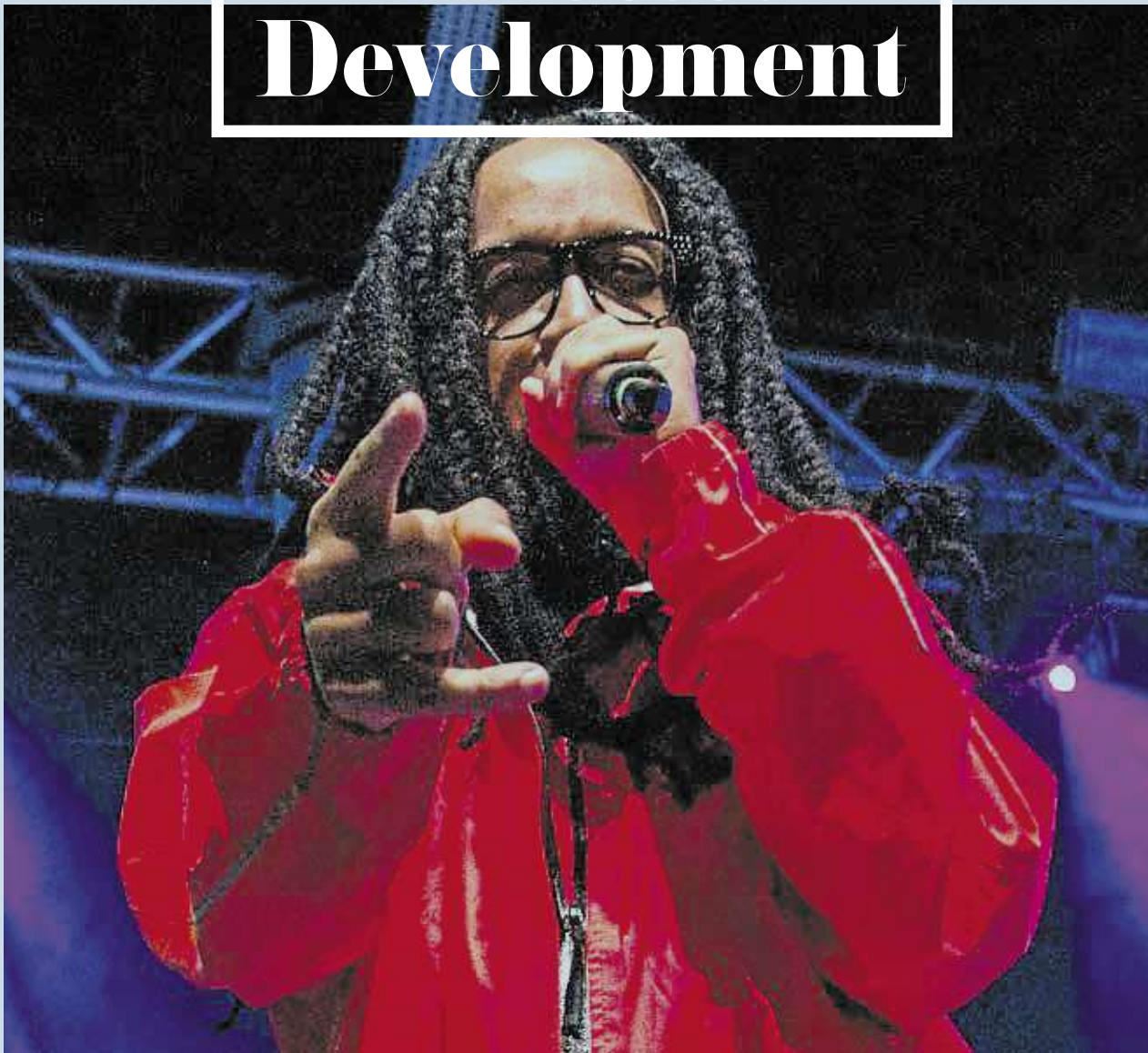


In The Middle

Issue 13
27.02.15

Arrested Development



Music • Clubs • Fashion • Arts • Lifestyle and Culture • Society

Credits

Editor-in-Chief
Jasmine Andersson
editor@thegryphon.
co.uk

In The Middle
Associate Editor
Benjamin Cook
inthemiddle@
thegryphon.co.uk

Music
Andrew Kemp
Daoud Al-Janabi
Oliver Walkden
Emily Watts

Clubs
Harriet Shepherd
Maddie Davison

Fashion
Esther Eldridge
Jessie Jones
Claire McQue
Tiffany Grous
Emma Clark

Arts
Hannah Woodhead
Melissa Baksh
Rachel Grocock
Beth Galey

Lifestyle and Culture
Laura Rowlands
Jess Murray
Katie Dawtry

Society
Maddy Keating

Columnists
Ellie Parkes
Jen Pritchard

Head of
Photography
Sam Broadley

Creatives
Ben Sandin
Frazer Sparham

Contents

4-5

Grammy award winning, hip hop group Arrested Development brought their musical stylings to the Union last week and we went along to check it out.

9

Butlins in Minehead may not seem like the sort of place to spend your Easter holidays but the return of Bloc makes it the place to be.

10-12

It might be a bit soon to get your shorts and flip flops out but it's never too soon to start getting your Spring/Summer collection ready.

13

Missed the Oscars last Sunday? We've got you covered, you can read our complete guide to this year's ceremony.

15

Shaun the Sheep may not seem like your typical student fare, but our reviewer says it's not just for kids.

18

Berlin's always a popular destination amongst students. Check out our guide to see how to make the most of your time there.

19

Got milk? We spoke to the owners of only the second cereal café in the country.

23

Universities are meant to be a hotbed of political and revolutionary activity so why is everything so corporate? And why is everybody so scared to call a vagina a vagina?



Arrested Development

Stylus

18/02/2015

Arrested Development (or Motherboy, as fans of a certain TV show may know them), played to an audience mostly made up of thirty-something's in Stylus. Frontman, Speech wore a long fluorescent orange coat, complete with dreadlocks and black-framed glasses that would appeal to the edgiest fashionistas of Leeds.

I expected a Dad's garage band performance from this aged group of alt hip-hoppers. What I got was a high-energy group exhibiting themselves to a captivated audience. There was so much positivity; it felt as though I was at a wedding reception. One female dancer, who could probably squat double my weight, was jumping for at least half of their performance, maintaining a teenage pop group vitality. Their backing singer had an incredible voice, reminiscent of a gritty Aretha Franklin, giving their sound greater depth, and with that, greater audience appeal.

Their set featured many recognizable songs from their '92 debut album, which made me ponder on the nature of hip-hop and how it's changed over the decades. Speech's made his thoughts very clear, stating, "Hip-Hop is about what's going on in the world", confirmed by his lyrical content.

Arrested Development got everyone in Stylus moving, including the engineers and bar staff. Their music is infectious, and they knew it. At one point Speech asked the lighting technician to turn all the lights off, just so the audience could feel the music for what it was in a decidedly ethereal movement.

I love pleasant surprises at gigs; I had few expectations, but left having received some much-needed musical therapy. ?uestlove has stated that The Roots are one of the last hip-hop bands left; perhaps true, but Arrested Development are definitely holding their own, two decades on. *[Shaun Gaisie]*

[photos by Sam Lewis]





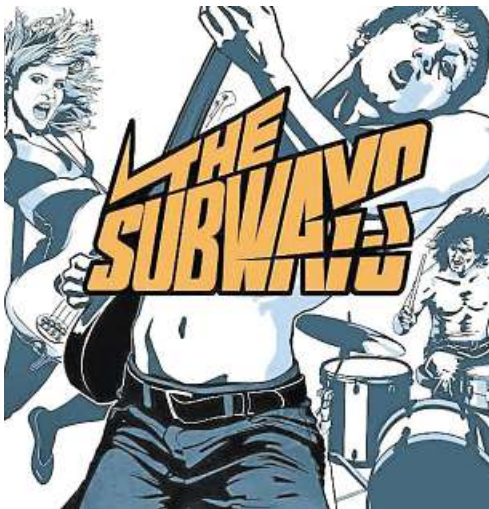
O Shudder by Dutch Uncles

Two years since their last album, *Out Of Touch, In The Wild*, Dutch Uncles' have remained unmistakable; their music still embodied by their use of distinct electronic sounds, combined with meticulously lush string parts, confident bass lines and strikingly luring vocals.

Smirking smiles are bound to appear from the outset, with first track 'Babymaking' providing an unusual start to *O Shudder*. The exquisite strings do not quite hide the slightly awkward practical parenthood tips; leading into an album full of unfiltered thoughts straight from a band approaching their thirties and unashamedly embracing that.

Of course this album has those finely experimental orchestral moments the band are known for, with xylophone and harp beautifully placed amidst adapted synths, especially in 'Drips'. Yet the band maintain their ever so slightly obscure pop sound at the core. Drifting into a slightly dated feel, 'Decided Knowledge', 'Don't Sit Back (Frankie Said)' and 'Be Right Back' throw us back to grooving retro pop vibes. Additionally, three-piece band Stealing Sheep feature on 'Be Right Back', heightening the anthemic grooves and finishing off the album, ensuring the dynamic and fresh momentum is sustained right until the end.

Sandwiched amongst Dutch Uncles' habitual musical traits, the band have allowed themselves to explore slightly deeper with *O Shudder*, allowing freedom to creep in from within. 'Tidal Weight' perfectly illustrates this, with the flexibility of the track fighting through the rigidly angular rhythms and shapes that Dutch Uncles so perfectly produce. [Hannah Taylor]



The Subways by The Subways

I'm unashamed to say that The Subways provided the soundtrack to my awkward early teenage years, and with their new album I hoped they could soundtrack my awkward early adulthood too.

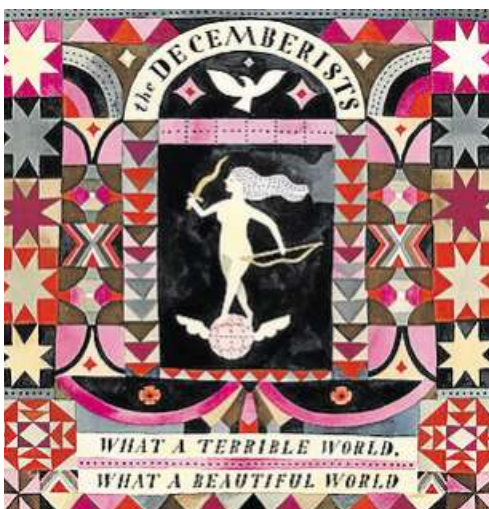
The Subways did not disappoint.

Billy, Charlotte and Josh are on top form with their fourth album, maybe even more so because the three put in all of the legwork where recording, mixing, production and writing were concerned.

