

CARDIFF'S FINEST:
PULLOUT INSIDE!

Quench

MAY 2015

Issue **152**

FESTIVAL

PREVIEWS

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To next year's Quench team: I am human, hear me cry (evertim)

A lot of drama goes on here in the Cardiff Student Media office. Plenty enough to write a sitcom about, and definitely enough to dedicate print space to as a gossip column. I've tried not to let my editor's notes become just that, because I worry it'll just further the impression that we're a really cliquy bunch - which I don't think is true! Please don't do anything that encourages other people to think that way.

The drama that goes on here is sometimes quite productive. A dialectical approach, and all that. At the beginning of the year, we found ourselves in a position where a collective body were going to make certain decisions that would have a profoundly negative impact on our group, and all four platforms in Cardiff Student Media found themselves uniting against somebody else (as opposed to each other) for the first time.

At other times, as you might guess, it's not so pleasant. Four people have left the Quench team alone this year, two of whom I asked to leave. On a wider scale, there is sometimes conflict between one student media platform and another. The most difficult part of this is that we're a student organisation, with emphasis on the word student.

Sometimes we're not sure whether we're students/friends/equals first, or [insert student media title] first. And if we flicker between the two, it's not only inconsiderate, it's also confusing. I'm not saying all turn up in ties and suits, but think carefully about how professional you want to act and how much you want to elbow in with silly hierarchies, and stick to it.

Respect is hard to get, and it feels all the more elusive when you're constantly worrying about whether people actually genuinely like you, or whether they're just cosying up to you because you have a silly title that might benefit their CV in the future. Because as foolish as it sounds, that

has actually happened. Then you sit and think, and realise that it really is silly because you're just another student. What am I. Who am I!?!?

I'm just another person. I'm not foolproof when it comes to keeping tabs on projects, or to-do lists. I try to, but I sometimes fail. I'm not that good at keeping a grip on things to do, and as much as I wish I could say I was a woman of my word, I have a subconscious penchant for breaking pinky promises. If I was a colander, I'd be the type that keeps most of the vermicelli noodles in, but with holes big enough to let some of the al dente goodness slip through into the murky depths of the kitchen sink - never to be recovered again.

I know that like many other people, I can be pretty blind to people's feelings, especially those of the people closest to me. As much as I value honesty in other people (and I do - an awful, awful lot) I'm not very good at speaking bluntly and honestly to my own friends; I'm too scared of how they'll react, because I know that they won't like it and that shit is scary.

What I'm trying to say is that I'm just as insecure as the next person. I have what I consider to be confidence issues. But that doesn't really mean an awful lot in the bigger picture. Quench has been an amazing achievement and an amazing time, and though I faltered and tripped a couple of times, it never stopped us. I'm so proud of and grateful to the old team - every one of them. I only wish that you guys will have had as great a ride as I did, and that when you're in the position I am now of saying goodbye, you'll go on to even greater things. But most importantly, you'll know that this magazine was where it all started.

This is me signing off, I guess. I almost can't believe it. Good luck.

— Sum Sze Tam



*The end of your life is just beginning.
(Don't read this if you're genuinely
really anxious about graduate life)*

Graduation. It seemed so far away. You can still picture your first day in halls, steering through semi-awkward conversation with your new flatmates about where they were from and what they were studying, whilst silently trying to gauge if they'd sleep with you. But those days are gone. Instead, in a few months, you'll have to stare real life right in its cold, unforgiving eyes. And I'm telling you now, you won't be ready.

But look on the bright side! You're a grown-ass adult now, in total control of your own destiny! You call the shots! I mean sure, you've got student debt to worry about, the job market is essentially one giant tyre fire and your parents don't really want you to move back in because they really enjoyed having you gone, but still! You can either sit around lamenting the fact that it'll never again be socially acceptable for you to drink white cider, or you can start kicking the world right in the fucking face.

And if this were a movie, your trouncing of the world would carry on unabated until you'd reached your lofty goal of being Prime Minister, World Cup Winner, Rap God, or whatever stupid dream you've got. BUT REAL LIFE DOESN'T WORK LIKE THAT. It is cruel and remorseless, and it will swallow you up and crush your beautiful, worthless dreams. Listed below are the nine types of people that emerge from the hellscape of post-university life. It's an unavoidable fact. Time to face reality, graduates.

The Skill

For the last few years, you heard nothing but awful things about the graduate job market, so you applied for every single graduate scheme in the country. It didn't matter where it was or what you had to do, as long as you could justify the expense of university to your parents, it would do. And hey! By sheer force of will and the laws of probability, you landed an entry-level position as a junior salesperson for a subsidiary of some poisonous conglomerate controlled by lizards! Who cares that your degree was in archaeology? Who cares that you didn't really need to go to uni to do this? You're earning 20k a year, and they even gave you a company Filofax. You're on the ladder. You've made it.

Fast-forward 20 years. You're middle-aged, still doing the same job for the same company. You've done everything you can for a promotion. You're always early to work in the morning, you're always willing to work unpaid overtime, and you even say the word "synergy" whenever your teenager boss is in earshot. But still, nothing. You've tried to find another job somewhere else, but you've got kids now, and they don't want to move. You remember the dreams you once had of travelling the world, digging up old pots with pictures of people shagging on them. You start to cry.

The Waster

So what if you only got a 2:2? You had a brilliant five years of uni. I mean, your course was only three years, but you decided to do another two because FOMO, right?! RIGHT?! Yeah, no-one really wanted to hire you, but wearing a suit and getting up before 12 every day doesn't really appeal to you either. If you got a job, how would you be able to get high and watch old cartoons all day? And you don't want the Dominos down the road to go out of business because you were a selfish asshole and decided to spend less time at home. It's not like you need a job anyway, your parents are totally minted.

The Gil

Just like the incompetent businessman on *The Simpsons*, nothing ever seems to go your way. You finished uni with a good degree, applied for a load of grad schemes, but were rejected by every single one. Undeterred, you decide to go back to your old job at home, only they've moved on from you. You move back in with your parents, only for them to tell you over dinner that they'll be charging you full rent. You mention that you don't have a job. Your dad says that you should have learnt a bloody trade, like he did when he was 16. He starts talking about immigration. You move out, and die on the street, alone.

The Slave

You might not be the best, you might not be the brightest, but you're all hustle, and you'll do whatever it takes to get where you want to be. So when the chance of an unpaid 3-month internship came up, of course you took it! YOU'RE HUNGRY FOR SUCCESS. You didn't expect them to give you a job at the end of it, which is just as well, because they didn't. But now you've got a foot in the door, so it's only a matter of time before a company sees your willingness to work for free as a sure sign that you deserve a paid position! Depending on your level of willpower, you'll repeat this cycle of futility from anywhere between a few months to a couple of years, then become exactly like the shill.

"It's only a matter of time before a company sees your willingness to work for free as a sure sign that you deserve a paid position!"



"Whenever you meet up, you have to buy new threads and rent an Audi, just to keep up appearances."



The Pretender

You managed to land on a one-year grad scheme and moved out, but your employers quickly figured out that you're an incredibly rare mix of lazy and incompetent, so now you're unemployed only a year after university. Only you're not going to tell your parents, and you're sure as shit not going to tell your friends. So you manage to make ends meet working at Aldi in the daytime and the local Wetherspoons in the evening. It's a meagre existence, made worse by the fact that all your friends are doing great. Whenever you meet up, you have to buy new threads and rent an Audi, just to keep up appearances. This cycle will only be broken when the Wonga loans people come to repossess your one bedroom-flat, and one of your feet, because even taking the place where you live isn't enough to cover the staggering amount of debt you've accumulated.

The Part-Timer

Not only are you back at your soul-destroying pre-university job, you've had to take on two more. You'll try and juggle all three at once, never having enough time to search for a job you actually enjoy, let alone having time to lead any sort of fulfilling life. On one of your allotted 15-minute breaks (which is inevitably about 8 minutes by the time you've got to the break room and gotten something grossly unhealthy to eat) you overhear the 17 year-olds you work with talk excitedly about their UCAS applications. You want to warn them, but it's too late. They've got unconditional offers. They can't be saved now.

"Never having enough time to search for a job you actually enjoy, let alone having time to lead any sort of fulfilling life."



“You’ve had everything meticulously planned out since you were six years old”



The Robot

All your friends are freaking out over their next move, but you’ve had it sorted since the first week of freshers. In fact you’ve had everything meticulously planned out since you were six years old. While the other kids were playing football at lunchtimes, you were eating lunch with the teachers. You’ve spent your years at university forgoing student excesses, knowing that fun is temporary, but knowledge is forever. And all your hard work paid off in the end, because now you sit on the board of directors for a weapons conglomerate! Sure you’re a heartless corporate monster who’s never experienced any true joy, but when you go back to your giant house, your loveless marriage and kids that hate you, you know it was worth sacrificing your entire life for this.

The Voyager

You’ve graduated uni without knowing what you want to do in your life, but the one thing you’re certain of is that you don’t want to stay in the U.K. And who could blame you? The weather is bad, the job market is worse, and there’s a chance that we’ll still be ruled by the same sentient piece of ham come May 7th. So you’re getting out while you can. You don’t care what you end up doing, as long as you get to see as much of the world as you possibly can. Good for you. Then, if you do decide to come back home, you’ll tell everyone about you’re totally brilliant time in Micronesia, and everyone will hate you so, so much.



The Magnet

“Every good thing in life just gravitates towards you somehow. What can you say? You’re #blessed.”



Out of all the people listed above, you are the worst human being by far. You pissed away three years at uni, barely graduated, but still managed to find a graduate job that doesn’t seem too bad. Everyone at work gets on with you, despite you being not that good at your job, and in a couple of years you’re up for promotion. You forge a good relationship with your boss because you don’t really understand what he asks of you, but you repeat it loudly whenever other people are around so they’ll end up doing it for you. Every good thing in life just gravitates towards you somehow. What can you say? You’re #blessed. You have a great life, and you fell into it totally ass-backward. But you should know that you’re an undeserving asshole, and everyone hates you. Fuck you.

— Jason Roberts

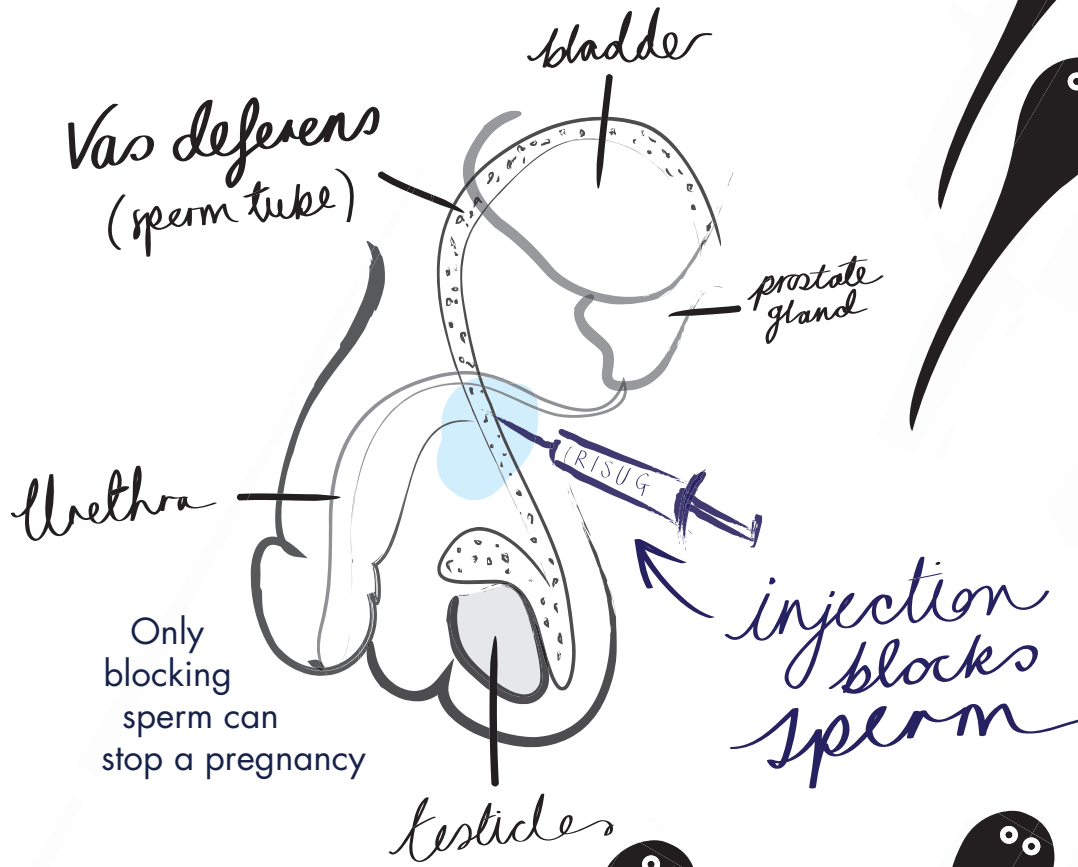
Pill Talk

*Shanna Hamilton
explores the future
of male birth control*

The coil, the implant, the pill, the injection, the patch; all methods freely available to me to stop unwanted pregnancy. But they are gender specific; if you are male, unless you want your genitals surgically interfered with, there are no methods of contraception that aren't a barrier for you to use. As men are taking a more active role in relationships and family life, will birth control be able to step up its game too? Will there be a 'pill' for men in the future?

Let's be frank: condoms are the only method of contraception that not only stop pregnancy, but protect you from those pesky, and sometimes life-threatening, sexually transmitted infections (STIs). University is a breeding ground for genital warts, gonorrhoea and herpes, all of which are most prevalent in 15-24 year olds. One of the most silent but serious is chlamydia - someone may carry it for years without symptoms, and if left too late, the bacteria can cause fertility problems in women; sometimes ectopic pregnancies or even the inability to carry a child at all. The most serious of all, human immunodeficiency virus, or HIV, might not be common, but is life-changing and incurable - and the only protection from infection is using a condom.

However, it's not all doom and gloom - we don't want or need to use condoms. In a serious relationship, where you've both been to the local GUM clinic and answered the awkward questions, had cotton buds inserted in unmentionable places and finally been given the all clear, other methods of contraception become much more attractive. It's no surprise; many men argue that condoms are not pleasurable. This is not really the best excuse - the latex is so thin you can barely feel it, if it doesn't fit properly (although boys, you definitely aren't that large), then there are a wide range of sizes available. Either way, the myriad of reasons why males and females alike want to discard 'rubbers' means other long-term methods come to the forefront of our attention.



“Although many male readers will wince at the thought of a needle entering their penis, it has its merits”

Unfortunately, more often than not, it falls on women to shoulder the responsibility of preventing unwanted pregnancy. These are not the words of a woman scorned – this is not the fault of the men, this is due to the lack of effective contraceptives available for both genders. As a female having tried various methods myself, it would be invigorating to no longer solely carry this burden – the contraceptive pill made me spotty and gain weight, the implant was painfully forced under the skin in my arm, and frankly, I am not looking forward to its removal or having another pushed into place. It hurts.

Some of you risk-takers might suggest ‘pulling out’ or the withdrawal method, a technique used for millennia in an effort to avoid insemination. But I wouldn’t take the chance; in the heat of the moment, there is a high chance of failure, and although a contentious point of research, your pre-ejaculate might contain some active swimmers that could reach a fertile egg. I could cruelly suggest vasectomy, the painful and surgical procedure of male sterilization, severing a tube that prevents sperm entering the ejaculate. However,

One proposal is to block this process, temporarily stopping the action of the testosterone hormone that triggers testicles to produce healthy working sperm cells. The issue is lowering testosterone levels by the right amount: too low, and men can lose sexual desire and have other unwanted side effects, with possibly the most upsetting being breast growth. The progesterone-only pill, a synthetic version of the female hormone, has had some success in this approach. It manages to prevent normal sperm production, while keeping the amount of testosterone in the blood at normal levels, stopping that sex drive from plummeting. However, while effective in most, some men still continue to produce enough hormones to stimulate sperm production, and hence this is not a viable option.

While other hormonal methods are being investigated, perhaps it may be that certain surgical routes are the only way forward for men who want to take control of their reproductive organs. Researchers are taking inspiration from the vasectomy procedure, but trying to exploit the technique in a way that is less permanent. Blocking the vas deferens, the tube that

testing needs to be completed. Vasalgel is currently in animal testing, with human trials expected to start in early 2015 and 2016”.

Another interesting method under investigation is the “Clean Sheets Pill”, one that inventors argue “could drastically reduce the male-to-partner transmission of HIV”. Developed by Dr Nnaemeka Amobi and Dr Christopher Smith at King’s College London, the non-hormonal pill inhibits any release of semen whatsoever, while still allowing the muscle action of ejaculation and feeling of orgasm. A clamping action of muscles in the penis occurs when this is administered a few hours prior to intercourse, and sperm is prevented from mixing with the semen.

As Elaine Lissner, Director of Medical Research Programs at the Parsemus Foundation puts it, this could revolutionise sexual health, especially in areas of high HIV prevalence: “To contraceptive funders, this seems like just another male pill lead in a crowded field, but for HIV transmission prevention, there’s nothing like it.” It could hypothetically prevent all semen-borne STI transmission, but has currently hit

“In 40AD, Dioscorides, also an ancient Greek physician, discussed the possibility of using *Cannabis sativa*, or hemp seeds, to reduce the sperm count of ejaculate.”

this is permanent (nearly), and as young students, we might one day want to have children, even if not yet.

So why is there a lack of long-term contraceptives, which are not permanent or so risky, available to males freely on the NHS? Is it physiologically possible, are there any in the pipeline, and what could this mean for sexual health?

Research into birth control for males scores back well into 400BC, when in the writings of Hippocrates, the concept of heating the testicles to just below the pain threshold at 47°C was discussed, to prevent the formation of sperm. In 40AD, Dioscorides, also an ancient Greek physician, discussed the possibility of using *Cannabis sativa*, or hemp seeds, to reduce the sperm count of ejaculate. Both proved to be mildly effective, and highlights that preventing unwanted pregnancy has been a concern for decades.

The issue of creating an effective birth control method for men is in male physiology. In young, fertile men, sperm are constantly created in the testicles, at the remarkable rate of 60,000 per minute. That’s over 86 million swimmers per day, which would somehow need to be disabled, or prevented from reaching a fertile egg in a woman’s vagina.

transports sperm from the testicle to the ejaculatory ducts, is a proven method to stop unwanted pregnancy. A promising semi-permanent method of blocking this tube is called RISUG, or reversible inhibition of sperm under guidance. A synthetic chemical is injected into the vas deferens, killing any sperm it comes into contact with, while blocking the duct completely. Although many male readers will wince at the thought of a needle entering their penis, it has its merits – the chemical stays in place until the man decides he wants children, and at that point, a second injection will wash the chemical away, leaving healthy sperm free flowing to inseminate away.

Vasalgel is also a variation of this duct plugging, but not quite as long lasting. The polymer hydrogel is similarly injected into the tube, but due to formulation differences, will require more frequent replacements, much like the female contraceptive implant. The Parsemus Foundation, a not-for-profit organisation who develop low cost medical solutions for neglected issues, are confident this will be a more viable option than other methods on the market. A spokesperson has said, “We want to get Vasalgel on the market as soon as possible, but all the proper efficacy and safety

funding barriers. Hundreds of thousands of pounds are required for a trial in rams, chosen specifically as they produce a large amount of semen, before clinical trials can even be considered in humans.

Although promising, any drug yet to reach clinical trials in humans may yet fall flat on its face; animals are by no means ideal models for humans, and what may work in a mouse, may not in a person. It is also unlikely that many men will find the prospect of injecting chemicals directly into their crown jewels very enticing, regardless of the benefits. However, men are far more accepting of their responsibilities to Planned Parenthood and preventing unwanted pregnancies than ever, and while birth control options available solely to them may be years down the line, it will be a fantastic medical and social advance to have these contraceptives for men to freely choose. If they can also prevent STI transmission, improving sexual health perhaps on a global scale, then all for the better. Here’s to hoping I soon won’t have to endure another implant shoved in my arm by an aggressive nurse, and my boyfriend can just swallow a sugar-coated pill instead.

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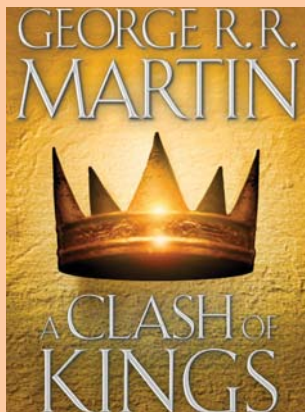
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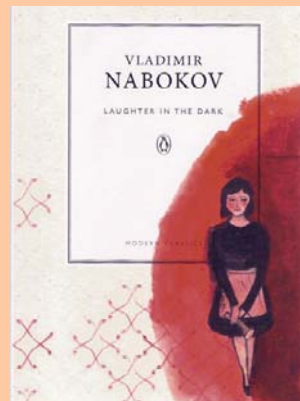
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Best Known For: *A Song of Ice and Fire* saga
Forgotten Fave: *The Armageddon Rag*



The sound of George R.R. Martin's name would lead any avid novel and TV fan in a state of frenzied worship; the genius creator of the land of Westeros and its array of weird and wonderful inhabitants which are the basis for his legendary *A Song of Ice and Fire* book series has a seemingly endless supply of inspiration. But before the first book of the series was even published - over ten years before, to be exact - Martin produced his fourth publication, and to some, the jewel in his emerging crown, *The Armageddon Rag*. Set in the 1980s, it follows journalist Sandy Blair as he investigates the murder of a rock band promoter, ten years after the lead singer of his band Nazgul was also killed at a concert, which subsequently split the band up. Infused into the novel is the theme of the flower-power movement and hippy scene of the 1960s, of which Sandy reminisces and sees as the best years of his life. Perhaps even more intriguing is the lack of a distinct genre to the novel -



have been initially aborted by critics and an underwhelming commercial flop at the time, but audiences rave their approval to Martin's early showcase into the literary scope, some going as far as calling it his 'masterpiece' and Stephen King himself was quoted to have said it was, "The best novel concerning the American pop music culture of the sixties [he'd] ever read." Go figure.

- Alex Chapman

Vladimir Nabokov

Best Known For: *Lolita*
Forgotten Favourite: *Laughter in the Dark*

"Once upon a time there lived in Berlin, Germany, a man called Albinus. He was rich, respectable, and happy; one day he abandoned his wife for the sake of a youthful mistress; he loved; was not loved; and his life ended in disaster". Similar to Nabokov's renowned classic *Lolita*, *Laughter in the Dark*, has been lost in time due to the popularity of former said novel. However,

some call it horror (and as we know, Martin does love his horror), others a crime-drama, a fantasy, or an apocalyptic dystopian dream world. At any rate, *The Armageddon Rag* may



Laughter in the Dark is undeniably rich in wit, humour and a touch of sadism to endorse Nabokov's trademark style. The novel explores themes of deceit, sexual impulse, seclusion and isolation from society due to lust in an era of progressive culture, development of silent films and popular growth of artists and aspirants. The beginning of the novel, as seen above, exposes the plot immediately. Whilst many people may only see the need to read the first paragraph, Nabokov's style, tone, authentic language and artistry are what makes this lost piece of literature inspiring.

Without ruining the ending too much, Nabokov subtly places some dark twists in the tale that are completely unexpected. Car crashes, gun shots, escapades of sexual intercourse and literal blinding are all features which highlight the utmost shock this novel continues to present. As cliché as it may sound, once you pick up Nabokov's 'Laughter in the Dark', you will not be able to put it back down.

