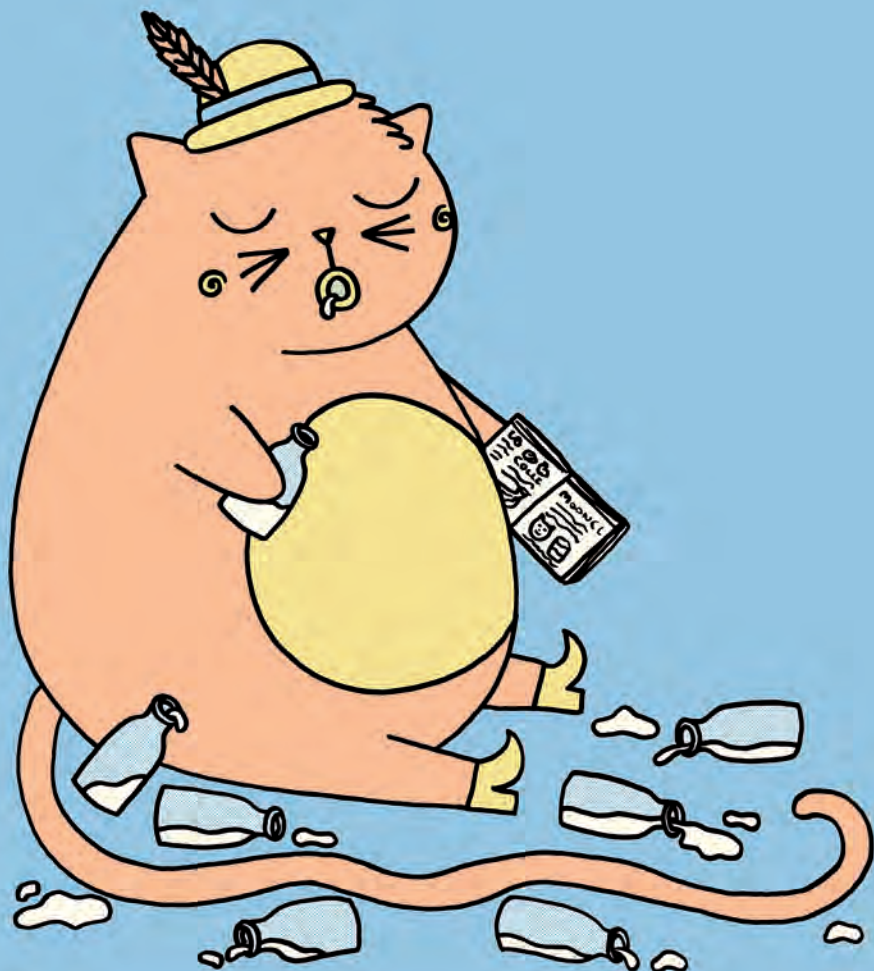


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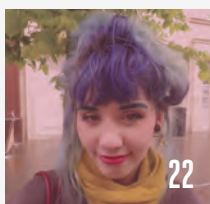
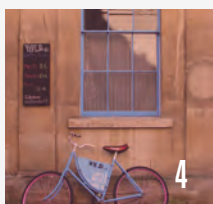
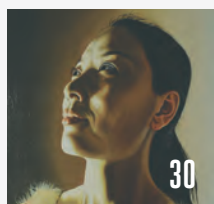
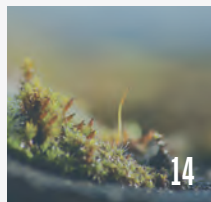
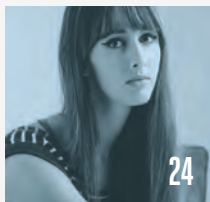
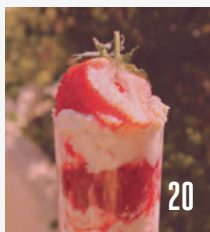
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NATHAN FILER

BSU lecturer Nathan Filer talks to Lucy Bushell, after his debut novel won the prestigious Costa Book of the Year Award.

The start of the year sparked an exciting journey for BSU lecturer Nathan Filer, who won the 2013 Costa Book of the Year award for his debut novel, *The Shock of the Fall*. The book follows the life of nineteen-year-old Matthew Homes as he comes to

terms with the sudden death of his brother during a family holiday.

Nathan's compelling narrative explores mental illness in a new light, surprising us with events both shocking and humorous. I met him to talk about the novel.

Were you expecting to win the 2013 Costa Book of the Year?

No. It was a genuine surprise; the odds were against it.

Do you think you've always had a book in you?

Well, I started my first novel when I was seven years old, but that didn't go too well! But yes, I've always wanted to write a novel, as far back as I can remember.

You've previously worked in mental health. How important do you think it is to use real life experiences to inspire your writing?

We're a resource, aren't we? I drew my writing from experiences in my family life as well as my personal life. You have to go out and research and learn for yourself.

What did you find most interesting and rewarding about working as a mental health nurse?

That's a very good question. It's been a big part of my life; before I was a nurse I was a researcher in mental health. It's fascinating and really worthwhile being able to help others reach their potential and overcome obstacles.

