened to hear that there are international students who have experienced uncomfortable and negative behaviour from York residents.

I am also an international student (Canadian, from a Caribbean background) and I have not experienced any behaviour (to my knowledge) that I would interpret as racist. This is not to deny the reality of other international students who are clearly suffering; this is only to make clear that these experiences are not commonplace for all overseas students.

As a Canadian who has lived in Toronto for many years and also travelled (China, Japan, Indonesia, France, Germany, Italy, the United States as well as here in the United Kingdom), I am used to living, working and just meeting up with other cultures. I understand that every culture has its 'norms' and its 'boundaries' and different ways of expressing these values.

English culture is a very 'socialised' culture, so, if you come from a culture that differs from that, then there may be problems of expectation (on both sides).

I am a very independent person and I choose my friends very carefully. This may or may not cause discomfort to the native populations in the host country, but it doesn't matter because even though it may take me longer to find friends that I relate to, when I do, they are friends for life.

I have travelled enough to realize that the UK is one of the few countries in the world in which it is relatively comfortable to be a foreigner (especially being a black female).

Needless to say, that doesn't deny that there are perceived deep cultural rifts between various populations in the UK (see the rise of the BNP throughout England).

Perhaps, instead of pointing fingers and blaming students/staff in general as 'racists', a meeting can be arranged between various student bodies/individuals/staff members and faculty so we could talk about these issues face-to-face?

I would be more than willing to help facilitate this.

**Penelope Walcott**

Final-Year Ph.D Student in Music Composition

## Misplaced scrutiny

*Nouse* would like to apologise for any perceived defamation of *Vision*'s columnist Richard Byrne-Smith through a misquotation in our last edition (*Nouse*, May 8 2007).

We attributed the following quotation to the aforementioned, when in fact it was part of an anonymously penned editorial: "Richard Byrne-Smith called for 'students who claim visas on the basis of their place in York' to be 'thoroughly scrutinised before they are offered a place to study'."

## Editorial Cartoon by Sam Waddington



''

# Darfur: a crisis set to continue

By Claire Yeo

**F**or four years, the government of Sudan and rebel groups have been engaged in a bloody conflict affecting 4.5 million people in the Darfur region of Sudan.

According to the Disasters Emergency Committee (DEC), some 400,000 people have died in Darfur since 2003. Those remaining have been displaced from their homes and now live in camps across the region. A further 230,000 are estimated to have fled to neighbouring Chad as the conflict threatens to spill across state borders.

The government in Khartoum has been accused of genocide by George Bush and by the Sudan Divestment Taskforce. Some refugees and commentators have even alleged that the actions by the Janjaweed militia—the government-backed forces—amount to an attempt to drive black Africans out of the region.

The real truth in this matter is unclear. This conflict, like so many contemporary incidences of civil war, is not simple. Its sources are multi-layered and the warring factions are blurred and constantly changing.



FDI by corporations such as CNPC and Petrochina have funded pro-government forces accused of genocide

The United Nations has yet to recognise the situation as genocide. It has acknowledged that war crimes have been committed by members of the Sudanese Government, particularly the Border Intelligence Guards and pro-government militia forces. But according to the UN, while there have

been mass murders and rapes, 'genocidal intent' is not present, and thus it has yet to secure the trial of the Sudanese Government in the International Criminal Court.

Whether a genocide is taking place in the eyes of the UN or not, the extent of Sudanese suffering is

extremely severe. Nevertheless, the crisis appears to continue to be escalating. Of the estimated 4.5 million affected, nearly one million people cannot be reached by humanitarian assistance. The area deemed unsafe for humanitarian workers has quadrupled in size over the past year,

according to UN humanitarian access maps.

According to Darfur expert Hamid Ali Nur, "The government is continuing to create this conflict by giving money and arms to different groups".

Like many African states, Sudan carries a large burden of debt. The country

relies heavily on Foreign Direct Investment (FDI) to sustain government expenditures. "But the government redirects the overwhelming majority of this FDI into military outlays," claims a report published last month by the Sudan Divestment Taskforce (SDT).