The band are proud to proclaim that "we did everything ourselves" and in a wonderful way, it shows. The Subways clearly love what they do, and the DIY mixing, recording and production give the songs a rough edge

that is sorely lacking in so many indie bands today. They even maintained this attitude with the album art, which was done not by a professional but by a fan from Hungary, clearly this is a band who hold their fans in high regard. Their raw talent and camaraderie shines through in each track, and just from listening you can see how much fun the album must have been to make. The whole thing is just unapologetic rock and roll and yet has a surprisingly fresh sound.

When it comes to specific songs, 'Black Letter' proves to be an incredibly infectious track: one to stick on at a party when the mid-evening lull threatens to send everyone to sleep. 'I'm In Love And It's Burning In My Soul' is a raucous answer to every sappy love ballad ever written. The Subways have always mixed together genres, which can make them an acquired taste. However, if you're craving a hyperactive blend of rock, indie and the occasional smattering of screamo you may just have come to the right place. This is a great return from The Subways - they have been sorely missed. [Ella Healing]



What a Terrible World, What a Beautiful World by The Decemberists

Following a four-year recording hiatus, anticipation for the Decemberists' latest full-length release is undoubtedly high. *What a Terrible World, What a Beautiful World* sees the band return in their trademark literary folk rock form while managing to throw in a few surprises along the way. Following the slow dynamism of opening track 'The Singer Addresses His Audience', the album breaks fully into its pop stride with 'Cavalry Captain', in which a triumphant fanfare hook does battle with frontman Colin Meloy's historically-inspired narrative. There is certainly no hint of the Decemberists abandoning the archaic lyrical imagery for which they are known; yet Meloy showcases a particularly nuanced approach when blending this with a more personal writing style. The accordion and guitar combo of

sea-shanty-inspired stomper, 'Better Not Wake the Baby', could easily have come from a traditional English folk song, yet its lyrics hint at Meloy's personal experiences of fatherhood.

The 60s-style soul of 'Philomena' takes the band in an unexpected turn from their characteristic folk rock sound, but one that is surprisingly welcome, as they pay homage to the stylistic conventions of songwriters past. There is a relaxed air to the album, indicating that as the individual band members grow older, they are still clearly in it for the enjoyment. This shift away from the purely narrative folk ballads of the band's early days may prove unpopular for some, this is by no means a step backwards, as the introspective acoustic elements provide a healthy balance to the catchier numbers. Though the inspiration for the songs may be different, the band's sound has diversified, showing that the Decemberists are not content in becoming a tired indie-rock institution. As Meloy sings in 'Anti-Summersong', in a nod to 'Summersong' from their 2006 album *The Crane Wife*, 'I'm not going on just to sing another sing-a-long, suicide song.' [Simon Eastwell]



Red Bull Music Academy: Tokyo to Paris

Few in the music game will be able to name many prospects more enticing than the opportunities offered by Red Bull's yearly music academy. Since its inception in Berlin 17 years ago, RBMA has proved an oasis for creative talent, with big-names and emerging talents from across the globe joining together in a series of lectures, workshops and recording sessions to explore new avenues in the electronic music universe. Ahead of the forthcoming 2015 session in Paris, RBMA brought their lectures to the UK.

Decked out with a cosy sofa set-up on stage, Hi-Fi played host to the Leeds leg of the tour, with French techno mainstay DJ Deep and London's grime instrumental specialist Mumdance talking openly about their musical experiences.

It's all about space for Jack Adams (aka Mumdance), who took his place on the sofa to kickstart the night's conversation. Talking about his new "weightless" project, which takes the uncomfortably jagged composition of grime and applies it to beatless instrumental "palette cleansers", Adams discusses the peaks and troughs of musical creativity with enlightening and poignant insight. Asked if he shares the frustrations of other musicians who have bemoaned the constant need for genres to classify tunes, he holds the formation of dubstep up as an example of how the initial character of musical movements is both fluid and inherently experimental, and it is not until trademark characteristics develop that this spell of anarchy subsides. With this departure comes a tendency for artists to fall into more formulaic processes at the expense of true creativity, and this is something that Mumdance has tried to avoid in his new project. "Weightless", which he admits is almost a genre in itself, refers to the sound which both he and Logos have been exploring, used to make DJ tools which act as ambient breaks for heavier sets.

The rhythmic way in which he talks mirrors the thought that goes into his productions, highlighting the musical immersion that RBMA promotes and inspires in attendees, and Adams' recollections of the week spent in Tokyo painted an idyllic picture. Granted 24 hour access to the academy's recording studios and musical library, the 30 selected producers, DJs and vocals are given the chance to collaborate and share ideas in

the perfect musical environment, as well as playing out in the host city's best clubs and gig venues. Mumdance smiles with childlike glee as he talks about finding long searched for synths and samplers in the depths of the library, using them to create tracks and using them out at night to the Tokyo crowds. Among the countless special moments that he notes from his time, rolling out of a club in the early morning light took on special significance, with the usual despair of stepping out of a club to brightening skies instead replaced by the entrancement of Ryoki Ikeda's 'Test Pattern [No6]' installations. The Japanese visionary uses real world data to create spectacular audio-visual experiences, and set up the self-enclosed capsule for a five day stay at as part of the 2014 Red Bull Music Academy. The art aims to transcend boundaries through immersive symmetry, and is as distinctive as the city that played host to it, with light sculptures and textured, exploratory sound to inspire a heightened consciousness.

“The art aims to transcend boundaries [and] inspire a heightened consciousness.”

Aside from the conversation, the lecture was a unique opportunity to listen to music played through a huge sound system without the usual distractions of a busy club, and the select audience were treated to tracks chosen by both guests, as well as intermission mixes from Butter Side Up's Hamish Cole. Among the pick of the bunch, Mumdance and Novelist collab '1 Sec' sounded vast, and an as of yet unfinished track that DJ Deep and French prodigy Roman Poncet will be putting out on Tresor. The latter included long journeying progressions and hinted at the new direction that the pair have crafted from their completely contrasting methods.

Now reaping the rewards of a career crafted under the wing of Laurent Garnier, DJ Deep is synonymous with the Paris dance scene, and provided a modest and wholly enjoyable talk about his experiences over the last decade. Of particular poignancy were his thoughts on the importance of context in defining records, suggesting that the connotations of music can be lost in reissues or replicas; it is progression that drives the scene. RBMA have recognised this.

To apply for the 2016 academy in Paris, go to <http://apply.redbullmusicacademy.com>.

[Andrew Kemp]

Gig Guide

Friday 27th February
Father John Misty at Brudenell Social Club, £12.50
 Josh Tillman is the world's leading cosmic comedian. He is currently smashing your American dreams with his new album 'I Love You Honeybear'.

Saturday 28th February
Dutch Uncles' Jumbo Records outstore at Nation of Shopkeepers (get two free tickets with new album O Shudder from Jumbo)
 The complex and quirky pop merchants from Manchester launch their new album

Monday 2nd March
Sleaford Mods at The Hop (Wakefield)
 Two blokes with a laptop spitting the most scathing social commentaries

Wednesday 4th March
Anathema at Leeds Minster, £14
 Scouse progressive rock outfit toning down for what should be a divine acoustic set

Thursday 5th March
Kalyan Presents at Belgrave Music Hall, £4
 The night ('Swimming In') will feature Manchesters Saultation Dub Collective alongside visual artists making for an eclectic evening of thoughtful music and art.

Weekly Chart



ITALO JOHNSON
AI
[ITALO JOHNSON]

Super-super exclusive release from the German trio, limited to 103 copies. Detroit/Chicago-influenced house that's "too deep underground".



Auntie Flo
Lumbalu
[Highlife]

African-rooted groovy house from Auntie Flo; rework of the Calixto Ochoa y Los Papaupas. Re-release, now available for pre-order.



D.J. Romain
All Day, All Night
[Nite Grooves]

Old time favourite and timeless classic (as the release suggests). Perfect soulful NYC house.



Mike Dunn
I Wanna B House
[More About Music]

A Hardwax 'killer', unreleased true school Chicago Acid House and homage to Frankie Knuckles.



Romare
Roots
[Ninja Tune]

One from Romare's debut LP. Confident, atmospheric and irresistibly groovy; the whole album is well-crafted Hip Hop/Jazz/Soul/Funk-influenced greatness.

[Harriet Shepherd]

Preview: Selective Hearing w/ SHIFTED

Selective Hearing will celebrate five years of continually impressive line-ups on Saturday 7th March, as Wire hosts a three hour set by Guy Brewer, also known as Shifted, one of the pioneers of the introspective side of modern UK techno.

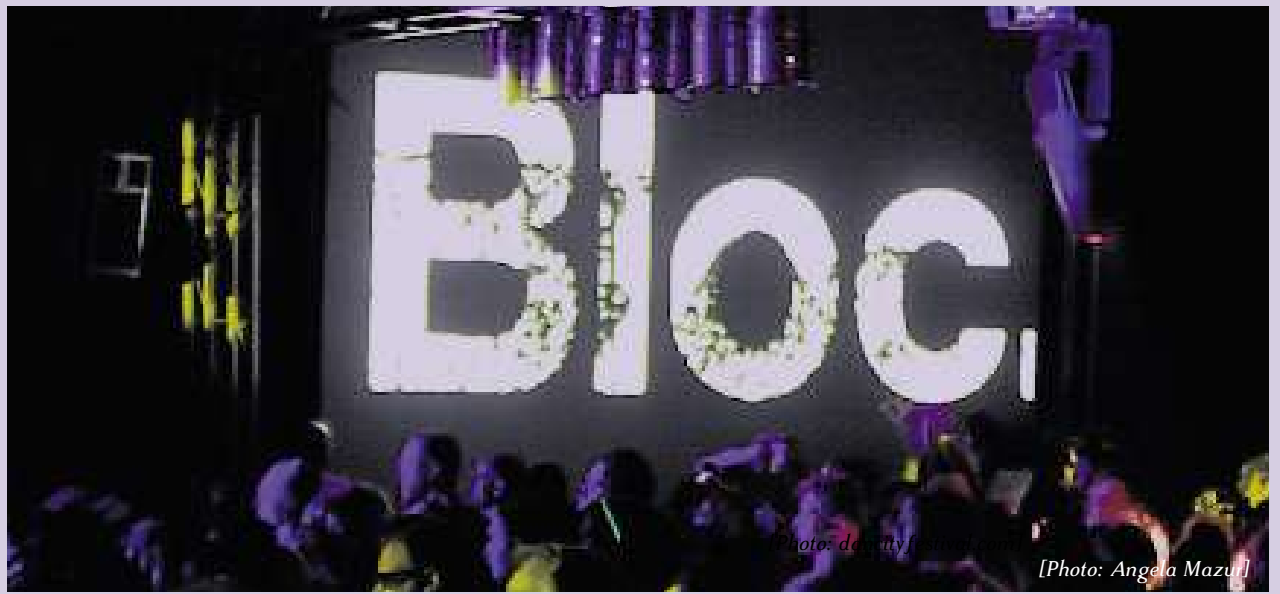
Techno has enjoyed a notable surge in popularity in recent years, and both Shifted and Selective Hearing have been firmly behind this 'new school'. While the popular conception of the genre is often of pounding, repetitive beats purely engineered for the dancefloor, Shifted eschews the 'broken washing machine' kick drum for a more nuanced approach, emphasising textures and sound design. For him, the 4/4 kick pattern is merely a foundation, often buried in the mix as he explores more exciting industrial and dub-laden rhythms and melodies, pushing the boundaries of what is expected of dance music. This has been a noticeable trend in Brewer's discography, as the minimal 130bpm grooves of his 2012 release 'Crossed Paths' have transformed into the more experimental, bleak but beautiful double-EP 'Arrangements in Monochrome' released in December.

