

London Fashion Week

The Supplement



Runner-up in Guardian Student Publication of the Year 2012

NOUSE



Spring Term Week Nine
Tuesday 5 March 2013
www.nouse.co.uk
Est. 1964

Sponsored by

ERNST & YOUNG
Quality In Everything We Do

BAE SYSTEMS



SSGT COHEN A. YOUNG, USAF



NEWS

Horsemeat lasagne withdrawn late from Costcutter
[>> Page 3](#)

COMMENT

Pistorius: the rise and fall of a South African hero
[>> Page 16](#)

POLITICS

The enigma of UKIP: a new electoral force?

[>> Page 21](#)

BUSINESS

The 4G revolution: what does it mean for business and consumers?

[>> Page 23](#)

MUSIC

We talk to 18-year-old Jake Bugg about his dislike of One Direction

[>> M14](#)

FEATURES

Brick by Brick: The extraordinary lego sculptures of Nathan Sawaya

[>> M4](#)



University in military drone research [>> Page 4-5](#)

Robot Lab



UNIVERSITY OF YORK

'Carefree' and 'misleading' approach to porter service

Neil Johnston
NEWS EDITOR

THE STUDENT Union have criticised the University for their "misleading" and "carefree" approach to portering.

Their concerns focus mainly on 'Lights On' Facilities Reception Assistants (FRAs), who perform a similar role to porters, and are on duty at many college receptions from the hours of 10pm to 6am.

FRA's are not first-aid trained. This is a policy Kallum Taylor, YUSU President, has said is, "clearly done to cut costs which is fine up until the

point where it goes beyond efficiencies."

The University introduced FRAs in October in response to higher income from fees. At the time YUSU warned services were already "over-stretched" and have continued to raise concerns over the last few months.

Joshua Lee, Alcuin Chair, told *Nouse*, "It's well known that Alcuin students generally pay more to live on campus than students in other colleges yet receive a poorer porters service. With a high international student population it is critical that Alcuin reception is staffed with por-

ters 24hrs a day in both term and out of term time. The FRA idea is, on the face of it, a good idea but the staff are not trained to use the key card system, sign out post and aren't even first aid trained making their existence questionable as they can only pick up the phone and call for help, something a student can do with the red security phone."

Taylor added that as more students are becoming aware of the situation they are feeling a need for these staff to be First Aid trained: "Students want them to do the basic things which students are telling us they expect. We're not ask-

ing for room service or for college staff to put our members to bed at night; students want them first aid trained, able to let them deal with mail, able to distribute keys, all across 24 hours in all colleges."

Since FRAs are only employed on 30 week contracts they do not receive first aid training.

This has been criticised by YUSU who as well as accusing the University of cost-cutting, argue if there was a serious issue, these assistants may not be able to deal with

Continued on page 2

COMMENT >> Page 15

News

>> Continued from front

it in time.

A University spokesperson defended the University's decision not to fully train FRAs, "The Facility Reception Assistants were introduced in October 2012 to provide a presence in those College receptions not covered by porters between the hours of 10pm and 6am.

"Their principal role has been to provide a point of contact in Colleges and to direct students to the range of University services that are available.

"FRAs are in contact with the College welfare teams, other porters lodges and University security staff to provide assistance as required. They have swift access to the full range of services, consequently the University has assessed that the role did not require FRAs to be trained in all capabilities. Our experience to date has shown that there has been no risk to the students as a result of this assessment."

The University has decided to retain the post of FRA in the same colleges for the academic year 2013/14.

A review is taking place with colleges to consider any modifications to the role that would improve the service.

The University revealed that

"we will then aim to recruit staff into these posts for the start of the next academic year."

Bob Hughes, YUSU Welfare Officer, believes it is, "disappointing for many students that these basics aren't covered within the role." Last term students voted overwhelmingly in favour of YUSU lobbying for 24 hour portering, however the University has still not introduced this policy.

The University argue there have been no serious incidents and there-



Porters have been the subject of an ongoing debate at York between students and the University

fore the duties carried out by facilities assistants are satisfactory.

Taylor has argued that the employment of FRAs is misleading, as its really not made clear both in the advertisement and the arrival induction.

"This is given further weight when you have some of our members paying more rent than others, and their college having less coverage. Granted, the rent is largely for the room and bills but if that's genu-

inely the case then we have to decide what gets advertised for the benefits of on campus accommodation."

Taylor has questioned whether the University is putting students first, "It's a question about priorities, listening to what students expect as bare minimum service level, and how true their advertisement is to the real thing.

"It's not acceptable to plug the more holistic benefits to living on campus, but when services are cut or watered down to make it solely about the room. The lights on staff should be first aid trained at the very least.

"If they give the role more functions and responsibilities then they would be able to roll out contracts beyond 30 weeks because it would be worth it.

"It is carefree to an extent. I've had a member of staff at the University describe it as a 'welfare service', but it isn't, it's just a human being, sat in a room with a telephone, with a light on. If you cross the potential issues that students might end up bringing to the table, along with their job remit limitations there are definitely gaps which need filling."

Bob Hughes added that, "It is clear from speaking to students, and in the support for the recent YUSU referendum motion on 24-hour college staffing, that students care very

strongly about having staff in-college who can be there to help support them, whether that's providing access to keys and mail or whether it's making sure that there is someone who can help in an emergency.

"In my mind, the 'lights on' assistants should be first-aid trained as a matter of course, and should be able to assist students with the basics of on-campus living, namely mail and keys, and I think it's disappointing for many students that these basics aren't covered within the role."

Sarah Brown, a first year linguistics student commented that, "Generally, the service provided by the porters is very good. It is a slight concern that the receptionists aren't first aid trained. They should definitely have basic training."

Lizzie Kenchington, a first year Alcuin student said, "It annoys me that the porters are not there 24/7. Very often when I need to contact them in the porters lodge, the reception hatch is closed."

She admitted that their lack of first aid training is "slightly worrying".

Last Christmas holidays, around 550 students on the main campus had one porter at Wentworth College Reception.

COMMENT >> Page 12

New archive celebrates University's history

A new digital archive has been created to celebrate the University's fifty year history. Greg Neale, honorary visiting fellow at York and founding editor of the BBC History Magazine, conducted the first 50 interviews which are now being lodged in the Borthwick Institute for Archives and will be available later this year. Those who have been interviewed include, former students, vice-chancellors and founding fathers.

Tokyo cancels this week's student night

Tokyo nightclub was closed on Thursday. A dispute with their electricity provider left the nightclub using a generator, creating insufficient lighting and the fire panel to fail after a suspected power surge. An alternative student club night was held at Fibbers, which is also owned by Tokyo Industries. Adele Lord, senior general manager for Tokyo Industries, said: "we are aware that pre bought wristbands were not able to gain entry due to the reduced capacity of the venue. I can confirm that I have honoured the wristbands for the next bar crawl by offering free entry to the purchasers of the

New YUSU presence for Heslington East

Amy Blumsom
DEPUTY NEWS EDITOR

post that he had previously planned on opposing the prospect of College Nine at the meeting with the City of York Council.

He explained that his initial scepticism was because despite the University making some improvements to facilities on Hes East, "a lot of the measures are temporary, and there's still a lot more to do."

Hughes said that he is now "happy to support the application for College 9 to open in 2014" because the University have committed to having "a comprehensive solution for services provision, including a YUSU presence, ready for 2015 at the very latest".

YUSU had previously spoken of their strong reservations regarding the building of a third college

on Hes East, which until January lacked a cash point. The campus' only shop is a temporary one in the Law and Management building.

Kallum Taylor, YUSU President, told *Nouse* "Students on Hes East have been getting poor value for money for far too long.

"I wanted to make sure that the students moving into College Nine didn't have to put up with the same low levels of service that have affected Goodricke and Langwith students, and I was prepared to go to the Council to stop the building going ahead.

"I'm now confident that we can work with the University to make Hes East a far better place to live and study in than it has been before. It's a great win for YUSU, and

it shows what we can achieve when we campaign on issues that affect our students."

Hughes said, "these guarantees represent a huge step forward for students on Hes East, and are a direct result of the hard work and campaigning of YUSU Officers- led by President Kallum Taylor- and Langwith and Goodricke JCRCs.

"I'm really pleased that we've been able to have a direct impact, and I look forward to working with the University and all students to finally get the right solutions for Hes East."

Both Langwith and Goodricke college chairs, Sam Maguire and Dean Hickey, joined YUSU in welcoming the announcement of the new presence.

Inquest into former student's death

A coroner has ruled that a former York student's death last year while skiing in the French Alps was accidental. Thomas Lynch, 22, died after crashing into a snow cannon at the Val D'Isere resort according to the inquest, which was held in Loughborough. The student, originally from Leicestershire, graduated from York with a degree in economics in 2011 and was working as a travel firm representative in a nearby resort.

Reporting by Amy Blumsom

In this edition

News	1-11
Comment	12-16
Politics	18-21
Business	22-23
Science	24-25
Sport	26-32

Brick by Brick	M4-5
Fighting Freedom	M10-11
The Mormon Myth	M22-23

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

NOUSE

Est. 1964

EDITOR

Laura Hughes

DEPUTY EDITOR

Josh Boswell

MUSE EDITOR

Tom Witherow

DEPUTY MUSE EDITOR

Mary O'Connor

MANAGING DIRECTOR

Harry Lambert

TECHNICAL DIRECTORS

Josh Goodwin

Tim Waterson

DIGITAL EDITOR

Matt Dowds

DEPUTY DIGITAL EDITOR

Lucy Dickens

VIDEO EDITOR

James Dixon

GRAPHIC DIRECTOR

Brandon Seager

ADVERTISING DIRECTOR

Andrew Adenmosun

CHIEF SUB-EDITOR

Amadea Ng

DEPUTY SUB-EDITOR

Lizzie Lynch

EVENTS CO-ORDINATOR

Leonie Blakeway

PHOTO EDITOR

Agatha Torrance

PHOTO DEPUTYS

Petroc Taylor

Lily Grant

NEWS EDITOR

Neil Johnston

DEPUTY NEWS

Anwen Baker

Amy Blumsom

DEPUTY ONLINE NEWS

Harry Gallivan

Sofia Geraghty

COMMENT EDITOR

Alex Slingsby

DEPUTY COMMENT

Gary Holland

Ellie Rice

FEATURES EDITOR

Fiona Parker

DEPUTY FEATURES

Fliss Turner

George Wood

SPORTS EDITORS

Dan Holland

Beth Jakubowski

DEPUTY SPORTS

George Barrett

Thomas Fennelly

POLITICS EDITOR

Sam Shepherd

POLITICS DEPUTY

Rosie Shields

Hussein Kesvani

SCIENCE EDITOR

James Cameron

DEPUTY SCIENCE

James Ellis

Nicky Farthing

Sara Farish

BUSINESS EDITOR

Jasbir Norris

DEPUTY BUSINESS

Itai Choto

Alastair Ellerton

ARTS EDITORS

Ben Cross

Tom Cox

DEPUTY ARTS

Jordan Licht

Poppy Bullard

FASHION EDITOR

India Block

DEPUTY FASHION

Miranda Larbi

Francesca Butcher

MUSIC EDITORS

Chris Morris

Isaac Bernier-Doyle

DEPUTY MUSIC

Will McCurdy

Rory Foster

FILM EDITOR</

Student Union election results

- Kallum Taylor re-elected as YUSU President
- New Union Officer team announced

Laura Hughes
EDITOR

KALLUM TAYLOR was re-elected President of the Student Union last Friday, securing 3014 votes, beating Matt Stephenson and Thomas Banks to the position.

Stephenson received 718 votes, whilst Banks came in last with 534. A total of 5316 students voted in the YUSU elections, a decline from last year's figure of 5720.

The new Union sabbatical team will take up their posts this summer. The new team includes Anna McGivern as Student Activities Officer, Cassandra Brown as York Sport President, Daniel Whitmore as Academic Officer and George Offer as Welfare Officer.

Taylor told *Nouse*, "It'll take some time for it to properly sink in to be honest, and I'm really touched by the amount of support from people. It's pretty epic to be honest; the pressure's now on to keep delivering progress."

Banks responded to his defeat, "York had their chance for Segways, a colder, dimmer library, microwaves and tea making facilities in there, a sorting hat, and bendy buses. They didn't take that chance, and there's nothing I can do about it. Kallum will make an excellent president and I'll have to get over this setback in my political career. Politics hasn't seen the last of me and my moustache."

Taylor continued, "first thing I'll be doing is catching up with all my emails since I've started campaigning. We also need to



AGATHA TORRENCE

Kallum Taylor celebrates his election victory against Stephenson and Banks after securing 3014 votes

move quickly in helping the part time Officers hit the ground running because that's something YUSU didn't do last year."

Taylor has promised voters he will do more for students' wellbeing, especially during exam season, and expand the STYC system into departments.

After four rounds, McGivern defeated Chris West, by 1399 votes to 1187. McGivern told *Nouse*, "I am incredible happy that I've been given this opportunity, relieved all the hard work, put in by my excellent

“York had their chance... They didn't take that chance. Politics hasn't seen the end of me and my moustache”

YUSU Presidential Candidate
Thomas Banks

team and I, has paid off and so excited for the year to come.

"First thing I will do is get the training I need to become a

good officer and then I'll get to work on my manifesto."

Cassandra Brown went on to succeed Charlotte Winter as York Sport President. Brown secured the position and defeated competition from George Richards and James Ashrafi-Tari. Brown received 2006 votes, Richards finished in second place with 650 votes.

Brown told *Nouse*, "I'm ecstatic but it still hasn't properly sunk in yet. First thing I'll do is start working on week 0 training camp, making it bigger and

better than last year."

Daniel Whitmore, beat Nick Hall and Jason Brandwood to the position of Academic Officer with 1605 votes. Brandwood finished with 1266, and Nick Hall finished third.

Whitmore commented, "I am pretty much over the moon, I didn't expect to come out on top."

"I'll probably just start by hitting it hard, making contacts in each department, the library so that when I begin working on my ideas I can get them in place quickly and effectively."

Bob Hughes will be succeeded by former Halifax Chair, George Offer as Welfare Officer who commented that "with such a close race throughout I cannot thank everyone who voted enough, the support from Halifax especially means a lot. I cannot wait to get started and continue the great work of Bob Hughes"

The part time Officer roles were also announced on Friday evening. Kate Elliot and Beth Greenwood secured the roles of Volunteering Officers, whilst Octavia Elphick-Smith and Sanjna Shah will be the Union's new Women's Officers.

Madeline Boden and Conor Roche are the new LGBTQ Officers and Mike Anstey has been re-elected as International Officer.

Disabled Students' Officer is Thomas Ron, whilst Leon Morris will fill the role of Campaigns Officer. The Union's Environment and Ethics Officer is now Nick Devlin and Jamie Elliott. Union Chair is Lloyd Wallis.

Horsemeat lasagne withdrawn late from Costcutter

Harry Gallivan
DEPUTY NEWS EDITOR

THE UNIVERSITY of York's Costcutter at Market Square was found selling beef lasagne that contains traces of horsemeat, two days after it was withdrawn by Birds Eye.

In a press statement on 25 February, Birds Eye stated they have withdrawn the '400g Birds Eye Beef Lasagne' across the UK and Ireland as a precautionary measure after it was found to contain 'low levels of horse DNA'.

On 28 February, the University's Commercial Services department told *Nouse* that they had responded to product recalls for a "small number of Findus and Birds Eye products" in Costcutter. Furthermore they commented, "no other product sold in the University's retail shops have been subject to recall".

These included Findus Beef Lasagne on 8 February and Findus Spaghetti Bolognese, Cottage Pie and Shepherds Pie on 23 February.

However, later during the day, Costcutter removed the '400g Birds Eye Beef Lasagne' from the Market



HARRY GALLIVAN

***Nouse* found that Market Square Costcutter was still selling the 400g Birds Eye Beef Lasagne on 28 February**

Square outlet.

However, *Nouse* discovered that Costcutter was still selling the product that was withdrawn by Birds Eye, two days after it should have been removed.

A University of York spokesman has also apologised; "On 25 February, Birds Eye recalled three products, but due to an oversight, one of these products, the beef lasagne was not taken off the shelves."

After checking documents on the morning of 28 February, staff realised the mistake and the product was removed.

The University also "apologised to customers that the product was

left on the shelves for two days after the recall."

In an online statement, Birds Eye stated that; "As a precautionary measure last week in the UK and Ireland we withdrew all other beef products produced by the same supplier, namely Traditional Spaghetti Bolognese 340g, Shepherd's Pie 400g and Beef Lasagne 400g."

"We have now conducted further tests on these products and discovered the Spaghetti Bolognese and Beef Lasagne products did contain low levels of horse DNA."

Birds Eye's decision to withdraw their products was in light of the recent horsemeat scandal, which prompted European food suppliers to conduct over 3600 tests on frozen meat products.

Over 99 per cent of those had come back with negative results, according to a BBC article when Birds Eye originally recalled their products.

Birds Eye stated: "Whilst this is not a food safety issue, it is clearly unacceptable."

Nouse have investigated both Market Square and Halifax Costcutter stores on campus.

News

Josh Boswell
DEPUTY EDITOR

March 6 2013
Campaign Against the Arms Trade is running a national "Day of Action" with groups across the UK, protesting against an arms fair due in September.



Nouse research finds the University received over £4m from arms companies to fund research since 2008. The majority of the funding was given to the Computer Science and Electronics departments at the University.

May 2011
Tom Scott, then YUSU President, announced the University Council had passed an Ethical Investment Policy, which mandates the University to "not knowingly invest in companies whose activities include practices which directly pose a risk of serious harm to individuals or groups." The University held around £1m worth of shares in its Pension Scheme, which is exempt from this ethical policy.



More than 150 students protested outside Heslington Hall, and for the second time presented a petition to the University Council. Their demands were for the University to divest from unethical firms. It was signed by almost 2000 students.

Feb 2009
While other universities were selling their shares in arms firms, a *Nouse* investigation found a £350,000 increase in BAE shares bought by the University since 2006, bringing the University's total shareholding in arms-producing companies to almost £1m – the second highest in the country, excluding Oxbridge colleges.



John Sentamu, Archbishop of York, spoke out against the University's BAE dealings. He said, "What is critical is not necessarily just the holding of shares, but if the holding of shares prevents the University from being open to the truth."

May 2007
Nouse finds York still owns 147,100 shares in BAE Systems, 18 months after they were first exposed.



Student activists staged a "die-in" protest and collected over 1000 signatures in order to protest University shareholdings in arms firms. The University agreed to set up a working group on ethical policy as a result.

A *Nouse* investigation found York bought 115,000 direct shares in BAE Systems, as well as further shares held through externally managed investments. The investigation also uncovered a report co-published by the University in 2001 that concluded Britain's economy would not suffer if its UK arms companies no longer exported abroad.

An history of the arms trade at York

A *Nouse* investigation revealed York's research on military drones. The University refused to divulge York's current shareholdings in arms firms in an freedom of information request made by *Nouse*.



BAE SYSTEMS
York researchers contributed to the Demon drone



General Atomics' deadly Predator drones used by the US and UK militaries



DEFENCE INDUSTRY DAILY
BAE's armed reconnaissance drone, Fury, uses missiles supplied by Thales



BAE's experimental Taranis drone unveiled at a ceremony in July 2010



University in weapons-firm-funded

Josh Boswell
DEPUTY EDITOR

THE UNIVERSITY is conducting research for use in military drones, funded by drone manufacturers.

York is involved in a project with BAE Systems and nine other universities to make an unmanned vehicle, named the Demon drone.

First flown in September 2010, the drone cost £6.2m to manufacture, split between BAE and the taxpayer.

According to BAE, one of York's roles was to find ways of preventing enemy signal-jamming.

Other research in departments funded by military drone manufacturers focuses on drone detection of hiding enemies, drone battlefield communications, stealth technology and drone security.

The University has received £1.8m from manufacturers of unmanned aerial vehicles for warzones over the past two years.

In 2005, *Nouse* uncovered 115,000 shares in BAE had been bought by the University. In 2009 *Nouse* found York's investments in arms firms had increased to more than £1m, despite the adoption of a new Ethical Investment Policy. Yesterday, the University refused to say if it still has shareholdings in arms firms through its Pensions Scheme.

A University spokesman said, "It is certainly the case that some of the research work undertaken at York could have military as well as civilian applications. However, it would be wrong to describe it as research on 'lethal drones'."

A spokesman from the Ministry of Defence (MoD) said that

although the technologies in the Demon drone "have not as yet been incorporated" into drones in Afghanistan and Iraq, they may help

"The military ones are highly classified, the civil ones - even then people are very cagey about the details. It's a very competitive market."

York Computer Science Researcher
Dr Rob Alexander

"make up the air force in the future."

The Demon drone uses air jets instead of flaps for steering, giving it a more streamlined shape. This

stealth technology would help unmanned aircraft to avoid enemy radar. Demon project manager BAE is also working on two experimental, heavily armed, and autonomous stealth drones.

One is called Taranis, whose prototype cost £143m. This next-generation drone is being created in partnership with Rolls Royce, Qinetiq, and the MoD – all of whom provide funding to York's computer science and electronics departments.

According to BAE, this drone will be fully automated, and will be able to strike targets "with real precision at long range, even in another continent."

The other new drone that BAE is working on is called Mantis, and is the product of a £2bn programme with French military firm Dassault.

Talking at a Dubai airshow in

2009 that showcased the Mantis, a BAE representative said, "It is fully autonomous. There is no man in the loop with a throttle. All you do is launch the aircraft with the click of a mouse."

This unmanned vehicle is also capable of being heavily armed. Both experimental drones have UK test flights scheduled this season.

The Electronics department has undertaken drone research, with exclusively military applications.

The department's research has included improving battlefield communications for drones, and developing stealth technology in the Demon drone to help unmanned vehicles avoid enemy radar.

The electronics department received almost £160,000 last year from defence manufacturers Qine-

Contractors fly drones for US and UK

Josh Boswell
DEPUTY EDITOR

A NOUSE investigation has found BAE, York drone research sponsor to be employing private, civilian contractors to fly drones for military operations in Afghanistan.

BAE employees stationed in Iraq and Afghanistan operate the Manta and Silver Fox drones on missions for the US military.

However, documents obtained by *Nouse* from the US Office of Federal Procurement Policy state the Air Force must "prohibit mission performance by contractor personnel" of small unmanned vehicles.

The 2011 policy letter states contractor-operated drone missions could be against current policy as they "involve situations with a foreseeable likelihood that an intelligence mission could quickly erupt into combat operations."

Though unarmed, BAE's small contractor-flown drones support US military operations on intelligence, surveillance, and reconnaissance missions.

These White House documents also said if the Air Force continues its former practice of using contrac-

tor-operated medium and large-sized drones in warzones, then it "very likely violates" US Defence Department instructions.

A paper written in the same year by Captain Keric Clanahan of the US Air Force Judge Advocate General's Corps, with help from pilots of unmanned drones, claims this is the case.

The US Air Force "has greatly depended on contractors to maintain these medium and large category UAS, to operate aircraft on missions, and to perform intelligence data and video analysis", wrote Clanahan.

For example, employees of defence company AAI fly its Shadow drone for the US military.

The Shadow is significantly larger than current BAE-operated drones, fitting in the Medium size category.

In August 2011, the Marine Corps received clearance to arm Shadow drones. AAI was awarded \$10m in a contract for this in December 2011, and have since confirmed that Shadow drones carry weapons. Contractors would thus be unable to fly armed drones under US laws.

Steven Reid, AAI's vice president for unmanned aircraft systems, said in a 2010 interview that about 60 AAI workers fly eight Shadow UAVs under the direction of an Army commander.

He said, "The Army didn't have sufficient soldiers to man the equipment in theater, so we do the manning."

"We're not over there let loose. We're following orders."

AAI vice president for unmanned aircraft systems

Steven Reid

"We're not over there let loose. We're following orders."

In his paper, Captain Clanahan said the rapid expansion of US drone use has led to the need for more contractors to fly them, with research showing 1200 per cent growth in US drone missions in less than 10 years.

Last year the US navy awarded an \$873m contract for a group of private arms firms to fly drones.

Mike Shutt, the US Navy of-

ficer in charge of the program, said that contractor owned and operated contracts are "much faster than trying to do some kind of a program of record".

He said these contracts instead are "the way to go", as "It takes quite a long time to get through a program of record because you have very strict acquisition policies that you have to follow."

Concerns were raised in a Pentagon Defense Science Board Report from July last year that UAVs had been "rushed into combat", and that "Transition of autonomous systems to the field requires better preparation".

Nouse can reveal that this month, in the UK, a £30m contract for "contractor-owned, contractor-operated" drones for the Royal Navy will be awarded to defence contractors.

QinetiQ, a§ funder of the University and drone manufacturer, has been invited to bid for this contract. A company spokesman said QinetiQ was considering its position.

The contract is an "urgent operational requirement" for privately-flown drones to accompany fighter jets on missions launched from the

sea off Navy frigates.

The UK military currently uses defence company Thales to help fly unarmed Hermes drones in Afghanistan, as part of a £181m contract.

An inquiry to the MoD by *Nouse* revealed a curious relationship between Thales and the MoD. During missions, privately-contracted pilots control the drones for takeoff, hand it over to British military personnel for the flight, and then take control again for landing.

Recently released figures show that since 2007, from a batch of 12 Hermes drones commissioned by the UK government, 11 have crashed.

Director of research institute Drone Wars UK said, "We know much more about the so-called secretive CIA drone strikes than we do about the British Military's drone strikes. I think that there is much more of a culture of secrecy here in the UK, particularly around the MoD."

"There are practically the same amount of British drone strikes in Afghanistan as there are US strikes in Pakistan, yet many, many people say to me they're surprised, they didn't know we did drone strikes."

A private contractor operating a drone at a US military airbase in Nevada. Private contractors are employed by BAE, AAI, and others, to fly military drones in Afghanistan and Iraq



SSGT REYNALDO RAMON, USAF

military drone research for £1.8m

tiQ, BAE, Selex Galileo, as well as the MoD.

He said the aim of the Demon project is to "develop low cost technologies which can be used for surveying and other civilian applications - the opposite end of the market from the very expensive UAVs used by the military."

The University's specific contribution was looking at wireless communications - technology that is used in all aircraft, whether civilian or military."

However, a press release about the Demon drone from BAE said York's task was to "find novel ways of reducing susceptibility to RF [Radar] threat", a uniquely military application.

Dr Rob Alexander of the Computer Science department was last year paid by the Ministry of Defence

to improve the "security analysis" of military drones.

Dr Alexander said his research was for processes in the artificial intelligence of drones, with military applications.

He said, "We're not directly involved with any actual projects. Certainly not with the MoD."

However, UK Government's Defence Science and Technology Lab gave the department £80,000 last year, while in total defence manufacturers provided the Computer Science department with over £653,000.

Dr Alexander said, "Security is about deliberate attacks, in terms of people trying to compromise systems, steal control of an unmanned vehicle, something like that."

"The military ones are highly classified, the civil ones - even then

people are very cagey about the fine details. It's a very competitive market."

"We weren't given any ethics statement (which are compulsory when students set our own projects)"

Computer Science postgraduate
Emma Brownbill

Emma Brownbill, Computer Science postgraduate talked to *Nouse* about her experience of military aspects of the department's research. "The Group Project which is compulsory for Masters of Engineering students this year was about Command & Control (C2) Systems - the major applications of

which are military.

"When the external customer for the project, Thales [a defence manufacturer that provides drones for UK Armed Forces], came to present their initial briefing, their slides were full of pictures of military equipment, and it was obvious from the presentation that their pitch had been reworked to play down military applications."

"We weren't given any ethics statement (which are compulsory when students set our own projects), and there wasn't any acknowledgement that we might object."

Brownbill said all the students involved opted against applying their research to military scenarios.

Tim Kelly, Computer Science Professor, received research funding from the MoD, the Defence Science and Technology Lab, and arms firms

QinetiQ, BAE, and Rolls Royce.

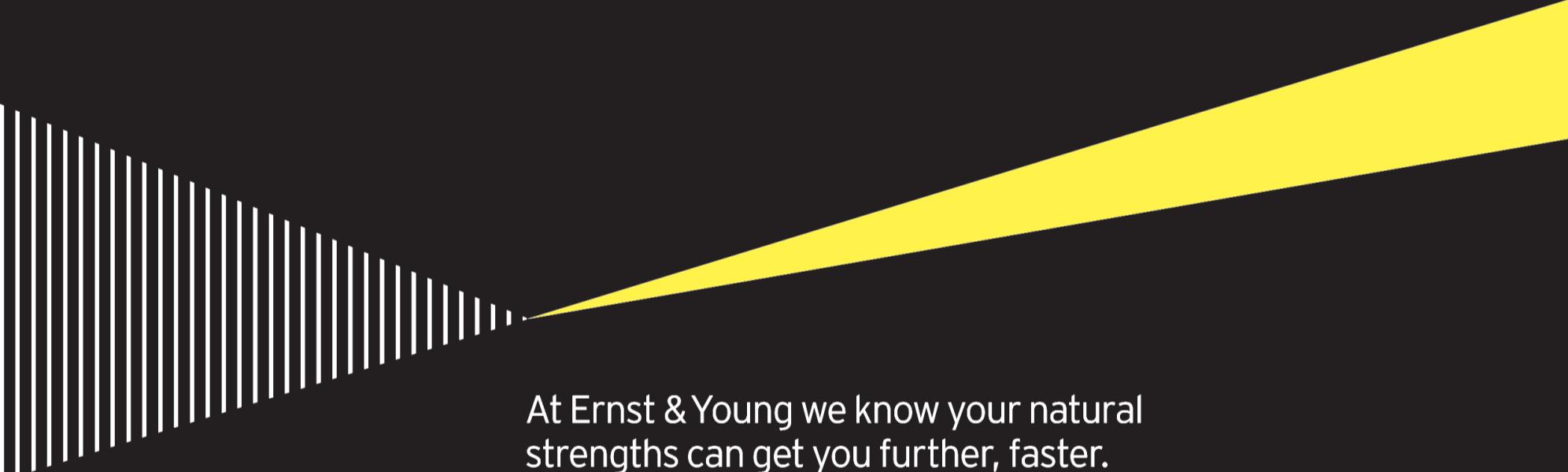
He said, "The defence domain is just one of the domains in which we work where this is an issue."

"Many of the analysis techniques that have been developed with funding from the defence domain (e.g. our work on safety cases or failure modelling) are now having significant benefit in the healthcare (e.g. medical device) domain."

A paper published by department members is aimed at developing artificial intelligence in drones to learn how to detect people trying to evade them, "relevant for example in the context of unmanned aerial vehicles (UAV) that are frequently employed in intelligence gathering and opponent detection tasks."

UK Government drone spending since 2007 is now more than £2bn.

Use what you've got to get where you want



At Ernst & Young we know your natural strengths can get you further, faster. We'll help you identify, develop and use them to achieve your full potential.

We have graduate and undergraduate opportunities available now in Advisory, Assurance, Corporate Finance and Tax.

Go from strength to strength
www.ey.com/uk/careers

 **ERNST & YOUNG**
Quality In Everything We Do



Medics caught in marking chaos

Gary Holland
NEWS REPORTER

MEDICAL STUDENTS who received their Situational Judgement Test (STJ) marks on Monday 25 February may have received the wrong grades and potentially jeopardising placement offers.

The STJ consists of hypothetical medical scenarios to which students must pick the best response. Grades for the test are then ranked nationally.

An algorithm based on students' ranking and preference is used to determine the rough geographical location of their first jobs as junior doctors.

But students were told on 26 February, the day after they were given their results and placement offers, that a scanning error could have caused some of them to miss out on marks that they should have received.

The Guardian reported that the error may have been caused by ink-stained paper which the automatic scanners were unable to read and approximately 1,200 papers are believed to have been affected.

Benjamin Snowden, a final year medical student at the Hull York Medical School, told *Nouse* that after they received the email informing them of the mistake, students were "locked out" of the website that they used to rank their preferences and gain information with regards to their placements when the mark-



Students were locked out of the website that they usually use to rank their preferences and gain information

“ we would like to reassure students that they can access welfare support from their Student Union ”

YUSU Academic Officer
Graeme Osborn

ing errors came to light.

But based on what students have been told by the British Medical Association and Foundation Programme (FP), the organisation that ran the exams, the issue seems

to have been with exam papers in which students changed their answers at some point.

An email from FP to medical students said that the affected answer sheets were those "where applicants had erased an answer and then entered an alternative on their answer sheet, which the scanner read as two responses."

The FP Office have resolved to manually remark all the affected answer sheets and, if marks have been affected, re-run the algorithm that assigns job placements.

Although no students should lose marks, any student whose national rank increases after the remark will effectively push another

student down a rank, meaning that an estimated 100 to 200 students could not get the placement that they believed they would.

There were already over 200 students nationally without a placement, as they were at the bottom of the national rankings, so students whose ranking is lowered after the remarking could be pushed into these positions and lose their placements altogether.

Graeme Osborn, YUSU Academic Officer, said in a blog post on the Union's website that "we would like to reassure students that they can access welfare support from both their Students' Union and the University".

Students protest against cuts

Josh Allen
NEWS REPORTER

OVER ONE hundred York residents including dozens of students, protested outside the City's Guildhall on the evening of 28th February.

The main protest was organised by York Stop the Cuts, in alliance with the York Trades Council and Youth Fight for Jobs - who presented a petition to the city council to restore a localised form of the Education Maintenance Allowance (EMA) grant to college students in York.

Will Hornet, a first year student and member of York Stop the Cuts protested to give "support to those speaking and making a stand against the cuts."

The Green Party moved amendments to the budget, which would have reversed the Labour Council's decision to privatise the operation of social care, libraries and leisure services, as well as spending money from the Council's Labour proposed 'Innovation Fund' to install a waste management officer in the Guildhall and release nearly £600,000 to fund a local energy company-reducing energy costs for all and developing a better bus network.

Lynn Jeffreys, ex-Labour councillor, who left the party in opposition to the cuts commented, "I go through, because they'll all vote for it, I have very serious doubts about it. Especially with regards workers rights given their privatisation proposals."

Council cuts to hit students significantly

Anwen Baker
DEPUTY NEWS EDITOR

THE CITY of York Council budget for 2013/2014 has been announced, with students due to face significant hits.

Government cuts to local councils across the country have resulted in the City of York council having to make savings of £62 million over five years.

The council budget for 2013/2014 stands at £127.8 million, a total reduction of £12.33 million from the last budget. This reduction will be offset by a proposed council tax increase of 1.9 per cent and by a decrease of £850,000 from last year.

Several of these budget changes will hit students particularly hard. A £5 charge will be introduced for the replacement of recycling containers. According to a recent YUSU report, students often lose these or do not have them in the first place. There is also potential for a £30 annual charge for green waste collection.

£400,000 in total is to be cut from the libraries and archives service. Consultations are currently being held to decide exactly what form the new service will take. Potential consequences of these cuts include staff redundancies, a reduction in the amount of material available and decreased opening hours. Many students, particularly those in the History department, make use of the city archive and library service.



YORK CITY COUNCIL

Archives and library funds have been sacrificed in the new budget and students have expressed concerns

Georgie McCreadie, second year historian told *Nouse*, "considering how many students there are in York it's disappointing that the archives and library funds have to be sacrificed in the new budget." The arts are also facing potential cuts of up to £700,000, including a reduction in the grant to the Museums Trust of £300,000, cuts to various city festivals and to the Theatre Royal of at least £31,000.

Charges for gyms and leisure centres are set to go up by 10-30p, including pool prices for the York Sports Village at Heslington East.

£122,000 is set to be cut from the parks and green space management budget. Not only will this mean a reduction in the quality of management of green and open spaces, parks will now be left unlocked at night. Evidence from other areas shows that cuts such as these

can lead to increased anti-social behaviour. A further £40,000 will be cut from community centre funding, adding to the cuts already imposed on youth services in the York city area. Funds for street lighting will be cut by £60,000, leading to slower maintenance and replacements.

Despite these cuts the Labour led council has pledged extra investment of £48.4 million over five

years for a variety of schemes, including helping elderly and disabled people to continue to live at home, new council housing and repairs to roads and riverbanks.

David Levene, Councillor for Heslington and City Council's Cabinet member for Environmental Services commented:

“ We are dealing with huge cuts from the Government and, it is not possible to deal with these without any impact on frontline services ”

City Council Cabinet member
David Levene

"We are working hard to mitigate any possible issues and to get feedback from residents. But we are dealing with huge cuts from the Government and, unfortunately, it is simply not possible to deal with these without any impact on frontline services"

City of York Council is also set to become a Living Wage employer on April 1st, meaning that 245 workers who are paid less than £7.45 per hour will have their pay raised to this rate. This comes at a cost of £250,000 per year.

News

Health centre increases services

Laura Hughes

EDITOR

THE UNIVERSITY health centre has increased its services in response to a survey conducted by YUSU.

Patient feedback has led to the Practice opening until 8pm three nights a week, a stay and wait clinic running on Friday afternoons, registration events on Heslington East and events on Saturdays and Sundays.

Last month, *Nouse* revealed the results of the University Health centre survey, which marked an increase in students' dissatisfaction with waiting times. 61 per cent of respondents rated the waiting time for appointments as poor or very poor, a significant increase from 46 per cent in 2010.

Louise Johnston, practice manager of Unity Health, told *Nouse*, "feedback from our patients is always welcome as it helps us to review and improve our services."

"In national and local surveys Unity Health achieves over 90% satisfaction with our helpful receptionists and over 90% patients having confidence and trust in their GP. The Practice is running its' own patient survey again in March".

Bob Hughes, YUSU Wel-

fare Officer said, "I'm glad to see increased satisfaction in some areas of the Health Centre, but there are still issues being raised by students that we need to ensure we chase up. We would also encourage students to raise any issues they may have with

“There are still issues being raised by students that we need to ensure we chase up”

YUSU Welfare Officer
Bob Hughes

the Health Centre as soon as they can, directly to them either through their website or through the feedback cards in the practices to make sure that any issues can be tackled as soon as possible."

