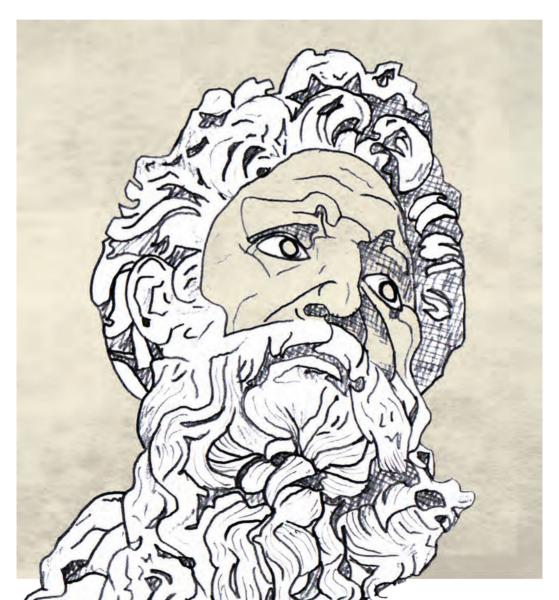
# milk.

MUSIC | NEWS | ART | FOOD | CULTURE



# **EDITOR'S NOTE**

ew year, fresh milk.. It has been a busy year for the milk. team. We have taken on the challenge of redesigning the website to create a dynamic and interactive experience for milk. readers; the marketing team have held a number of exciting events including a night of entertainment at The Nest, and there's more to come.

As well as producing spirited articles on a weekly basis, we have put together this print issue to showcase a sample of our online content along with a splash of fresh material.

With a management team of twelve and over seventy contributors that include a range of graphic designers, illustrators, photographers, filmmakers, digital and social media whizzes and creative writers, milk. brings together Bath Spa University creative talent and a dedicated and professionally-driven team. I want to say thank you to everyone involved and to you, our readers, for following milk. We hope this edition inspires conversation and creativity.



Holly Smil son

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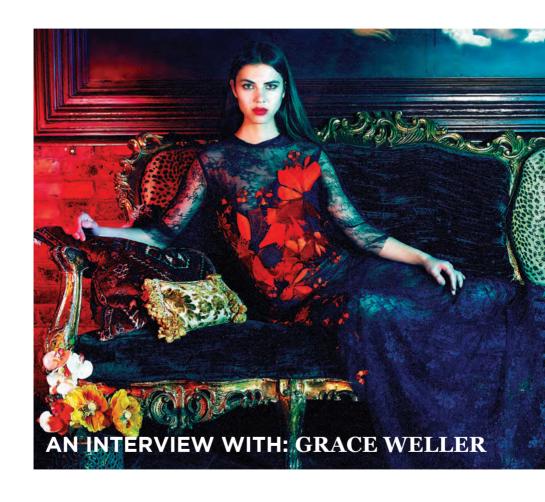
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#### Joele Forrester talks to the Graduate Fashion Week Gold Award winner about designing a collection

Bath Spa University graduate Grace Weller wowed judges at 2014's Graduate Fashion Week in London by impressing them with her beautiful, intricately designed collection. Weller scooped both the Womenswear and the desirable George Gold Award sponsored by George at

Asda. It is the second time a BSU fashion student has won this prestigious award in the past five years. The expert panel of judges included designers Peter Pilotto, Louisa Gray and Philip Treacy, British Fashion Council's Sarah Mower, and Fiona Lambert – vice president of George at Asda. *milk*. caught up with Weller to talk fashion and the future.



Congratulations on winning two awards at Graduate Fashion Week. How do you feel?

I still can't believe it! It was an amazing achievement just to get to Graduate Fashion Week, so to win was incredible – especially as there were so many amazing collections and so much talent this year.

# What was the highlight of the show for you?

To be able to see the designs from everyone in my class go down the runway as complete collections. We'd all been working in the studios together with everyone having their moments of despair, so it was really great to see everyone's hard work finally pay off. I was really proud of the show as I felt it was strong, and the collections were all different and personal to the designer.

## Seeing your designs go down the runway must have been special.

Yeah it was great to see my designs on models and as a complete collection. It was the first time I had actually seen the outfits all together and I was nervous beforehand, so it was a fantastic feeling when they finally came down the runway.

## What were the inspirations behind your winning collection?

I was inspired by the ideas and beliefs that went into late-eighteenth-century Romantic art. I took these themes, such as the power of nature and the exotic, and applied them to my design process. I used embroidery to try to capture the emotion portrayed throughout this art period.

## Do you have any tips for dealing with pre-show stress?

I would say to keep calm and organised – neither of which I did!

# It must be a huge task to design a fashion collection. How long did it take you?

We started designing in November and had to have the collection completed for the last day of term before we broke up for Christmas, which was about six weeks. However, once I started making the collection, the design constantly changed and evolved right up until the last minute, so it was in constant development throughout the whole process.

# If there were a piece of advice you could give yourself, what would it be?

I would tell myself to have more confidence in my work.

## How did BSU prepare you and help you enter the world of fashion?

The tutors have an enormous amount of knowledge about the fashion industry and were always happy to talk things through if we had any questions or wanted information about a particular part of the industry. We were also set industry-based projects where we'd aim to



design for a particular brand, which gave a clear view of what it would be like to work for a specific company and the process involved. They also encouraged us to be independent and make our own decisions, which is an important factor when entering the world of fashion.