Do you think The Shock of the Fall will help improve people's preconceptions of mental illness?

There's a misconception regarding mental illness, particularly with schizophrenia. If you asked someone on the street what it is they'd probably say split personality. A lot of it is myth. With *The Shock of the Fall*, it was important for me not to extend this misconception.

Will you carry on writing, and if so, will you pursue the theme of mental health?

Well, I hope so. I will probably write something different – well I am writing something different now. Most novels do contain elements of mental health – with the eccentric characters – though less explicitly. My next work will be of thematic departure.

The novel contains illustrations and text, both handwritten and typed. What made you choose to illustrate the book in this way?

Matthew is physically writing it. It's his work on paper that he has collected together and left at the day centre; they're his objects. I imagined it as a pile of crumpled paper, but Waterstones isn't going to sell that, so the book was a compromise. The aesthetic was important: it's an integral part of the storytelling.

Do you have any advice for aspiring writers?

Here's some editorial advice: start a scene half way down the page – that's where it gets interesting. It gets right to the action, so you'll often find yourself having to cut all the stuff above it.

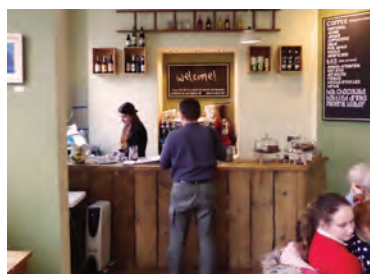
What do you want people to take away from your novel?

He smiles and opens the back of the book, pointing to the last five words on the final page: 'A desire to share it.'

The Shock of The Fall is available now.

milk. loves: cafés

Joel Forrester and Holly Smithson pick out Bath's top three cafés.



Green Rocket 🍷🍷🍷🍷

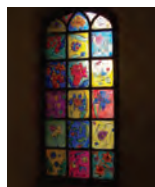
Green Rocket Café is a year-old vegetarian paradise perched above Parade Gardens. Step inside and you will be welcomed by friendly staff into a light, airy space, with rustic wooden tables and local art hanging from the walls.

The menu changes regularly to offer something vibrant, using seasonal and local produce. For starters, there is homemade soup – often an exciting blend like beetroot, ginger and carrot – or a flavoursome pumpkin and celeriac samosa. Then why not try their

“
Vibrant,
using
seasonal
and local
produce.”

mushroom burger with cashew cheese, or tuck into healthy courgette spaghetti? If you've still got room left, there are delightful desserts and a selection of freshly squeezed veggie juices.

If that's not enough to tempt you, all meals are under £12 and sweets start from £2.50 – so it won't break your student budget. I ask the café's owner, Phil Pearce, what we should expect. 'Interesting, approachable food in a relaxed atmosphere,' he says. Whether you're a vegetarian or not, I guarantee you won't be disappointed.



Café Retro



In the heart of the city is the cosy Café Retro, which has been serving the hungry people of Bath for more than twenty years. A warm atmosphere, friendly staff and an alluring menu will welcome you inside. Retro tunes fill the room while you decide which delights to choose.

The food is filling and fresh, sourced from local and Fairtrade suppliers. Award-winning Goodlife burgers and sausages make the full English breakfast and Retro burgers a must-try. There are plenty of vegetarian choices too, including a caramelised onion and goat's cheese baguette, or a roasted vegetable sandwich with pesto dressing.

A variety of drinks to take your fancy include gourmet hot chocolates, smoothies and juices. My favourite to have on a sunny afternoon is a retro milkshake, made with real ice cream and amazing syrups.



Wild Café



Nestled on the cobbles of Queen Street, Wild Café is a food haven with a friendly atmosphere. Inside, wooden tables cosy up to one another, with an open kitchen on the far side for all to see. A chorus of chatter, sizzling saucepans and steam from the coffee maker bounce around the room.

The chalkboard menus that line the walls feature specials such as pheasant salad and crispy risotto balls. A range of hearty, wholesome dishes – from sandwiches to steak – means there's something for everyone, whether you fancy a light lunch or an ample meal. All food is locally sourced, with bread from the Thoughtful Bread Company, cider from Somerset's Orchard Pig, and meat from Bartlett's butchers of Green Street.

These quality ingredients are turned into simple and surprisingly affordable meals, cooked within sight. Although its popularity may have outgrown its size, Wild Café's reputation isn't hard to understand.



WHAT'S THE PROBLEM WITH
UKRAINE?



By Alex Clere and Daniel-Ernest Luff

Since the ousting of the country's president, the crisis of sovereignty in Ukraine has deepened. Russia is reluctant to lose influence, while Ukrainians are fiercely divided between a future in Europe and their Soviet past. So why is Ukraine – a country 28 times smaller than Russia – seen as such an important asset?

The relationship between Russia and Ukraine has always been tense. Following pro-Western demonstrations in Kyiv, the Ukrainian parliament voted to remove Viktor Yanukovich from office. This has tested relations between the two countries more than ever before.