- George Caulton

Stephen King

Best Known For: Being the scariest writer you know

Forgotten Favourite: *The Dark Tower* series

When people think of one of the most prominent modern horror writers of the last few decades, most minds will immediately turn to the dark and twisted tales spun by author Stephen King. Not only have his novels been serialised into widely successful films and television programs, with some of the most notable being, 'Carrie', 'The Shining' and 'IT'. But even some of his lesser known works and short stories have seen the same treatment, films like 'Stand by me' and 'The Shawshank Redemption' that were commercially and critically huge successes are based on short stories by King. Within the writing community he is known as the 'Master' of horror, however his skills in writing and spawning grandeur stories are not wholly limited to the horror genre. 'The Dark Tower' series of high fantasy books were written over a huge span of time, starting in 1982 with the first entry 'The Gunslinger' and is currently still ongoing with mentions of a possible film adaptation. King himself names it his magnum opus, which is not at all an exaggeration. With some of the most compelling characters he's ever written, including Roland Deschain the hero of the tale, who is on a quest to locate 'The Dark Tower', its mysterious nature casting a shadow over the world he's trying to save. There are many elements of sci-fi, horror, fantasy with some even comparing it to a modernised 'Lord of the Rings'. Unfortunately, unlike his other novels it is less recognised by the mainstream audience of his works, only garnering more attention in recent years, but I feel that it is severely underrated and deserves to be more known.

- Elis Doyle



Franz Kafka

Best Known For: *Metamorphosis*

Other Notable Works: *Investigations of a Dog*

Franz Kafka reigns as the king of short stories. His tale of Gregor Samsa's transformation from man to monstrosity is a brief but enrapturing tale of brutal exclusion and alienation. Kafka was born in Prague to a German-speaking family, and from a young age he was confronted with isolation, something that undoubtedly featured in his works.

Kafka treats the absurd with benign indifference and focuses instead on the human condition behind the (often inhuman) subjects in his tales. In *Metamorphosis* the plot is occupied not by the fact that a man has woken up to discover he has become an insect, but rather on seemingly trivial facts like his loss of appetite for milk, or his boss' criticism of his work ethic of late. *Investigations of a Dog* furthers the notion of accepting the absurd as the norm, and focuses on a dog wrestling with his own existential concerns surrounding his incantations to summon food from the sky, or whether the fanfare of musical dogs with which he was confronted were actually real, or a product of the dog's imagination because he wished it so. An open-minded approach to these tales is a necessity; from the first line you have to discard the regulations of believability almost at once. If you are able to clear that initial hurdle and approach the tale 'with the diligence of a young dog' as the protagonist puts it, the rewards are manifold.

- Greg McChesney

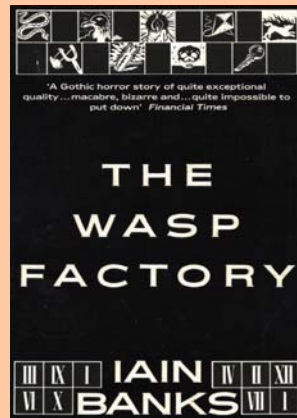
Iain Banks

Best Known For: *The Wasp Factory*

Other Notable Works: *The Steep Approach to Garbadale*

Much like the clock within *The Wasp Factory* Iain Banks seems to have a ready supply of all things unmentionable and untouchable at his fingertips to simultaneously revolt the reader's decency and nail them to the page. Bank's first foray into 'mainstream'

novels (he had written several unsuccessful sci-fi novels previously) saw the ritualistic torture of a wasp, filial insanity and one of the most bowel-wrenching instances of denouement one can bear witness to.



The fervour with which he pursued these taboo topics remained unfettered throughout his writing career, exemplified by his 2007 *The Steep Approach to Garbadale*. Dealing with an aloof member of a board-game-tycoon family, the reader is dragged headfirst through suicides and incest while still maintaining a respected objective commentary on such contemporary topics as the War on Terror. As is always the case with Banks the writing itself is of an excellent standard, and has the reader yearning to walk alongside protagonist Alban McGill through the grisly council estates of Perth as well pastoral family estate in Sutherland.

- Greg McChesney

Martin Amis

Best Known For: *Money*

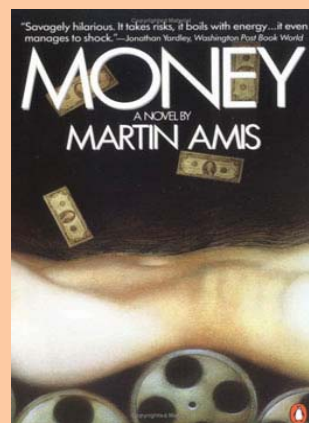
Other Notable Works: *Time's Arrow*

At times when reading Amis' novel *Money*, you can find yourself checking that the grease-laden, filthy words haven't slid off the page and onto your lap. Each chapter screams profligate degeneracy with a hoarse cackle borne through decades of chain smoking, and laughs with blackened teeth at your dismay and discomfort as you read on. Like *Money's* protagonist John Self, the reader becomes an addict and a glutton for the moral decrepitude contained within the covers, and when it finally reaches its filthy conclusion the first thing you want to do is shower.

Time's Arrow is a complete departure from what you think you know about Martin Amis. With the entire novel recounted in reverse chronology, we witness the life of Todd Friendly through an anonymous, impotent internal observer as he journeys from old age back to what made him who he is. This is no Benjamin Button, the reader is

taken through horrifying details of German concentration camps, crippling divorce and even skirts paedophilia. Each event, no matter how heart-wrenching, humiliating, or dangerous it may seem is curiously distanced from the reader; watching the events unfold in reverse promotes a kind of benign observationalism that grabs the reader by the collar, but lets them off with a warning. A fantastically devised concept executed by an undoubtedly excellent writer.

- Greg McChesney



English Literature Society Presents

SPRING

By Rosie Knight

Cardiff University's English Literature Society ran a short story competition this spring in aid of the National Literacy Trust. First prize received two theatre tickets to see 'Mermaid' at the Sherman Theatre. We had lots of fantastic entrants but Rosie Knight with 'Spring' blew us away with its clever ending. We would like to thank everyone who has contributed to our competitions throughout the year, which have helped us raise £100 in total for our charity.

It's March. I awake, shivering, from a long sleep. Stretching, I roll over to ask Cynthia what's wrong with what I jokingly call the central fleeting. I've got a crap sense of humour; I know as I open my mouth that she'll be rolling her eyes and sighing at me...only she's not, because she's not there.

This, at least, explains the temperature: usually, my wife and I sleep curled together for warmth. Today, her side of our love nest feels cool and uninhabited; she must've been up for hours. She's probably already half way down the extensive 'to do' list she makes every year. If I'm not careful, she'll be spring-cleaning around me, making me sneeze with her feather duster. Cynthia's forever berating my laziness and won't take kindly to my lying around while she does the hard work. With this in mind, I grunt, roll out of bed and set out to find her.

I venture into the half-light and stand, blinking stupidly, in the crisp, clear air. I marvel at the transformative quality of the spring: the bare branches of the autumn are heavy with blossom, while birds sing and flowers rejoice at their freedom from frost. What a marvellous world we live in, I think, before smiling and shaking my head as I imagine Cynthia telling me to shut up and get on with it because you spout this monologue every bleeding year, Harry.

I follow the birdsong to Lauren's house: a family of wrens live in the cherry tree by the front porch. I politely admire her interior décor and suffer through introductions to her vast brood before I

can get down to the serious business of asking if she's seen my wife. I needn't have bothered; she hasn't seen her friend for months.

Next, I trot down the road to ask my oldest chum whether she's passed his by his door on her way to collect groceries. Burt, too, is keen to chat: do come down and see our new babies! Only two of 'em this time; that'll be a relief after the last lot! My charitable affection for new life is dissipating by the second, but I make all the right noises as he proudly parades Billie and Buggy, although I refuse to hold them on account of my prickly mood. Eventually, I learn that he hasn't seen Cynthia either and promptly extract myself from the warren of playrooms and nurseries, immensely grateful for my own small family.

As I shuffle home, worry starts to niggle at me. Where could she be? Our neighbour, Geoff, hails me gleefully from his riverside property. What's wrong, Harold? You seem to be hogging all the sadness today, hehehe! He's never forgiven me for the time I told him to lighten up, using a few choice words. Still, he might have seen Cynthia, so I swallow my pride and ask if he knows where she is. He doesn't, but he does glance meaningfully over the hill behind him. You don't think Freddy...?

No, I tell him, absolutely not, but I'm really worried now. I ignore his jeers of now who's the miserable prick? Hehehe as I rush down the garden, blinking back tears. I'll stay here and wait for her to get back. I'll get on with the 'to do' list. I'll be the best husband ever. She'll be so pleased that she'll never leave again. Yes, that's what I'll do.

It's August. The 'to do' list is complete. Cynthia's side of the bed is warm with the summer heat, but still uninhabited. The house is quiet, and I can't help but envy the liveliness of Bert's family and Lauren's vast brood. Geoff continues to allude to Freddy's involvement in my wife's disappearance. I wish more than ever that he'd hurry up and croak it, because

I'm starting to believe him. I decide to stop hedging my bets and discover the truth.

One evening, I tiptoe over the hill to Freddy's den. He's not there: probably out stealing from bins, the low-life. I sniff around for clues. I smell the nostalgic, hopeful scent of spring. And then I see her, or rather, it: the small pile of inedible remains that is all that's left of my wife. It's dark, but I'd recognise her tawny hair anywhere. I curl up into a ball and rock backwards and forwards. I am alone.

It's November. The other side of the bed is cold, inhabited only by a tawny prickle salvaged from Freddy's den. I yawn, shiver, and feel a tear drip down my snout as I drift off into the welcome, deep sleep of winter.

Everyone always told me it was weird for hedgehogs to hibernate in pairs, anyway.





Photo By: Warren Orchard, 2015

Inclosure Acts

Culture takes a look around Richard Woods' latest installation in Chapter Arts centre, exploring the agricultural history of the exhibition space, and the Acts of Parliament that changed the very fabric of the British countryside.

Artists can frequently neglect to take into account the space in which they are exhibiting their works, and can leave the viewer with a jarring sense of incongruity whatever the quality of the actual installations may be. This is not a pitfall that Richard Woods is in danger of falling into with his new exhibition *Inclosure Acts*. Based in Chapter Arts centre – itself once a cattle market – Woods has taken its history into account in extraordinary detail, allowing the character that the building has accumulated over time to gently nuance his works. To characterise and juxtapose his relationship with the past, Woods has also engaged with contemporary culture, and through play with image and surface he proposes an absurd twist on the cult of home improvement and DIY aesthetics that has gripped Western notions of design.

Woods' original training was as a sculptor, but more recently he considers his work in reference to surfaces, something that is immediately present in his current exhibition in Chapter. This is not the first time that Woods has collaborated with Chapter Arts; in 2014 Woods was involved in 'Cardiff Rebuild', a work in the grounds of Cardiff Castle as part of Cardiff Contemporary. Woods has also exhibited extensively internationally, with significant recent projects including major commissions at the University of Bath, Public Art Fund

and Lever House, New York and collaborations on a wide range of furniture with Established & Sons. Woods has work in major collections internationally including The Saatchi Collection, London and Jumex Collection, Mexico

For Woods' work in Cardiff, Chapter's history as a cattle market took great influence upon this recent series, but the legal Acts between 1604 and 1914 after which the exhibition is named had the greatest impact. These Acts radically transformed the open fields and countryside of Britain, partitioning them and opening them for commercial use. The link between those Acts and Woods' exhibition is almost tangible with a rigidly patterned, cleanly divided floor pattern, while the rolling hills lost in this grand change are echoed through the verdant colour scheme, gently tingeing the white walls with a delicate green in the evening sunlight.

Woods trained as a sculptor but would rather think of his work in terms of surfaces. Over the past few years, he has designed a sensational interior for the *Comme des Garçons*' flagship store in Osaka, orchestrated the mock-Tudor overhaul of a private residence in New York and transformed the interior of Cary Grant's former Hollywood residence for its new owner, Jeffrey Deitch. In 2003, his re-paving of a cloistered courtyard was the centrepiece of The Henry Moore Foundation's exhibition at the 50th International Venice Biennale of Art. Woods' experience with mock-Tudor design is evident in the exhibition through his wall-mounted works. Each piece a hard-edged monoprint based on Tudor decoration. Much like the cattle markets and DIY aesthetics, Woods seeks to fuse the past and present with his monoprints, a take on minimalist neo-geometricism that has become a calling card of Woods' as of late. Outside of the main exhibition space Woods also has a series of small installations both indoors and outdoors in Chapter's main café area. From his *Bad Bricks* series of works, Woods continues to further his play with our preoccupation with DIY. Using the simplest of building materials he creates vivid, cartoonish blocks that add a childlike vigour to the otherwise banal and mundane.

This exhibition does not rely on outlandish statements or unorthodox constructions for its artistic value, it is instead an exploration of Cardiff's past in relation to its surroundings, accompanied by a joyful play with surface and material that simultaneously excites the viewer and gently garners their approval.

Woods' exhibition will be in Chapter until June 13th, and will be open to view Tuesday, Wednesday, Saturday and Sunday from 12 to 6pm, while on Thursday and Friday it will open later until 8pm. Inclosure Acts will be closed to the public on Mondays. Bad Bricks can be viewed in the café 8.30am until 10.30pm 7 days a week.





MAKING THE CUT

Liam Mower started dancing aged nine, landing the title role in the West End's production of *Billy Elliot*. Due to his success in the role, he received an Olivier award and appeared in Elton John's music video for *Electricity*. Since then, Mower has joined Matthew Bourne's New Adventures Company and starred in the lead role of the critically acclaimed *Edward Scissorhands*, which enjoyed a critically-acclaimed run in the Wales Millennium Centre

Jenny Morgan talked exclusively to the child-star turned theatrical heavyweight about his experiences in the business, working on *Edward Scissorhands* and his aspirations for the future.

Jenny Morgan: I'm sure everyone is aware of the Tim Burton film version of *Edward Scissorhands*, but can you describe what makes this adaptation a bit different?

Liam Mower: Everyone already knows the character of Edward. Everyone knows the character from the movie. But the show is different, it's not a musical. The story isn't described through words or vocal, it is more of a dance theatre production which really tells the story. The production involves a lot of expressive dancing but also really heavy narrative so the audience is taken through a story. It's fun for us because we can get to really be a character and get to tell the story through dance. It's really lovely.

The soundtrack in the film is so beautiful, is any of it used in this production?

Yeah there are elements of the movie music that is involved in the show, but there is also some newly written music by the amazing Terry Davies who has put the score together. It's a really beautiful score. If people know the movie well then they will definitely recognise elements of the music from the movie.

Coming to logistics of playing your character, how is it dancing with massive scissors on your hands? Do they affect how you dance and your balance?

Oh god yeah! It was quite strange at first to work with them and I'll probably never work with anything like that again other than this particular production. I think the length of them and the weight of them really took some getting used to which was a real challenge at first as it changes the way you move and even the way you stand. But I think like anything, you become accustomed to it quite quickly and it really becomes like a second skin.

Are they quite heavy then?

Yeah, especially towards the end of the show when you know you have done a lot of work at that point. I think your arms do tend to get a little bit achy and a bit tired. They do start to get heavier. But it would feel weird to actually do the show without them now because they are such a crucial element of the character and they are the title of the show really.



“When I first put on the costume as well as the hands, I immediately felt like Edward. You kind of embody this posture and the way he stands and the way he walks, it feels a lot more natural when you have the costume on”

Do the hands and the rest of the costume really help you get into the character of Edward?

Oh absolutely! I think when I first put on the costume as well as the hands, I immediately felt like Edward. You kind of embody this posture and the way he stands and the way he walks, it feels a lot more natural when you have the costume on. Rehearsing without any of that feels strange to play the role of Edward without that. It really marries to the character.

Is there a section of dance that is your favourite to perform?

There are lots of things in the show that I really enjoy doing. You get to play this awkward kind of runaway character but he is also comedic, he has some really funny moments in the show. He does some really nice duets in the show; obviously it's a love story of him feeling very fond towards this character called Kim Boggs, who is like his adopted family. They really do have some lovely duets together. They are my favourite things to do in the show.

There is a video of the website of the Ice Dance; it looks so graceful! Is that one of your favourites too?

Yeah it's a lovely dance to do; it's one of my favourite duets actually. The music to that duet is really amazing, I think that's the part where a lot of people would recognise the music from the film. It's a really beautiful piece of music and a beautiful part of the show. It's the first time that they dance together.

This is a Matthew Bourne production, and you've been a part of some previous ones before. What was it like coming back under the same director?

It is a really different production to the other shows I have done with Matthew, I think there is less dance in this production actually because it is such a heavy story for all the characters in the show, it is very “acty”. Speaking for myself, with the hands and the costume, it makes it feel like a new thing for me to do and I have really learned a lot for doing the show.

How did you get started with dance? What was your inspiration to start?

It was a hobby at first, like everything is. I started musical theatre classes at about nine years old. It was just a once a week thing but I really loved it. I'd done a lot of hobbies before then, I'd played football, rugby and baseball and I'd been to gymnastics so I'd done quite a few hobbies. As soon as I went to musical theatre class and certainly when I started my first ballet class, I knew it was something that I really enjoyed doing and was something that I wanted to stick at. I kind of knew that is was something that I wanted to do as I grew up, I wanted to be a dancer.

You've obviously had quite a long career already, what have been your highlights so far?

It's really hard because they have all been so different and so amazing. Obviously Billy

Elliot was a really special show for me as it was the first thing that I ever did. I think doing it and having that opportunity at such a young age, with something on that scale, it doesn't come around every day so that's a really special one for me which I'll never forget. In Matthew's productions that I have done I've loved them all in different ways. That's what I love about working with a company, every single thing that you may do is getting your feet into something completely different.

So you are one of the youngest ever winners of the Olivier award; was that quite a lot of pressure for you early on or something that keeps you motivated?

I didn't feel pressured at the time because it was something that we never expected to win. We were up against the most amazing performers and actors and we thought that as twelve year old kids, it was an honour to even be nominated! When we got the gong it was a bit of a surreal experience. I still can't believe that we won it today! It's amazing! Something that I never expect in my older years now but that was such an amazing experience.

Do you enjoy touring or do you prefer being in a West End show like Billy Elliot where you are more settled and have one location?

We were lucky to get a taste of both with this production. We are back on tour now and finish in March but we do a long stretch at Sadler's Wells (in London) usually over the Christmas season, which we did with this show as well. We spent December and January there and that is the time we can all settle for a little bit and we are back in London so that always feels lovely but I like being on tour. I really like the mix of it. I like the difference. Being on tour you get to go to loads of different venues and loads of different towns and cities which I really like. We usually spend a week in each venue so by the time we have settled into a venue, we've opened and we've done a few shows and then it is time to leave again so I feel like I'm being kept on my toes.

Do you have a dream role that you are working towards?

Swan Lake which has just passed actually, the role of the Prince in it, is a real ambition of mine. It is such a beautiful show and a real famous piece of Matthew's. When I first joined the company at nineteen that was a show that I was definitely working towards and I got to do it which was amazing! I finished Swan Lake and then started Edward, but Swan Lake was a really amazing experience for me as that was a production that I have always wanted to be a part of. I think there is a lot of amazing characters and roles to do in Matthew's productions and going back to the stories that he tells, it always involves really amazing characters. I think there is a character for everyone. Everyone sees themselves doing a certain role which is really nice part of the company as everyone is always striving to get their feet into something different. There are always great opportunities and I can't wait to take more of them!

QUENCH'S CULTURAL CALENDAR

Whether it's mid-summer boredom or mid-exam escapism, this Cultural calendar is bound to have something that takes your fancy. Featuring a veritable smorgasbord of theatre, dance, art and performance, Cardiff places itself at the heart of culture this Summer. This calendar lists several large events in the Cardiff area that are all costed for students on a budget, so being broke is not an excuse! Stop twiddling your thumbs and staring a hole in your laptop screen; see what events Quench Culture has found for you this Summer.

2nd-4th May
May Day Arts & Craft fair
Cardiff Bay
10:00 - 17:30

An opportunity to buy and appreciate a selection of art, crafts, local beers and ciders made by local Cardiff residents.

1st May
Rooftop Cinema
Mad Max

Sit on the rooftops of Jacob's market and watch a variety of films for a reasonable price! Good procrastination material!

5th - 9th May
The Woman in Black
New Theatre
19:30 - 21:30

Celebrating 25 years of being in the West End, *The Woman in Black* is not a show to be missed. Tickets vary in price, but if you turn up early on the night they occasionally have £5 tickets for students.

MAY

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23rd-24th May
Cardiff Craft and Hobby show
Cardiff City Stadium

Wales' biggest craft show. Beads, paper, arts and crafts - it's £4.50 in advance or £5 on the door!

27th-31st May
The Wizard of Oz
New Theatre
19:00 - 21:30

The Orbit Theatre company present old time classic *The Wizard of Oz*. For traditional theatre lovers and musical theatre fans this really is unmissable! It's only one night off revision!

1st-30th June
Cardiff Festival
City-Wide

Colourful parades, exciting live music and theatre, popular family entertainment all summer round. Even if you're not in Cardiff, it's worth a day trip, surely?!

19th-20th June
Folk Dance
Midsummer Festival
Angel Hotel
8pm

An evening of traditional folk dance! The 39th iteration of Midsummer dance.

JUNE

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26th-27th June
Open Air Theatre
Cardiff Castle

Watch Shakespearian comedy, Twelfth Night in the open-air surroundings of Cardiff Castle.

3rd-5th July
Family Weekender
The Hayes

A culture lover's dream. Theatre, dance, art, circus and performance on the streets of Cardiff for no price at all. If you aren't in Cardiff, it'll be worth coming along for this free weekend!

20th June
Mindful
Photography
Workshop.

A fun three hour photography workshop that will expand the way you see and appreciate visual culture. Must book in advance- only 12 spaces available!

JULY

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If you're here for the night anyway, why not go along to Festival Party at WMC. A free evening of comedy, music, dance and tourettes. Wait, what? Comedian, Jess Thom was awarded the Total Theatre's Newcomer award at the Edinburgh Fringe Festival 2014. Due to tourettes, Thom says 'biscuit' around 16,000 times a day and uses it as part of her act. Not one to miss!

4th July
Festival Party 9.30pm
onwards. Wales
Millennium Centre.

A piece about a human beings and their interaction with the world: Beyond breathing, what is it to be alive and human? Free event in the middle of the city! Hard to miss if you're around.

4th-5th July
Hijinx Theatre
presents:
I Breathe



THE MYTHS OF MODELLING

Working in the fashion world involves many jobs and roles, one of the main ones being the face behind a fashion/beauty brand. As a part-time model herself, we ask **Franciska Bodnar** to uncover the myths and common stereotypes surrounding the fashion and beauty world to reveal the true nature of the industry.

Due to the powerful influence of the media, certain individual's highly popular, publicly broadcasted lifestyles are now becoming the Bible of others, acting as a guide to what is and isn't considered cool in our society. Somewhere among these unwritten rules (that are, ironically, often written out), the idea of working in the fashion industry has earned itself an ultimately trendy reputation.

It can be argued that the most desired people in the industry are the faces behind the big fashion campaigns - models. Take for instance the Victoria's Secret Angels - the most 'beautiful' faces in the industry. Their lifestyles (as we know them) have led us to believe that working as a model in the fashion world is the golden ticket to achieving the perfect lifestyle for ourselves.

But every now and then, I'm sure we all wonder what reality hides behind the exaggerated media headlines and the pretty filters of Instagram. What does working as a model in the fashion world really involve? What kind of lifestyle does it really provide? Allow me to give you an insight by uncovering a few of the myths that come with working as a model in the industry.



MYTH #1 - You get stopped on the street and offered a modelling contract.

No, not unless you're Ashton Kutcher. For those of you who may not know, Kutcher came into the public eye after being 'discovered' by a talent scout and asked to model for big fashion names such as Calvin Klein and Abercrombie&Fitch. He accepted his offer to become a model and his career has since blossomed into the fields of acting and more. Now that is what we can safely call the modern fairytale of models. And we all know fairytales are often far from reality.