#### You got to work for George at Asda as part of your prize. How was it?

I worked for George last summer for a month to design a capsule collection inspired by my own collection, to go into all stores. It was a great experience; I learnt so much about that part of the industry and how a business on such a large scale works. I was also given a lot of freedom to design what I wanted.

#### What does the future hold?

I'm starting an MA in Fashion at Central Saint Martins where I'll develop my skills in embroidery and design, which I'm really excited about. I'll hopefully get to show my work at London Fashion Week at the end of the course.

You can follow Grace Weller on Twitter: @WellerGrace

Article by Joele Forrester Images by Tussunee Roadjanarungtong

# Can Organic Feed the World?

# Holly Smithson discusses the dilemmas of organic produce and the many issues it raises

ou may be forgiven for thinking that organic is only for the rich, but pre-1920s everyone ate organic: farmers relied on natural products and repellents to feed soil and get rid of pests as chemical fertilisers didn't exist. It was only in the 1940s, with the development of pesticides such as DDT. that industrialised farming became the norm. By the late twentieth century GM foods had developed to produce more vield and in some cases, higher nutrient levels. Danielle Nierenberg, food activist and co-founder of Food Tank tweeted. 'Yes, Organic Farming Can Feed the World.' But just how achievable is this?

The Soil Association, the UK's largest organisation campaigning for organic food and farming, defines organic as 'food produced using environmentally and animal friendly farming methods'. Sounds harmless, doesn't it? In theory, yes, but in practice, gaining organic status is no small feat. 'These methods are legally defined and any food sold as "organic" must be strictly regulated.' For example, Soil Association standards require that farmers must allow 'a twoyear monitored conversion period', and 36 months for perennial crops to cleanse land of chemicals. How many farmers can afford to go this length of time with little or no income? Then there are the fees.

Gerard Coles of Honey's Midford Cider Farm, Bath, argues that for him this process would take years, in which time

#### MILK, POLL

80% of Bath Spa students polled have bought organic produce

60% think organic food is overpriced

25% consider animal welfare most important when buying food

85% would buy organic if it were the same price as non-organic

he wouldn't be able to earn a living. He says, 'You have to pay a certain amount to have that status,' calculating that the organic label would cost him many thousands per year.

So what recognition is there for farmers such as Coles who cannot afford to go organic but who practice ethical farming and believe they deliver the Soil Association's four principles: health, ecology, fairness and care? Fiona Harvey at *The Guardian* notes, 'Many farmers and consumers would affirm these principles without agreeing that you have to farm organically to follow them.' Coles says, 'Two of my father-in-law's brothers died of malnutrition in the 1950s - that's unthinkable today.' If stringent Soil Association standards are deterring



"Organically reared animals are widely acknowledged to lead happier lives due to outdoor spacious living in comparison with animals bred on intensive farms in often unnatural environments"

farmers from organic, then we have to ask if their standards and fees are too high.

Animal welfare is a highly emotive issue surrounding organic and there is much misinformation in circulation. The Soil Association hans farmers from routinely treating animals with antibiotics and other drugs in feed and instead advises them to use a holistic approach to treating ailments. Scientist and livestock producer Susan Schoenian would not try for organic status because she believes that not treating animals with antibiotics and other medicines leaves suffering. She says, 'I would never raise livestock organically. Organic standards do not allow you to treat a sick animal with anything that is scientifically proven to be effective.' The Soil Association, however, clearly states that, 'If antibiotics are needed to prevent the suffering of a sick animal then that treatment must he used?

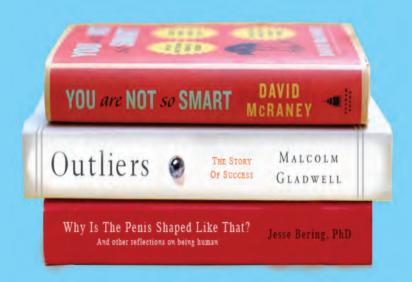
Popular food campaigners Jamie Oliver and Hugh Fearnley-Whittingstall, who collaborated together on *Hugh's Chicken Run*, have long been supporters of organic farming. Organically reared animals are widely acknowledged to lead happier lives due to outdoor spacious living in comparison with animals bred on intensive farms in often unnatural environments. Oliver says, 'Not only do organic chickens taste much better, look at it from your child's perspective – any child would prefer to eat a happy

chicken.' While Fearnley-Whittingstall confirmed that, 'An organic broiler chicken raised to Soil Association standards will be guaranteed forty times more space, including a compulsory outdoor allowance.' It's clear to see why organic appeals

Organic also means that GM crops are prohibited. Monsanto, the leading producer of genetically engineered seeds. claims GM is responsible for feeding starving populations. They said, 'If the whole world relied on organic farming. we could feed [only] about half of today's 7 billion people.' The International Encyclopaedia of Agricultural Science and Technology agrees, and points out that at the beginning of the 1900s it took one farmer to feed 2.5 people, whereas today one farmer can feed over 100. This then raises uncomfortable questions such as: who gets to eat organic produce if not everyone is able to? And in the long-term, which form of farming is sustainable into the future?

The Soil Association would argue that, 'There is already enough food to feed the world. Hunger will be alleviated when poverty is alleviated,' and that it is a problem of distribution. Their 'Myth and Reality' report states that, 'Intensive farming destroys the fertility of the land and is unsustainable. Organic methods help labour-rich but cash-poor communities to produce food sustainably.'