Much of the unrest so far has been concentrated in eastern Ukraine, and in particular the Crimean peninsular. The Russian military has a naval base in the city of Sevastopol, which explains why keeping hold of Crimea is such a priority. In the past, the base has been strategically important in conflicts like Libya and Syria, and its loss could pose a serious threat to Russia's national security.

Fortunately for Russia's president, Vladimir Putin, Crimea has a higher proportion of Russian speakers than any other region of Ukraine. At its closest point, it lies just 2.5 miles from the Russian coast. It's not hard to see why Russia holds influence here.

An unrecognised referendum in March saw 97% of Crimeans vote



Putin
described
the breakup
of the
Soviet Union
as 'a major
geopolitical
disaster'.

to break away from Ukraine and join Russia. That would be Putin's most emphatic result ever – had he not won a suspicious 107% of the vote in one electoral precinct during widely criticised elections in 2011; more people were found to have voted in the area than were eligible to.

But the root of the problem extends deeper than a single military installation. Losing Ukraine could be a significant political blow that isolates Russia from the rest of the world. It would puncture Putin's ambition to rebuild as much of the Soviet Union as possible into an eastern bloc, capable of competing with North America and Europe. In 2005, Putin described the breakup of the Soviet Union as 'a major geopolitical disaster'.

Russia is already part of a customs union with Belarus and Kazakhstan that, among other important directives, has banned the sale of knickers that are too lacy. If Putin wanted to turn this union into a political alliance with genuine clout, he would have needed Kyiv's cooperation.

In fact, in a number of ways, the Ukrainian revolution represents a danger to Russia's economic interests. Some of the country's richest businessmen have investments in eastern Ukraine. In the unfortunate words of one analyst, Moscow's stock exchange 'tanked 10%' following Russia's invasion of Crimea.

Then there's the gas, which props up Russia's resource-rich economy. Major pipelines between Russian ►

UKRAINE AT A GLANCE

Kyiv: Ukraine's capital, in the centre of the country, is the beating heart of the pro-EU movement. It was here that the most notable demonstrations took place, and the city represents the attitudes of central and western Ukraine. A majority of Ukrainians want to see closer ties with Europe.

Crimea: Russia has a naval base in Sevastopol that makes the region strategically important. Russian forces are currently controlling the peninsula, which has a higher percentage of ethnic Russians than anywhere else in Ukraine.

Donetsk: The sentiment in eastern Ukraine, particularly Donetsk, is pro-Russian. The city has a large ethnic population but has not seen the same military intervention as Crimea has. Instead, pro-Russian activists have stormed government buildings and declared an unrecognised republic.

MY VIEW OF KYIV

By Daniel-Ernest Luff

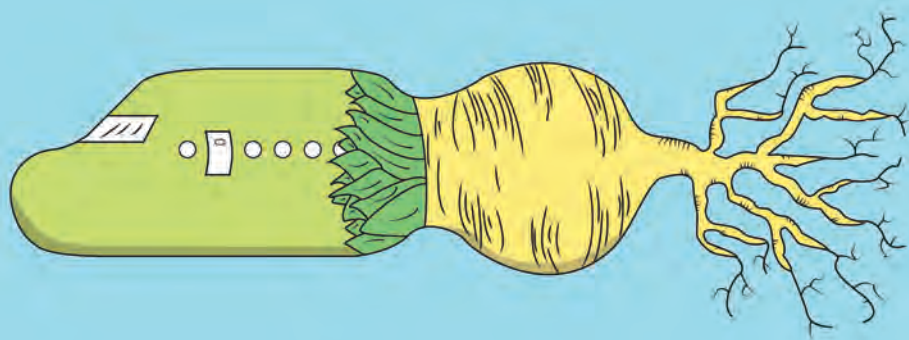
Over the winter, I was able to visit my family in Ukraine. I was shown around the protest camp in Kyiv a couple of weeks before the violence started. Oddly enough, it felt incredibly safe being there because of the community spirit. It was one of the few times that millionaires and the poor stood side by side. The night I was there, the temperature hit -11°C. Instead of people rushing off to find warmth, they helped others, as most people at Maidan at that time were sleeping rough. A few weeks later, I asked my cousin, Daria, who was participating in the protests when they turned violent, for her views on the situation.

'There is a war here: almost one hundred people killed and three thousand injured. The government kills those who don't support them. I love my country, so I'm trying to help people. Every day I go to Maidan, take some medicine, food and other supplies; I spend the whole day there building barricades, helping the injured, and making food and Molotov cocktails. I hope that everything is going to be okay in our country.'