MYTH #2 - One minute you're plain Jane, next minute you're on the cover of Vogue.

This is the dream factory type of rubbish that people get fed in many different forms nowadays. No, you cannot become 'famous' overnight. Although Kutcher was lucky enough to break into the industry somewhat like this, most models have to go through several stages of a selection process before appearing on billboards for big fashion brands. This process is often long and involves a lot of time, effort and work from the model and people involved. It involves being represented by an agent or agency that puts you in touch with brands and clients to begin with, then making a portfolio of images that you can show clients. Once that's done, you're ready to attend castings which are basically interviews in the modelling world. If you're lucky enough to have passed that stage, you attend the photoshoot that will then get you in the pages of a shiny magazine.

Note that whilst you might think that this selection process is quick and easy, it is often a case of 'being in the right place at the right time'. As you wait at a casting, holding onto your little number 48 card with sweaty palms (meaning that there are at least 47 other models competing for the job), all you can do is hope that they love you like they loved young Kutcher.

MYTH #3 - Being a model is easy and requires no 'real'/hard work.

One of the biggest demands of working as a model in the fashion world is to be flexible and prepared to work when needed, be that day or night, sun or snow. It often involves early starts, late finishes, working over-hours, and having to adapt to a new environment on a daily basis. Similarly, if your job is for a brand that wants to get a photo of you in the snow, you're gonna have to stand in that cold snow, look like you're enjoying it and hope that you get that one shot the client had in mind.

This can of course benefit you in many ways as well, especially in the case of extreme weather photo shoots where you might need to be in snow or on the beach. Modelling can involve travel to beautiful locations, even abroad where you get to experience sights and places that you'd otherwise be having to pay a lot of money for. But just note that at the core of it all, it does involve working, and working hard, just like any other job.

MYTH #4 - "It's all Photoshop."

Photoshop is so frequently brought up in relation to models that it seems to get all the credit for a good photo, underestimating the model and the rest of the team's efforts on the day of a photo shoot. Models are required to look after their bodies, skin, hair and general appearance in order to look good. This extra attention spent on your appearance will come with results. Candice Swanepoel most likely doesn't achieve her toned body by living an unhealthy lifestyle and not exercising. So whilst Photoshop can work wonders, let's not give it all the credit.

I'm also sure you've all seen one or two fashion adverts that were a little crazy and unusual. For instance, Cara Delevingne's iD cover with a spider on her face. For the fashion industry, that's great, craziness brings more attention. They want their campaigns to stand out from the crowd. For the models on the other hand...not so much. Although you might be led to think that things like this are achieved post production, they are not and surprisingly enough, models often have to pull some stunts that aren't quite a part of the 'job description' to achieve the desired outcome.



MYTH #5 - Modelling is not a job, it's a luxury.

Ultimately, the main thing to note is that working as a model in the fashion industry is indeed just a job out of the many other jobs that people can do to make a living at the end of the day. Yes it involves an emphasis on appearance, being photographed and attending glamorous events, all elements that usually make for a desirable lifestyle, but there's a whole other side to it that counterbalances all of this and can be recognised when looking at the bigger picture, not just the ideas that the media feeds us. Once recognised, you will have peace of mind in knowing that the job and lives of the people on big billboards and the cover of *Vogue* are much closer to 'reality' than we seem to think so.



model AMBITION

Emily Baker debates the growing convergence between modelling and celebrity.

Kate Moss, Naomi Campbell, Claudia Schiffer, Linda Evangelista, Cindy Crawford, and Christy Turlington. These are the 'Big Six' of the modelling industry. Since the 80s and throughout the 90s, the fashion world has seen its models become celebrities in their own right. Only through becoming the face of countless brands, endorsing the most exclusive products and being on the cover of every international issue of *Vogue*, can a supermodel be created.

Following the footsteps of the 'Big Six' is traditionally how a model would become a worldwide phenomenon; a woman all the girls wanted to be, all the boys wanted to be with and most importantly, all the designers wanted to dress. The most obvious (and arguably the most successful) recent example of this rise to fame is one Cara Delevingne. Since being spotted by the same agent who discovered Kate Moss in an airport, Miss Delevingne has fronted multiple campaigns for Burberry, Chanel, YSL and Tom Ford to name but a few. Delevingne is on a magazine cover every other month and walks in multiple shows each season. Along with the luxury brands, she constantly works with the crème de la crème of the fashion world – photographer Mario Testino is a huge fan. She's also a fledging actress, with the much anticipated John Green adaptation, *Paper Towns*, which will be released this summer.



With all this under her belt, it seems that Delevingne is very close to, if not already, to earning the title of a supermodel herself. Whether it's her relationship with everybody's ex Harry Styles, or her friendship with other high profile celebs such as Taylor Swift, the media attention on Delevingne has ensured that she has well and truly gone from model to

celebrity status.

There are plenty of other models that have similar success to Delevingne through following the same traditional path of model to celeb. Jourdan Dunn was discovered in Primark when she was 15 and is now an "icon" according to models.com. Gigi Hadid, only 19, has been modelling since she was a toddler with her first gig being the face of Baby Guess. Now a regular feature in the gossip columns, the *Sports Illustrated* model has also clearly become famous away from modelling, perhaps due to her on-off relationship with singer Cody Simpson.

"It appears that a nod by the Victoria's Secret gods is a model's ticket to stardom."

You may notice a common thread with these new super-celebrity-models and that is Victoria's Secret. The annual VS show has become a cultural phenomenon, bringing in the biggest musical guests (think Jay Z and Kanye, Rihanna, and Taylor Swift) and being broadcast around the world. It's no surprise that a turn in this lingerie show could shoot a model into stardom. You only have to look at the VS 'angels' to understand why. Tyra Banks, Adriana Lima, Alessandra Ambrosio, Lily Aldridge and the rest of the flight are all stunningly beautiful with bodies to die for. They can sell knickers like they're going out of fashion, which is the fundamental job of a model – to sell the clothes, accessories, perfume they're photographed in. It appears that a nod by the Victoria's Secret gods is a model's ticket to both the fashion world's and the tabloid's hearts.

At the other end of the spectrum there are a handful of models that seem to have done the opposite. These are women who are already celebrities for other reasons (usually family) who have decided to have a go at modelling. The best way to explore this is through the lens of the Kardashian/Jenner clan's omnipresent cameras. Kendall Jenner is the flavour of the year, having become Karl Lagerfeld's protégé and recently landing a major Estee Lauder campaign. Whether we like it or not, Kendall and her sisters penetrated our cultural

consciousness in 2007 with their unbelievably popular show *Keeping Up With The Kardashians* which is now in its tenth season. It was in the show's sixth season that we saw big sister Kim take young Kendall to New York for some modelling lessons; an experience little Miss Jenner was not too happy about and ended with her storming out of a catwalk class in a huff. From this performance no one would be blamed for thinking Kendall would never want to be a model, but here we are today, not being able to flick through *Vogue* without seeing her petite, perfectly proportioned face.

Models are 'found' and 'discovered' by agents in shops and airports, and subsequently appearing in the smallest shows for years before hitting the big time. For modelling to be a career that started happening 'naturally', the girl in question needs to have the fashion environment at her disposal.

So does this mean celebrities shouldn't have a golden



ticket straight into the model elite club? There's no denying that there's a level of unfairness within the industry, but that doesn't mean these celebrities don't work just as hard as the grass-roots 'started-from-the-bottom' models. If anything, they may just have to work even harder. Being in a Chanel show must be daunting for the likes of Kendall, working alongside other girls who have built up years and years of experience. Plus, if the bullying rumours are anything to go by (apparently at her first NYFW last year, jealous models were hostile towards Kendall and put cigarettes in her drink), she seems to have done a fantastic job of ignoring the haters and shaping a career. I think this may be a situation where "they're just jealous" really does apply.

Behind the **style icons**: thanking the stylists

Alexandra Chapman reveals how our most admired icons really achieve their amazing style, fashion and flawless appearance



The Kardashians: Monica Rose

Keeping Up with the Kardashians, now in its tenth season, follows Kris Jenner's offspring as they live their terribly difficult day-to-day lives dealing with botched Botox injections, six-figure photoshoots and Scott Disick's drunken antics.

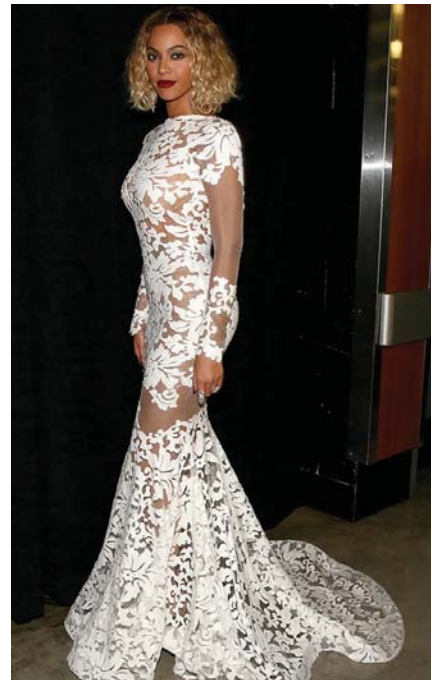
But the series would be nothing without the occasional peeks into the teetering wardrobes of the Kardashian siblings, and their day to day ensembles that seem to spring from a stylist's mannequin straight onto their figures. Despite Kanye West - Kim Kardashian's husband - staging an intervention in one of the episodes by completely 'revamping' her wardrobe and replacing her clothes only with outfits he liked, LA-based Monica Rose is the main fashion stylist to the Kardashian/Jenner clan.

With other clients including Jennifer Lopez and Keri Hilson, Monica favours minimalism and block colours when styling the sisters and focuses on enhancing Kim's famous hourglass shape by drawing attention to her tiny waist with cropped tops and V-front or mesh tops to enhance her cleavage.

Nicole Richie: Rachel Zoe

Zoe is perhaps one of the more high-profile fashion stylists out there, rejecting the typical anonymity that comes as part of the job by launching her own TV show, *The Rachel Zoe Project*, which aired its fifth season in 2013. Her incredible transformation of Nicole Richie in 2004, from her *Simple Life* outfits of ripped denim skirts, garish pink silk tops, velour tracksuits and her hair pulled up into childlike bunches to her trademark bohemian/hippy style, catapulted her into the spotlight and now also has celebs such as Keira Knightley, Kate Beckinsale and Cameron Diaz under her wing.

The trend involves oversized sunglasses, messy beach hair, long flowing skirts and layered accessories such as multiple bracelets and navel-skimming necklaces. Richie was the talk of the tabloids for months until she felt she no longer needed Zoe's services in 2006. Zoe offers wardrobe revamps among her skills and can be hired by almost anyone - if you have the bank balance.



Beyoncé Knowles: Ty Hunter

What better job on the planet than to style the queen of divas! But bear in mind that this diva credit goes to Ty Hunter, who has worked with Bey since the days of Destiny's Child. Also styling the other members of the band and her sister Solange, Hunter has supplied Beyoncé with dazzling gowns, onstage outfits and everyday wear for over 15 years. However, Beyoncé isn't shy to flaunt the fact her looks aren't always her own. On her blog Hunter has numerous pages of his work, including sketches, photography sessions and notes on his wild career. Hunter says that despite providing the very best clothes, Beyoncé always has an input to her outfits, and he collaborates with her make-up and hair stylists at major events to ensure that she never looks too OTT, by playing down the dresses or vamping up the beauty routine.



GRADUATION FREAK OUT

Graduating this year? Not only do you have to try and master the art of walking elegantly across a stage in front of all your friends and family, but you have to find the perfect graduation dress - queue full blown panic attack. Fear not, as with the help of **Beth Lowman**, we have handpicked a few of our favourite graduation looks from the high street that will make you feel a million dollars!

- THE DRESS -

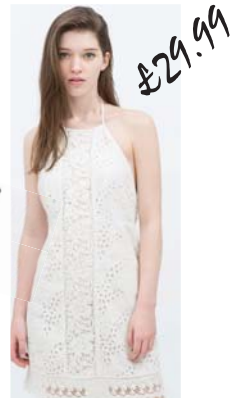


I don't know about you, but when I think of dresses, one of the first places I turn to is the high street favourite River Island. This Black Jersey Drape Neck Cami dress would be perfect with a pair of dainty black heels.

This look will look incredible underneath a graduation gown (especially if the colours are black and red!). Not only do you want your graduation dress to work for the ceremony, you also want to look bang on trend celebrating afterwards. This dress is a great transitional piece if you're planning a big celebration after. Team the dress with

some minimal accessories and you are good to go! At £35 it doesn't break the bank, and you will most certainly steal the limelight as the dress is just the right length to show off your perfect pins in the summer sunshine.

If you're thinking less sexy and more pretty, then this white floral tie neck dress from Zara is perfectly subtle for your special day. This dress definitely embodies the 'business in the front, party at the back' motto with its low cut back. This £29.99 steal from Zara is perfect, and the floral embroidered detailing is ideal for the summer season.



- THE SHOES -



When it comes to shoes, the thought of falling over in heels terrifies many of us. To avoid this, these shoes from New Look are perfect for you. New Look always offer a wide range of shoes suitable for any occasion, regardless of your style or personal preference.

The simple black pump is always a sure winner, and these are a bargain at £19.99! The beaded detail is perfect for graduation, and a great alternative to the plain leather ballet pump.

However, if you're petite, a bit of a dare-devil, or simply have the knack for

walking in heels, then go for Kurt Geiger's classic Paige sandal, retailing at £55. The white colour will work with any dress you choose, and will keep you on your feet 'til the early hours - because nobody wants nasty blisters ruining their day.

And finally, if you're opting for more of a classic look, then these nude snakeskin effect leather shoes from Zara are worth the investment. They work wonderfully to add a touch of sophistication to your summer look, and at £49.99 you can't go wrong!



- THE ACCESSORIES -



Accessorising an outfit is without a doubt my favourite part! With such a vast amount of pieces of jewellery to choose from, narrowing down my choice is always a difficult task. But fear not, here are some of my favourite pieces from some of the hottest brands.

This Glitter Leaf Ring from Miss Selfridge is gorgeous, and will compliment your graduation outfit perfectly, adding a touch of sparkle and glamour in just the right place. At only £5, who can complain!? The Black Leather

Clutch with an intricate wrist strap from Topshop is the perfect partner to your graduation outfit. It's the ideal size, and you won't have the hassle of carrying it - bonus! Although it is a bit pricey for its size, retailing at £28, it can be used for a multitude of occasions, and is perfect for both day and night!

These Oasis daisy studs would add a subtle touch of femininity to your graduation outfit. It's an absolute steal from ASOS at £6, and is the ideal accessory for your special day.



Demand for Designer

The increasing demand for high-end brands changing the fashion industry for good. As the global lust for labels soars, Fashion and Beauty investigates the reasons for this surge and the ethics of the multi-billion dollar companies behind it



There is nothing more 'indie' than owning something that only twenty odd other people in the country will be wearing (sorry, did I say indie? I meant original, honest.) On the other end of the spectrum, many fashion houses, ironically, combat low sales by increasing prices on their new items, and by

We all know what it's like to have lusted over a certain handbag that could potentially cost more than your car, or a pair of heels that you need to snap your debit card on loan day just to refrain from splurging on. But often, it is just the thrill of two tiny back-to-back 'C's or a shiny flash of 'MK' that leaves you in a flurry, even though you know deep down that that handbag looks strikingly similar to one you saw in Topshop the other day...only without the burning price tag.

With a mix of the media, fashion campaigns and celebrity inspiration stirring the little green pot of envy, consumers are often encouraged to fork out hundreds for on-trend items - just for the sake of a designer label. The question is, is there really quality in these products, or are they just the result of overinflated egos in the industry, and competitive hype?

It's no surprise that designer goods prices have been rising over the years. There is an implication that one of the reasons for this is that it simply increases demand. Nowadays, a birthday present isn't big and exciting enough if buying it didn't leave your parents bankrupt. A skim of Selfridge's website only reveals a crisp-packet replica bag, made to order out of 18-carat gold - all yours for a mere £60,000.

But the reality is, these products only exist because, out there, there is a market for these exclusive items, which practically no one you know will own or even dream of owning.

A SKIM OF SELFRIDGE'S WEBSITE ONLY REVEALS A CRISP-PACKET REPLICATED BAG, MADE TO ORDER OUT OF 18-CARAT GOLD - ALL YOURS FOR A MERE £60,000

sticking firmly to the latest trends or showcasing them during London, Paris and Milan Fashion Weeks, to ensure they'll be draped on the figures of the rich and famous in no time.

But how much does it actually cost to make a typical Louboutin shoe, or Hermes handbag? Designers argue it is genuinely the rising cost of materials and labour - however; many of the materials used in production of designer goods are sourced cheaply in Africa, with the labour more often than not sourced unethically

f r o m

Third World countries. That's not to rule out some big designer names who flaunt the exclusive 'arty farty-ness' of their pieces - Dior recently released a video online depicting the extreme detail that goes into creating one of their handbags, from cutting and stitching the leather to transferring that all important silver 'Christian Dior' logo on the inside.

And, of course, if you are paying serious money for a designer item, you should expect the very best quality, and potentially a life-time guarantee - but be aware that major fashion houses are simply playing a game together, in an attempt to outdo the rest. If Manolo Blahnik did not raise his prices like his competitors, he could, God forbid, slip into the trap of being labelled a high street brand. The very thought... Unless you have a completely timeless wardrobe, fashion is fickle and often changes, so investing a lot of your hard-earned cash on a £200 blouse is only worth it if you wear it to death the first time round, and possibly keep it until it can be deemed vintage. Items like dark denim jeans, a smart/casual suit jacket, pastels and animal prints always come back into fashion, so by splashing the cash on items such as these you can insure their durability long after their time has gone. Be shopping savvy, don't give into the competitive game of brands!

- Alexandra Chapman



Festival Guide

Lucy Guy and Nicole Petty have prepared the ultimate guide to make sure you're feeling festival ready this summer season



FESTIVAL HAIR

Festival hair is a tough thing to get right, granted. Ever attempted the 'messy up-do' or 'beach hair' look for an off-duty, summer-loving look, and it ending up like you've just put your head in a washing machine? We have lined up the best A-list styles for you to recreate yourself.

Got thick, curly hair? Plaits will save you from looking like a lion in the wild. If you're feeling super creative, try Sienna Miller's famous halo braid. Make sure you plait it tightly so you can make it a two-day ordeal. If like many of us you're a little clumsy with your hands, channel your inner-child with country western

style plaits. Leave your plaits in over night, and the next day you will have perfectly crimped hair, without the styling damage. Try adding intricate hair pieces or colourful hair braids to brighten up your look.

If you're sporting a bob to long-bob, think beach wave curls this festival season. Firstly, wet and towel-dry your locks, then, apply some curling cream to your hair from root to tips. Divide your hair into two sections and twist them together. Finally, clip the end of the twist to the top of your head until dry - a simple and easy way to sport a red carpet look, minus the glamour.

FESTIVAL NAILS

Festival nails can be one of the most enjoyable parts of your prep; once you've packed all your essentials (including your trusty tent and tinned food) focus on the smaller details. Taking the time to perfect your nails before you head to a festival will make you feel beautiful when it comes to day three and you still haven't showered. Experiment with nail wraps, or quirky designs such as stripes, animal-print

and glitter tips for a touch of vibrancy.

Festivals are all about standing out from the crowd, and your nails are a perfect way to make a statement. Fun, festival-ready designs will also see you through summer parties, BBQs and sun-filled holidays. Plus, painting your nails in bright, bold colours will also put a smile on your face when it starts raining for days on end in July.



GET THE CELEBRITY LOOK:

VANESSA HUDGENS

Since her days of 'soaring' and 'flying' with Zac Efron on High School Musical, Vanessa Hudgens has channelled her inner boho babe, inducing outfit envy in any fashionista. Her Coachella 2015 outfit was no different. Her gorgeous red playsuit is from Spell & The Gypsy (revolveclothing.com) at a hefty price tag of \$190 (that's right, you'll have to

this one shipped over from the US). That works out at about £110; but fear not, we've found this great copycat from Boohoo for just £20. Team the playsuit with a floppy hat from Topshop and customise a pair of Erika Ray-Ban's with red mirror lenses and you've achieved Hudgens style in no time.



JOURDAN DUNN

Jourdan's all-black errythang Coachella outfit was simple, laid back and effortlessly cool – a classic British supermodel look, and one that's easy to recreate. Simply pair New Look's distressed shorts with a ribbed crop

from Topshop. Finish the look off with a splash of colour courtesy of Accessorize and some statement bling and – boom, you've achieved supermodel chic.

KATE BOSWORTH

Like Vanessa, Kate Bosworth has a reputation for an undoubtedly cool style, something we all aim to achieve at festivals when showers are at a minimum. Kate turns something simple into a catwalk worthy outfit using just a few staple pieces. Copy Kate's look with a pair of New Look tan boots and

simple yet gorgeous Alice & UO (at Urban Outfitters) shift dress. The white of the dress will complement any festival tan perfectly. Wear it with this embroidered western jacket from Forever 21 for only £26 to achieve supermodel chic. Finally, complete your look with some classic aviator shades.



KYLIE JENNER

Perhaps it's because she comes from one of – if not the most – famous families on the planet, but Kylie's outfits are always hotly anticipated no matter what event she's attending. Coachella 2015 proved no different. Basking in the Californian sun, Kylie went for a nude outfit that meant she could avoid those inevitable sweat stains at

all costs. Using Kylie as inspiration, head to Clarks for a peachy pair of desert boots and Missguided for both her sleeveless coat and cool summery shorts. And blue wig or not, top your outfit off with a trucker cap from River Island, perfect for – er – well, who knows, but Kylie pulled it off, so maybe we can too.



CITY & BEACH

Lucy Pierce helps us decide
between sand or skylines,
while scouting out the
hidden gems that
offer both

CITY

**Lyon, France***Why?*

This city is usually renowned for its food scene, but recently it's the regenerated dock area on the banks of the Rhône and the Saône that's the new hype. Quirky cocktails bars and converted shipping containers and boats line the river. In the summer months, students and the young flock here for a long, lazy afternoon. La Sucrière is a new arts and music venue in an old sugar warehouse, which has held some of the biggest names in house music. For the culture vultures, the Fourvière and the Vieux Lyon is a must-see, from the basilica you can see the entire peninsula, it's breathtaking.

When?

Lyon gets lovely hot weather during the summer. But it's got plenty to offer all year round. In May, it hosts Nuits Sonores, a five-day (and night) festival of electronic music and art, which sees hundreds of locations across the city transformed into creative stages (13-17 May). In September 2015, the city will launch four months of contemporary art with the Lyon Biennale.

**Belgrade, Serbia***Why?*

One of Europe's most up and coming capitals, a city with diverse architecture and an ever-growing party and art scene that has been compared to Berlin. Wander the cobbled streets in quarters *Dorćol* or *Kosančićev Venac* and discover the Belgrade fortress. If you venture through Lower *Dorćol* or *Savamala*, known as the 'creative district', you'll catch a glimpse of the murals, street art and art galleries, and you'll unearth the trendy bars and clubs. During the summer, the city comes alive, with parties in underground venues like *Drugstore*, as well as *20/44*, which is a floating club (a raft on the banks of the Sava River).

When?

Mid-summer is super hot in Belgrade, but it's also when the string of nightclubs on boats on the riverside are in full swing. So head there at the beginning or the end of the summer break.

**Krakow, Poland***Why?*

The city hosts the largest European medieval town square, where, hidden away in a renaissance building called the cloth hall, you will find a huge market filled with local clothing and jewellery. Poland is most renowned for its vodka, you'll find many obscure flavours, the most common being cherry or honey! Auschwitz-Birkenau is not far from Krakow and it is well worth a visit; although very harrowing, a piece of history you must witness. Another short trip away is *Wieliczka*, a cathedral carved entirely out of rock salt by miners, along with an underground lake, three chapels, statues, and a chandelier!