With such differing opinions on the subject, it seems fair to say that both organic and conventional farming have their place. Wouldn't it be ideal for us all to eat food that hasn't caused environmental damage or brought about animal suffering? The reality is: we can't, not if farmers cannot agree with or adhere to organic standards, and it remains cheaper to farm industrially. What we can do, however, is choose what we buy. Some organic products, such as eggs, milk, cheese and bread, are more affordable than others, or if animal welfare is your key concern, then eat less meat and buy organic.



# THREE BOOKS TO CHANGE THE WAY YOU THINK

Olympic swimmer Elizabeth Simmonds takes time out from her training schedule to share three thought-provoking books that will challenge your views

've been on the road for a few weeks now and with a combination of long-haul flights and the inevitable jet lag, I've become something of an obsessive reader. I appreciate reading more while travelling; with such a busy weekly schedule back home I find it hard to justify spending hours visiting a fictional place through the pages of a book

My customary reading habits are, admittedly, firmly fixed in the fiction section of a bookstore, and I, like many, relish the escapism that storybooks offer. However, my recent Kindle purchases have been revolutionised by the discovery of a genre of nonfiction, which for want of a better description I have named 'Thought-Provoking Stuff'.

A mix of sociological and psychological research, statistics and conjecture, all three of the following books act to answer questions that we had never thought to ask.

#### Outliers: The Story of Success Malcolm Gladwell

Ever wondered why some people are more successful than others? Why some children grow up to be average, ordinary people, whereas others become wealthy businessmen/women, extraordinary inventors, presidents, millionaire pop artists or superstar athletes? Why out of two random people born on 28 October 1955 does one become a caretaker and one become Bill Gates? What creates outliers?

Like many, I always thought people whose achievements fall outside the norm do so because of inherent talent — the innate ability to do something that other people cannot. Well, not according to *Outliers*. This book is a series of anecdotal insights into the lives and success stories of a number of extraordinary people, with Gladwell utilising a wealth of statistics to unravel what leads to our perception of success. The result? A surprising interplay of circumstances, luck, and cultural context that have a huge impact on how successful you might become.

## You Are Not So Smart David McRanev

You Are Not So Smart is a compelling exploration of the intricacies of the human psyche. Each chapter begins with a 'misconception' – common beliefs and mistakes that we are all susceptible to making – followed by an alarmingly accurate analysis of why we fall into the traps we do. We think we act, for the main part, in a rational and logical manner, aren't easily persuaded by biases, and have opinions that are formed from years of careful observation of the world around us. Not according to this book.

It turns out we are all slightly delusional: we believe only what we want to believe and are easily persuaded by biases that we don't even realise exist. From the pitfalls of egotistical thinking, to the complexities of spontaneous decision-making, each chapter leaves you feeling as if you've learnt something new about yourself. For a highly evolved and intelligent species, it turns out we are not so smart after all

## Why Is the Penis Shaped Like That? Jesse Bering

Why do humans have acne when our ancestral cousins, the apes, don't? What is it like to be asexual? Why do some people develop weird and wonderful fetishes? What is the adaptive function of the female orgasm? And, of course, why on earth is the penis shaped like that? This book poses a series of intriguing questions about the evolution of the human race, paying careful attention to the makeup of our more private anatomy, as well as providing a fascinating analysis of our lusts and desires. Factual and well researched. Bering's book offers amusing and uncensored answers to a handful of complex cognitive questions. Thought-provoking and witty - just avoid reading it in front of your parents!

> Article by Elizabeth Simmonds Illustration by Nina Kicul

# A WRITER'S RECIPE FOR A LOVE STORY



Mr Darcy & Elizabeth Bennet

With romance novels consistently topping bestseller lists, MA Creative Writing graduate Christina Fritts shares her top tips on how to write the perfect love story

dd a heaping spoonful of lust, two ripe and heaving bosoms, a pinch of drama, and a generous portion of bristling testosterone and you've got a love story ready for devouring. Right?

In the world of Harlequin Romance novels, perhaps. Many writers struggle with the recipe for writing true love — a story that encapsulates romantic love on a more complex and profound level. But while the writer may struggle, the readership does not. Romance fiction generated \$1.4 billion in sales in 2012 and was the top-performing category on the bestseller list according to 'Business of Consumer Book Publishing 2013'. And 91% of these romance book buyers, as shown in the RWA Romance Book Consumer Survey, are female; they crave something more than the 'wham, bam, thank you ma'am' realities of modern society and seek to quench their

thirst for a deeper, emotional, and sometimes sexual (see *Fifty Shades of Grey*), relationship. So how can a writer produce a love story that quells the hunger of millions of romantic fiction (romfic) fans? By incorporating four simple ingredients. That's it. Four ingredients (and some culinary know-how), which should all be added in equal parts: strong characters, passion, obstacles, and growth.

The first ingredient, strong characters, is key for any piece of fiction, but especially so for romfic. This is because the reader must fall in love with one of your main characters. Would Mr Darcy have sent readers' hearts aflutter if he were a silly cad with no redeeming qualities? Absolutely not. He was a judicious gentleman of impressive intelligence and refinement who secreted away a tender heart. You want Elizabeth and Darcy to end up together because that means you get to end

up with him or her as well. A character must therefore be dynamic and three-dimensional, otherwise who will fall in love with them?