Brewer found fame in earlier years as one-third of drum and bass trio Commix, although the two labels he has co-founded, Avian and Mira, continue to release the best of experimental techno from London and Berlin.

The night will prove to be enjoyable yet thoughtful – a reconciliation of dark and danceable Berghain-style techno with experiments in dub and sound design.

Shifted will be supported by Selective Hearing residents Reflec, Ste Roberts, Olsen and Kahwe. Tickets are £8.

[Alexander Peel]



Bloc is back.

It's only two weeks until Butlins' Minehead re-opens its doors to welcome back one of the most highly anticipated festivals in electronic music.

You may know Bloc for several reasons. If you've been anywhere near London in the past year, chances are you'll know Bloc for their revered parties at Autumn Yard, which have featured the likes of Omar S, Carl Craig, Shed, and Shackleton, amongst some of the finest in house and techno. If you're into your twenties, you may have attended Bloc's festivals at Pontins and Butlins circa 2007-11. More likely, if you were (un)fortunate enough to have heard of Bloc in 2012, you'll remember the utopian promise for their re-brand festival at London Pleasure Gardens on the Royal Victoria Dock.

“Bloc was clearly born out of a deep love for music”

Never had there been such unadulterated excitement for an event: every DJ was talking about it, Snoop Dogg was playing at it, the M.S. Stubnitz - a gigantic ex-fishing ship - promised to become the ultimate party setting. The promotion was perfect. Everything was done with style and simplicity to monumental effect. The elusive and intriguing video of the docklands illuminated by the word, 'Bloc', distorting in response to the music, still sticks in my head now. The Bloc-branded DJ mixes, interviews and features all worked to create a buzz of anticipation which has been unmatched by any other UK festival. Everyone was backing Bloc, wondering why nothing like this had ever happened in London before. Then it all went wrong. Boddika was tearing up the Stubnitz, and then, over the staccatos of Mercy VIP, M.C. Chunky's voice: "what? really?... fucking hell...", before announcing, "the police are shutting the party down". The crowd were advised to exit the festival in a calm and orderly fashion. By 1am on Saturday, the two-day festival had been shut down.

Speculation as to what happened spread like chinese whispers, but in reality the Bloc team, together with the police, decided to close the festival on safety grounds. Absence of crowd control, hour-long queues, ticket scanner malfunctions, duped tickets - just about everything that could have possibly gone wrong, did. A comment on Bloc's Facebook page outlined the severity of the situation:

"People were terrified. People being swept, crushed and many of our group left in tears having truly feared for their lives. Strangers trying keep each other from falling and being trampled. No jokes, no sensationalism. Serious shit."

Saturday ticket-holders were told the festival would not re-open, Friday attendees trudged home. DJs and festival-goers alike were left with a feeling of huge disappointment.

The artists billed to play were quick to respond, pulling together to arrange free parties across London for anyone with a ticket. I ended up at Peckham

Palais watching Actress, Martyn and Jacques Greene. The support of promoters, organisers, DJs, labels and friends did not cease despite the outcome, because Bloc was not like other profit-driven festivals; it was clearly born out of a deep love for music and the desire to attempt something that had never been done before.

Bloc issued several announcements, obviously devastated with the outcome of the dream they had envisaged. Eventually their law firm released a statement: Bloc was under administration.

But Bloc brought it back - they rebuilt their brand, they re-earned artist's support and, more importantly, regained their fan base. This year marks the re-establishment of Bloc as a festival, once again returning to Butlins in Minehead, an hour and a half outside of Bristol. Bloc promises to make up for its 2012 hiccup - now faded into the back of our minds, and replaced by fonder memories at Autumn Yard - and bring its best festival yet. Already voted #1 festival of the month by Resident Advisor, Bloc is pulling out all the stops to ensure its success.

First of all - Butlins. Ordinarily not the most luxurious of holidays, but look at it as a festival backdrop and you'd be pushed to find anything more luxurious that doesn't involve a whopping VIP price-tag. Forget the London Docklands, abandoned buildings and the Stubnitz; Butlins means chalets, it means a clean bed (that's right - one with a mattress), showers, fresh towels, a good-old-fashioned plug socket to charge your phone in - all the home comforts you

“a veritable orgy of amazing electronic music”

long for in your mud-sodden tent at Glastonbury. It means a swimming pool, restaurants and real coffee in the morning. And let's be honest, who couldn't use a March mini-break?

But above all - and you shouldn't need anything else to sell it to you - is the music. Despite the eventful last few years, Bloc's ethos has always remained the same, and is a dedication to the best in electronic music. Just as Blocs of the past evoked excitement in every house and techno enthusiast, so has the promise of this year's stellar lineup. The festival boasts performances from Autechre, Carl Craig, Jeff Mills, Moodymann, ESG, Levon Vincent, and, well - see the poster. Resident Advisor has called it 'a veritable orgy of amazing electronic music' and that's just what its set to be. The only thing wrong with this year's lineup is its magnitude - how will we choose which acts to see?

Stages will be hosted by the likes of Ostgut Ton, featuring an ever-exciting b2b set from Berghain's finest Ben Klock and Marcel Dettmann, FACT and Hesse Audio to name a few. The Vagabondz takeover - sound familiar? - invites Leeds veteran Ben UFO for an exclusive Jungle set, coinciding with the dress-up theme for Sunday - 'jungle is massive'. Live performances from Jon Hopkins and Function are not to be missed. Bloc is back - and we can't wait.

[Harriet Shepherd]



Spring Summer Staples

It's not long before we wave goodbye to Autumn/Winter and welcome the anticipated Spring/Summer '15 season with open arms. Here's your guide to the key wardrobe additions every woman needs for the coming months.

Daring Denim

As first showcased on the catwalk by the likes of Fendi, Roberto Cavalli and Tommy Hilfiger, everyone's favourite fabric has taken an adventurous turn this season. We're talking everything from clean-cut and patched to raw edged and bejewelled—seriously, anything goes. There are countless ways denim can be woven into your Spring/Summer wardrobe, and if 1970's wide-leg strides aren't your thing, a boxy tailored jacket or shirt dress is a sure winner.

Fresh Crop

Do you dare to bare? Super-slick wraparound crops are the second staple to hit the high street this season. If New York Fashion Week taught us anything it was that the staple crop isn't going anywhere, featuring in countless collections including Diesel Black Gold and Alexander Wang. This day to night essential can be paired with high waisted jeans or a structured leather tube skirt to give you a chic finish.

Simple Sleeveless Jacket

Forget diamonds, long-line sleeveless jackets are set to be a girl's new best friend for Spring/Summer '15. An easy addition to any outfit, this minimalist piece can be worked to create instant effortless glamour. Think monochrome and cool pastel hues to create a refined, pared-back look as seen at both Shanghai and London Fashion Week.

Alice Leadbetter

Fruits of Fashion

The Return of the Stripe

The striped trend has been reproduced countless times due to its wearability and timelessness. Stripes have been sported by everyone from Brigitte Bardot to Kurt Cobain, and continue to remain popular today.

An eclectic approach is seen this season, somewhat veering away from the nautical-style that has previously dominated the catwalks. Colour has broken through so forget your florals this spring. Balmain is a trendsetter this season, mixing structured silhouettes with bright and bold primary colours for a striking sophisticated look in their ready-to-wear collection.

Preen by Thornton Bregazzi have translated the traditional print into several statement pieces, such as a svelte sportswear-chic orange jumpsuit and a layered bandage dress, a novel spin on the Hervé Léger classic.

Softer shades are found in Paul Smith with blues and taupes as the dominant colours, although the injection of bright orange does lift the collection into the warmer month. 1920s-style dropped waist dresses are the return of a favourite for some, and this call for a loose-tailored yet easy breezy look makes us dream of the summer months to come.

Filtering down to the high street, the co-ord is making waves. A popular piece of recent seasons and an easy way to sling together a stylish outfit is revamped for spring/summer. Firm favourite Topshop lead the way with a wide-striped satin set, perhaps paired with a monochrome heel to complete the look. ASOS offers a multicoloured skater skirt/shirt combination, perfect for statement daytime wear.

There appears to be a lack of rules when styling the stripe. Forget what your mother told you about horizontal stripes making you look fat. No need for a singular statement piece or keeping them unidirectional—go wild, do what works for you. The sole concern for stripes this season is retaining this classic print and revamping it with a twist for a new season approach.

Sophie Learman



This week we love...

Karlie Kloss

There is no denying Karlie Kloss's iconic status. She's been owning runways since her early teens, modelled for the likes of Louis Vuitton, and was even the face of recent Nike campaigns. If even Tyra Banks has stated that the St. Louis-born supermodel is "unique" then you know there's definitely something special about her. Although best known for her powerful gait, Kloss's talent isn't just confined to the world of fashion. Co-creating a charitable line of baked goods, learning how to code, and enrolling into a Harvard business program are just a few highlights in her already impressive arsenal.

Within the past week, the Victoria's Secret angel has been on the minds of everyone connected to fashion. If not being photographed having some road trip fun with Taylor Swift for Vogue's 'Power' issue, Kloss was otherwise filmed dressed in Versace as she showed off her best moves for Nile Rodgers' and CHIC's latest music video. As if that wasn't enough to fill your social media feeds for the past seven days, she stole the show in faux fur for Jason Wu's NYFW show.

For all her beauty and intellect, Kloss's most revered attribute is her influential image. Not only does she capture the strength and beauty of women through her athletic campaigns, but both her aspiration to own a business and willingness to broaden her horizons are just some ways in which she encourages her fans to constantly challenge themselves. Clearly it's not that hard to admit that Karlie Kloss is an admirable figure. At a youthful age of twenty-three her endlessly long legs still have countless runways to walk and many opportunities to explore.