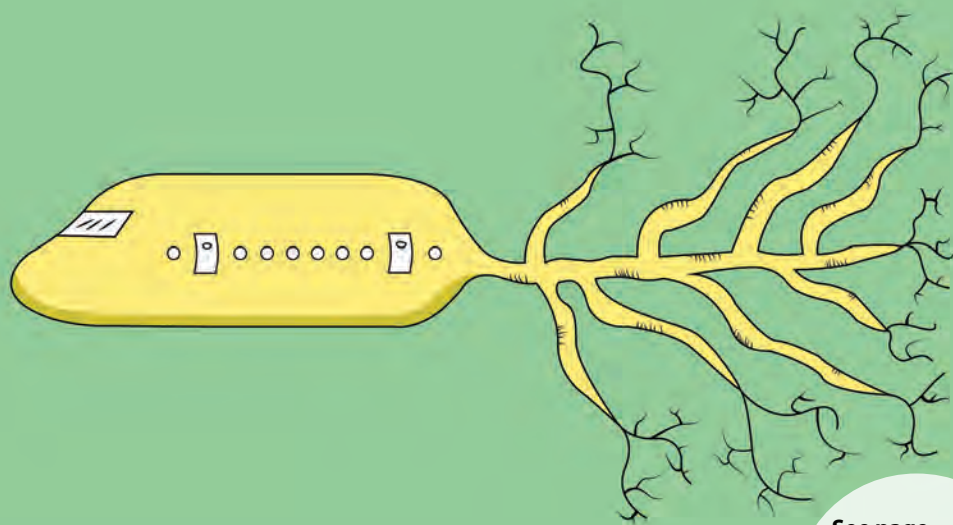
suppliers and their European consumers run through Ukraine, so the country's instability is a concern for Moscow. But Russia has shown that it holds bargaining power: initially, the state gas company, Gazprom, threatened to cut off the supply of gas to Ukraine after claiming that it hadn't been paying its bills. As a result, Slovakia agreed a deal to supply vast quantities of gas, reducing Ukraine's dependency on Russian companies.

Undeterred, Moscow has also indulged in widespread propaganda to attempt to sway public opinion, particularly over the border in Ukraine. The media regulator there has blocked various state-controlled TV channels including Russia-1, which has been fiercely defensive of Putin's foreign policy. The US Secretary of State, John Kerry, has also described the Kremlin's English-language news channel, Russia Today (RT), as a 'propaganda bullhorn'. Two RT presenters quit their jobs in response to the channel's one-sided coverage of Ukraine.

Putin has no lack of outlets for Russian spin. His attempt to bolster pro-Russian support within Ukraine comes at a time when much of the country wants closer ties with Europe. But he has the control of part of Ukraine's gas supply, and large swathes of its eastern regions, in his favour. The tug-of-war that's being played out between the two countries is threatening to cause long-term uncertainty – but, for Russia, there's simply too much to lose.



ALEX BALL



See page
32 for artist
profile

At the start of 2014, Justin Bieber was arrested in Miami on suspicion of drink driving and racing his yellow Lamborghini against R&B artist Khalil. It's the latest in a series of misdemeanours that have pulled him progressively lower down the Hollywood wall of shame.

He began as an uncertain, fresh-faced thirteen-year-old, whose only problem in his early videos was where to put his hands. After being discovered on YouTube, he signed to a record label co-founded by Usher in 2009 and had a string of hits – including duets with Ludacris, Sean Kingston and Nicki Minaj – before his twentieth birthday. But soon he began to fall off the wagon, and he's not the first child star – take Macaulay Culkin, Lindsay Lohan and more recently Miley Cyrus.

In November 2011, his name was almost tainted when a fan claimed he was the father of her child, which a DNA test proved was false – a lucky escape for the baby.

Having cleared his name, it looked like 2012 would be Justin's year with the release of his most successful album so far, *Believe*. Then in May, Bieber was involved in a 'minor scuffle' with paparazzi after attempting to leave a shopping centre in LA, and stopped for reckless driving in July. Pulled over for making dangerous U-turns and leading a three-car motorcade? Check. Literally living his life in the fast lane, it's no wonder that, in September, Bieber was vomiting on stage after drinking too much 'milk'.

The real year of change would be 2013. He started well, managing to stay out of the news for five days until he was pictured smoking what looked like weed in a California hotel. He split up with his on/off girlfriend, Selena Gomez, and started spiraling out of control. Bieber disappointed young fans in London in March by making them wait for more than two hours, prompting cries of 'disgusting' from angry parents. It was later reported that he was busy 'playing video games'.

In July, police found small amounts of marijuana on Bieber's tour bus – although he was never charged. He was, however, charged with vandalism after spray-painting a dodgy-looking monkey on a wall in Brazil, just a week after he was caught doing the same in Colombia. Don't take it personally, Justin; the police were just trying to stop you from failing at another art form.

It appeared that Justin was turning over a new leaf when he gave the greatest gift of all on Christmas Eve: the announcement of his early retirement. In January, it appeared that he was spending his newfound spare time egging his neighbours' homes. Then later that same month followed the bizarre incident involving drag racing.

So what's next for Bieber? Will he release the greatest comeback album ever, or fade away like so many jaded stars? Only time will tell, and like Justin once sang, 'never say never'.



A full-page photograph of Justin Bieber performing on stage. He is seen from the side, wearing a dark sleeveless vest over a black shirt and dark pants. A bright spotlight shines down on him from the top left, creating a large, bright cone of light that fills much of the frame. The background is dark, and the foreground shows the silhouettes of a crowd of fans holding up their phones to take pictures.