Once you have strong characters, you must stick them together with a generous helping of passion – the most important element of a love story. Readers need to feel the depth of your characters' emotions for one another. Passion measures this depth and is the rubber band that you tie around them. No matter how hard they pull and stretch apart, that passion will bring them back together in the end. Your characters can play around with the idea and question his/her true feelings, but the reader must know that, when push comes to shove, their love is unquestionably genuine.

Now that you've tied the passion band around your characters, you must add a liberal amount of obstacles to test its elasticity and your characters' resolve. This can be in the form of an antagonist (sometimes the best antagonists are the couple themselves) or circumstances that impede their ability to be together. Obstacles create a sense of the unknown: an essential element that encourages readers to invest in the journey. Easy love doesn't make for a compelling, unforgettable love story. There must be struggle and suffering.

An effective obstacle to include in a love story is separation. They say absence makes the heart grow fonder, but your lovestruck protagonists don't know that. Our lovers must attempt to live without each other and then come to realise that, no matter how hard things are while together, it's impossible to stay apart (think Tristan and Isolde, Romeo and Juliet, and yet again, Pride and Prejudice). During this separation, the obstacles are the characters themselves. They think that. by being apart, they can dismiss their feelings. But never underestimate the power of that rubber band of passion. These obstacles should come after growth and a sense of enlightenment from

# 66 EASY LOVE DOESN'T MAKE FOR A COMPELLING LOVE STORY. THERE MUST BE STRUGGLE

#### **AND SUFFERING 99**

your main characters. They should be able to recognise their negative traits, their differences and flaws, and only then can they get over the hurdles. In essence, your characters need to grow and conquer their own negative qualities because of their love for one another. True love should inspire your characters to be the best they can be.

Now that you understand the ingredients, mix them together, follow the preparation steps (write the novel), and pop your love story in the oven. But remove just after marriage! The ending of a love story is of the utmost importance: it needs to be optimistic and emotionally satisfying. This is often accomplished by ending the story with marriage. Few readers want to read about life after marriage because it is full of realistic issues we're all too familiar with — problems that not even the greatest of romfic's couples can avoid. Readers need to believe that the couple who have fought so hard to be together will live happily ever after.

These are the basic ingredients of a love story. They're a great start, but you'll also need a dish to bake it in (the plot), some added spice (climaxes), a garnish or two (themes), and some nice china to serve it on (the setting). Once finished, it will serve millions of women (and a number of curious men) who seek to experience true love. You are the chef, publishers the restaurants, your readers the eager foodies, and your love story is the pièce de résistance.

Article by Christina Fritts Illustration by Jack Hinton

# THE FAMOUS FIVE'S GINGER BEER



y life has been shaped by two things: books and food. Whenever I think back to my childhood, I picture myself staying up late to finish the next chapter while trying not to get crumbs between the pages. When I became a parent, I was able to sift through my old collection of children's books and fall in love once again. I have since collected the most memorable culinary moments from children's literature and adapted them into delectable recipes, which take me back to the start of my reading obsession. I've read *The Famous Five* more times than I can remember, and I always associate my first experience of ginger beer with the gang enjoying the drink on Kirrin Island. This recipe has a zingy, refreshing taste and was the tipple of choice for a whole generation.

Serves: 4-6
Preparation time: 15 minutes

#### Ingredients

- 140g fresh ginger
- 4 tablespoons muscovado sugar
- 3 lemons
- 1 litre soda water or sparkling mineral water
- a few sprigs of fresh mint

ice to serve

#### Method

Coarsely grate the ginger into a bowl, leaving the skin on if you prefer. Add the muscovado sugar.

Peel the rind from two of the lemons. Add this into the bowl with the ginger and sugar then muddle together with something heavy such as a pestle or a rolling pin.

Squeeze in the juice from two-and-a-half lemons then pour in the water. Allow this to settle for 5–10 minutes, then taste. If it tastes too sour, add a little more sugar; if it's too sweet, add a little more lemon juice. This recipe should be adapted to your own taste, so feel free to adjust it accordingly.

Pour the ginger beer through a sieve into a large iug. Add lots of ice, and sprigs of mint to garnish.



Article & image by Chelsea Brown Illustration by Jonathan Omar



# Hip, nostalgic, or just downright enjoyable? International student Myles McGuire confesses to his love of vinyl

ne of my uncles is the kind of individual rarely seen outside a Woody Allen film: a retired law professor, classical music enthusiast and connoisseur of Spanish wine. At family functions people go to great lengths to avoid being seated near him. Lacking the talent for sarcasm that enables most of the communication between my relatives, he is, at best, unintentionally hilarious; at worst, condescending. When I once referred to my record player, he turned to my father and scoffed, 'How can you be nostalgic for a time before you were born?'

I have been a collector of vinyl for a long time. I remember falling in love with my parents' records: Fleetwood Mac, The Beach Boys, God help me – Billy Joel. I was fascinated by their intricate cover designs. I pawed the candid album artwork of a joint-smoking Stevie Nicks and was thrilled by the crackle of the needle seeking a groove. As my musical tastes diverged from my parents'

and I began to seek out records of my own, the satisfaction of plucking a mostly intact Bowie from the depths of a second-hand bin appealed to me more than the instantaneous gratification of iTunes.