When?

Any time of year, Spring and Autumn are best to avoid the crowds.

**Hamburg, Germany***Why?*

A city with a huge personality, built on water with a very youthful vibe. Areas such as *St Pauli* and *Reeperbahn* are full of students. *Reeperbahn* is in fact the red light district, where clubs, brothels, up-market restaurants and theatres rub shoulders. In *Schanzenviertel*, more laid-back bars can be found. Lounge in the park, outdoor cafes or beer gardens in the summer sun and wait till the city comes alive at night. Hamburg's proximity to the North Sea means that on Sundays their fish market is famously fresh and excellent.

When?

Due to its northern location, Hamburg has long days and good weather so the summer months are a perfect time to enjoy and relax in the city. Summer brings lots of free events to the city for the budget-conscious.

Cinque Terre, Italy

Why?

'La dolce vita!' Cinque Terre is that picturesque, Italian beach town you will have seen on post-cards. Although it is just a small fishing town, it has become a popular destination due to its vibrantly coloured houses.

The seafood is a must, coming straight from the sea to your plate; it's the freshest around (Cinque Terre is well known for anchovies). The five towns are all linked by the 'light blue trail' that you can walk along the cliff edges, providing amazing, breath taking views of the whole coastline and the towns. Enjoy some Sciacchetrà, the local honey-tasting dessert wine or the Italian favourite, Limoncello as a digestif!

When?

May and September are recommended, but the mid-Summer months are really hot if that's what you're after.



Ios Island, Greece

Why?

Ios Island can be found a short ferry ride from Santorini or Mykonos, an undiscovered island that comes alive in the summer months with backpackers (particularly crazy Australians). There is a bus that runs through the island, ending at Far Out Beach Club, where the party starts at about 3pm. People traipse in from the beach to the bar to get a long island and start the afternoon's madness!

In the evenings, there are numerous good bars and clubs all in stumbling distance in Chora town. If you visit a bar called Slammer, you are given a helmet and 'slammed' round the head with odd objects with every order!

When?

The Summer months, particularly July & August.



Hvar Island, Croatia

Why?

A big hit with students and travellers, primarily due to the parties held at Carpe Diem. Carpe Diem is on a separate isle (which you need to get a water taxi to), the party tends to finish when people leave, so this can be until midday the next day. A fashionable boho looking beach club, hidden amongst the trees with a stylish touch to it, Hvar also has lots of beautiful surrounding islands, which are only accessible by boat. Renting bikes is also a very popular way to get around the islands and to head to the beautiful viewpoints.

When?

During the Summer months, early and late Summer when it's cooler and less busy.

Biarritz, France

Why?

Europe's glitzy yet chilled surf town, an untouched summer retreat that isn't too pretentious due to its incredible surfing. In the summertime, the bars and clubs provide some of France's craziest parties. Be it beach bars or smarter bars, the city has a certain excitement. Head to Blue Cargo, Bar de la Plage, Dr Muller or Chez Miguel. From here, it's easy enough to take a trip to Spain's San Sebastian, where the surf is good and the tapas are even better!

When?

September/October as there are fewer tourists and more surfer vibes (as it's cheaper and the Winter swell rolls in).



BEACH & CITY

Copenhagen, Denmark

Why?

Denmark's capital, the 'Venice of the north' is surrounded by sea, home to outstanding design and marvellous food. Nyhaven is filled with beautiful, colourful old houses that have been renovated into classy and intimate restaurants, which are extremely popular in the summer. Whilst Freetown Christiania is a mix of homemade houses, art galleries, music venues, cheap and organic eateries and beautiful nature. To own a house here, you have to apply not buy! For beer lovers, you can visit the Carlsberg brewery, which was the first brewery; you can also enjoy a cold one on the urban beach where beach parties and DJ's fill your afternoon.

When?

Anytime of year, Summer is advised!



Barcelona, Spain

Why?

A party city with amazing Gaudi architecture and beautiful sandy beaches: a city for everyone! During Sonar festival in the summer, most venues hold parties all afternoon and night, notably el Monasterio at poble espanyol, razzmatazz and nitsa. During the day, if you don't have any plans marvel at the architecture in the Barrio Gotic and the obscure modernist buildings, take in the views from Parc Guell or stroll down Las Rambal. Discover the life of Pablo Picasso at the Picasso Museum then in the evening taste the wide variety of tapas on offer in the city, complemented by a jug of Sangria!

When?

Summer: there are festivals, outdoor parties and on Sunday's there is 'Brunch Electronic Barcelona' in Plaza Mayor de El Poble.



Nice, France

Why?

A smarter beach city where you can enjoy private sandy beaches, Castle Hill being the prettiest and the liveliest and Florida Beach being the most fashionable. Nice has a certain style to it; there are lots of glam bars and clubs. If that's not what you're looking for, Le Smarties is Nice's retro club! The French really pride themselves on their wine and cuisine, so treat yourself to a meal at La Cave de l'Origine, they have a huge wine cellar and the best local produce from the South. You can have a spa day and cleanse yourself at La Bulle d'Isis in chocolate!

When?

June-September.



Brighton, England

Why?

The UK's best party beach city, hosting Brighton fringe as well as Brighton festival every summer. The city is known for its more artistic influences, head to North Laine for vintage shops and second hand record shops and enjoy the taste of the numerous independent restaurants gracing Brighton. When the weather is good, sit and relax in the gardens of the Royal Pavilion or grab an ice cream on Brighton Pier. If you're more interested in art, then the Brighton Dome's huge variation of films, art and music performances will interest you. For those interested in music, Concorde2, Volks and Brighton coalition have famous DJ's playing every weekend and for those heading to the gay capital, Kemp town is where you should head for all the bars and clubs.

When?

When the weather's good in England, who knows when that'll be!





The best MARKETS in the world

One of the best things about traveling is being able to immerse yourself in the culture; see the sights, eat where the locals eat, and most importantly, shop where the locals do. This is Quench Travel's list of four of the world's most remarkable street markets for you to consider when thinking about taking that dream trip after all this revision comes to an end. — Sarah Barltrop

The Souks, Marrakech

One of the most famous markets in the world resides in the Moroccan heat of Marrakech in the souks: a seemingly never-ending series of interconnected markets. The winding paths reveal some of the most colourful, varied and amazing products in the world. From leather goods, to authentic hand painted pieces of art, you can be sure that your family won't be disappointed with any souvenirs you bring back for them. Be wary though, the stall holders can spot a tourist from a mile off, and they may end up offering you a 'special' price. Be cheeky: test your bartering skills and you will most

definitely get a better deal.

The centre of the souks sell more material products than food, and you can look forward to finding more than your average tacky keepsake. The outer edges of the markets are densely filled with some of the best food in Morocco, where you can get a whole lamb tagine for little more than £3. The magic of the place is only escalated by the near certainty of getting lost in the overcrowded, twisting paths, so make sure you don't make any plans for a few hours when you give this place a visit.





Chatuchak Weekend Market, Bangkok

This mass market, for locals and tourists alike, attracts in excess of 200,000 visitors every day. If you're searching for culture, this is the place to find it. Being the largest weekend market in Thailand, and one of the largest in the world, you can find things here you would only expect from the eccentricity that Thailand is famous for (this place even has live animals hanging around that you can take home). Finding your way there isn't too difficult, it can be reached by getting on the sky train (BTS) to Mo Chit Station, the crowds of people will lead you the rest of the way. Yet be careful, once inside the winding alleys, as you may expect, this maze market proves a navigation challenge to even the most

seasoned residents with it spanning over 35 acres. Just make sure to designate the famous clock tower as a meeting point for any stragglers left behind, and you'll get along just fine.

You can expect to buy furniture, clothing, leather goods, paintings, antiques, collectibles and of course, some fine Thai street food. If you're planning on heading to this side of the world, make sure to designate a day, or more, to explore this gem. You won't find many places where you can pick up your next pair of shoes, buy a new rug, and a get some authentic art all in the same day, just don't go and try to smuggle any pets back home over the border.



Chandni Chowk, Delhi

It is said that you can get anything in the world from this market and this might not be far from the truth. You can expect to find a variety of things, ranging from made-to-order wedding dresses, to electronic goods, to some amazing traditional Indian food. The beauty of this market really lies in its variety, buzzing atmosphere and ability to push your senses into overdrive. You could never have enough eyes, noses or ears to take in

everything that Chandni Chowk has to offer.

With the original translation equating to the "moonlight market", it was originally designed with canals running through to reflect the moonlight. Sadly, these canals no longer exist, yet the market still holds some majestic power over any of its counterparts in India, and quite possibly the World.



Ver-o-peso, Belem, Brazil

The most diverse and amazing markets are not always designated to the East. Heading to the Western hemisphere, Brazil boasts one of the most unique markets you could only hope of being blessed to see. This little beauty is situated on the brink of the Amazon, and benefits from selling some of the most rare, undiscovered produce, unfathomable to the typical visitors' eye. There isn't any use in describing what to expect, it is only worth mentioning that

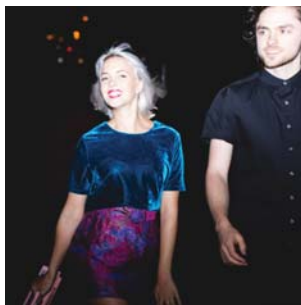
you'll have never seen some of the things you'll find in Ver-o-peso. Some of the most exotic fish, fruits, vegetables and natural remedies are to be found in this market. It's not the biggest in Brazil, but it is by far the most insightful and intriguing. If you're looking for something different, this is it, and it's got to be a good conversation starter for the future; who wouldn't love to hear about a four-eyed fish you found in the Amazon?

NEW / NEW Y D D

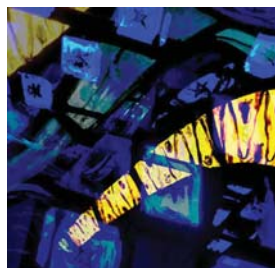
GRRL PAL

As April turns into May, the summer sun begins its course in wiping winter sorrows and igniting a smile in the population. Hyperbole that may be, but one thing is for sure; there sure is a lot of sunny music bursting into the stratosphere right now, even we are somewhat lacking in the sunny weather. Perth's GRRL PAL - careful enunciation required to avoid confusion with Girlpool - whose bubblegum synth-pop ditties take a leaf out of the 'how to make an 80's teen movie soundtrack' book. Bright-eyed and Iguana scaled, GRRL PAL are effortlessly cool, nonchalantly clever and, most importantly, in possession of a synth.

For Fans Of: 80's teen movies, Lali Puna.
Download: 'Radar'
<https://soundcloud.com/grrl-pal>
@GRRLPAL



#WeLoveAndMissYouZayn



PROVERB

If GRRL PAL provide the soundtrack for when the sun is firmly in the sky, then London-based ambient producer, Proverb, will comfort you when it's on its way down. In memoriam of early Gold Panda beats, Proverb's debut electronic jaunt, 'Ultraviolet//Descent', meticulously splices an animated sitar sample sewing it into an expert hip-hop drum section. From there it's continuous development; touching vocals from the enigmatic IIRIS cleanse whilst robust synth bass stumbles in and out. In just 5 minutes, Proverb proves what he's capable of and with an EP in the works, we're sure he'll prove even more.

For Fans Of: Gold Panda, Baths, Julianna Barwick.
Download: 'Ultraviolet//Descent' (feat. IIRIS)
<https://soundcloud.com/proverbproducing>

BIG DOPE P

Big Dope P is a producer and rapper from Paris living in London, creating manic disco songs with a scattery hip-hop tune. What. Yup. You heard. Dope P's vocals flutter between their original, dry recorded sound and pitched up hum, which, on paper, sounds a bit stupid. Sonically, though, it turns out to be a bit bloody interesting and why we can't recommend this bloke more. Give 'im a listen. G'wan.

For Fans Of: Rustie, Rae Sremmurd
Download: 'Ibogance'
<https://soundcloud.com/doppie>
@BigDopeP



GOSH PITH

Murky, rigid synth-drums and blues guitar sounds rather intriguing, doesn't it? Well, psychedelic Detroit-ers, Gosh Pith, and their genuinely fascinating DIY aesthetic bring just that, and it's totally clear why they've been picking up support from absolutely all over the place. Their music is a series of unexpected events; one moment it's a trap banger, the next it's an indie-pop hook, but underpinning it all is a sweet sense of psychedelia and R&B. In this day and age, 100,000 Soundcloud plays is certainly no mean feat, so give a few of their tracks a spin, turn 'em up and grooooooove.

For Fans Of: One Soundcloud commenter suggested Gosh Pith are "The Kooks/Arctic Monkeys meets Disclosure". They couldn't be more wrong.
Download: 'Child'
<https://soundcloud.com/gosh-pith>
@GOSHPITH

FESTIVALS 2015



Photo by: Charlie Mock

Quench Music preview their picks of the festivals to kick off your summer the right way featuring Feels Like Summer, Field Day and Love Saves The Day

FESTIVAL
PREVIEW:



FEELS LIKE SUMMER



when:
where:
what:
tickets:

3rd May
Gwdihw Café & Bar, Cardiff
Juxtaposed and Jealous Lovers Club promise to deliver an intrinsic cocktail of indie, punk, surf-rock, math-rock and post-rock and, with DJs continuing the festival vibes until 3am. There couldn't be a more perfect way to usher in the summer sun.
£10

Johnny Foreigner

Headliners of the outdoor stage, Johnny Foreigner, are a four-piece indie pop band hailing from Birmingham. Distinguished by a heady mix of female and male vocals, JoFo are sure to provide a melodic, fast-paced and emphatic set. Coupled with the energetic, heavy diversity of the guitar, this is a band with something to shout about. Their track, which gives the festival its name, 'Feels Like Summer,' is a fresh, blast of upbeat vibes that makes it impossible to stand still, much like the majority of their canon; Johnny Foreigner truly are the perfect band to close the festivities.

My Grey Horse

My Grey Horse offer a more relaxed ending to the festival, bringing the indoor stage to its conclusion. Despite not attributing themselves to one particular genre, the sound from this Stratford five-piece is described as 'melodic indie pop; cheerful, chilled and contemplative.' With comparisons to The Shins and Grandaddy, boasting emotive folk elements and soft, exquisite vocals, My Grey Horse promise to bring a relaxed, uplifting close to the indoor events.

Kutosis

Cardiffians Kutosis perfectly encompass the premise of the festival; to welcome the summer! Their upbeat surf rock creates dreamy, summer vibes and their newest album, *Dream It Away*, shows this off excellently. 'Crystal Beach' is a track to look out for, with wailing guitars, delightfully eloquent lyrics and a catchy, upbeat melody that transports any listener into the depths of summer. A trio fit to get the outdoor crowd moving.

Uncle Luc

Uncle Luc - alias of Luke Barham - is the former frontman of indie rock band, Stagecoach. Born in Surrey, the singer songwriter takes a more relaxed approach to his music. His latest single 'Stay Clean,' has a pure, natural sound and his music feels almost effortless with a relaxed, day-dreamy vibe. Performing on the indoor stage, his chilled acoustic guitar sound will be a welcome change to recuperate from the variety of heavier bands at the festival.

Mutiny On The Bounty

Mutiny on The Bounty are a four-piece from Luxembourg whose unique concoction of math-rock and electronic has seen them on tour with bands such as Biffy Clyro and Russian Circles. The frantic guitar and drum work highlights the intrinsically darker tone to their music and the smoother vocals, particularly on their latest album, *Trials*, create a heavy, energetic roller coaster of sounds that will undoubtedly work up a crowd. Their place on the outside stage will definitely be necessary to cool down all the moshers following their set.

How I Faked The Moon Landing

How I Faked The Moon Landing are an indie pop band of five from Cardiff. Their latest single 'small' has been well praised as a 'smoldering slow burner,' with comparisons to the likes of Warpaint and Interpol. Its haunting and galactic opening paves the way for a continually hypnotic melody, with gripping and emotive vocals that gradually build up into an engaging, drum focused bridge. How I Faked The Moon Landing's sound is certain to capture and delight those who come to watch.

Samoans

Progressive rock quartet Samoans cite their influences as Nine Inch Nails and Dinosaur Jr. Their most recent album *Rescue* holds no dissolutions about their talent, with its second track - 'Lightning Beneath The Sea,' showing off a variety of delicate and intricate buildups contrasting with a heavy, gripping layered chorus. With reviews hailing Samoans as Cardiff's answer to My Bloody Valentine, Nine Inch Nails and Oceansize, there is no doubt about the energetic, engaging intensity that their performance promises to deliver.



The Spills

The Spills are an indie rock quartet of childhood friends from Wakefield, who demonstrate moments of punk, particularly the opening track in their most recent EP, 'Frakkin' A.' However, the entirety of the EP, *Spooky Roller Disco*, is rife with attitude, catchy hooks and experimental sounds. The Spills' music has been described as 'a perfect balance of musicianship that adds additional layers of sensed excitement, as well as emotion to the overall experience.' With their fast-paced, built-up tempos, the four-piece are sure to warm up the crowd at the outdoor stage, even if the British weather does not deliver the sunshine we are hoping for!

Wasters

Wasters, formerly known as The Friendly Thieves, are a Cardiff post-punk, indie quartet, whose hit single 'Change Your Mind' was described by BBC Radio Wales as 'if Vampire Weekend did a Dexy's Midnight Runners cover.' Their unique poppy style of, upbeat catchy melodies creates a summery feel, whilst retaining a sophisticated, punky edge retracting away from any cheesy pop connotations. The cheery, memorable tracks make it impossible not to nod your head and will be an excellent addition to the outdoor stage, in creating a summery atmosphere.



Esuna

Esuna are another local band that mix the genres of indie pop, math-rock and post-rock to create their own quirky sound. However, their music never moves too far away from the swooning of indie pop, consequently delivering an upbeat, lighter tone, especially compared to some of the heavier bands playing at Feels Like Summer. Their most recent EP, *May You Be Well*, demonstrates this well. Look out for 'Summer Fall,' with its catchy melody and intricate guitar work that allow Esuna to really stand out as a band closing the gap between the softer and heavier sounds featuring at this festival.



ENQUIRY!

ENQUIRY! are another band on the line-up hailing from Birmingham, who describe themselves as a noise punk trio, with atmospheric punk highs and stylistic 90's emo lulls. The trio take inspiration from bands such as Pulled Apart By Horses and Queens of The Stone Age, which is evident in their use of heavy riffs and energetic, ardent vocals. Their experimentation between loud and quiet suggests that they will be a very interesting and heavier addition to the indoor stage.

Rough Music

Rough Music are a trio from Cardiff, who define themselves as a 'post Hardcore', 'loud and shouty band.' Their tracks, particularly 'Golden Hammer,' are consistent bursts of frantic, gravelly and intense rock. Their darker, more hardcore sound is likely to complement ENQUIRY! as the two heavier bands that are featuring on the indoor stage. Bound to raise temperatures with their consistently heavier, energetic style, they make an excellent addition to the huge variety of talents featuring throughout the festival, well worth taking a break from revision to go and see.

— Louise Belcher

SET TIMES:

MAIN STAGE:

Johnny Foreigner	9:00-10:00
Samoans	7:45-8:15
Mutiny On The Bounty	6:45-7:15
Kutosis	5:45-6:15
The Spills	4:45-5:15
Barefoot Beware	3:45-4:15
Wasters	2:45-3:15

2ND STAGE:

My Grey Horse	8:15-9:00
Midfield Workhorse	7:15-4:45
Luke Barham (Stagecoach)	6:15-6:45
How I Faked The Moon	5:15-5:45
Landing	
Esuna	4:15-4:45
Enquiry	3:15-3:45
Rough Music	2:15-2:45

FESTIVAL
PREVIEW:

LOVE SAVES THE DAY

when: 23rd and 24th May

where: Eastville Park, Bristol

what: Ever expanding, Love Saves The Day returns to Bristol for its fourth year in business, bringing with it a bigger and more eclectic line up than ever. From dance tents to grime, this city centre shindig is both great value for money and only a hop, skip and a jump away from Cardiff.

tickets: Sat - £45 (5th release), Sun - (£39.50), Wknd - £79.50 (4th release)*
*Prices do not include booking and transaction fees. Prices are correct at time of printing.



MUST SEE:

Azealia Banks

'212' was the anthem for a million pumping fresher pre-drinks parties, but Azealia Banks is due credit for more than the chaotic success of her breakout song and numerous twitter bust-ups. After finally releasing her debut studio album *Broke With Expensive Taste* at the end of last year, which reminded us that that girl sure can rap, Banks got storming reviews for her performance at Coachella 2015 and is following with two more albums soon. She's seriously hitting her stride, so see her quick while she's roaring on up. She's great for a proper dance and a hit of nostalgia.

—Hanna Crombie

Four Tet

Going by the majority of this year's line-up, and in fact in much of contemporary electronic music as a whole, there are few other artists as eclectic, innovative, and, well, just a bit *mad* as Four Tet, also known as Londoner Kieran Hebden. Hebden signed his first record contract aged only fifteen, with two of his schoolmates as the alt-rock band Fridge; he has remixed and produced for an expansive range of musicians, from Burial to Omar Souleyman; and has even played alongside and recorded with the late jazz legend Steve Reid, who drummed for the likes of Miles Davis, Fela Kuti, and James Brown. It's this wide background of musical knowledge and experience that gives birth to Four Tet's unique, whimsical sound, and as a live performer, these influences manifest into a show that rarely disappoints.

—Dafydd Haine




 SHOULD SEE:
Kelela

Kelela released her debut mixtape *Cut 4 Me* in 2013 on Fade to Mind who are closely affiliated with Night Slugs, whose pioneering mash-up of grime, dubstep and techno has proved hugely influential on the UK club scene. Kelela wanted *Cut 4 Me* to sound like a remix album and features her adding her own vocals to tracks from the roster of both of these labels and includes beats by producers such as Girl Unit, Jam City and Kingdom. It is the presence of Kelela herself, however, that placed *Cut 4 Me* on so many end-of-year lists; her tales of lost-love are imbued with a passion that is lacking from many of her contemporaries such as AlunaGeorge and Banks. With a new EP due out this year, now is the ideal time to catch Kelela live.

—Talesin Davies

Tourist

London based electronic artist William Phillips first emerged in 2012 with his debut EP and began making music under the pseudonym, Tourist. Since then, he has released two further EPs, the most recent of which, *Patterns*, as well as having co-written Sam Smith's enormously popular and Grammy winning 'Stay with Me'. On SoundCloud, he describes his repertoire as 'sad dance music', but don't let that put you off. Songs such as 'Your Girl' the latest EPs title track, 'Patterns', featuring the wonderful Lianne La Havas, couldn't be better suited to those relaxing summer festival vibes. It's passionate, expressive, intense and brooding. Let's pray that the sun does indeed decide to shine for Love Saves The Day this year.

—Alannah Williams

Gorgon City

Although they are probably most well known for their 2014 chart hit 'Ready For Your Love' featuring MNEK which was also named Zane Lowe's Hottest Record in the World, UK Garage duo Gorgon City demonstrate a great deal of potential in the ever growing dance and electronic music scene in the UK. Their music boasts a confident, established sound and their numerous collaborations with artists such as Jennifer Hudson and Clean Bandit accompanied by huge success are clear indicators of Gorgon City's bright future in the club scene, as well their prominence in the charts. Their set at this year's Love Saves The Day will be non-stop, huge, dance-along tunes.

—Alannah Williams

Floating Points

Manchester-born but now London-based, Floating Points has firmly established himself as one of the core figures amongst

a leading crop of young British producers and DJs, in the sense that the quality of their output and their selective ability appears knowledgeable way beyond their years. Along with the likes of other twenty-somethings such as the Hesse Audio boys, Sam Shepherd has a pretty impressive roster of accomplishments for a 24-year-old. A classically-trained musician, co-founder of Eglo Records, and a neuroscientist studying for a PhD by day, Shepherd incorporates a broad range of influences into his productions, from techno and house though more upbeat funk and soul. Taking control of Crack Magazine's Paradiso stage sometime on Sunday evening, expect a well-tailored, crate-digger of a set, as Floating Points shows why he's earned his place amongst the upper echelons of the current wave of dance music.