BAD BOY BIEBER

**Chelsea Brown
charts the descent of
Justin Bieber – from
fresh-faced teen to
rebellious adult – and
asks what's next for
the troubled star.**



NEW BRITISH HORROR

Jordan Forward explores the recent surge in British horror films, which are giving their American counterparts a run for their money.

From *Psycho* to *The Texas Chainsaw Massacre*, the most famous and iconic horror films are seemingly all American. But while the behemoths of the genre tend to crop up on US soil, it's a few underrated British films that are bringing innovation to a genre that many believe is already dead.

For many American horror films, the key to success isn't through precision and execution, but by way of imagery and saleability. Sadly, low-budget British competition is often granted a limited release – both at home and abroad – meaning that even British

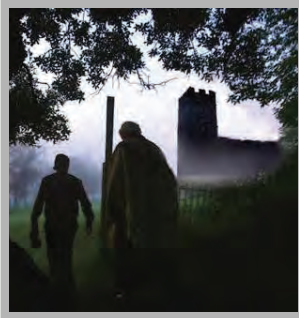


British audiences are rarely aware of the home grown talent on offer.

audiences are rarely aware of the talent on offer.

The key to these films is that their emphasis lies solely on the mechanics at play. They all manage to frighten and terrify despite their small budgets – more so than the majority of their Hollywood companions. They provide stark reminders that – when it comes to horror – less is more.

British horror may lack the polish of its stateside brethren, but makes up for lacking production values through thoughtful direction, grounded performances, and stunning cinematography.



The Borderlands (2013)



Even last year's supernatural found-footage film *The Borderlands* revealed that British horror is still in exceedingly good nick. Writer-director Elliot Goldner quite unashamedly borrows from the epochal shaky-camera classic *The Blair Witch Project*, while weaving in ideas from *The Exorcist* and TV's *Peep Show*, to create something that is both instantly recognisable and wildly unique. It's all wonderfully supported by some truly masterful sound design, which features a cacophonous array of organic noises and traumatic screams that keep the viewer constantly on edge.



Kill List (2013)



Ben Wheatley's *Kill List* is a brutal tale that follows two semi-retired contract killers, as their latest job spirals rapidly out of control. For the majority of its running time, it bears more resemblance to a family drama than a horror film, before descending into sheer terror during its final act. Wheatley even throws a moral complexity into a concoction already rife with interpersonal dramas and deep-rooted anxieties, creating arguably the most unsettling film of our generation. Wheatley compensated for his minute budget by truly exploiting the fundamentals of cinema. The result floored critics and audiences alike.



In Fear (2011)



Jeremy Lovering delivers a different kind of horror film with his feature length debut *In Fear*. Set amid the twisting country lanes of rural Ireland, it's a concept horror that draws strength from the home invasion sub-genre – although this is more like car invasion – while channelling other chilling classics such as *Straw Dogs* and *Wake In Fright*. Where many films falter and change course, *In Fear* stands by its simple narrative: a story of two people becoming lost in a maze of country roads, the car's fuel gauge silently turning to empty, while daylight fades to black.

One to Watch: The Babadook

In the wake of the death of his father, Oskar develops a fear of a monster in the house. While his mother attempts to comfort him, she begins to sense a sinister presence. Australian director Jennifer Kent's film is endlessly breathtaking, and young actor Noah Wiseman is a promising talent as six-year-old Sam. Coming to the UK this autumn.





Will Hannan



I have always been interested in photography and have been taking photos, seriously and for leisure for the last ten years. I'm particularly interested in documenting the world in its forms, big and small. People, nature and music are frequent subjects and inspiration for my work. My main passions are music, exploring and moving image.

Third-year graphic communication student Will Hannan encapsulates moments in an inspiring way across still and moving images.

willhannan.4ormat.com



*Elisa Da Silva interviews the BSU band
as they prepare to support The Heavy at
this year's Summer Ball.*

Bare Knuckle Parade are a Celtic folk rock band with a hint of punk, who have become known for their energetic and electrifying live performances – and luckily for BSU, they'll be rocking the Summer Ball in support of The Heavy. I went to catch up with the five-piece band to talk about their influences and successes.

Hey Bare Knuckle Parade! So tell us about the band and who your main musical influences are.

Jamie Beale: The Pogues, Castle Anthem, and Bruce Springsteen are really big factors at the moment. I can't obviously speak for everyone,

because everyone has their own influence that they all put in—

Owain Coleman: I think you've kind of outlined what the band sounds like. Those three are a big one.

Rob Kyle: We take a bit of the Dropkick Murphys and Flogging Molly and bands like that.

How did Bare Knuckle Parade start up?

Jamie: We literally started in a pub after a couple of drinks. We all liked that kind of music anyway and then we were like, 'you know what? We should do this.'

Tom Cory: Then we wandered into practice.

Rob: It was three of us. It started off



BARE KNUCKLE PARADE

with Callum, Rob and Jamie; we all started it and...

Owain: Did you just refer to yourself in third person?

Rob: Yeah, Rob started the band. And then top man Owain came in later.

Tell us about your writing process. Who comes up with the lyrics and the music, and what influences them?

Callum Moloney: I write everything. I do everything.

Owain: [to Jamie] You were pretty much the only person doing any writing to begin with, weren't you?