Josh Lee



Rooted in decadence and an overwhelming feeling of VIP, resort season always gets our sartorial senses tingling. Resort collections are named so, simply because they used to be items jet-setting clients would buy for their extravagant excursions. Though the collections are created for less of a specific market, they've gotten far more important in our fashion calendars. Each one acts as a precursor to the main spring and autumn shows. A fashion taste test of sorts to play around with themes, fabrics and the desired reaction from consumers.

It can also be a way of designers sometimes taking elements of successful but extravagant looks and minimalizing them in a fresh way. Again, a way of reinvention, rejuvenation and experimentation. Though resort has only been accorded pre-eminence in the calendar quite recently, there are still designers whose collections are waited for with the most anticipation and racing hearts. Anybody with a regular eye on resort and pre shows will probably mention Valentino before anybody. Frequently merging the gothic and the romantic, all things sheer and lacy are favourites of the brand. This time around was no exception. The dresses were simply sublime. Combining elements of a dress one may have designed as a little girl, playing fairy queen, with the subtle sophistication of the other pieces, their pre-fall 2015 collection was something to write home about. Though delicate and floaty at times, the mood remains mixed with slouchy knits and heavy woolen sixties numbers. Imagine Audrey Hepburn in Breakfast at Tiffany's if the movie was a trendy, 60s, urban version of little red riding hood and you're about there.

Their resort collections nods far more towards the 70's mixing elements of fringing, suede and heavily embroidered stiff fabrics.



Wowing the most though arguably with their star-embellished celestial gowns and intricate lace that looks like it must have blinded those that created it, Valentino are always a winner. Resort and pre collections are underrated in our opinion as a brilliant source of fashion-inspiration. So watch this space, because you never know what the next little microcosm might have in store for us.



Jasmin Vincent

There's an honesty in the 2015 spring look. From massaging the cheeks to create a natural rosy flush to the minimalistic fine eye liner on the eyes. This spring is all about the au naturale.

To achieve this you need to create clear and dewy skin. Using primers and CC creams will help smooth out any blemishes and keep to the most natural skin tone. A little highlighter will also go a long way towards a radiant complexion.

Mascara is the statement of the eye make-up this season. Remember Twiggy and her famous clumpy 60's mascara? Double up with a lengthening and volumizing mascara, adding several coats to thicken the lashes. For good mascara that builds up evenly, use Benefit's 'They're Real' available for £19.50. If eyeliner is more your thing then soften it with just a thin line of gel eyeliner or basic kohl pencil that has been sharpened. Body Shop's Kohl Eye Definer for £8.00 provides an easy glide to create that smooth line on the lid.

With simple eyes, there are simple lips and to all the joy, lipgloss is back! Keep its chic with pale pinks to emphasise that rosy glow or pale peaches for those with olive or darker skin. Good gloss can also help moisturise the lips too, especially with Me Me Me's 'Light Me Up Lipgloss' for £6.99 in 'Illuminate'. This high shine lip colour has high moisturising and plumping agents to bring a similar radiance to your lips.



Team the seemingly effortless freshness of your face with an equally natural hairstyle. The looped pony tail that you quickly use for getting your hair out of your face? Well this safe, reliable style is the biggest source of inspiration, cropping up on catwalks and fashion week street style gurus. Use dry shampoo and volumizing spray to mess your hair and just secure it in a ponytail half tucked in. The mad I'm-late-for-a-lecture look could never be more stylish this spring.

Easy make up and dishevelled hair couldn't be any easier for students. Finally our 5-minute dash can actually stylish.



Men's Spring/Summer

Trends

Grant Wilkinson

As we close the door on winter, and move into the new season, we take a look at the five key trends you should be familiar with for this spring/summer 2015.

A constant of both casual and formal wardrobes, stripes are, unsurprisingly, expected to make a return this SS15. They were pride of place in Gucci, Jonathan Saunders, and Casely-Hayford's collections in which the stripe was featured within a variety of garments; from tailored pieces such as trousers and shirts, to relaxed jumpers and accessories. Set to be a returning spring/summer trend, there is no shortage of options. If you already have a classic Breton top in your possession, why not branch out into striped tailoring, shorts or knitwear. Opt for thicker block-stripes or bold coloured motifs to bring a modern twist to a timeless pattern.

From Tom Ford to Gucci, designers seem to be celebrating the versatile, hardwearing, material that is denim for SS15. Whether it be casual or refined, quality denim is a solid foundation for numerous looks. Team your favourite pair of jeans with a well-fitted t-shirt for a classic look, or pair a denim jacket with a tie, Oxford shirt, crew neck jumper, trousers and loafers for a more relaxed take on tailoring. Too safe? Why not double or triple up on your denim? Tom Ford's spring 2015 collection combined denim shirts and jeans with a navy blazer and black leather boots. Try pairing a washed denim jacket with your favourite indigo jeans, breaking it up with a simple white t-shirt. Be warned: this trend is not for the faint-hearted!

Bold, vibrant, and guaranteed to get the blood pumping, red is the definitive colour

for SS15. D&G's matador themed collection was brought to life by tailored and sportswear inspired separates in various shades of red, from blood to brick. Often considered a tricky hue to carry off, especially for those of us with fairer skin tones, red is perfect for when you want to make a statement – giving a kick to both casual and smart looks. Try a simple crimson crew neck t-shirt or a pair of cherry chino shorts, anchored with neutral warm-weather staples.

After a slow increase in popularity over the past few years, florals are integral to the modern gent's wardrobe for SS15. Spurred on by high end fashion houses, such as Givenchy, more brands are now offering their own unique take on the pattern. Whether you want to stand out or blend in with the crowd, finding a floral motif that fits your personal style has never been easier. Inspiration? A. Sauvage and Topman Design both heavily feature the pattern in their SS15 collections; Sauvage's offering saw florals inspired by African landscapes applied to sportswear classics such as bomber jackets, tees and shorts. In contrast Topman brought a 1970's flavour, with their daisy-covered bell bottoms and lightweight knitwear.

Normally we would advise against wearing them together, yet in 2015, green and blue are a match made in heaven. Baartmans & Siegal, Pringle of Scotland, and Gieves & Hawkes all combine the colours for their collections. At Gieves & Hawkes, a lightweight belted parka in sea green was styled with a crew neck jumper and navy chinos to create a look that felt polished and refined. The key? Limit the number of other colours you add into the mix; dark neutrals don't work with bold blue and green.

With the majority of high street and online stores offering significant discounts, now is the perfect time to start building your new season wardrobe.



No Alarms and No Surprises

After months of anticipation and speculation, the Academy Awards are over for another year. There were no big shocks in store on the night, perhaps with the exception of how tedious Neil Patrick Harris was as host. Although the evening started off with an acknowledgement of the lack of diversity – “This evening we celebrate Hollywood’s best and whitest, sorry, I meant brightest”, and a fun musical number, the rest of his jokes fell rather flat, and a drawn-out gag about Harris predicting the Oscars went on for far longer than it should have considering the pay-off.

At least the red carpet was slightly more tolerable this year, with the infamous mani-cam finally out of service and the #AskHerMore campaign leading to actresses finally being asked more substantial questions than “So which designer are you wearing?”. It’s impossible to have the Oscars without the glitzy dresses, but they certainly aren’t the best thing about the host of talented women who work in the film industry.

“Neil Patrick Harris came across like an awkward Butlins redcoat.”

The show kicked off with the best musical tribute since Hugh Jackman’s rousing turn in 2009, boasting impressive special effects as well as appearances from Jack Black and Anna Kendrick. It was an ode to cinema, not particularly focused on this year’s nominees, but played to Harris’ strengths and Broadway background. It set the bar high, but unfortunately that energy couldn’t be matched for the rest of the show, and his joking around with Octavia Spencer and David Oyelowo came across as awkward rather than endearing.

The big winner in terms of volume of awards was *The Grand Budapest Hotel*, but it was *Birdman* that took home the two biggest awards of the evening: Best Picture and Best Director. The acting awards went to the favourites, Eddie Redmayne, Julianne Moore, JK Simmons and Patricia Arquette, and the rest of the awards were fairly predictable fair, although fans of *Boyhood* were disappointed that Richard Linklater’s twelve-year epic failed to pick up more than Arquette’s award.

The ceremony itself was a rather tame affair, Harris lacking the warmth of Ellen DeGeneres, or the obvious awfulness of Seth MacFarlane. Instead, much like Bradley Cooper amongst a sea of talented Best Actor nominees, it felt awkward and as if the Academy was trying to curry favour with some unidentifiable audience. Instead it was up to the winners to make waves with the time afforded to them in their acceptance speeches. John

Legend and Common gave the most impassioned speech about the relevance of *Selma* today whilst accepting their award for Best Original Song, affording the film a fraction of the attention it truly deserved, whilst Patricia Arquette spoke about equal pay for women, Julianne Moore called for better understanding of Alzheimer’s, and *The Imitation Game*’s screenwriter Graham Moore and producer of Best Documentary Short *Crisis Hotline: Veterans Press 1* Dana Perry used their time to raise awareness of suicide. J.Lo and Meryl Streep were particularly fond of Arquette’s speech, with gifs of them whooping and punching the air having long since gone viral.

British talent was well represented, and not just by Eddie Redmayne. The winner of Best Live Short was Mat Kirkby for *The Phone Call*, a stunning film about a crisis centre employee who receives a phone call from a suicidal man. Starring Sally Hawkins and Jim Broadbent, it felt sincere and highly relevant, that hopefully means we’ll see plenty more from Kirkby in the future.

Musical entertainment came in the form of performances from each of the Best Original Song nominees; Rita Ora, Glenn Campbell, John Legend and Common, and The Lonely Island. If the winner of the category had been decided purely on the strength of their on the night performance, The Loney Island’s *Everything is Awesome* would have won hands down. Featuring Tegan and Sara, Questlove, a set that looked like it had been drawn by a two year old and Lego Oscars handed out to an overjoyed-looking Oprah Winfrey and Emma Stone, it was energetic, original and genuinely entertaining. Meanwhile John Legend and Common’s performance of *Glory* was touching, reducing *Selma* lead David Oyelowo and even Chris Pine to tears.

Everyone’s favourite comedy duo John Travolta and Adele Dazeem, sorry, Idina Menzel, presented together and laughed off last year’s pronunciation awkwardness, whilst Idris Elba and Jessica Chastain made a strong case for their casting as the next Bond and Bond Girl simply by standing next to each other. There was also a – albeit slightly twee – tribute to *The Sound of Music*, featuring a surprisingly restrained Lady Gaga performing a medley of the musical’s famous songs and introducing the incomparable Julie Andrews.