—Dafydd Haine

Stormzy

Meet Stormzy: the MC currently making waves in the UK grime scene. The 21-year-old has already won a MOBO Award and been tipped for big things by the BBC's Sound of 2015. Michael Omari's YouTube freestyles have seen his underground rookie status rapidly evolve, warranting this 'child of grime' to emerge as the '#1 grime don' - a true showman who believes in hard work and unity. At the tender age of 11, Stormzy was winning rap battles and has gained notoriety as a 'man of the people'. His lyrics touch on issues of racism and domestic abuse, exuding a more mature and emotional spectrum of MCing than grime may be used to. Teeming with hard-hitting grime tropes, Stormzy is proving that grime has NOT yet seen its best days, embodying everything that the genre was, and still is. If you miss his performance at this year's Love Saves The Day, then to put it quite bloody frankly, you're a fool. —mily Owen

Newham Generals

Comprised of MCs D Double E, Fotsie and DJ MS1, Newham Generals are a legendary grime crew, routinely pushing the boundaries of the sound of grime with a career spanning three decades. They consistently devise new styles and challenge perceptions, excelling themselves as one of the UK's most respected underground acts, with music that has gained them infamy on London's pirate frequencies. Fluent in the discourse of their genre, Newham Generals are brandishing a raw, vernacular breed of MCs encouraging the growth and expansion of the grime sphere. Affiliated with grime legend Dizzee Rascal, Newham Generals have built their repertoire as controversial artists, constantly surpassing expectations with their electro-inflamed sound and impressive verses. Staples of urban sound at this year's Love Saves The Day, calmly losing your shit to 'Head Get Mangled' is well advised. —Emily Owen



OUR PICKS:

Ghost Culture

As a really exciting and promising act, Ghost Culture's use of heavy synths, charming minimalism and deep, haunting vocals result in a delightfully atmospheric and 80s art pop aesthetic. Since being signed by independent label Phantasy Sounds who are admired for their ability to uncover hidden talent, 2015 saw Ghost Culture, who also goes by his real name of James Greenwood, release his self-titled debut album to very favourable reviews. Like a modern take on Depeche Mode or something The Horrors would make with, of course, a slightly more electronic sound, it all sounds rather good. The second track off the new record, 'Guidecca', is sure to be a crowd pleaser this summer.

—Alannah Williams

Raleigh Ritchie

Fresh from supporting George Ezra's spring tour, Raleigh Ritchie (Raleigh like "ballet", Ritchie like "Lionel" tells twitter) hits up his hometown, following his recent success which included a top 40 single. Known by many as brooding hidden unsullied warrior 'Grey Worm' from Game of Thrones, this is not your typical actor-turned-musician. He's seriously going places, and it's not just as an actor that he's got the stoic thing down. You might be familiar with the smooth, surging beats and raw, personal lyrics of 'Stronger Than Ever' but check him out for 'Birthday Girl' - it's perfectly mellow, summer afternoon, festival listening.

—Hanna Crombie



FIELD DAY

when: 6th and 7th June
 where: Victoria Park, London
 what: It's no secret that Eat Your Own Ears know how to put on a bloody good show, with their annual festival installment proving that once again, they don't disappoint. A right good knees up featuring everyone you've heard about and more, Field Day is the one not to miss this summer.
 tickets: Sat - £54.50 (2nd release), Sun - £38.50 (1st release), Wknd - £83 (2nd release)

MUST SEE:

Run the Jewels

Run The Jewels are the hip-hop duo consisting of Atlanta based rapper Killer Mike and New York rapper/producer El-P. Together, they have burst on to the scene over the past few years releasing two stellar albums; *Run the Jewels* and its sequel, *Run the Jewels 2*. Their brutal and graphic lyrics layered over El-P's dirty trap beats fit together incredibly well, which is why they've been widely lauded as one of the best rap team ups of the past decade. With an intense live show, which has seen Killer Mike apprehend an attacker mid-performance at this year's SXSW, Run the Jewels are no strangers to controversy; bringing their act to Field Day this summer and will be definitely ones to look out for.

- Matt Cory

Caribou

Dan Snaith is a man of many talents. The Canadian producer recently released his highly-acclaimed seventh studio album, 2014's *Our Love*, regularly plays shows in the form of his more dance-based alias Daphni, and holds a doctorate in mathematics from London's Imperial College. Collectively, the most salient aspect of Snaith's character is the intellect, depth, and mesmerising rhythms he layers into his music, and his live shows are a perfect exhibition of the process. Headlining the Eat Your Own Ears stage on Saturday night, expect Caribou's set to be a shimmering exposition of his distinctive strain of electronica, with the diverse yet highly-crafted productions made all the more captivating by his renowned light show. If you're undecided, the likely closing salvo of 'Can't Do Without You's pulsating, euphoric delights should be more than enough to set you straight.

- Dafydd Haine

Patti Smith

As one of the most recognisable names from the New York City scene of the 70s, Patti Smith's legacy as the 'punk poet laureate', infusing this genre of punk and her own individuality into her music, has given Smith critical acclaim and legendary status. An undeniable 'must see' on our list, expect a bold set that oozes confidence and eccentricities in classic punk fashion. Smith's performance at this year's Field Day, however, marks forty years since the release of her debut album *Horses* and the record is set to be played in full. No doubt a unique and once in a lifetime opportunity, you should make every effort to go and celebrate and enjoy one of the most seminal records to come out of that era. Here's to the next forty years of musical greatness!

- Alannah Williams

FKA twigs

Tahliah Debrett Barnett, the 26-year-old singer, producer and dancer has taken the music industry by storm. Priding herself on her experimental trip-hop sound, she incorporates weightless vocals and atmospheric staccato pulsations into slow-paced R&B melodies. The perfect exemplification of an 'avant-pop' artisan, she is re-shaping and re-defining contemporary musical standards. Open to 'experimenting with intelligent sexuality' and opposed to conforming to society's expectations of a female artist, FKA twigs is undeniably an act you should NOT miss at this year's Field Day. Her lyrics tastefully explore fervid sensuality and inquisitive curiosity rather than promoting the popularised, overtly sexual themes routinely thrust upon us by the mainstream. FKA twigs has yet to disappoint with her edgy, almost alien-like performances and if you are hoping to witness a life changing, albeit slightly disturbing, other-worldly experience, prepare to be blown away ethereal AND erotic, what's not to love?

- Emily Owen



SHOULD SEE:

Cashmere Cat

Appearing on the international circuit sometime in 2012, Cashmere Cat has enjoyed a comfortably decisive rise. Kicking things off with his debut *Mirror Maru* EP - a selection of R&B-tinged, velvety slow-jams - young Norwegian Magnus August Høiberg caught the attention of notable scene figures such as Hudson Mohawke and Gilles Peterson. Three years on, he's now based in Manhattan, and collaborating with the likes of Kanye West, Wiz Khalifa, and even Ariana Grande. If the mention of the latter puts you off, fear not - Høiberg remains an innovative producer, and in the (hopefully) sunny realms of Victoria Park, his smooth, blissed-out beats will be well worth a visit.

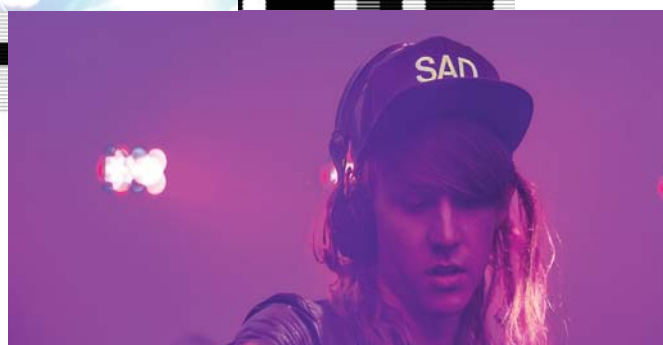
- Dafydd Haine



DIIV

Brooklyn boys DIIV are something special in a sea of monotony. Their debut album, *Oshin*, was released in 2012 and it's packed full of iridescent, echoey jams that will have you floating about in a happy haze. If that isn't enough of a sell, they've also just started recording a second album, which means a few new songs might get a play and that's always exciting! If you like chilled out, dreamy shoegaze rock, performed by skinny men with long hair wearing oversized clothes, DIIV are exactly who you should be checking out at this year's Field Day.

- Alice Hoddinott



OUR PICKS:



Django Django

A favourite of Field Day festival goers, this year will mark Django Django's third appearance at East London's Victoria Park. Truly rising in public and critical esteem in 2012 with tracks such as 'Hail Bop' and 'Default' maintaining a rather nice balance between art rock and electronica, Django Django's efforts gave them a Mercury Prize nomination that same year. The band welcomed in 2015 with the release of their new single, 'First Light' and will no doubt be trying out new material at this year's Field Day. With a sound sometimes reminiscent of Hot Chip and perhaps even Depeche Mode, Django Django are definitely worth seeing if you are akin to that style of music.

- Alannah Williams

Clarence Clarity

Psychedelic R&B artist Clarence Clarity is playing his first Field Day bringing his glitchy take on classic RnB grooves. Clarity's debut album, *No No*, has been one of the most well received albums of the year so far, giving a new take on the genre and carving a definitive sound for himself. He'll be on many people's 'want to watch lists' this summer and certain to be a highlight of the weekend. Be prepared for textured, colourful instrumentation with harmonised vocals and progressive songs with an unorthodox production style. Look out for tracks 'Meadow Hopping', 'Traffic Hopping Death Splash' and 'Those Who Can't, Cheat' if you're unfamiliar with his work.

- Matt Cory

Hookworms

Neo-psychedelic, noise, punk, rock, space rock, call them what you want. Yet there is no doubt that this five-piece hailing from Leeds has influences in progressive and psychedelic rock. With lengthy instrumentals and a synthetic sound, frequent comparisons have been found between Hookworms and the likes of Spaceman 3 and The Velvet Underground. Still, there is a distinct uniqueness about them. The band received a great deal of praise from The Guardian, NME and The Quietus immediately following the release of their debut record, *Pearl Mystic* and it continued with follow up record *Hum*. Slowly garnering a reputation for their fervent and invigorating live performances, it's never been a better time to catch this band live.

- Alannah Williams

MUSIC REVIEWS

We review albums from Blur, Nai Harvest, Pity Sex and Hudson Mohawke and shows from Turbowolf and Hit The Deck Festival

TURBOWOLF

The Marble Factory, Bristol

April 22nd



Tonight in the bare stoney walls of Bristol's Marble Factory, a homecoming is about to occur. It's going to be one of fun-filled ferociousness for a band who are ending their biggest UK tour to date. Turbowolf are rolling into town, and it's going to be one to remember.

Warming up the crowd are the young lads of Hyena, a band bringing freshness to alternative rock in a way that make them ones to watch. Following them are the mighty Dolomite Minor, another big new name in the game whose riffs strike awe into all who hear them. Despite this, it's not their riffs that will stick in the minds and hearts of the crowd tonight. It's that, and more, of the headliners, Turbowolf. Entering to birdsong and wild raptures of screams and applause, it is evident that the energy is about to be dialed up to a level that doesn't even exist yet!

Vocalist Chris bounds back and forth around the stage, undressing and re-dressing, not knowing what to do with all his excitement and bassist Lianna struts around with pure sass, owning the crowd at her feet. The four of them hurtle through old favourites such as 'Ancient Snake', crowd-chosen 'Seven Severed Heads' and 'A Rose For The Crows' which sees Chris crowdurf to the bar, before throwing himself off said bar on top of the crowd once more. It's songs from the amazing new album *Two Hands*, which are real show stealers tonight however. Singles, 'Rabbits Foot' and 'Nine Lives' receive the massive sing-a-longs they deserve and the likes of 'American Mirrors' and the epic 'Rich Gift' have the crowd bouncing and baying for more. Put simply, the set is relentless, the crowd are relentless and the band are relentless. It's been an incredible night.

-Alice Hoddinott

HIT THE DECK

Various Venues, Bristol

April 25th

South Wales post-hardcore thrashers When We Were Wolves opened proceedings at the Hit The Deck, Bristol's annual venue crawl, providing early arrivals with a burst of much needed midday energy. You Blew It! are the festival's first taste of the kind of Midwest emo currently enjoying a renaissance, and they prove to be a clear example of just how appealing the fruits of the emo revival can be.

Tim Vantol's message is one of togetherness and his folk rock balladry succeeds in bringing the Thekla together in a wave of afternoon beers and sign-a-longs. Tellison, newly strengthened by an extra touring guitarist and with a new album on the way, sound as solid as ever, the confidence is palpable and their new material reflects this. Any fears that A Great Big Pile Of Leaves' indie led emo sound may suffer from being 'nice' are effectively extinguished by a joyful and energetic performance.

Rolo Tomassi extend the energy to the Fleece, arguably veterans of their scene, Rolo are in as vitriolic a form as ever. Showcasing new material from upcoming album *Grievances* as well as catalogue touchstones, the band make their remarkable development clear and reconfirm their presence as essential.

Devil Sold His Soul have struggled to return to their peak material, and whilst older material shines through a 45 minute set, seemingly missing one of two guitarists and playing to a small crowd, luck just doesn't seem to be on their side. A strong performance however, may be indicative of better things to come.

Skindred remain in a world, and league, of their own. Benji Webbe is in particularly strong crowd-hyping form and the reggae-tinged metal on show, intercut hilariously with pop samples, is so tongue in cheek that it would be hard not to enjoy. Skindred take the tired legs and minds of a hard worked crowd and ignite them back into action.

- Oli Richards



BLUR *The Magic Whip*



Britpop legends Blur return with their first studio album since 2003's *Think Tank* with the highly anticipated *The Magic Whip*, which promised to merge their traditional Britpop roots with electronic and oriental influences, mainly as it was concocted during a 5 day down spell spent in Hong Kong during a tour.

The Magic Whip starts off as any Blur super fan would have dreamed it to; opening track 'Lonesome Street' is a quintessential Britpop anthem that calls back to the mid 90s and the height of the band's popularity. There are minimal electronics and a familiar rhythm throughout, along with lead singer Damon Albarn's signature Cockney vocals that are sure to make any Blur fan giddy. This is Blur sounding like Blur for the first time

in a while.

However, while this is technically a Blur album, many could be forgiven for believing it was associated with one of Albarn's side projects, namely Gorillaz or a follow-up to his solo project *Everyday Robots* from last year. This is not a bad thing though; Albarn has shown he is as talented a musician creating scrappy guitar music as he is African influenced hip-hop. 'I Broadcast' is a perfect example of Albarn's tinkering with normality. This track seems to meet the mid-point between Blur and Gorillaz, whilst 'There Are Too Many Of Us' sounds like a lost *Everyday Robots* single, as it teeters on the edge of shoegaze.

Again, not conforming to expectations isn't a bad thing, and Albarn has shown his finesse for incorporating different styles into his palette. However, *The Magic Whip* has a better chance of acceptance if the audience looks at it as an extension of Albarn's projects rather than a comeback of sorts for Blur.

- Jack Boyce

NAI HARVEST *Hairball*



Hairball is the second full length album from the Sheffield indie-scuzz duo and it's full of all the things that make you want to party like every day is summer. From the very start, the likes of 'Spin' get you singing along with catchy lines like "I wanna know what the weather's like in your mind"; with the undercurrent of groove that carries these lyrics it can be said that it's pretty nice where we are!

From the upbeat pounds of 'All The Time' to the softer furrows of 'Gimme Gimme', every track has a golden sheen to it. The duo have cultivated a ten-track banger here and with the telling of "you want it and you need it and you love it" on the wonderful 'Melanie', the boys could be easily reading

the minds of anyone listening to this album. 'Dive In' and 'Sick On My Heart' boast the most frantic of fun amidst the more catchy of songs, and then there's the divine 'Oceans Of Madness', a song which is quite simply hair-raising.

The festival-worthy 'Buttercups' is a stand out moment on *Hairball* however, with its big sounding riffs and its insatiably catchy chorus. Its evidence that Nai Harvest don't just make off-beat edgy scuzz, they make anthems that will have even the most pop-focused of music fans excited. *Hairball* is the sort of album that will bring Nai Harvest out of the shadows and into a place where they can grow, adding more and more dimensions to their already versatile noise. It's a record

that showcases who these two lads are and who they can be in the future, something that's exciting for both them and us.

- Alice Hoddinott

PITY SEX *Feast of Love*



Something reminiscent of '90s rock, a mixture of fuzzy garage rock and lo-fi, this album can only be decried as an emo 'shoegaze' re-hash. Michigan quartet Pity Sex's first full-length release, *Feast of Love*, combines Joy Division with The Pixies, to bring slow, bitter music with equally as bitter vocals and lyrics. Heavy in its delivery and weighing in at little under half an hour, the listener will not be disappointed by the brevity of deep melancholy, evidenced perfectly by the songs 'Honey Pot' and opening track 'Wind-up'. What is more, the album's final track 'Euclid' leads almost perfectly into the first track 'Wind-up'. This speaks volumes for the construction of the album; perfect in its delivery and leaving the listening wanting

to hear more and more. Distorted guitars, monotone vocals coupled with paradoxically uplifting down-tuned riffs and the very haunting effect of a male and female vocalist set to act as the defining hallmarks of Pity Sex's sound, their name indicative of the whole feel of the album: short, sad and hazy but satisfying all the while.

Although it's doubtful that this band will hit the heights that its influences have, the effort to breathe life into a genre of music seldom entered into in recent times is more than commendable; if you want to a stepping-stone to discover great music then this is the key. Perfect for those stuck in the drudgery of whatever genre of music they're in, looking for something new, exciting and

intriguing.

- Dale Evans

HUDSON MOHAWKE *Lantern*



Lantern comes as Hudson Mohawke's latest full length since the critically acclaimed first album, *FUSE*. Fans have clamoured for something new from the producer since his *Chimes* EP dropped in September of 2014, hoping for new work from the producer.

Though clearly influenced by elements of trap with its fierce bass and tinny drums, the genre is one he distances himself from on this album. 'Ryderz', a soulful track that starts off with a laid back intro but transitions neatly into a chorus backed up with a heavy bassline and a catchy synth hook, is an example of HudMo expanding his influences and fusing together his original sound with a more modern aesthetic. 'Very First Breath', the first song released from

the album, takes a nostalgic look back at a newly ended relationship featuring Irfane's vocals over the producer's trademark bass, heavy punch and high-pitched synth part. Barring the exception of Jhene Aiko, Hudson Mohawke steps away from any big name features to make a sound of his own using only a number of smaller names, choosing not to rely on the name value of his more famous friends.

Lantern is a strong step forward for the producer, creating a cohesive album with its own sound, yet clearly drawing from his hip-hop influences and former trap style. With the strong connections that HudMo already has, there's certainly the sense that a little tweaking could mean Ross Birchard will

become a defining mainstay of modern music.

- Matt Cory and Jamie Williamson



Where do the adverts of free-to-play games stand? **Tom Morris** gives us his take on the phenomenon



You've likely seen that advert with Kate Upton walking through a massive medieval battlefield completely unharmed. You may not even have noticed the battlefield past how great her... dress is. Yeah. Anyway, can you even remember what the advert was for? Some kind of mobile game... *Clash of Clans*, was it? No, that one has animated ads with flying pigs and all sorts. That advert is in fact for *Clash of Clans* clone, *Game of War*. Not that it matters- just another crappy mobile game you play on the train between work and getting home to play a real game like *Counter Strike* or *FIFA*, right? But dear reader - that's where you'd be wrong! These ads are very important because they show exactly how lucrative that silly little free to play, tap away, pay 50p for an extra cannon, genre is. When was the last time you saw a *Candy Crush* advert sandwiched between two appearances of the GoCompare tenor? Pretty recently, I bet. But when was the last time you saw an advert for a console, PC or handheld game on TV, aside from big releases like *Super Smash Bros*, *Assassins Creed* or *Battlefield*? Not so recently, I expect.

The fact is we're still at the tail end of a recession and we're also heading into a new era of games with the arrival of PS4 and XBL. And what studios do you expect did well when people didn't have the money to fork out for a new *Halo*? That's right, freemium developers- people like Rovio, Zynga and Supercell. So is it really so bad that these companies are able to release games for minimal cost based around mindless grinding and waiting for time limits to be up, and then use the extortionate profits to produce lavish commercials?

Even within the mobile gaming market, this puts the companies that started earlier at a massive advantage to small studios who are only just now getting their games through into the megastores of Google and Apple and into players' idle palms. If you can pay for an advert like that you can pay your way through to the top of the App Store - and if you can get there, with new people getting smartphones all the time, you can stay there. Perhaps students, as "trend setters," should try

and support smaller developers on the App and Play Stores, by seeking out new releases and games that might be found a little further down the list, and recommending hidden gems to friends and family. The main message should be - if the game you're playing seems pretty simple, wants money to get better at it (or avoid time limits) and also happens to have adverts featuring Pixar level special effects and Kevin Bacon calibre actors, maybe it's time to reconsider downloading it because that game's target audience is not the shallow pocketed student, but the "whale" with more money than sense. And I'd hope students have more sense than that.

Of course, misleading adverts for games are nothing new. Indeed, during times of primitive graphics such as on

the *Atari*, *NES* and *Master System*, live action or animation was essential to sell the "imagination" behind a game's pixelated final product. Nobody watching telly wants to see a blown up closeup of a Koopa Troopa sprite, but a funny cartoon of it might do. So really, as much as I'd love to complain, maybe these ads aren't the curtain call for us to start declaring mobile games as the end of the industry as we know it. Perhaps it's merely a wake-up call from mobile

developers to buck up their ideas, get with the players of the twenty-first century, and start cutting costs so that they can put hot actresses in their adverts and jump up the queue in the App Store.

Just kidding. That would be awful. But the kind of people who only want to play mobile games are doing it as a small getaway from a commute or a doctor's waiting room. They're not really interested in the semantics behind them all. So let them fling their birds and match their sweets whilst dreaming of Kate Upton egging them on seductively, and let us in the know get back to disarming bombs, meteor spiking anime swordsmen and assassinating presidents. In other words - vote with your wallets.

- Tom Morris

When was the last time you saw a Candy Crush advert sandwiched between two appearances of the Go Compare tenor? Pretty recently, I bet.





There can be little doubt as to the impact that Bullfrog had upon the gaming world

Bullfrog Productions

One of the most significant and recognisable studios in the history of gaming



Founded by the now head of Lionhead Studios, Peter Molineux, Bullfrog was one of the most iconic studios of the nineties in the video gaming

world. It has now been absorbed and subsequently broken up by EA following Molineux's departure to new pastures, but there can be little doubt as to the impact that they had upon the gaming world. Their games are some of the most iconic ever made and there are lessons to be learnt from this staple of 90s gaming.

Bullfrog were principally PC orientated and they helped make the PC a viable competitor to the console dominated market of the nineties. Their games have a very distinct style. They were principally building/management games with the player looking down via an isometric camera. Their graphics, while very basic and outdated by today's standards, were also recognisable. You could certainly tell a Bullfrog game just by

In an age of gaming where we are pushing graphical limits to their extremes in the never-ending hunt for perfection, we sometimes lose what makes games so great to play

looking at it.

So what exactly did they make? What games warrant me going on about how iconic this studio is? Well I'll tell you. The studio became synonymous with a handful of different IPs that are still played and well-loved today. The *Populous* series, the first being released in 1989, was an RTS (real-time strategy) game and was one of the first of its kind; later games in the series helped define the genre as it appears today. This series was Molineux's brainchild, and there is no mistaking his influence over its production.