Jamie: Yeah, so it started off with me being the sole, principal writer. But recently Owain and I have been

working on a few bits and bobs.

Owain: [to Jamie] But it tends to start with you, or at least you are involved in pretty much all of it. Jamie and I have only started recently to sit down, take it seriously and decide to write a song together. We get to that stage where it's an initial idea, then whoever wants to – whether it's one of us or a couple of us – writes it and takes it to the rest of the group and it changes from there.

You were recently played on BBC Radio 2 and had a bit of a 'proud mum' moment, didn't you?

Owain: [To Callum:] How proud is your mum?

Callum: Very proud! It was really ►

good to hear that she's so supportive. I've always known that she is supportive but it's good to hear it, and that she's really in to it. She loves the band to bits and loves all of these guys too.

Rob: It was an awesome feeling getting played on the radio. It was amazing the first time, and then it got played again. It also got retweeted by Dermot O'Leary, which was pretty ridiculous.

Have you had any funny encounters whilst busking?

Callum: There was this nice, old lady – she was watching us for a while, and after a song she told us that it was the first time she'd left the house since her husband passed away. She said that the music had put a big smile on her face, so we played a song just for her. That was one of my favourites. Oh wait – and that proposal!

Callum: We had someone approach us and ask if we could learn a cover of Bruno Mars' *Marry You*, and be at a certain place busking. Then he took his missus out in front of us and just proposed to her. There is a video of that on our Facebook page.

Jamie: We also had a little kid dancing, and we've seen him quite a few times.

Callum: Our biggest fan is seven-years-old!

Owain: He wants to be an accordion player now. His dad told me.

I heard on the grapevine that you're releasing an EP, a music video and doing a summer tour.

Jamie: About the EP, we're in the studio at the moment, working on that and doing writing—

Owain: We can tell you that *Star of Dundee* will definitely be on it—

Jamie: And then a bunch of fresh, new ones for you!

Callum: We were going to release the EP first, but then we decided to change it around a bit and really plan it out, instead of rushing it. So now we've actually stopped the tracks a bit to take the time to make sure that every song we have actually needs to be on there.

Owain: We started with an EP and then we thought, 'well actually, we've developed since then' so we rethought it and are working on it. Then we're going to release it.

Rob: The tour is going to start in June, so we'll be in Bristol on 4 June, and then we plan on going through the summer if we can. We're starting off in the UK, then probably around Europe as well. We've got some festivals lined up too.

Lastly, what was it like to win Battle of the Bands and know that you'll be supporting The Heavy at Summer Ball?

Rob: It was just cool hearing our name called out, that we get to support the headline act.

Owain: It went mental. We had people crowd surfing, everyone singing along...

Rob: And it's sick to be able to support The Heavy!

Callum: Yeah. One of the reasons I came down – as in chose commercial music at this university – was because the drummer and the bass player from The Heavy did it. I was a big fan, and now we're supporting them.

Rob: It rounds it up quite nicely, doesn't it?



Our biggest fan is seven-years-old!



REBECCA BAGLEY

See page 32 for
artist profile

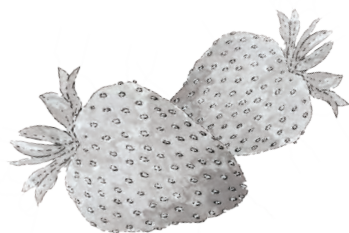


A Fool's Mess

In this typically British recipe, our resident food writer, Holly Smithson, creates a fusion of two classic summer puddings.

Rumour has it that Eton mess became the popular muddle of fruit, cream and meringue when a Labrador sat on a picnic basket during a cricket match at Eton, squashing the students' Pavlova. Cross it with a strawberry fool and you get a colossal, deliciously creamy fool's mess.

Perfect for a picnic on a summer's day, this strawberry fool's mess has just a few simple ingredients, and a messy finish. What's not to love?



TIP: Fool's mess can be made with whichever seasonal fruit is abundant at the time of year, making this the perfect pudding the whole year round.

Prep time: 15 minutes

Cooking time: 5–10 minutes

Chilling time: 20 minutes

Serves 4

INGREDIENTS:

500g strawberries, plus extra for garnishing

3 tsp caster sugar (or vanilla sugar)

1 tbsp water

500ml double cream

4 small meringue nests

METHOD:

For the strawberry compote, put the strawberries into a saucepan with the sugar and water and crush with a potato masher. Put on a low heat and simmer gently for five – ten minutes, until the juices become syrupy. Take it off the heat and leave to cool.

In a bowl, whisk the double cream until it forms fluffy peaks. Then roughly crumble the meringue nests into the cream and fold it in.

Layer, alternately, the creamy meringue and strawberry compote into four glasses, starting (and finishing) with a layer of meringue. Serve with a strawberry, halved, on top.

The City Magpie

BSU student Jess Higginbottom has been prowling the streets in search of fashion gold for her fashion blog, thecitymagpie.com.