Among those foreign corporations investing in Sudan is the China National Petroleum Company (CNPC). According to the SDT, the CNPC "plays the role of the enabler in the Government of Sudan's genocidal campaign against its own people".

The news that this University owns shares in CNPC's majority-owned, publicly-traded subsidiary Petrochina means that it is indirectly supporting the continuation of the conflict and human rights abuses in Darfur.

The question now is: how soon will this University engage in an ethical investment policy?

While divestment of this kind will in no way simply solve the problems in Darfur, it would nevertheless start the ball rolling in terms of removing the pro-government force's ability to arm themselves and thus perpetrate these kinds of atrocities.

# Police powerless to shut down online snitch database set up by drug dealer

By Alberto Furlan

**S**ean Bucci, a man jailed by the Boston Police Department for the possession of drugs, has taken revenge on his undercover police informant by setting up the website whosarat.com.

The online database, where members can post the name and description of a known 'snitch' or 'rat', reveals the identity of the individual publicly; either in a written document or in conversation.

While the website has recently been removed from the internet, and now requires an annual \$70 fee to access its database, Nouse has managed to view some of the profiles of the 'snitches'. Most of them are previously convicted criminals.

However, the popularity



Action against informers

of the website has undermined the reputation of a number of innocent people. Names on the rapidly growing database usually have a corresponding picture of the person.

A disclaimer has been put on the site, stating it was

founded with the intention to "assist attorneys and criminal defendants with few resources" in "investigating their accusers".

The website also states that it will remove incorrect profiles of people who are not informants, but only after a minimum period of 14 days, during which time the integrity of that person's reputation could be jeopardised.

However, once an informant's identity has been revealed on the website with paperwork to prove it, it cannot then be removed. The way in which the information is obtained (purely through public documents and conversations) makes the site perfectly legal, and can in no way be attacked without breaching the US Constitution's first amendment on freedom of speech.

Despite its declared

good intentions, the site seems to be a way of keeping criminals informed of undercover police in their area. Google search terms that would bring up the whosarat.com website include the words 'rat', 'FBI snitch' and 'secret police informants'.

The Department of Homeland Security has warned its officers not to access the website, as their IP could be cross-referenced with their computer and their name then revealed on the website.

The database, which now totals over 4300 names, is causing plenty of headaches within police departments across the United States. They are enraged that their operations are being seriously damaged and the safety of officers and informants compromised.

A Boston bookie, intent on punishing a former business partner, added his name and picture to the website without any hard evidence to uphold the claim. Although his ex-partner's name was removed from the website, it took the minimum of two weeks to occur, in which time the partner's reputation—and perhaps even his life—could have been in danger.

The authorities cannot seem to find a loophole to bring the site down. The only action that seems to have been taken is in the Courts of Law making the information less accessible, though ultimately not unavailable, thus ceasing to publish judicial sentences.

Even if a solution is found, this is not the only website of its kind, merely one of the more popular ones.

It remains to be seen what action will be taken against the website, if any can be taken. Either way, Bucci has created a dangerous phenomenon for police forces.

The 'stop snitching' concept has been endorsed by numerous rap stars in the USA, thus further undermining the work done by police.

Rapstar Cam'ron Giles (also known as Cam'ron), after having been shot in both arms in 2005, has failed to speak up about the occurrences, with neither he nor those that committed the crime cooperating with police.

When asked why, Cam'ron said, "It would definitely hurt my business. And it's the way that I was raised, I just don't do that. I was raised differently—not to tell."

# Giddens shows Brown the way

**Anjli Raval and Jenny O'Mahony speak to Lord Anthony Giddens, academic and political advisor, about politics after the Blairite regime**

“What is the difference between Tony Blair and God? God does not think he is Tony Blair.” This was how Anthony, Lord Giddens—leading academic in Sociology and advisor to Tony Blair—began his lecture.

Lord Giddens spoke to *Nouse* in light of Gordon Brown's now confirmed leadership takeover and the publication of his new book *Over To You, Mr Brown: How Labour Can Win Again*. As the creator of Labour's ‘Third Way’ policy strategy in 1997, he sees the current political climate as a time of “important transition” for the party, describing Gordon Brown as “a highly accomplished politician” and the fresh start New Labour needs.