Nostalgia, of course, plays a part. In 2015, the past is ruthlessly mined in our attempts to define our ambiguous present. Endless BuzzFeed articles are devoted to reliving the tackiest moments of the 90s, reimaging them as a glorious pastiche of colourful cardigans. oversized mobile phones and songs that nobody would have admitted to liking at the time. Great Gatsby parties are thrown without a hint of irony, and home comforts - bicvcles. nature walks, and above all, breakfast have transcended their innate pleasures to become the stuff of Instagrammable lifestyle porn. Simultaneously, with the advent of digital everything, countless industries have been pronounced dead: books, film, and with cyclical regularity, records.

# "PEOPLE HAVE BEEN OUTRAGED THAT I COLLECT RECORDS, AS IF DOING SO WERE TANTAMOUNT TO KEEPING A FRAMED PHOTOGRAPH OF IDI AMIN"

Perhaps as an Australian, a denizen of a country often charitably regarded as backward, a predilection towards the dated is in my makeup. Statistics would suggest as much, with vinyl sales in Australia experiencing a 70% increase in the past year (in the UK, Rough Trade reported an increase of 49% in the year to November 2014). A cynic, of course, might distil this inexplicable affection for a redundant technology into unromantic terms: vinyl is popular because it is hip. Much like fixed-gear bikes, roll-up cigarettes or cats, vinyl is cool.

As far as hipsterish things go, vinyl is the one that attracts the most extreme vitriol. People have been outraged that I collect records, as if doing so were tantamount to keeping a framed photograph of Idi Amin. Willingly spending money on what is easily accessible for nothing comes across as an act of defiance. When people mock those who collect vinyl, their complaint comes loaded with subtext. How very dare you, they seem to say: how can you waste money on what you've been given for free? And how can you

be nostalgic for a time before you were born? Mark Ronson is a wildly successful hit-maker who imbues contemporary pop music with a vintage sensibility. This year sees the release of his new album in collaboration with Pulitzer Prize-winning author Michael Chabon, whose 2012 novel *Telegraph Avenue* served as an ode to vinyl. The album is touted as a homage to the old school. Recorded in Memphis, inflected with 1960s funk, it reflects the growing trend in music to look to the past for currency.

Even Taylor Swift, who soars as the industry sinks, released in 2014 what was very much a concept album. 1989, so named after the year of her birth, is the Pet Shop Boys as reimagined by a millennial – a tribute to a musical period the songstress was barely alive for. Like her previous album, Red, it will be released on vinyl. And though Swift might be the sole artist in the position to give Spotify the shaft and demand that people buy her record, it says a lot about the future of pop when its heir is a staunch traditionalist

Those who like Swift worship her for her approachability and the conversational nature of her songs. She also declares that music is worth something. When her fans grow into adults, they will probably recall something of Swift's politics, which they devoured so eagerly in adolescence. Unlike devotees of Britney Spears, they might actually feel inclined to pay for records.

I doubt people will ever equate Swifties with hipsters. Their heroine is as far removed from hipsterdom as possible, with her Nashville roots and cheerleader hair. Indie, alternative, and above all, cool, are unlikely descriptors for the champion of pop. She is, however, apparently guite fond of cats.

Article by Myles McGuire Image by Jonathan Omar

# **Coastal Camping**

# Love nature? Want to de-stress and get back to basics? Daisy-May Chivers-Black tells us why Eweleaze Farm in Dorset is the place to go

he chance to escape the stresses of everyday life is something that most of us await with eager anticipation every year, but everyone has the same idea of the perfect holiday. While some love the hustle and bustle of a city, others wish for nothing more than a sun lounger next to a hotel swimming pool. And then there are those of us who yearn for something a little more rustic, who want to leave behind our increasingly digital lives and get back to the simple beauty of nature. Sound like you? If so. Eweleaze Farm may be your ideal holiday destination. Offering an eco-friendly, back-to-basics style of camping, this site will have you singing around the campfire in no time.

#### A Farm on the Coast

Nestled in a secluded valley on the South Dorset coast, Eweleaze Farm is a camper's paradise. Spanning several fields, it's far from small, giving you the option to camp in the heart of the valley or at the top of the cliff overlooking the sea. And not only is this site full of natural beauty, it's got character as well. With farm animals roaming free across the site, as well as any pets you and your fellow campers wish to bring (lobster like Nerval, anyone?), mischief is never far away. You're just as likely to be woken by the sound of a trio of Shetland ponies grazing outside your tent, as you are by the surf. Nothing can beat a morning stroll along the half-mile stretch of shingle beach.

Campers are given exclusive access to this little slice of the Jurassic Coast, offering you the rare chance to find tranquillity during the peak season on one of the most popular coastlines of Southern England. There are no stressful arrival and departure times at Eweleaze; the mad scramble of packing up and having to be off-site by 10am is gone, leaving you to enjoy the serenity of the seaside.

#### Pubs. Ferries and Beaches

Eweleaze is the perfect site for anyone who loves a walk with sea views. If you miss the hubbub of a seaside town. Weymouth is easily accessible via the coastal path. Or, if it's a quaint village pub vou're after. The Smugglers Inn is just a short walk away and offers some of the best food and drink in the area. The site runs several activities for children and also provides a sightseeing cruise of the stunning Jurassic Coast and ferry service to Weymouth, both of which depart from the private beach. Or you might just enjoy the simple pleasure of sitting on a hav bale around the campfire with a beer and the company of good friends.