"There are still issues being raised by students that we need to ensure we chase up. We would also encourage students to raise any issues they may have with the Health Centre as soon as they can, directly to them either through their website or through the feedback cards in the practices to make sure that any issues can be tackled as soon as possible."

Josh Boswell
DEPUTY EDITOR

A DISABLED student has been refused a grade rescaling through mitigating circumstances after reporting that her specially-sized exam paper had a question missing.

Sophie Bissell, a third-year Physics student who suffers from nystagmus, a visual impairment that makes small text very difficult and tiring to read, said she was "penalised" by the "completely unfair" decision by the department.

To help balance her disadvantage in exams, Sophie is entitled to specially enlarged exam papers and extra time.

But when sitting her Lagrangian Mechanics exam on January 10, the enlarged paper she was given was missing a question.

The Physics department has yet to apologise for the bungled exam, and has only offered Sophie a "resit as first attempt", awkwardly scheduled months later during her summer internship.

Steve Tear, Chair of the Board of Studies, said the "complaint about not receiving the enlarged paper has been noted by the Board of Studies and will be raised with the examinations office."

Speaking to *Nouse*, Sophie said, "I wasn't really very pleased with that, because it was their mistake, so I didn't think that I should be penalised."

"What they did in that exam put me in a worse position than everybody else, and they're not taking responsibility for it."

Students sitting the exam had to choose two questions from three.

"I'd read question one, question two, and then I was like, 'Where's question three?'

"I thought I was going mad for a minute. And then I realised the question hadn't been printed on the paper, which was a bit baffling. It stressed me out a bit."

Due to the exam being scheduled at 6pm, no Physics department members could be contacted. After about 15 minutes, Sophie was given a normal-sized exam including the third question.

However, the enlarged paper she is entitled to has a 50 per cent bigger font size.

"It was quite difficult to read, but I just had to do what I could with it, because that was the question that I could do."

She said, "It affected my eyes mainly, because I was more tired and more stressed out. It was difficult for me to think clearer."

Sophie said the departmental administrator was "apologetic", and recommended applying for mitigating circumstances.

A DISABLED student has been refused a grade rescaling through mitigating circumstances after reporting that her specially-sized exam paper had a question missing.

Sophie Bissell, a third-year Physics student who suffers from nystagmus, a visual impairment that makes small text very difficult and tiring to read, said she was "penalised" by the "completely unfair" decision by the department.

To help balance her disadvantage in exams, Sophie is entitled to specially enlarged exam papers and extra time.

But when sitting her Lagrangian Mechanics exam on January 10, the enlarged paper she was given was missing a question.

The Physics department has yet to apologise for the bungled exam, and has only offered Sophie a "resit as first attempt", awkwardly scheduled months later during her summer internship.

Steve Tear, Chair of the Board of Studies, said the "complaint about not receiving the enlarged paper has been noted by the Board of Studies and will be raised with the examinations office."

Speaking to *Nouse*, Sophie said, "I wasn't really very pleased with that, because it was their mistake, so I didn't think that I should be penalised."

"What they did in that exam put me in a worse position than everybody else, and they're not taking responsibility for it."

Students sitting the exam had to choose two questions from three.

"I'd read question one, question two, and then I was like, 'Where's question three?'

"I thought I was going mad for a minute. And then I realised the question hadn't been printed on the paper, which was a bit baffling. It stressed me out a bit."

Due to the exam being scheduled at 6pm, no Physics department members could be contacted. After about 15 minutes, Sophie was given a normal-sized exam including the third question.

However, the enlarged paper she is entitled to has a 50 per cent bigger font size.

"It was quite difficult to read, but I just had to do what I could with it, because that was the question that I could do."

She said, "It affected my eyes mainly, because I was more tired and more stressed out. It was difficult for me to think clearer."

Sophie said the departmental administrator was "apologetic", and recommended applying for mitigating circumstances.

Grade rescaling denied for exam with missing questions

FACEBOOK



Sophie Bissell is yet to receive an apology from the Physics department

The result of the claim was an offer of a resit as first attempt in the summer holidays.

"By the time it comes to summer I'd probably have to learn it all again. And I'm looking for medical physics internships over summer at the moment, so if I got one it would be hard for me to revise for it, and it would mean that I would have to find some way of taking the exam whilst

“What they did in that exam put me in a worse position than everybody else, and they're not taking responsibility for it”

Third-Year Student
Sophie Bissell

doing an internship."

When Sophie requested an apology for the missing question, Tear simply said, "Once you know your mark (and I'm sorry that there is a delay on the Lagrangian Mechanics exam marks) then you can choose not to take up the offer."

Disability Services, "understand that the main issue for me

was that the department hadn't apologised, but that they probably wouldn't because that would mean accepting liability", according to Sophie.

She said, "Really, it was all their fault, as far as I see it. There's no two ways about it."

"There are probably a lot of other people out there who have got a worse disability than me, and they haven't got the will-power to fight back against their decision."

"But I don't think it's right. If I had to retake that exam and I were at a disadvantage to everybody else, I'm really being discriminated, for the fact that they've messed up, and not put me on an even level with the rest of the students as a disabled student."

Emma Hersey, Disabled Students Officer said: "I completely agree with Sophie that she is being unfairly penalised, and I will be taking this up with both Disability Services and the Physics department. This is outright discrimination against a disabled student, and it shows a lack of care in the preparation that they didn't bother to check the paper was perfect before giving it to Sophie. No disabled student should stand for situations like this and I urge anyone who has undergone something similar to contact me."

INSOMNIA

10:30 // WEDNESDAY 13TH MARCH
@ CLUB TOKYO, YORK

SPECIAL GUESTS

ROUTE 94 UNMASKED

KRYSTAL KLEAR

MAK & PASTEMAN

HOUSE // GARAGE // DISCO

£6
ADV. TICKETS
AVAILABLE ON RESIDENT ADVISOR (MOTD)

TICKET SALES: 07585642737

TOKYO YORK **PA** **INSOMNIA**

Maths resit after exam complaint

Hussein Kessavi
NEWS REPORTER

A NUMBER of students in the Mathematics department have been forced to resit a module after a professor unknowingly revealed the problem sets prior to the exam.

Professor Vladimir Vladimirov, who teaches the course "Dynamics of Inviscid Fluids" ran a voluntary revision session on January 7th, the day before the exam during the January examination period.

In the session, he worked through a particular set of problems, prompting suspicions that he was giving direct information on the exam.

The students' suspicions were confirmed in the exam the following day, as the questions set bore a strong resemblance to those seen in the revision session, leaving those who didn't attend feeling worse off.

This resulted in a formal complaint being submitted to the department, arguing that the topics covered in the revision session were almost identical to the questions on the exam.



PETER IVESEN

Several students were forced to resit the exam after the mistake which gave some students an advantage

The examination has been rescheduled for Tuesday 23rd April.

One student told *Nouse*, "Thirty students were signed up for the course, but only fifteen-twenty were usually present for classes, sometimes less. I don't know how many were in the revision class, but from what I've heard there weren't many. Ob-

viously I am very disappointed with the consequence of Professor Vladimirov's actions, as despite not attending the revision session I am being forced to re-sit the exam."

We regret having to do this, but feel strongly it is necessary

Head of Mathematics Department
Ed Corrigan

viously I am very disappointed with the consequence of Professor Vladimirov's actions, as despite not attending the revision session I am being forced to re-sit the exam."

Professor Vladimirov said: "I and my colleagues from the Department of Mathematics are working very hard to resolve this accidental error.

"The resit exam has been set, and I have already produced appropriate examination questions. I have apologized for this accident to my students."

Ed Corrigan, Head of the Mathematics department commented, "prompted by complaints and concerns from some students taking the Dynamics of Inviscid Fluids module, the Department is investigating the circumstances of a revision class held January 7th.

"Based on our findings so far, and after consulting authorities outside the department, we have decided to prepare a new examination for students taking the module.

"This will be held in the first week next term. We regret having to do this, but feel strongly it is necessary to preserve the integrity of our examination process and the quality of our degrees. We also very much regret the considerable inconvenience caused to all affected students."

Alice-Ward Gow, third year course representative said, "an incident like this has never happened before, and I think that the department have handled it well."

Marathon URY radio show

Henrietta Thomson
NEWS REPORTER

ON MARCH 8th the longest radio show in the history of URY Radio will kick off, hosted by Tom Edwards and Will Chalk. The show will run for 40 hours nonstop, starting at 7am on Friday 8th March, and running until 11pm on Saturday 9th.

It is being hosted in aid of Macmillan Cancer Support, a charity which provides care for people suffering from cancer, and their families.

The show will include live music, celebrity guests and appearances from members of the University staff and students. Tom, a 2nd year Business, Finance and Management student and Will, 3rd year English and Philosophy, will be hosting. They will be joined by Ben Bason, newsreader Ben Bason. There will also be representatives from Macmillan Cancer Support to remind listeners of the serious message behind this marathon.

There will be live performances and interviews with The Travelling Band, Lie Forever and Zak Pejak, as well as some of the University's home-grown bands. Another feature to look out for is 'Desert Island Disks' with current YUSU Officers including Kallum Taylor and Bob Hughes.

There will be no sleep for the hosts during the marathon show, although they will be treated to an evening meal courtesy of Charles Lewis. At 6pm on both



Students are involved in a 40 hour radio show marathon for charity evenings, the show will be broadcast directly from a Vanbrugh kitchen, with a 'Ready, Steady, Cook' style programme.

Presenter Tom Edwards was inspired to take on the challenge after several years of raising money for Macmillan Cancer Support. Tom has personal reasons for backing this charity; six years ago, he had a close friend suffering from cancer, and last year, lost two grandparents to the disease. He has taken part in numerous fundraising activities, including carol singing in York, but this will be his most ambitious challenge yet. He hopes to make at least £1000 in donations for this radio show.

The radio show will break

into the record books as the longest show recorded on URY in its 55 year history. URY plays 24 hours a day, is broadcast on Uni-Bus and across campus.

This event also provides URY with greater exposure, as it will join with BBC Radio York for 10 minute slots on Friday and Saturday. The entire show will also be available to view online, as all the interviews and live performances will be recorded on webcam.

You can tune in to the show on 1350fm from 7am Friday March 8th. Follow the team on Twitter at #URYMarathon.

For more details, check out <http://www.facebook.com/URY1350>.

MUSIC REMEDY

11.03.13

www.facebook.com/MusicRemedyYork

In aid of Macmillan Cancer Support

YORK'S FINEST DJS ALL UNDER ONE ROOF

House//Electro//Garage//Funk//Disco

MONDAY 11TH MARCH @ MANSION BASEMENT

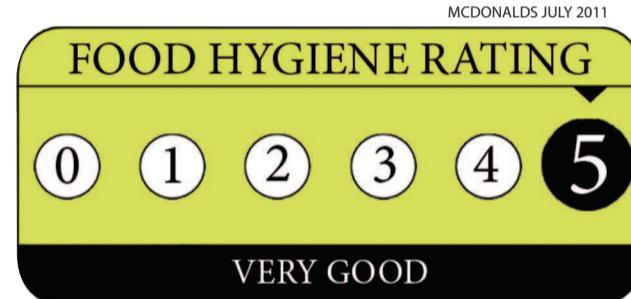
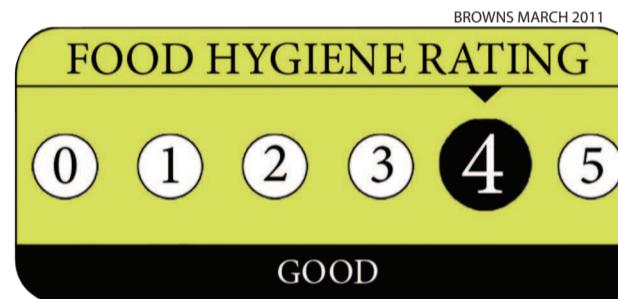
//DOORS OPEN: 10PM-3AM

Tickets available Week 9/10
from Vanbrugh Stalls

WE ARE MACMILLAN. CANCER SUPPORT

Food for Thought

As the horsemeat scandal continues to shock the nation, **Sofia Geraghty** examines just how safe the food students consume really is



As students, we occasionally find ourselves victim to life's deepest and darkest unanswered questions. Why are the walls in Mansion always wet? Can I get salmonella from the prawn crackers in Willow? What is actually in Tesco Value Burgers?

Prior to now, it was commonplace to take the stock response and quickly suppress such thoughts. However, in light of the horsemeat scandal, we now know what is actually in Tesco's burgers, and we find ourselves forced to consider the truth.

Living in a student area, it is very rare for a day to pass without a takeaway flyer or leaflet being shoved through the letterbox. Whilst students may not have a large amount of money, we do have a considerably large disposable income. This, accompanied with a lack of culinary knowledge, alcohol-induced hunger and perceived disinterest in the quality of our food, makes us perfect customers.

With the average student spending a quarter of their weekly food bill on takeaways and fast food however, it would seem that the quality of the food and service we are receiving should not remain overlooked.

Whilst it goes without saying that a night out that ends up in Efe's has gone wrong somewhere along the way, the full extent of the misfortune runs even deeper than originally suspected.

With an overall hygiene and manage-

ment rating of just one out of five, York Council have stated that the popular student takeaway is in 'need of major improvement'.

However Efe's did receive a good food hygiene rating, and structural compliance was given a fair. The inspector claimed to have little faith in the management.

Just Eat reviewers were a little kinder, giving the takeaway a five out of six. However, one customer, Jonathon, did have the hard luck of being brought "chips and cheese as a

rash, like cooking, because thankfully York does offer a number of decent fast food places.

So if you do happen to find yourself drunk and peckish, do not panic. Simply make your way over to either Salt 'n' Pepper, Vikings or Dominic's Pizza, all of which score a respectable three out of five satisfactory rating from the council.

Disturbingly, it is perhaps what we eat sober that may present the biggest risks to our wellbeing.

"Disturbingly, it is perhaps what we eat sober that may present the biggest risks to our wellbeing"

constitute to humus".

Zaf's Tandoori fares slightly better with a two out of five, although with a hygiene rating that poor, any hot flushes or sweating produced by the curry house are to be closely documented.

With a similarly disconcertingly poor hygiene rating, customers of 'York's best kebab' trespass at their own risk.

However, there is no need to do anything

Health conscious students will be troubled to learn that Freshways received not only a poor for hygiene but also a dire zero out of five, calling into question just how fresh their products actually are.

Freshways pales into insignificance, however, when compared with fellow non-scorer Jumbo Chinese where the term 'All you can eat' gains sinister meaning.

It has a hygiene rating so bad you really

are unlikely to be eating at all at the Chinese buffet. Shut down briefly in 2012 and fined £44,000 due to an impressive 38 offences of breaching food hygiene regulations, thrill seekers will be pleased to learn that the restaurant is back in operation.

According to a recent survey conducted by Slow Food UK, it would appear that the average British student spends far more on alcohol in a week than on food, meaning it is where we drink that really matters.

Pre-drinking favourites, Stone Roses and The Lowther scored a three and five respectively, however with triples at such a low price it is unlikely many students would be able to see any health and safety breaches should they occur.

Mainstream clubs Salvation, Mansion, Kuda, Tokyo and Rev's also scored highly with scores of four or five. Perhaps shockingly, Willow also gained a pass, with three out of five meaning York's favourite Chinese-Restaurant-turned-Disco can continue slowly corrupting the lives of its student clientele.

Evil Eye, the quirky bar, promises a 'sanctuary from the norm' and doesn't disappoint with a poor hygiene rating and an overall score of one out of five. Cocktail enthusiasts should therefore tread with caution, as it is the spirit's inside which are likely to do you more harm than anything that Stonegate and its resident devil has to offer.

SocDrawer

The section by societies, for societies

To define 'contemporary' or 'new music' exactly would be like trying to sum up the history of music in general. But at the York Spring Festival of New Music, we are trying to capture this essence. We hope to offer a festival that covers the many aspects of contemporary music in an accessible way that allows audiences to discover something new; perhaps a genre of music you've never heard before, or your favourite piece of music presented in an entirely different context.

The York Spring Festival has been in existence for over two decades and became a student-run event in 2009. The student committee breathed new life into the festival and broadened the variety of music involved, chose new venues outside of the University and created a platform for young composers to premiere their music. For the past three years, we have also reached out to the local schools, involving them in musical workshops and performances, demonstrating the importance of creativity and innovation needed for modern-day music making.

The Department of Music at York holds a strong connection with contemporary music as it was founded with an emphasis on practical music-making and creation. This has continued over the years, and today the department boasts

numerous composers in its staff and students. The Festival will premiere some of the work of these up-and-coming composers.

With the theme 'Music, Technology and Imagination', the festival will be running this year from May 8 to 12, the majority of which will be based in the Department of Music, in Vanbrugh College. Our launch concert on Wednesday 8 sees the return of Joseph Houston, professional pianist and alumnus, playing with the department's highly acclaimed Chamber Orchestra. There will also be a newly commissioned musical theatre piece written and performed by two post-graduate music students and the 24 choir.

Thursday sees the return of the Education Day, an afternoon that we students dedicate to young musicians from local schools. The day's events will start with a solo performance by Joseph Houston and conclude with a performance by the students about what they have learned throughout the day. Thursday evening sees another change of scene to a night of musical comedy, known for the likes of Bill Bailey and Tim Minchin. Can music be funny? Comedians Boothby Graffoe, Helen Arney, Nick Doody and Kirsty Newton with student and MC Tom Taylor will help you to find out.

Friday night sees a double slot at the NCEM on Walmgate. Firstly,

feast your eyes on Pierrot in the Moonlight, a modern day presentation of Arnold Schoenberg's Pierrot Lunaire. The work will be presented by new ensemble Dark Inventions as a theatrical production, in a relaxed cabaret setting with a new English translation and newly composed musical interludes. This will be followed by some late night Jazz with the Jonathon Brigg Jazz Quintet. Expect manic grooves, bizarre juxtapositions, tender melodies, and soaring improvisations.

Electronic fans should expect a spectacular assortment of talent featured at the weekend, featuring the festival headliner, Jane Chapman, harpsichordist. Peter Gregson, from the famed Nonclassical label will be holding a talk about his new software followed by a performance with Cello and Electronics. FC Judd fans should also check out the showing of Practical Electronica. For those budding composers amongst you, we're also hosting a paper session and call for works, with this idea of music, technology and imagination theme in mind. The festival will close with a DJ set by one of the music lecturers.

For further information, venues and prices please see the Festival website: www.yorkspringfestival.co.uk/2013.

Alicia Oakes



This year York Spring Festival of New Music is running from 8 to 12 May

TeachFirst

CHANGE THEIR LIVES AND CHANGE YOURS*

Just 62% of young people eligible for free school meals get a Science GCSE grade A*-C*

Vacancies still available in Maths and Science. Deadline for applications:
20 March 2013

For more information please contact Shelly:
smasters@teachfirst.org.uk

**Take up the challenge,
get involved, Teach First.**



*Skills Commission, 2011
Teach First is a registered charity, no: 1098294

www.teachfirst.org.uk



Lena Khudeza, '09
Taught: Science, West Midlands
Now: Retail Bank Manager, HSBC

Comment

Kate Mitchell



Do it like the Dutch

The student population of Britain must learn from the Dutch and fully appreciate our university experience.

In a recent article for *The Independent's* website, a Dutch student at Bath Spa University lamented the attitude of her fellow British students towards learning. She believes that they do not see university as a reward, but as an "ease of passage," leading to a lack of motivation to do any work. Unmotivated is a certainly a description I feel many of us would have trouble contesting.

Her opinion is that the cause is different education systems. It definitely makes sense. In Holland, students have to do well enough in tests at the end of every stage - from the end of primary school onwards - to stay on a path that leads to university. Those who make it to the end have the perception that they have achieved something special. They are equipped with a wish to not waste all the hard work they have put in, which frankly I never felt strongly.

In contrast to the idea that getting into university was a notable achievement, my teachers constantly made it seem that to have any chance of success in life, university was the only viable path to take.

Another unhelpful aspect of sixth form was that it often felt like getting into university was the final destination; everything led towards getting the right grades on A Level results day. There was no mention of what would happen once university was over, and so the idea of having something to aim for beyond this point wasn't one I spent much time contemplating.

The student also makes an accurate observation; with each lecture we miss, we are wasting a hefty sum of money. Perhaps she is aided by being able to compare the costs to the significantly lower price of university in her own country. Surely, following this logic, first year students who are paying triple what second and third years are paying should be equally conscious. So why aren't we?

The thing with skipping lectures is that there are no immediate consequences. The lecturer won't notice your absence amongst the sea of unfamiliar faces, and the money you are wasting is just a number on a piece of paper filed away somewhere. The consequences will eventually come when attempting to revise for an exam you have absolutely

no knowledge about, but at this point that's too far in the future to be of any concern - especially when contrasted with the immediate extra hour in bed. It takes a level of motivation above an average student's to rise above this feeling. Add to this the presence of people you live with encouraging you to stay at home and there's little hope of making it to that 9:15.

To give credit where credit's due, a lack of concentration on academic work isn't always a consequence of complete and utter laziness. Some students get so involved in extra-curriculars, the time to focus on academic work simply doesn't exist. This leads to the question of whether spending time gaining life experiences, you probably won't ever get the opportunity to do

again, really is any less productive than gaining an extensive knowledge of a subject, that will only be relevant for one seminar. But that's an entirely different debate.

Some slack should therefore definitely be given to those with other commitments, but for the less energetic portion of the student body perhaps we should take heed of an outsider's interpretation of our lifestyle. Failing exams transitions from an abstract future issue to a present reality before you know it, and the wish that you'd cared more comes far too late.

Even if you somehow manage to wing it, the notion that you've spent three years paying astronomical amounts to literally do nothing will soon hit (and if it doesn't, some self-analysis is perhaps in order).



Alex Slingsby

Comment Editor



Jumping on the internship bandwagon

Students should start campaigning for paid internships for graduates

Leaving university is going to be hard. That much I know. Leaving without any plans for the future is going to be even harder, and this seems to be where I'm heading. The solution? Find an internship: great experience, great connections, absolutely no chance of paying your loan back anytime soon. There has to be a catch, but this seems to be becoming the norm.

We're entering the classic modern career conundrum. A world where experience is vital for a job, but a job is vital for experience. Add in the money issues, and that career plan you had at the start of university may as well be in the shredder.

A tightening budget, a lack of graduate jobs available, and the ever-increasing demand for work experience seems to be behind the race to rock bottom. Students are willing to work for pennies if they can't find the pounds, and compa-

nies are more than willing to exploit.

We jump onto the internship bandwagon in a bid to escape becoming a statistic for youth unemployment, yet this is just an ostentatious cover-up of exactly that.

To make matters worse, the European Youth Forum found that 75 per cent of all graduates on an internship scheme are not given enough money for the work anyway.

It would seem that the only way to survive an unpaid internship is to generate income through other means, often forcing graduates back to the Bank of Mum and Dad. But when you pictured the weeks after Graduation Day, did you really expect to have regressed back to living off your parents? Me neither. But our generation is becoming more and more distinguished by its 'boomerang babies' - students who just keep coming back.

Statistics like these are the

last straw. How are students from low-income families ever going to be able to make a difference if they keep losing out on opportunities only available to those without empty pockets?

By providing very few paid internships, these companies are in effect eliminating the working class from their future payroll. This is not meritocracy; it doesn't matter how many firsts you manage to get on campus if you can't afford the life that should follow.

This is a national issue, and should be treated as such. As luck would have it, the House of Commons have recently discussed a bill to ban the advertisement of unpaid internships. It's an attempt to reduce the visibility of unpaid internships, condemning the practice and giving future graduates a chance.

The harder it is to advertise unpaid internships, the more likely it

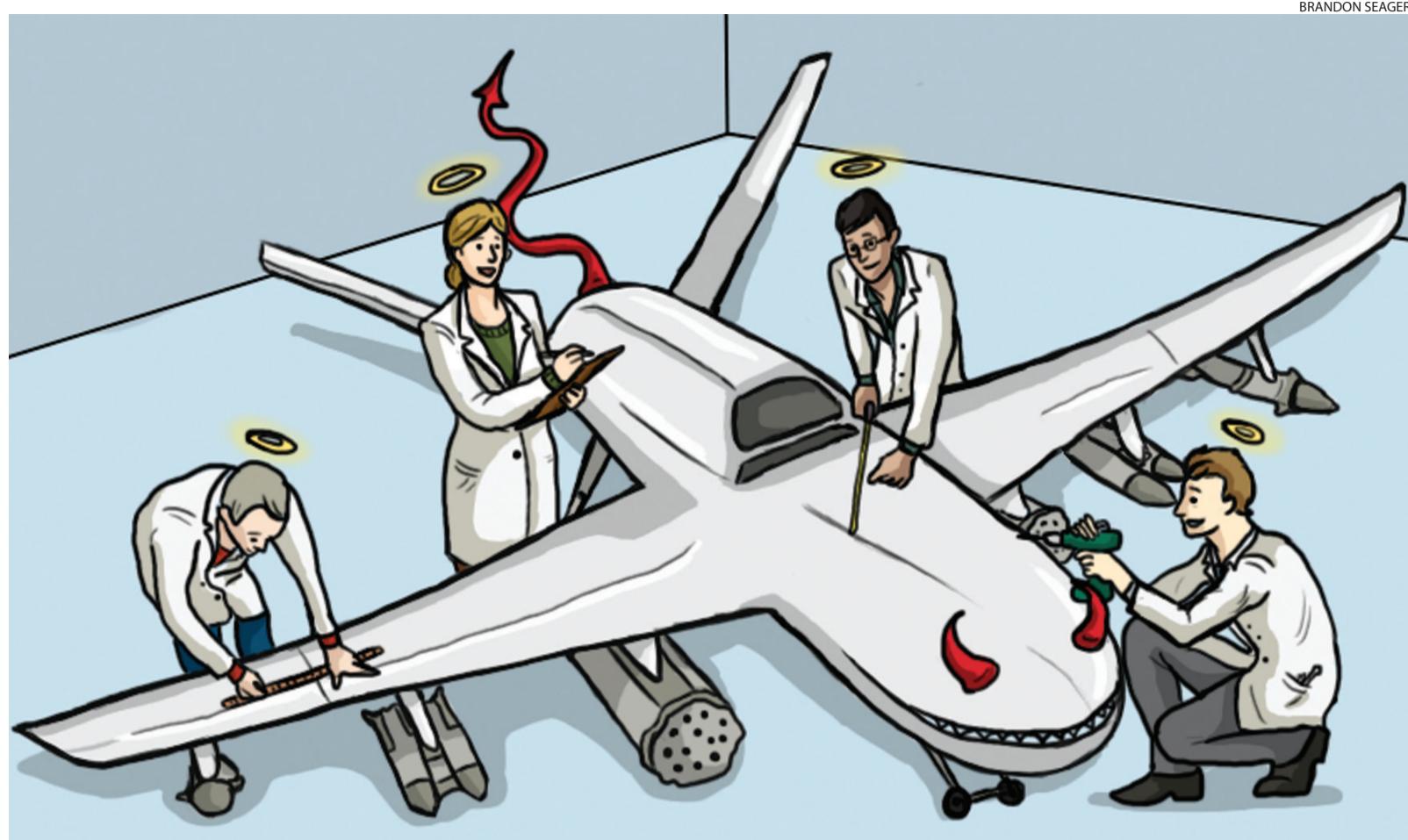
will be that companies bring back more paid experience. That is all we ask of them.

This bill has potential, but not support. Why? Probably because most MPs have probably never had to stoop to an unpaid work internship. They headed straight out of university to bask in the shadows of their ancestors. Graduates in unpaid internships are too worried to speak up for fear of losing the placement, and the rest have managed to reach the better side of employment.

So why not do what we do best and campaign for paid internships, before it's too late? Surely it's better to campaign with the support of an entire university, rather than from an unloved corner of someone else's office in five years time. Otherwise we're going to have to accept the fact that we'll be living like students for the foreseeable future, or start saving. Imminently.



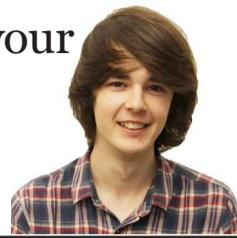
comment@nouse.co.uk
www.nouse.co.uk/comment



BRANDON SEAGER

**Be honest
about your
booze**

**Gary
Holland**



Researchers from University College London have found that we're drinking more than we admit. Comparing alcohol sales with how much people say they drink when asked about it showed that half of all the alcohol sold in England is unaccounted for. Nobody knows who's drinking it. If we're all lying equally, then around 22 per cent more people are drinking over the suggested limit than previously thought. But why don't we admit how much booze we knock back?

A simple explanation would be that the more alcohol you've had, the more difficult it is to calculate how many units you've consumed. Or remember what you actually drunk, for that matter.

Or maybe we're all well aware that we drink more than is recommended, but want to come across as someone who doesn't wake up in shame every morning. We want to make a good impression on others so we lie. It's why we have sophisticated-looking books on our shelves, and it's why we tell people that we have seen that obscure French art house film. The people that lie about how much they drink probably lie about what they drink too: a '67 Château Latour, not a £3 Shiraz; cosmopolitans in swanky bars, not £1 sambuca shots in Chinese restaurants.

But wouldn't it be easier to just all tell the truth, instead of trying to impress others all the time? Especially when they've never heard of François Truffaut either. Can't we all admit that we like watching rom-coms and drinking Strongbow from the can?

Maybe it's a matter of embarrassment about admitting that we drink so much that it's considered unhealthy. It goes against guidelines. Guidelines are made by people who know things. We don't care enough about their professional opinions to act as they advise, but we'll be damned if anyone else is going to find that out.

If this is the issue, then it's perhaps worth considering that there aren't 22 per cent more people in hospital with liver failure than the government would expect based on how much they thought we drank. Similarly perhaps there aren't 22 per cent more embarrassing and misspelt text messages sent than there 'should be'. So maybe guidelines aren't all they're cracked up to be.

Drinking over the limit isn't necessarily the sign of a deadbeat ne'er-do-well. It's the sign of someone who enjoys drinking. And that in itself is okay. It's a pejorative phrase nowadays, but it needn't be. It's not necessarily dangerous and it can be tons of fun.

So let's be open about our relationships with alcohol. Let's be honest about how much we drink and not expect each other to expect anything more of us than we expect ourselves to expect of them. Try saying that when you've drank over the limit.

Tom Witherow



University drone research disguises future threat

Working on the security features of drones may seem like a noble endeavour, but it is still adding to the danger of drones.

Science fiction is a remarkable genre. It seems that most technologies it wows its audiences with eventually become reality. We may not have the Death Star yet, but the advancement of autonomous and semi-autonomous machinery (robots, to you and me) is an astounding example of the speed of scientific development, demonstrating how sci-fi and reality are only separated by time.

Drones are now well beyond their initial stages of development. Having first been used for reconnaissance during the Iraq War, they are now widely used in lethal and non-lethal capacities.

Countries will be able to wage war without risking the lives of their countrymen. Of course, there are plenty of examples where this isn't

“The reality of war and human response is dampened”

true – America would have struggled to find Saddam Hussein using a drone at 50,000ft, when he was living 30ft underground. However, in coordination with the intelligence services, targets can, and have, been taken out from a computer screen thousands of miles away.

Great, you might think. The easy elimination of terrorists is surely a plus. But sadly there is no guarantee that drones will continue to be used solely for these simple 'search-and-destroy' missions. The strategy of war is currently tenured by the fact that state-on-state warfare is a thing of the past. We have moved on

to more complex civil war, such as is the case in Syria, and war against international anti-Western organisations, Al-Qaeda being an example of this. There are two points to make here: firstly, drones enable this kind of mini-war to be fought without a second thought, and secondly, we can not guarantee that state warfare will not return. The instability of the Middle East should confirm this.

But perhaps most worrying is that even in countries which might be considered more 'trustworthy', drones result in soldiers and military leaders becoming emotionally detached from the act of waging war. Video-game war is alarming – without soldiers on the ground the reality of war and the human response is dampened.

Now the international debate has been brought closer to home, with the University of York's Computer Science department's research into the Demon drone, partially funded by the ever-controversial BAE.

Just to reiterate, the department is conducting research into anti-UAV technology, and a variety of measures to improve the safety, security and accuracy of the Demon drone. One must note that the anti-radar technology has purely military application, but that the latter can be applied to civilian and military drones.

Indeed, on the surface, one would say that the University's scientists look like the good guys: making drones more secure means that the technology is less likely to fall into the hands of terrorists, and increased safety and accuracy is likely to minimize civilian casualties. But

these issues need a broader perspective. Drones will never be perfectly accurate – there appears to be a consensus that in the last eight years US drone strikes resulted in between 400 and 700 civilian deaths out of a total toll of 2,300 fatalities. Thus there is a long way to go, in terms of research, before civilian casualties become negligible, but there is no time. According to UN figures, in 2012 the US released 506 drones, up from just 294 in 2011.

By perceptibly reducing the negative effects of drones, York's electronics department is preventing the public from seeing the long-term dangers intrinsic to drones and the warfare they engender. 'Safer' drones are more defensible, but in the future who knows who might obtain the necessary technology to manufacture drones – how would the balance of power change if the terrorist groups of today had access to long distance drones? Those who espouse drones' civilian applications also dampen public opinion.

A recent article in *Nouse* pointed to their use in tracking rhino poachers. Pictures of baby rhinos are all well and good, but they simply serve to divert the debate from the overriding fact that drones enable emotionally detached warfare.

A balance of terror prevents, for the time being, the use of the atom bomb, but this won't be the case with drone warfare. The University and its students need to consider whether they want to be complicit in a powerful technology that may in time become one of the greatest threats to international stability, and take action if they consider the answer to be no.

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

Comment

Runner-up in Guardian Student Publication of the Year 2012



NOUSE
Est. 1964

Council cuts not to be ignored

Local council cuts may seem like an irrelevant feature of an adult life for many on campus, but the civic decisions will affect each and every one of us in some way or another. Consequently, it's important to be informed about the extent of the change, to know where the deficit will be found and how this will change the University and the experience for its students. From affecting our safety by turning off street lights, to impacting our leisure time by increasing prices at York Sport Village and altering our learning environments by making cuts to museums and theatres, the diminished budget for next year's York City Council is going to find its way into the life of everyone in York. The reduced facilities will be a direct result of the 8.7 per cent decrease in council budget from last year. This may not sound like much in isolation, but as a percentage of £127.8 million, it is. It equates to £12.33 million. We should prepare ourselves for the impact. The time for sticking heads in the sand has passed.

Are you a feminist?

In the wake of this Saturday's celebrations for International Women's Day (or, indeed, lack of) it seems a poignant time to question whether or not you consider yourself to be a feminist. The word is being thrown around campus this term as debates over the stocking of The Sun in YourShop have gone national. Personal cyber-attacks against individuals has undermined the substance of the issue. There is still a need to talk about what feminism is when the word feminist is being used as an insult by those who don't understand what it means. Feminists don't have to hate men and some of the best feminists are men. You can probably consider yourself to be a feminist if you believe women have a right to equal pay, equal representation and to say no. Whilst globally women are still stoned for adultery, denied access to university, and forcibly circumcised, feminism should not be considered to be an archaic phase, or an issue that has already been appeased. Most importantly, there should be a recognition between the genders that feminism should be supported by both men and women. Feminism is about being respected for the choices that are available for you to make, and understanding that gender equality is about the rights of both sexes. The debate on campus is worth having. The cowardly trolling of individuals is not.

Straight from the horse's mouth

Poor Costcutter. First they're barraged by demands to remove oranges, which may or may not come from Israel occupied territory, by half a dozen over-enthusiastic protesters, and now they've been caught out for stocking lasagne which contains the dreaded horse meat. It seems to be perfectly understandable that the management may not have noticed the 400g lasagne (as opposed to different grammage of lasagne?) in question, snooping around a back shelf after Birds Eye had announced its withdrawal. Any student who did purchase the product would probably have been praising Mr Eye for his tasty pasta bake, and would have been none the wiser to the noble beast he or she was consuming. Ultimately it seems that people care little for the horse meat scandal other than for its ability to draw puns on Twitter. I guess at least people have got their priorities right. Further to the original investigation, a member of the *Nouse* team has bravely taken it upon himself to test the lasagne in question. He is in good health. Campus Horse is also alive and well.

NOUSE

Online: www.nouse.co.uk

Twitter: @yorknouse

Facebook: www.facebook.com/yorknouse

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

Contribute: editor@nouse.co.uk

The MADness of it all

Hussein
Kesvani



To all freshers, there will come a time in your final year, probably during the spring term, where you'll go through an existential crisis.

Like many of my colleagues, you might try to hide from it by seeking refuge in the confines of the library, in the belief that industrious note-taking will drown out those annoying thoughts of looming unemployment. The strategic amongst you might attempt to avoid the crisis through the pursuit of vocational extra curriculars, hoping that your sudden attendance at Law Society meetings might deceive the gatekeepers at Clifford Chance. And if you'd rather not be haunted by the prospect of moving back to your sleepy home town, cheap vodka is always good for temporary amnesia.

There is of course another route of escape from the brutalities of the real world without the hangovers: the master's degree.

Indeed, for those of us who were seduced by the charms of Romantic literature and Medieval History in

secondary school, only to be deemed incapable management consultants by the grand wizards at Ernst & Young, the option of a masters certainly seems a lucrative distraction.

But there's a catch. For the luxury of an extra year in the bubble, you'll be looking to pay on average anywhere from £5,000 to £18,000 on tuition alone. Though it might be easier to get into the ultra-competitive universities, 'brands' like the London School of Economics (LSE), herald tuition fees of over £20,000 for their flagship courses. And if you aren't one of the lucky few to receive research funding, most of this is likely to come out of your own pocket.