He criticises Blair's “sofa-style leadership” and advocates ideological revitalisation to overcome the prejudices and public disillusionment with New Labour, believing that Brown “can't coast along on past achievements”. Instead, he feels there should be a focus on building a robust public sphere and an integrated, egalitarian society.

Giddens views Blair's Labour Party as the most successful left-of-centre party in Britain to date, praising the consistent economic growth, “due much more to Gordon Brown than Tony Blair”. He also emphasises other positive changes, running contrary to public opinion that seems to highlight the negatives. He



underlined the considerable constitutional reform such as granting powers to local governments, signing up to the European social charter and European Convention for Human Rights, introducing the Freedom of Information Act, establishing civil partnerships as well as raising the position of women and reducing child poverty since 1997. There remains, nonetheless, “much more to do”.

He stresses the importance of putting workers at the heart of policy consideration and raising the employment rate to 80% from the current figure of 75%. This could be achieved by “a decent minimum wage”, as well as ensuring that every child leave school with an adequate level of education and skills, as “unskilled work has dried up”.

From a social perspective, Giddens believes the best way to address issues such as exclusion and pover-

ty is to look to Scandinavian countries as models of excellence in social policy. He describes their governments as “the best in the world”, seeing New Labour as “a bit too distant from those parties that it should be affiliating with”. Asked to explain his high opinion of these parties' achievements, he declares, “Look what they've done for old people”.

Lord Giddens then addresses “the big elephant in the room”: the subject of Iraq. “It's a debacle” he says, shaking his head. It seems that whenever there is a mention of a decision made by Blair without Giddens's support, be it his “sofa-style” management, Iraq, or Labour's reliance on prisons over rehabilitation as part of its “Tough on Crime, Tough on the Causes of Crime” mantra, it is followed by an “I-told-you-so” shake of the head and a sigh.

Giddens considers David Cameron to be “a threat”, but an insignificant one at the moment. Nevertheless, he is worried that the circumstances of Brown's election sit uncomfortably with the public.

For Brown to win the next general election, Lord Giddens considers it obvious that he will have to overcome the familiarity of New Labour, a party which has essentially “gone stale”, and develop a new policy drive of what he calls “lifestyle politics”, from environment to health, combined with a commitment to withdrawing troops from Iraq.



**Giddens explains how Brown can succeed as Prime Minister. Photo: Adam Sloan**

# Nobel prize winner talks at PEP conference

**By Anjli Raval**

Nobel prize-winning economist Amartya Sen was the focus of a conference hosted by the PEP club on the theme of ‘Identity, Community and Justice’ at the King's Manor on May 23 and 24. Sen's ideas on the subject were brought forward as a starting point for discussion, with leading academics invited to speak. In

addition to Professor Sen, the list included Professors Akeel Bilgrami, Kaushik Basu, David Miller and Lord Bhikhu Parekh.

The University of York's Professor Haleh Afshar (Politics) and Professor Tom Baldwin (Philosophy), currently working on areas related to ‘Identity, Community and Justice’, also spoke.

In light of recent debate at the University with

regards to multiculturalism, the conference could be described as highly timely.

After the two-day conference, Sen took part in an exclusive question-and-answer session on Thursday evening, where the theme of ‘Identity’ seemed to be at the core from the very start. Given the speaker's Indian heritage and extensive knowledge of Eastern philosophy, he refuted American and Eurocentric approaches

to politics, economics and philosophy, dismissing the idea that developing nations are backward.

Later, talking exclusively to *Nouse*, Sen declared global and national identity, rather than sectarian identity, to be crucial in eliminating tensions, with particular reference to conflict in the East. He emphasised the importance of political participation in the augmentation of democracy within a

state, dismissing the idea that it can have a negative economic effect. “I've never understood how political participation can be inimical to economic growth”, he said.

Commended for his work on famine, human development theory, welfare economics, the underlying mechanisms of poverty and political liberalism, Sen expressed his ideas in an inspiring manner.