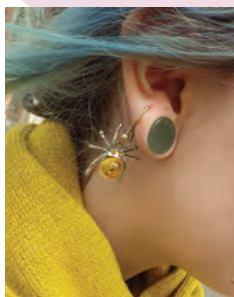
1. MILK

My style is always simple and casual. You'll always see me in a T-shirt; I love them. They're simple but you can make them stand out with a statement necklace or going for a detailed motif. From what I'm wearing right now, I would say my rings mean the most to me. I bought them all whilst holidaying in France and always wear them separately.



2. EMILY

I study fine art at uni and that definitely has an influence on my style. I love colour, especially bright colours. I like to brighten things up. Everything I wear is from charity shops. My spider earrings have a story behind them. I bought them from a vintage stall after looking around for ages. There was nobody at the stall so I just left the money there for them!



3. DINDY

I'm not too sure about my style, to be honest. I'm quite casual, but I don't know. It doesn't necessarily have a story behind it, but I bought this bag recently and I love it. It's real leather, but was only £3 from a charity shop.

A black and white close-up portrait of Ke\$ha. She has long, dark hair with bangs and is looking directly at the camera with a neutral expression. She is wearing a dark, possibly sequined or beaded, top. The background is a plain, light color.

milk. Unplugged presents:

GEORGE GLEW AND
KEEVA

By Elisa Da Silva

Keeva and George Glew are two up-and-coming musicians from BSU who have recently collaborated to bring us their new EP, *Half of You*. I caught up with them to talk about music, inspiration and awkward nosebleeds.

How did you first go about collaborating?

Keeva: Our class were split into different groups and told to write a song in fifteen minutes. Our tutors put George and me together, and we actually wrote the basis of *The Face That's Seen It All*. When we came back into the classroom, we were the only two who took the project seriously. We knew from then that we were going to work well together.

What and who inspires your music?

George Glew: I am very inspired by artists such as John Mayer and City and Colour. On the producing side of things, I am a massive fan of producers like Steve Jordan and Don Was, who have an amazingly tight feel to the records they produce.

Keeva: Personally, I listen to a lot of older acts such as Willie Nelson, Johnny Cash and Elvis. George and I are both huge fans of John Mayer, and I think we would both agree that he has influenced this EP hugely.

Tell us about your writing process.

Keeva: Usually George will come into the session with a guitar



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part and we will start from there, singing random words and finding the melody first – and then it's a general progression onto the lyrics and their meaning.

George: I think we work better under time constraints. We are always very busy and when we sit down to write something, we have a lot of ideas to bring in.

What has been your best experience so far?

Keeva: My best experience so far would have to be being chosen to attend the BBC Musicians' Master Class at Abbey Road Studios last year.

George: I've really enjoyed the studio time we've had on this EP, and building the songs into full band productions has been great fun and a steep learning curve at the same time.

What has been the most memorable thing that has happened to you at a gig?

Keeva: Once when I was setting up for a gig, the burglar alarm went off in my house and no one was home, so I had to drive back – forty minutes in London rush hour – and try to get back to the gig in time!

George: I once had a nosebleed when playing a gig with a band I was part of in Clwb Ifor Bach in Cardiff. It was the biggest gig we'd played at that point, and I just bled everywhere. We had to cut the gig short.

As you are both BSU commercial music students, how would you say this has affected your music?

Keeva: I would not have had the opportunity to write and



record these songs if it wasn't for attending BSU, as I wouldn't have met George. It's interesting when you put a group of creative people together – it's extremely competitive, but everyone wants to help you out if they can.

So what's next?

George: We're playing a number of shows in London at the end of May, and plenty of things throughout June.

Keeva: Yeah, we're playing a lot to

promote the new EP. In Bath we'll be playing at Komedia on 5 June, which should be a great night.

Where do you want your music career to be in ten years' time?

George: I want to be still doing what I'm doing now, just minus the essays and earning a living from it.

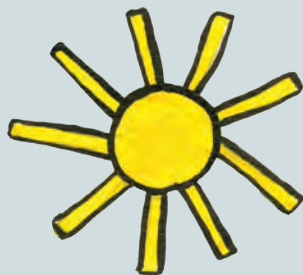
Keeva: I hope I will still be creating music I'm proud of, and that a lot of other people will recognise it.

www.keevamusic.com



Raquel Lowsley

Cover Illustrator



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My main design influence has been from the Beautiful Losers movement, a group of poor young artists making work because they loved doing it and not for career prospects. Community spirit is very important to me, I believe design should be a shared experience that brings people together.

My other big influence is Sister Corita, a wicked activist screen-printing nun who became famous in California in the 60s and 70s. Her work is really fun and underneath everything there's always a message about love and peace. She was a true radical!

Then there are the simple things in life that influence me like the sun and sea. I'm quite idealistic and I think it comes from the Spanish hippie upbringing I had. It taught me to appreciate just how beautiful human nature can be when people let their guard down.

www.raquellowsley.com

ESSENTIAL CULTURE

Sometimes it's hard to keep on top of things amongst the mountains of deadlines and a full social calendar. To make things easy for you, Kathryn Slade has generously provided a round up of cultural must-haves.