Unlike protests against undergraduate fees, the extortionate cost of MA courses has widely gone unchallenged. Rather, many prospective postgraduates justify the costs on the basis that brand strength will increase their chances of employment. Others, despite acknowledging that pursuing this route will add to their student debt, hope that a



Posterizing for participation

Ellie
Rice



One morning last year, as a confused fresher stumbling my way through campus after one tequila too many, I was thrown by the carnival of colours that form of campaign season. As it reached us again this year I had a far clearer head with which to consider it, and was struck by the unfairness of it all. Yes, campus politics is extremely important (another matter entirely), but why should campus only be a riot of colour for a few weeks a year? We should all have a chance to increase participation, to advertise productions, matches, and performances whenever and wherever they would best reach their target audience.

The central advantage to gain from the reintroduction of free postering would be improving the University experience for everyone.

While social networking can be effective by giving an indication of people who are interested in the events, they miss out on reaching those who haven't yet heard of post-modern Swedish jazz. Even beyond activities and events organised by the University, we should be allowed to advertise. For example, those

who run and promote "alternative" nights need to be able to reach as many potential customers as possible; these students have worked hard, been creative and shown entrepreneurial spirit, all qualities the University should support.

Alicia Keys sang of a concrete jungle as a thing of beauty, and while some of us might make our dreams come true here York main campus is by no stretch of the imagination beautiful. Except maybe in certain lights, to someone looking from about a mile away. With a blindfold on.

So let's add colour, flair and pazzazz. Even if they end up looking tatty and are all over the floor by day three, posters and flyers cannot make Hes West look any worse. Open day attendees must see our campus and think it dull and dreary, without any real indication of the extensive range of extracurricular opportunities that await them if they were to choose York.

Trying to sell ourselves on flashy new developments won't always work. Similarly, advertising societies and sports once or twice a year at freshers fairs will not ever be

as effective as the constant repetition of 'your rugby team needs you' plastered all over library bridge. The posterizing team run by the Union is a great asset, but it fails to reach those who no longer live on campus in the same way it does freshers. Ultimately, the foundations are there but they need to be rebuilt to make a real impact.

I do have one issue with the posterizing: the environmental impact that our increased use of paper, ink, electricity and adhesives could have. But we can limit this by using thinking creatively. Use recycled paper, draw out the posters or writing in chalk. Whilst doing some form of impressive origami to hold them up might be a bit beyond most students, the past week illustrated the creative potential of the campaigners.

So all in all, yes there are ways to flyer around campus, hence the present light dusting. Yes there are potential problems with expanding this to a more liberal coating, but I honestly cannot see why we would want to consider taking away opportunities for participation and passion.



Tom Morgan

Equality demands feminism

Whenever feminist issues are raised on campus, there is an inevitable backlash, often from men. Comments on articles and events regarding feminism in student media are victimising, generalised and ignorant to issues that are trying to be raised. From LIPS to One Billion Rising, we see the same questions: "Why does this matter? Why aren't men receiving the same privileges? It's not equality if women are being benefitted over men".

But it isn't a question of benefit, what it really boils down to is a question of human rights. It is nothing less than a disgrace that our country is packed full of sexism, commonly being accepted as a normal process in our society. Feminism is often seen as a subject for women only, perceived as irrelevant to men, yet this couldn't be further from the truth.

There are a huge amount of stereotypes around careers - there are 'women's jobs' and there are 'men's jobs'. Feminist ideology and ideas of equality more generally could target this. For example, perceptions that men should be doctors not nurses come from deep rooted yet severely outdated gender roles. Men going in to nursing often face being called 'gay' or judged because of their sex. These common stereotypes are reasons why some people don't go into certain careers, and don't fulfil their potential and dreams. Embracing feminist ideology would eliminate these ridiculous stereotypes. What

it means to "be a man" has been defined by these ideals of gender for too long; feminism allows people to be who and what they want to be without the need to succumb to particular notions of gender.

Feminism is often seen as a subject for women only, perceived as irrelevant for men; yet this couldn't be further from the truth"

The pay gap between men and women is still unreasonably large. A large majority of men will want to settle down and start a family at some point in their lives. Therefore would it not make sense that your partner (assuming you're in a heterosexual relationship) makes more money? Eliminating the pay gap between the sexes ensures that women can earn as much as their male counterparts, the least they deserve. Equally, as feminism encourages both parents to take an equal role, it is arguable that fathers are more likely to be closer to their children if both parents take on equal amounts of childcare.

Every man in the world has or has had a woman in their life be it their mother, sister, friend or girlfriend. You can't fully respect and support these women if you don't

support feminist ideals. We cannot tackle the serious ingrained inequality in our society without men becoming actively involved in the feminist movement. Doing nothing is more harmful than you think; ultimately, how can you claim to love someone or care about someone while at the same time complain about a movement that is providing them with fundamental human rights?

Allowing women to have more of a say in the world cannot be a bad thing. Opening up more political and business opportunities would allow women to have more of a say. This is obviously a good thing as it will create different opinions and more scope to deal with the issues we face as a country and world. Women are just as intelligent and talented as men, yet less than 7 per cent of the FTSE Top 100 have fe-

male directors. Diversification of these fields, as fought for by the 30 per cent Club, makes for a more interesting and fulfilling workplace for everyone.

The feminist movement is calling out for more male involvement. It isn't about controlling men or making men more feminine and women more masculine, it is simply trying to break down the entrenched stereotypes which are in our society. Too often have people brushed over the feminist ideology without understanding the proper meaning of it. Extremism from both feminist and anti-feminist thinkers are at fault for this, but it is not a reason for believing that these irrational arguments are the norm. Feminism is not a zero-sum game where a woman's benefit means a man's loss: it's a matter of human rights that benefit everybody.



LIZZY ROBERTS

It's sad to think that Kate has gone from a bubbly young woman to a more reserved 'plastic' smile figure to avoid media comment. Of course, being an ambassador, she has some level of professionalism to uphold, as we all do in the workplace.

The concept that these famous figures are actually real people is lost in the cold world of television and twitter.

But by highlighting women as falling victim to chauvinist institutions Mantel seems to have done a disservice to the female gender. The Princess is doing her job as future Queen with many of the same qualities as the Queen herself.

If Mantel wants to criticise anything, then perhaps she should focus more on the institution and not merely one of its representatives. What gives anyone, including Hilary Mantel, the right to comment on someone else's personality? One thing, however, Mantel has certainly suggested is that our culture of criticisms and expectations, especially with regards to pressure on women, definitely needs to change dramatically.

Porters please

Anwen Baker



They deal with much of the day-to-day running of colleges, are a vital part of the University's welfare system and, I dare say, have stopped many a drunken fresher from braving a dip in the lake. They are, of course, the porters.

We all know how important the porters are, and the necessary role they play within college life. But despite overwhelming student votes in favour of the motion, calls for 24-hour portering are still ignored by the University.

So what do we have instead? We have facilities reception assistants, who act as receptionists and deal with simple issues in those colleges which don't have 24-hour porters. According to Jane Grenville, Deputy Vice Chancellor, they have just two six-hour induction sessions to prepare for the job and no first aid training.

This puts students in serious danger, particularly those who have security worries or are working at night. FRAs may be the first on hand in case of an emergency, but without adequate first aid training they can't deal with serious issues that may require it. The University has stated that the facilities assistants have the option of calling a fully trained porter to the scene. But for those situations when a quick response is vital, this is not acceptable.

There are no excuses. First aid courses are widely available and not time consuming. For those who hold such a vital role as the FRAs, first aid training should be part of their general training. So why is the University reluctant to implement it?

They are employed on 30 week contracts, so first aid training is apparently deemed an unnecessary expense. However, following a £2 million investment in the student experience, this seems a little false. The university staff, both porters and FRAs, are our first port of call in any emergency, often arriving even before the emergency services. Student safety, not the expense of training, should be paramount.

Predictably the argument must come back to 24 hour portering. The role of the facilities assistant is simply a weak substitution for the 24 hour portering that should be seen in every single college. The University continues to ignore student pleas for the re-introduction of 24 hour portering, at great cost to the student experience.

Porters can provide an invaluable source of support in the transition to university life. We attend one of the best universities in the country, and we should expect no less from its welfare provisions than from our degrees. Porters are a vital yet often overlooked part of campus life and as long as the University continues to neglect them, the student experience will continue to suffer.

So here's to you, college porters! Your employer might not love you, but I certainly do. (Especially you, the one with the big, bushy beard. You're my favourite.)



Rosie Shields

More than a monarchy mannequin

We all have to admit that at one point in our lives we've succumbed to reading the gossip pages of a magazine, even if it's just on that long boring train ride home, or over the shoulder of someone reading about Kim Kardashian in the library.

Yet this week I've found myself reading the gossip pages more and more, namely over the fuss that has been made about Kate Middleton.

The author Hilary Mantel has divided the media by calling Kate Middleton a "shop-window mannequin" with a "plastic smile".

I, although not wanting to sound like a complete royalist, immediately jumped to the Princess' defence, feeling outraged that Mantel had missed Kate's charm which has so clearly won over the nation. However when I really think about it, the argument doesn't seem to be as simple as that.

Describing anyone as as painfully thin as anyone could wish, without quirks, without oddities, without the risk of the emergence of character' is not polite (to say the least). In fact who gave her the right to comment on other people,

especially as this seems to continue Kate's endless comparison with Princess Diana?

Can you imagine having someone snap a picture of you every time you step out of a car or visit your local Asda?"

Mantel herself seems to argue against the "compulsion to comment" that the public adopt. Certainly since Kate has been dating William she has been under constant scrutiny from every angle, and in this age of global media the pressure must be huge.

Can you imagine having someone snap a picture of you every time you stepped out of a car or visit your local Asda? I doubt that there are many people reading this who would be able to stand up to such scrutiny.

Indeed, some have said that Mantel was simply trying to defend the royal family, that people should stop looking at them as if they were animals in a zoo and 'mannequins', and start treating them as people.

Kate Middleton has come a long way since her engagement to Prince William, and I think she has done it with as much grace and personality as we allow of the royals - she has ultimately got a job to do. No one is perfect and as David Cameron has said Kate has often acted as an 'engaging' individual.

However after making that comment, Cameron went on to talk about how his wife always nags him.

How are women supposed to leave these stereotypes and pressures if even the most important man in the country uses such pejorative terms? He even acknowledged that things need to change so why does he then continue to contribute to the problem? Men don't 'nag' so why on earth do women?

For me the comments from Mantel highlight the curse of people in the spotlight, having to deal with constant unrealistic expectations from society.

Comment

Nicole Sørlie

The rise and fall of a South African hero

The ongoing case of Oscar Pistorius proves that more needs to be done to address the South African culture of gun crime

South Africa is a beautiful country rich in culture and diversity: a rainbow nation, the World in one country. Widely recognised as a hub for sporting talent, particularly in rugby and cricket, the country which hosted the FIFA world cup in 2010 is most recently known for a tragic story receiving overwhelming international coverage in the

“Oscar Pistorius is by no means the only one guilty of such a crime”

media. A light was shone again on South Africa's high crime rates as word spread of Oscar Pistorius, Olympic runner, allegedly killing his girlfriend a few weeks ago.

There is widespread controversy as more contradictory and confusing evidence is revealed about the incident and, if anything, it has become more unclear as to what really happened the night Reeva Steenkamp was murdered. He stands by his statement that he mistook her for a burglar and although this seems very unrealistic and unconvincing, I'm inclined to at least consider it as a possible defence.

It's a very sad reality that South Africa is a country which has a murder rate five times that of the average and ranked 16th highest in

the World. Residential robberies increased by 100 per cent between 2003/04 and 2009/10 and 50 per cent of people said that they were more scared of this crime than any other crime category.

This is definitely a familiar picture to me as I think back to my childhood in South Africa. Despite living in a relatively safe neighbourhood, it was almost guaranteed that the majority of households owned a couple of dogs for protection, had burglar alarms installed, burglar bars on windows, and they went to bed knowing they weren't necessarily protected despite their efforts.

Crime and violence have become so rooted in the culture and the mind set of many; if not as an active crime, this is the way many people choose to respond in self-defence. With an escalating gun culture, it would be fair to say that residents assume intruders are carrying a weapon. There are estimated to be 1,800,000 licensed firearm owners in South Africa, ranking 17th in the World, and with an estimation of between 500,000 and 4,000,000 illegal firearms in the country.

This is a pattern which not only emerges across the Sub-Saharan region, but also across the Atlantic. Statistics show that 50 per cent of the guns in the World are owned by Americans, yet somehow there doesn't seem to be a stigma attached to America as it is to South Africa.

Although I'm in no way supporting what Oscar Pistorius did, I think it's important to look at the story with a different perspective.

The British press have found it hard to sympathise with Pistorius, because, although an ordinary man rose above his disability to later become a national and international hero, he has now committed a horrible crime and will forever be remembered for his tragic error in judgement which cost Reeva her life.

“It's a very sad reality that South Africa has a murder rate five times that of the average”

The concept of the fear people face as a result of crime, built into South African society, is so distant from people in the UK because it's unlike anything here.

It's something which has been etched into South African culture for decades. The rise of apartheid in the 40s caused a lot of racial tension and violence throughout the nation. The Afrikaner Resistance Movement (a far right separatist political organisation) proceeded to oppose the reform of apartheid laws in the 70s and 80s, and fought against the

idea of a 'rainbow nation'. Although apartheid ended in 1994 when Nelson Mandela came into power and a lot of racial discrimination was abolished, there is still a great deal which divides the nation and equally the violence still remains.

Oscar Pistorius is by no means the only one guilty of such a crime and it's a shame the story has only been covered in this great amount of detail, because it depicts a sporting hero falling from his glory and succumbing to the same violence echoed in his nation. There are countless stories like this which happen every day, and people only seem to care because he's supposed to be a hero, a sporting icon. Whereas in reality, when this happens to 'ordinary' people, the situation becomes somewhat more distant.

With that in mind, there is a need for stricter gun laws in South Africa, and more political attention to be fuelled towards rebuilding South Africa as a nation without crime. Politicians have been making empty promises for decades. People are acting out as a result of poverty, a neglect of their needs and well-being, and a hopeless outlook on their future. Attitudes need to change towards crime and it needs to have a direct impact on how people respond to it. The Oscar Pistorius story just adds evidence to the fact that crime should no longer be overlooked; a change needs to happen.

YU(SU) don't say... Quotes from YUSU election night

“There's a reason she's called Cass Brown ...”

“Bob Hughes said hello to me ... I will never be as happy as I am now!”

“Don't like Special K. Prefer Wheetos.”

“James was late tonight. I had to pluck his eyebrow.”



Josh Allen

Keeping up with Council cuts

Politics in York is starting to burst our campus bubble. The forthcoming cuts by York City Council mean increased charges for leisure services, and new charges for waste disposal.

We should be concerned about the manner in which the budget was passed. A few score of hardy souls stood outside and protested. A dozen spoke against the proposals, and a bare handful took their placards and chants into the chamber.

But the public on the whole seem resigned. Those sat in the pub-

“A dozen spoke against the proposals but the public on the whole seem resigned”

lic gallery at the meeting last month were told "to show no manifestation of feeling", as the Council's ruling group voted to scythe through their parks, their arts, their waste collection service; to sell their care homes, their leisure centres and their libraries.

Most of us are here for either 1 or 3 years, but the display in the

Council chamber on the evening of the 28th would rally all but the most stony-hearted to the long term residents' cause.

The Council are legally obliged to balance their budget: their hands are somewhat tied. The Lord Mayor repeated his bland formula that "the Council will take into account your sentiments when making its decisions". He sits, flanked by a phalanx of local government managers who sit higher than the elected councillors, who in turn sit higher than the public.

We are left in no doubt as to where the power really lies. A procession of citizens at the meeting declared their heartfelt support of cherished council services. But the line of councillors merely reeled off pre-prepared speeches, letting the whole city see just how much consideration the Council gave their plight.

When £11m worth of cuts was finally voted upon, James Alexander, Council Leader and former YUSU President, used his majority in the chamber to block the discussion of a potentially embarrassing Green Party budget amendment, and of even graver concern, blocked debate about his own budget.

Overruling both the Conservative group and one of his own Cabi-

net members who wished to continue the debate, Alexander lived up to his long history of muzzling debate and playing the procedural card, that any search of the York Press archives will show.

“the Council will take into account your sentiments when making its decisions”

All pointless you may think. A bunch of local Worthies wallowing in the pot-holes they can no longer afford to fix. "Vacant suits" as one protester characterised them.

There is government gridlock in Italy. Spain and Greece are effectively the common property of the EU. Even tiny Slovenia is using constitutional conundrums to block a referendum on bank bailouts.

Isn't the powerlessness and sheeplike behaviour of our representatives, be they in the Guildhall or Whitehall, something that should concern us? Or is our apathy understandable, in the face of the forces arrayed against us? Surely, it is the reason for these inanimate leaders.

MUSE.

05.03.2013



Brick by Brick

Nathan Sawaya proves that Lego construction is no child's play.

Arts.

Lucie Parker looks into the way art is bringing emotion to the electric chair.

Music.

We talk to 18-year-old **Jake Bugg** about his rapid rise to fame and his dislike of One Direction.

The Mormon Myth

York's Elders tell us why the Book of Mormon will change your life

Freedom through Faith

We discover lift beyond the headlines of post-war Sri Lanka



M12. The Muse Shoot brings Spring to life with our Easter themed bunnies and other scrumptuous creations.

Arts.

M6. Food for thought. **Julie Green** humanises US death-row inmates with her paintings of their final meals.

M8. The mess of the body. We are given an insight into Artaud's **Cruelty Theatre** movement.

LFW Supplement.

The fashion team take you through the trends, the shows and the highlights of **London Fashion Week '13**.

Muzzy's Musings...

Cardboard City

Campus: a captive to badly drawn chalk captions.
Walk where worn cardboard performs talk of actions
And the poor warring factions stalk for the smallest fractions
Of support, so court us all more and more to implore for reactions

We confess - "yes I'll wear your badge I guess,
Pinned on a best dressed chest for the photo in revs"

Cut out cereal materials, the cold carcasses of Costcutter
Kellogg's boxes rot with the constant onset of grey rain
Campaign trails trail flailing banners sailing pale
The litter of peeled sticker reels congeals to become pigeon-meals

Overfed with twitter feeds and scarlet notifications
Event invites to coax motivation to vote with no hesitation
For the sake of a mate of a mate's poll locations

By the last bout, the tiredness will cast doubt
On campaigners who are passed out, like pamphlets
Spent like loose change and still vow to produce change

Sinking energy drinks, the pro-plus process is so relentless
And yes the efforts are quite magnificent,
But in this musical chair chase for seats....
Like the geese who patrol their concrete beats – I remain indifferent.



M14. Artist **Nathan Sawaya** talks about leaving his life as a lawyer to pursue lego art.

Music.

M14. Jake Bugg talks on fame, fortune, and why he's a world apart from being another Noel Gallagher.

M16. The music team preview this year's upcoming YO1 Festival.

Film.

M18. James Tyas explores the challenges of **film rating**. Elsewhere, is short and sweet always for the best?



M22. The Mormon Myth. York's local Elders reveal how the Book of Mormon will change your life, and why they get bad press.

Food & Drink.

M20. We review the culinary delights and alcoholic offerings of the many York **campus bars**.

M21. The Naked Baker lets us indulge with best chocolate cake recipe. Ever.

Image Credits.

Cover: Courtesy of Nathan Sawaya

M3: Courtesy of Rob Grant

Cartoons (M2 & M24) : Brandon Seager



Rob Grant

Comedy writer, TV producer and creator of Red Dwarf.



The inspiration behind *Red Dwarf*, well that's a long story, usually. Short version: we developed it from a series of sketches we wrote for our radio show *Son of Cliché*, which featured Dave Hollins – Space Cadet.

The elements behind *Red Dwarf's* success are quite complex. Partly, though, it's because we deliberately made it as timeless as possible: no contemporary references. And it's science fiction, which does seem to last in its appeal better than most genres. Of course, first and foremost, it has to be quite good.

I don't consider my university studies to have aided my work as a television producer at all. Not even a little bit. University experiences, however, played a massive part.

The choice to tackle dieting and obesity in *Fat* with satire? I'd done a lot of research, in an effort to address my own weight problem, and I discovered some fascinating stuff. I wanted to write about the whole area, and I'm a comedy writer, so satire was the only way in for me. I don't really think of it as satire: I just try to write funny.

My future plans include some interesting

projects bubbling under: TV series, a new novel. I'm about to sit down and write my first stage play. I like exploring new frontiers.

Writing is the natural thing for me. It's what I love. I only got into producing to stop people screwing up the writing.

"I got into producing to stop people screwing up the writing"

The biggest kick that I get out of my career has always been hearing people laugh at my writing. There's no feeling quite like it.

To give advice to students and post-grads regarding employability... realise these are tough times. Get the best results you possibly can, and if you get a sniff of a job, grab it.

Interview by Fliss Turner

The Lonely Smoker

Rose Troup Buchanan

Apathy has hit the University like a great bloodied piece of horsemeat. Frankly, it's week nine, no-one can really be bothered any more, and I've genuinely forgotten what it feels like to smoke somewhere other than outside the library.

Fortunately, last week I was roused from my dissertation-induced coma by the thrusting cardboard banners of wannabe YUSU candidates. I therefore spent most of the week cowering, trying desperately to avoid the attention of the feckless multitude running for that holy grail of all Facebook-related jobs. In the few weeks when it looks as if the characters from Sesame Street (having taken a shit-load of acid) have decorated our usually drab concrete walls, it is open season on any poor bastard unintentionally loitering on campus.

Luckily, I was able to fall back on an old coping method I developed back in first-year. At the risk of social ostracism I will confess to being a huge, profound, and (probably) lifelong fan of Taylor Swift's music. (I write this full in the knowledge that friends who write for Circulation probably will have to stop talking to me for fear of damaging their reputation at nights in Fibbers.) Blaring 'We Are Never, Ever Getting Back Together' into my ears throughout a long day in the computer room was therapy on a whole new level.

Although Swift's music has invited comparisons from cats screeching in the night to mindlessly saccharine generic pop, I have to stand and fight her corner. Not only does she not sound like cats screeching in the night – my mother has such a creature and it hasn't got \$165 million sitting in the bank (I would have bumped it off years ago for the inheritance if so) – her pop is definitely not saccharine gooey goodness. Instead what Swift unleashes onto her audiences is nothing less than an Olympian exercise in passive aggression. Having only been alive for 22 years, she's managed to write (apparently) over 73 tracks – all available on YouTube in one handy playlist, in case you're interested – and I would say the vast majority are incredibly personal attacks on previous boyfriends.

'Stay stay stay' features a line which goes: "Before you I only dated self-indulgent takers / who took all their problems out on me", and the song 'We Are Never Ever Getting Back Together' is just waiting for a reversed '80s interpre-

tation blared out of Eric Milner. Screw passive aggressive, with that latter vignette you know some poor bloke is probably experiencing a sensation akin to having someone kick him in the balls, film it, and then play it back over YouTube to billions of viewers. Clearly, Swift, whilst having mastered the art of verbal retaliation, is a still little shaky on the meaning of words such as "privacy" or phrases such as "too much information".

Just like the couples who overshare – nope, we didn't need a photo of you two in bed together but thanks anyway – or couples find it acceptable to get off in the library, who are you? Ironically, most of the people who display the most 'Taylor Swift' characteristics are those who would rather be photographed wearing Jack Wills than admit to ever having listened to her. The attendees of every night in Fibbers should probably all listen to the opening line of '22', which goes: "It feels like a perfect night to dress up like hipsters", so they remember not to wear anything from Urban Outfitters. The saddest thing about it all is that they'll probably appropriate Taylor Swift soon – listening to her in an ironic non-ironic post-pretentious way. Christ help us.

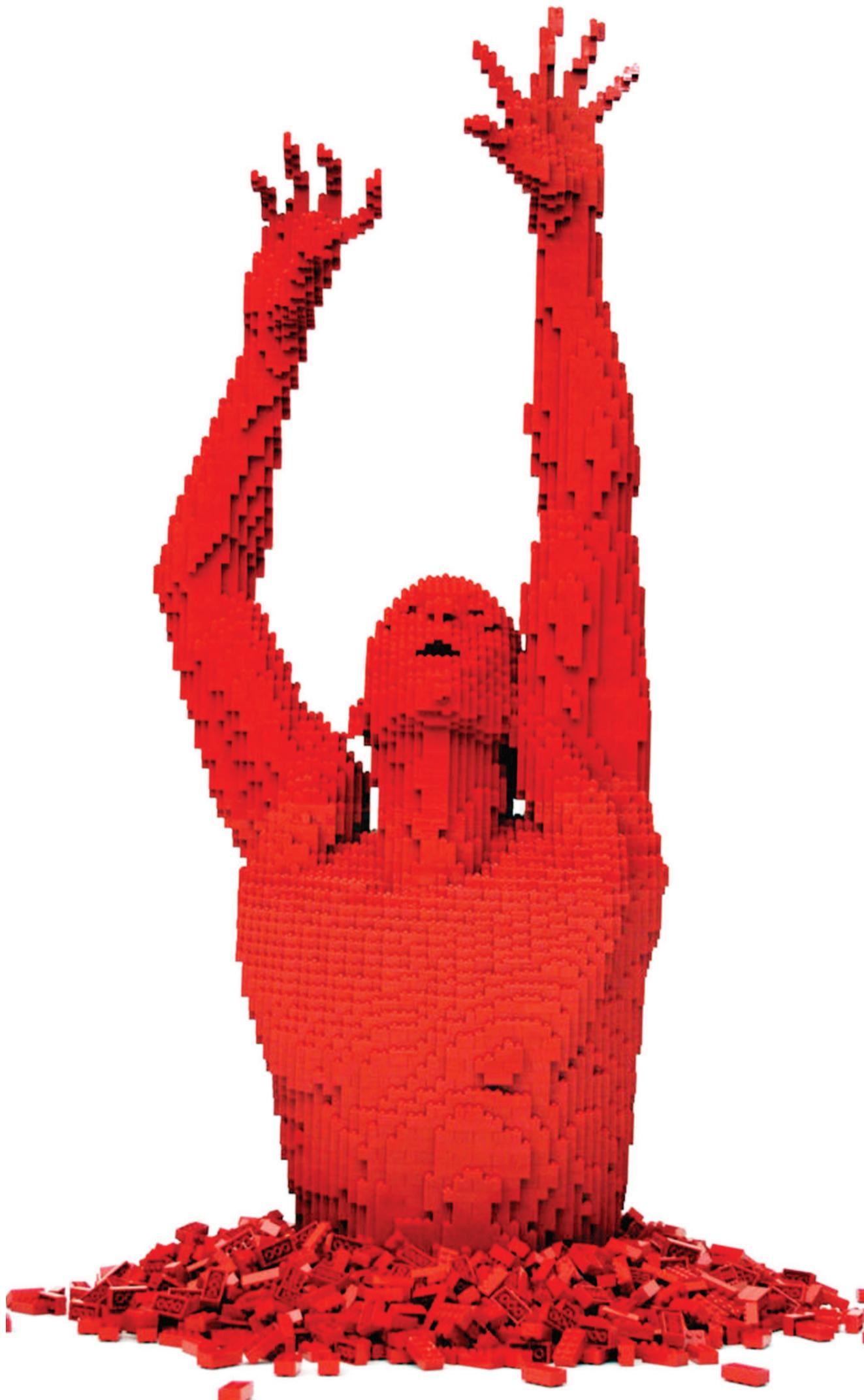
So whilst my friends can keep their nights involving something to do with 'Deep House' (Dress code: strictly paisley shirts and alternative tops, exposure of back/stomach suggested. Smiling when dancing frowned upon, please bring your own drugs), I'll be the one jumping up and down and actually enjoying my Taylor Swift.

Not that I ever go out anyway.



A Bizarre
MEDIUM

Brick By Brick



Lawyer-turned Lego artist **Nathan Sawaya** talks to Fiona Parker about living in Wonderland and why Lego is no child's play

It is thought that there are 62 Lego bricks for every one person living in the world today. Nathan Sawaya, a lawyer turned artist, currently based in New York, is an obvious outlier. Nathan has approximately 2.5 million coloured bricks collectively, in his New York and Los Angeles art studios.

Does he really need that many? His emphatic reply of "yes, mother!" is put into context when you think that just one of Nathan's numerous life-size human sculptures asks for between 15,000 and 25,000 bricks. For Nathan, Lego makes up the architectural foundation of his everyday life. It is therefore just as well that he has absolute confidence in his unconventional medium. "I truly believe that I can build anything out of Lego. I think that it has limitless potential."

When Nathan graduated from New York University with a law degree and went straight into a firm in the City, he believed that he was leaving his childhood behind him in pursuit of a more "viable career". "It was really about the societal pressure to have a professional career, to go out and get a job where I would have a secure amount of income."

While he was growing up, Nathan's parents embraced and nurtured his creative talent. This was not just about turning a blind eye to paint stains on the carpet - he maintains that his parents taught him how to get what he wanted out of life by artistic means. "They empowered me with all sorts of creative outlets, be it Lego bricks or be it model clay, paint, pencils and whatever I needed to create. In fact when I was about ten years old I wanted to get a dog, but my mum and dad said I couldn't have one. I ended up building myself my very own life size dog out of Lego."

As Nathan's career progressed, he began to turn back to art to deal with the stress of working life. "I would come home from the law firm and I would create different types of art, sometimes drawing, painting, sculpting; it was a real therapeutic release. Some people go to the gym at the end of the day. For me, I needed to be creative and have this outlet with my art. It was at this point that I started to make some sculptures out of Lego bricks. It was nice to just use this toy as a path back to my childhood."

Nathan was encouraged by friends and family to showcase his work through a website. In 2003, brickartist.com was born and the lawyer was forced to recognise the scale of interest which his work was drawing in. "When that website crashed from too many hits I realised, 'Wow there's really something to this!' So I decided to make that transition from being a lawyer to being a full time independent artist."

As soon as he had handed in his resignation to the law firm, Nathan began to build, anything and everything which caught his interest, out of little coloured bricks. His flat began to resemble an incomplete Alice in Wonderland set. One half of an apple, the size of a basketball, lay on a wooden work-bench, while the threatening figure of an eight foot tall HB pencil towered over the artist at work.

Eventually, Nathan set himself the challenge of creating his first life-size human sculpture. He made the brave decision of choosing his own body as his first subject. This early project tested not only Nathan's engineering and artistic skills but also his self-image. "I used a lot of photos of myself and a lot of graph paper to actually figure out how to do it. You do notice things I suppose, you have to emphasise certain things, for instance on me the size of my nose, and other things like that and you really have to pay close attention to your own personal details, so there is a lot of self-examination involved in the process."

But it is not only Nathan who interacts with his art. The artist encourages those who visit his exhibitions to stand aside the brick structured and to build spatial relationships with the Lego figures. "What I've found is that people definitely want to feel like they have a role with the art. This is a very tangible medium and although we discourage it people still want to touch the art because they feel like, 'look, I've played with this before'. We actually try and give that person this world - give them a chance to enter this world in every exhibition. We actually will end the exhibition with a place where every-



body can sit and touch something and maybe build something themselves."

Although Nathan has built a number of larger-than-life everyday objects, some of his best work is symbolic and emotionally representative. These pieces, when viewed, remind him of particular periods of his life, when he made the decision to manifest his feelings in Lego form.

"If you look at the sculpture "Gray", which is a figure coming out of a grey box, I mean, it really was just feeding off of where I was. I was coming out of some very dark places – so that really sparks a lot of those types of thoughts. I was pretty down, it's depression – there's no other word for it. I was just very, very depressed and that piece is kind of representative of me coming out of that depression, of breaking through that certain point. At the time I didn't realise what was happening – I was creating the art – I just wanted to creative this image – I mean this sculpture was on my mind and I just wanted to create it. It was pushing me through that time."

Although the act of focusing on particular pieces of work has aided Nathan in "pushing through" darker periods in his life, sometimes the act of building can itself initiate emotional discomfort. Nathan doesn't only build at freewill, often being commissioned by individuals, companies and bodies to sculpt particular structures. In 2006, Nathan was asked to create in the light of natural disaster, a task which he found, understandably, challenging.

"I did a piece for New Orleans after that devastating hurricane. Just from an emotional standpoint, I was asked to make

"Of course, I kind of see the world in pixels."



something which was celebratory after so much devastation. I struggled with it for a bit, but the saving grace was getting all these illustrations from children who were drawing pictures of what was important to them for the rebirth of New Orleans. There were all these, you know, brightly coloured drawings. So when you look at it, there are all these buildings and the buildings are kind of crooked. Their windows don't line up and there are all these bright colours. That was my literal interpretation of these children's drawings."

"I think my fear is when people talk about or think about LEGO art they think, "Oh, like you see at the toy store, oh, it's a bunch of toys and trucks." I really want to change that perception. You know, it's art first and the fact that it's built out of LEGO – that's just the medium I chose."

But how does Nathan hope to change that perception and why does he believe, so passionately, in the depth of emotion that his work can evoke? "Bricks can portray vulnerability. The viewer and artist alike can start to see how easily a whole structure can crumble into smaller pieces. Bricks remind us that we can all be reduced to smaller things. There's this specific sculpture called "Hands" that really plays to that theme. The figure's hands are falling apart – so yes, I do think that bricks are perfect for that kind of theme."

Of course, building organic shapes out of straight-edged rectangular bricks can be challenging. But as we view so much of the modern world through the medium of pixelated images, Nathan sees his work as something of a physical tribute to the visuals of the virtual sphere. "I enjoy that there is an angular structure – that there are distinct lines and sharp corners because I think that brings some of the magic when you have the short corners up close and then you back away and all those corners kind of blend into curves – that is the amazing part of the sculpture. Of course I kind of see the world in pixels."

For Nathan, the medium's most important attribute is its ability to bring the viewer back to familiar memories and experiences. His work is accessible, both intellectually and tangibly. He believes this is why we should look beyond the toy store. "So many people can relate to it because it's such a familiar toy – people can practice it because they've played with it themselves or their kids have played with it. I've said this before – people can't go and look at a marble sculpture and they appreciate it but when people see my art work they connect with it on a different level because they can go home that night and play with LEGO bricks, whereas very few people can go home that night and start chipping away at a slab of marble."

As Nathan prepares for an upcoming exhibition in New York, he is more confident than ever in what he is doing. His only fear is contracting another case of "writer's block." Well, I guess you should never take yourself too seriously... M

ARTS.

The Last Supper

Julie Green talks to Lucie Parker about painting death row inmates' dying wish

For us in Britain today, the death penalty is a thing of the past, having been abolished in 1965. A phenomenon that has deeply rooted connotations with medieval public executions, capital punishment is an alien concept to those working within our justice system to rehabilitate the lives that have strayed from the moral path of British law. But cross the Atlantic, to a land that shares many of the same liberal democratic principles and you will discover an entirely new world of justice. America still retains the death penalty in thirty-three of its fifty states.

With a total of 1320 U.S state executions carried out since 1976, the capital punishment debate remains a hugely controversial thorn in the side of the American system of justice. The intricate and difficult nature of this debate is reflected in the fact that there are no trends in the rate of states that abolish this law: Wisconsin rid themselves of it in 1853, whereas Connecticut voted for its abolishment only last year. This disparity darkens the clarity needed for such a divisive issue, preventing the development needed in our newly emerging globalized world that enshrines human rights within its doctrines to understand and solve this issue.

Those in fierce favour of protecting this traditional law argue for the effectiveness of its deterrent-like nature, claiming that the harsh character of the punishment is enough to prevent the callous crimes that fit it. Those fighting to protect the lives of every citizen in U.S society, regardless of their crime, purport the simple fact that it costs more for the taxpayer to keep an inmate on death row and execute them than it does to give them a life sentence without parole. The question that also darts in and out of the mind of anyone considering the execution of someone to death is that of their potential innocence. What if the state got it wrong?

Opponents of the death penalty express their principles through a smorgasbord of mediums, from a global Amnesty International perspective to local demonstrations. A current trend pulsing through this human rights-centric world is using artwork as a form of protest against capital punishment. Using visual stimulation to stir anti-execution feelings is certainly an effective technique, with artists using a variety of hard-cutting ideas to drive home the brutality of something that has become so enshrined in U.S law that it turns death into a systematic process, not something to be mourned.

The most prominent of these ideas is *The Last Supper*. The general practice in each state that carries the death penalty is that every inmate is allowed to choose what they want for their final meal before their execution. This meal is modest in most states, as many selections are limited to what can be made in the prison kitchen. Other states provide a meal from local restaurants, with California allowing a fifty dollar budget on take



out food, and Oklahoma providing a budget of fifteen dollars for inmates to select from venues such as Pizza Hut. Other states are less generous, with Texas banning its highly publicised final meal in 2012 after one large meal wasn't eaten, and Maryland remaining the only death penalty state to serve the standard prison meal with a ban on alcohol and cigarettes.

This is a phenomenon that has remained highly publicised in every state that carries out executions, one that has subsequently been taken further by these artists who want to encapsulate the humanity that executions destroy. Celia Shapiro uses photographs in loud colours to represent the juxtaposition between the bright sustenance of the food that was eaten by the life that has now been extinguished, and Jonathon Kambouris places food items on top of a blown-up mug shot of an inmate and photographs it from directly above, looking down. Henry Hargreaves also produced a photography exhibition that re-created last meals alongside the name, age and conviction of the murdered individual, to construct perhaps the starker reminder of the human life taken by the state.

The artist in this genre that has most recently risen to prominence however is Julie Green, a professor at Oregon State University, who has spent the past twelve years painting the final meal of death row inmates on second-hand ceramic plates for her ongoing series, *The Last Supper*. The plates, currently numbering 500, are a tragic accumulation of lives lived and lost to the American state, and each food object is painted in the tradition of blue-and-white china, a hue that is simultaneously absurd and significant, drawing from

one of the most recognized traditions in ceramics. Her goal? "To continue painting until the death penalty is abolished". This is a powerful provocation of the nature of justice in America, and an unapologetically political statement that represents her simple "observations of contemporary society", as she is "driven to the studio to make some sense of our world. Art is meditation, it is a way to reflect and think about something".