Henry Smith, President

of the PEP Club, said, “I thought the night was a great success. It was a testament to Sen's intellect that he was able to answer the range of questions in such depth without any warning as to their content”.

Smith confirmed the opinion of many students present at the conference, saying Sen was “thought-provoking” in his bringing together of the interdisciplinary nature of the subjects.



# Toby Green

## Do too many games spoil the sport?

**C**omplaining about the amount of games in a football season has traditionally been the domain of grumpy old men. Priced out of watching their boyhood team and replaced on the terraces by a bunch of overpaid bankers from the City, they sit in their locals and grumble into their bitters about how the game has changed since the days when they used to watch players such as Stanley Matthews tearing down the wings.

Yet as the Liverpool post-mortem continued this week after their loss to AC Milan in the final of the Champions League, I began to understand the point of view of the old guard as they talked about how they'll be concentrating on the league next season. The game has now reached a stage where there are so many competitions and so many games that football fans can barely indulge in the base emotions of their hobby - disappointment and elevation - before their priorities change as their teams work towards a fresh start only a couple of months away.

I guess it's because of the never-ending nature of football. However joyous Manchester United's celebrations at winning the title were, it was only a few weeks later that this victory was eclipsed by Chelsea's FA Cup triumph. Similarly, any Chelsea fans would struggle to see their victory



**Even Liverpool must put aside this year's impressive season and start thinking about next year**

in perhaps the world's most prestigious domestic tournament as consolation for falling to Liverpool in the Champions League and Man Utd in the Premiership.

As for the Scousers, those whose season has lasted the longest and who had the chance of greatest success, their minds are immediately forced to turn towards next season. Can it be any wonder that so many supporters fall back on the history of their clubs, considering any current success provides such short-lived satisfaction?

Perhaps this is why the close of season is so many fans' favourite period. For the teams who are perennially mired down in mid-table obscurity, this is the time when they can dream of what could be. Their new African striker or Eastern European midfielder (or even Francis Jeffers, that old transfer window stalwart) could be their new golden goose, a ticket to unprecedented success.

It doesn't matter if they know deep down in their hearts that their new signings will inevitably get

injured or fail to settle in our British climate. For those few months, they can dream they've stolen the initiative from the big boys and that everything will be so different.

For those fans whose teams actually win something, it is the only time when they can justifiably call themselves the champions, for as soon as that competition starts up again, they are displaced. All that heartache, stress, jubilation and passion (and let's not forget the money required to follow your

club) is ultimately wasted once August rolls around again. Once you've spent over nine months worrying about whether your team can become the best in the country, you're also likely to be too knackered to enjoy it.

The World Cup could be seen as the one tournament that avoids this problem. Held every four years, its holders truly can put themselves forward as the best in the world for a significant amount of time. Yet possibly even the World Cup has been displaced as football's Holy Grail by the annual Champions League. Can AC Milan's victory be seen as a true reflection of the state of the footballing world today?

They may be proclaiming themselves as the best team in Europe, but this is slightly undermined by the fact that they finished a whole 33 points behind local rivals and Italian champions Inter Milan in Serie A. Not only that, but the catalyst of their victory over Liverpool was what can only be described as a fluke deflection.

The unfairness of football is in essence its greatest strength, entertainment-wise. It provides the sport with its one-off moments of greatness and drama. The problem is, as the grumpy men in the pub will tell you, the big businesses that control the game realise this, and you're never more than a few weeks away from the next packaged 'big game'.

## Wembley Stadium undergoes a £750m renovation, but could it be too big a change for some older fans?

**By Andrew Fenichel**  
**SPORTS CORRESPONDENT**

Packed in like sardines, passengers provided no room to spare on the tube carriage from Baker Street. Yet amongst the sweat and stuffiness, there was a more important concern at hand: getting the first glimpse of the new £750m home of English football.

At the end of Wembley Way sat our destination, a fortress dominating the suburban skyline. The twin towers were gone, but the arch cast an impressive authority over those who ambled beneath it.