The ceremony’s production design was a pleasant surprise, in particular the tasteful and touching In Memoriam segment paying tribute to beloved film icons we’ve lost this year, including the incomparable Robin Williams, Lauren Bacall, Richard Attenborough and Bob Hoskins. Noticably absent however was Joan Rivers, who was well-known for presenting Oscar coverage as well acting. The Academy has claimed lack of space was the reason for her snub, but considering they included Gabriel Garcia Marquez, this seems a little suspect.

Yet despite a few genuine laughs – particularly Harris’ reenactment of a particular scene from *Birdman* co-starring Miles Teller – and touching speeches, the three hours and forty minutes runtime really did drag. What was most apparent was the ceremony’s lack of identity; it wasn’t sure if it was a Broadway show or a serious affair like the Baftas. It failed to recreate the boundless energy and silliness of Ellen, or the theatrics of Hugh Jackman, and as a result just fell flat. Harris’ jokes may have been fit for *How I Met Your Mother*, but in a room full of Hollywood’s finest, he came across like an awkward Butlins redcoat.

So passes another year in Oscar history with no major surprises or upsets; one for the history books? Nope, not even close, but let’s not forget the lack of racial and gender diversity at this year’s ceremony, and let’s not let the Academy forget, either. Get vocal about film; the Oscars might represent filmmaking excellence, but they’re certainly not the last word.

[Hannah Woodhead]



Image: National Theatre

NT Live: Treasure Island

A treasure hunt with female pirates! Drawing on traditional and contemporary features of childhood adventure stories, the National Theatre recently livestreamed their production of Robert Louis Stevenson's classic novel, *Treasure Island*. Yet despite its oft-ludicrous sprinklings of humour, this production is far from a kids' pantomime.

Playwright Bryony Lavery has moulded this story for boys in to a stage adaptation accessible to all, regardless of gender or age. Patsy Ferran's casting as Jim Hawkins, or should I say 'Jemima', accompanied by the casting of Helena Lymbery as the assertive Dr. Livisey and an ample number of bloodthirsty female pirates gave the cast a breadth of colourful female characters, but, gender is rightly insignificant to the sentiment of the play. In each of us, aged one to one-hundred, lies a spirit of adventure, and *Treasure Island* is sure to re-ignite the inner explorer in us all, as it transports its audience back in to the pages of childhood fiction.

Despite its high level of action, the most striking elements of *Treasure Island* are a marked darkness alongside an unpicking of morality. The stage adaptation scratches beneath the surface and hits at contemporary moral dilemmas as the pirates pursue material wealth, illustrated perfectly by the castaway cabin-boy Ben Dunn's proclamation that treasure is "cold hearted and dangerous". Moral

ambiguity drives Jim's adventure on both the Hispaniola ship and the island itself. As such this production acts as a guide to younger viewers, and a sharp reminder to their elders as the audience are thrown head-first in to the messy spectrum of human trust and loyalty.

Thankfully the performance provides the right degree of humour to engage its young target audience. These moments of ease provide the audience with some much-needed breathers. Yet dually the play throws its viewers in to a masked analysis of relationships, most notably in the case of Jim and his captain, Long John Silver. The set is nothing short of enchanting; the stage looking and functioning like an eighteenth-century ship allowing for a smooth transition between scenes as the pirates are physically hauling the set in to new arrangements.

The National Theatre's adaptation of *Treasure Island* is a dark and thought-provoking performance that beautifully combines a nostalgic childhood yearning for adventure with sober moral sentiments.

[Laura Clements]



[Image: StudioCanal]

Film

Film

Love is Strange

In counterpoint to the torrent of hyper-real romance pictures which hit cinemas on Valentine's Day, director Ira Sachs has created a profoundly authentic depiction of love and relationships that one hopes won't be lost to the tide.

Recently married after 39 years together, Ben and George - brilliantly played by John Lithgow and Alfred Molina - find themselves having to sell their apartment due to George's dismissal from teaching at a local Roman Catholic school. Having to live separately and relying on the favours of friends and family, their separation has a deep impact on the relationships of all who surround them.

Perhaps the most striking element of the film is its incredible sense of realism; so genuine as to make you honestly feel yourself to be another person at the party, or another chair at the dining table. This feat should be attributed not only to masterful character direction and some truly mesmerising acting, particularly that of John Lithgow, but also to cinematographer Christos Voudouris' beautifully styled camerawork, which manages to bring a warm, nostalgic and almost home-movie style to the digital format.

The film is at its best when its two leads are together, as should be the case with any love story. As well as providing the golden comic moments of the film, these scenes very gently paint the picture of an enduring relationship that has been tried, tested and will ultimately last a lifetime. Surely everything you could want for a Valentine's viewing?

If you're looking for a melodramatic or impassioned romance film, this is not it. This, as the title suggests, is a film purely and unashamedly focused on love of all varieties, and the seemingly inconsequential everyday moments that make it so special.

[Kyle Withington]

Shaun the Sheep: Baarilliant Fun

Aardman Animations offer a glorious return to form in their most recent feature film, *Shaun the Sheep*. The 85 minute stop-motion animation is a spin-off of their proudest creation, *Wallace and Gromit*, and is as successful as a subtle and thought-provoking piece on visual storytelling, as it is a heart-warming and delightfully childish slapstick comedy.

Silent throughout, *Shaun the Sheep* welcomes the narrative qualities of the French Farce and the coming-of-age movie in equal measure and acts as a cosy reminder that dialogue is a luxury and not a necessity in the filmmaking process. Hitchcock suggested the silent pictures were the purest form of filmmaking, and whilst the advent of synchronised sound added a new dimension to cinema, the vitality and sophistication of the visual image could be said to have been reduced.

Whilst detailing a beautiful and rich environment for the action to play out, the images in *Shaun the Sheep* are forced to actively drive the story, which makes for refreshing and enthralling cinema, and only at one point in the film - during which a plot-point is explicitly written out on screen - was I reminded that this is a film that children too, should be allowed to enjoy. A mark of respect to Aardman, that it was so easy to forget this seemingly essential factor.

The audience of all ages were engaged by constant references to cinema classics; from *Shawshank* to *Silence of the Lambs*. The children watching revelled in the comic absurdity of the situations, whilst parents were comforted by the director's nod to them; as cinema fans themselves and not merely taxi-drivers to the film's real fan base. The plot too carefully referenced Aardman's own productions, including the 1995 short film, *A Close Shave*, in which we were first introduced to the character of Shaun the Sheep. It may have taken him two decades to become the star, but in their backing of Shaun, Aardman's dialogue-free delight becomes a memorable and ebullient joy.

[Sam Broadley]



We're Not Going Back is a Unite-funded, Red Ladder Theatre Company production set during the 1984-5 miner's strike. The play follows the lives of three very different sisters, who during this time of extreme hardship unite to help support their pit town.

As a northerner who grew up in a pit town and near a mine, which closed down during my childhood, this play sent me back to my roots. It was a testament to Northern sentiments that are innate: the hatred for Thatcher, and the importance and pride one holds for their community.

The focused depiction of the three women's experience resonates outwards and you gain a sense of the entire movement, Women Against Pit Closures. These women showed courage in taking to the picket lines and speaking out, when many would say it is not their place, and challenging authority to protect their homes and families.

The play manages to balance the public activism of the women and their impact of the strike upon their private lives and relationships. Though there are no men on stage they are important characters and the women have to navigate through the strike, their partners and each other during a period of economic hardship and change.

The sisters display admirable strength and independence supporting their husbands, and boyfriends. The younger sister's relationship is particularly interesting with him being a policeman who faces alienation from the community. The relationship between the establishment and the mining community becomes particularly frayed on the one hundred day mark of the strike, when police and strikers struggled against each other. We hear about the day's violence in heart-wrenching account from the elder sister as she watched an unidentified policeman bludgeon a young man, as women and men were placed under arrest. It is really of its period and reflects the mistrust and discontent that people, even today, feel with the government.

The younger sister also struggles, at the beginning of the play, to see or feel why the strike has anything to do with her and is reluctant to be involved in the movement. She gradually begins to realise that the strike does affect her and she becomes proud to wear her badge and be involved. This is particularly significant now as many people, and students, do not feel as if politics touches them but we are all affected by what goes on in our world and should get involved.

[Vickie Hesketh]

Theatre

Blue Remembered Hills

When describing the premise of *Blue Remembered Hills* to anyone that hasn't seen the play you run the risk of it sounding like the kind of dramatic piece an over-pretentious sixteen-year-old may come up with for a GCSE exam. A group of seven-year-olds spending a summer afternoon in the Forest of Dean in 1943, hunting squirrels and playing mummies and daddies, the twist being that the children are played by adults. But *Blue Remembered Hills* is not the brainchild of a swaggering adolescent. Written by Dennis Potter and debuting on the BBC's Play for Today in 1979, like *Abigail's Party*, *Blue Remembered Hills* is one of the better known British plays produced in the last century, and Theatre Group's latest production has certainly done it justice.

In the intimate setting of the Banham it can be easy to overwhelm the senses of the audience, so a decision to keep set and lighting minimal is surely vindicated. A focus on ambient noise and lighting, paired with a liberal spread of hay bales and tree branches demonstrated that sometimes when it comes to atmosphere less is more. Although given the number of scene changes using a blackout for every transition only really served to break any momentum the play gathered.

Set design can of course push a good production to another level, but a play still lives and dies by its cast and crew. At no point did seeing a group of twenty-somethings give in to their childish side become grating, or even unbelievable. Although the whole cast put in admirable performances displaying both youthful exuberance and darker psychoses, special mention should go to Lily Hall whose comic timing was very impressive.

The decision to stick so tightly to a pairing of a Westcountry accent with the speech patterns of a child at times meant dialogue could be lost, it did manage to bring out both the play's comedy and underlying darkness. But it was the physicality of the production that impressed the most. Although only running for slightly over an hour, from start to finish every cast member committed to their roles with such energy that even watching it I walked away exhausted. It evoked grass stains and grazed knees and probably guaranteed a few of the latter for the cast.

Although there were a few Theatre Group veterans in the cast, with a production team taking up the reins for the first time putting on a successful show can be a daunting task, but cast and crew have brought a mature and accomplished production to the stage.

[Benjamin Cook]



A Frightening Reality?

Already one of the most complained-about television shows of the year, Channel 4's *UKIP: The First 100 Days* has clearly ruffled feathers. The pseudo-documentary reveals a fictional, 1984-esque future in which Nigel Farage's party wins a slim victory in the upcoming elections and begins to implement its controversial anti-immigration policies. Chaos ensues.