But *Populous*, while successful, is not the only series of note when it comes to Bullfrog. There are two names that you need to remember. *Theme Hospital* and *Dungeon Keeper*.

Let's first deal with the former. *Theme Hospital* was a game where you designed, built and maintained a hospital which was faced with a variety of whacky and unbelievable ailments such as bloaty head and invisibility. It is one of the most recognisable games ever made and has never really been replicated with any sort of success.

The latter, *Dungeon Keeper*, is arguably the studio's most successful and iconic game. This was another management game except this time the player was the head of a dungeon filled with creatures of the underworld specifically to do your bidding. This game was hugely popular and took an interesting turn away from prevailing trends, and had you playing what was usually billed as being the bad side of the narrative. In fact, the tagline for the game was: "It is good to be bad."

Both games are definitely Bullfrog titles in the way they looked, how they played and the humour instilled into them. In fact *Theme Hospital* is still so popular that EA offered it for free on its client service Origin. With both being released in the same year, 1997, Bullfrog's influence must have been significant.

There are lessons that can be learnt from looking back at older studios and games. In an age of gaming where we are pushing graphical limits to their extremes in the never-ending hunt for perfection, we sometimes lose what makes games so great to play. The lesson from Bullfrog is that you do not necessarily have to have great graphics in order to make a successful game that will stand the test of time. This idea is why some of the best games of the last few years have not been graphically orientated instead opting to focus on gameplay and the narrative. *Papers Please* is an excellent example of this.

It is fantastic to have graphics that almost look like reality. It's great that we are in a position with the technology to push even further ahead. But it is important not to lose sight of the many other factors that make a great game. Graphics are merely one of those factors. Sometimes what is needed is simplicity – as in *Papers Please* – or sometimes it is complex mechanics that is needed – as in *Civ V* and *EUIV*. But what is certain is that the work of studios like Bullfrog cannot be understated and by no means forgotten, without them, the industry may have looked very different.

—Alex Glazer



BATTLEFIELD

HARDLINE

Battlefield is a game that is held in contempt by those who herald the *Call of Duty* franchise as THE first person shooter. This is much like the rivalry between Playstation and Xbox, vampires and werewolves. Ignoring the fact that *Halo* is actually the best, you are left with different annual instalments of game series that are still entertaining, despite never really being as engrossing as their legendary predecessors.

Visceral Games has developed the latest in the *Battlefield* universe in a partnership with DICE and EA that has seen them retain the game's status as one of being at the forefront of first person multiplayer games. That being said, there is one undeniable factor that contributed to what made these previous games what they were: their single player campaign story. *Battlefield Hardline* is one such game that has paid homage to this notion, as the snappy and somewhat clichéd script and story is more *Lethal Weapon* than *Inception* in depth, but entertaining none the less. You assume the role of Nick Mendoza, a young police detective who has a mind to bring justice to his corrupt former colleagues, finds himself on the other side of the law, and so it unfolds; a story of vengeance and

retribution. It is remarkable how at times it can be very dark in tone, but moments of levity are not few, and quite original in a time where game dialogue is often ripped off from half decent action movies.

In addition, one thing I always hold dear in any film or game is a decent soundtrack. *Hardline* does not disappoint on this front as it is neither cheap nor tacky, and the sound editing within the game is flawless and ear shattering like the heist sequence in Michael Mann's *Heat*. It is quite simply an interactive cops-and-robbers action thriller.

What works? Well, if you can get over it being slightly unrealistic, it's the new stealth approach to apprehending your enemies and taking them alive through stealth and surprise. You can of course go in all guns blazing, but if you choose to take the approach of evading the conical-like vision (in broad daylight) of your would-be detainees, and draw your badge, you level up much faster. Badges, classes and unlockables differ. This is entertaining, and different. There are of course the usual stunning visual set pieces and any form of monotony broken up with chase-and-vehicle based action sequences. Of course there are the at times annoying 'following of your A.I buddies' scenes, but if you have never played any game like this before, it is necessary.

The multiplayer has kept the cornerstones of *BF* alive and preserved them well. Destructible environments are a sexy sight but the control system is not as responsive as one would hope. Sometimes it can be highly frustrating that you are emptying entire clips straight into the face of your enemies at times and one grazed bullet finds you respawning. In this menu however it is where you can put yourself with a teammate, vehicle or original spawn point. You find yourself able to assume command of four different class types, and despite the fact you only have two factions (cops or criminals) to play as, the different skill sets are still diverse and role specific. *Hardline's* four classes – Operator, Engineers, Enforce and Specialist – cover a range of roles

and class-specific capabilities, and with loads of unlocks and weapon upgrades available, there's no shortage of scope for detailed customisation. Similarly, the maps won't yield up all their secrets overnight, with vantage points to discover, interactive elements to mess around with and some great rooftops and towers where you can put a grapple gun and zip wire to good use.

The game modes within multiplayer are not really anything new. One of the two modes which was showcased in the Beta version of the game released earlier in the year was Hotwire. This is *BF's* conquest mode but on wheels, where key vehicles turn into control points you can conquer by taking them and driving them fast. The more time you spend in the vehicle, the more points you score and the faster the opposition's re-spawn tickets bleed away, and with more participants than control point vehicles to contest, plus a range of cars, trucks, bikes and copters available to both teams. Hotwire is a bit crazy at times, but this was, and is still my personal favourite mode within the Beta and the finished game, as you can drop in, have a few quick games and back out again.

Overall, I have to say, this is probably my favourite of the *Battlefield* series. Multiplayer works well on many different levels, despite being a bit samey at times. The unlock and prestige system is varied and expansive but as I said earlier, it makes you play the game in different ways. The campaign is good, and would never be an Oscar winner if it were a film, but then again neither was *Transformers*, but I love that more than a hipster loves his beard.

— Ian Dunne

8/10



THE BRITISH GAMING INDUSTRY IS ALIVE AND WELL

Are what the doomsday prophets and pessimists say true?
Alex Glazer retaliates with a resounding 'no'

A recent observation that has been made about the UK as a whole is that we don't make anything anymore. This statement has since been proved as incorrect and misleading. As BBC's Top Gear showed a few years ago in relation to the automotive industry, I will try to do the same for the gaming industry and show that, in fact, we make a lot.

There are many different developers, at different levels, making different games that operate out of the UK. It is not possible to discuss them all within the confines of one article but if the following examples do not convince you that we still make things, then I don't know what will.

Perhaps the best place to start is with one of the most successful game ever released, GTA V. At the time of writing the third iteration - the PC version - of this game has finally been released. It may come as a surprise to know that this behemoth of a title was actually developed in the UK: in Scotland, to be precise. Rockstar North, a division of Rockstar which is owned by TakeTwo Interactive, is based in Edinburgh and is responsible for making all of the major titles in the GTA series. This means that one of the most lucrative, recognisable and divisive IPs is in fact a British export. This is a strong indication of what the UK has to offer to the industry. But the fact is that this is just the tip of the iceberg. To give another example; Rocksteady Studios are also based in the country and of course they are responsible for the almost iconic and critically acclaimed Batman Arkham series. With the highly anticipated Arkham Knight scheduled for a summer release, this studio is another shining example of British game design on the international stage.

However there are smaller developers in the country that are contributing just as much to the international gaming industry as some of the big-hitters. Let's take Introversion Software. I don't imagine that many of you will have heard about them but they are the ones behind the excellent Prison Architect. This game is not only an original and very popular concept but it is also a shining example of the early access system done right at a time when Steam is coming under much criticism about the lacklustre content being allowed on the client. This shows that we are not only making great games but that British developers are showing others the way in certain aspects. Another developer that is small by comparison to others is Team 17 who have been operating for years and are known for the iconic Worms series. They are perhaps the longest active developer in the country that has had a significant impact on gaming history.

British developers also cover a vast array of different

genres. Codemasters are primarily known for their racing games and are behind series such as Grid, Dirt and the very polished F1 series. Lionhead - founded by Peter Mollineux who led Bullfrog through its golden era - is known for tycoon/management games such as Black & White and The Movies while Traveller's Tales have now redefined themselves with the plethora of Lego titles that have been made over the years. And perhaps the best example of British flexibility comes in the form of The Creative Assembly. Here we have a studio that until last year was known for one thing - grand strategy empire builders with real-time combat - the Total War series. But they have shown us that they can make a single-player, survival horror with the most complex AI we have ever seen in Alien: Isolation. This is a great example of the kind of diversity that the British gaming industry possesses.

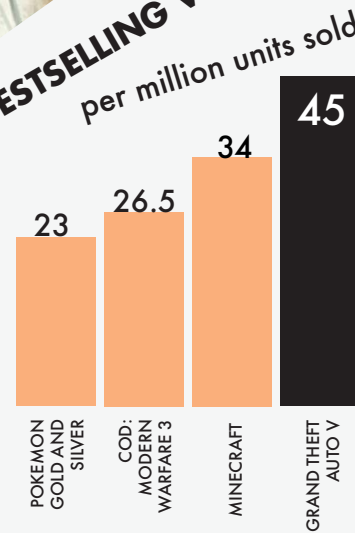
I am running out of room but I do feel it necessary to comment on the situation in Wales since the vast majority of our developers reside over the border in England with one or two in Scotland. The short answer is that the situation is not that good. The offerings bar one, at last year's Wales Games Development Show in Cardiff were simply not great. Most of them were apps designed either for children or were clearly cash-grabs designed to get your money out of your pocket. This is a shame since the rest of the country is doing so well in making great games (for the most part) for us all to enjoy but there is still plenty of time for that to change. The reasons for this could be that there is simply not enough ambition, or money or even talent. What is more likely though is that mobile games are far easier and cheaper to develop. They are a far more attractive option for fledgling developers to pursue. It is just disappointing that there seems to be a lack of ambition even for these types of game.

The assumption that we don't make anything anymore could not be further from the truth. The actuality is that the British gaming industry is alive and boy is it kicking. With the developers that we have right now it is hard to see that our position amongst the international gaming community will not change. Honestly it will probably take another market crash like that of the early 80s for the situation to change and this time Atari are not around to do the damage. The fact is that British games are leading the way and that you don't necessarily have to get American or Japanese to get a great gaming experience.

— Alex Glazer



BESTSELLING VIDEO GAMES
per million units sold



Memoirs of a Binge-Watcher

Talking about binge-watching and doing it are two very different things. We challenged **Jason Roberts** to undertake the herculean task of a 12 hour binge, and document his experience.

Binge-watching is one of life's most decadent pleasures. It allows us to say, "I am so fortunate to live in a country where millions of people throughout the course of history have worked, fought, and died, so that I may drink hilariously dangerous quantities of alcohol and spend the next day lying in bed wishing for a swift and painless end to my self-inflicted suffering." This, as it happens, is exactly what I did over Easter, under the instructions of our fine Film and TV editors. Their instructions were simple – watch whatever you want for 12 hours solid, and keep a diary of your experiences. Since I wasn't going to be doing much anyway, I decided that a debilitating hangover offered the perfect chance to catch up on seasons 6 and 7 of Parks and Recreation. Easy watching, easy living. I armed myself with a mountain of food and a sick bucket, and got to work.

12:08 – The show begins, and I'm immediately presented with a problem; I cannot hear Ron Swanson over the sound of pretzel pieces crunching around my mouth, a delicious white noise of which I'm sure he'd approve. I press pause and pour the rest of the pieces into my slobbering maw. There are now crumbs all over the bed, but I figure that they're so small and greasy that my skin will naturally absorb them.

12:09 – The crumbs are itchy. No matter, I figure that they'll now act as some sort of exfoliator. I think to myself that Hot Buffalo Wing Pretzel Scrub sounds like something Tom Haverford would be into.

12:30 – The first episode finishes with Ron telling his new-born son that most people are assholes. I look at myself, reeking of stale beer, surrounded by food in various stages of consumption. I can't disagree with him.

12:32 – The next episode begins with a heavy dose of Craig, a recently introduced character whose entire shtick is basically being a totally unhinged homosexual who screams a lot. He is greatly exacerbating an already monstrous headache. I vow to mute him whenever he appears.

1:16 – I pass out through a couple of episodes,

only to be woken by the sound of Jerry falling over and farting. I need some sugar to keep me awake, so I crawl, literally on hands and knees, to an Easter egg strewn on the floor. It is a 'Crunch' egg. It has no chocolate bar inside. I am in hell.

"The show begins, and I'm immediately presented with a problem; I cannot hear Ron Swanson over the sound of pretzel pieces crunching around my mouth, a delicious white noise of which I'm sure he'd approve."

1:34 – I'm distracted for ten minutes searching for Tom Haverford's glitter tux on eBay. I can't find it, but I do find several Mouse Rat t-shirts. Tempting.

1:52 – There is melted Easter egg everywhere. Apart from because it's a 'Crunch' Easter egg, the chocolate contains pieces of biscuit, which do not melt. Combined with the pretzel pieces from earlier, the sheets feel like sand. I try to imagine being on a beach somewhere nice. The rain drums against the window above me. Craig is screaming again. This is worse than hell.

2:33 – Leslie is pregnant. I am eating a second Easter egg.

3:52 – 4 hours in, the season is over, and I'm beginning to notice the same tropes over and over again in each episode. For me, this is the biggest downside of binge-watching. All TV shows recycle the same tropes and plotline devices, but they become much more visible when you decide to knock out an entire series in an afternoon. Even for a show as cleverly-written as Parks and Rec, amidst all the brilliant jokes and cutting satire, the narrative framework of the show will always be similar to something like The Office or 30 Rock. That's not necessarily a bad thing when you watch TV traditionally, for an hour or two a night during scheduled slots. After all, familiarity is safe; it's what most people enjoy. But when you're in bed, surrounded by food wrappers and covered in food-sand? There's only so much of the same thing you can put up with before you want to get up and get on with your damn day.

3:53 – I am not going to get on with my damn day. I open a third Easter egg.

4:48 – I have been in the same room all day. I have a comfortable bed, Internet access, and until a couple of hours ago, I had around six kilograms of food. I am now starting to lose my grip on reality. I'd never make it in prison.

5:19 – "Sure I'm depressed, I'm constantly sick and nothing really brings me joy, but it just feels right!" Councilman Jamm's relationship with Tammy is like looking in a mirror. Today, the TV has been the easy way out. Instead of actual human interaction, I've emotionally invested in the lives of these fictional characters to avoid the struggles of the real world.

5:26 – I am hungry, again. My mother is downstairs. The idea of shouting her seems unpleasant seeing as I have spent my day in a kind of perma-silence, the only sound being the artificial noise of the TV. I text her instead.

6:04 – Because Season 7 is set in 2017; the writers are putting in references to fictional events that have happened supposedly happened between

now and the future. Some of these are obvious to spot; for example, Khaleesi hasn't married Jack Sparrow in *Game of Thrones*. But some are so subtle you'd swear they'd happened already. As of the time of writing, Shia LaBeouf does not design wedding dresses, but I had to spend half an hour on Google to confirm it.

6:41 - Mother approaches my room. It is my first human interaction of the day. She laments that she has raised an indolent, oafish man-child that refers to watching unhealthy amounts of television and documenting it as 'work'. I ask her why she has not come with food. She, perhaps rather predictably, points to the mountain of empty food packaging that now surrounds my bed in almost decorative fashion, and asks if any more is really necessary. I ask her what Jesus would do. She returns a short while later with a

fish-finger sandwich smothered in ketchupmayomustardsauce (secret family recipe) and a beer. Jesus probably would have opted for wine, but this will do. For now.

6:42 - The beer tastes like regret and poor decisions.

6:43 - The beer tastes great!

7:56 - Out of all the good things about *Parks and Rec*, the best is the way that the writers incorporate recent events into the storyline and rip the piss out of them. Gentrification, datamining, men's-rights movements, all of them spoofed so perfectly that it's almost educational.

8:32 - The thought of being stuck in here for almost another 4 hours is filling me with dread. As obvious as it sounds now, humans are social animals, and although not talking to anyone seemed like a good, nay, excellent decision earlier, I now desperately need to do something else.

8:59 - The *Parks and Rec* theme tune, which until today I used to love, is now causing me some sort of unpleasant Pavlovian pain. I'm not sure I have enough willpower within me to do nothing for much longer.

9:08 - Three more hours. If there was a merciful loving God, he'd have killed me long ago.

9:39 - I'm undecided on my favourite character. Actually that's a total lie, Ron forever. But second favourite? Jean-Ralphio? Maybe? GOD I JUST WANT IT TO BE 12:08 ALREADY.

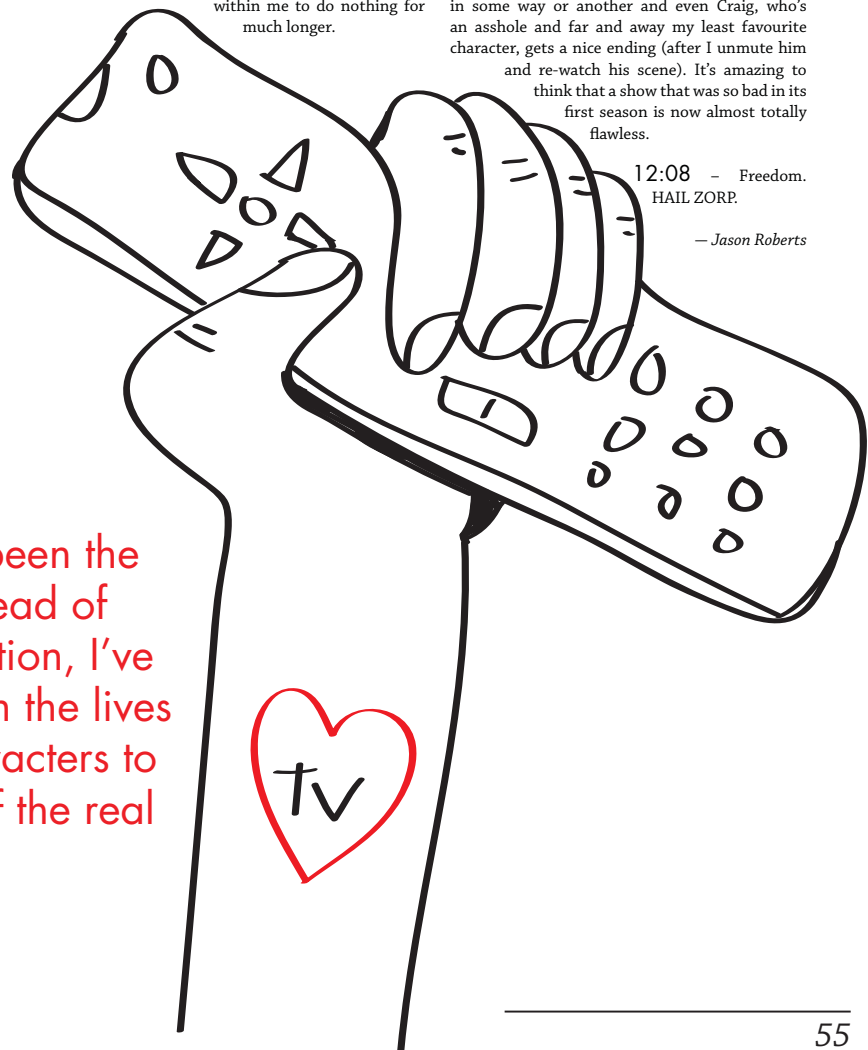
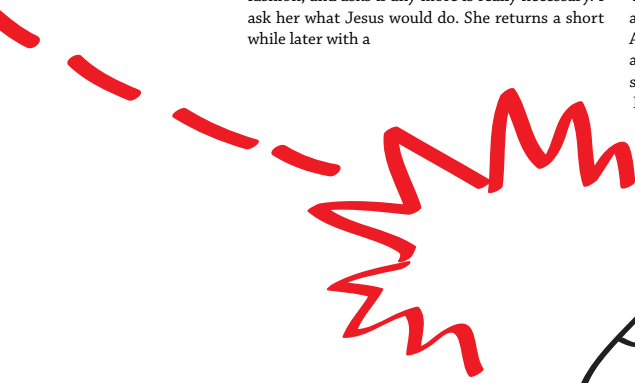
10:22 - This exercise hasn't been fun for quite a while. On paper, the idea of 12 hours in bed watching a very funny TV show really appeals to me, but the reality is so far from that. They're making jokes which I know are funny, but I can't bring myself to laugh.

11:00 - So close. So close. Easter egg number four is open.

11:25 - The finale has started, and although today has been nothing short of a war crime, it bears mentioning again that *Parks and Rec* is a truly wonderful TV show. The finale captures everything about what makes it so good; it's hilarious, it's scathing, but above all, it's heartwarming. Damn near every character is likeable in some way or another and even Craig, who's an asshole and far and away my least favourite character, gets a nice ending (after I unmute him and re-watch his scene). It's amazing to think that a show that was so bad in its first season is now almost totally flawless.

12:08 - Freedom.
HAIL ZORP.

- Jason Roberts



"Today, the TV has been the easy way out. Instead of actual human interaction, I've emotionally invested in the lives of these fictional characters to avoid the struggles of the real world."

TOFFS VS. TANS

The Battle of The Scripted Reality Show has been underway for many years. As *TOWIE* and *Made in Chelsea* move into their new series' **Harriet Martin** and **Dominique Starbuck** step into the ring to fight the corner for their favourites

MADE IN CHELSEA

It's all kicking off in SW3 once again. You just can't fault this scandalous and addictive show, even the villains you love to hate. I can't help but smile when Jamie Laing comes on-screen, laugh at Mark-Francis' pompous utterances and I get genuine pangs of anger when Cheska just needs to butt out. Saying this, I hope she never hangs up her wooden spoon and continues to stir up trouble within the cast so we can all watch them squirm for seasons to come. The show is a roller coaster of emotions that'll leave you shouting at your TV.

As for *TOWIE*, once you've got over all the fakery you'll realise it's really quite a dull show.

The *TOWIE* lot has pushed the limits of bodily enhancements to the point where their fake tan and blindingly white teeth are almost offensive to civilians outside of Brentwood. Not only are their tans unsightly and make for uneasy viewing, I'm sure I'm right in thinking that people would rather watch Lucy Watson doing bikram yoga than Gemma Collins speed walking with 11b dumbbells. And naturally, watching Spencer and Jamie playing rugby in a Kensington park is easier on the eye than Arg sweating it out in a gym. Despite the dirty looks and snide bitching, *MIC* is just so much more refined and glamorous. Everything *TOWIE* does, *MIC* tops: holidays, parties, passive aggressive comments, outrageous remarks, pets, fashion and even Italians, with Mark-Francis Vandelli being *MIC*'s authentic answer to Mario Falcone.

So, if you're bored of watching the Essex tans fade come to the Chelsea side of life. The reactions of women when Spencer drops a proverbial bombshell and admits he has, once again, cheated on someone are unmissable.

— Dominique Starbuck



THE ONLY WAY IS ESSEX



The Only Way is Essex, more widely known as *TOWIE*, is undoubtedly one of the UK's most successful and long-running reality shows. Having just finished its 14th Series, and after winning a BAFTA for 'Best Scripted Reality' in 2011, it is clear that *TOWIE* has a firm place in the nation's hearts.

But what makes *TOWIE* reign as King of Docu-Soaps?

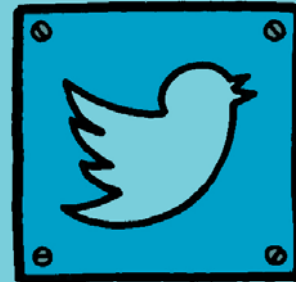
Firstly, *TOWIE* won the race to becoming the UK's first Docu-Soap, following in the footsteps of the globally successful show *The Hills*, which aired in America. Evidently *TOWIE*'s originality has since been copied by various other spin-off shows.