FILM

***The Double*.** A dark comedy following a man (Jesse Eisenberg) who is almost driven to breakdown after his life is usurped by a doppelgänger. Written and directed by Richard Ayoade, following his previous cult hit *Submarine*, it is a stunning adaptation of the novella *The Double* by Fyodor Dostoyevsky. The off-the-wall set design is reminiscent of Terry Gilliam's *Brazil* and gives a modern twist to the nineteenth-century must-read. With outstanding performances from Eisenberg and Mia Wasikowska, this is not one to miss.

Also watch: *Tracks*, also starring Mia Wasikowska.

MUSIC

Kelis is back with more treats for our ears in her sixth studio album, *Food*. She has taken a different direction from her pop and dance-fuelled 2010 release *Flesh Tone*. Instead, she opts for a classic soulful feel filled with gospel choruses and orchestration. Despite the big change from the Kelis that we know and recognise, the new style suits her and will definitely bring the *milk.* team to her yard.

Also a good listen: *Turn Blue* by The Black Keys.



BOOKS

Birdsong is the perfect book with which to remember the centenary of the beginning of World War I. It tells the story of Stephen Wraysford at different stages of his life, before and during the conflict. The novel also follows the life of Stephen's granddaughter and her efforts to find out about her grandfather's experiences. It provides a modern contrast to much of the literature of World War I.

Also worth a read: *Regeneration* by Pat Barker.



ART

Wedding dresses will feature in an amazing exhibition on the development and history of bridal wear held at the Victoria & Albert Museum until March next year. The exhibition shows a timeline of designs from 1775, and the influences of key fashion designers like Vivienne Westwood and Vera Wang. It will feature dresses from the vast V&A collection, as well as those loaned from Gwen Stefani, Dita von Teese and Kate Moss.

Also exhibiting: *Wallace and Gromit* at M Shed, Bristol, until September.

THEATRE

Benedict Cumberbatch and Martin Freeman will be swapping *Sherlock* for Shakespeare as they take on two of the bard's best known characters. Cumberbatch will be playing Richard III in a new adaptation for TV, while his *Sherlock* co-star will be playing the same role on stage at the Trafalgar Studios. Cumberbatch will then star in a twelve-week run in the title role in *Hamlet* at the Barbican in 2015.

Also on stage: Sam Mendes' *King Lear* at the National.

GAMES

Dark Souls II is the follow-up to the massively popular role-playing game released in 2011. You are charged with leading an undead through the brutal world of Drangleic in pursuit of as many souls as you can get your hands on. Your ultimate ambition: to break the curse. The gameplay is demanding and intense, with incredible combat and artful graphics that will hook you in. The plot is different to the original, but the world is just the same.

Also try your hand at: *Super Smash Bros.*





Toby
Lennox-Hilton



My work is based on the theoretical side of painting – the ideas of what you can paint, the representational, exploring the varieties and ways to use paint. Sometimes, I use actual objects in my work, incorporating them into the finished painting. For example, I painted a girl's face and used actual make-up on her lips. I'd say, as an artist, I'm deeply influenced by the works of Lucien Freud and Glenn Brown.'

The art of Toby Lennox-Hilton, a third-year Fine Art and Painting student, is breathtaking, showing impressive technical skill with a photorealistic quality.

saatchiart.com/tobylennoxhilton

Artwork Credits



Rebecca Bagley

Course: Graphic Communication, third year.

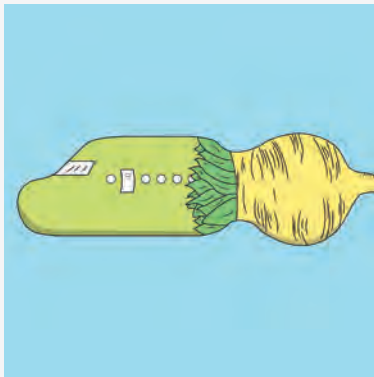
Website: bagleyart.com

Rebecca Bagley's work is quite remarkable, not just because of its definition and lifelike qualities. Still a student, she is already a published author.

Amongst her work you will find an excerpt from her short graphic novel about a little robot called *Tick*. The book is now on sale at a few branches of Waterstones. The whole book has been designed using mixed media and handmade work collaged

together in Photoshop, much like our featured illustration.

When asked why she creates in the way she does, she had this to say: 'I like my work to have a surreal edge, even though a lot of it is drawn from observation. My favourite mediums are pencil, watercolours, as well as collage and I really enjoy contrasting simple, realistic images next to expressive brushstrokes or abstract shapes.'



Alex Ball

Course: Graphic Communication, third year.

Website: behance.net/alexball93

Alex Ball's work is vibrant and unique with an almost childlike quality. He has also created a range of branding materials, which you can see on his website.

We asked Alex to explain a bit about his work, and he had this to say: 'I like to approach graphic design with a sense of versatility. I always seemed to struggle with drawing. But after taking part in a few illustration projects, in my second year of graphic communication

at BSU, I found a style in which I feel comfortable drawing in. I'm particularly influenced by the use of colour and like to use softer colour within my work.

'In my third year I want to focus more on incorporating my illustrations with typography and layout design, Eventually taking a path into branding.'

milk.

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