While the mockumentary is laced with the stereotypical image of UKIP's supporters as only white working-class men, it is at core a piece of political satire that is both entertaining and an eye-opening insight into the consequences of a protest vote gone wrong. Farage himself has called the show a 'biased, partisan depiction' of his party. UKIP MEP and parliamentary candidate Gerard Batten has also waded in to the debate to defend his party, calling the programme 'a piece of bile and vitriol from our political opponents'. It would seem the daggers have been drawn early this year.

The bulk of the programme follows the day to day activities of the self-proclaimed 'brown face' of UKIP, Romford MP Deepa Kaur. Played excellently by Priyanga Burford, Kaur's fresh-faced idealism is soon attacked by angry constituents, an immigration raid gone wrong, and tension within her own family. She is a multi-dimensional character who raises important questions about what it means to be British, how much personal identity comes into politics and how MPs who come from ethnic minorities are vulnerable to political exploitation.

The rest of the programme uses carefully crafted real and fictional footage to showcase the far-reaching social and economic consequences that many of UKIP's policies would have. Britain leaving the EU, the so-called Brexit, leads to mass redundancies in manufacturing firms owned by European companies, causing disillusionment and rising unemployment. Farage's imaginary response is typical of his pint-swilling soundbites; 'short term pain, long term gain'. Sweeping anti-immigration reforms garner initial widespread public support, but raids on those accused of being illegal immigrants are indiscriminate and violent. Opposition to UKIP rises, as does support, leading to riots on the streets and a last-ditch attempt by the party to paper over the cracks with a bank holiday and a 'Festival of Britain' on their 100th day in office. A bit exaggerated maybe, but not as much as Farage may claim.

As unlikely as a UKIP majority is in the upcoming elections, the party remains poised to win seats up and down the country amidst a rise in support for the right wing across Europe. The public's increasing disillusionment with mainstream politics has been a blessing to Nigel Farage, who has capitalised on this frustration and catapulted himself into the public eye, taking his party from buddies with the BNP to a tangible threat to both the Conservatives and Labour. This means that despite the majority of Britons recognising the blatant discrimination evident in many of UKIP's policies, the party looks set to seriously shake up politics this May.

With under 100 days to go until the big day, the question must be asked; is Britain really going to let this fictional nightmare become reality?

[Natalie Cherry]

Video Games

The Next Generation

When will the developers step up their game?

It's been over a year since the release of the 8th generation consoles – PS4 and Xbox One. Yet many of us still haven't felt excited enough about any of the exclusively new-gen games to throw down over £300.

Since the release of the first Playstation in 1994 – which is still the second highest selling console ever, second only to the PS2 – the gaming industry has evolved drastically. Console gaming has arguably been eclipsed by high-spec PC's for regular gamers, as illustrated by the soaring popularity of the MOBA *League of Legends*. The casual gaming realm is now dominated by tablets and smart phones, provided you have three friends to unlock your levels. With the focus in game development shifting more and more away from traditional gaming methods, where exactly does this leave console gamers?

Right now, it leaves us waiting for the developers to pull out the big guns and release something exciting enough to warrant buy-

ing an expensive console for reasons beyond 'future-proofing'. Over the past year, most companies appear to have been playing it safe and all but one of the top ten bestselling games for PS4 were cross generation. Out of this ten, eight were sequels or re-mastered versions of PS3 releases. This trend is reflected in the Xbox One's best sellers.

Perhaps, however, this view is unduly harsh. The *Call of Duty* games continue to sell as well as ever for some reason. Furthermore, developers Bungie have seen success with the release of *Destiny*, an FPS with MMO and RPG elements. *Destiny* sold well on all consoles, even though it received mixed reviews. With addictive gameplay, an appealing art style, and a strong online community, *Destiny* is definitely one of the bigger hits in an otherwise disappointing year.

Despite the success, *Destiny* was a cross-generation game. Bungie have admitted they felt restricted by the decade-old hardware, claiming that the scale of the game would have been greater if the game was solely on the next generation of consoles. This is a problem which is likely to have been shared by other developers of cross-generation games.

It cannot be said with any certainty when gamers will get to enjoy the full capabilities of an eighth-gen console, but there are still many upcoming games with potential to be a break through title. Generation exclusive games *No Man's Sky*, a procedurally generated infinite survival/exploration game, and *Bloodborne*, an action RPG, are heavily anticipated new IP's. There are also many planned sequel releases for well-established franchises. For example, *The Witcher 3: Wild Hunt*, *Uncharted 4: A Thief's End* and *Halo 5: Guardians* all of which are set to continue the success of their predecessors.

As it has been fifteen months since the release of the new consoles, it is perhaps too early to throw in the towel just yet. 2014 was overall a disappointing year, yet teething problems in transitioning from one gaming generation to another is not a new problem. The PS3 and Xbox 360 took a while to gain traction also. For now, we should look forward to the coming year, and to any exciting news E3 2015 may bring us. [Ellie Williams]



[Photo: Tourismus Berlin]

Travel

Berlin in a Nutshell

An insider's guide to this fascinating city

You're in Berlin for the weekend, thanks to cheap flights and the promise of even cheaper beer. Having lived in Berlin for six months, I know what's worth squeezing into a short stay here. It breaks my heart that you could spend hours traipsing around Checkpoint Charlie – it's fake, and American – and end up paying six euros for a falafel wrap. Without sounding too cliché, I can give the insider guide.

If you go to Warschauer station, on the U1, and walk over the bridge, you'll see the East Side Gallery. Essentially, this is the name now given to what still stands of the Berlin Wall. Walk alongside it and view the graffiti-style artwork, some of which is admirably intricate. Lovers' scribbles beside cupid's hearts are merely supporting acts for the countless profound messages of liberty. Naturally it's interesting to see where east met west, and the status of the wall within the city's history is undeniable, so it can't be missed.

Back in the city is the Brandenburg Gate. This is the massive, famous arch that is plastered all over postcards, books and literally anything to do with Berlin. It's reputable as it stands exactly between east and west and thus, when the wall fell, became a symbol of freedom, unity and democracy. However, you only need fifteen minutes to see and walk through it.

Through the gate and into the west, you'll reach the Jewish memorial in five minutes. Designed by American architect Peter Eisenman, it comprises of stone blocks that vary in height but remain perfectly aligned. Photographs of

it are an injustice; in the flesh it's imposing, and breathtaking. It's a great piece of architecture, and a beautiful memorial for such a horrifying moment in world history.

On the south-east side of the city you'll find Kreuzberg and Neukölln, two colourful neighborhoods just shy of gentrification. They are so creative it hurts. Here you'll find streets littered with hip cafés, galleries, artisan markets and second-hand shops. A thriving Turkish community ensures falafel on every corner, grab a 49 cent falafel wrap from Al Safa on Sonnenallee. In the summer, rooftop bar Klunkerkranich perched on top of a multi-story car park – Frank's in Peckham springs to mind – offers a great view of the city and cheap al fresco drinks. At night head straight to Weserstrasse in Neukölln where there are countless low-lit bars that have cool, understated décor and are packed with artsy locals. Neukölln also boasts Tempelhofer Feld. This disused airport-turned-park really is worth seeing. The old runways are now pathways running through the grass, and the sheer size and vast flatness of the park is impressive. Perch just inside the Oderstrasse entrance to witness an incredible sunset.

So that's Berlin in a nutshell for you. As I said, it's an addictive city. Just as nobody here ever wants to leave, you will find yourself eager to return. Everybody wants to be a Berliner, so be sure to do it properly. [Amy Brandhorst]

Books

Making Nice

Shock-and-awe with sincerity

Alby is in pain. A pain that he can't control and isn't prepared to admit, a pain driving him to lash out indiscriminately at whatever comes into his path, a pain that cannot be hidden by his matter-of-fact observations and blasé attempts at jocular vulgarity – the hideous abyss of losing his mother to cancer. In a narrative as seemingly purposeless as Alby's life, Matt Sumell's debut novel ricochets from past to present and back again, providing the reader with fleeting – yet painstakingly detailed – glimpses of Alby's failed attempts at love and life.

Far from an easy or pleasant read, *Making Nice* intersperses episodes of incoherent rage and violence with rare flashes of wit and mocking self-reflection, all with an underlying sense of self-awareness of its own confusion and aimlessness. It even goes so far as to include a 'Testy' chapter at almost the exact halfway point of the book, encouraging the reader to consider the author's intentions and revelations in particular passages that seems to laugh in the face of book clubs and reviewers alike. *Making Nice* seems to defy explanation or analysis, lacking any moral to learn and avoiding all but the tiniest aspect of resolution; the novel is as unapologetic in its outlook as its protagonist.

Alby is a man ill at ease with the world and with himself. He prefers interactions with animals – dogs and birds mostly – and finds them far simpler

to cope with than his family or women. The few moments of tenderness and affection that we see are always in connection to his pets, whether in his care of Gary, the doomed baby bird that Alby rescues and cares for in the wake of his mother's death, or to the various family dogs. These come in sharp contrast to the violence he metes out to his equally distraught family and the crass disdain of his relationships with women. Like his narrative, Alby pulls no punches, although he is often too drunk or high to make them connect with the target of his aggression, in both a literal and a figurative sense. Since he was incapable of fighting against his mother's illness or her subsequent passing, he thus renders himself incapable of functioning in the real world.

Somewhat redolent of *Catcher in the Rye* in its unchanging protagonist and aimlessness of movement, *Making Nice* questions the purpose of a novel and tests the reader's capacity to empathise with a hero who is not heroic, who stumbles from illogical decisions to irrational reactions in a narrative designed to baffle the reader. But despite this alienation from the world and from his readers, it is remarkably simple to identify with a pain as timeless and as inevitable as Alby's; our parents will die, some earlier than others and all far sooner than we would ever wish, and we are powerless to stop it. Therefore the pointlessness of Alby's rage is balanced by a shared instinctive understanding that persuades the reader to plough on through this challenging, ferocious debut. [Kathryn Kaiser]



[Photo: Akihiko Sato]

Food Moo'd Cereal House

Are you in the mood for cereal?

The latest bar to open up on the Otley Run route won't be pulling you pints of beer, but pints of milk instead. Moo'd Cereal House is the second cereal eatery to open up in the UK, following in the wake of the controversial success of the Cereal Killer café in London. Selling American imports such as Lucky Charms and Cap'n Crunch, as well as British classics such as Frosties and Rice Krispies, with a wide variety of different milks and toppings, Moo'd is determined to cater for everyone's cereal desires. They even offer cereal cocktails, a mixture of complementary cereals and toppings, with names such as Honey I'm Home, Dirty Tart and Gold Digger.