Yet it is the unique cast of the show, which has led to *TOWIE* maintaining its devoted audience. Using aspects of the half-reality/half-fiction show *The Hills*, *TOWIE* is based around the lives of the young socialites of Essex. The stars of the show are brash, full of energy, classy, and all have extraordinarily outspoken personalities – a recipe for great on screen drama. *TOWIE* has since spawned celebrities in their own right, such as Joey Essex, Mark Wright, Amy Childs and Lucy Mecklenburgh who have left the show to pursue their own successful media careers.

The *TOWIE* cast appeal to the audience through their harmless, 'tongue in cheek' approach to life. Meaning that nothing they do can ever be taken too seriously. Joey Essex for example, had the reputation for being innocently unaware of most things in life, which added a certain comic value to the show. The other stars, when not hanging out in the gym or hitting the club SugarHut, can usually be found driving around in Range Rovers. It is fact that the cast obviously live a very luxurious lifestyle, but are also just a bunch of friends from Brentwood, which makes them connect with the audience. Both the girls and the boys offer an aspirational celebrity lifestyle, but are also incredibly likeable. Unlike *Made in Chelsea*, it is the cast of *TOWIE*'s ability to relate to the audience, which ultimately enables it to be the heavy-weight champion of reality shows.

— Harriet Martin

IS THE TV DEBATE STILL RELEVANT?



With the election mere days away, and the televised debates behind us, we look at whether there's still a place for TV debates or if society has moved on

The United States, 1960: The Presidential Election between Kennedy and Nixon and the first ever TV debate used in a political campaign. 55 years on, the television debate is still used for elections. An estimated 70 million viewers tuned in to watch the Kennedy/Nixon debate, keen to engage with the revolutionary new medium which allowed them to watch the leaders battle it out. In comparison, 7 million people watched the leader's debate this year. Of course, we (United Kingdom) are a much smaller nation, but does this really account for the massive decrease in viewers?

Television debates are far less about actual politics and policies than the leaders themselves. When asked a question by the audience, how often have you seen a politician answer the question directly? This doesn't seem to be an issue however, as we tend to focus more on what we see than what we hear. Kennedy's pristine image helped propel him from 1 point behind Nixon to 3 points ahead; enhancing the notion that image is everything in these campaigns. To appear calm and collected is to appear credible, and if people think you are credible, then they will believe in your campaign. Politicians like David Cameron in the past have been known to do things like kissing babies, in order to appear genuine and approachable. A 5 year old recently asked Cameron who he wanted to win the election if he didn't – a question

he couldn't give an answer to.

Social media is ultimately the revolutionary platform in recent campaigns; Obama's use of social media in the 2008 US election certainly served him well. Politicians can utilise it to appeal to a particular demographic, particularly younger voters. It would seem the candidates this year have the



best of both worlds – they can utilise the benefits of social media without actually using it themselves. #LeadersDebate was trending on Twitter, over 1.4 million tweets publicly discussed the debate and leaders. Twitter is good for the leaders if the comments are positive, because it seems more genuine that they don't have anything to do with the comment. However, the size and accessibility of social media can also be a huge negative to political campaigns. In 140 characters

or less, a tweet has the power to ruin a campaign through its mass audience and influence.

The debate sparked controversy with feminists as comments were made on Nicola Sturgeon's accent, saying it was "sexy". "This sums up what's wrong with how our media treats women, especially those in politics" – one user replied. There was also uproar as Nigel Farage, leader of UKIP, responded with "those with HIV, to be frank", when answering what kind of migrants should stay out of Britain. These debates can have favourable outcomes on the basis that any kind of publicity is good publicity – according to a snap opinion poll, Farage came out more favoured than Nick Clegg, member of the current coalition government.

So, is the TV debate still relevant? It will always have relevance and viewers because it creates a more interactive approach to the campaign, helping the viewer to familiarise themselves with the leaders – therefore empowering them to make an informed decision on who to vote for. In some ways, the TV debate has even more relevance than it did in 1960 as it is supported by the use of other mediums, like radio and the all-important social media.

— Sally West

"THE SIZE AND ACCESSIBILITY OF SOCIAL MEDIA CAN ALSO BE A HUGE NEGATIVE TO POLITICAL CAMPAIGNS. IN 140 CHARACTERS OR LESS, A TWEET HAS THE POWER TO RUIN A CAMPAIGN"



What's the Score?

With the focus always on actors and actresses, the effects and the settings, here we tread through the forgotten element of film, music



We all like music. We all love films. So combining the two is almost a match made in heaven, right?

Unfortunately, that is not the case. Movie soundtracks and scores are a fundamental piece of filmmaking that is often overlooked by critics, the viewer and even some filmmakers and composers themselves. Yes, there are some outstanding film scores – we’ll get to that shortly – but there have been countless films that are accompanied by a god awful soundtrack.

So let’s start at the beginning. What makes a good soundtrack or film score? First of all, a soundtrack has to not only blend effortlessly with the film or scene it is accompanying, so it does not detract from the scene itself, but it also has to amplify and heighten the sense of emotion that the said scene is trying to portray. If the score is too rigid or too brash, then it creates this uneven and fragmented mixture of music and visuals that ruins the rest of the viewing experience. It becomes an asymmetrical representation of two perfect entities paired with the wrong partner. It becomes forceful. Wrong.

Take *The Great Gatsby* (2013 adaptation), a film that can arguably be seen as somewhat enjoyable with a soundtrack – executively produced by Jay-Z – (that is in its own right a masterpiece). But combine the two and it results in a catastrophic train-wreck of a film, where the music clashes on numerous occasions with the visuals, all in a futile attempt to get us to accept that it was meant to blend together. It didn’t.

How about the score to Sam Raimi’s *Spiderman* Trilogy? The composer, Danny Elfman, the genius behind such incredible film scores as *Beetlejuice*, *Good Will Hunting*, *The Nightmare Before Christmas* and even creating *The Simpsons* theme song, failed to replicate his brilliance for this superhero blockbuster. Of course, there are some tracks that stand out, but the majority of it fell shorter than a hobbit thinking it can fight in a battle of five armies... speaking of which...

Howard Shore pulled the short straw when he was seemingly roped into scoring not one, not two but three *Hobbit* films. *The Battle of Five Armies* arguably the worst of the three, also has the weakest score – for a start, are there even five armies? And was there... never mind, it was a disappointing trilogy on so many levels anyway.

I could go on one massive rant about some other awful soundtracks, but you don’t want that, I really don’t want that and the editors certainly don’t want that! We’re here to celebrate this wonderful pairing. This perfect match! How do I know that? Well for starters, Tinder didn’t match the two but more importantly, some films or television shows just can’t be mentioned without trying to hum that classic theme.

Star Wars. *The Godfather*. *Community*. *The Lion King*. *Hawaii 5-0*. *Back to the Future*. *The Walking Dead*. *House of Cards*; all these films and shows have identifiable and incredible themes that reflect the magnificent pairing of music to film that emphasises the high calibre of its content. It compliments and is a better combination than any macaroni and cheese!

A score or soundtrack is the essence or the soul of what makes a film or television series. Some films are great on their own, but it’s the soundtrack that makes them perfect; almost like tying that perfect bowtie or finding out that there is still an Oreo in the bottom of the packet. Nothing compares to that feeling of satisfaction.

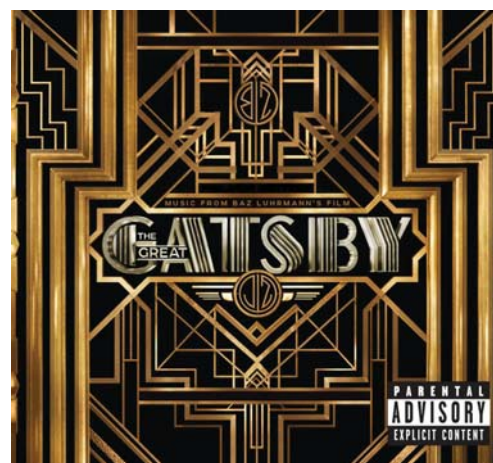
“A score or soundtrack is the essence or the soul of what makes a film or television series. Some films are great on their own, but it’s the soundtrack that makes them perfect”

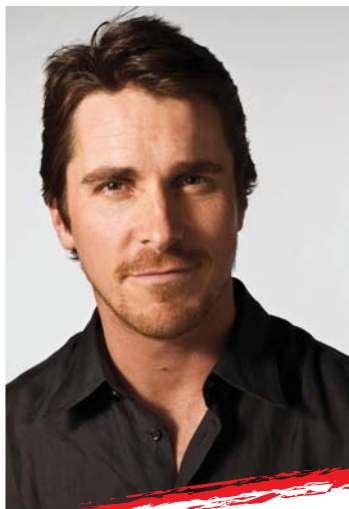
Case in point, the hit film *Guardians of the Galaxy* not only had a brilliant soundtrack – aptly titled ‘Awesome Mix Volume 1’, well played James Gunn – that mirrored the tone of the film, but it is the score that is overlooked. It’s one that screams perfection and heightens the emotions of each specific scene; a beautiful composition composed by Tyler Bates, an underrated genius of other great film scores such as *300*, *Watchmen* and *John Wick*.

Now I can’t write an article about film scores and not mention Hans Zimmer. The messiah of movie soundtracks, who created the music to such films as *Gladiator*, *Inception*, *Black Hawk Down*, *The Dark Knight*... you get the gist, he’s good. But in all honesty, it’s the music that is the defining factor as to what makes these films so good!

Composers like Bryan Tyler, Michael Giacchino, John Williams and Bear McCreary know it, I know it and now you know it! If you listen to a film score on its own, you’ll be able to visualise the scene it went with, and only then will you realise how important music is to a film or TV show, and how special it is in enhancing and lifting a story to its greatest heights.

- Alex Miarli





To be honest, us Welsh aren't known all that well in comparison to our English, Scottish and Irish neighbours. While we're known for Rugby, male voice choirs and Bara Brith, it's often forgotten that Wales has produced some of the finest acting talent our valleys have to offer (and I don't mean that MTV show. You know the one). So let's remind ourselves of just a handful of our fantastic thespians...

Her first major cinema break came in 1998, playing the fiery role of Elena opposite Sir Anthony Hopkins and Antonio Banderas in the *Mask of Zorro*. Since then, Jones has gone on to star in numerous blockbuster movies such as *Chicago* for which she won an Oscar and a BAFTA for Best Supporting Actress and won the Tony for Best Actress in a Musical for her Broadway debut in *A Little Night Music*. Oh and she's married to some guy called Michael Douglas? Google seems to think it's a big deal...

Sir Anthony Hopkins (Port Talbot, West Glamorgan)

Now surely you know this man. He's worked alongside the biggest and the best, from Laurence Olivier and fellow Welshman Timothy Dalton (sorry Tim, you didn't make the cut here) to our modern day super stars Tom Hiddleston and Chris Hemsworth. His career spans over 50 years, on stage and screen, allowing him to play a range of complex and diverse characters. His most famous and arguably best role came in the form of Dr. Hannibal Lecter in *The Silence of The Lambs*. The role won him an Oscar and BAFTA for Best Actor, and forever ruined the combination of Fava beans and nice Chianti. I wonder if he and Jodie Foster ever meet up for lunch.

Christian Bale (Haverfordwest, Pembrokeshire)

When Christian Bale isn't running around dressed up as the caped crusader, asking where things are in a husky voice (like in his acclaimed portrayal in the *Batman* trilogy), he's actually quite the accomplished actor. He first caught the public's eye at the age of 13 for his portrayal of Jim in Spielberg's *Empire of the Sun* which earned him a special award from the National Board of Review for Best Performance by a Juvenile Actor. In 2000, he wowed audiences with his epic performance of Wall Street tyrant Patrick Bateman in *American Psycho*. Coincidentally, Bateman was obsessed with his physique, something Bale has become renowned for due to his ability to lose and gain weight to suit any role. Just watch *The Machinist*, *Batman Begins* or his Oscar, Golden Globe and Screen Actors Guild winning portrayal of professional boxer Dicky Eklund in *The Fighter*.

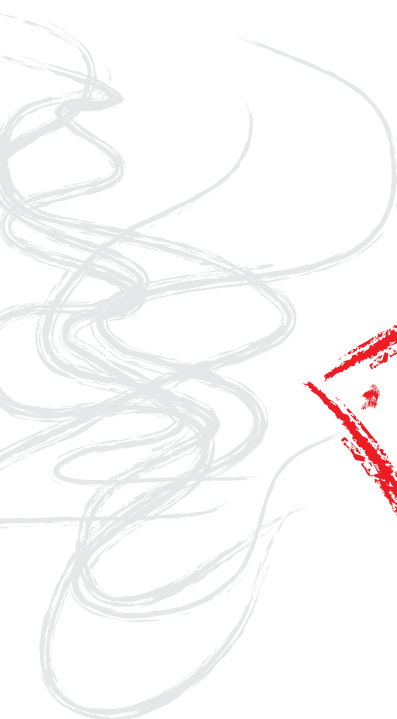


Catherine Zeta-Jones (Swansea, West Glamorgan)

Zeta-Jones burst on to the scene in the early 1990's, starring in Yorkshire set TV drama series *The Darling Buds of May* making her one of Britain's most beloved television actresses.

Welsh Exports

Believe it or not Batman, Hannibal Lecter and Velma Kelly have all been played by Welsh actors. Here we list a selection of successful Welsh actors, taking our nation international



Joanna Page (Swansea, West Glamorgan)

You might know Joanna Page for her hilariously delightful role in popular comedy series *Gavin & Stacey* (as the latter half of two) where she starred alongside fellow Welsh actors Ruth Jones and Rob Brydon. While it's undeniable that she was fantastic as Stacey, Page previously played the role of Ann Crook in the Hughes Brother's dark horror mystery *From Hell* alongside Johnny Depp and Heather Graham. Page's talent as a comedy actress was first seen in *Love Actually* where she and that guy from the *Hobbit* (Martin Freeman) played a pair of awkward sex scene body doubles, (Just) Judy and John.

Iwan Rheon (Carmarthen, Carmarthenshire)

Iwan Rheon is best known for his role as shy Simon in E4's *Misfits*, as well as the lovable character Smurf in BBC 3 series *Our Girl*. More recently Rheon has been busy attracting international attention for his portrayal as Alfie Allen's torturer in HBO's *Game of Thrones*. His character Ramsay Snow/Bolton, who, amongst other things, is dark, conniving and loves a pork sausage (*GoT* buffs, you know) has made him a star in the US as well as an internet sensation. Rheon also claims to have been a singer/song writer since the age of

16, and in 2010 released his first solo work "Tongue Tied EP" which was produced by *Footloose* star Kevin Bacon. He's also fluent in English and Welsh, with the latter being his native language. Da'r hogyn.

Craig Roberts (Bargoed, Caerphilly)

Considered to be one of the 55 faces of the future by *Nylon Magazine's* Young Hollywood Issue (2010) Craig Roberts is on his way to achieving great things on and off the screen. Having already starred in feature length movie *Submarine*, directed by Richard Ayoade and produced by Ben Stiller, the young Welsh talent has gone on to star in several other comedies as well as directing his own coming of age story, *Just Jim* (due this year). He has also acted alongside the likes Channing Tatum and Jonah Hill in *22 Jump Street* and Seth Rogen and Zac Efron in *Neighbours* and has many more projects in the pipeline. So expect to see more of this guy from Bargoed over the next few years.

- Jack Tilson





GENRE IN REVIEW

the best of the rest

In our final entry into this series, we look at the best of the rest of Cinema's corpus.

As the academic year draws to a close, so does our long running feature Genre In Review, and we wouldn't be doing our job properly if we didn't pay homage to some niche genres that are often overlooked in film. This month we turn the spotlight to silent films, foreign films and film noir.

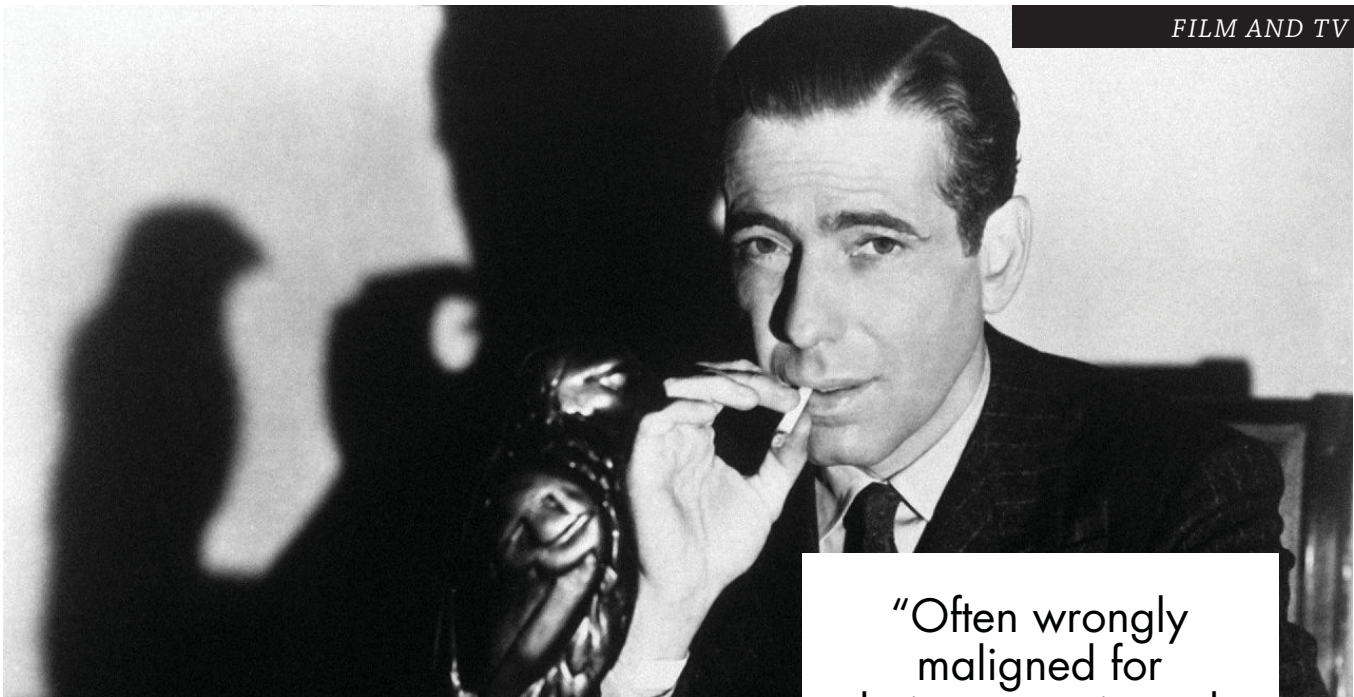
Silent cinema is something of a dying trend – an understatement you might say. When Al Jolson broke onto the screen, with his 'Talkies' and questionable forms of entertainment in *The Jazz Singer*, cinema was changed forever. However, 25 years earlier, in all its muted innocence, cinema was sending man to the moon in *Le Voyage Dans La Lune*. Man first stepped onto the moon not in 1969 but rather 1902 through the work of French visionary and father of special effects, Georges Méliès. If you are interested in seeing early incarnations of special effects and speculations about

extra-terrestrial life at the turn of the century, then this is certainly worth watching. From France we jump to Germany with Fritz Lang's epic *Metropolis*. Arising out of the German Expressionist movement, the film is still visually arresting. As well as serving as a marker to demonstrate the development of special effects between 1902 and 1927 the film highlights the formulation of visual language in cinema. By today's standards one might find the religious symbolism to be heavy-handed, but regardless of that it displays a departure from novelty technology to serious art form. Chaplin's filmography encompasses many stellar films but perhaps best of all is *Modern Times*. Although it isn't technically a *silent* film, as we are treated to a nonsensical song from our Little Tramp, it is void of dialogue. The film is funny, heart-warming and a biting social satire: if you are interested in silent cinema or the

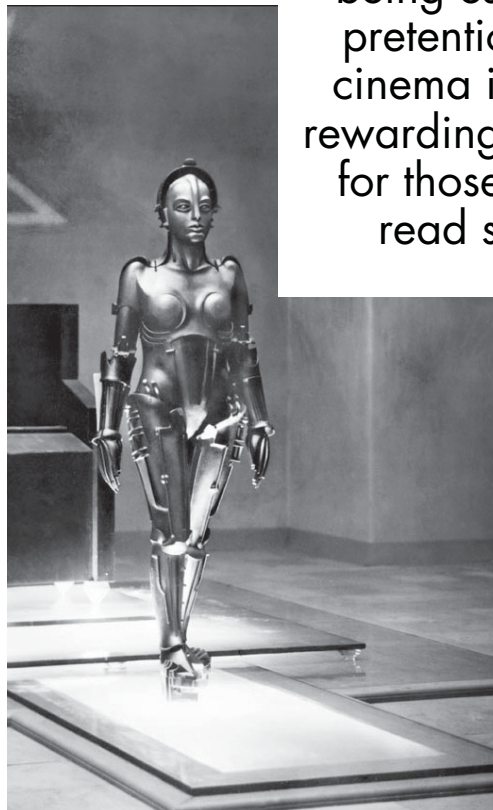
evolution of comedy then this is certainly one to watch.

As a genre, film noir has permeated throughout cinema in various forms since its conception in the 40s. *The Maltese Falcon*, with the always fantastic Humphrey Bogart, is a shining example of how to execute plot twists and suspense. I won't reveal any of the plot as the beauty lies in watching it all unfold before your eyes. More recently, revivalist Neo-Noir *Chinatown* comes with high praise to those who wish to see the way in which the genre manifests in different decades. Finally, in what is likely the most recent successful film in the genre, *Sin City*. As a heavily stylised interpretation of the genre, it basks in the things that make Film Noir so enjoyable. It is hard to deny the film's responsibility for rocketing Film Noir back into popular culture.

Often wrongly maligned for being esoteric and



“Often wrongly maligned for being esoteric and pretentious, world cinema is a deeply rewarding experience for those willing to read subtitles”



pretentious, world cinema is a deeply rewarding experience for those willing to read subtitles. Let us begin with Ingmar Bergman's *The Seventh Seal* - an absolute masterpiece of filmmaking. Following the movements of a knight during the Black Plague, the film raises questions of mortality, religion and has a scene where Max Von Sydow (*The Exorcist*) plays chess with Death. Bergman is a formidable figure in the world of film-making and with films like this it isn't hard to see why. Next we have Werner Herzog's *Aguirre, The Wrath of God*. Governed by the magnifying Klaus Kinski, the film brings the audience on a journey into the heart of madness via the Amazon River. Another film, *La Haine*, brings us back to where we started, France. Pulsing with social commentary the film unflinchingly presents life for the disenfranchised Parisian youth, touching upon themes that continue to be relevant today.

Through the course of this feature, we have explored every avenue of film from slapstick to slasher movie. We've certainly learnt a lot about film, and we hope you have picked up a bit of trivia too - who knows, maybe the title of that Chaplin film will be the difference between the glory of winning and that bitter-yet-familiar feeling of loss at the local pub quiz 5 years from now. Thanks for reading!



Quench Food Evening at
The Purple Poppadom

It's finally here, the last Quench Food Evening. What started as an idea to get to know our contributors and find out how good the independent restaurants of Cardiff really are with group reviews, somehow turned into a trip around the world cuisines the city has to offer. We've visited the good (The Gutsy Goose), the bad

(La'Shish) and the unique (Mezza Luna) and now, on the last stop of our tour, we end with a visit to an multi-award winning Indian eatery, it's a hard job being a Food Editor.

With its website listing accolades such as Welsh Curry House of the Year 2013 and a place in the Michelin Guide, Purple Poppadom had high expectations to live up

to, and I'm glad to say that I was not disappointed at all. Upon entering the first-floor restaurant, I was greeted politely by a member of staff, who also offered to take my coat. The restaurant was classy but unpretentious, with purple-tinged lighting that managed to still look chic.



After thoroughly analysing and critically assessing the menu of this 'nouvelle Indian restaurant' I thought I had sussed my plan of action for the evening. Indecisiveness between rice types to accompany the main were remedied, and decisions were made as to whether a veggie option for starter was a wise choice, all of which lead me to believe that I would be able to eloquently order my meal without a blink of an eye. Oh how naïve I was.