Wembley Way had a carnival atmosphere to it, as you would expect with an FA Cup final. A vendor offered to paint my face. Large banners read 'Welcome home.' Stalls aligned the walk towards the stadium, selling programmes at £10 each, an absurd price the FA got away with as the clamour for

souvenirs reached full swing.

Entering the stadium is a bizarre exercise in its own right, more akin to entering an airport than a football ground. Security, escalators, more security—if you were to wake up inside, you could be forgiven for thinking you had somehow stumbled into Heathrow.

Then there was the infamous food. The programmes had been an early warning of things to come as fans were made to fork out £8 for burger meals. Even the staple of the football fanatic - the meat pie, at a whopping £4 - was more than double what one would be expected to pay at an average premiership ground. The final insult of paying all this money was that the food was actually quite disappointing.

I couldn't help but think I was a victim of a scheme to counter the grossly over-budgeted costs of the stadium. I had already dug deep for my £90 ticket, but that wasn't going to stop the powers-that-be

from squeezing every last drop of disposable income out of me. Call me cynical, but on what was supposed to be a great day, it was a sad reminder that football is a fully-fledged business, with profits taking priority over fans.

Some of these frustrations were forgotten when it was time to take our seats. A silence seized each individual as they gazed into Wembley's vastness for the first time. But the silence was swiftly broken by singing and banter—it was, after all, a Cup final.

Yet soon we all became aware of another problem that will haunt the new Wembley. The entire middle tier was comprised mainly of 'suits', corporate boxes and Club Wembley patrons. How the FA can justify only allocating 25,000 tickets each to Manchester United and Chelsea when the match is taking place in a 90,000-capacity stadium is beyond ludicrous. Nearly 40,000 people inside Wembley



**Wembley stadium - brand new**

were non-fans, which was greatly detrimental to the atmosphere and the occasion itself.

Nevertheless, the aura surrounding Wembley is not to be understated. On that day, the spectators came away feeling inspired, mainly because they had been there

at the start of a new era, a new dawn for English sport. But is this what we all wanted? With the iconic twin towers gone, so was the historical context of a Wembley Cup final. The banners may have read 'Welcome home,' but it didn't feel like home - rather like the bigger, more attractive brother of Cardiff's Millennium Stadium.

Members of the older generation were further disgruntled by the complex of modernity in which they were sitting. The fan sitting next to me could recall England's 1966 World Cup triumph and boxer Henry Cooper's left-handed punch that knocked down a then rising star named Cassius Clay.

"The fact is," he said, "the towers are gone, we're in a new stadium built by Australians, watching a tournament sponsored by Germans and being played by two teams made up mostly of foreigners, and they're saying welcome home? Doesn't feel like it, if I'm honest."

# Goodricke hold out for victory as race for the title reaches its climax

## COLLEGE BASKETBALL

**Goodricke Mixed** 19

**Halifax Mixed** 18

**By Criss Noice**

DEPUTY SPORTS EDITOR

IN A fast-paced match, Goodricke took the early lead and were able to hold off Halifax just long enough to see themselves thrust back to the top flight of the college basketball table.

The early stages of the game belonged to Goodricke, with Jack Kennedy shooting a pair of jump shots for four points and a wide-open three from the side of the D. Halifax seemed to struggle to get into a steady rhythm in the first few minutes, the only basket coming from Fatima Qureshi, who was left wide open for the midrange two. However, once the teams had settled into their stride, the game began to pick up. Lionel Owusu made two huge blocks in the first half, leaving Goodricke to chase the baskets from afar instead of driving to the paint. This paid off, however, when Alex Pienaar came into his own and drained a three-pointer from far outside to take the score to 11 - 4.

An unchallenged drive to the basket from Owusu, followed by a second layup

after a tussle in the key, gave him four points in the first half, leaving Goodricke losing shape. However, three minutes from the halftime whistle, Pienaar nailed another three-pointer and Luke Fleet sank a free throw from the foul line for a score of 15-8 at halftime. This gave Goodricke a commanding position after being rocked by Owusu's excellent play at both the offensive and defensive ends.

Going into the second half, Halifax brought on Fola Malomo, who made an immediate impact, breaking straight to the basket from the start and scoring easy lay-in. This was followed up by a drive straight through the Goodricke guards for another two points.