However, when I caught up with friends Zoe Blogg and Jen Gibb, the two Leeds Beckett University Marketing graduates behind the new venture, they were keen to stress that they weren't all about cereal. 'We want to push that fact that we're using local produce. Our coffee is local, and so is our fresh fruit. We want to provide something that people will come in for, even if they don't want a bowl of cereal. We do hot drinks and smoothies,' the girls said. The main focus of their café, rather than specialising in the rare cereal that their London equivalent boasts, is to create a relaxed and chilled out space for people to meet and students to do work. Moo'd has a much more modern feel; with wooden tables, comfy sofas and ale pumps, it has a bright fresh and welcoming feel, perfect for an early morning pick-me-up.

The girls are aware they will inevitably be compared to the Cereal Killer Café in London, especially as it courted controversy after being challenged by a Channel 4 news presenter for charging £2.50 a bowl in one of London's poorest boroughs. However, the girls say, 'They're in London, the prices would be higher down there. They actually got a lot more positive comments than negative, and they sold over 20,000 bowls in a month, so they can't be doing that bad. We're not charging the same price as them, we're up North, so ours will be less. Our bowls will give you your money's worth, we're not going to do tiny portions. I think it's a concept that people haven't quite got used to yet. You go in to a bar and buy a beer for £3.50 when you could go to a super-

market and buy a whole crate. This is no different.'

The pair are trying to avoid the potentially off-putting and alienating hipster feel of their London equivalent as well. While students are their main target, they want to encourage all local residents to come along. They cater for children, and feel Moo'd would be the perfect place to bring kids before school. With a variety of sweet toppings, such as Haribo and Millions to adorn the already sugar coated cereals, I have my doubts whether it's the healthiest option for a child's breakfast. The girls insist they'll be providing fresh seasonal fruit, smoothies and protein shakes alongside the unhealthier options, although I doubt children will willingly opt for these.

“Our bowls will give you your money's worth, we're not going to do tiny portions.”

It's a risky venture, but the girls must be admired for their gutsy determination, and hopefully, ultimate success. Having graduated from university in May last year, they temporarily worked in graduate roles before rejecting the 9 to 5 life-style and deciding to set up their own business. 'We've done everything ourselves; we've gone from a marketing course to handywoman. It's been difficult getting used to everything, from sorting out taxes to employing people. There's a lot to setting up your own business that people don't see. We just dove straight in and we're already in love with our shop.' Not many graduate students would take the bold step of leaving the safety of a regular job to setting up a business so soon after graduating, but Zoe and Jen prove that graduate employment possibilities are more varied than you might think.

Based in the centre of Headingley among many other flourishing independent businesses, and with a friendly and personal feel, Moo'd has all the chances of being a success. Whether you get the munchies mid-Otley Run, forget to buy milk or need some fuel to power your brain while writing that essay, Moo'd is the place to go for midday cereal cravings. [Jessica Murray]



Food

Bundobust

Indian street food with a kick

When we heard about the heavenly combination of craft ales and veggie Indian street food offered at the new Bundobust bar, it is easy to see why so many are excited. Opening after the sizzling success of several pop-up kitchens, it was great to see large numbers appreciating this venture when we opened the doors to a packed bar on Wednesday evening. Although its location is perhaps surprising, situated amongst Mill Hill's takeaway shops and tattoo parlours, this actually aids its authentic, trendy feel whilst avoiding the noisy roar of Call Lane.

The interior brings to mind Belgrave Music Hall, with rows of chipboard benches and wooden tables giving the bar a relaxed atmosphere. This shabby but chic style continues all the way through, with a feature wall made entirely of old painted doors, randomly scattered light bulbs across the ceiling, and recycled rice bags used as decorative pillows. However, it was the bold neon graphics hung proudly above the bar that first caught our attention; a bright 'No Beef' sign echoed the kitchen's strictly vegetarian menu.

Bundobust is one of the freshest faces on the Leeds food and drink scene, taking a unique Indian spin on the classic Spanish tapas, all complimented with a selection of some of the world's best craft beers and bottled ciders.

We were served an array of the chef's exciting new dishes, ranging from spicy rice puffs to stir-fried rice with green chilli and vegetables, a mashed potato ball burger in a light brioche bun, and Indian-style scrambled egg with fresh flatbread. Our favourite, though, had to be the slow-cooked black lentil curry served with rice, which was a fusion of rich and tangy flavours with a spicy kick. As hoped, the Indian street food experience was an education to the palette with a wealth of beautiful flavours and original combinations to tuck into.

The best thing about this place though has to be the price, with a tremendous dining session at Bundobust easily achieved for under £10, though obviously a little more with drinks too. The beauty of the tapas-style concept is that you can tailor your dish selections to how hungry you are, with two or three options enough for a light, shared lunch and four to five being an ample number for a meal for two. Even the beer has a student friendly price tag, with the cheapest craft ale setting you back just £3.50. Or, if you'd prefer to opt for bottled beer, there are numerous options for around £3 or £4.

A trip to this hotspot is definitely recommended, even if it's just to see the huge amount of passion behind this venture and the great energy of the staff. I'll certainly be returning, and restaurants around Leeds could learn a thing or two from Bundobust. [Ceri

Recipe

Simple, Scottish Shortbread

This Scottish classic is always a winner, plus it's a doddle to make and requires the simplest of ingredients. If you feel like being supremely indulgent, you can melt some chocolate over the top, or even add some dried fruits or almonds to the mix to jazz up the flavour.

Ingredients

115g butter (plus extra for greasing)
175g plain flour (plus extra for dusting)
55g caster sugar (plus extra for dusting)
Pinch of salt

Method

- 1** Preheat the oven to 150°C/Gas Mark 2.
- 2** Mix together the dry ingredients. Cut the butter into small pieces and rub it into the dry ingredients until it forms a soft dough. Don't overwork the mixture or it will turn out tough instead of crumbly.
- 3** Lightly flour a board. Roll out the dough into a level circle and place on a baking tray.
- 4** Pinch the edges of the dough to form a scalloped edge. Mark into eight pieces with a knife, then prick all over the surface with a fork.
- 5** Bake in the centre of the oven for 45-55mins until the shortbread is firm and just slightly coloured. Allow it to cool in the tin.
- 6** Once cool, dust the shortbread with the extra sugar. Cut into portions and remove the tray.

[Kathryn Kaiser]

An in depth look at ISOC

In The Middle talks to ISoc committee member, **Abla Klaa** about the position of Muslim students on campus as the focus on Islamic extremism rises.

There are almost 3,000 Muslim students on campus and the views may vary as to whether they feel pressured at all but it's undoubtedly true that many young Muslims may feel victimized by the vilification of our faith, which is fuelled throughout the extensive coverage of ISIS and extremism in the West.

The rise in Islamophobia recently resulted in the deaths of three American Muslims in the Chapel Hill shooting, who also happened to be students. Tension added that tensions are higher for Muslim students as a result of this but the university has an inclusive culture built on tolerability and understanding for support. However, she also said there were growing concerns on campus that the Counter Terror Bill will inhibit their freedoms.

The Islamic Society is always growing. Like any individual, Muslims will seek something they can identify with as well as a sense of security and belonging so the desire to be part of a community is established without the perpetuation of fear.

It's unacceptable for Eric Pickles to hold anyone responsible over the actions of someone other than themselves. When Anders Breivik committed a massacre, no one held the Church of England to account or reminded them of their responsibility to control the Christian community. It is unfair of politicians and the media to trial all Muslims at the expense of a few because reckless generalizations like this continue to propagate fear and hatred towards minorities.

The Counter Terrorism Bill finished its Commons stages at the beginning of January and was being discussed by the Lords at the beginning of February. Students have protested that the bill infringes freedoms of academic expression. It completely opposes the Education Act. Allowing the government to dictate which speakers aren't to be allowed on campus diminishes the University's principled authority and limits the exchange of ideas for good debate. The Bill includes turning lecturers into prying spies and students into suspects; this dynamic will only tarnish the trust between academic staff and students." The University has yet to respond but LUU issued an official statement to condemn it, following an open letter from students.

Muslim students should always approach the society to share any concerns. Speak to someone of authority immediately if you feel threatened and unsafe; visit the Student Advice Centre or speak to our Muslim Chaplain about your worries. ISoc is made for the purpose of supporting Muslim students on campus and members of the committee will always be present for a chat.

A campus wide campaign known as #StudentsNotSuspects has already been established to counter any government actions that may pander to Islamophobic prejudices. However, more workshops should be set up. This is a matter of educating to defeat the stereotypes perpetuated by the media of all minority groups, not just Muslims.
[Abla Klaa]

Yoga takes Union by Storm

Two hundred students took on the challenge of Downward Facing Dog this week as LUU Yoga Society hosted three free Yoga classes on Thursday 19th February in the Riley Smith Hall.

Free 'Green Machine' smoothies were also handed out to students by the society. In spite of the putrid green colour of the drink, the coconut water, apple, kale, mint and cucumber concoction served as a refreshing treat for passersby.

However, this event was part of a wider picture. The health benefits of yoga are great fuel for looking after one's wellbeing. Five professionally trained instructors demonstrated the art of the various forms so that students could find the right choice. Ashtanga, Kundalini, Yoga Flow, Vinyasa or Siyananda Yoga filled the hall, ensuring participants of the diversity of the activity.

First of its kind at the university, the event aimed to encourage students to wake up early, practice yoga and fuel the body with essential nutrients which leave you energised and ready for the day.

Tina Gogna, the president of the society, said: "The event went really well. The aim of the event was to promote the love of yoga to all. I organised the event in less than two weeks, which was challenging but rewarding."



[Photo: Erika Sykes]

Calendar Events

27th February	28th February	1st March	2nd March	3rd March	4th March	5th March
12-2pm	8am-11pm	7-11pm	5:30-7:30pm	11am-1pm	2:30-4pm	3-5pm
Postgrad drop in. Have a chat, grab some lunch and meet new people. Stay as long as you want.	GIAG Assassins Zombie Apocalypse. Meet at Old Bar. Fight hordes of the undead across campus with nerf guns.	In this moment, Leeds Beckett Uni. Enjoy the music as Los Angeles-based hard rock outfit play with their seductive metallic bite.	International Students Volunteering info, The Lounge. Providing info for international students to get involved in volunteering.	Save money on clothes advice talk, LUU foyer. Part of LUU's National Student Money week. Get advice on ways to save money.	Create your own Herb Garden. LUU Room 2, £2. Plant your own herb garden and upcycle pots.	Clothes Swap. LUU Charity Shop. Bring unwanted clothes and swap them for something else that takes your fancy.
2:30-4pm	10am-4pm	From 8pm	From 7:30pm	12-2pm	4:30-6pm	7-8pm
GIAG Lishi Qigong. LUU Room 6. Try ancient Daoist exercises to find inner peace and remove stress.	Wine Tasting at Yorkshire Heart Vineyard. Meet at Leeds Train Station, £10. Learn about wine and beer and get tasting.	Renaissance arts spring production. Northern Ballet and Phoenix Dance Theatre. The college students perform song, dance and theatre.	Meatbodies at Brudenell Social Club. See this LA Four-piece perform their unique version of Garage Rock.	Growing Drop in session at Sustainable Garden (near Roger Stevens) Volunteer to help grow organic fruit and veg.	GIAG: Anti-Death Penalty talk. Roger Stevens LT.06 A look into the legitimacy of the death penalty. Go along and give your views.	MSF Speaker: Experiencing the Ebola Crisis. Baines Wing 4.12. £1. Hear Andy Dennis talk about his experiences working in Sierra Leone.