Her journey into this politically charged

alisation that these inmates were human and had once been part of family food rituals too was what gave them an identity for her. The underlying and compelling theme of the final meal is choice, what do people who have spent many years in prison with no choice at all do with this last one? "Their final requests provide many clues on region, race and economic background". Some reach back for childhood comforts; one inmate "asked that his mother be allowed into the prison kitchen to make the chicken dumplings he loved". Others take this opportunity to try something they've never eaten before, with one inmate ordering lobster and steak. The sad reality of some of the underprivileged people who end up on death row is also portrayed as a bleak reminder through the simplicity of food: "he told us he never had a birthday cake so we ordered a birthday cake for him".

This choice attempts to bring a humane factor to an extremely inhumane process, striking an ironic chord in allowing those sentenced to death one choice of the most

primitive thing one needs to survive. Why allow this choice at all? "Some years back I contacted every state with capital punishment, and asked about the ritual. Answers vary, but all basically say it's a tradition, something we've always done it. It is my belief that the final meal is something positive for prison staff to tend to on execution day."

With 50 plates a year being painted, it appears that Green still has a long way to go in achieving her goal. However her highly publicised exhibition has successfully carved a plate-paved pathway towards the awareness of what she deems as the inhumanity of death row. "Andy Warhol said the artist of the future will simply point. I paint to point". M

"This was what humanised death row for me"

yet artistically brilliant legacy began with reading of these final meals in her local state newspaper of Oklahoma, on occasions, there being more than one a day. "When first seeing final meal requests in the newspaper, I called the prison warden and the Oklahoma paper, and asked "why is this information in the paper?" Both replied with identical language, stating that "the public wants to know." This was the catalyst for the explosion of morbid curiosity that led Green to delve deeper into the debate surrounding final meals.

This was what "humanised death row for me. It hit home that these meals were so personal and so specific". When reflecting on how often she cooked with her family, the re-

Putting graffiti in context

Ben Cross

At home in London, I often catch a train from my south-eastern suburb into the busy bohemian central. The ascension to the platform prepares me for the sky-line train ride. I pass by the verdant green expanse of Brockwell Park on my left, semi-circled as far as viewable by seemingly pell-mell scattered shops and enter the heat of Brixton, with beautiful people packed chaotically amongst the halal meat stores. Through to the open air, the mammoth beast of Battersea Power Station squats on the right, a fallen monarch from the industrial era, surrounded by random roads and anonymous buildings, like London's people, all shapes, sizes, colours, and creeds, and over the river to Victoria Train station.

All of this foregrounds the ubiquitous territorial scribblings in not-so-indelible permanent marker of tags and the vivid artwork of sprayed graffiti. The distinction between the two is important. I'm going to dismiss the former unattractive and boring sores, and discuss solely the latter. These omnipresent imprints beautifully and brutally impose political and whimsical ideas, keeping that trusty train interesting.

Recently, in the graffiti art world there have been two interesting events: the "theft" of a Banksy mural, *Slave Labour*, from a North London borough Haringey and its subsequent listing for sale in a Miami art auction house - which was thankfully, albeit slowly and graciously cancelled - and the painting of the main dome in a church near Barcelona by two graffiti artists, House and Rudi.

Should either of these events have occurred? Is graffiti anaesthetised when removed from the street? I want to demonstrate why the two events are distinct.

Graffiti is intrinsically of the city, often tailored to a specific city or nation, if not ideologically, then linguistically or in subject. This is generally true of Banksy and is exemplified by *Slave Labour*. Importantly, this piece - depicting, in black and white, a child kneeling over a sewing machine producing coloured British bunting - is stencilled onto the wall of a Poundland. As Marc Schiller, street art website owner who claims to be Banksy's friend, said to the *Guardian* of Banksy's "work out of context", "it's not his work any more, it's no longer a Banksy... it's worthless". Whether or not Marc speaks for Banksy is almost arbitrary as his words ring true. The auction house claims the anonymous donor is legitimate and the sale legal. They fail to mention whether it is moral or appropriate. Arrested from the street and imprisoned in the establishment, *Slave Labour* has been ruined as art. The sole positive emerging from this is the international recognition that graffiti is valuable as art and not just vandalism, so valuable that it is stolen and shipped abroad.

In painting a church, the Spanish graffiti artists House and Rudi, have contributed positively. They have not sold out, abandoned their roots or been appropriated for establishment gains. With art they have created a mutually beneficial dialogue with the Church in Spain, a particularly religious country for Europe. They have adapted their style to fit with that of the Neo-Romanesque church and the commissioning priests want yet have kept their integrity. In this sense graffiti is recognised what it truly is, an art form that is of the street but can transcend the restrictions of the street as canvas.

Get Your Fix

Show and Tell

Campus location TBA

Art and anthology of students' sexual experiences

Launch Party - 11th March

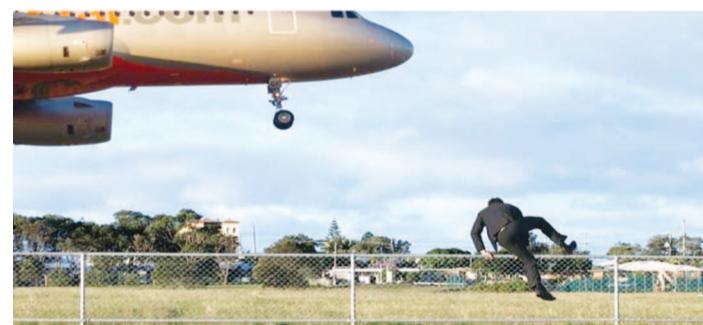


Inter-University Drama Festival

Drama Barn

Universities gather in York to showcase their finest

Week 10



The Aesthetica Art Prize
York St Mary's - Coppergate
International Contemporary Art Prize
Exhibition 8 March - 28 April



TakeOver Festival
York Theatre Royal
Students take over YTR and all its productions
19th - 24th March



The Theatre of Cruelty

Poppy Bullard reviews Antonin Artaud's resounding legacy in contemporary theatre.

Antonin Artaud is the father of cruelty – the gut-wrenching, spine-squirming discomfort that only a direct confrontation with physical reality can produce. His ideas about the Theatre of Cruelty redefined the limits to which an audience could be pushed, and the horrors to which they could be subjected. This sinister genre has had a varied performance history, ranging from pieces such as *The Cenci*, written by Artaud, which features the death and execution of an entire family, to far more contemporary subjects who use the theory to create an alternative take on existing texts.

The Theatre of Cruelty is not bent on fostering public sadism or masochism, instead the cruel aspect of the theatrical discipline concentrates on dissolving the image of theatre as synonymous with fiction. Artaud's own brand of surrealism attempts to shatter the illusion of theatrical falseness, and focus on creating reality within the theatre. But this is not reality as we know it. Artaud's reality is one that comes from within; the inescapable inner-workings of the human mind and relationships that are usually hidden and suppressed by outer appearances. The confrontational style aims to shock, unsettle and disturb the audience by juxtaposing jarring images of fiction and reality, often using distorted or warped human figures.

The Theatre of Cruelty's advantage as a stylistic genre is that it allows pre-existing existing plays to be considered in a new, and often more challenging, context, none more so than the sell-out production of *The Changeling* at the Young Vic theatre in 2012. This Jacobean tragedy is known as an exam-

ple of the struggle against the patriarchal domination of the seventeenth century, but its latest performance – brain child of Joe Hill-Gibbins, the Deputy Artistic Director of the Young Vic – takes on a much more Artaudian persona, allowing the production to become the centre of a bone-chilling exposé of mental illness and life in an asylum. This emphasis on the subplot about "madmen and fools" is almost too close to Artaud, who spent most of his later life in asylums, suffering from undiagnosed schizophrenia.

The confrontational components of his Theatre of Cruelty are projected onto the audience throughout the creative vision of the piece. As Hill-Gibbins told *Exeunt Magazine*, people "pay money to look at mad people because they find them funny, or because they find something profound or intriguing about watching mad people". His blunt, yet uncannily accurate, reasoning is a stark contrast to his theatrical prowess. For Hill-Gibbins, the asylum's inhabitant is presented as a wheelchair-bound, dribbling, sufferer of physical and mental disabilities. This is such a far flung image from the original text by Middleton and Rowley, that, combined with the ethereally clinical hospital-green lighting of the mental asylum, the patient becomes a representation of every audience member's internal, yet unspoken, captivation and morbid fascination with the mentally and physically ill. Artaud's belief that the realities within every person can confront them in a physical form allows the seventeenth-century opus to become more contemporaneously and culturally relevant.

It does not stop there. In keeping with Artaud's fascination with human nature, another element of cruelty is sex and sexuality. *The Changeling*, as with much of Artaud's work, is about "the mess of being a human being, the mess of the body. Maybe that's what all really good plays are about; no matter how much you try to control your body and you have all these ideas about how the world should be and how you should be, the problem of being a human being is that you can't live outside your body. Its needs, for power or sex or food, will always be there". This metaphorical mess of internal emotions and ideas is translated into a very physical performance, where food and drink become a substitute for bodily fluids and bodily desires. The creation of the internal mess of adultery on stage, is performed through the mutual smearing and massaging of red, oozing liquid upon each other and the blanched marriage bed. The highly sexualised rubbing, slavering and massaging is not only a highly disturbing image, but also a physical representation of the complex nature of adultery itself. It maintains Artaud's belief that staging the internal externally shatters the false reality of the stage.

The Theatre of Cruelty attempts to penetrate far deeper than naturalistic theatre. The exposure of such physical translations of raw emotion leaves more naturalistic pieces of theatre appearing to be emotionally stunted and filled with false pretences. The most repulsive aspects of human nature are translated into captivating art, where, by some strange paradox, the only thing that would seem out of place is reality.



Portrait of an Artist: Antony Dunn

The local poet talks to Fiona Parker about his formative years, translating poetry and life as a poetical subject

Antony Dunn is an award-winning Leeds-based poet and is author of a number of books including *Pilots and Navigators*, *Flying Fish* and *Bugs*.

The first piece of poetry Antony remembers composing was at primary school. "I remember I wrote a very long poem about winter when I was at primary school and I was quite pleased with it and it went up on the board outside the Headmaster's office." It was not until Antony was a teenager, however, that his literary flair began to manifest itself in the form of lyrics, which he wrote for a band he had with school friends at St. Peter's School in York.

"I was in a pop group when I first went to grown up school. I wrote hundreds of lyrics for this pop group and we recorded bits and pieces and some of these song lyrics got into the hands of one of the teachers at the school, Dave Hughes." Hughes went on to give Antony feedback on his work and started telling him how he could improve the lyrics. Eventually Antony made the transition from writing lyrics to writing poetry. By the time Antony was sixteen, he was in his words "obsessed with poetry".

After school, Antony worked at a theatre in York for a year and throughout the placement, he lived with his then girlfriend's family. Her father was the proud owner of an extensive collection of books and before long, Antony's girlfriend was forced to compete with the library for Antony's free time. "I used to read them all, all the time. This was before the internet was a daily part of anybody's life, so the only access to poetry you had was books. It's quite hard to get accidental access to books of poetry, so to suddenly find yourself in a house which was heaving with the stuff was wonderful."

Antony went on to read English at St. Catherine's College, Oxford and since graduating in 1993, he has received both the Newdigate Prize (1995) and an Eric Gregory Award (2000).

He has a keen interest in translation but is aware of the potential damage a careless translator can cause. He was unable to publish one Chinese poem in particular, which discussed the Tiananmen Square massacre. He was unable to carry across the impenetrability of a "very complex metaphor" in the original poem. "In conversation with some of my colleagues, it became clear that I could not publish my translated version because it would just land him in trouble... We can't get ourselves into that kind of trouble here. It's sobering to be reminded that other people do have to be careful."

Antony is now a married man with a son, who was the product of years of heart-breaking IVF cycles. He has documented several hardships in his life through the medium of poetry. However, he maintains it is not a "way out" of negative feeling. "You'll always get somebody who will comfort you by saying: 'Oh well there is probably going to be a poem in it for you, isn't there.' At which point I generally want to smash their face in because poetry is not a way of salving yourself out of pain and any suggestion that that is why we do it makes me really cross."

Antony's life has been far from black and white. However, when it comes to imaginative composition, forget high and flighty writing, he believes wholeheartedly in the power of plain and honest verse. "If there are too many adjectives and adverbs, I get the feeling that somebody is trying to manipulate my sensations and I resent that and then I resist it. If somebody is just telling me the truth, I find it utterly compelling."

Review: A Monster Calls

Author: Patrick Ness
Review: Thomas Cox

R oald Dahl. Enid Blyton. Beatrix Potter. Literary names shrouded in milky childhood mist echo dimly in your memory, harking back to the golden days when 'Once upon a time...' wasn't a cliché, and stories were a flight of midnight-oil-burning hedonism. This memory is now reduced to yellowed images with the curling edges of hedgehogs and ginger ale. The delight of opening a book for the sheer pleasure of it, without the falsetto piping imp that is cynicism grating its fingernails down the back of your skull, are days long gone.

Picasso famously pondered how 'it took me four years to paint like Raphael, but a lifetime to paint like a child'. Sadly the same is true of reading. The art of reading like a child is all but dead to page-weary students. Childhood innocence has long since fallen, replaced now by a sorry-looking, but undoubtedly far more intelligent, head.

Lamenting this, it is a delight to pick up *When a Monster Calls*, Patrick Ness' novel originally designed for children. It has been making a commotion in the literary world as adults reading to their children realise they're enjoying the novel more than they probably should.

Making children's media palatable for adults is not a new phenomenon – think Pixar films and *Harry Potter*. London-based Ness is already a successful children's author, and has produced two other children's novels. *When a Monster Calls* is the only novel to have received both the Carnegie and Greenway Medals, for writing and illustration respectively.

The novel follows the tale of 13-year-old Conor's dealing with the impending death of his mother. The story opens to Conor lying tucked up in bed one night, having just awoken from a nightmare he can barely face the memory of. At 7 minutes past midnight, a colossal tree-monster lunges in through the window, and swallows Conor whole. And then he wakes up 'and it was all a dream'. Except it wasn't.

The monster continues to reappear, and tells Conor three stories, in return for Conor's own story. Each time he reappears the consequences escalate, from fighting to vandalising, the narrative running parallel with Conor's mother's deteriorating health. His mother leaves home, his friends

keep their distance, and teachers treat him like a ticking bomb. Cracks spread about his increasingly fragile and unpredictable character, and the nightmares worsen.

An assistant in Waterstones told me that reading *A Monster Calls* 'is the closest a book has got me to crying'. It is a harrowing tale concerning something we all have to face sometime, loss and isolation.

The plain language is what lends the tale its power. There are no effete elaborate emotional depictions, being sketched in simple pencil rather than watercolours, leaving the bones of a story to be filled by the imagination. The beauty is in simplicity, transcending the normal reading experience to one not dissimilar to the pleasure of youthful literary impression.

The uncomplicated phrases are what strike such a poignant chord, with memorable nuggets of wisdom phrased lyrically. Indeed, in such a way that any reader will steal away with them when the book is long finished, for example "your mind will believe comforting lies while also knowing the painful truths that make those lies necessary. And your mind will punish you for believing both."

Ness flips the clichés of young people's fiction to shatter the expected and grasp the notoriously slippery subjects of plaguing inner demons. It is not simply a story that would help to ease the pain of battling situations such as the loss of a loved one, but is important for its wider implications of how one, inexperienced and lonely, should face up to real monsters and nightmares.

Conor's story is charged with real suffering – as we are informed at the beginning Ness has completed the story that fellow children's author Siobhan Dowd left planned but unwritten when she died of cancer several years ago, aged forty-seven.

The glossy pages are energised further by dark spangled illustrations that sprawl about Ness' prose. Award-winning Jim Kay's drawings provide a harrowing depth to the novel, making it into a silent film, decorating the imagination further.

The book leaves you with the impression that you've been part of something deeply personal, affirming the monster's claim that: "Stories are the wildest things of all... Stories chase and bite and hunt."





Freedom through Faith

The war in Sri Lanka may be over, but government injustice towards minority groups continues. Ruki Fernando talks to Fliss Turner about life beyond the headlines.

September 2008, the UN fled Sri Lanka and its violence, terrorism and unequivocal pain. Beyond its preliminary fences civilians, young and old, scrabble and desperately plea for them to remain, to allow them the last vestiges protection. As grubby hands reach through bars framing the UN building, eyes wide with fear and despondency peer through, trying to grasp the fraying seams of safety for the Tamil community; it is apparent that these are the people trapped by an unmerciful government. The UN has however already made its decision. In convoy they leave. In the falling dust stands a country in desolation, awaiting the government's inevitable blow.

At the height of Sri Lanka's civil war, neither news reporter nor headline could convey the pain felt by the small country off the coast of India. It is through talking to Ruki Fernando, human rights and social justice activist and current fellow at the University's Centre for Applied Human Rights (CAHR) that

I begin to look beyond the articles I've read, the documentaries I have seen and begin to distinguish the brutal anguish felt not by the country defined by fatality statistics, but its very people, the children, the families. Here I discovered the torment felt by Sri Lanka's people, generalised by the term "civilian" and diminished by the civil war's atrocities.

Ruki was at the heart of the violence and it is with unprecedented clarity that he tells of the horrors of Sri Lanka's civil war: "Hundreds and perhaps even thousands of people were being killed, injured almost every day. Most of it was by government military."

"They actively prevented people from leaving the war zone, even shooting at those trying to escape. They forcibly recruited adults and children, and tolerated no criticism."

Beyond Sri Lanka's beautiful landscape and fabulous cultural facade, scars had begun to show, no matter how much the government tried to conceal its actions to the public eye. Travel became restricted, roads were

closed and embargo was imposed upon food and medical supplies. Those, whose spirit had not been shattered attempted escape, fled the black cloud of violent suppression that had come to define their everyday lives.

Ruki speaks of these people and of the impossible situation they face in their quest for freedom with concise honesty: "any people who managed to escape the war zone were detained illegally behind barbed wire, in inhumane conditions by the government." It was, however the Tamil community which faced the inevitable violent, moral and physical disengagement, "The community lived in fear - there were frequent round ups and any Tamil could be arrested and detained at whim and fancy of police and military, sometimes for many years. Almost everyone detained would be tortured. There were also widespread abductions and political killings."

Amongst the civilians subjected to violence and torture are lawyers, Catholic priests and human rights activists. Absolutely no

one with a heart and mind could be safe from abduction, murder, torture or attack and absolutely "no one has been prosecuted or convicted for these crimes." As the government moved in on the community, families fell to the cloying mud of dug trenches offering minimal protection, crawling through the dirt as children sobbed and parents prayed "Please God, save all these children".

Many would not be saved. Despite Ruki speaking with slight optimism of the country today - "now there is no shelling, bombing, suicide bombers" - sanity has not been restored. "Although less in number, arrests and detention of Tamils, abductions killings still happen. Government critiques still live in fear."

Despite the war officially coming to a close in May 2009 hope has since been no more than a notion of hypocrisy "There are also new forms of repression and domination of the minority Tamil community. The government is banning commemorations, religious events and grieving for those dead and

disappeared, the whole of the north is heavily militarized with military playing the dominant role over civilian administration, and getting involved in education, running shops, restaurants and resorts".

Families of the dead, the tortured, and the persecuted cannot grieve. The cemeteries of those who stood to protect their children, families, friends and communities have been bulldozed, flattened into the soil which holds the blood of innocent lives. In their place stands "monuments glorifying the military, responsible for killing, injuring, disappearance, torture of tens of thousands of local people." Despite international law stating hospitals to be areas of protection, the injured and maimed could not seek solitude. Government-backed military attacked, disregarding the red crosses atop makeshift infirmaries whose roofs bore the final fragment of protection to a desperately vulnerable community. Along rifting torrent of mud and rubble ran the blood of victims who had clung to the hope of safety below the red crosses. Limbs scattered the vicinity, faces blown into distortion.

How is it then that Ruki could have faced all of this, never fleeing the atrocity and pain? As is the disposition of war, religion does not cower in the corner behind enemy lines. Ruki's Christian faith has given him the "motivation to support

"My difficulty has been to talk to good Christians and Buddhists who don't believe in equal rights and dignity."

victims and their families, helping protect those in danger, writing and talking about the stories of those subjected to injustice".

With this faith comes an absolution of bravery in the face of danger: "I guess I always knew I was taking risks and putting myself in danger in the work I was doing. There have been occasions where I have been followed, subjected to long interrogation and many times intelligence agencies have been asking about me."

Surprisingly, it has been those of religious dispositions who have been the stubborn anchors in his fleet of freedom. Many without religious alignment have shown courage and conviction alongside Ruki. However, Ruki's "difficulties have been to talk with good Christians and Buddhists who don't believe in equal rights and dignity. They believe it is okay to kill, abduct, and torture civilians in order to deal with terrorism"

There is, it seems, blind complacency from religious leaders, assuaging action despite the ongoing dangers the minority communities have succumbed to. The "complicity of religious leaders in grave violations of human rights and their deafening silence has also been challenging" pegging the lives of civilians to an existence of fear and unrelenting dread.

Sunk into a reverie of despair which did not come from turning to the BBC for information over four years ago as the UN departed Sri Lanka in a cloud of panic. I have to ask, what can be done? "We need to officially and publicly acknowledge past abuses and have a process towards accountability that can consider options like prosecutions, convictions, amnesty. Truth seeking is a fundamental in this process." And in truth, one can hope, optimism must be found. Whilst considering the anguish of the tortured and abused we can but hope that veracity will eventually allow for a relinquishment to the subjugation the minority communities of Sri Lanka have faced. Lives need to be rebuilt, vivacity revived and most importantly grievances atoned.

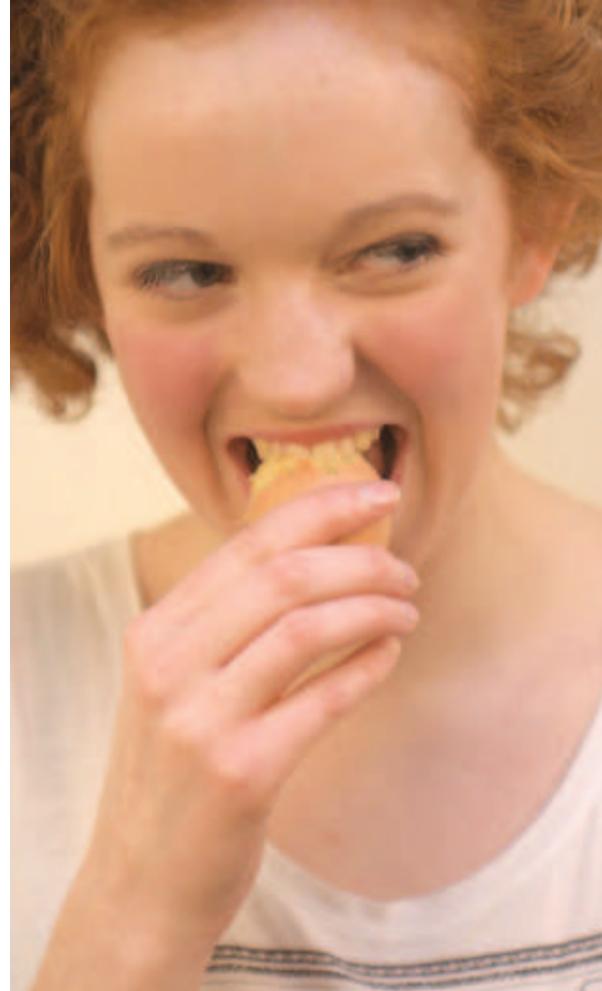
Ruki's broad smile and optimism raised me from my gloom brought about by the horrors of this interview. Despite it all he bares the stance which dares the government to "Catch me if you want!" M



ALL PHOTOS COURTESY OF RUKI FERNANDO

Easter Treats

Cometh the Easter hour, cometh the Easter Bunny. This year, he's really brought home the bacon. Or rather, the cake. Savour some simnel cake, pop an Angry Bird (aka Easter chick) in your mouth, and crack open a batch of cake eggs. A veritable treat for all this Easter-tide.



"Once upon a time there were three little bunnies... and they lived happily ever after."



*"In a time there were four little rabbits, and their
names were Flopsy, Mopsy, Cotton-tail and Peter..."*



CREATIVE CHICK DIRECTOR: HELENA PARKER. DECORATOR-IN-CHIEF AND MANAGING BUNNY CONSULTANT: POPPY BULLARD.
BUNNY CONFLICT CONTROLLER: MEGAN THOMSON. WORK EXPERIENCE ADD-ON: TOM WITHEROW. PHOTOGRAPHER: HOAGY DAVIS-DIGGES.



MUSIC.

One man and his guitar

There's no denying **Jake Bugg's** meteoric rise to fame, nor his distaste for One Direction. Hatti Linnell speaks to the Brit- and NME-nominated 18-year-old about fame, fortune and the future.

To say that Brit-nominee Jake Bugg's rise to fame has been rapid would be the understatement of this century. Scouted by the prestigious Mercury Records in summer 2011 after appearing on the BBC Introducing Stage at Glastonbury, his career has since been an unstoppable force.

Considering this, I was apprehensive about meeting Jake: he's certainly among the five or six artists each year who appear to be the next big thing. These artists are often seriously over-hyped to the point that they can only be severely disappointing and disappear into oblivion or become well-loved and make a career out of selling critically-acclaimed records, or, at least, a critically-acclaimed debut album. In fact, the only new artists recently to have received his level media attention are Lana Del Rey and Emeli Sandé, both of whom have gone on to play sell-out arena tours, as Jake is currently in the process of doing. Judging from this, he'll soon belong to the latter.

Jake's date in Leeds is the third of a month-long tour. "It's a good laugh, I guess. There are those little moments that keep you going and it's wicked", he says excitedly when I ask him about his feelings regarding the forthcoming dates. He seems quite at ease, making me a cup of tea and having a quick cigarette before we sit on the sofas in his tour bus. In person, he didn't seem to be the arrogant reborn version of Liam Gallagher - an image many journalists have portrayed him as in their work. This would've been easy for him to do, considering the high level of media coverage both he and his music have had in such a short period of time, but I find him modest and quiet-mannered, yet apparently unfazed by his newfound fame: "It's been brilliant, it's all I know and all that I want to do. As long as I can play music and live a happy life then that makes me happy. I don't really pay attention to it or read press or anything like that, so I just hope I can write my songs and that people will enjoy listening to them."

Born in Nottingham in 1994, Jake grew up on a council estate in Clifton, and the influence of his childhood is evident in a few of his songs: 'Trouble Town', 'Seen It All' and 'Two Fingers' to name a few. Acknowledging this, Jake tells me that "a lot of the songs are about my experiences", before digressing further: "I think it's good to draw on those experiences and the things you've seen or maybe heard". Having begun to realise his musical potential at the age of 12 when his uncle showed him his first guitar chords, Jake's passion for the instrument was instantly evident. "It's still a hobby, it's what I love doing and it's fun. My hobby is my job but with that in mind it's a fine line. For half of it you've got to think it's what you love doing and what you enjoy but the other half is that it's your job and you've got to take it seriously and have fun at the same time."

One of the main things that's misplaced about the nature of media attention on Jake is that it is predominantly directed towards making comparisons with his influences; it's almost impossible to find an article about him which doesn't mention Bob Dylan or Noel Gallagher. In fact, many have described Jake's sound as merely a rehashed combination of the two. This view has support up to a point: the chorus of 'Two Fingers', the lyrics of 'Lightning Bolt' and the majority of 'Taste It' have points where comparisons with Oasis could be made.



Having said that, it's difficult to understand the Bob Dylan comparisons – their writing styles differ, and vocally there are very few similarities. Ultimately, though, his music possesses a lot of original sound and definitely sets itself apart from a lot of music around today. When I mention this to him, Jake replies: "I think a lot of people would say the opposite" with regards to his sound being original. Perhaps soon people will stop defining Jake by his influences, and allow him the freedom to become his own artist.

When asked about such various achievements as his number one album, Jake seems nostalgic, describing the success of the eponymous 2012 release as "a miracle", but appears less excited regarding his unsuccessful Brit nomination which he didn't go on to take. "I think it's brilliant—obviously to be nominated you need to be in the top forty, so that's down to my fans and I can't thank them enough for that. But at the same time, awards don't do all that for me," with the classic nonchalance and implied understanding that he is more concerned with the quality of his music as opposed to public recognition. A respectable, yet grounded, stance.

But stories like his recent claims that One Direction are "terrible" and his involvement with a member of the ever-growing Harry Styles ex-club, Cara Delevingne, speak other-

wise. Niall Horan of the X-Factor group responded with the expected intelligent wit (and understanding of basic English grammar) via Twitter: "Really bugs me that artists we're fans of, flip on us in the press!", causing all the twelve-year-old girls' keyboards across the land to go into overdrive. One Direction aren't the only victims: he also, controversially, recently lashed out at Mumford & Sons—a risky move considering he shares a

Michael Kiwanuka", going on to state how "I do listen to a lot of contemporary music, or I try to. A lot of it, I don't think, personally, is very good." Not that it's particularly revolutionary to dislike One Direction, but it goes to show that, usually, when an opinion is asked for, an honest one is provided.

Of course, no interview would be complete without pressing for details of what the future holds. "Well I have this tour coming up, then a European tour, then I'll probably go to America, then a load of festivals." One of Jake's final comments gave insight into just why he finds himself disillusioned with a lot of modern music: "I love song writing, it's my favourite bit of what I do."

He's only 18 years old, but Jake's already wary of maintaining a certain quality to his material. "I don't want to rush it, but at the same time, I don't want to keep people waiting. Better get writing some tunes... I would like to get a second record out." No doubt, he's had quite an impact and is continuing to leave his

own individual stamp on the British music scene. Jake's next major challenge is to break America, a milestone that Mumford and One Direction have both passed. Certainly, his explosion onto the scene and platinum-selling debut album are good indicators for the name Jake Bugg to only become bigger and bigger. M

"Our audiences are generally just fucking awesome and wanna jump around a lot."

large extent of his fanbase with the "posh farmers with banjos". Funny as these stories are, though, the question of what's trying to be achieved here has to be asked. However, these contentious statements have been rare, and are often taken out of context and greatly exaggerated. When I ask him about other musicians he's a fan of, Jake's response is that he "really likes

In The Spotlight: York House Concerts

Francesca Donovan finds out just what happens when a gig takes place in your front room...

No one would dream of walking into a stranger's house, perusing their vinyl collection and settling down to relax with some music. One evening in York, however, I found myself in a taxi heading into the surrounding countryside to do exactly that.

The history of house concerts – the modern love child of Renaissance and Baroque chamber music – began in 20th century Harlem, New York, held to disguise illicit sex houses. Yet, once urban genres adopted the concept, house concerts became about sharing the practice of live music. Perhaps they're still somewhat unheard of simply because 21st century live music is more available to the public; ticket prices remain relatively cheap and arena shows become increasingly impressive exhibitions. However, the revival of the house concert is buoyed by the musical purists' want for raw and unrestricted performances and, with media interest from BBC Radio and national newspapers, York House Concerts (YHC) are building quite a reputation. Tickets for Benjamin Francis Leftwich sold out online in one hour and, despite a "tough couple of first years", recent gigs have been at full capacity.

Admittedly, I was dubious as I stood in a crowd outside Tony and Nicki's waiting to be ushered into their home. On stepping over the threshold, though, I was ashamed to have felt this way. Tony and Nicki have been hosting these intimate events for six years and fondly describe them as "a hobby - rather than business - gone mad". The pair certainly know how to make their guests feel welcome – their living room was arranged strictly for comfort with cushions, throws, soft red lighting and images of previous guest artists. The environment encouraged chatter, and home-brought wine was consumed by the bottle from plastic cups as we eagerly awaited JP Cooper: a relaxing yet electric atmosphere.

JP emerged through the crowd to perform what would be one of my most intense musical experiences to date. After a stint recording with Eskimo Cowboy, JP's now pursuing his solo career – and thank god for it. Immediately stunning the audience into si-

lence with 'O Brother', all the intricacies of the dreadlocked acoustic artist's soulfully expressive tone and vocal flights could be heard. When bringing this first song to a close he remarked that he "felt amongst friends – last night I was in a warehouse in Birmingham." He kept the crowd enthralled with anecdotes between sublimely beautiful song after song, occasionally musing aloud to himself: "what shall I play next?". A truly organic gig. JP continued to play and – avoiding all clichés – the audience was unanimously moved. He's an artist who should be flaunting his mellow talent without the distraction of synthetic sounds, York House Concerts being the perfect platform to do so.

Keeping up with JP, it's said that music legend, the 'whispering' Bob Harris can recognise an exquisite talent when he hears one. This is the case regarding Cooper's fellow Mancunian and dead-ringer for Noel Fielding, T.G. Elias, who was top of the bill; no hierarchy, just amicable organisation that exemplifies what York House Concerts embodies. T.G.'s a certified storyteller: lyrics of a calibre you seldom hear in today's music. He sings unplugged, alighting to the beauty and humour in the rawness of his songs. We could hear the tap of his brogues on the wooden floor, echoing his fidgety timekeeping. Songs like 'The Ballad of Lenny Crow' were interspersed with tales of drunkenness, including a particularly amusing story concluding in him wandering homeless round Headingley in the small hours of the morning having been kicked out by his girlfriend.

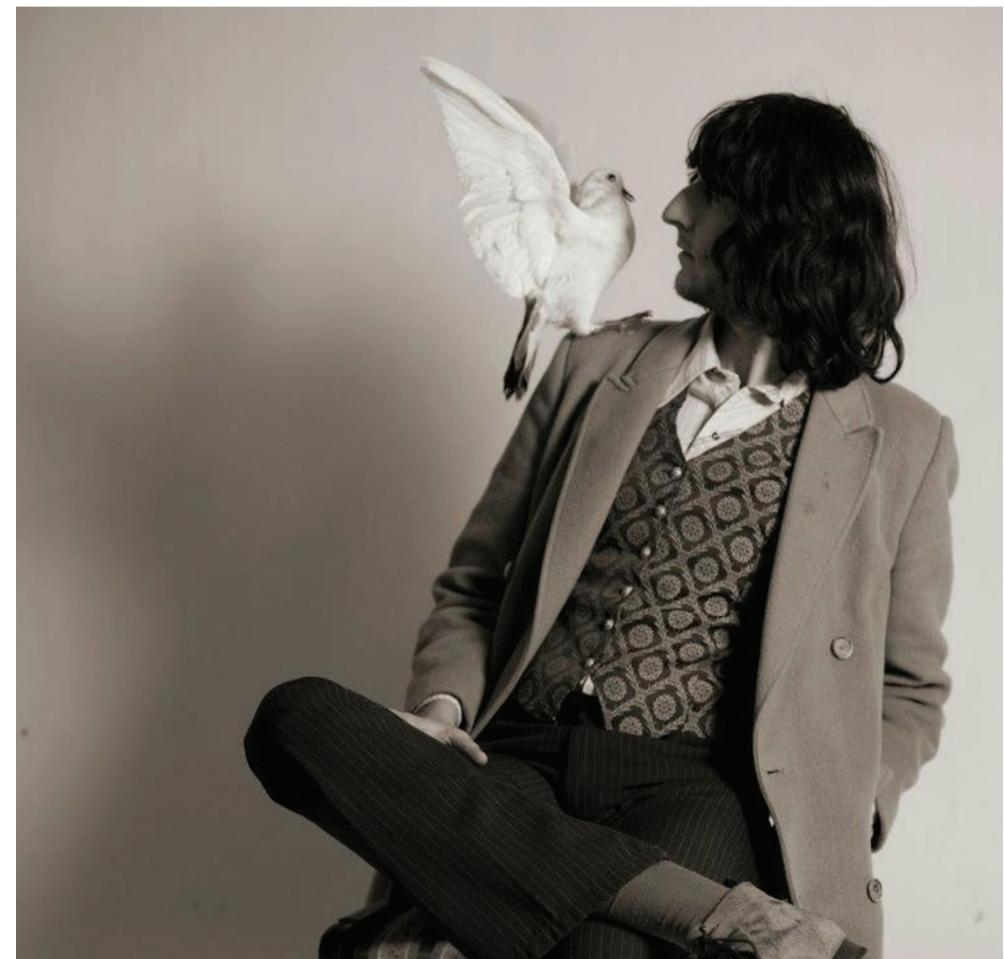
This intimacy is rare in the era of festival and arena shows and, for that reason, is all the more important. After he left the 'stage', I cornered T.G. Elias for a few words: "I try to play unplugged as much as I can because it immediately breaks down the barrier of stage and audience to create a more intimate feel. It's something I'm passionate about as it helps them hear what the artist wants to say more clearly when you strip all the bullshit away – providing they want to listen!"

Tony even remarked that some artists have bunked with them for a week to get a

taste of long-forgotten home comforts, free laundry and fresh food, away from the hazards of touring.

They are designed to shun the bureaucratic commercialism of the music industry and are run purely on donations to the artist. Most importantly, York House Concerts are made possible by the hosts extensive efforts. But even now, Tony feels the pressure to put on a good show as "you are only as good as your last gig", he admits. As a consequence of that sometimes harsh reality, I've since donat-

ed in exchange for admittance to the next two listed events: Sam Brookes and Hot Feet, as well as Benjamin Francis Leftwich; I'm awaiting the gigs with justified, excited anticipation. These are musical experiences that are difficult to articulate, but I'll urge you to see for yourself. It may be a quaint and obscure concept for those of us well acquainted with lurid live music, but there is one thing that can be said for certain: house concerts provide an unrivalled musical spectacle that separates the boys from the artistically talented men. M



YO1 Festival Preview

Noise Music brings you a taste of what's to come at York's upcoming YO1 Festival, and find out the biggest music event in town is bringing the University's music scene ever closer to town



RUDIMENTAL

It's been quite a year for Rudimental. The Hackney-based quartet (half of whom, it may interest you to know, attended Leeds Met—big up to proximity) have enjoyed a sudden and global success; their first single, 'Feel the Love', spent 30 weeks in the charts (16 of which it spent luxuriating amidst the Top 10), accumulated 18.6 million views on YouTube and was certified 'Double Platinum' in Australia. Being responsible for the 16th biggest selling track in 2012 isn't necessarily an indicator of quality (for context, Minaj placed 5th), but there's something about the bizarre combination of horns, drums and John Newman that just...works. So much so that they managed to re-implement the formula with 'Not Giving In'. If it ain't broke, and all that.