Halifax were almost within touching distance of the lead when substitute Tom Moore set to drain a mid range jumper. But the shot was rebounded and possession was retained for Goodricke, who brought on Nesaretnam midway through the second half.

Much like Malomo earlier, Nesaretnam made an immediate impact, nailing the jump shot under pressure from the Halifax guards to give Goodricke some breathing space.

Holding onto a shaky

lead, Goodricke tried to slow play the rest of the match to run the clock down, but ended up on the receiving end of a stunning drive down the left from Malomo. He made a two-pointer and drew the foul for two free throws at the line, only one of which was converted.

After a further charge from Halifax, Goodricke were left with a single minute on the clock and only one point ahead. Despite Goodricke being in possession, the advantage seemed to be with Halifax, who were closely man-marking and causing a lot of problems for the Goodricke attack force. A fumble left Malomo driving for the basket with only seconds to go, but he couldn't make the jump shot and Goodricke celebrated their tight victory after being pushed to the limit right to the end. Final score 19-18.

### Team Line-ups:

**Goodricke:** Kennedy, Pienaar, Fleet, Johnson, Longworth, Nesaretnam

**Halifax:** Owusu, Wong, Charlesworth, Moore, Qureshi, Malomo

### Player of the Match:

**Lionel Owusu** (Halifax)  
Proved to be the difference between the sides in a game with a lot riding on it.



**Goodricke triumphed in a close game.  
Photo:  
Rob Banks**

# Close end for college sport

**By Daniel Whitehead**  
SPORTS EDITOR

Goodricke and Halifax enter the final weeks of the Deloitte College Championship with only one point between them, according to the most recently confirmed results.

Halifax sports reps admitted to being "nervous" yet still "quietly confident" over the outcome of the next few weeks as college sport faces one of its most dramatic finishes in recent years.

The table announced by AU Vice-President Nick Hassey suggests that Derwent retain a chance of snatching the title from the two colleges that have been leading the race for the majority of the season. However, the strength of their renowned men's cricket team has been brought into question after

losing their first Men's 1sts Cricket match to Vanbrugh since 2002. A Derwent representative said they were "disappointed", but added that they were "optimistic about the one-day tournament".

Despite often being the favourites for the wooden spoon, Alcuin has a chance of receiving the accolade for most improved team during the 2006-7 season. They currently sit third from bottom, almost 30 points clear of newcomers Wentworth. Speaking

about the season so far, an Alcuin sports rep said they were "happy" with the progress made, pointing to their cricketing performances and unbeaten run in the basketball as a "massive turnaround". However, mid-table finishes for Langwith and Vanbrugh look certain and they must rebuild for next year.

## COLLEGE STANDINGS

COLLEGE	PTS
Halifax	201
Goodricke	200
Derwent	187
Langwith	167
Vanbrugh	163
Alcuin	138
James	123
Wentworth	101

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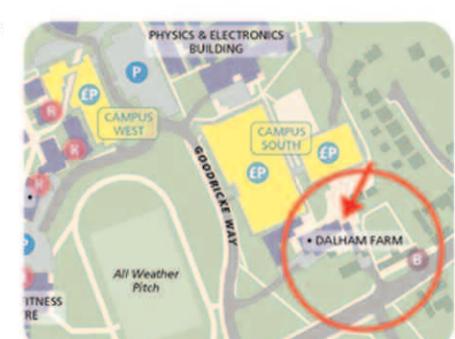
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# Carter looks to sporting future

By Daniel Whitehead  
SPORTS EDITOR

INCOMING AU President Jo Carter has promised an expansive series of changes to the Union as part of the ongoing challenge to further the University of York's position as a sporting institution.

Carter was the outsider in the race to be AU President in the Spring Term Students' Union elections, but beat favourite and current AU Vice-President Nick Hassey to the prestigious role after winning over the electorate.

Her experience in the Athletic Union is extensive. Currently, she holds the positions of AU Press & Publicity Officer and Hockey Club President. Past involvement included Indoor Hockey captain, Women's Hockey 1sts Vice-Captain and sitting on the AU Exec.