Everything about this Cardiffean eatery is exciting and desirable. The vast menu with pages of the A La Carte, New Season's Courses and Tasting menus were endlessly flicked between. My tastebuds were excited before a single dish reaches the table. Once able to control myself, I ordered 'The Streets of Mumbai' to start. Three small taster dishes, each a pop of flavour, spectacularly different in taste yet complementary as a whole. This was followed by a 'Murgh Tikka Makhani' coupled with Saffron Pilav rice. The tomatoey base of the dish was in no way ordinary, rich with spice and flavour, the texture particularly appetising. Needless to say after the richness of these two wonderful dishes I was in no fit state to cram in a dessert, despite how lovely my neighbour's sorbet appeared to be. Next time, and there will be a next time, I will endeavour to eat more.

— Eleanor Stephens



I went for poppadom and chutney as my starter, and the crisp, tasty poppadoms, combined with the three different chutneys, each bursting with flavour, were dangerously moreish. For my main course, I had Chef Anand George's signature dish, tiffin sea bass. The perfectly seared sea bass fillet had a slightly crisp layer of skin, and was served on curry leaf infused mashed potato, which was neither too dry nor mushy, nor did it overwhelm the fish. The rich mango, ginger and coconut sauce packed a punch, yet complemented the dish's other flavours, and I found myself scraping the plate for every last bit of the sauce. To round off the meal, I had a pair of crèmes brûlées in two flavours, garam masala and rose petal. I had no idea what garam masala crème brûlée would taste like, but found it to be pleasantly sweet, flavoured with spices such as cinnamon and cardamom, while the rose petal crème brûlée was light and elegant in contrast.

All in all, I was thoroughly impressed by the unique, flavourful yet complementary food, as well as the attentive service at Purple Poppadom, and would definitely return whenever I'm feeling a bit fancy.

— Zenn Wong

What a nice change to try gourmet Indian food. I liked that there was a smaller menu to choose from too, it showed that they'd really perfected the food. My cheese starter was nice, but could have had a bit more flavour however my main more than made up for it. The tiffin sea bass was delicious, and with the masala paste, not something I'd tasted before. It's pricey but worth it to try a newer Indian restaurant experience!

— Vicky Chandler

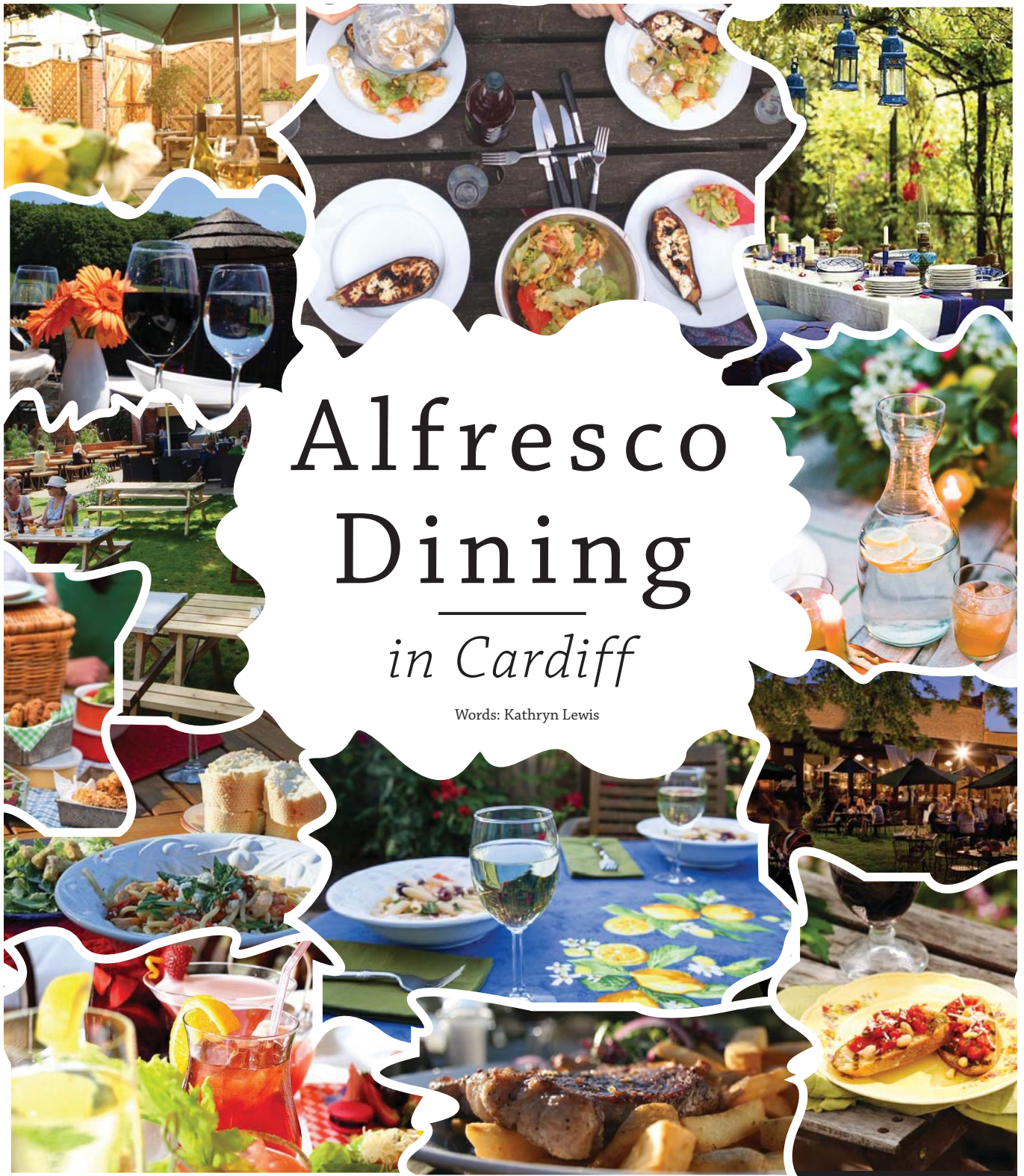
Situated in the depths of Canton, The Purple Poppadom was quite a trek from the city centre. This did not detract from, but instead built on, the authentic atmosphere of this Indian eatery, as the food left me dreaming of a world away from Cardiff city centre.

Although fairly devoid of natural light, the restaurant had a pleasant ambiance that reminded me of many other Indian restaurants I'd previously dined in. What differed was the food on the menu as I didn't seem to recognise many of the featured dishes. For me, this normally indicates a fancy restaurant with fancy food and in this case I wasn't wrong.

The starters were beautifully presented, which is something that the cuisine sometimes lacks. Although I didn't order a starter, I ended up wishing that I did. For my main I opted for Malabar Biryani, served in an authentic silver dish with a flaky, bready crust encasing the fragrant filling. The naan-like crust doubled-up as a tool for scooping the flavoursome rice and proved a great accompaniment to the dish. Although I had almost eaten my body weight in poppadoms, I managed to make room for the curry which proved to be a great balance between spice and richness. The biryani was accompanied by a cucumber and mint dip which added another flavoursome dimension to it. I really enjoyed the dish and felt as if the presentation and authentic tableware added to the experience as a whole.

Would I go back again? Yes. Would I eat as many poppadoms next time? By the depth of my food coma, I would have to go with no.

— Emma Giles



Alfresco Dining

in Cardiff

Words: Kathryn Lewis

With the onslaught of shorts and flip-flops, the word 'festival' edging its way into every conversation and more beer-garden Kopparbergs than you can shake a parasol at, you'd have to be living under a rock to not realise that summer's almost upon us. And with this beautiful weather comes the marriage of two things more perfect for each other than Kimmy-K and Kanye; the pairing of good food and blue skies. Here's our guide to the best alfresco dining spots in the city to get you in the mood.



Wahaca

If you urgently find you require sunshine and a cocktail whilst shopping in the city centre, Wahaca is one of your best bets. With a good amount of outdoor seating, this South American restaurant is in a prime location - just around the back of the St David's centre. With a street food inspired menu, expect big flavours in short punchy dishes from owner and master chef winner Tomasina Miers. Similar to many of the surrounding restaurants, prices can be a little steep here, if you are watching the pennies go for one of the large plates of burritos or enchiladas as they deliver a little more bang for your buck.

We recommend:

The sweet potato and feta taquitos are something else, wash them down with a deliciously fiery Wahaca mule



Pettigrew Tea Rooms

This charming little cafe, nestled in a corner of Bute park, is an oasis for weary walkers and caffeine-hungry students alike. Positioned on the edge of the park, this independent tea room is a great rest stop after a long stroll through the gardens on a sunny day. A nostalgic selection of sandwiches, soups and salads will muster fond memories of afternoon tea at nan's house. But what people really make the trip for are the sweet treats on offer. The cake cabinet at Pettigrew has the potential to turn any respectful adult into the drooling kid in a cake shop, with a huge range of towering fancies of all shapes and sizes, freshly baked by the in-house baker.

We recommend:

Indulge your inner snob and treat a friend to a posh cream tea, served with homemade scones and a slice of grapefruit and poppy seed cake



Mimosa

You've got to be quick to catch one of the alfresco tables at this popular water-side restaurant, but if you're lucky enough to nab a seat there's no better place to catch some rays. Perched in a prime position on Cardiff Bay, Mimosa is the perfect spot

to enjoy a couple glasses of wine and watch the hustle bustle of Mermaid Quay pass by. Indulge in the holiday vibes and order a couple of small plates from the tapas-style small menu where you can enjoy fish goujons, tempura prawns and pigs in blankets alongside a few long island ice teas. Or if you fancy something a little more substantial, try the mussels infused with white wine and garlic or slow roasted pork belly with Welsh cider jus.

We recommend:

Make sure to leave room for dessert, the homemade chocolate tart with fresh raspberries is worth the food-baby



Pen & Wig

Everybody loves a good beer garden. Okay this is more of a concrete jungle than country grounds, but when a beer, burger and healthy dose of vitamin D is all you're looking for The Pen & Wig is a pretty good call. The menu's not your standard pub grub either, burgers are jazzed up with the options of blue cheese and mushroom or smoked mozzarella and bacon, and home comforts like sausage and mash are given a touch of sophistication. With good value food, a great range of local ales and ciders and plenty of patches to bask in the sunshine, this Brains pub is a good alternative to The Taf when the sun is shining.

We recommend:

King prawn, smoked bacon and asparagus risotto for under a tenner? Gimme gimme gimme



EXAM SURVIVAL RECIPES

Although no doubt still in that post-loan installment hazy joy, it's that time of the year when the library seems to suddenly demand most of your time and all other things take a back burner. Cooking is likely to be one of these, especially considering that recent loan installment has probably been spent on a summer holiday and you simply lack the time or money to be cooking fancy meals. So our kind souls have come up with a couple of easy and cheap recipes to help you through these tough times and see you through to the end of exam season

MUSHROOM RISOTTO

When the remnants of your student loan have begun the descent into the dark realms of your overdraft, the thing you need most is a warming, homey meal to remind you that things aren't all that bad. Sadly, the easiest and cheapest things to cook often don't fill that black hole of sadness created by the deprivation of money. But do not fear, behold the mushroom risotto. Cheap, tasty and oh-so homely. With little more than four staple ingredients, it's something all students should have in their cooking repertoire. The recipe makes enough for one, just to make sure you don't fall victim to what my flatmates and I call "the curse of the risotto" (once you start eating it, you can't stop).

(Serves 1)

Ingredients:

- 1 onion
- 1 clove of garlic
- 5 or 6 mushrooms
- 1/4 mug of risotto rice (you can use ordinary rice if you don't have any risotto)
- 1 stock cube (veg or chicken)
- Glug of white wine (optional)
- Milk (optional)
- Sage
- 1 tsp cumin
- Pinch of salt and pepper

Method:

- 1 Roughly chop the onion and fry with garlic for about 2 minutes until soft. Mix stock cube with recommended amount of water stated on the packaging.
- 2 Add risotto rice and a glug of wine (if you're lucky enough to have any left). If you don't have any wine, start to slowly add the stock, bit by bit as necessary. Add a teaspoon each of sage, cumin, and a pinch of salt and pepper.
- 3 Let the rice simmer for about 10 minutes, stirring occasionally to release the starch, making the rice sticky. Now add the mushrooms. You can throw in any other vegetables to add a bit of variation; this dish is great to use up any odds and ends you have left.
- 4 Continue to stir the rice, adding stock when necessary. If you want the risotto to be richer, you can also add a splash of milk. The rice should be plump and soft, and look slightly creamy; this may take about 30 minutes to fully cook. If you need any extra liquid to finish cooking the rice, simply add water as required.

— Sarah Baltrop



SPEEDY CHICKEN CHILLI

This recipe easy to throw together after a long day at the library, and unlike other quick dinners is refreshingly healthy, packing in three of your five-a-day and plenty of protein.

Serves 2

Ingredients:

- 1 onion
- 2 chicken breasts
- 1 red pepper
- 1 tsp paprika
- 1 tsp chilli powder
- 1 can of chopped tomatoes
- 1 can of kidney beans
- 1 chicken stock cube

Method:

- 1 Start by roughly chopping the onion into cubes and finely slicing the pepper into strips. In a large sauce pan heat a splash of oil on a medium heat and, once hot, add the onions. While the onions start to cook, cut the chicken into bite size chunks then add to the pan.
- 2 Give the contents of the pan a good stir and once the meat starts to brown add the sliced peppers along with the spices. Keep stirring until the ingredients are nicely coated with the spices and the pan becomes fragrant. Then add the chopped tomatoes, drained kidney beans and chicken stock cube.
- 3 Bring the pan to a simmer and then cover. Let this cook for about 10 minutes until the chicken is cooked through and the kidney beans are soft. Serve with rice or, simply tuck into a big bowl with a slice of chunky bread to mop up any sauce.
- 4 If you can stand the heat, add an extra chilli or two when frying the onions and if you want to top up your five a day, throw in a few veggies from the freezer 5 minutes before serving.

— Kathryn Lewis



MAC AND CHEESE

Exams. Coursework. Dissertation deadlines. They loom ever closer and haunt your nightmares. The thought of being attacked by Freddy Kruger or the Zodiac killer sounds like a soothing balm in comparison to the workload – or the fear of graduation... What you need to do is to take your mind off of it all. Relax. And what better way is there to relax than to eat? If there is, I haven't found it! What you need is a saviour. A hero. No, not Batman or Iron Man, I mean a real hero; one that can find its way through the darkness and still provide that golden glow in the end. I am of course referring to macaroni and cheese. None of that store-bought stuff. This is the real deal people!

Serves 1 Miarli; 3 regular humans

Ingredients:

- 250g Plain Flour
- 250ml Milk
- 300g Cheese
- 400g Macaroni

Method:

- 1 Pour the plain flour into a saucepan and add the milk. It's nice to make sure the flour is covered. Mix this together nicely.
- 2 Grate cheddar cheese. Preheat the oven at around 150C. Gently heat the flour/milk combo and add around a third to a half of the grated cheese to the mixture. Only add when it's hot enough and so cheese melts nicely with it. Stir continuously. Once the cheese is melted, take it off the heat and let it rest.
- 3 Boil some water. Add some macaroni. Do some revision.
- 4 STOP REVISING! Drain the macaroni. Add it to an ovenproof dish. Mix the cheese mixture together with the macaroni. Sprinkle the rest of the cheese on top. Put in the oven. Whack it up to 220C. Wait around 15 minutes until golden.
- 5 Eat. Sleep. Rave. Re... no, wrong one. Eat. Enjoy. Relax. Repeat.

— Alex Miarli



We've all seen it; whether it's that greasy burger van situated in the not so inviting lay-by, or the cleverly positioned pop-up hot dog stall outside of Y Plas, street food is not in itself a new concept. But, with a recent surge in street food centric venues and events, the oniony greasiness that once comforted inebriated students and festival goers has had a stark makeover. Hinged on the concepts of authenticity and passion, many of these emerging street food vendors are embracing tradition and cultural influences in order to offer consumers a delicious passport around the foodie world. And with the recent announcement of SFC's (Street Food Cardiff) new event, 'Street Food Circus', it's clear to see that the trend is only set to continue.

Cutting ties with that faithful, yet somewhat regrettable, burger van may be an emotional journey for some, taking the leap to other street food produce may just prove a rewarding and eye-opening experience. As London still proves to be the hub for street food vendors looking to exhibit their mastery, the opening of restaurants such as Wahaca and Chai Street on the humble streets of Cardiff, indicates the permeation of the trend throughout the UK. Although street food is traditionally served out of a van, cart or pop-up stall, these restaurants offer street style food within the comfortable realms of traditional indoor dining.

What's great about these ventures is the experimentation, as they endeavour to give consumers a taste of street food cui-

sine without the potentially alienating atmosphere of an entire street food vendor festival/hub. What's so appealing is the opportunity to order a variety of things and subsequently share them (that is if you're not a Joey Tribbiani of the world) amongst others. Wahaca itself manages to strike the balance between familiarity and alienation, adopting traditional Mexican flavours yet transforming them into small dishes of street food-esque creativity.

But it is that potential of new and sometimes scary foreign flavours and which is characteristically so exciting. With the continuous growth of Italian chain restaurants offering similar dining experiences, the rise of street food proves a fresh dining venture, a great platform for those willing to try something a little different and immerse themselves in authentic international cuisine. Street food no longer means convenience, but an alternate eating experience appealing to food enthusiasts and simple food eaters alike. Infusing traditional fast food with a Korean twist, London-based vendor 'Kimchi Cult' is just one example of the creative, cultural and culinary potential of street food.

Although one dish at a street stall is cheaper than a meal at a restaurant, street food can still end up being expensive, especially as intrigue takes over and you subsequently end up with half a dozen dishes to try. If you manage to have some self-control, street food is well worth the value as dishes are often piled high and packed with flavour and substance.

Eating from a van can be tied up with

connotations of dirtiness, lack of freshness and grease, yet the emerging street food revolution seeks to diversify the somewhat tainted notion of fast-food. Attending a street food restaurant, a food festival or a street food vendor itself is a great way to explore international cuisine and catch a glimpse into the workings of the passionate cooks whose creativity drive their home-grown business venture. Essentially their stalls and restaurants are a business but what shines through is the passion and

experimentation which has already proven to capture the interest of people across the UK.

Lucky for us, Cardiff is jumping on-board the street food wagon and there are a host of opportunities in terms of street food ventures. Here's a look at what's on offer.

— Emma Giles



STREET FOOD CARDIFF



Street Food Cardiff's 'Street Food Circus'

Building on the success of their previous 3 month residence at 'Depot' in Splott, Street Food Cardiff are launching an outdoor food festival, 'Street Food Circus'. The new event will mimic the set-up of the previous festivities and play host to 12 rotating artisan food trucks, a cocktail bar, outdoor BBQ and a range of local craft ales and beers all under a circus-style tent on the grounds of St John's Yard. Participants already confirmed include 'Hokkei Box' from previous Masterchef finalists, 'Dirty Bird' and their buttermilk fried chicken, authentic Indian cuisine from 'Purple Poppadom' and some smokey, meaty goodness from 'Hangfire Smokehouse'.

Where? Old Stable Yard, behind NoFit State circus building, 5 minutes from Cardiff central station.

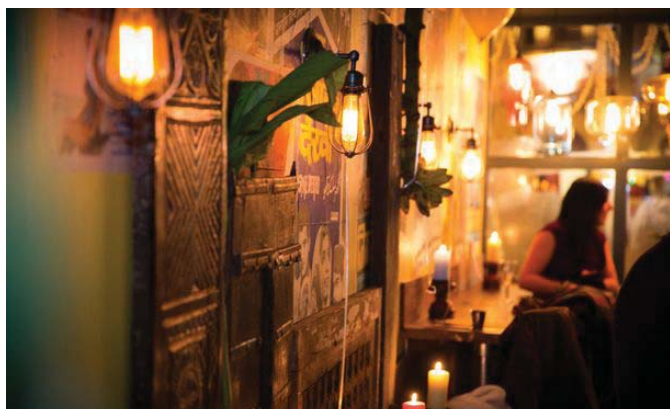


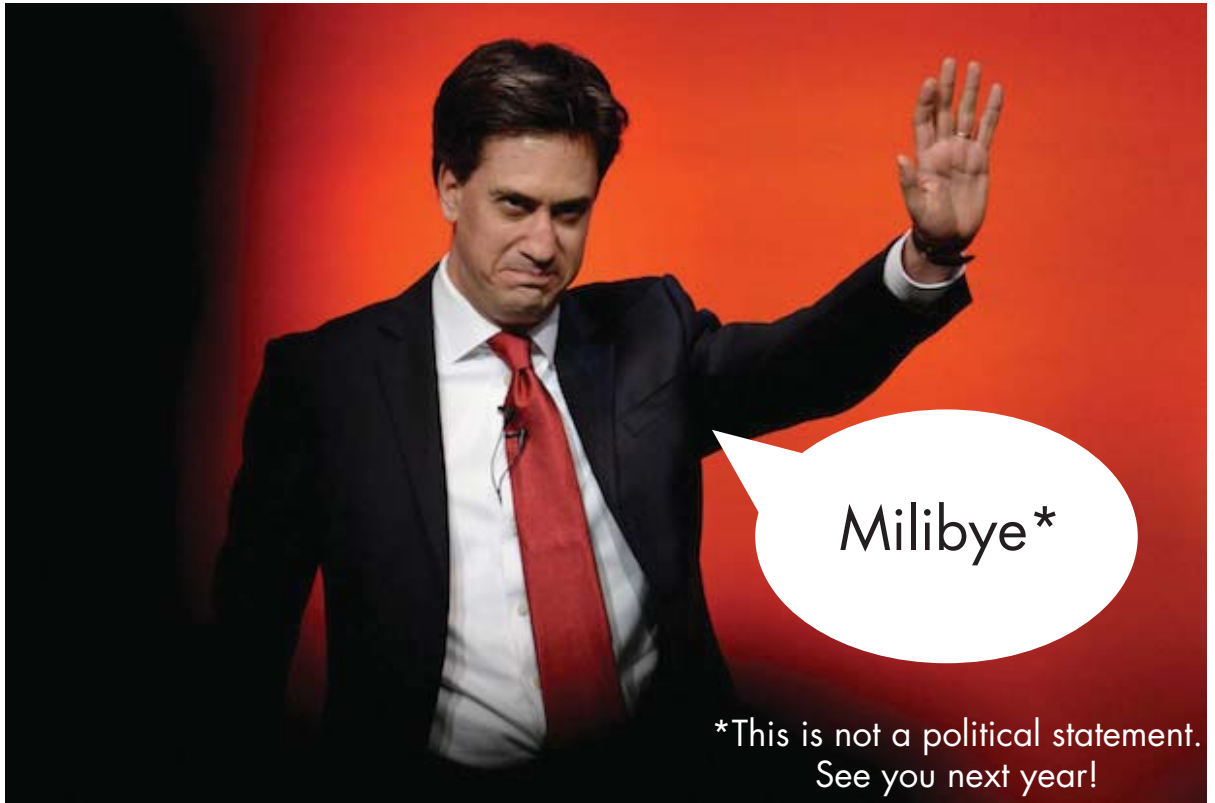
CHAI STREET

Chai Street

Created by the team behind multi-award winning restaurant Mint and Mustard, Chai Street aims to deliver authentic and delicious Indian-style street food. With a diverse menu of Indian street rolls, street classics and gourmet treats, there's plenty to choose from in the way of recognisable and authentic ingredients. Dishes cost between £3.75 and £6.95 and there is an extensive range of accompaniments. There's also Indian inspired soft drinks such as 'Mango Lassi'.

Where? 153 Cowbridge Road. Just beyond Bute Park.





Milibye*

*This is not a political statement.
See you next year!