It's a real boon to YO1 that they've managed to secure such a massive name, particularly given that Rudimental are currently at the zenith of their commercial success. We highly recommend turning out, if only for these guys; Kuda enjoys it, and so do we.

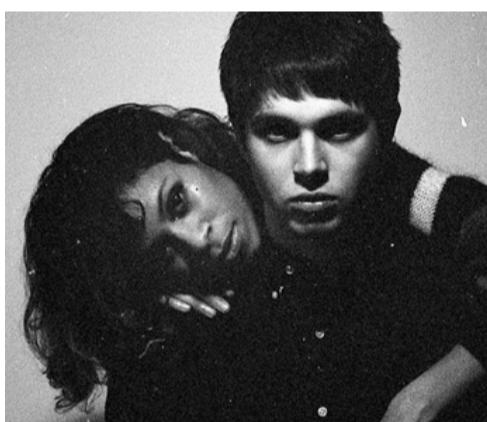
GREYMATTER

Self-described as blending a mixture of "house/techno/electronic/disco/beatdown/..." (of which, naturally, the enigmatic ellipsis is the most intriguing), this Brighton-based DJ is certainly one to watch. He'll be performing on the Circulation stage, and is famed for putting on a great show with a great deal of visual incorporation throughout his set. Having had several artistic collaborations, there's no predicting what the setlist might contain. Whatever happens, you can be guaranteed a great show: Greymatter's collaboration with the animator, John Malcolm-Moore, has resulted in an impressively immersive, altogether memorable experience.



THE DUB LOUNGE

Playing at YO1 are a number of York's biggest specialist club nights – Milli Vanilli, Bangers & Mash and Irie Vibes to name a few. In anticipation of May's event, YUSU's Derwent venue, The Courtyard, are hosting The Dub Lounge this Saturday from 9pm til 3am. With three rooms and showcases from the biggest names in York's local club and live music scene, it's a steal at £2 for an advanced ticket.



ALUNAGEORGE

Opposite Rudimental as headliners stand Aluna Francis and George Reid – AlunaGeorge. Breaking through last year with 'Your Drums, Your Love', and reaching Number 2 in the UK Top 40 with 'White Noise', a collaboration with Disclosure, it's little wonder AlunaGeorge have been chosen to headline a weekend that will finally put York on the live music map. Soon to drop is 'Attracting Flies', the lead single from an approaching debut album and a track debuted by Zane Lowe on his show a week ago today. If you haven't heard already, expect noise that blends the finer elements of garage with steady bass and some post-dubstep sounds. Atop this sits Aluna's high-pitched vocals, described before as "almost child-like". With a strong back-catalogue and an ever-growing fanbase, it's clear the signing of AlunaGeorge on YO1's dotted line is a move sure to go down a storm.

Interview: YO1

Organiser, John Drysdale

As our last few spotlights have shown, York and music are being brought closer together by the day. And although it's easy to take such progression for granted, for some people it's been a work in progress for much longer than our three year stints up north. John Drysdale has been promoting and putting on parties for longer than most of us have been alive, and has been serving York and Leeds with a zeal that slightly outstrips sitting on Vanbrugh stalls for a few days.

Born from "a lack of venues in York and a massive desire to get together and have a good time" Drysdale went from running free parties and club nights to weekend festivals such as the ongoing Beacons, a medium-sized summer festival situated just outside of Leeds and "one of the leading festivals pushing new music". However to keep us happy before the sun starts shining, he is once again serving up "something I feel York has needed for quite some time". And that something is YO1.

For those who didn't experience it last year, YO1 is a one-day festival aimed at providing great music whilst still offering something for everyone close to home. Situated on the Knavesmire; a large bit of land near the racecourse, YO1 will play host to locally curated selection of food vendors, a micro-ale festival and four stages of music ranging from big names such as Rudimental and AlunaGeorge to our very own Marzec Group, amongst many others.

One big change from last year has been the extent to which the student-run music scene is having a role to play. With "the dance scene being the healthiest I have seen for many years", it's no surprise that Bangers and Mash, Milli Vanilli, Vanderground and Breakz will all be present, as well as *Circulation Magazine* having their own stage once again.

"I think festivals are going through a time of change, people have less money right now. I feel people will support an event that's easy to get to, supports its local music scene and brings great acts to the city and all for the bargain price of £20. Why travel miles and go to the expense of a far away event when there is one on your doorstep." We agree John, and I'm sure a few others do too.

Get involved

Tickets can be bought for £20, with a £2 admin fee online, or £17.50 from on-campus student reps.

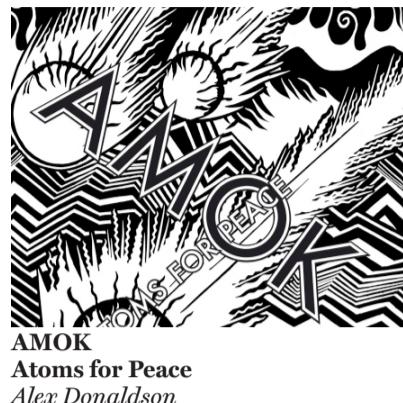
More details can be found at
www.yo1events.co.uk.

REVERB.

Justin Bieber on Practical Ethics

"I really don't believe in abortion... it's, like, killing a baby."

Reviews.



Atoms for Peace
Alex Donaldson

There are two ways of approaching this album: firstly we take it as Atoms for Peace's debut album, a new band coincidentally comprised of several megastars. If we forget their individual back-catalogues, the album is cohesive; the 2013 Nigel Godrich produced dance album of the year you'll never get to actually dance to. The better angle sees Atoms for Peace as Thom Yorke's solo project, accompanied by some of the greatest session musicians ever. Opener, "Before Your Very Eyes..." lures you in with funky guitar, only to dive head first into a whirlpool of bassy synth. The production and effort gone into creating this album is beyond anything most recording artists achieve.

The issue is that Yorke's vocals vary so little, the occasional falsetto rise only slightly changing the tone, that the genius is lost under his unrelenting eeriness.

Lead single, 'Default' may as well be a track on any Radiohead album. It's a wonderfully intelligent track. The contrast between the glitching intro and the dubbed-out keyboard is a joy. By the halfway point, however, you find yourself praying for intervention, a kick in tempo or vocal style. It seems like Yorke found a sound which worked and stuck with it for 45 minutes. A four song EP would have achieved the same thing, and we would've been more appreciative of that rare diamond. He's essentially hyper in-

fated his own musical economy.

The stand out moment is album closer and title track, "Amok". Flea leads with a simplistic riff, into the catchiest chorus of the record. "To run amok" wailed repeatedly by Yorke over effortless piano chords, reminiscent of a moody Moby.

I'd be amazed if anyone who didn't already know who made up this super group could actually tell upon listening to this record, it's just another Thom Yorke side project in his quest to conquer every genre known to man. Yorke exclaims "I don't want to stop" at one point, and despite this too-good-for-its-own-good yet ultimately average record, we really hope he doesn't.

Cosmo Jarvis wanders on to the stage looking ever so slightly bewildered, as if he's just woken up from a long, startlingly-interrupted nap. It wouldn't be out of character, it would seem: he exudes an air of friendly insanity which, when you're writing songs as diverse in their subject matter as 'Love This', about God, and 'Lacie' (properly styled 'LaCie'), about an external hard drive, is nothing if not helpful.

He opens his set with 'Sure As Hell Not Jesus', a brilliantly catchy song with a video well worth looking up. By the end of the performance, the audience are firmly on Cosmo's side: whilst he doesn't chat much with the

crowd, appearing shy throughout the gig, it turns out that he doesn't really have to. Although the dedicated sect of 16-year-old girls lining the front row (who, we can suppose, are regulars at Jarvis's gigs) were already won over, his semi-awkward charms and undeniable talent easily make up for the lack of crowd interaction. He really is very good.

The show progresses with everything I (as a relatively new initiate into the world of Cosmo Jarvis) had wanted to hear. 'Love This', a song about the meta-physical implications of God, deftly balancing brilliant lyricism ("If I believe in Heaven I deny myself a death / Dying keeps me conscious of the way I waste

my breath") with a pop-beat is re-worked with '60s-esque harmonies layered over the chorus. Jarvis knows what the audience wants, but refuses to give it to them on their own terms, consistently providing new and interesting additions to his best-known songs. He scatters new and comparatively less known songs throughout the set, inviting the audience to find a new favourite which, as it happens, I did.

His live performance of 'Sunshine', from his latest album, was really rather brilliant, providing me with my new favourite CJ lyric in a song about the benefits of hardship: "In the rain I knew where I stood / 'cause a wet man knows he's owed some good".



COSMO JARVIS
The Duchess, 16th February
Isaac BD



KODALINE
Fibbers, 7th February
Francesca Donovan

The charismatic quartet open with the ethereal 'Lose Your Mind', accumulating in Kodaline's signature crashing chorus line — an intriguing introduction to the set. They continue in a predictable but inescapable manner for a band with a relatively small repertoire, playing a selection of songs from their upcoming album *In a Perfect World*. Of course, including the justly famous 'All I Want' their debut single that shot to fame and has been heard by millions (knowingly or not) thanks to Google's 'Zeitgeist 2012' television advert. A haunting and moving performance

of a very good song. Much in the same vein, Kodaline's other songs are beautifully crafted pieces of music, simple, memorable melodies being the template for all; a formula sure to generate popular appeal.

The performance is polished and nearly without fault. There's always a danger when dense rock invades smaller venues; sometimes the melodies are lost to the heavy drumming and bass, resulting in headaches rather than gratification, and the result can be clunky rather than chunky. Kodaline avoid this pitfall entirely. Steve, Mark, Vinny and Jason's

instruments blend easily together to create one loud and powerful sound: a true band, not simply four individuals contributing their own disconnected musical components. Throughout the set, we were treated to persistently solid timekeeping from drummer, Vinny, and faultless fretwork from all three guitarists. The harmonies were tightly executed, and Steve's unwavering vocal was impressive throughout alluding to his range and expert falsetto control, as in closing song 'The Answer', met with a crowd of girls who sang the entire lyric word-perfect back to the stage.

Every year during the chilling post-X-Factor months, indie critics everywhere scramble to proclaim a new saviour of music. This year, Lambeth four-piece Palma Violets have had the dubious honour bestowed on them. The release of their debut album *180* is no small achievement for a band barely two years in the making, especially when it has been so highly anticipated.

Yet, *180* is a perfectly-crafted album in its own right, spinning a yarn of various '60s influences. The sparkling, nostalgic melodies and buoyant choruses are not limited to the first two singles, 'Best of Friends' and 'Step Up for

the Cool Cats'. 'Rattlesnake Highway' and 'We Found Love' are standout tracks, the latter being a contender for the band's next single. The comparison with The Vaccines is justified, given the two groups' shared penchant not so much for a wall of sound as for a mire of reverb. Hints of Phil Spector-esque production, Farfisa keyboards and half-jangly, half-grungy guitars are all drawn together with the album's lo-fi sound.

On a closer listen, the album feels disjointed. Tracks like the unfortunately titled 'Chicken Dippers', an otherwise atmospheric and harmonious song, are marred by whooping that would embarrass The Libertines at their rowdiest. No

doubt this is a result of trying to capture the energy of Palma Violets live, evidenced at a recent BBC session at Maida Vale. Sadly, it seems to have not paid off on the record. It's not just whoops and woos that present a problem. Lyrically the album is unchallenging, but the unfailing irony of some of the lyrics makes this an annoyance. Self-referential lines, like 'I've got a brand new song / It's gonna be a number one' featured on '14', quickly wear thin.

Shortcomings aside, the album's rough feel is still uplifting and catchy. Palma Violets' *180* might still be far from the saving grace of indie, but who needs heroes anyway?



180
Palma Violets
Callum Reilly

The 2013 class of a new soulful Rhythm and Blues

Fathma Khalid

"**Y**eah, I love Flo Rida" was not the response I expected when asking a friend whether he enjoys listening to R&B. Today, more and more R&B artists feel obliged to make club-bangers in a bid to stay ahead in the charts. But I'm not sure I feel comfortable placing these songs in the R&B genre; there is little soul to be found in chart-

toppers.

However, the recent rise of artists like Frank Ocean and The Weeknd has signalled a turning point for modern R&B. The honesty and raw emotion of their music is much more in line with the traditional perception of the genre, and it's started to garner acclaim from the mainstream. These artists have not made music to get into the charts: there is more the feel of making good music for its own sake - something much more relatable to the majority of listeners. As Frank Ocean says, it's "Not Just Money" that's important. It's refreshing to see artists on the R&B scene who value soul over 'swag'. 'Real' R&B is on the rise and seems to have acquired somewhat of a cult following - Frank Ocean lyrics seem to now be the go-to source for dramatic Facebook statuses and

Instagram hashtags.

The Weeknd gained prominence after releasing a trilogy of mixtapes in 2011. At the time, many were confused by this action, and eagerly anticipated his next move. He's proved to be very elusive in his selective choice of interviews and, although his tracks often sound like sultry slow jams at first, they soon become tales of pain and insecurity.

Following his mixtape, the release of Frank Ocean's first album Channel Orange was what really brought the Odd Future star into the public conscience. With a variety of musical influences, Frank sees himself as confined to no particular genre. The beautifully unembellished 'Pink Matter' brings you into a world of soft-stringed instruments and fluffy clouds of cotton candy. Minimalist songs re-

ally allow for his powerful voice to shine through the music - something that's avoided by many modern R&B artists.

Although understated, both have made appearances on the albums of big hip-hop names: The Weeknd featured on Drake's *Take Care*, and Frank on the monumental *Watch The Throne* by hip-hop heavyweights Jay Z and Kanye West. This kind of move is what'll gain these artists' initial exposure (in fact, their contributions to these albums were where I had first heard of them and, on further investigation, it turns out I'd stumbled upon a goldmine of soulful R&B). They've made it acceptable — even required — to wear your heart on your sleeve; they've brought the genre back to its roots. 2013 is the year you'll watch this new school R&B gain momentum.

FILM.

The changing state of film censorship

James Tyas talks to James Blatch, BBFC film examiner, about the art of film rating

The British Board of Film Classification (BBFC) is an independent, non-governmental body which has classified cinema films since it was set up in 1912, and videos and DVDs since the Video Recordings Act in 1984. Formerly known as the British Board of Film Censorship, the organisation has undergone significant change in the past 30 years. Becoming less draconian in their practices, the BBFC allow adult audiences to watch whatever they see fit with only two caveats: as long as it is within the bounds of the law and doesn't pose a harm risk. For anti-censorship libertarians the issue of harm remains frustratingly vague and despite years of research the role that depictions of violence in films in influencing attitudes and behaviour of adults remains somewhat dubious.

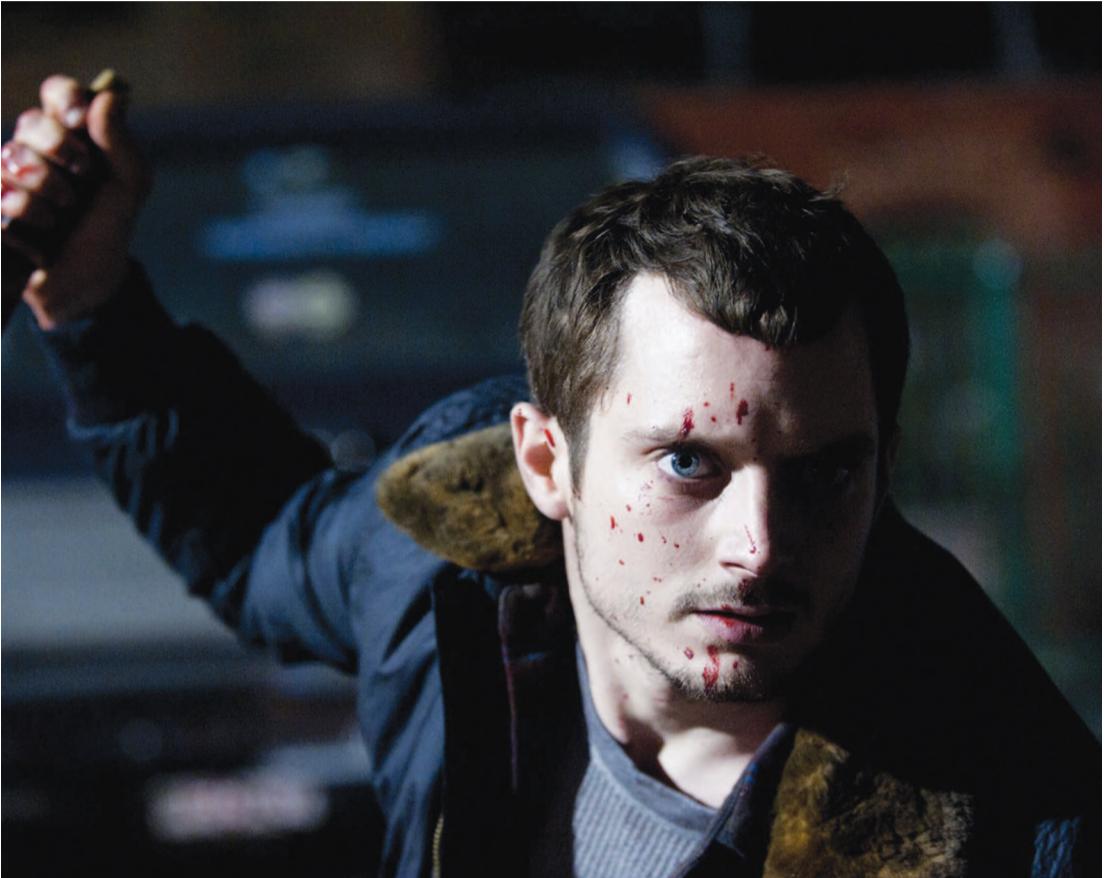
Critics have argued that the role of the BBFC is damaging to artistic freedom, with studios cutting films for a lower age bracket in order to increase box office potential. While James Blatch, film examiner and presenter of the BBFC's podcast, concedes that "there is clearly a risk that films would be pre-cut more than is actually necessary in the absence of expert advice," he states that "BBFC advice aims to suggest the minimum cuts necessary for the desired age rating and we aim to ensure the cuts advised are specific, targeted and interfere as little as possible with the narrative of the film." It's easy to assume that with films such as *Dial M for Murder* and *Cape Fear*, that were once either cut or banned entirely now being passed uncut, the influence of the BBFC will diminish further as audiences become more difficult to shock. Blatch argues that this isn't necessarily the case. "Public attitudes do change over time, but it's not possible to predict what might be a key classification issue in the future. What we do know is that since the BBFC was established in 1912, issues like strong language, nudity, sex and violence have always been a concern for audiences."

Against expectation, it isn't the headline-grabbing, controversial films such as *The Human Centipede* and *Maniac* that prove most difficult to classify but those at the other end of the spectrum. "The difference between a U and PG can be challenging. The U category

doesn't have to be 'squeaky clean' because even very young children enjoy some thrills and very mild manners-type humour, such as burping! So judging the point at which it's no longer suitable for a 4 year old but ok for children aged 8 or above is often a fine line." Blatch recalls that, in his experience, one of the most difficult films to examine was Joe Dante's *The Hole*. "It was an interesting film for me. It's a horror film with many spooky moments and brief gore, but the story is written for adolescents and there is clearly an exciting film in store for 12 to 14 year olds. It was typical of Dante to present us with this problem, his 1984 film *Gremlins* received a PG in the States but a 15 in the UK."

A notable instance when the BBFC has come under criticism was when *This Is England* was given an 18 certificate, to the dismay of director Shane Meadows, with film critic Mark Kermode also calling for it to be deemed a 15 due to its relevance to that age group. "The overall context of the film is important, especially when a film sits on the border between 15 and 18," explains Blatch. "The question of whether the film could be contained at the 15 category was carefully considered, given the potential appeal and relevance to a younger audience." Blatch tells me that "arguably the strongest scene was towards the end of the film when a vulnerable character, Milky, is subjected to a brutal and realistic racist attack. If each individual component of the scene was considered in isolation it is possible to mount an argument for rating them 15 because of the lack of bloody detail and the lack of dwelling on pain or injury. However,

the BBFC guidelines make it clear that the viewing context and effect of a work on a viewer must be taken into account. The scene, taken as a whole, has a strong, visceral impact on the viewer, and is likely to confound public and parental expectations at 15."



"It was typical of Dante to present us with this problem, his 1984 film *Gremlins* received a PG in the States, but a 15 in the UK"

Elucidating what the examination process involves, Blatch says that "examiners view all new film releases in pairs and their classification recommendation and report is sent to senior examiners to be considered and approved. Because the BBFC works to published Guidelines classification decisions are often straightforward. However, if a film raises difficult issues, the director and in some cases the presidents will also view the film or DVD."

The BBFC are also extremely diligent in their recruitment of examiners: "Because some of the content viewed by examiners can be chal-

lenging, very harrowing and potentially harmful, the BBFC looks to recruit as examiners people with a certain degree of maturity life experience. This means that examiners are often individuals on their second career. Previous careers of present examiners include the law, teaching, the police, civil service, television compliance, journalism, film-making, and video games design."

While you may not personally agree with every decision the BBFC make, it is evident that they don't make them lightly and the detail they give for making such decisions is admirable. A comprehensive report for every film published on their website. Indeed, Blatch highlights the impetus placed on accountability when he talks about the aims of the podcast. "Last year we decided we would try a regular programme, aimed at a wider audience. It's important that we constantly communicate our role to the public and to be as transparent in



Alfred Hitchcock's *Dial M for Murder* was censored upon release in 1954



Shane Meadows' *This is England* was controversially given an 18 certificate rather than a 15

The Debate: Are films getting too long?

Was there a great ninety-minute film in there somewhere? **Steven Roberts** and **James Tyas** talk

Kubrick and Cameron in a bid to find out.

Steven Roberts: The most obvious issue that makers of lengthy films need to attend to is the physical discomfort of their audience. An article recently published in *The New Zealand Medical Journal* added the term SIT (seated immobility thromboembolism) to our medical vocabulary, following an investigation into the occurrence of deep-vein thrombosis in test subjects who had sedentary job roles. Richard Beasley et al. concluded that this painful condition can be associated too with our recreational lives, 'including seating in cramped conditions such as the theatre'. I'm yet to find a published real-life story to substantiate this, but for Beasley, repeatedly sitting down and going three hours without a break is worthy of our further examination.

If watching this year's longest and coincidentally biggest films, it is most likely you'll encounter the cramp and numbness which theatre-goers do not have to put up with. This is paired with an ungraceful exit which disturbs other audience members and force you to miss what you paid for. The great Alfred Hitchcock, whose 1950's films had a then conventional runtime of 90 minutes, once said "the length of a film should be directly related to the endurance of the human bladder."

Some serious editing needs to be done. *Ben-Hur*, *Titanic* and *LoTR: The Return of the King* jointly hold the all-time record for the most Oscar-wins, and are all over three

hours long. For this reason I am tolerant of, have even become sentimental about, the stretching and struggling required to avoid a numb rear while watching a wonderful epic. But more recently, weaker films have tried to uphold a long runtime, and their word-of-mouth momentum has suffered. Social media analysis reveals that complaints about the runtime of *Cloud Atlas* only increased when the film was released for public consumption (and by 20%), despite a previous announcement. By the final thirty minutes, the most indulgent films have compounded viewing displeasure with physical discomfort. 'The first Deep Vein Thrombosis-related lawsuit against a major film studio can surely be only a matter

of months away' sneers Ali Caterall (MSN Entertainment, *The Guardian*) in reference to Peter Jackson's baggy Oscar runner-up, *The Hobbit*.

When adapting a musical directly to film means the

more stunning moments of *Les Misérables* (158 mins) must be searched for amidst a swamp of lengthy close ups, one cannot help but yearn for the half-way break or intermission enjoyed by spectators of the stage version (170 mins), which remains superior. Films nowadays go on for too long, or at least too long without an interval. An intermission would help the audience digest the experience and, if you quite rightly believe works of art should be engaging, encourage directors to

find new ways of holding onto their audience over a prolonged period of time. This used to be common in film, where spectacles such as *Lawrence of Arabia* (1962) and Kubrick's *2001: A Space Odyssey* (1968) benefited from a two part structure on theatrical release.

The cinema's interval may have disappeared with good reason. Thirty years ago, it was becoming hard to monitor film goers during the break due to the emergence of multiplex theatres, where patrons could easily sneak into whichever film they chose without a ticket. Cinemas were losing money. But times have changed. The National Association of Theatre Owners, representing 26,000 cinemas in the US, has recently commissioned a report on due to the losses incurred by having to screen long films only four times a day, where once it was six. The continued financing of longer films just doesn't add up.

James Tyas: Judd Apatow's recent feature *This Is 40* opened itself up to the jibe of "this is 40 minutes too long" but people have misidentified the issue as being one of quantity, when, in actual fact, it is one of quality. My main gripe with *This Is 40* is that the characters are insufferable, constantly whinging about their non-existent 'problems'.

Any time spent in their presence feels cruelly excessive. It also just isn't funny as Apatow's previous films such as *Knocked Up*. Whether it would be funny enough if it was cut down from 134 minutes to 90 minutes still seems unlikely. The idea of brevity in film-making as being a great virtue is something of a myth anyway. Indeed, of *Sight and Sound's* top 20 greatest films of all time, few come in at around the 90 minute mark. There aren't many people who would argue that *The Godfather* or *Vertigo* would benefit from a little extra editing. It has almost become a cliché, when speaking about Tarantino's films, to say that "there is a really great 90 minute film in there," but whether this is truly the case is disputable. Tarantino's best works *Pulp Fiction* and *Jackie Brown* both clock in at 154 minutes, only slightly shorter than *Django Unchained* so claiming that he has become increasingly self-indulgent is wrong; he's always been that way. The problem lies in the fact that it just isn't as good; the characters and dialogue are less engaging.

But when a film is truly great, concerns about run time disappear. *Zero Dark Thirty* (157 mins), for my money the best film of the year so far, felt brisk. *Lincoln* (150 mins), on the other hand, feels like it's still playing.

Song for Marion

Director: Paul Andrew Williams
Review: Joseph Harrison

★★★

The rather basic plot of *Song for Marion* is undeniably contrived and from the opening scene it is immediately evident how the story will progress. Marion (Vanessa Redgrave), who is suffering from cancer, is a member of a local choir for the elderly, known as the OAPZ, which is organised by a young teacher, Elizabeth (Gemma Arterton). Marion's husband, Arthur (Terrence Stamp), dislikes the choir and resists Elizabeth's attempts to get him involved, attributing its participation in a competition to the gradual decline in his wife's health. *Song for Marion* is the latest in a long line of films that purposely adhere to a formulaic structure for their plots, so that the emotional desires of the audience are adequately satisfied. This example of lazy story telling is predominantly associated with children's films, and consequently it is a bit patronising to see it utilised so blatantly in a production tailored for the elderly.

Song for Marion is hampered by cheap and cynical ploys, which is frustrating to see in a film that also manages to contain some of the most poignant and well-realised moments in cinema this year. Vanessa Redgrave's performance is beautifully un-



derstated, expressing a vulnerable, passionate and courageous individual effortlessly, while Stamp's portrayal of an emotionally reserved man desperately struggling to contain his emotion as he sees his wife gradually dying before him is exquisitely realised. However, where these actors really excel is the delivery of their songs, which very nearly flooded the cinema by the outpouring of tears they inspired in the audience.

The film is consequently rather unbalanced. It is marred by unoriginality and poor jokes but it is bolstered by great British actors' performances. However, regardless of its more irritating moments it is always commendable of a film if it manages to make you cry through its raw emotional power, and in this regard, *Song for Marion* is a commendable film, even if it's not a great one.

Cloud Atlas

Director: Tom Tykwer
Review: Alfie Packham

★★★

If David Mitchell's "unfilmable" novel adaptation *Cloud Atlas* does nothing else, it shows that people should probably stop calling novels "unfilmable" – at three hours long, it certainly is a film. But with the ludicrously ambitious concept it has, it does of course do more than this. First and foremost, the film raises many questions, ranging from "What does it mean to be free? How much of life is predetermined?" to "Why is Hugh Grant playing a Hawaiian cannibal?"

The movie is really six interwoven films, each with their own setting, genre and moment in history, yet all united by a (gimmicky) spiritual force. We follow a young man in the 1800s rescued by a fugitive slave, a composer in the 1930s, a journalist in 1973 and a present day publisher on the run from gangsters. We go on into the future, joining a rebellious clone in Seoul and a post-apocalyptic tribe in 2321. Thanks to nimble editing, a move from a slave ship to a space ship becomes normality over the film's course. But some stories fail to gel thematically, as a comedic section featuring Hugo Weaving in drag sits very uneasily next to sci-fi scenes of tragic



human extermination. At such moments, *The Full Monty* is blended with *Bladerunner*, which, despite the movie's theme of destiny, was never meant to happen. Moving performances from Ben Whishaw and Doona Bae are undermined by creepy race changes, as slightly disturbing make-up brings us a white Halle Berry and an Asian James D'Arcy. Rather than casting new actors, prosthetics are overused on famous faces to distracting effect. Whilst they are intended to create a figurative link between the characters in different periods, it really becomes a game of "guess Tom Hanks' next nose".

Physically draining just to watch, *Cloud Atlas* is an inconsistent epic. It is both intentionally and unintentionally funny, at times poignant and at others dull, with some exceptional moments of genius alongside scenes of irretrievable absurdity.

Campus Capuccino?

Whether pre-lash cocktails or post-lash debrief, the *Muse* Food and Drink team can show you all the University has to offer.

Library Cafe: The library is literally such a hub, that I don't think even the customers can handle it. There are plenty of comfy chairs and little corners to work, you are offered the full range of Costa coffees, pastry and cakes, there are even gluten free options. My order of pasta and meatballs was delicious and perfectly sized – all in all, delightful.

Vanbrugh Food Court: If you're a grumpy hungover student, or simply in need of some pick me up comfort food, go to the Vanbrugh Food Court. Although none of the food is cooked to perfection, and isn't very suitable for the more health conscious, as a good student grubby meal, it's just right before a long day in the library.

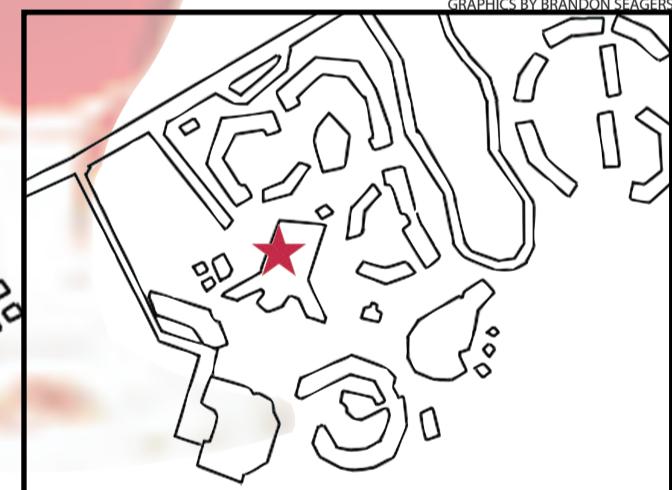
VBar: As a pre-drink base, a social space where many a tense society meeting has been held, or as a music venue for various campus events, VBar is a great social space. The separation of seating areas works to great effect, providing comfy seats for a post-lash debrief, and large tables for congregations of serious-looking societies. It serves good coffee, and has the added bonus of a discounted sweet treat every day.

Courtyard: One of the most popular food joints on campus, offering an all-day menu and live sports screenings. It is nearly always packed, but with comfortable sofas and a pool table, this is hardly surprising. The menu caters to a student budget yet offers foods that might not feature on your weekly shop, although there is often a long queue for ordering. They serve well-presented hot food, with paninis and burgers being particularly nom-able, but desserts are not their forte and definitely not worth the money.

Wentworth Edge: The haunt of the postgrad, Edge conjures images of pallid school dinners and mystery meat in gloopy sauce, but I was pleasantly surprised with the buzz of a coffee shop. The staff were friendly, helpful and prompt, the portions of food would certainly keep you going through a long day of studying, and I'll definitely be getting coffee from there again.



The Lounge: Known to ye olde thirde yeares as McQ's, it is a surprising experience. As a cocktail bar it is a great success, despite its proximity to the distinctly banal James dining area. Two cocktails for £5 despite their slightly silly college-related names, is nevertheless a good deal, and the bar staff are friendly and efficient. A great stop-off before heading into town, the Lounge provides a chilled out atmosphere for a couple of drinks or a good gossip.



Cafe Barista: Welcomed by the hum of the fridge cabinets lining the walls, Café Barista is a coffee shop which lacks atmosphere but is frequently used. It has friendly staff and serves decent coffee; it is a shame that the place closes at 3. The space, tables and sofas are still, however, very much in use after opening hours.

B Henry's: Alcuin's college bar might be named after a legendary porter, but with short opening hours from 10 to 3, it is more of a cafe than a bar. It is popular with the post-grads and University staff, offering a variety of hot foods at lunchtime including homemade soups, jacket potatoes, burgers, nachos and pizzas. There are also sandwiches, wraps and salad bowls that are convenient for takeaways.

D Bar: If it is fair to say that Derwent College is the social heart of campus life (this reviewer may or may not be in Derwent), then D bar must be considered the aorta. Historic host of much hyped festival Big D, messy mini Club Ds, pub quizzes and open mic nights, it holds place for Derwenters as much more than just a glorified Costa. Infamous niggles – such as the lack of cash-back – do not taint the decent student prices, healthy lunchtime portions, and weekend wedges for big screen sports viewing.

GRAPHICS BY BRANDON SEAGERS

Glasshouse: The drinks options and menu in this small bar are almost identical to that at Courtyard. We enjoyed a happily traditional and hearty pub-style dinner, although the atmosphere was somewhat lacking (even for Hes East it was notably quiet). On the other hand, the clean and cosy range of seating and pool tables made us think that maybe it's more of an evening sort of a place.

Best Atmosphere: DBar

This may be the winner purely because Derwenters who frequent the bar, however, it does certainly take the biscuit for atmosphere. Despite the sterile eating area next door, DBar pulls off a sports bar feel which draws the rugby boys without fail come Six Nations. It's busy year-round though, with a variety of events held there and a popular bar full of hung-over Freshers, unable to stagger further than down the stairs to grab a pint. Hair of the dog and all that.

Best Value: Library Cafe

With at least a pint of tea for £1.40 pretty much on tap during exam week, and piles of confectionary for a uniform 60p, plus vending machines for those depressing days when you forget it's a weekend and the cafe is closed, the library cafe lends itself to a student's needs in every economical way. Why would you not want a bacon, brie and mango chutney panini when you've been stuck in the Harry Fairhurst breathing other peoples' farts for the past 12 hours?

Best Cocktail: The Lounge

Despite the aforementioned silly names of cocktails, The Lounge has some original and tasty drinks. It may not be the most potent Long Island Iced Tea, and a Wenti Wallbanger or a Goodfather may not immediately catch your eye. Others, though, like the Medusa; an electric mix of white rum, peach schnapps, blue curacao, Southern Comfort and lemonade, recommended by the barman and made with loving care and a twinkle in the eye, are excellent.

Best Meal: Courtyard

The decided favourite when you just really need some good chunky chips, it is an eternal go-to for a quick fix. Whether you fancy a coffee with the morning paper in the sunshine, or a big lunch around one of the garden tables, it has what you want. The favourite for a light snack is hummus with garlic flatbread for £2, and for a proper meal you can pick between a whopping bowl of spaghetti bolognese or a beef burger with two toppings for a casual £5 a pop.

Compiled by Fe Morizet, Helena Parker, Sunaina Suri, Bronwyn O'Neill, Amadea Ng, Hugo Marino and Laura Hughes

Paris in the springtime: French cuisine student style



PHOTO CREDIT TRUDEL

France! Ask almost anyone about the cuisine of this great country, and they will recount with a fearful reverence the complexity and intricacy of French cooking. Many a budding cook would rather take a palette knife to themselves than attempt to master the unassailable classics. But never fear, mon ami, I hope to pull away the cloche from the secrets of cooking à la française. Let me try and persuade you that there really is nothing hard about preparing the favourite grub of our arty, garlic loving neighbours across La Manche.

If you're thinking you may need to apply for a new overdraft to afford the ingredients then think again. As a wise friend once said to me, isn't a quality piece of meat and a bottle of red pretty much the same price as a takeaway? Surely one good meal is better than one dodgy take away, whose sole purpose is to help you re-plaster your bathroom the next morning?

The real key to decent French food is quality of ingredients; you're more likely to find a seat in the library the day before exams than concoct a masterpiece out of a supermarket's discount range chicken scraps. It may be a bit pricier, but you really can't create excellent food from inferior ingredients. That's the whole philosophy behind exceptional food: once you realise that then you'll be well on your way to

becoming the next Michel Roux.

Remember: it's all about the prep. Stepping up to the oven with bowls of prepared ingredients will be much more relaxing than cutting off a finger whilst manically chopping the carrots you have neglected in your haste. When you have everything in place, cooking can genuinely become a relaxing and rewarding experience. So, at risk of sounding like an overzealous seminar leader, preparation really is everything.