Speaking only weeks before she takes over from current President Tom Moore, she said the challenge of taking charge of sport at the University excited her.

She also made it clear that there was plenty of work to do in the year ahead, with her policies including greater publicity for lesser-known clubs, priority for sporting facilities at the newly approved Heslington East campus and an inclusive scene where sports clubs bond with each other rather than individually.

One of Carter's main focuses, however, has little to do with the sporting successes of York and more to do with giving back to the community. She advocates that the AU push for students to get more involved in charitable work, an area that Nouse has highlighted in the past and one in which she admits there is "room for improvement".



**Incoming AU President Jo Carter has promised a greater emphasis on charitable events. Photo: Rob Banks**

As a means of encouragement to others, Carter plans to take part in a sponsored charity cycle, alongside fellow student Jessica Walkup, from York to Amsterdam and back again, starting on Saturday, June 2.

The cycle, involving 20 volunteers, will take a total of four days and cover a total of 200 miles with proceeds going to terminally ill cancer patients. Destinations along the way include Hull and a ferry trip through the Dutch city of Rotterdam.

"This is a charity that is about those who cannot have cancer treatment and about making sure their last few weeks are as comfortable as possible," Carter said. "It's a worthwhile cause and one of the things I'm really keen to do is raise money for charity in sport".

## CURRICULUM VITAE:

- 2006-7:
  - Hockey Club President
  - AU Press & Publicity
- 2005-6
  - Hockey Fixture Secretary
  - Indoor Hockey Captain
  - Women's Hockey 1sts Vice-Captain

More has been promised for the 2007-8 academic year, with an emphasis on a more coordinated and accessible Athletics Union

being one of the main policies that ultimately won Carter the election. She promises to achieve this through better publicity of big games, smaller clubs and AU events, and - more importantly - making it easier to access BUSA and college sport fixtures on the YUSU website, something which at the moment causes many problems.

However, the success of these policies will largely depend on the attitude and experience of the new AU Exec, who will be decided by student vote in the currently ongoing elections.



**With AU President Tom Moore**

With the BUSA season officially finished and Roses weekend long gone, you may be excused for thinking that I have very little to do with my time. This is, in fact, far from being the case. As you might have heard by now, the University's Heslington East project has recently been given the green light by the Government.

Work will start very soon on the first stages of the planned expansion. The new sports facilities will be state-of-the-art and will include an eight-lane swimming pool, something for which the Athletic Union has been campaigning for a long time. Many hours are currently being put in at the negotiating table with the University over the provision of both the new facilities and those on the existing York campus.

Along with the numerous University meetings devoted to discussing facilities, the AU now has more time to concern itself with things other than BUSA Wednesdays. As you will hopefully be aware, the AU elections are now well underway. The elections determine next year's Executive Committee, the body responsible for the day-to-day and strategic running of the Athletic Union.

Next time you're idly stalking someone on Facebook or watching a blinking cursor whilst trying half-heartedly to write an essay, take a moment to visit [www.yusu.org/au](http://www.yusu.org/au) and vote. Positions up for election include Vice-President, Events Officer, Communications Officer, Treasurer and Secretary.

The committee really does make a difference to the way the University's sports clubs are run, so make sure to vote before tomorrow.

As well as elections, nominations are now being accepted for the AU awards, including awards in the club, team and individual categories. These awards will bring a fantastic year to a fittingly positive end and will be presented at the Athletic Union Dinner, an event that promises to be better than ever this year.

Tickets for the Dinner and awards night to be held in the Roger Kirk Centre are available from the AU office priced £28, which includes a free drink, a three-course meal and an evening's entertainment.

Finally, the AU Race Day will be on Friday of Week 8. Through a special agreement with York Racecourse, tickets for the country stand cost £13 and are available from the AU office.

## AU candidates emphasise improved communication

By Daniel Whitehead  
SPORTS EDITOR

SIXTEEN STUDENTS will go into this week's AU elections hoping to receive enough votes to be part of the AU Executive in the coming year.

Of the nine positions, six remained uncontested by the close of nominations on Thursday May 24, with only the ordinary membership, Secretary and the vice-presidency having more than one nominee.