#### Eco and Organic

Eweleaze Farm embraces a growing concern with cultivating an environmentally friendly lifestyle. Labelling itself an eco-site, you can camp without guilt, enjoying your holiday while still doing your bit to preserve the environment. Recycling

points are placed throughout the site, and the farm shop offers a range of organic produce that will transform your campfire creations from basic to brilliant. Additionally, rustic wooden structures house solar-powered showers and even long-drop toilets.

#### Guilt-free Luxuries

holiday nο would complete without a bit of luxury. Campers at **Eweleaze** unwind in its gorgeous Turkish bath house, or visit the on-site massage and therapeutic spa. You might decide to fish for your supper from the private beach and cook it vourself on the campfire for a relaxed barbeque. but everyone needs a night off now and then. Gorgeous stonebaked, wood-fired pizzas are cooked to order at Eweleaze and with a bakery, patisserie. ice-cream parlour and cafe there is no need to leave the site.

A breakfast of freshly baked pain au chocolat is a luxury every camper should experience and, as the morning queues attest, one that you will find hard to go without. Eweleaze has even teamed up with Honeybells Tent Hire to provide a glamping service for those who want to get back to nature in style. You can hire bell tents of varying degrees of glamour, ranging from a simple unfurnished tent to one filled with airbeds, low tables and floor cushions.

As the sun sets over the sea and the site is lit up by the twinkling glow of campfires, the true beauty of Eweleaze shines. This is the perfect place to leave the modern world behind and bask in the brilliance of nature.



Article & images by Daisy-May Chivers-Black

# Bill's RESTAURANT

With an abundance of new eateries opening in Bath, Grace McGregor reveals her favourite spot for breakfast

espite being part of a successful chain, Bill's feels surprisingly cosy and unique, with the rustic charm of an antique shop. It's a firm favourite of mine for any meal of the day, but their brunches, in particular, are a force to be reckoned with. From homemade granola to a hearty 'Full English', there is something to satisfy all cravings and budgets.

I'm a big fan of their eggs benedict with thick slices of salty cured ham, but I decide to try something new and opt for the vegetarian alternative, eggs Florentine: two crusty slices of toasted sourdough bread topped with tender spinach, poached eggs, oozing with velvety rich yolks, a pleasantly

light hollandaise sauce – lemony and fresh – topped with nutty pumpkin seeds. To drink, I sip a fresh mint tea served in a dainty china teacup; bright and reviving, it is a cleansing accompaniment to my breakfast.

Bill's is busy at all hours of the day – a testament to the delicious food and great service. The atmosphere is contagiously cheerful and our waitress is attentive and accommodating, as are the rest of the staff, which makes for a comfortable dining experience. I always leave Bill's stuffed but satisfied, and dreaming about the next dish to try.

Visit Bill's online at: www.bills-website.co.uk

Article & main image by Grace McGregor













# **WANT LOWER FEES?**

# Then you'll need to register to vote. Tom Williams explores why young people are falling off the political agenda

or anyone turning eighteen before 7 May, the 2015 General Election will be the first they are eligible to vote in. It's an election that will shape public policy and therefore Britain for the next five years.

Eighteen years ago, when these new voters were born, Tony Blair led Labour to a landslide victory by ending eighteen years of Conservative government. Since 1997 we have seen peace in Northern Ireland, wars in Iraq and Afghanistan, three Prime Ministers in office, same-sex marriage, a financial crash, years of prosperity and years of austerity.

One thing is certain: elections matter. It is increasingly likely that not just one party

will hold the balance of power after May, but several. Politics is no longer about the parties of red and blue, but more a spectrum of green, yellow and purple; the cliche of 'every vote counts' means more than it ever has before. Who you decide to vote for can shape the government and make a difference. As political commentator Andrew Rawnsley said, when it comes to May 2015, 'Indecisive voters will be decisive to the outcome.'

In recent years, the views and needs of young people have had a decreasing influence on home and foreign policy in the UK, because fewer of us are turning out to cast our ballots. In 2010, 76% of the over-sixties voted – almost double the amount of 18 to 24-year-olds



at 44%. Unsurprisingly, in the past five years welfare entitlements for pensioners have been vehemently protected, while young people have seen a rise in tuition fees, and youth services spending less by a third.

Are politicians to blame? It goes without saving that the way politics works needs reforming and modernising. Politicians from every party must do more to reach out to young people. Yet when you have a situation where current estimates suggest 96% of people over 60 are registered to vote compared with 56% of people under 24, politicians look to appease those who they can rely on. As the voter registration charity Bite the Ballot point out, 'Decision makers will always let down the people who hold the least resistance.' Put simply, if you're working for a political party, you go after those you know are registered to vote and who are likely to vote for you. The group of people MPs rely on to get elected are currently not young people.

While politicians should, of course, work more for the 18–24s, it is also important for young people to get involved. Ask anyone if they care about how much they're earning, about wars in foreign countries, about immigration, about

climate change, and they all have opinions. The problem is getting them to vote, and with 7 May just around the corner, the race is on to spread awareness.

Voter Registration Day, a nationwide project targeted at young people with the aim of registering them to vote, was held on 5 February. Bruce Galliver, BSU's student union president, told me that he signed up between fifty and sixty people that day and that overall more than 200 previously unregistered BSU students will now be able to vote in May. Charities and organisations such as Bite the Ballot, Swing the Vote and The League of Young Voters are working around the clock to get more 18 to 24-year-olds registered.