With that in mind, hopefully a Coq au Vin, the grand-daddy of French classics, won't seem too frightening. Grab your friends, get chopping, and hopefully you can transport the pleasures of rural France to the flood plains of York (just steer well clear of the garden snails and frogs legs):

Coq Au Vin (serves 4)

8 pieces of chicken
½ bottle of red wine
1 pint chicken stock
1 diced onion
2 diced carrot
3 Cloves of garlic, sliced
200g bacon, cut up
200g diced mushrooms

1 large onion, thickly sliced
1 tbsp butter
1 tbsp Flour + extra for dusting
1 Tsp thyme
1 Tsp parsley

Marinade the chicken in the liquids with the onion, carrots and garlic for at least an hour. Remove the chicken pieces and pat dry before coating evenly with flour.

Fry the chicken pieces until golden and remove from the pan. Strain the liquid to remove the veg and fry with the bacon until tender, all in the same pan.

Return the chicken and add the marinade to cover the chicken. Cook, covered, for about an hour over a low heat, until the chicken is tender.

Remove the chicken from the pot and set aside. You should have a thin sauce. To thicken, beat together the flour and butter to a paste. Whisk in the paste and cook until the sauce has thickened.

Cook this out for at least 5 minutes. Fry the mushrooms and onions together till golden and cooked and add back into the sauce along with the chicken.

Serve with mashed potato or pasta, and enjoy with much wine. *Ryan Bentley*

The Naked Baker: Chocolate Orange Cake

Helena Parker

I am going to make a Bold Claim. This cake is potentially the best cake in the history of all cake. In my humble opinion it is the mother of all chocolate indulgence, the godfather of tangy orange ecstasy, the brother, sister, incestuous cousin and grandfather of all that is good about cake.

On the other hand, I do have a fair number of people to back me up on this Bold Claim, namely almost everyone I have baked it for, be it birthday cake, I-want-some-comfort-food cake, or girls-just-want-to-eat-chocolate-cake cake. So my Bold Claim is not totally unfounded.

I originally got the recipe from my grandmother (because this is where all the best recipes come from) who I believe sourced it in her infinite baking wisdom from Delia. So you know it must be good, because Delia is always right.

It splurges the gooeyness of a rich chocolate cake together with the zing of orange zest in a glorious outclassing of Terry's chocolate orange and arrives on your plate with a look as if butter wouldn't melt. Which, incidentally, it definitely would.

Like most cakes, it makes no pretence at being healthy. In fact, it positively revels in being not so. On the other hand, it tastes so great that I honestly couldn't care less. Next slice please.



The Recipe

6oz Butter
6oz soft light brown sugar
4 eggs
3oz self-raising flour
8oz hot chocolate powder
Juice and rind of 1 orange
4oz butter
4oz icing sugar
Rind of 1 orange
2oz butter
2oz granulated sugar
Juice of 1 orange
1oz cocoa powder
6oz icing sugar

Mix together the sugar, butter and butter until creamy. Add eggs, alternating with chocolate powder and flour, and add orange zest and juice.

Pour into 2 baking tins and bake at 180C for 25-30 mins.

Cool in tins then turn out onto wire racks. Once cool begin on the butter icing.

Beat together butter and icing sugar, and add rind only of the second orange. Sandwich the two halves together.

Put butter, granulated sugar and orange juice in a pan until melted and simmering. Pour into the cocoa and icing sugar, and spread over cake. Voila.

Demijohn.
Demihipster.

Megan Thomson



PHOTO COURTESY OF DEMIJOHN

Let's face it; we're all looking to add something fresh to our usual, boring alcohol routine of stale spirits mixed with cheap value squash. So I set out to find something new and exciting that could put the thrill back into drinks.

Enter Demijohn, an intriguing 'liquid deli' located on Museum Street and founded in Scotland, it focuses upon the concept of buying a glass bottle and filling it with anything you find.

If strength, taste and mix ability are high on your drink requirements then demijohn fits the bill - with alcohols up to 58% in strength, and a variety of flavours from traditional sloe gin to the more acquired cucumber flavoured vodka, this shop has it all.

Walking in was like walking into a chemistry lab, and the walls lined with distillation apparatus and numerous glass bottles gave a nostalgic pang for GCSE science.

The staff are knowledgeable and passionate about their products, and keen to share this with anyone who steps in. I was shown round by Zak, an enthusiastic student who told me they were all taught to high standards and joked that "I had to taste most of the alcohol during my training and so by the end of it I was pretty sloshed." I'd certainly like a job here...

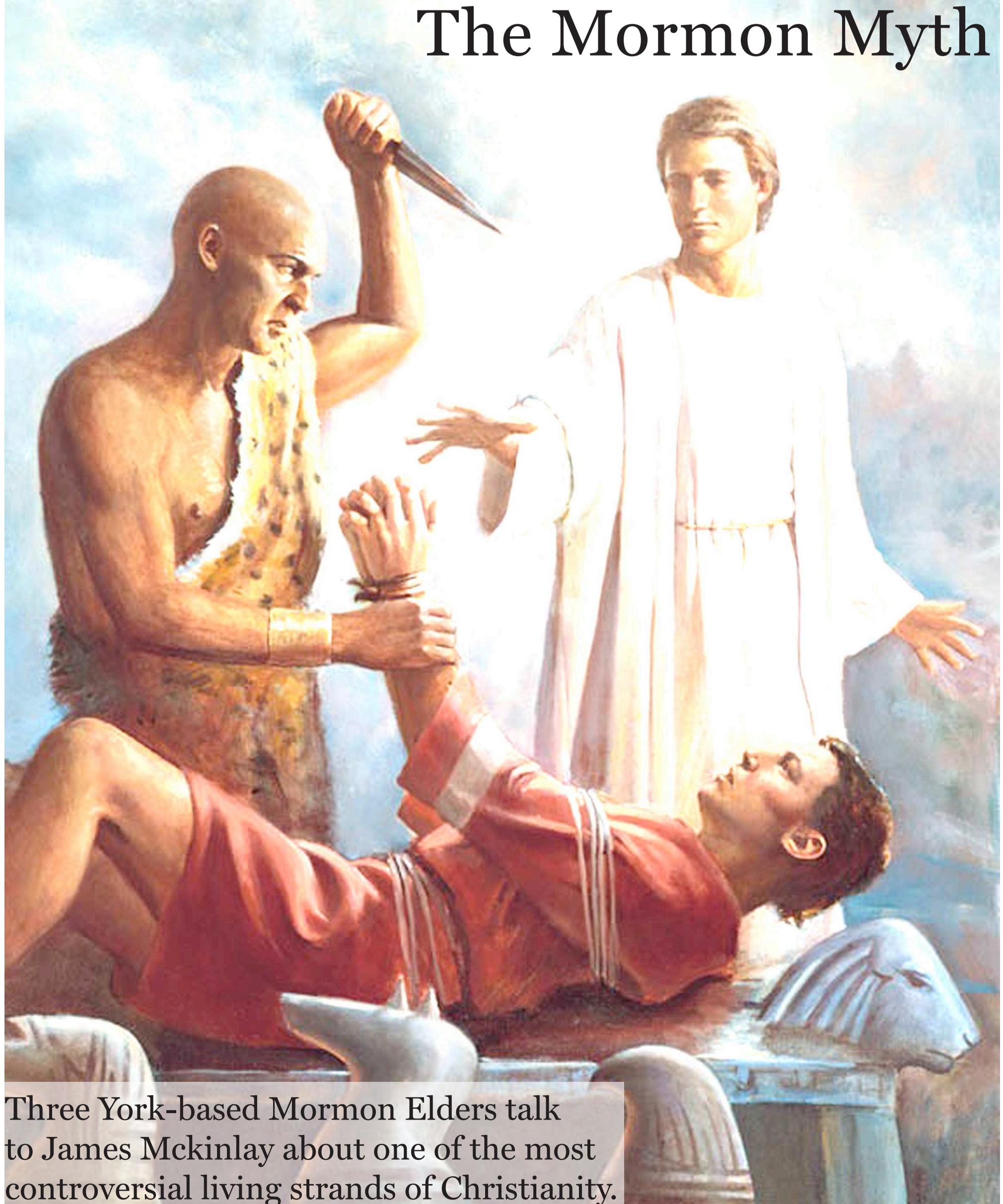
The first thing I was introduced to was the ginger wine, and at £2.10 per 100ml it was one of the cheaper products. But cheaper doesn't mean mediocre, and this wine was fabulous.

Upon tasting, I was immediately hit with the sharpness and tang that you get from fresh ginger, followed by the warmth brought by alcohol, far smoother to drink than most wines. The strength too was a bonus for eager percentage hunting students as at 14% it's not to be sniffed at.

I then tried the raspberry vodka and Seville orange gin, which were slightly pricier but it's worth paying for these drinks. The strong, fresh fruitiness comes through first then you get the kick from alcohol. Zak agreed and noted 'they all have a thick almost marmalade texture'. He adds that 'all our produce comes from independent British producers'. Ethical and delicious, what more could you want.

Whether it's to make exotic cocktails for a big party or to just treat yourself after a long, hard day at uni, you won't be disappointed with this off-the-beaten-track shop.

The Mormon Myth



Three York-based Mormon Elders talk to James McKinlay about one of the most controversial living strands of Christianity.

I'm slipping tentatively into the back of a packed Mormon chapel, feeling distinctly out of place amongst the plethora of Sunday suits and ties, apologising with my eyes for my scruffy overcoat and ruffled appearance, conspicuous voice recorder in hand. A young woman saunters up to the lectern and begins her sermon, "What if Cinderella decided not to go to the ball? What if Aladdin never met the Genie?" Though her talk is actually about facing unplanned situations, I suspect I may ironically be the only person in the chapel who finds her citations to fairy tales more appropriate than they seem.

I've always considered religion to be an exalted fairy tale, a superstitious myth that comes from a time when we didn't have any explanations. As for Mormonism, everyone can name a controversy or issue associated with it; charges of institutionalised racism, polygamy, and fraud immediately come to mind. That said, it's rare that one gets an opportunity to properly investigate these things; if you want to find out about Mormonism it stands to reason that you should talk to Mormons. After being accosted by Mormon missionaries at University, I agreed to speak to them, with an open, if somewhat sceptical mind. Despite their reservations, they also decided to allow me to interview their 'elders', a term comparable to 'missionaries' in the Mormon faith.

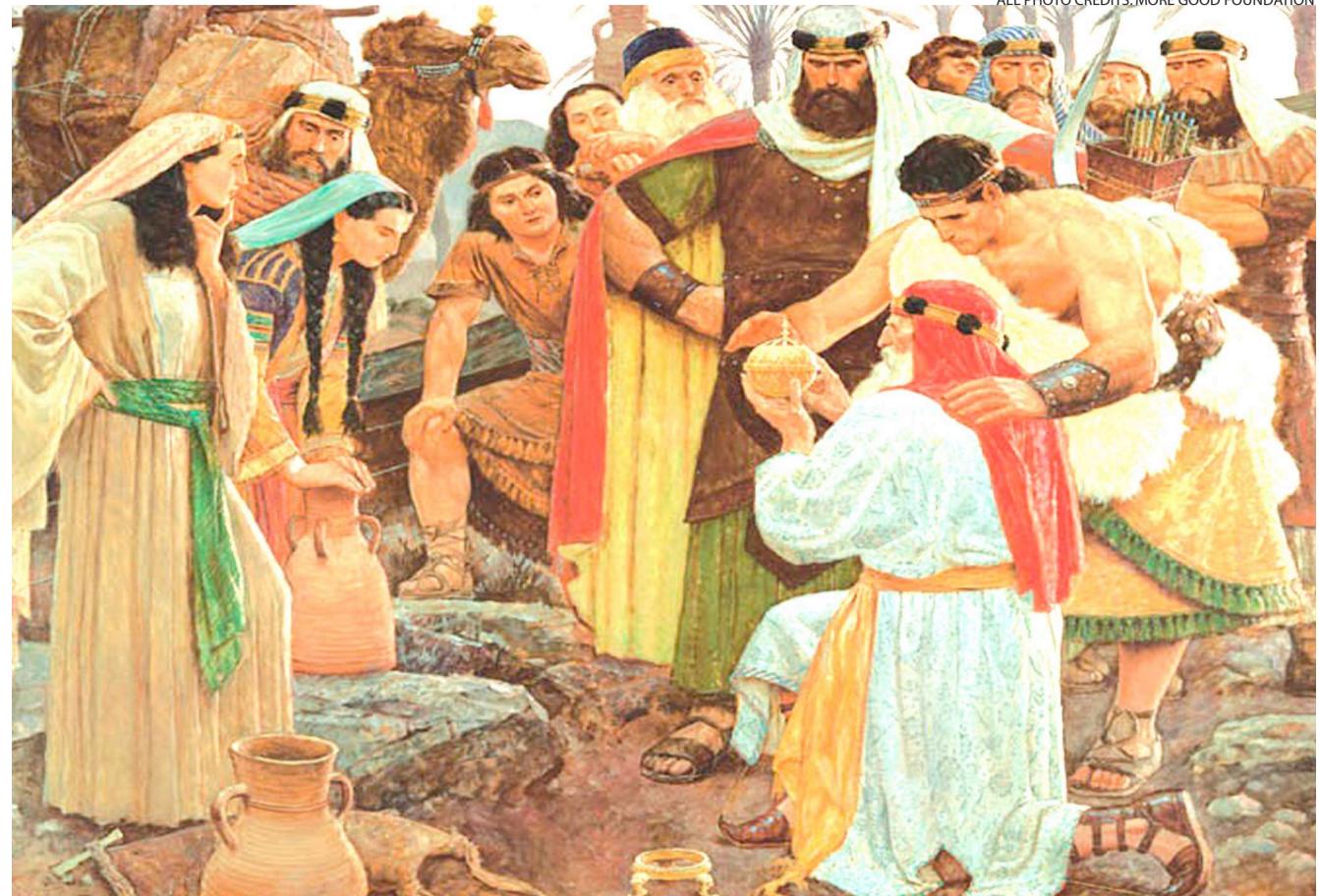
A fortnight later, I arrived at York's Church of Jesus of the Latter Day Saints and was met by three Elders who, as far as I could tell, were barely even older than me: Elder Pineda from El Salvador, Elder Burt from America, and Brother Mark Cossens from the UK. An eclectic and international mix then, which neatly flag-poled my first question: What does it mean to be a Mormon in Britain today and how does that relate to the fixation with America the church seems to have? Mark, perhaps superfluously, pointed out that "Jesus Christ wasn't American" but added that "Mormonism in this country is cosmopolitan; you see Mormons from every culture. It's an international church." Elder Burt was quick to add that the church is only really seen as American because of its origin.

Tolstoy said that the Church of Jesus of the Latter Day Saints was "the quintessential American Church" - Mormons believe that the Garden of Eden was located in Missouri and that Jesus ministered there after his resurrection. I asked the Elders what they thought about this label, given that much of their belief system does seem to be geographically oriented in Northern America. "The Book of Mormon is all about Jesus Christ's ministry to people who left the Middle East and travelled to the Americas following his resurrection," Cossens argues, "that's geographically what happened." After suggesting the belief that the Native Americans were the direct descendants of a lost tribe of Israel is not supported by an overwhelming consensus in historical studies, I was told, "that's not really the basis of our faith; we're not looking for a wide consensus." It's difficult to argue with such a frank admission.

"It's about coming to a real experience," said Cossens, "an answer to prayer. But my specific question: is the Book of Mormon true? Is it authentic scripture? You can ask that in prayer. The answer would come as some kind of inner clarity. Sometimes there are very distinct impressions that come through the Holy Spirit to the sincere seeker of truth." The word 'truth' appeared several times during the interview in reference to an undefined personal, inner experience. I suggested that the claims of Mormonism, like any other religion, are indeed truth claims and as such require verifiable evidence: "You can find your own objective evidence on the level that you're seeking it if you genuinely want to know. There are some things that are of some value to you, some that have more value and some that are of eternal value; there are degrees of truth." Regardless of what value something has to you, surely something is either true or it's not. Not according to Cossens: "There are plenty of truths with lots of degrees. The existence of God is a central truth that we claim, that we can help others to know if they are willing to find out for themselves." So it would appear there's a wealth of evidence to be gleaned if only the nonbeliever would show some effort.

As for more tangible evidence, one of the more interesting things about the Latter Day Saints church is that, unlike the Judaeo-Christian tradition, its origin and formation can be more accurately traced historically. We may know next to nothing about the gospel writers, but there's a host of information on Mormonism's founder and supposed prophet, Joseph Smith. The very mention of his name created a palpable tension in the room as the Elders leaned in closer, ready to correct me at the slightest sniff of what Cossens would later, and rather predictably, refer to as "false information". The false information: verified arrest and conviction records of Joseph Smith in the New York area, dated between 1826 and 1830, on four charges of fraud and disorderly behaviour.

I posited that Smith was a known con-man and charlatan. "If you believe the false accusations," Cossens retorted. The records, however, were discovered by Wesley Walters in 1971 in a Jailhouse Basement in New York and are easily available for scrutiny. Cossens argued that "Joseph Smith was persecuted by corrupt officials many times and politicians who were threat-



ALL PHOTO CREDITS: MORE GOOD FOUNDATION

"The Book of Mormon will more than entertain you. It will change you."

ened by the Restoration gospel." What's crucial to note though, is that Smith's arrests and convictions were made before the publication of the Book of Mormon in 1830. To ascribe the political motivations that Cossens does would be anachronistic. Between talking to angels and transcribing supposed scripture, it appears Smith was ripping off farmers with a con game.

Perhaps this information throws into serious doubt the validity of their church and its claims; the Elders didn't see the connection. Cossens countered, "What I would recommend if you want to take that tact is to read the Book of Mormon and ask God if it's true and if Joseph Smith was really a prophet."

From one contentious issue to another, we moved swiftly onto the church's shady history of institutionalised racism. Until 1978 black members of the LDS church were denied ordinances to the priesthood and even the lowly position of deacon. Nor were they permitted the sacred rights of the temple. What's the church's position now and does it look back on that period with any shame? "There's a lot of assumption that there's no racism involved at all," said Cossens, before revealing that Smith ordained black ministers and was pro-Abolition. This is true, though it has also been noted, in History of the Church, that in 1838, Smith said of black people, "They came into the world slaves mentally and physically. Change their situation with the whites, and they would be like them." It seems Smith was difficult to pin down on the subject of race.

Elder Burt gave the timeless excuse that the church should not be judged by individual members: "The church organization, set up by Jesus Christ is perfect. If there are perfect people in there it will work every time."

In the Book of Mormon, 2 Nephi 5:21 describes a curse that befalls the people who have turned away from God, the Lamanites: "wherefore, as they were white and exceedingly fair and delightsome, that they might not be enticing unto my people Lord God did cause a skin of blackness to come upon them." Verse 22 continues, "And thus saith the Lord: I will cause that they shall be loathsome unto thy people, save they

shall repent of their iniquities."

Elder Burt has accused me of taking the quote out of context while Cossens responded that the curse was not the black skin, but the separation between the two peoples. I was the only one in the room who found the words "cursing", "skin of blackness" and "loathsome", provocative and alarming. It seems God makes it far too easy for people to 'misinterpret' his words.

Given the failure of Romney to get to the White House, I asked the Elders if they'd like to see more Mormons in office. Cossens said he personally would, explaining, "they're people of principle, men of character," though the church itself does not endorse any political party or politician; "it's 100% apolitical," Cossens said. Yet, the church did campaign in 2008 against proposition 8, the proposal to legalise gay marriage in California. "That's a political issue that the church became involved with. The church doesn't back a political party or campaign in elections but that was an issue where the church took a stand."

The Church's stance on homosexuality is typically vague: "all are children of God. The message advocates kindness, love and to respect an individual's personal challenges," Cossens explains. So homosexuality is just a "personal challenge" that can be overcome: love the sinner not the sin, one can assume. Cossens also explained why he was against the bill to legalise gay marriage in the UK, "I think it's flattery of gay people; civil partnerships offer them civil rights."

The LDS Church remains a constant source of attention for its perceived evasions and historical distortion. There's even a new musical about it, entitled *The Book of Mormon*, which opened in the West End last week. I asked the Elders if they'd be attending: "I won't personally," said Brother Mark Cossens and neither will Elder Burt: "I haven't thought about it, to be honest." The official statement of the church is that *The Book of Mormon* the musical may entertain you for an evening but the Book of Mormon itself will more than entertain you; it will change you. That's for sure. M

CABBIES' CORNER

DRIVING ALONG WITH DONNY ON A SUNDAY
NIGHT AND ON THE TOPIC OF SACRIFICES...



“No. I’m not giving anything up for Lent, I’m going to Turkey to drink with my friends”

Donny
Driving cabs for 10 years

Tea and Troubles.

Dear Sophie,

I'm embarrassed about having my breasts touched romantically because they are oddly shaped. How can I get over this?

Develop a foot fetish. Many people find that having their feet touched can be incredibly arousing. As long as you haven't got a problem with your feet, this should be a good substitute for having your breasts caressed. Your lover may be a little disappointed to encounter toes instead of nipples, but they'll soon enjoy the experience. Many people like having melted chocolate or whipped cream sucked off their digits, but that's a little passé now - I'd recommend dipping toes in marmite or hummus for extra sensual enjoyment.

One of my housemates eats his food out of saucepans and leaves them everywhere. How can I get him to eat out of bowls?

Video his behaviour, and upload it to YouTube. Every time he cooks something in a pan and fails to transfer the contents to a bowl, whip out a camcorder and record the act forever more. Simply justify your actions by commenting that you find his behaviour "truly fascinating, and that you hadn't come across this particular form of laziness before so you thought it best to document it and show it to the world." Hopefully the prospect of getting 'hits for humiliation' will get him to re-consider the wondrous possibilities of



crockery. Failing that, inform his mother.

I'm applying for a Masters to a top university and I want to make my application stand out. What can you recommend?

Get a reference from a Willow bouncer. There is often a lot of onus on applicants to get a reference from their academic supervisors but I feel this is uninspired. It is likely that your greatest achievements at university started in a drinking establishment and ended in Willow so it would be a shame to let those accomplishments go unaccounted for. There is much to be proud of that dancefloor and I think a commitment to prawn crackers is testament to real strength of character, which is exactly what post-graduate admissions are looking for. Just remember to seal that reference with none other than a Willow stamp and you should be in for a chance.

THE STUDENT NOTEBOOK

MIRANDA LARBI

On the rare occasion that the sun comes out in York, the concrete concourse outside JB Morrell takes on the appearance of a rehab clinic, with pallid creatures stumbling out from the darkness to bask like little animals in the warming rays. Add in the plethora of campaign posters and flyers drawn up by those in-patients who cannot bare the thought of their fast approaching freedom, Daniel Whitmore's trumpet performances from the parapets, and it really did look as though the patients were trying to take over the asylum. Alas there was no offer to my entry into the library in the form of medieval fanfare and thus these brass talents fell on deaf ears. This was all heightened by the presence of the cult-like institution known as Teach First, who tried to ply every vulnerable soul with heart-shaped lollipops and persuade them to sign the next two years of their free lives away to teacher training. All I can say is that if by third year you are contemplating going back into the classroom, something has seriously gone wrong and I suggest you either do more work or get out more.

Talking of campus-in-the-sun reminds one of the recent Sun-on-campus debacle. For me, it's a bit dark for a 'liberal' institution to contemplate getting rid of one of the country's biggest newspapers and thus, censoring student's access to media. Now I can't imagine that there's a huge Sun readership on campus but if red tops like the Sun are banned - what

could come next? All tabloids (in which case bye bye Vision)? Then perhaps right wing titles? It's funny because the library hold some titles that would make a nun weep. I, for example, rented Spike Lee's Jungle Fever (purely for dissertation research purposes you'll understand) and I don't think my relationship with my old housemate has ever been the same since. There are some things you cannot un-see and some things that one really should be alone for. This little DVD lies undisturbed, revelling in all its saucy glory, in JB Morrell - whilst the Sun, with its far less raunchy or controversial material (and witty headlines), is under attack. Truth be known, I think even if the Sun did stop page three, I think people

would still look to get rid of it.

I've taken me about a year to workout how to hashtag on my computer which is probably why I've never really got into Twitter. Until now. I didn't want to - I mean anything that I'm bursting to share can usually be heard a few streets away (I blame stage school for my vocal projection problems), or is posted on Facebook (a catalogue of embarrassing incidents, which has temporarily been hijacked by Matt Kilcoyne's campaigning). My phone, hosted by 3G - 'the network built for the internet', can barely manage text, let alone a second social media app. But whatever, as London Fashion Week approached, I decided

to join the 21st century, envisioning myself at some fabulous show, avidly tweeting about tassels, which no doubt would be re-tweeted by the likes of Simon Chilvers and Alexandra Shulman. The reality was somewhat different. By the Sunday I could barely write, let alone tweet as breakfast was served in the form of Babycham and Jack Daniels - most of which went on my shoes rather than down my gullet (it's not easy being surrounded by giants when you're a lackluster 5'5). The other days I simply had nothing to report other than the fact that the subzero temperature had permanently frozen my nipples and that we had all developed an addiction to skinny popcorn (sounds dire but trust me, I'm sure there's some sort of crack sprinkled on it). Unbelievably, these glimmers of #fashioninsideknowledge did win me two followers; sure, one of them has a tag line of 'Couple A B C's, bad bitch double D's, poppin' E, I don't give a F, told you I'm a G' - but beggars can't be choosers. It's nice to know he's got such a good grip of the alphabet. My old housemate is an avid tweeter, primarily because he can't keep his trap shut and loves to espouse on the virtues of Toryism and not being Welsh. He has arguments on Twitter with Polly Toynbee. He also refused to start following me until I wrote something 'relevant', and not fashion or Arsenal related. Yesterday I retweeted Patrick Wintour's comment on the Pope's resignation; today I have thirteen followers - clearly Matthew approves of my baby step into current events.



An Easter treat just for you...



Also in store...
Easter goodies!
Yum!



£1 OFF a £10 SHOP

Simply hand this coupon in at the Costcutter till to receive £1 off your shopping when your total bill comes to £10 or over in one transaction. Only one voucher can be used in a single transaction.

Terms and conditions may apply.

VALID UNTIL: 17th March 2013

Directorate of Commercial Services



Costcutter

Bringing quality local produce to your doorstep

We always try to bring you quality local produce to help save on the cost of food mileage and also support our local suppliers.

- Our local butcher delivers fresh meat to us daily. Our range of meats also includes Halal fresh minced meat.
- The eggs we sell are all free-range making sure our eggs have come from happy hens!
- Fresh fruit and vegetables are delivered everyday giving you your 5-a-day choices.

If you have any feedback or suggestions you would like us to consider, we would love to hear from you. Fill out one of our feedback forms online www.york.ac.uk/admin/dfm/feedback/.



Politics

STUDENT HACK



Students at Oxford University have overwhelmingly voted against a motion to boycott Israel. The motion was denied by a seven-to-one margin against boycotting Israeli goods, as well as advocating a campaign against the Middle-East state.



Former leader in Québec's student movement, Léo Bureau-Blouin has come under fire now that he's entered politics and fees have risen. Elected under the Parti Québécois banner, he has received numerous threats on his public Facebook account.



British College students are attempting to put through an 'early day motion' to restore the Educational Maintenance Allowance (EMA). If successful, the 'Bring Back EMA' campaign will raise awareness of the cause to MPs, who will be encouraged to debate the issue in Parliament.

Students vote 'No' in mock independence referendum

Neil Johnston

POLITICAL REPORTER

A MOCK referendum last week at the University of Glasgow provided the nationalists with a disappointing result as students rejected the idea of independence.

The SNP have pinned their hopes of gaining independence on the younger generations, and have even given sixteen and seventeen year olds the right to vote in the poll.

Students at Glasgow answered the same question that is to be used in the landmark poll itself, which was recently altered after suggestions from the Electoral Commission.

When put with the question, "Should Scotland be an independent country?", only 38 per cent (967) voted in favour while 62 per cent (1614) gave a 'No' vote. Although just 2,589 out of 23,000 students at the university took part it is still being seen as one of the first large-scale measures of public opinion.

Eight student societies including all political parties had invited undergraduate and postgraduate students to vote, making it representative of most political opinions.

The university itself makes the result of the mock referendum even more significant. Donald Dewar, the Scottish Parliament's inaugural First Minister, is amongst several politicians that studied at Glasgow.

Others include Charles Kennedy, former Liberal Democrat leader, John Smith, Liam Fox and John



Salmond has been dealt a blow by the failure of one of his core voting sectors to vote in favour of independence

MacCormick, one of the founding members of the SNP and a former rector at the University.

Charles Kennedy, who is currently rector at the University commented: "What I think is interesting about this result is the extent to which it would seem to reflect the broad swathe of the national opinion polls over the course."

He added: "The real lesson is the extent to which students wanted to hear more of the detail and the arguments involved."

Blair Jenkins, Scotland chief executive also commented on the result: "We have to remember that some 2,500 out of 20,000 students actually cast votes and this undoubtedly reflects the fact that a

large section of the student and general population has yet to make up their minds."

Jenkins added: "We have made considerable progress in recent polls and we will continue to work tirelessly to convince people that we have nothing to fear and everything to gain from being a normal, independent country."

Italy in surprise electoral deadlock

Gemma de Chirico

POLITICAL REPORTER

THE ELECTIONS for the replacement of the Italian Parliament have left the country in turmoil, as no clear winner was secured.

The country has two parliamentary chambers - the Chamber of Deputies and the Senate. They have equal power but different electoral systems, modified by the 'Porcellum Law' made by the minister Calderoli in 2005, who himself defined the law as 'junk'. According to this new electoral system, the Chamber of Deputies is elected on a national basis, while the Senate is elected on a regional basis.

After Berlusconi's resignation in November 2011, Italy's political and economical situation needed an immediate intervention. In order to rebalance the Italian economic system, damaged by a deep crisis, Giorgio Napolitano, the President of the Republic promoted Mario Monti the economist, popular within the European Union, to prime minister of a technocratic government. He conducted an austere politic of taxation which helped the country



Comedian Grillo is arguably holding the balance of power in the elections

to reduce the crisis but, at the same time, drew great discontent from the population.

When the right wing party, led by Berlusconi, revoked confidence in Monti, the President was forced to announce new elections.

The result of the lower house was incredibly close. Bersani, of

the centre left, obtained 340 deputies with 29.5 per cent of votes, immediately followed by Berlusconi, centre-right, with 29.1 per cent. The Five Star Movement (M5S) came third with 25.5 per cent, followed by Civic Choice with 10.6 per cent.

The result for the Senate was equally marginal. Bersani won

with 31.6 per cent, followed by Berlusconi with 30.7 per cent. Five Star Movement achieved 23.8 per cent, with Monti's Civic Choice with only received 9.1 per cent. The distribution of seats in the Senate shows: an insignificant difference between 120 for the left and 117 for the right, 58 for M5S and 16 for Monti.

These elections have been very surprising. Anticipations were all certain about the clear victory for the left. However, these predictions have been proved wrong by the popularity of the right and, above all, by the ascent of a new political figure in the form of Beppe Grillo, a comedian. He is the symbol of protest for many, considered as an alternative to the fossilized dichotomy between left and right; but he is also worrisome for many others who do not trust his 'comic sense'. He seems too extreme, too 'new' and, at the same time, too similar to 'the old populist clown Berlusconi'.

Expectations and subsequent disappointment aside, Italy is ungovernable, because there is not a defined majority in the Senate. Italy's indecision means that the country will have to vote again.

Grassroots return for Zimbabwe election

George Wood
POLITICAL ANALYSIS

With less than two weeks before the proposed constitution referendum, the international community needs to be on high alert as Zimbabwe swiftly approaches its July elections, following UN human rights concerns over violations reported last Wednesday.

Seemingly deadlocked in an uneasy coalition between President Robert Mugabe with his Zanu-PF party, and Prime Minister Morgan Tsvangirai with his Movement for Democratic Change (MDC), the potential for bloody conflict is high as corruption and human rights violations are still rife across the state and amongst the Zanu-PF party. Mugabe shows little signs of conceding power despite the referendum being created in order to pave the way for free and fair elections.

Concern was expressed by independent experts appointed by the UN Human Rights Council in response to increased searches and intimidation by police on human rights activists, including arrests following on from the government's announcement of the tentative dates set for the upcoming referendum and elections.

Such incidents took place in Harare and Bulawayo where 195 members of Women of Zimbabwe Arise (WOZA), a human rights activist group, were arrested at their annual Valentine's Day peaceful demonstrations. Ironically, in Bulawayo, members that were demand-

ing the police to respond to "formal complaints about police beatings and brutality" were met with riot officers and indiscriminate beatings. In Harare, where eight women were arrested after giving out roses and teddy bears, protests were disbanded as "police fired tear gas at the peaceful demonstration and beat protestors with baton sticks". Noel Kututwa, southern Africa director of Amnesty International, described the incident as an "alarm bell" for international human rights.

These acts of intimidation, violence and harassment committed by

“ These acts of intimidation, violence and harassment committed by the police is shocking, but not surprising.”

the police is shocking, but not surprising. However, the fact the such arbitrary arrests and raids are on the increase is worrying. Heightened ruthlessness provides further evidence that Mugabe will not be leaving the political arena any time soon, regardless of potential constitutional changes.

Neither Mugabe nor Tsvangirai want an all-out conflict to follow July's elections, but the coalition that came from the bloody presidential run-off of 2008 was only grudgingly formed. It still seems



It seems unlikely that Robert Mugabe is willing to relinquish his tight grip on political power in Zimbabwe

inconceivable that Tsvangirai and the MDC could completely replace Mugabe's reign on the country.

Grassroots organisations like WOZA present a path forward for democratic change. According to experts, Zimbabwean human rights activists are vital in spreading the word of the proposed referendum. "Human rights defenders who promote participation have a critical

role to play," said Margaret Sekagya, a Special Rapporteur monitoring the freedom of expression, assembly and treatment of human rights campaigners. It is through the grassroots that mobilisation of political action can take place in preparation for the elections.

The date of the referendum, 16 March, means there is little time left to study the 160-page draft consti-

tution. Hasty voting and continual attacks on protesters could lead to a creaky referendum, threatening the credibility of these elections. Corruption and police brutality will not end soon.

But with continued perseverance and vigilance up until July's elections, the possibility for a breakthrough in Zimbabwe's political deadlock still prevails.

Bahrain continues to fight for freedom

Ellie Swire
POLITICAL ANALYSIS

It is a reality generally acknowledged that the 'Arab Spring' of two years ago has stalled into a long, hard winter. In Syria, the situation has ground to a bitter stalemate. Meanwhile in the North African states of Egypt, Tunisia and Libya, the glory of the days of revolution must seem something of a distant memory, as each country struggles on with severe tribal and religious divisions, sectarian violence and economic woes.

With the attention so closely paid to the fears and fortunes, successes and setbacks of these more prominent nations, it is easier perhaps to forget that other Arab countries are facing up to the same social and democratic concerns – and this is certainly no less so than in Bahrain.

In spite of recent efforts to organise conciliatory talks between the Bahraini government and opposition activists, the death of Mahmood Aljazeera, participant in a recent protest in the capital Manama is a potent reminder of just how unsettled the political situation remains in the country.

Attempts at negotiations between the two sides have so far proved unsuccessful, with al-Wefaq, the main opposition party, express-



Countries like Bahrain are still participating in strong protests for freedom after the Arab Spring stalemates

ing concern at the lack of direct contact with the government itself.

A spokesperson for the government stated that; "Representatives of the government's ministries will be present at the dialogue to oversee and make suggestions if needed" but that they would not "take part in the

dialogue itself."

Situated in the Arabian Gulf, the kingdom of Bahrain is governed by a constitutional monarchy. All of the country's main military and political posts, including that of the prime minister, are held by members from within the Khalifa fam-

ily who have held power in Bahrain since 1783. Though its ruler, King Hamad bin Essa Al-Khalifa, has promoted reform in the past, the select 40-member elected parliament and 40-seat consultative of the Bahraini government which constitute the ruling elite tends to remain con-

servative in outlook. Political parties are, officially speaking, prohibited though they increasingly exist.

The protests in Bahrain are the response of the country's Shia majority to the ruling Sunni-led government who, opposition activists claim, exclude them from top ministerial and administrative positions, and restrict their access to services.

The violent crackdown on pro-democracy protesters in Bahrain has provoked surprise and condemnation on the international stage, not least because the Gulf kingdom is thought of as relatively liberal in comparison to its more conservative Arab neighbours.

While the ruling elite maintains a monopoly of power, the gradual relaxation on restrictions of free speech and the greater awareness of human rights are part of a programme of reform initiated by King Hamad, which gives the impression at least that Bahrainis have a greater say in their country's politics than is actually the case. It is clear from the ongoing clampdown on demonstrators and from their continued reluctance to enter into talks with opposition parties that the Bahraini government wants to avoid what it must recognise as a necessary change to the current political system. For the longer they resist, the more severe the consequences of such resistance will prove.

Politics**Politics**

Clear economic policies required

Adam Highland
POLITICAL ANALYSIS

Politics is about personalities as much as policies these days. Most vote for a party, and inevitably it's the leader that comes to mind. Was their last speech convincing? Are they sincere? Would they make a good Prime Minister?

A recent YouGov poll, the first since the news broke of the UK's credit rating downgrade and the Lord Rennard scandal, confirmed the long-standing picture. Labour on 44 per cent, Conservatives on 32 per cent, Lib Dems languishing on 10 per cent and UKIP prospering on 8 per cent.

Given that the UK slipped back into recession a year ago, the economy shrank last quarter and the recent downgrade, Labour should probably be doing better. On the question of which is the best party to handle the economy, things are more even. Labour on 29 per cent, Conservatives on 27 per cent, and the rest unsure. This too is no surprise. Labour is still tainted by the profligate spending of its second and third terms. The classic symptoms of withdrawal, low tax receipts and slow growth, are hindering the UK's recovery from the economic crisis. However, the Conservatives' austerity strategy has had much the same outcome.

But the big surprise is the leadership question. Which double act is most capable of steering the economy? Cameron/Osborne leads Miliband/Balls by a convincing 36 per cent to 29 per cent. Yet Cameron is unpopular, even within his own party. As PM, he is ultimately responsible for slow growth. A few too many red-faced U-turns have not helped either. Admittedly, his leadership regarding the EU, both the referendum and the budget negotiations, was commendable, and his stance over gay marriage showed some conviction which many doubted he had. Osborne can't use any Head of State moments to deflect attention, and his popularity plummets with every quarter of contraction.