The most interesting contest promises to be between Jack Kennedy and Matt Horrs for Vice-President, whose primary role is to oversee college sport. Both candidates



**Matt Horrs at hustings**

offer similar policies, with better communication in college sport and a wider variety of sports being the main focus.

Kennedy, a second-year English and History student, said he would "love



**Jack Kennedy outlines his policies. Photo: Rob Banks**

# SPORT

JO CARTER &gt;&gt; P19

**Daniel Whitehead** talks to the AU President elect about her plans



## Sporting bodies UCS and BUSA set for merger

By Daniel Whitehead  
SPORTS EDITOR

HIGHER EDUCATION'S two main sporting bodies, BUSA and UCS, are expected to confirm their merger into a single new organisation next month in an attempt to improve Britain's chances in the 2012 London Olympics.

The British Universities Sports Association (BUSA) is the governing body for University sport in the UK and as such provides the most popular inter-university championships across 49 sports from Athletics to Windsurfing. University and College Sport (UCS) provides support for elite athletes within higher education and is in a strong financial position.

The merger, which has been discussed for three years, was finally approved by both BUSA and UCS members in January this year and will await the vote of the jointly-held Annual General Meeting on June 14 at Greenwich University.

Although the proposal has been rejected by both BUSA and UCS memberships in the past, the possibility of having one united body provides both financial and operational incentives that neither could achieve individually. Bristol University AU chair Tom Noble is part of the consultation committee that has been formed to oversee the merger.

"A merger would provide higher education sport with a single voice, allowing it to reach a new level of competition, which would benefit

the elite level of sport as a whole," he said. "It may even mean we progress in the tables and win more medals in the 2012 Olympics in London."

Vince Mayne, chair of UCS, contributed to the positive comments, saying: "Our hope is that this [merger] will enable us to take a major step in the quality of sports delivery to student sport and put higher education at the heart of the UK sporting landscape".

BUSA chair Phil Atwell was similarly upbeat. "We are delighted with the almost unanimous level of support from the Options Appraisal Group and this is no doubt the result of hard work from our student directors," he said.

However, although the January vote saw only eight members from either body against the proposal, concerns have been raised by other stakeholders regarding how the new organisation will effect Athletic Unions nationwide.

Currently, students have the majority voice in how operations are carried out within university sport, but new plans will see staff and students having an equal say. University of York Athletic Union President Tom Moore voiced similar concerns, adding: "The staff of the new body need to realise the importance of students. Students have a great say in BUSA at the moment, but UCS is much more elite." Such sentiment was backed up by Noble, who suggested that students may be overruled by staff and may face the prospect of having no say in how sport is managed.



Halifax beat James on Sunday. Photo: Georgi Mabee



University sport will be played under a new organisation from 2008, if the merger is approved

## Rampant Halifax outclass James in badminton game

### COLLEGE BADMINTON

**Halifax** 4

**James** 0

By Criss Noice

DEPUTY SPORTS EDITOR

IN A one-sided performance, James College were shown up on Sunday as Halifax stormed through to take a stunning 4-0 victory.

Halifax started strong and took a 4-0 lead in a matter of seconds after some

great shots, most notably a perfectly weighted serve which, left by James, dropped just inside the line. On a switch of serve, there was a very brief comeback, but Halifax soon regained the advantage and went on to win convincingly with a final score of 15-3. Many of the points were lost as opposed to won, with James making several mishits and shots into the net. When the play was fluent from both teams, points were shared

fairly evenly. If James had had a little more consistency in their play, they would have held a much better chance of gaining a victory.

In the adjacent game, the other mixed doubles contest finished with Halifax dominating with a 15-1 victory, although one of the James participants was only making her second appearance for the team.

Going into games three and four, James regained their composure at the

bench, needing wins from both of their remaining contests to have any chance of victory. The team talk from the captain seemed to have an immediate effect and in both matches, James took the early lead. However, it was the reliable smash power of the Halifax men in both matches that made the difference.

James College were convincingly beaten again, losing 15-6 and 15-8 in the final matches.