Registering takes five minutes and, at election time, can help change a nation's direction for five years. You'll need your national insurance number, but otherwise it's an online form that asks for the most basic of details. Be sure you're part of the millions who plan to stand up and be counted on 7 May by visiting: <a href="https://www.gov.uk/register-to-vote">www.gov.uk/register-to-vote</a>

Article & image by Tom Williams

hey call themselves 'a firecracker folk explosion' and after witnessing their debut gig at The Nest in February, we're inclined to agree. A six-piece band comprising first-year Commercial Music students Jess Holland on double bass/vocals, guitarist Silas Black, accordionist Rhydian Evetts, cellist Doug Evans, drummer Max Lewin and Harry Houseago on vocals and banjo, Pepper's Ghost bring a brazen, youthful edge to British-American folk music with anthemic choruses, energetic live performances and soaring four-part harmonies.

Harry Houseago is songwriter, banjo player and lead singer for the band, and boasts an impressive pedigree in classical and jazz composition. Boosting his credentials further, Harry bagged the Best Solo Artist award at the Mayor of London Big Busk event last year. We caught up with him ahead of the year that could be his biggest yet.

#### You're a first-year Commercial Music student; has there been much pressure to balance work and your creative output?

Uhh... what work? Seriously though, one of the things I like most about the course is that the pressure to work is channelled directly into our own creativity. Most of the pressure on me is from myself and I think the people who do best on the course are self-motivated, too.

#### What drew the band members together?

From our first meeting, it was clear that we all wanted to be involved in something a little bit different. There were some on the course like myself who spent most of the day wandering around the rehearsal rooms trying to play it cool, while really just wanting to jam and find out what everyone's musical personality was. We're all multi-instrumentalists but somehow something drew all of us into the same room with the particular instruments that we ended up playing in the band. The chemistry was undeniable – we just had to go with it. I'm glad to say the music brought us together both as a band and as people.

#### How did you come up with the name?

We hoped people would ask what it meant! A little bit of intrigue can't hurt. We like the idea that we've taken the 'ghost' of an old style – traditional folk music – and brought it up to date by combining it with other styles of music we're interested in. We are all involved in other completely different projects as well, from funk to electronic music, and so that informs the way we play our music in Pepper's Ghost. Hopefully that means we never sound guite like anyone else!

# Pepper's Ghost made it to the final of Bath Spa's Battle of the Bands in February. Was the competition tough?

Yeah, very tough. We were one of two first-year bands out of six in the final. We gave it everything we had and got a wicked response from the crowd. We got some bookings and producers interested in us that night and we had a top evening of dancing and drunken debauchery afterwards. It was a great experience for us as a band early on in our career. The level of the competition goes to show the concentration of musical talent on the Commercial Music course, which is not surprising considering how unique it is. Talent gravitates towards the course and Battle of the Bands made that clear.

#### We were impressed with your polished debut performance at milk.'s showcase event at The Nest. Was it a product of careful planning or do you rely on each other's spontaneity?

I would say it's a kind of guided spontaneity. It's important as a band to keep your approach to live performances fresh and unpredictable while making sure there's enough in your proverbial back pocket to say or do to keep the audience engaged. But we've all got experience as performers and we just get into the music.

# With such a prolific background, which of your experiences do you draw on most with Pepper's Ghost?

For me, Pepper's Ghost is about letting go of the reins. In my solo career I write, play and produce the music myself. The classical and jazz composition I do is pretty much a solitary process of scoring music traditionally. Pepper's Ghost truly jams, and as most of the other people in the band are singers/songwriters in their own right too, we strive for all our music to be made as



# AN INTERVIEW WITH: PEPPER'S GHOST

Frontman Harry Houseago talks to milk. about what's next for the up-and-coming Bath Spa band

collaboratively as possible. In the future, I can see where traditionally scoring parts will be necessary. I'd like to incorporate a brass section and potentially more orchestral elements into the mix. We all love the style of music so it's rare that we have a real clash of opinion.

#### What's next for the band?

Bigger and better things! We're already working with some professionals from the Bath music scene and getting more and more gigs around the area – Bristol and London, too. Right now we're in a pretty intense writing period to prepare for some studio time we have scheduled for later this year.

## Is it too early to ask about your plans for after graduation?

Not at all. I am under new management for my solo career and I'm putting together another EP to be released in the second half of 2015. I've also recently become an artist for Cole Clark guitars for my percussive guitar/singer songwriter material. Graduation's a long way off, but right now the times are exciting enough! I can't go too much into it, but big things are going down...

Article by Josh Ryall Image by Aramide Pearce



here are so many 'miracle' hair products in the shops these days it's easy to forget about the natural ingredients we have hiding in our kitchen cupboards. Although commercial hair products claim extraordinary results, they are often packed full of chemicals and can cost a fortune. However, *milk*.'s hair mask contains just three affordable and natural ingredients: olive oil, almond oil and mayonnaise. These contain a wealth of essential vitamins that gently treat dull and damaged hair by restoring moisture. leaving locks feeling soft and healthy.