However, what Cameron and Osborne have which Labour doesn't



BISGOVUK

Cameron and Osborne's policies are maintaining more economic faith compared to Labour's vague policies

is a clear and consistent message. Britain is committed to austerity. We must live within our means. The debt will eventually fall. The quicker it does, the less there is to repay. Osborne understood the recent downgrade - a reminder that the UK's deficit is unsustainable and must be cut. Moody's wasn't advocating a change of, but suggesting that Osborne's measures hadn't gone far enough. He may have had to push back the timetable to 2018 and his stance may not be popular, but at least no-one is in doubt as to what that is. In contrast, Miliband and Balls are not clear. Labour has a strategy. It was outlined most elo-

quently by Rachel Reeves at a recent Nouse Event. Labour would slow

“Miliband needs to emphasise clearer economic policies for the future”

the pace of cuts to increase the pace of growth, while increasing taxes on the wealthy to keep the deficit down. Miliband has fallen into the trap of criticising government poli-

cy without putting forward his own. His rhetoric is hopelessly vague. The 'Big Society' flop demonstrated that the public doesn't like concepts. Meanwhile, Ed Balls has come off as a bully but also a bit wet.

I suspect that neither strategy can make much difference to our struggling economy. Poor budgeting by the last Labour government and the Eurozone crisis are the main reasons for the UK's sluggish growth. However, the public trust Cameron and Osborne more, not because everyone believes in austerity, but because Cameron and Osborne seem to. Labour has failed to demonstrate the same conviction.



@dsmitheconomics
David Smith,
Economics Editor,
The Sunday Times

"Our AAA downgrade versus the euro's Italian election mess. The pound seems to be ending the day higher against both euro and dollar."

25 Feb

@SophyRidgeSky
Sophy Ridge,
Sky News

"Nick Clegg is facing all the crucial questions today - "How often do you visit your Facebook page?" #callclegg "

27 Feb

@aljwhite
Alan White,
New Statesman

"Cameron badly misunderstands how his Bedroom tax is going to work. It's going to unravel badly."

27 Feb

@BBCAllergra
Allegra Stratton
BBC Newsnight
Political Editor

"Squeeze on living standards began in 2003, across Western world, but under Labour govt. Miliband's challenge is to credibly apportion blame."

14 Feb

@BBCNormanS
Norman Smith,
BBC News

"No 10 say although RBS bonuses are "very large sums of money" they are significantly down #rbs"

28 Feb

Nouse
Events
Presents

Coming soon

Daily Mail columnist Peter Hitchens



The enigma of UKIP

With the success of UKIP in the Eastleigh by-election, is this a beginning of a new electoral force? **Hussein Kesvani** looks at what risks, if any, they pose to the main parties.

While we all expected a Liberal Democrat victory in the Eastleigh by-election, the real shocker for most commentators seems to have been a dreaded four-letter acronym that has overtaken its welcome.

The ascendancy of the UK Independence Party (UKIP) to an unexpected second place, has rightly left both the Conservatives and Labour disorientated. It wouldn't be surprising if an all too gleeful Nigel Farage haunts David Cameron at night. Indeed, even Ed Miliband, whose party leads by over ten points in the polls currently, has recently been flirting with some uncharacteristic policies, most notably an in/out referendum on the EU.

If you believe Nigel Farage - and considering his charisma, it would be easy to - it seems like UKIP could become the new king makers of British politics. This assertion has given a new found confidence to UKIP activists. Indeed, talk of 'quick action' on immigration and the inhuman 'Eurocrats' in Brussels has made the Purple Peril a formidable force to reckon with.

Conventional wisdom from the strategy hacks at Tory HQ suggest the UKIP surge is the inevitable product of Cameron's modernisation push. As Colonel Bob Stewart, Tory backbencher commented to the BBC, there was "widespread dismay among the rank-and-file about the direction the party was taking and warned the leadership could not afford to ignore their concerns". To such people, Cameron needs to scrap the fluffy, light touch liberalism that he has attempted to adopt



EUROPEAN PARLIAMENT

UKIP may have done well in Eastleigh, but their chances for shattering the political hegemony in future are poor

if he's to win come 2015.

The problem with this analysis is that it rejects what by-elections actually represent. In fact, if Cameron steps back from the advice of strategists and rebel backbenchers he'll find that UKIP aren't as threatening as he'd imagine.

Rather, it might be worth Mr Cameron watching the final episode of Charlie Brooker's Black Mirror series, which aired a few days before the Eastleigh by-election on Channel Four. In the episode, named "The Waldo Moment," a similar by-

election takes place in a fictional town.

“Successes in by-elections are not at all indicative of any cultural revolution”

Deemed a 'safe' Tory seat, the usual candidates crop up: Liam

Monroe, the inevitable Conservative winner, Gwendolynn Harris, the career politician and some Lib Dem who no one knows. The twist is that a fourth candidate, Waldo, the foul mouthed, computerised blue bear also runs, throwing a spanner into the inner workings of the political machine.

Waldo's crude observations of his political opponents immediately make him popular with the electorate. He easily surpasses the Liberal Democrat, and after an appearance at a Question Time-style debate,

crushes the Labour candidate too. This isn't done through better policies (of which Waldo actually says nothing on) but rather in the way he exposes his opponents - as career politicians who believe they're too good for the public.

Indeed, Waldo's strengths are not in his capacity to become a better political representative, but a perfect characterisation of 'anti-politics'.

This isn't too off the mark for UKIP. As Lord Ashcroft's polling results showed, 83 per cent of those voting UKIP did so as a protest vote. 40 per cent of these voters did so in a practice of tactical voting, while one third of these voters suggested they were likely to vote Tory come 2015. And while some did vote UKIP based on policy, these issues mainly focused on the issue of immigration, rather than the party's flagship issue, the EU.

What should be noted, particularly to UKIP activists, is that recent successes in by-elections are not indicative of cultural revolution. Rather, UKIP are being used as a protest vote against main political parties.

Furthermore, while Mr. Farage may like to see himself as somewhat of a moral crusader, he probably represents a public sentiment of 'anti-politics'. Yet, even if this analysis is wrong, and UKIP will see large gains in 2015, Mr. Farage should heed some lessons from the Lib Dems. By-elections are one thing, but general elections are far fiercer. He'd do well to drop the showmanship, and create some long term policies.

Lib Dem scandals indicate deeper problems

THE LAST WORD
Rosie Shields



legation. Why would people like Shirley Williams call him a 'fine man' if she didn't believe his innocence? With these conflicting views, and the media hot on the case, it seems Lord Rennard should be given a fair trial, something

“How can we trust a party that isn’t honest with the public?”

which hasn't happened yet.

Another MP has claimed that the actions got 'blown out of all proportion' with one woman coming forward saying that Rennard touched her knee. I'm not saying that allegations shouldn't be taken seriously but if they are to be taken seriously and a full investigation is needed, can we really judge without all the facts? Certainly Nick Clegg has been keen to cover up the story somewhat which has sparked distrust quite rightly. How can we trust a party who aren't honest with the public? Who knows what other things they are hiding?

Last week saw Nick Clegg's credibility waver as he admitted that sex pest claims made against Lord Rennard were related with his resignation in 2009. The resignation, which was termed a 'surprise' at the time, was said to be on the grounds that Rennard had serious health issues.

However, it now seems that he left after claims that he had propositioned around 10 young Liberal Democrat supporters. In fact the Deputy Prime Minister himself has said that he knew of 'general concerns' about 'inappropriate' behaviour all along. The party itself has had a mixed response to the allegations with Paddy Ashdown, the previous Lib Dem leader, admitting he knew something about the case and Shirley Williams, an MP known for her integrity, defending Rennard.

With these facts in mind, it seems that the situation is not as clear cut as a simple action and al-



CABINET OFFICE

Despite victory in Eastleigh, Clegg's leadership will be under scrutiny

The question now is, what does this mean for the future of the party and even politics in general? This distrust for Nick Clegg will certainly see him lose some integrity, something which he can't really afford. With cases such as Chris Huhne and even the fight on student finance which continues, the Lib Dems have lost key respect from their voters.

However, it is important to remember that although some MPs have displayed some very corrupt behaviour and mal-practice it would

be unfair to say this was true of them all. The problem for the public then is how do we find the truth?

It is easy to get swept up in a media frenzy which may be exaggerated. Indeed, the Eastleigh by-elections show that the Lib Dems do in fact still have strong supporters. However, with UKIP gaining second position in the polls the position of the Lib Dems is not wholly stable. Certainly the public have shown some of their anger, with voters moving their loyalties and the

Deputy Prime Minister has now got to be wary of instabilities emerging.

Indeed, last week the power of the people was highlighted in the Italian elections with the 'protest vote' causing a stalemate. It is important to remember that the Italians are used to a largely unstable system with often short leadership terms, but it will be interesting to see how the public and ultimately how the government react.

Although this is an extreme case it is clear that the Lib Dems will now have to be even more conscious of their policy making and public opinion being in danger of getting labelled as a party that focuses more on political management and cover ups than the needs of the people.

However I can't help feeling that if they had kept their promises and been honest in the first place there wouldn't be such a scandal. Shouldn't we expect good government all the time? I would like to think that I wouldn't exploit my expenses privileges, lie to the masses or go back on my election promises so why do they? If we can't trust our politicians to make educated and appropriate decisions then what can we trust them with?

Business

The dangers of sport sponsorship

As further details of the Oscar Pistorius case emerge, **Rachel Webster** analyses the possible impacts in the sponsorship industry.

The global sponsorship industry is worth an estimated £32.2bn a year, according to consultancy firm IEG, with more than 80 per cent of that being spent on sport. The highly publicised murder trial involving Oscar Pistorius only serves to highlight the perils of sport sponsorship, with big name companies promptly backing off deals as details of Reeva Steenkamp's shooting continue to emerge.

Oscar Pistorius was one of the world's most in-demand sports

“ Armstrong’s revelation is set to cost him an estimated \$50 million in sponsorship ”

personalities for marketers who couldn't get enough of his inspirational background and unprecedented athletic success. His sponsorship deal with Nike has received the most attention, but his endorsements stretched well beyond the footwear giant, taking in BT, Oakley, and French designer Thierry Mugler, to name just a few.

When news first broke of the uncertain circumstances surrounding the Reeva Steenkamp shooting, many advertisers seemed to be adopting a wait-and-see attitude. After a Nike ad proclaiming that Pistorius was the "bullet in the chamber" began to circulate, Nike pulled this one particular ad, but initially took no wider action. It was



Oscar Pistorius reached the semi-finals of the 400m event at the London Olympics and was championed a hero

subsequently revealed to Associated Press that Nike had suspended its contract with Pistorius, thought to be worth around \$2m a year.

When Tiger Woods, its previous brand ambassador, was exposed as a philanderer in 2009, Nike stuck by him. Analysts would suggest that where sports sponsorship is concerned, it is wise to burn bridges swiftly. Indeed, Carnegie Mellon University's School of Business looked at Nike golf ball sales from the pre- and post-Woods scandal periods, in which most brands chose to sever their ties with Woods.

Overall, the scandal cost Nike \$1.7 million in sales and lost the company nearly 105,000 customers. On a personal level, the financial impact on Woods was disas-

trous, with CNBC reporting a loss of around \$23 million dollars' worth of endorsements in 2010 alone.

Meanwhile, Lance Armstrong owed a huge portion of both his own

“ Overall the scandal cost Nike \$1.7 million in sales ”

brand as well as that of his charity, Livestrong, to the promotional efforts of Nike, who used his triumph over cancer and dominance of cycling to turn him into one of the most well-known athletes in the world. After years of supporting Armstrong through increasingly credible allegations that his hard

work was supplemented by cheating, Nike finally severed its relationship with him in the wake of his admission that he had in fact taken performance enhancing drugs for many years. Armstrong's revelation is set to cost him an estimated \$50 million in sponsorship deals over the next five years, with many companies following Nike's decision to sever ties with the disgraced cyclist.

Such cases only serve to reflect the power of marketing in the modern world, and the importance that companies place on reputation. Mr. Pistorius is damaged goods in the eyes of both corporation and consumer. In the unforgiving, hard cash sports sponsorship, he will almost certainly find himself being disqualified, whatever the trial outcome.

High Speed Rail 2 moving too fast

Rishi Amin



valued at £47bn.

What does HS2 mean for passengers? Travel times between cities will be cut without an increased rail fare. Birmingham-London journey times will fall from 1hr24m to 49m. Manchester-Birmingham and Leeds-Birmingham will fall to 19m and 57m respectively.

What are the arguments against HS2? More than 70 groups oppose

HS2. One of these, StopHS2, disputes that the North and Midlands will lose out to London, rather than benefit, as trade is more easily directed to London. Others argue that it will cut through the picturesque English countryside, and further increase unnecessary greenhouse gas emissions.

How is York impacted? Travel time from London to York would be

cut to 83 minutes, a reduction from the currently quickest journey of approximately 120 minutes.

James Alexander, leader of the Labour-run City of York Council, said the project was key to securing the city's economic future. "This commitment to the next phase of the HS2 programme means that York is set to realise real economic benefits upon its completion." "With access to the country's capital in just 83 minutes, York will become an even greater hub for tourism and business."

It is worth it? Richard Westcott, BBC transport correspondent, comments "This project is now at the heart of the government's growth agenda; in a bid to convince voters that there is an ambitious plan to help rebalance and boost our sickly economy. But there are still plenty of critics who claim the government's economic case for building a super-fast train line simply doesn't stack up. And that there are far better ways of spending £33bn to stimulate growth."

UK's credit rating misery

Georgina McCreadie

Last week the UK AAA credit rating was downgraded one level to AA1 by ratings agency, Moody's. This was not unexpected and brings the UK in line with France and America. However, the UK's AAA rating was seen as George Osborne's saving grace and was continually used as proof that his economic plan was working. This fall may have political repercussions for him along with the coalition government with Labour continuously calling into doubt his competency as chancellor.

So the repercussions of this downgrade have been more political than economic. The UK still enjoys low borrowing rates and confidence remains unaffected. Many commentators have questioned the integrity of these rating agencies following the shambles of their rating decisions prior to the global economic crisis. Before the crisis they rated Lehman Brothers and AIG as AAA or AA respectively until the minute they collapsed. However, the ratings agencies do still maintain power and are still used as a guide for investing.

In the short term, this downgrade will not have a huge effect on the UK economy both domestically and globally. The main problem relates to the fact that turmoil has been building in the economy for months, a fact that can be seen through the ever falling value of sterling. The sterling has continuously been depreciating following the Government-backed scheme quantitative easing.

However, if this downgrade continues to push us down the slippery slope to an even weaker currency, the prices of imports are going to continue to skyrocket, the most important of which are oil and food. If the price of these two basic commodities climbs it will hit the average family hard with big increases to their monthly bills. This increases inflationary pressures, which would push interest rates up, resulting in a catastrophic impact on household incomes. The ratings downgrade does not mean anything in itself but rather is representative of the wider malaise of the economy and the problems it could have in the future.



Horsemeat cultural backlash

Alastair Ellerington

OSDE8INFO



Tesco was the first household name embroiled in the horsemeat scandal which has seen a consumer backlash

On January 15th, the Food Safety Authority of Ireland announced that their "targeted study", which tested twenty-seven beef-burger products, found ten testing positive for horse DNA. As expected, there's been a strong

"For Tesco, this potentially damages its attempted recovery following their lowest sales growth in twenty years"

consumer backlash voiced not just in horse-related jokes but in sales too. What is unexpected though, is why.

The immediate losses are fairly straightforward. In the UK, most supermarkets have withdrawn various products despite having found no trace of horsemeat following tests. The costs of tests combined with fewer sales in general are saddling supermarkets with high costs, with *The Economist* reporting bene-

fits to local butchers and small rises in vegetarianism.

Andy Clarke, ASDA's Chief Executive, said he couldn't promise these costs wouldn't be passed on to consumers, but in the ongoing price wars between Sainsbury's, Morrisons, Tesco and ASDA this seems doubtful.

Secondly, investors are foreseeing this; Tesco lost £300m in value the day after the announcement. For Tesco, this potentially damages its attempted recovery following their lowest sales growth in twenty years in 2011, alongside the retirement of Sir Terry Leahy, figurehead Chief Executive and a failure to break into Chinese and Japanese markets.

The scandal also hit the wider European markets, with frozen food producer Findus having found traces of horse meat in their Beef lasagne, up to 100 per cent in some cases.

With a 13 per cent drop in sales of frozen ready meals, commentators have questioned whether Findus, along with other frozen food suppliers can recover.

However Fitch Ratings, a global ratings agency, highlights the impact for small businesses too, as "tighter health and safety standards

and new requirements for labelling and tracing ingredients across the value chain."

Meanwhile, it claims that the effect on global firms will be small as only a fraction of their brands are affected (pasta dishes withdrawn in Spain and Italy were from Nestle, and Ikea almost sold "adulterated" meatballs across Europe). Consequently, any global effect seems constrained to the complex supply chains this scandal has revealed.

Yet, this is largely firms' concerns; the scandal itself is a cultural rather than economic problem, with consumers taking issue with the idea of horsemeat itself rather than health or sourcing issues.

This not only creates some discrepancy between customer's issues and firm's responses, but means that although the short-term losses are clear, the long term is unpredictable. While some students trot out the "it's all meat" view, it's difficult to see this problem translating into other cultures.

The cultural nature, widespread knowledge and the magnitude of the scandal means that this issue will not die easily.

Firms can respond now, but these losses will go on: they're only

The 4G Revolution

Tom Lydon

News from the ongoing Mobile World Conference adds another dimension to speedier mobile internet provision. The US mobile provider AT&T will fit a 4G cellular device into all General Motors vehicles made in the US from late next year. Mobile connectivity is hoped to add another selling point to the car industry, as well as keeping aspects like software upgrade costs down. As the CEO of AT&T commented, cars can eventually become "just big smart phones on wheels".

But it seems the excitement is not shared by consumers and businesses in reality. The Ofcom sale fell a billion short of what the Office for budget responsibility had forecast, and has left the UK government disappointed. The figure is nowhere near the sale of 3G in 2000, which raised £22.5 billion. The much smaller figure does represent an active policy to not impede providers with dispersing the fourth generation wireless signals, which was a criticism of the price demanded in the 3G sale.

It also is a reflection of the poorer economic climate currently being experienced. Nevertheless, the auction highlights a disparity between provider and consumer enthusiasm for the new system. Providers, it seems, were disheartened by the results of EE, who won the right to provide limited 4G services early in the UK. According to the experiences of EE, customers remain sceptical in paying the higher data rates for the extra speed.

4G is still in its infancy, and no doubt will be altered and tinkered with in the future. Providers now have the task of persuading consumers and businesses to invest in this mobile future. The benefits are apparent, but influencing myopic natures may take some time.

If nothing else, the introduction and discussion of 4G emphasises the highly innovative mobile communications market, and hints at some tantalizing prospects for communication and technology in the not too distant future.



Tax evasion, an immoral practice?

Harry Ashcroft
BUSINESS REPORTER

British politicians have shouted in unity on the issue of tax evasion. Denouncing it both as an evil and amoral practice. In both 2012 Budget statements, George Osborne moved to stem tax havens found in the British Isles, whilst partially closing and condemning the loopholes used by the nation's accountancy firms, whilst also announcing an additional £77m for the specific purpose of tackling tax evasion.

Meanwhile, the Coalition alongside Labour politicians have been waging a war of words against multilateral firms like Amazon, whose tax affairs are by Westminster standards, questionable. In 2012, Amazon held a turnover of £207 million in the United Kingdom, yet only paid £1.7m to the

Treasury, thus prompting Margaret Hodge, chair of the public accounts select committee to accuse them of "ripping off" the British tax payer.

But this public affair, one that our politicians believe to be based in the deepest depths of populism and public anger, begs the question: who is tax evasion harming and what should we do about this practise? Perhaps in a capitalist society a company is completely within their rights to reduce the cost of business, it's good business after all. Yet, if it's detrimental to the Treasury, then we should act to curb it?

I believe we should, but not in the way one might expect. We as a business-minded nation must decide whether to ban tax evasion, with full and proper legislation, or openheartedly embrace it. Continuing this debate is not stopping immoral business practice, and such

discourse does little to make foreign enterprise believe we are a business-friendly country.

Whilst the ability of firms like Amazon to minimise their costs by not paying tax is clearly in their fa-

"Amazon in 2012 held a turnover of £207m in the United Kingdom, yet only paid £1.7m to the Treasury"

vour, it's not in their favour to have politicians tarnishing their name by accusing them of immoral practise, when by actual legal standards, they remain with the remits of the law.

A law banning tax evasion, would simplify the tax system. If a firm can't channel its profits, revenue or cash flow into other businesses, then it pays its due. It doesn't need a complex methodology of cash flows to be mean and lean, and neither does the treasury have to employ so many civil servants.

On the other hand, a tax system with acceptance of tax evasion would bring in new businesses, new money and new jobs, but we would have to change how we perceive the ethics of business. Both are bold, but our politicians must be prepared to say unpopular things and change the way we look at taxing our businesses, continuing to close loopholes only encourages accountants to find new ones.

Tackling the dilemma of tax evasion calls for cool heads, not strong morals.



Science

York finds genetic Parkinson's link

Matt Ravenhall
SCIENCE REPORTER

Parkinson's is a neurodegenerative disease often associated with a slowness of movement and the appearance of involuntary tremors. In contrast, the effect of the affliction upon vision is an often overlooked but equally detrimental symptom.

Now, research conducted by Dr Chris Elliot of the York Neuroscience Group has shed light on a potential genetic cause of Parkinson's-associated visual degradation in *Drosophila* (fruit flies). This is the first time such a link has been demonstrated in an animal model.

The focus of the paper, which was recently published in *Human Molecular Genetics*, was upon the effect of a specific mutation (G2019S) within a specific protein, LRRK2. This particular protein was chosen because certain variants of it are often associated with an increased risk of Parkinson's.

By introducing the G2019S mutation within dopaminergic neurons into flies, reduced and decreasing visual activity occurred between 10 and 28 days of age. This was demonstrated by a reduced electroretinogram (ERG) response.



Michael J. Fox, star of the *Back to the Future* trilogy and activist, was diagnosed with Parkinson's disease in 1991

Further Parkinson's associated variants of LRRK2 were also expressed in other flies with no reduction in visual responses occurring. It was therefore demonstrated that the specific G2019S mutation was behind the unique visual degradation.

The team then endeavoured to understand what specific change

the mutation was causing. Here, two previous hypotheses existed: either the mutation increased the rate of LRRK2's activity or caused the mutant protein to act against the normal variant. If the latter, the effect of the G2019S mutation would have been increased by the presence of greater amounts of the normal protein. Experimentation, however,

showed a reduced efficiency in the presence of more LRRK2, therefore supporting the first hypothesis.

Neurodegeneration and functional loss was also demonstrated after the introduction of G2019S, as depicted by increased cell death and retina disorganisation.

Increased demands on the visual system, demonstrated by expo-

sure to changing amounts of light, accelerated this decline. This was tested by experimenting with differing light conditions and the direct manipulation of neuron activity.

For the first, ERG responses were compared for flies kept in constant light, constant dark or pulsating light conditions.

For the second, the activity of the dopaminergic neurons was increased by the manipulation of their potassium channels. Both led to significantly reduced ERG responses with greater demands upon the neurons (pulsating light and increased activity).

This is early days but due to similarities between the *drosophila* and human visual systems, identification of this mutation may lead to future treatments for vision loss in patients with Parkinson's disease. In Dr Elliott's words "this is a significant step forward as it will help to identify those people with Parkinson's who may be at greater risk of changes in their vision".

Considering that one in every 500 individuals in the UK have the condition, the importance of this research cannot be understated. Placed into the context of our ageing population, the significance will only increase.

Evidence of a “lost continent” discovered

Sara Farish
DEPUTY-SCIENCE EDITOR

The ground you're standing on is not still. The crust of the Earth is constantly on the move, with the continents and islands we inhabit skittering across the globe on geological time scales. Africa is currently eating into the Mediterranean Sea, we are fleeing France as the Channel widens, and the Atlantic is growing at a rate of a few centimetres a year.

Whilst this may not exactly be new, researchers now believe they have found a chunk of the Earth, a ‘micro-continent’ dubbed Mauritia, that has disappeared off the map entirely.

The existence of this micro-continent was theorised after researchers analysed sands found on the coast of Mauritius and discovered they were much older than

they should have been.

The sands contained zircons which are typically found in much older continental crusts. The zircons are theorised to have been brought to the beaches of Mauritius through volcanic eruptions around 9 million years ago but the zircons come from much earlier - from periods either earlier than 1971 million years ago or between 660 and 840 million years ago.

This means that researchers have theorised that the crust of the Precambrian supercontinent Rohdina slipped to the floor of the Indian Ocean at some point when it was breaking up. Supercontinents are the groupings of all the Earth's land masses into one.

Rohdina broke up about three quarters of a billion years ago, and its fragments reformed to make the most recent and perhaps most famous of our planet's superconti-



The ‘lost continent’ is thought to lie somewhere beneath the Indian Ocean

nents: Pangaea. We are currently living between supercontinents, our last being Pangaea, which existed around 300 million years ago.

Rohdina existed in the Precambrian period, a period which lasted for roughly 4 billion years from when the planet and the rest of the

solar system were formed, to around 570 million years ago. During the Precambrian life began on Earth, but no hard shelled fossils appear in abundance until its end.

It is proposed that during the breaking of Rohdina in the area that has now become the Indian Ocean, volcanic plumes softened the crust causing some of it to fragment and sink. This leaves us missing some land roughly a quarter of the size of Madagascar.

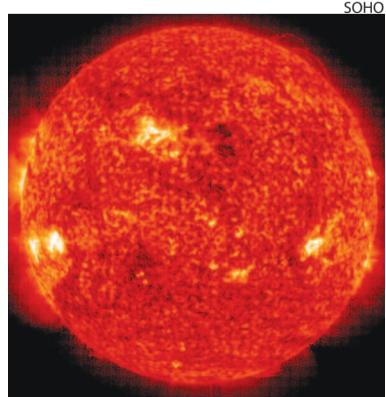
Some have argued that the zircon deposits could have reached Mauritia through other ways, and this is not necessarily evidence of a missing continent.

However we do know for certain this is not the first time we have lost land, nor does the Earth only take. Iceland is in geological terms brand new being formed only 25 million years ago. Just watch where you're standing.

Size

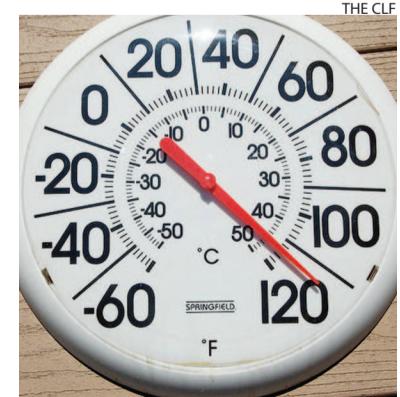
The sun's diameter is approximately 870,000 miles wide, about 109 times the diameter of the Earth. And not only is it wider than the earth, the sun is much heavier, meaning you'd need about 330,000 earths to get anything nearly as heavy as the sun.

This sounds pretty large and to put it into some context, the Sun constitutes around 99% of the total mass of our solar system.



Temperature

Not just huge and heavy, the Sun is hot. But the sun is not just hot, it's boiling. The surface is usually 5500 degrees celsius and the centre is even hotter, reaching approximately 14.9 million degrees celsius. All this heat originates from the constant nuclear reactions occurring within the core of the Sun. Every second, countless atoms are fusing together to create the energy in the form of the heat and light we so depend on.



Top Five Facts about the Sun

Nikky Farthing presents the top five things about our biggest neighbour

Concern over gene patents

Eleanor Walton reports on a ruling on a gene patent in Australia that could change the landscape of patent law and genetic research



The ruling allows for the patenting of genes which are present naturally in the human body as long as they have been deemed 'artificially' created

The code of life is patentable; according to a recent ruling by the Australian federal court. On 15th February, Justice John Nicholas ruled that Myriad Genetics would be able to keep and enforce their Australian patent of a gene linked to breast and ovarian cancer, BRCA1, much to the furore of many cancer charities and scientists worldwide.

The patenting of genes has caused great divide between those that believe that companies should be able to protect their investment in genetics and those that believe that being able to patent something that naturally occurs in the human body is unpractical, and in the case of BRCA1, can lead to patient harm.

Myriad first filed for US patents on BRCA1 and the closely related BRCA2 back in 1999, and have also filed patents in Europe and Australia, most of which have been granted by the relevant patent offices.

Charities and patient groups have been trying to overturn these ever since. The result of the Australia court case is likely to reflect the outcome of outstanding appeals against Myriad across the globe. This issue will be played out again in America's Supreme Court on 15 April, between Myriad Genetics Inc. and the Association for Molecular Pathology.

The result of this patent gives the company the monopoly on genetic screening in countries where they enforce their patent. It is this fact which is the most worrying for cancer charities. So far, public outcry has prevented Myriad enforcing this in Australia, although there is no legal reason why they cannot. In countries like America, where Myriad do impose their legal rights, all tests are performed in their Salt Lake City lab and can cost between \$300 and \$3000 for each test, depending on the level of scrutiny. Without any competition for tests, these prices may be inflated.

However, genetic testing is still fallible and it has been reported that tests provided by Myriad Genetics still misses 10-20% of BRCA mutations. Myriad's monopoly means that people cannot get a second opinion on inconclusive tests, leaving those considering prophylactic mastectomy more confused.

So why is BRCA so important? DNA is a form of nucleic acid which codes all of the information necessary to build and orchestrate the day-to-day running of cells. Damage to DNA can cause all kinds of chaos for cells and trigger the death of that cell to protect the rest of the organism. Cancer is the result of failure of multiple safe guards leading to uncontrolled cell division.

BRCA1 encodes a protein that helps to fix damaged DNA. Eradicating it increases the risk that DNA damage will go unchecked resulting in cancers. According to Myriad's website, a damaged or mutant copy of BRCA genes give a person an 87% chance of developing breast cancer and up to 44% for developing ovarian cancer by age 70."

“It gives the company the monopoly on genetic screening in countries where they enforce the patent”

The main reason Justice John Nicholas upheld the patent is because what they have patented is the isolated nucleic acid, something that could not exist without human intervention. This was despite his statement that the nucleic acid has "precisely the same chemical composition and structure as that found in the cells of some human beings"

and that the techniques used to extract the gene are not unique.

New Scientist described isolating DNA in this way as "snapping a leaf from a tree" as the "process is so commonplace, it doesn't represent a substantially artificial state of affairs".

The patent covers all forms of isolated nucleic acid, including naturally modified forms and shorter versions. This means the patents affect both rights to screening tests and external scientific research into BRCA mutations. Although the Australian government has had the fortitude to add an "experimental use defence" to shield research, this protection is not universal.

While Myriad Genetics is not currently stopping researchers from working on BRCA1 & BRCA2, it no longer shares its own information with the scientific community, slowing down the research process. Additionally, if another group were to identify a detrimental mutation of BRCA in the course of their research they cannot inform the individual due to patent law (providing that the samples have not been anonymised under ethic laws).

If the trend in international patent law continues as predicted, the issue of who owns your genes is likely to become increasing complicated.

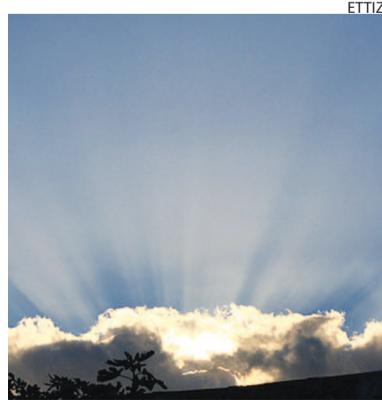
Weather

Despite being a gigantic ball of fusion, the sun has weather, or rather, surface and atmospheric weather-like patterns. Occasionally, increased magnetic activity reduces the amount of light released from reactions causing sunspots. sometimes, the opposite occurs and much more energy than usually is released. These solar flares are well known and are so massive that they can sometimes affect electronics here on earth.



Age

At around 4.6 billion years old, the sun is currently in middle age and hasn't changed dramatically for the past few billion years. The sun is in the main sequence stage right now, slowly using up its vast supply of hydrogen fuel. But at some point, probably about 5 billion years from now, the Sun will enter what is known as the red giant phase. This is where it will swell in size to consume all the innermost planets, including Earth.



A different angle on the common cold

Sarah Pryor
SCIENCE REPORTER

Worldwide, there are up to 500,000 flu related deaths annually. In 1919, the Spanish flu pandemic killed more people than World War I.

The most commonly used anti-viral drugs in use currently are Tamiflu and Relenza. Their effectiveness in combatting flus are however, debatable. Having come to market in the 1990s, they are very widely implemented. Tamiflu was used during the Swine flu pandemic of a few years ago. This however, is precisely the problem. These two treatments are rapidly losing their effectiveness. The more a virus is exposed to a drug, the better it gets at resisting it. Scientists are always on the look-out for an anti-viral which works by a different mechanism, therefore by-passing the resistance of the virus.

In the last few weeks however, there have been reports that researchers in Canada, the USA and Australia have discovered a new class of anti-flu drug. Neuraminidase is an enzyme responsible for severing the connection between virus and human cell, so that it can move on and infect others.

Tamiflu and Relenza both work by inhibiting this. The new drugs would act in a similar, but more permanent fashion. It has been described like a 'broken key stuck in a lock' by Steve Withers of the University of British Columbia.

The natural substrate of neuraminidase is sialic acid, which it binds to in order to activate this transmission mechanism. The new drugs are said to act like a 'trojan horse' in that they would closely resemble sialic acid, thereby blocking the activity of the enzyme once bound. The virus cannot mutate to prevent this inhibition because it would hamper the essential catalytic work of the enzyme.

Scientists are also looking into making the new drugs more orally available - in other words, retaining function while allowing the drug to be swallowed and pass through the GI tract.

These new developments are still 6-7 years from the market, but the prospect of having another line of attack in the battle against flu is a welcome one. These new developments could be an excellent last resort.

Light

We know of some amazingly large and bright stars, like Eta Carina and Betelgeuse, but they're incredibly far away. If you could take the 50 closest stars within 17 light-years of the Earth, the Sun would be the fourth brightest star in absolute terms. But if we could somehow burrow into the sun (without getting a serious tan), we'd see nothing but darkness. This is because only the surface of the sun produces light.

Sport

>> Pages 29-32

Match reports from the weekend's college sport, as James claim this term's netball title

PARK LIFE

Beth Jakubowski

SPORTS EDITOR

The tragic results of this week's inquest into the death of the talented and promising Tom Maynard brought to light two different issues.

One being that the death of the man should not cloud his achievements as a cricketer and a human being, the other being that recreational drug use in sport may be more of a problem than people originally thought.

Maynard was said to be a regular user of cocaine and MDMA in the months leading up to his death and it begs the question whether more could have been done to prevent the tragedy that befell him and his family. Is English cricket doing enough to warn players about the dangers of recreational drug use?

“It isn't just about warning players, it isn't just about more testing, it's about humanity and compassion”

It has already been announced that there will be more stringent testing for recreational drugs, but this will only benefit the international and county scene.

The ECB have a duty to ensure that all cricketers, whether they play for universities or local clubs, understand just how dangerous it can be to play a demanding sport such as cricket while using recreational drugs.

It's a confusing subject; no one seems to know how to proceed. While Maynard's death is a warning to all young cricketers on the dangers of dabbling with such drugs, it also raises questions over the ECB's treatment of young cricketers who struggle with alcoholism and drug abuse.

There have been many cases in the past of cricketers admitting to drug use, Ian Botham is one that springs to mind, but the ECB tend to throw the book at them rather than finding out more about the situation.

The reaction to Maynard's death shows he was a well-loved and well-liked man, but I strongly doubt the ECB would have reacted in any other way than banning him for an extended period, then his county would more than likely release him, as has happened in the past.

So, it isn't just about warning young players of the dangers, it isn't just about more testing, it's about humanity and compassion.

Being a professional sports star is gruelling and tiring, you are always in the spotlight. There are bound to be mistakes made.

If Maynard's death has taught us anything, it's that English cricket should do more, that there is no one beyond help.

They need to recognise that.

York looking to end BUCS season on high

Dan Holland

SPORTS EDITOR

WITH YORK'S clubs coming to end of their BUCS seasons, there is still much to be played for this Wednesday.

Nowhere is that more true than on the rugby fields of 22 Acres, where the men's rugby firsts are inching ever closer to promotion.

Tomorrow they take on Bishop Burton, with the Black and Gold bringing in a record of nine straight wins after they were awarded a walkover against Leeds on Saturday.

Sam Lord's side will, however, need to improve on last Wednesday's lack lustre display if they are to overcome the only team to have beaten them over 80 minutes so far this season.

Only a Will Sharp try with two minutes left on the clock secured a narrow win over Hull, with Lord admitting afterwards that the performance was not befitting of a side sitting top of the table.

Better will be expected, and required, tomorrow if they are to fulfil their potential and give York's top 40 challenge a huge boost.

Away from home, the men's football firsts face an equally important fixture; they travel to Teesside for a match they simply must win if they hope to secure promotion.

They, too, were somewhat fortunate to take a point against Leeds Met last week courtesy of James Davies' dramatic late strike that secured a 2-2 draw.

A win tomorrow would set up a potential title-decider with Durham

in a week's time for Matt Mawdesley's team.



The men's lacrosse team face their final league match of the season before next week's BUCS cup final

Meanwhile, arguably York's biggest sporting success story of the season goes on, as the men's lacrosse team conclude their so far unbeaten league campaign on the 3G against Durham.

A win, as well as rounding off the league season nicely, would be the perfect preparation for their BUCS Cup final next week.