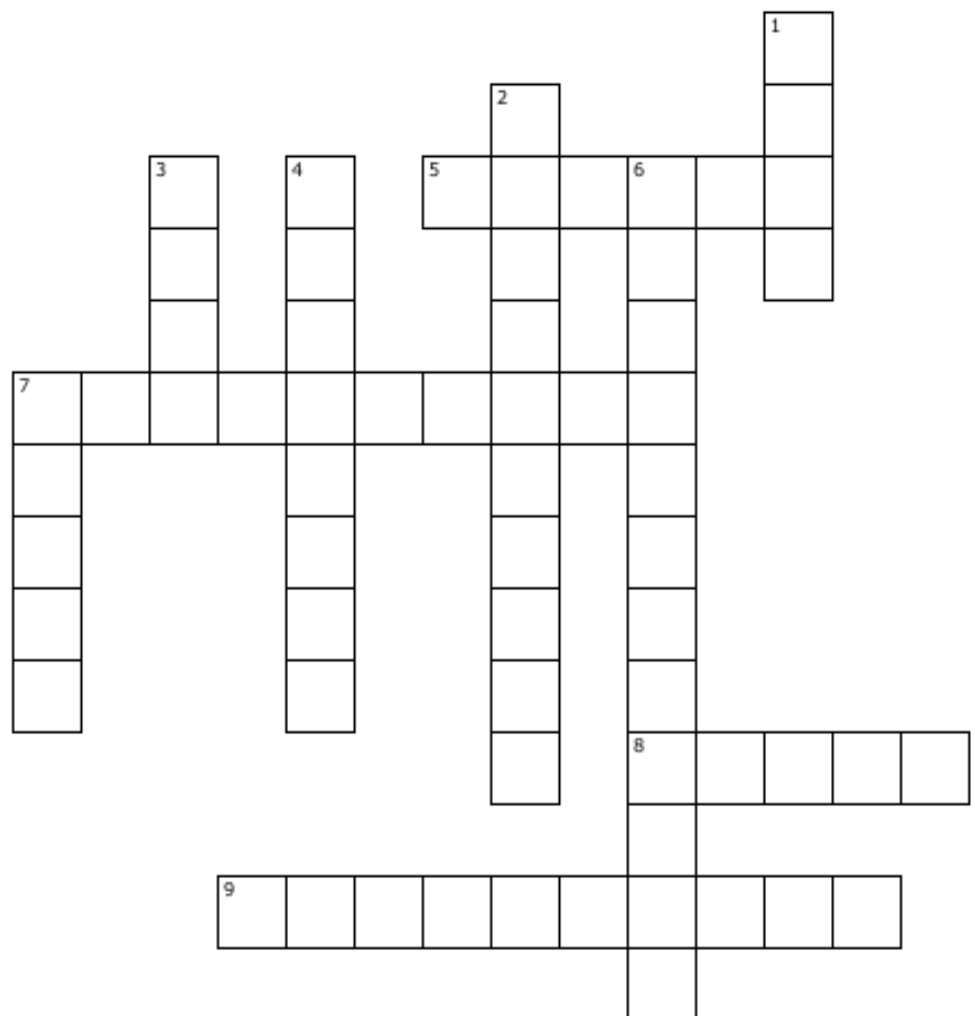
Crossword

Across

- 5. English actress rumoured to have been dating Prince Harry, Emma... (6)
- 7. Film that's gone viral about one chinese man coming out to this family for Chinese New Year. (6,4)
- 8. Former Leeds University Union President, recently resigned from the Parliamentary Labour Party, Jack... (5)
- 9. Greek finance minister and illest guy in global politics right now, Yanis... (10)

Down

- 1. American actor and Leeds alumni who this year presented an award at the Oscars with J-Lo, Chris... (4)
- 2. American post-punk band that recently released an album named for Uma Thurman (4,3,3)
- 3. Gallagher brother that featured as a pundit on Match of the Day last Sunday (4)
- 4. Russian aircraft were spotted over the skies of this English country (8)
- 6. Turkish leader whose tomb in Syria whose tomb was recently evacuated and destroyed by Turkish forces (8,4)
- 7. New UK political party looking to legalise cannabis (5)



Columns



Ellie Parkes

Something struck me when I was walking around campus the other day. Not like a car or a lecturer or anything, don't worry – more like a sort of realisation. I was walking along minding my own business when suddenly all my senses kicked into overdrive.

I was swallowed up by huge swarm of people, swept up in a tossing mass of shoulders. I found myself inside a roar of loud noises, people crashing into me, touching me everywhere, spraying spit onto my eyeballs. By flailing my arms and legs wildly, I managed to surface eventually, clinging on to a pillar

Open D-day

for fear of being sucked back into the swell. Catching my breath, I looked back at whatever it was that had engulfed me, in awe.

I expected to see some kind of demonstration. There were red signs bobbing over the crowd and raised voices from red jackets barking instructions. I thought it must be something about pro-democracy; freedom of the press; protecting minority religions; Israel-Palestine; women's rights – at least a Labour Soc demo. I assumed it was a group of students gathering, picketing, causing a stir – surely?

I was wrong. Admittedly, there were some students, wearing red jackets, holding signs, saying things loudly, but they certainly were not campaigning.

This was when I suffered the blow of realisation. It was an Open Day.

It felt like a surge of feeling had tightened against my chest, only to be suddenly pulled away. It was not passion, empathy, reason, pride or anger, but instead, an overwhelming sense of anti-climax.

For some reason I felt deflated. I walked to the Union with the small hope that something there might lighten my dampened mood. But all I could see was those red jackets.

I had hoped to encounter some rallying students in the spot outside the Union doors, the place where you can't avoid them, where you inevitably feel a leaflet thrust into your palm as you walk in, inadvertently listen to their chants and unintentionally see their angry, impassioned faces.

Instead there were stalls in every nook and cranny, outside and inside the building, selling lovely little things. Everywhere I went, everywhere I looked, there

was some kind of transaction going on – there was a big corporation selling students a deal with a funny gimmick and freebies, and another one recruiting undergraduates. People buying food, buying tickets, buying University merchandise, walking past photos of the Union executive (paid for by the Union), walking to their lectures (paid for out of their student loans). I saw colourful Union T-shirts, lanyards, suits, a shiny, smiley place, clean and up-to-date and decked out – and I felt that everything I could ever want, I could buy it here.

Activism happens more online nowadays, I suppose. It is an age of web petitions, where raising awareness means sharing on social media. And there is still some activism on campus, sometimes.

But it just seemed so odd, with so much political action going on all around the world – protests, occupation, wars, information leaks and attacks – that here, at this northern, redbrick University in the UK, everybody seemed so civilised, so comfortable, so unaggressive. So unfrontational, so unchallenging – so passive.

Traditionally it is the students that organise, gather, and form a rabble. Maybe it's all going on behind the screens, but today it seems it's the University marketing and corporate services.



Jen Pritchard

Fun fact. Nowhere on a bottle of femfresh does it say the word "vagina". Or vulva, or labia, or genitals. Which is odd for a product which is specifically designed to clean one's vagina, vulva, labia and genitals. Instead it claims to be an "intimate wash" for your "intimate area" promoting "intimate hygiene". Those guys at femfresh are so desperate not to say any of the actual words for one's lady-junk that they just repeat the word "intimate" over and over again. They say it six times on the bottle.

My vagina monologue

It's not just femfresh. Most brands of vadge-soap will go to extraordinary lengths to avoid telling you what they actually are. Pretty much anything contained in the mystifyingly and infuriatingly named "feminine hygiene" aisle will be utterly evasive in its packaging. It's a fair bet to assume you're supposed to shove it in or around your hoo-ha, but that's my no means a safe bet and can lead to disastrous consequences.

Once I accidentally bought a packet of enormous, 70's style sanitary towels instead of pantyliners because I simply could not tell what anything was on the shelf. The words "sanitary towel" and "pantyliners" are vague and embarrassing enough, but it seems to have got to the point where even those euphemisms are too reminiscent of the dreaded vagina to appear on packaging. What the hell is a "towelette" or a "radiant wipe"? All the boxes just had pictures of daisies or inexplicably smiling white women. The only brave soul which dared imply that there was anything gynaecological about its contents was this box of monster pads. It featured a line drawing of a bum from the side. How bold. They turned out to be the sort that make you feel like you're carrying a scatter cushion around between your thighs. In the end we ended up covering ourselves in them as armour one drunken evening and seeing how much protection they offered against being pushed against a wall. The results were inconclusive.

Of course, all this is just part of the mission to make people with vaginas ashamed of those vaginas. Whether it be the fact that some of us bleed out of our fun tunnels sometimes, the whole pube debate, or the bizarre myth that female genitals are somehow inherently smelly, there is a lot of money to be

made in convincing people that their flaming lips are somehow wrong. I was outraged to discover you can buy a spray for your velvet goldmine, a vaginal deodorant for when you're just too damn embarrassed about the scent of your crotch. First off, it's a pretty safe bet that no one can smell your genitals. Second, if you're using it because a partner is getting up close and personal with your Grand Budapest Hotel and you feel ashamed of the smell, you need a partner who doesn't make you feel embarrassed, not some shitty chemical spray. And third and most important: if you're unconvinced, remember that they do not sell a deodorising spray for people's dicks (I've googled it. Extensively.) And I am calling time on this vaginas are fishy bullshit because, people, all genitals are smelly if you neglect to wash them for long enough.

So don't worry. Wash your vulva, vagina, labia often and with whatever product suits you best. Just chill out when people talk about female genitals, and do your best to make other people feel good about theirs. Because one thing is certain: vaginas are really fucking awesome.



There's been advances in Biochemistry recently: one of them is the ability to grow spinal cords. We can take a piece of stem cell from whatever animal we want to grow it for, including Humans. Grow it and put it into a body with a deficient spinal cord and the person will hopefully have full use of their nervous system.” Chris

Humans of Leeds

www.facebook.com/humansofleeds