Use this treatment once a week to reduce split ends and breakages. Olive oil is full of fatty acids that coat the hair and protect it against heat damage. Almond oil contains vitamin E, which reduces inflammation of the scalp. Although mayonnaise may seem like an odd ingredient to use, it's high in protein and will deeply condition dry hair, resulting in a shiny and smooth finish.

#### Ingredients

For short hair:

- 2 tablespoons olive oil
- 2 tablespoons almond oil
- 4 tablespoons mayonnaise

#### For long hair:

- 3 tablespoons olive oil
- 3 tablespoons almond oil
- 6 tablespoons mayonnaise

#### Method

- 1. Place all the ingredients in a bowl and mix well.
- 2. Comb the mask through dry hair from the roots to the tips.
- 3. Cover hair with a towel, clingfilm or a shower cap and leave for two hours
- 4. Rinse off the mask using a mild shampoo.



#### BEAUTY TIP:

Before bedtime, massage almond oil gently into your face using your fingertips: it contains antioxidants that reduce the appearance of dark circles and spots.

Article & images by Katherine Binks



Can Bath's promising players step up to international success? Sam Grote looks back over the year and on to the World Cup

ath may be among the longest-serving teams in top-flight British rugby, but they are yet to claim the prestigious 'champions' title. Last year saw the club finish fifth in the Aviva Premiership – their highest league position in four seasons. It proved a memorable campaign for many fans at The

Rec, raising expectations for the year ahead. Now in 2015 and the West Country side have grown even stronger. The purchase of exSouth Sydney sensation Sam Burgess proved to be a remarkable team addition, especially given the vast interest shown by rival clubs for the 6ft 5in lock. Mike Ford's men have adopted a formidable attacking system that has no doubt helped the club retain a crucial playoff spot for an incredible fifteen weeks. What makes this transformation more exciting is the regular contribution of rising youth talent in league performances. With an average age of just 21, George Ford, Jonathan Joseph and Anthony Watson are particular success



stories since receiving first team opportunities within the last year; the terrific trio have so far accumulated 176 points in all competitions for Bath, and given there are no injury setbacks, this tally is sure to rise.

The actions of England head coach Stuart Lancaster suggest that these hot prospects may well have an international future, too. With a Six Nations Championship beckoning, Lancaster confirmed that Bath's impressive forward unit of youngsters had proved themselves worthy of a call-up. David Wilson, prop, and Dave Attwood, back row, also made Lancaster's 25-man squad and left their Bath commitments temporarily – missing four title deciding fixtures in the process – to showcase their eye-catching displays on a global scale against Wales, Italy, Ireland, Scotland, and France.

Joseph and Watson thrived on their Six Nations debut at the Millennium Stadium in Cardiff, scoring a try each, which ultimately assured a win. The duo demonstrated an exhilarating partnership exploiting both wings – something The Rec has witnessed so often this season. Fly-half George Ford also took his chance on centre stage by bringing his reliable right foot to the England field. The responsibility put on the

shoulders of the 21-year-old was of no concern for Lancaster who said, 'He is a confident young man and ready to take on a leadership role.' Ford and Joseph made instant impacts by picking up deserving Man of the Match awards in England's opening two matches.

The summer of 2015 sees England host the Rugby World Cup, and while there is plenty of time for diversity in Lancaster's selection plans, the fresh career launch of Ford, Joseph and Watson could not have come at a better moment. Bath Rugby is renowned for capturing promising players and giving these potential stars valuable time on the pitch. Ollie Devoto is undoubtedly one to watch. Also in contention for future England call-ups are Olly Woodburn, Sam Burgess, and Nick Auterac.

England remain one of the top sides in Europe and will therefore expect a successful showing on home soil come September, despite the presence of international giants New Zealand, South Africa and Australia. Whether or not we see some of Bath's finest youth players at these championships, there is no question that the Somerset club is very much a catalyst for producing the exciting quality every international team seeks



# Third-year/Graphic Communication student Dan Taylor tells Poppy Henderson why it's important to love what you do

#### How did you get involved with milk.?

The design editor, who was familiar with my work, approached me about designing the cover of the 2015 print edition. Having discussed some initial ideas and the creative direction, I gladly agreed to collaborate on the project.

# How have you found the process of designing milk.'s cover and where did you find inspiration?

It's been great fun. The print team at milk. are very creative, professional. hard-working students and I think this is reflected in this year's edition. When working with such dedicated students I find myself inspired by the collective effort of the team. I always find it rewarding to see the work develop through progressive collaboration. Upon meeting the team we were quickly able to establish a clear dialogue that helped to ensure consistent evolution of the concept toward the best possible outcome. Overall, this has been an invaluable experience of professional design conduct and it's been a pleasure working with everyone at milk..

## Do you have any current projects under way outside BSU?

Of course. I'm always working on one thing or another. At the minute I'm currently directing two self-initiated projects as part of the final module of my course, which is really interesting as I'm beginning to align my portfolio with the type of work I hope to be doing when I graduate. I'm also currently working with Bath Spa Live to produce the visual identity for OnSet Productions – a new theatre company for BSU Acting and Theatre Production students – which is due to launch at the beginning of the new academic year.

## Do you have any advice for current students or aspiring designers?

Love what you do! And network. I was recently speaking to the managing director of a creative agency I had work experience with who told me, 'One of the most important things I look for when interviewing designers is enthusiasm. You can teach skill, but you cannot teach enthusiasm.'

If you would like to contact Dan, drop him an email at: hello@danieltaylor.co



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