The netball firsts are in action

against Sunderland as they look to leapfrog their opponents into third spot in the final game of the season, while the women's volleyball side will be settling for a similarly solid mid-table finish against their Wearside counterparts.

A tough test lies in wait for the men's fencing firsts, who have largely eased fears of relegation but will do well to get anything from top-of-the-table Newcastle tomorrow.

And another interesting contest can be found on the JLD, where George Richards' hockey firsts take on Durham.

A series of fixture cancellations has left the White Rose playing catch-up, but they can expect a victory against bottom-placed Durham which could then set up a strong finish to the season.

Rugby seconds dismantled



The men's rugby seconds were put to the sword by promotion-chasing Newcastle in Saturday's match on 22 Acres

York**0****Newcastle****43****George Barrett**

DEPUTY SPORTS EDITOR

A STRING of injuries disrupted the men's rugby seconds in a tough clash with an in-form Newcastle side as they fell 43-0 despite a spirited performance.

It was clear York were in for a difficult Saturday afternoon, as Newcastle came at the Black and Gold hard from the kick off.

Building up a head of steam, Newcastle hit the York defensive line hard, though York's defence was unbreakable. York managed to turn the ball over with some good work at the breakdown from flankers Alex Pakenham-Walsh and Brent Lee and clear their lines, but the message was already clear – this was going to be a physical encounter.

York struggled early on in the set piece, losing two line-outs early

on and conceding an early penalty in the scrum. York did put in an excellent driving maul off a line-out that they lost, showing early signs that they could match Newcastle's physicality.

With York beginning to work their way into the game, they began to build some territory and looked to threaten the Newcastle line, but unfortunately a cross field kick from fly-half Ed Harris failed to find the York wingers.

It was Newcastle who struck first, scoring a try after 15 minutes from a series of crash balls from the forwards. It was converted out wide to give Newcastle a 7-0 lead.

After the kick off York proved themselves to be a competitive outfit, Pakenham-Walsh intercepting a pass from Newcastle and gaining the Black and Gold some real territory. York soon had a line-out deep inside Newcastle's half, which was brilliantly won by Harvey Taylor, before York managed to force a penalty. Harris unfortunately hit the

right post with an attempt at goal.

Newcastle reacted immediately, with their winger making a scintillating break through the middle before running into a crunching tackle from fullback Sam Durno.

Soon, however, York were hit by an injury to key outside-centre Matt Darroch. This appeared to cost York their rhythm, as errors began to creep in, Harris throwing a forward pass and York struggling again in the scrum.

After a brief period of aerial ping-pong, Newcastle forced a penalty, which they kicked to give them a 10-0 lead. At the restart, scrum-half Calvin Williams went on a lovely run up the middle, but was hit very high, dislocating his shoulder in the process.

This meant that the match had to be moved to adjacent pitch, and York severely suffered from the disruption in the game. Newcastle soon touched down with a converted try under the posts to give them a 17-0 lead.

York continued to struggle with the physicality as Newcastle touched down with another try only moments later from a beautiful backs move.

York went in trailing 24-0 at half time, but showed real nerve at the start of the second half. Brent Lee made a number of fabulous carries, whilst Etienne Eko-Utip had some great touches, stepping several Newcastle players with delicate footwork.

Despite running flat out, Newcastle were just too strong, and by this stage were too far out of sight.

Conan Osborne had a chance to get York onto the scoreboard early in the second-half, stabbing a kick through the defence and putting in a brilliant chase, but the ball went dead before he was able to reach it.

As the second half wore on, it was clear that Newcastle's fitness was superior to York's. A lack of concentration led to two tries in quick succession to give them a 36-0 lead.

York tried to pick themselves up, with a great driving maul off a lineout, and some nice play from the backs, but Newcastle were fearsome in defence. They quickly pounced on a York handling error to seal the match 43-0.

Despite this, York have a number of positives to take out of a game disrupted by injury against a side that were just the better team on the day.

Captain Rob Golding, who led by example, told *Nouse*, "It was always going to be a tough game, they beat Durham who were the favourites to go up, so it was always going to be a physical encounter. But for most of the game we took it to them and were their equal, it was just a few periods where we lost concentration, like after the major injury, where we had a really bad ten minute period."

Golding said that the seconds need to "work on the breakdown" in the coming weeks, as well as their "ball retention and physicality."



@nousesport

sport@nouse.co.uk

www.nouse.co.uk/sport

Star Power

After Will Greenwood and Austin Healey trained with the Rugby Club last week, George Barrett talks to the rugby legends and assesses the role that professional sportsmen can play at a grassroots level

Often people can be quite cynical of the work of sports stars outside their game. The public, particularly the British one at that, sometimes have this idea that professional sportsmen and women have to fulfil particular 'duties' outside their sport in order to increase their public image.

Charitable work can thus be used as a means to an end and be exploited, rather than carried out for the benevolent reasons that we 'normal' people would like to think we have to justify why we take part in any charitable work.

In some cases, this stereotype is probably fair but in the vast majority of cases, this generalisation couldn't be further from the truth. Sport stars are of course committing to charitable work in masses in the modern age, but that doesn't mean those who are joining in are only doing so for the sake of increasing their public image.

Roger Federer for instance has set up the "Roger Federer Foundation", which seeks to provide education for under-privileged children in South Africa, Botswana and even his home country of Switzerland. Federer, who already has an incredibly healthy public image, does not necessarily need to do any charitable work, but he set up an organisation to commit to projects close to his heart – and, to be fair, they are getting some results.



AEG PHOTOS

washing machine. This is just one of many fantastic initiatives that are taking off across the world of sport.

Naturally, such great programmes only look better if they have household names behind them – who wouldn't want to spend a day with David Beckham learning to score from a free kick like he did?

But they also need a perfect

tives are clearly agreeable. "For us," Greenwood said, "We just jump in the back of a car, turn up, bring some enthusiasm and energy. We want to use the power of sport to generate interest. It's got a really fun side to it, and I can carry my boots and kit in the back of my car wherever I go."

Sounds legitimate. Just two lads who want to go out and coach rugby because that's what they enjoy doing.

But surely one could argue that sportsmen and women are (stereotypically) self-obsessed and just seeking to increase their band of little followers who idolise them in every way?

Not these boys. When quizzed on something of just this nature, Healey laughed. "I don't want them to emulate me! Most people will see you as someone who is fun and enjoys yourself, but the more important message to get across is the amount of sacrifice that's required.

"If you want to be a great individual sportsman and you're in a

team, you have to be a team member first. Especially as a student, when friends are going out on a Monday and a Wednesday and a Friday night, and then a Tuesday and a Thursday night; and maybe you had one night of the week when you might have gone out, but you didn't drink.

"You think back to those sacrifices you made and you just realise how much it was worth it."

Clearly these guys just want to share their experiences with the players.

Indeed, they speak highly of York's players. "We saw some quality rugby players out there," said Greenwood. "We saw three teams all here on time, ready to train (and) listen. You always talk on the rugby field how you've got to have the ability to not only be a rock, sort of really hard, nasty, aggressive and pointy; you've got to be a sponge as

AGATHA TORRANCE

"We just jump in the back of a car, turn up, bring some enthusiasm and energy"

Similarly, people are often equally cynical of sports stars going into grassroots work, such as coaching. However, it is incredibly important for our stars to be working at the very developmental stage that they came from before they became professionals themselves.

Last week I had the pleasure of watching rugby union legends Will Greenwood and Austin Healey coach UYRUFC for an evening on the 3G Pitch. Not only were these guys incredibly successful (both won over 50 caps for England and the British and Irish Lions in their careers), but they were also very good, down-to-earth coaches. As someone who has both played and coached in the past, I myself learnt a lot from them.

Greenwood and Healey are part of AEG's current programme to try and encourage clubs and schools at grassroots level.

AEG has been running its campaign for three years, and this current rugby scheme isn't a bad idea at all. The idea is that anyone in the country who is part of a club or school can apply for any one of a vast number of prizes. These range from coaching holidays, to training with the England Rugby team, to 'kit and wash' packages where AEG give the team a new kit and a

well, you've got to be able to stand, listen, absorb and put into practice. They're an amazing bunch of lads."

Greenwood was one of the team that won the Rugby World Cup in 2003 (remember Jonny and all that...), though sadly Healey's chances were hampered by injury. But Greenwood doesn't seem desperate to dwell on the glory.

"To me it's not about capturing that one moment, it's much more about looking back, and the friendships, banter, enjoyment, commitment, it really is more important. The cherry on top is nice, but rugby for me... it's all about putting a smile on my face. Golf, I'm rubbish, but it puts a smile on my face. Just get out there and enjoy yourself."

This appears to be the message behind this AEG grassroots campaign, getting out on there and enjoying playing sport.

Healey and Greenwood thus seem perfectly suited to being the face of this campaign and their work is clearly bearing fruit. UYRUFC's press and publicity officer, Ian Packard, told *Nouse* that "this is the best turnout we've ever had" to a training session. Comments like these prove just how important it is to get stars such as Greenwood and Healey coaching at grassroots level.

"Rugby for me...it's about putting a smile on my face"

I remember when I was at school and Lawrence

Dallaglio and Josh Lewsey came and ran a training session in 2004.

They had just come off the back of winning the World Cup, and yet they took the time out of their busy lives (Dallaglio was now the captain of England, to make his life even busier) to come and coach a bunch of 11 year-olds for an afternoon. I remember finding it inspiring, and the majority of us attending wanted to become rugby players there and then.

Of course, that dream has never exactly come to fruition, but the fact that I am still mad about rugby, and still mad about sport, is testament to the great work that has been done at grassroots level to encourage enthusiasm and involvement in sport.

This is why cynicism is not the best approach when it comes to a sportsman and woman getting involved in coaching at grassroots level. Yes, there can be ulterior motives, but more often than not, these stars just want to share their passion with young potential sportsmen of the future.

It is therefore vital that sport's big names get stuck in at grassroots level and coach in schools and clubs to inspire more and more young people to get into sport and get passionate about sport.

And maybe, just maybe, they can inspire them, to take up their sport professionally and drive themselves to the top of their game. After all, didn't the star that is Rob Andrew visit Lord Wandsworth School where a young, fresh-faced Jonny Wilkinson, was doing his thing in the school first XV?



Sport

Uncharted Waters

Tom Fennelly speaks to the Sailing and Windsurfing Club as a successful year sees them preparing for the national championships



40 minutes away, in a secluded sailing base just off the M62, the University of York's Sailing and Windsurfing Club have been harbouring one of the best success stories to come out of YorkSport this year.

Whilst the rest of campus is likely to be back at home and taking a well-earned break from their degree over Easter, York's racing team will be making their way to the national finals for the first time in over ten years after successfully making their way through the northern qualifiers a couple of weeks ago.

"All teams have to enter that [the qualifiers] if they want to progress further," Matt Goacher tells me, the club's race team captain, "and then the top four from that go to the national finals, which the first team did."

It has been YorkSport's target all year to get York into the top 40 of BUCS, but the Sailing Club have cruised into the top 20 with ease, something that Goacher is keen to tell me all about with a beaming smile.

"We're currently ranked 12th going into that event in the country, which I think is about 41 places up from last year, so it's quite an achievement for the race team. Our first team, on an individual level, they've almost all competed at a national level. They're quite competitive! We're quite lucky to have an influx of a couple of freshers this year, we've got quite a strong team but it'll hold for next year as well."

Sailing, to my untrained eyes, has always sounded rather technical

with hidden pitfalls and elaborate scorings. My misguided mental picture of a race couldn't have been further from the truth. Turns out it is just getting from A to B the fastest.

"In terms of the racing, it's team racing," Goacher informs the hapless student journalist, "so basically, there's three boats per team and there's two people in each boat, and the idea of that is to make sure your boats are ahead of the opposition. So you try and sail faster than them or slow them down by 'stealing' their wind – essentially blocking their wind with your sails."

However, the competitive side of the sport does work differently to most other university sports: "Es-

sentially we work a bit differently, because unlike other sports where you play a match against whoever in the league, for us it is pretty much down to the one national competition that you need to qualify for."

I move the conversation on to the old chestnut that is 'the Olympic Effect' and the unmeasured success that one Englishman has brought to British sailing. Sir Ben Ainslie, at the London 2012 Olympics, became the first person ever to win medals across five Olympic Games in sailing, becoming the most successful sailor in Olympic history. He appears to be the best thing that's happened to sailing since water.

The club's commodore, Charles

Williams, filled me in on the effect that is had on the club: "I'd definitely say that the Olympics have had a positive effect on the view of sailing itself and of our membership. We made a push for Freshers' Fair and it paid off when we brought a boat in so we could be more visible so people are more aware of us."

All of this has certainly worked, as Williams gives me the figures and tells me how a day on the water works: "This year we've had a record membership. We've got 38 members I believe, that's three times what we normally get, which is quite impres-

tional and the race side is that we can bring people in who express an interest in the race side so that's it's not too serious," explains Williams. "It's almost welcoming for new people to get involved in. Even if they just show potential, it's good to encourage them at racing. If they just want to sail round a lake on Saturday then they can do that as well."

The club not only forms relationships through their socials with other universities, but also by organising joint training days. "We've had Leeds come play twice with us now," explains Williams, "Both

times it was snowing, and the first time was when there was really heavy snow so we thought it would be a

good idea to go out into the water and freeze our balls off."

"Yeah, there was a little bit of icebreaking," chuckles Goacher, "a little bit of pushing snow off the boats, but we got the result."

Another key part of the club is maintaining strong links with the club's alumni. Williams continued: "We have our annual event in week eight of the summer term where we get all of our alumni to have a massive weekend. We might invite Leeds to come along and make a big social out of it." Goacher added "the old boys come out to try and out-sail us and out-drink us, with varying success!"

And with Roses right around



the corner, race team captain Goacher shed some light on how this epic event might unfold: "We have a history of winning it [Roses]. We lost two years ago to Lancaster, who had a really good team. We snatched it back last year, which was slightly unexpected because they had a really good season. We were up and coming but it was a bit of an upset really."

"We're looking to do well this year and hopefully we'll have both teams, so we'll have two race teams, which will be the first time for a couple of years. We're confident; they didn't get to the play-offs or the finals. Roses is done over five races – it's best of five – so it can be all over quite quickly if you're not careful."

Williams also told me that this year would also be the best year for Roses spectators to get involved in supporting one of York's most successful clubs: "They'll be a spectators bus going as well and we'll have a barbecue on the go, and then they'll be some trial windsurfing. We want to get a few spectators down because not only will it encourage the race teams but it might also encourage a few people to get involved as well."

All in all, not only do we have here one of the most prestigious sporting clubs at the University, but we also have one of the most accessible and friendly societies as well. The fact that it forges excellent relationships with other universities, previous alumni and existing academic staff is groundbreaking and bodes well for the success of the club in the future."

"We thought it would be a good idea to go out into the water and freeze our balls off"

sive. We're working on the beginners' side through recreational sailing sessions at the weekend to allow some experienced sailors to get into it.

"But we also have the windsurfing side of the club where we recently got funding for three new boards. We have wet suits, BA's [buoyancy aids] and boots and stuff so you don't have to wreck your own clothes. We can send them out on the boards and we have our own instructors out there to tell them what to do, which is quite good fun."

They are running a tight ship up at Beaver sailing base and they will accommodate any sailor. "The beauty of having both the recrea-

Goodricke steal the show in blistering second half

Alcuin 1
Goodricke 6

Tom Fennelly
DEPUTY SPORTS EDITOR

A STUNNING second half from Goodricke gave them victory over Alcuin on a gloomy 3G pitch, despite only leading 1-0 at half-time and playing the entire game without a recognised goalkeeper.

The first half was tight until Goodricke captain Joe Mann broke the deadlock shortly before half-time. Alcuin's defensive shape fell to pieces in the second half; a second from Mann, a brace from Misan Ally and a goal each from Fabian Ashurst and James Gutteridge secured the win. Harry Billimore bagged a consolation goal for Alcuin in the final minute.

The earliest chance of the game came for Alcuin after five minutes; Luca Nazzicone's outswinging free kick found James Pearce lurking unmarked at the far post, and his low shot forced an excellent save from stand-in keeper Chris Osborne. Greg Fearn also hit the target from a free kick, but once again Osborne was equal to it.



Goodricke captain Joe Mann challenges for a header in Sunday's match

Shortly after, Mann had his first sniff of a goal when Alcuin gifted him the ball in midfield, allowing him to run at the defence and fire a shot at goal, but it was too close to Alcuin keeper David Marshall.

Alcuin's best chance came when an unmarked Billimore lofted his header off the bar from a corner at the far post shortly before half time.

A few minutes later, the dead-

lock was finally broken. Gutteridge broke into the Alcuin half and played a through ball to Mann down the left, who curled his powerful shot into the net by the near post.

Spurred on by their sudden lead, Goodricke came out in the second half and took the game by the scruff of the neck. Substitute Ally found his first goal only after two minutes on the field; a deep cross

found him at the far post and although right-back Chris Houlgate initially blocked the header, the ball neatly fell to the floor for Ally to tuck under the goalkeeper.

Johnny Gilbanks then decided to test Marshall from range and the keeper dealt with it well. However, he injured his thumb in the process and he was substituted off for Sam Bentham, who filled in at centre half as Chris Boyd went in goal. There was no longer a recognised goalkeeper to be seen on the 3G.

Five minutes later, Goodricke made it 3-0. Osborne, now playing in midfield, looped a cross to the left for Mann, who volleyed the ball first time into the side netting.

A fourth goal was added shortly after the hour mark, as Goodricke scored three in ten minutes. Osborne broke down the wing and bounced a cross to the centre for an unmarked Ashurst to slot away with ease. After a promising first half for Alcuin, suddenly any chance of winning points was out of reach.

Ally claimed his second and the team's fifth moments later. He worked some space down the right and fired a shot that was blocked by Nazzicone, but the rebound fell kindly for Ally once more as his fol-

low-up flew in low off the far post.

Goodricke's final goal of the game came after 75 minutes, courtesy of Gutteridge breaking on goal and finishing low. All that was left was for Billimore to claim his consolation goal in the final minute in a six-yard box scramble.

Joe Mann, Goodricke's captain, was a much more relieved at the final whistle than he was at half-time: "I'm very happy with that, I thought first half we were second best, they had a couple more guys in midfield who just wanted it more. There were quality goals but there should have been more."

Alcuin's captain Chris Boyd commented, "I think first half we did well, second half we changed things round a bit and it never quite worked out. Everyone is gutted about that performance; we were awful."

Alcuin:	Goodricke:
Marshall (Bentham), Houlgate, Boyd (C), Billimore, Naz-	Osborne, Thomas, Olsen, Parker, Fagan, Mann
zicone, Armstrong, Simpson, Dodgson, Gilbanks, Gorringe,	(C), Inness (Ally), Young, Gutteridge
Fearn, Pearce, Mat-	theus
thews	

Man of the match: Luke Parker

James claim college netball title



Derwent's Lauren Kiy in action trying to limit the James shooters in Sunday's college netball championship game

James 23
Derwent 8

Beth Jakubowski
SPORTS EDITOR

JAMES EMERGED victorious in the Sports Tent on Sunday to take the college netball crown for the Spring Term after beating Derwent 23-8.

James finished off a highly suc-

cessful season with a convincing win after their nerve-wracking draw against Alcuin last week.

It was a high octane encounter which was made all the more important as the league title rested on this clash.

Both James and Derwent knew if they won, it would mean they had prised the college netball championship from the grasp of the previously invincible Alcuin. The stakes could not have been higher in this

match.

As the game got underway it was first blood to James as they took an early lead through their goal attack Sam Hall, who had an exceptional game.

Derwent were able to drag one back through goal shooter Amy Goodfellow, but it wasn't long before James began to dictate the pace of the game.

Both Hall and goal shooter Tessa Russell were in fine form and

were able to reward James' fluent passing game by being on target for their team time and time again.

Derwent's goal attack and captain, Rosie McCluskey, was able to pull another back for Derwent but James started to find their rhythm midway through the first half.

James' goal keeper Anisha Wilmink and goal defence Becca Pay-Savage were also having fantastic games for James, both were defending fiercely and weren't giving McCluskey or Goodfellow much room to shoot.

They continued to quash the Derwent attacks, despite Derwent's centre Jess Aston and McCluskey doing their best to turn the game back in their favour.

Hall scored again to extend James' lead further but Derwent's wing attack Ellie Burch was making sure James did not have things all their own way. She was having a great game; dictating the pace of Derwent's play and linking up well with Aston.

Goodfellow scored an exceptional goal from just inside the shooting circle to make it clear they weren't going to go down without a fight.

Derwent's wing defence Hannah Carter was also making some great interceptions to slow down the James play. Russell made an equally brilliant shot a moment later and

Derwent:	James:
GK: L. Kiy	GK: A. Wilmink
GD: M. Opie	GD: B. Pay-Savage
WD: H. Carter	WD: E. Mathew
WA: E. Burch	WA: S. Dixon
C: J. Aston	C: I. Mattick
GA: R. McCluskey	GA: S. Hall
GS: A. Goodfellow	GS: T. Russell

Player of the match: Sam Hall

it took James to an 11-3 lead going into half time.

Derwent refused to give up in the second half and made life difficult for James despite the substantial lead. Thus, demonstrating the good form they have been in this season.

James continued in very much the same manner; as Derwent racked up the fouls during their attempts to disrupt the James play, Wilmink and Pay-Savage ensured that James' lead was not going to slip away.

James continued to dominate possession and their fast attacking play and rapid passing made defending very hard for Derwent's goal keeper Lauren Kiy and their goal defence Meg Opie.

As the second half drew to a close, Derwent's attempts at a late comeback were diminishing under the strength of the James defence.

James eventually came out as 23-8 victors after Hall and Russell added a further twelve goals to their tally in the second half.

A clearly disappointed Derwent captain Rosie McCluskey told *Nouse* after the game, "Not the result we wanted from today but still a great game from the girls, a great season and we've come so far." She was very gracious in defeat saying "James just proved to be the better team on the day so congratulations to the champions."

An elated James captain Anisha Wilmink credited her opposition saying, "Derwent fought really hard for that. Our girls played so incredibly well and I'm so proud of them. It's the final match for a few of our players so I think they really wanted this and it gives us a chance to play at Roses so I'm really happy."

Sport

Rous-Ross punishes Langwith

PHILIPPA GRAFTON

Vanbrugh 4
Langwith 1

Beth Jakubowski
SPORTS EDITOR

VANBRUGH ROUTED their Langwith opponents 4-1 on 22 Acres on Sunday morning. A brace from Elliot Rous-Ross sealed victory for Vanbrugh after a solid all round performance from the men in blue and red.

It was Langwith who surprisingly took the lead in the first five minutes of the match. Marcus Campbell leathered the ball into the top right corner of the net to give his side a 1-0 lead.

Vanbrugh started the match with a mere eight players, the early morning start seemingly depleting their squad.

Langwith used Vanbrugh's lack of players to their advantage and continued to dominate possession.

Kieran O'Dwyer had a chance to equalise for Vanbrugh but his strike skimmed across the front of goal and Langwith were able to see it safely out for a goal kick.

Lewis Pegg attempted to increase Langwith's lead but he smashed the ball over the bar.

It was up to Kris Cheshire to maintain Langwith's lead as he pulled off a typically great save to deny Vanbrugh's second shot on target.

Vanbrugh:	Langwith:
Wilson, Rix, Lajca, Brewer, O'Brien, Wignall, Grout (C), O'Dwyer, Sharkey, Taylor, Rous-Ross. Subs: Lewis, Parish.	Cheshire, Holbrook, Pickersgill, Starling, Woodall, Waters, Jones (C), Morton, Campbell, Hutt, Pegg. Sub: Hemingway.

Man of the match: Elliot Rous-Ross

It was a worrying lapse from the Langwith defence as Phil Taylor was able to slip through their defenders with relative ease.

Cheshire had another fantastic game between the posts for Langwith, the score line failing to flatter his brilliant keeping.

But it wasn't long before Phil Taylor equalised for Vanbrugh, letting rip a low shot that slammed into the bottom left corner of the net.

The game was poised at a tantalising 1-1 going into half time and Langwith were by far the happier side as they were within touching distance of their first points of the season.

But Langwith could not keep up their performance levels of the first half. They were not as decisive in possession and failed to create the same number of chances as they had in the first half. Contrastingly, Vanbrugh started brightly, making

the most of having their full quota of players on the pitch.

It was Elliot Rous-Ross who capitalised, as he scored the first of his two goals.

He chipped the ball into the goal as the Langwith defence fell apart and he was able to simply slot the ball home.

Langwith earned a free kick not long after Rous-Ross' goal. Goal scorer Campbell was on hand to take, he lofted the ball into the box but after several scrambled attempts to turn the ball goalward, it was safely collected by Vanbrugh goalkeeper James Wilson.

Cheshire was on hand once again to keep Langwith in the game. Rous-Ross was always in the hunt for goals and his powerful strike was stopped by the Langwith keeper.

It was Rory Sharkey's turn to try and assert Vanbrugh's dominance even further, as he whipped a deadly ball into the box but no one was able to get a head to it.

Minutes later, Sharkey finished off a great run down the right wing and he calmly lofted the ball over the head of Cheshire who was helpless to prevent Vanbrugh's third goal.

Sharkey was another Vanbrugh player who had a great match, linking up well with Taylor and Rous-Ross throughout and crossing some brilliant balls into the box.

It was Rous-Ross who finished off Vanbrugh's definitive victory. He slotted the ball past Cheshire after a slick piece of work between him and Taylor, both of whom had exceptional games.

Rous-Ross in particular had a very good game, he was electric up front for Vanbrugh and arguably deserved more than two goals.

Taylor's contribution to the game was equally as impressive as he notched up a goal and an assist in what was a solid morning's work for the forward.

A clearly disappointed Langwith captain Matt Jones spoke to *Nouse* after the game, "First half we started well and carried it on throughout the whole half against a good team.

"We got to one all at half time, in a good position and we just let ourselves down second half."

He was blunt in his assessment of the match, saying "I'm so disappointed, first opportunity for a point and we've gone and done that so I'm pretty disappointed."

A happier Vanbrugh captain Johnny Grout commented, "It was a bit of a slow start because a few of us were a bit late today but once we had a full team I think we dominated the match fairly well."

He praised his opposition as well, stating "We had lots of chances, they [Langwith] are definitely a better team than they ever have



One of the Vanbrugh goalscorers, Rory Sharkey, in action during their 4-1 defeat of Langwith on 22 Acres

been but I think we still deserved to win and I think we could have got a couple more."

The victory leaves Vanbrugh tantalisingly close to the top spot as they are on equal points with Wentworth but are behind merely on goal difference.

Vanbrugh will be looking to continue their fine form in the final weeks of this term and looking ahead to college cup this summer they will be hoping to defend their title.

Unfortunately for Langwith, they are languishing in last place in the table having played four games and won none despite an improved defensive display against Halifax last week.

Team	P	W	D	L	F	A	GD	Pts.
Wentworth	4	3	1	0	16	5	+11	10
Vanbrugh	4	3	1	0	10	4	+6	10
Derwent	4	3	0	1	12	6	+6	9
James	4	2	0	2	8	10	-2	6
Halifax	4	1	2	1	8	7	+1	5
Goodricke	4	1	0	3	9	11	-2	3
Alcuin	4	1	0	3	3	12	-9	3
Langwith	4	0	0	4	4	15	-11	0

UPCOMING BUCS FIXTURES

Wednesday 6 March:

Badminton: (H) York Women's 1sts vs Teesside 1sts - 1pm Sports Hall; York Men's 2nds vs Leeds 3rds - 1pm, Sports Hall; (A) Leeds Met Men's 3rds vs York 1sts; Durham Men's 2nds vs York 3rds.

Basketball: (A) Sheffield Women's 1sts vs York 1sts.

Fencing: (H) York Men's 1sts vs Newcastle 1sts - 4pm, Sports Hall.

Football: (H) York Men's 2nds vs Teesside 3rds - 1pm, 3G; (A) Teesside Men's 1sts vs York 1sts;

Teesside Men's 4ths vs York 3rds; Hull Men's 3rds vs York 4ths.

Hockey: (H) York Men's 1sts vs Durham 4ths - 2pm, JLD; York Men's 2nds vs Leeds Met 3rds - 12pm, JLD; (A) Leeds Women's 2nds vs York 1sts; Sheffield

Women's 3rds vs York 2nds.

Lacrosse: (H) York Men's 1sts vs Durham 2nds - 12pm, 3G Pitch.

Netball: (H) York Women's 1sts vs Sunderland 1sts - 3pm, Tent; York Women's 3rds vs Sheffield 3rds - 1pm, Tent; (A) Leeds Trinity

Women's 1sts vs York 2nds.

Rugby Union: (H) York Men's 1sts vs Bishop Burton 1sts - 2.30pm, 22 Acres; York Men's 2nds vs Northumbria 2nds - 1pm, 22 Acres; York Women's 1sts vs Manchester 1sts - 1pm, 22 Acres;



Dubious Belshaw penalty seals points for Derwent

Derwent 2
James 1

Dan Holland
 SPORTS EDITOR

DAVE BELSHAW scored a dramatic late winner from the penalty spot, as Derwent overcame James in a tight match on 22 Acres on Sunday morning.

The Derwent centre-half sealed the three points with less than five minutes left to play, after Alex d'Albertanson had cancelled out Sam Taylor's opener, exacting some revenge for their 5-1 defeat last term.

The match kicked off late due to the absence of a referee, and also missing were James captain Josh Spurling as well as Derwent's Jamie Trant and Joe Easter - all playing for the University second team.

With their skipper cheering them on from the sidelines, James started brightly. After some good early pressure, Mark Askham was forced to clear Ralph Gill's volley off the line.

The Swans did take the lead soon after though, James Briars

playing in Sam Taylor, whose pace took him away from the defence and then slotted the ball past Ruari Franklin.

With Derwent struggling to get any attacking rhythm going, James looked a constant threat on the break, the front four of Briars, Taylor, Jopson and Spilsbury tormenting the defence.

David Kirk had a great chance to level the scores when Matija Pisk lost his footing, sending the Derwent captain through one on one, but he could only loop his effort over the bar.

Derwent did equalise before half-time, the ball falling to the unmarked d'Albertanson inside the box, who then sent a calm shot through the legs of keeper Andy Lake. James were unhappy, protesting that the Derwent attacker was offside, but the referee stood by his decision.

The score was 1-1 at half-time, with Derwent fast improving.

James again started the second half brightly with Spilsbury, Jopson and Dan Haresnape all kept out by Franklin.

Both defences were on top at this stage though, Belshaw and Pisk

Derwent:	James:
Franklin, Askham, Lambert, Gow, Belshaw, Gwinnett, Earle, Overo Tarimo, Nozaki (Nock), Kirk (C).	Lake, Al-Hassan, Pisk (C), Gill, Hassan, Russel, Haresnape, Jopson, Spilsbury, Briars, Taylor.

Man of the match: Dave Belshaw

marshalling their respective back-lines well. Derwent in particular looked far less susceptible to the James counter attack than they had in the first half.

Kirk had another great chance to score, this time played in by d'Albertanson, but again he could only fire high and wide.

Derwent were well on top by now, finally dominating what was a weakened James side.

After a sublime volleyed pass from Sam Earle, d'Albertanson drilled a shot wide of the far post, before he rounded the keeper shortly afterwards only to fire a cross beyond the reach of both Kirk and Alex Nock.

It was backs to the wall stuff from James, Spilsbury the hero this time as he denied Nock with a last-ditch block.

A goal seemed inevitable, though after Earle flashed a shot wide from the edge of the box a draw was edging closer and closer.

That was until the referee pointed to the penalty spot with only a few minutes left, Ryan Gwinnett's shot adjudged to have been blocked by a James hand.

Despite the remonstrating of the James players, who again berated the referee, Belshaw stepped up and sent the keeper the wrong way, all but sealing the win.

They could have had another spot-kick after what looked an obvious foul on Overo Tarimo, but Derwent were able to hang on for what little time remained.

Their skipper, Kirk, told *Nouse*, "We were really keen not to lose to them again. I know both squads were a bit weakened, but we played well. Once we changed the formation in the second half we looked a lot better going forward, so I'm pleased with the win."

James' stand-in captain Pisk commented, "It's pretty gutting that they won it at the end, but we had our backs to the wall for most of the second half. I don't think we deserved to win by any means."

Continued from Back Page

Seemingly endless waves of corners and free kicks bombarded the Wentworth penalty area with no luck forthcoming.

But with almost all of added time played, the ball dropped kindly for Henry, who pulled off a magical 25-yard volley which sailed into the top right hand corner, sparking jubilant scenes on 22 Acres.

With what proved to be the last kick of the match, Halifax had secured a hard-earned draw.

Both teams were satisfied with the result after a pulsating 90 minutes of dramatic action.

Halifax striker Connor Meckin, taking over captaincy duties from the departed Darling, said, "I knew if we kept fighting we would come back."

Despite relinquishing their lead, Wentworth's skipper Dom Green was "still incredibly proud" with the performance of his team, saying they had "made Halifax make mistakes."

The result leaves Wentworth top of the table, ahead of Vanbrugh on goal difference, largely due to the six goals they put past James at the start of term, as they continue to prove that their impressive form this year is no fluke.

Halifax, meanwhile, sit in mid-table with just one win to their name in last week's low key triumph over bottom-placed Langwith. They will be hoping their fortunes improve come the start of College Cup next term when they will no doubt be one of the prime beneficiaries of the influx of University players.

(A) Sunderland Men's 1sts vs York 3rds.

Squash: (H) York Men's 1sts vs Sheffield Hallam 1sts - 1pm, Squash Courts

Table Tennis: (A) Manchester Men's 1sts vs York 1sts.

Tennis: (H) York Men's 1sts vs Sheffield 1sts - 12pm, Tennis Courts; York Men's 2nds vs Leeds Met 4ths - 12pm, Tennis Courts; York Men's 3rds vs Leeds

4ths - 4pm, Squash Courts; York Women's 1sts vs York St John 1sts - 4pm Tennis Courts

Volleyball: (H) York Women's 1sts vs Sunderland 1sts - 2pm, Tent; (A) Leeds Men's 1sts vs York Men's 1sts.

Sunday 10 March:

Futsal: (H) York Men's 2nds vs Bishop Burton 1sts - 8pm, Tent.

Halifax: Locke, Dorricott, Arezzo, Sam, Collins, McCoy, Henry, Dean, Daly, Lewis, Meckin.

Wentworth: Cook, Felgett, Kosunpal, Parker, Sellers, Murray, Taira, Harrison, Martin, Dominian, Green.

Man of the match: Ed Henry

Sport

Spring Term Week Nine
Tuesday 5 March 2013
Nouse Est. 1964

@nousesport
sport@nouse.co.uk
www.nouse.co.uk/sport

Sailing

We speak to the Sailing Club ahead of a landmark national competition

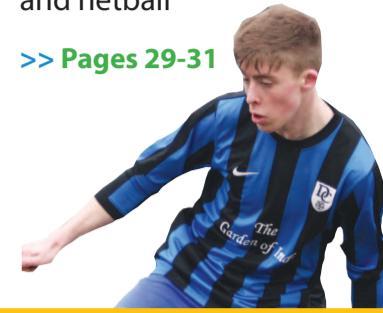
>> Page 28



College Sport

Match reports from the weekend's college football and netball

>> Pages 29-31



PHILIPPA GRAFTON



Late wonder strike rescues Halifax

Halifax
Wentworth

3
3

top form since their return to college football in Week Four.

The College Cup runners-up were also hampered on Sunday by the absence of captain Matt Darling, who was in action later that day for the University second team in their win over York St John.

The game settled into what would become a familiar pattern early on, as Halifax enjoyed the majority of the possession whilst Wentworth created more chances.

After 25 minutes, Wentworth made the most of their incisive attacking play.

Halifax, who had become entrenched in their own half after a corner, failed to clear their lines and the ball, which had been headed out of the Halifax penalty area, sat up and was struck ferociously by Dai Taira, beating the keeper at his far

post.

Before Halifax could re-adjust, Tim Martin had already added another, leaving Wentworth 2-0 up.

Inside >> Page 27
Will Greenwood, Austin Healey, and their impact on grassroots sport

Fax had chances of their own to pull back the deficit before halftime.

Star midfielder Ash Daly had a stinging effort parried by Wentworth keeper Jon Cook, and striker Connor Meckin failed to connect with a high cross to the far post from Connor McCoy. Those misses meant Halifax had it all to do after half-time, going in 2-0 down.

The second half followed a similar pattern to the first, with Halifax

dominating possession, but Wentworth looking the most potent in attack.

Strong hold-up play from Wentworth captain Dom Green led to another long-range effort from Tai, which was dragged wide.

The goal that Halifax had been threatening to score eventually came though, with half an hour left to play.

As Wentworth failed to clear the ball from a corner, Henry hit the ball on the half volley, rifling it in at the near post.

Wentworth were seemingly shell shocked, as after this point Halifax began to turn their overwhelming dominance of possession into clear-cut chances.

A series of corners resulted in several moments of panic in the Wentworth box, which they ultimately coped well with, but eventually the pressure would tell.

Winger Connor McCoy was released by a lofted pass from Daly, and whilst his powerful shot was parried by the goalkeeper, the ball looped up and trickled into the Wentworth goal.

All of this good work would be quickly undone however, as a defensive lapse allowed Wentworth to pull ahead once more.

Under pressure from Green, Halifax relinquished possession and Theo Dominian made no mistake in rifling the ball into the back of the net.

With only five minutes left to play, Halifax piled on the pressure, looking desperately for an equaliser to ease their troubles.

Continued on Page 31

05.03.13

Nouse is printed by Mortons of Horncastle Ltd, Media Centre, Morton Way, Horncastle, Lincs, LN96JR, UK
For back copies, contact the JB Morrell Library, University of York, Heslington, York, YO10 5DD.

www.ey.com/uk/careers
ERNST & YOUNG
Quality In Everything We Do

