



RAG Fashion Show
Plus an interview with the creator of CSI



LEEDS STUDENT

Guardian Student Newspaper of the Year

Vol. 40 Issue 15

www.leedsstudent.org

Friday March 5 2010

Police search river for missing student

Anyone with information which may be able to assist in finding Matthew is asked to contact West Yorkshire Police on 0845 6060606.

Matthew Power

Police conducted underwater searches of the River Aire this week in hope of finding the missing Leeds University student Matthew Wilcox, who disappeared while on a night out a week ago.

The 19-year-old was last seen in the Mission nightclub, Heaton's Court, at around 3am on the morning of Friday February 26.

Matthew was escorted out of the venue by door staff, who believed he was too drunk to be in the club. He was told to get a taxi home but it is not known where he went after leaving and it is believed he did not return to his halls of residence.

Police hope to build a picture of the student's movements by analysing hours of CCTV footage of the city centre.

26,000 Facebook users have joined a group set-up to help find Matthew and police made an appeal on the social-networking site on Wednesday, urging people to pass on information that could help trace the student.

Detective Chief Inspector Dick Nuttall, who is leading the investigation in to Matthew's disappearance, also made a video appeal for information on YouTube and the West Yorkshire Police website.

Matthew's family have been in Leeds to help search for the student and thousands of posters appealing for information have been put up across the city.

The geography student is originally from Rotherham and has been living at the Clarence Dock halls of residence while at university. He has never been missing before and his family say his disappearance is out of character.

He was reported missing on Saturday February 27 after he did not

show at a charity event at his home in the Wickersley area of Rotherham at the weekend.

DCI Dick Nuttall said: "The Facebook sites dedicated to Matthew's disappearance have already attracted huge support, and I would encourage anyone who accesses the site and has information to report it



Detective Chief Inspector Dick Nuttall is leading the investigation in to the student Matthew Wilcox's disappearance

to West Yorkshire Police on 0845 6060606.

"As time passes we are becoming

Continued on page 4 >>



DESPERATE SEARCH: Police have been analysing CCTV footage to trace Matthew Wilcox's footsteps on the night he disappeared

DISCOVER YOUR
POTENTIAL.
THEN EXCEED IT.

MASTERS OPEN DAY
WEDNESDAY 10 MARCH 2010
1:30pm at Leeds University Business School

A business Masters can be the perfect way to change direction from your undergraduate degree or specialise in a particular area. You don't always need a related first degree to study a Masters at the Business School. Come and see what we have to offer!

New for 2010 entry: All University of Leeds graduates will receive a 10% bursary towards fees. Those with a first classification are entitled to a 20% bursary towards fees.

To find out more, register for our next open day at www.business.leeds.ac.uk/masters/student-leeds



UNIVERSITY OF LEEDS

Leeds University Business School

Leeds Student

Inside LS this week...



LS1 explores the hidden world of CCTV cameras
pg. 12, news extra



We interview the man in charge, Vice Chancellor Professor Michael Arthur pg. 7, this section

And in LS2...



LS2 tries Bellydancing
pg. 6, LS2



LS2 speaks to a fundraiser set to climb Kilimanjaro
pg. 13, LS2

Got a Story?

Email us at news@leedsstudent.org or call 0113 380 1450.

All correspondence will be treated with the utmost confidentiality.

Correction?

If you feel we have reported something inaccurately or unfairly, we want to hear from you to put things right.

Contact us at editor@leedsstudent.org

To advertise in Leeds Student please contact

Daniel Smith: d.e.smith@leeds.ac.uk or Louise Hartley: l.j.hartley@leeds.ac.uk



Sketch was pleased that the pace of Union life slowed down somewhat this week, arriving at the Union early exhausted from a 2km bypass around the cement mixings and tree

implantations taking place outside as part of the University Crucial Redevelopment and Arborial Plan (CRAP) project. Fortunately we live a time of plenty, with unfettered economic growth and employment opportunities springing up all round us like so many implanted trees. Otherwise such frivolous, meddling endeavours would, in fact, seem like a fucking joke. Oh, wait...

There's still some remnants of the election lingering like an eggy bum cough around the Union, generally *Sketch* noticed how quiet everything seemed without 17 assorted egomaniacs thrusting leaflets into *Sketch's* thumbless hands about how

bloody wonderful they were and how they didn't represent any agenda or vested interest whatsoever.

Sketch almost missed the pleasant sound of begging election candidates, before remembering that listening to them was after all, more degrading and physically unpleasant than being taken roughly by Jack Straw, directly beneath the dome of the Brotherton Library. Still, some people like that sort of thing.

There was, however, no such calm for *Sketch* over the issue of Israeli Apartheid Week (IAW). Given the banning of the Palestinian Solidarity Group (PSG), *Sketch* has been overrun by acronyms this week: it seemed

it was unclear whether IAW would even go ahead.

But with a little creative room booking the festivities started on Monday... or rather they didn't. The increasingly fascistic Activities Assembly deemed that all IAW events should also be banned, leaving a leading speaker to be moved to an undergraduate common room instead of the proposed lecture room.

Sketch was less than pleased to have to sit on the floor for two hours because of a certain member of the Exec being put out by some Free Speech™ wielding, scarf wearing, floppy haired people. You know what: **go fuck yourself.**

Student flats could be built on Hyde Park school site

Marcus Chippindale

The former Royal Park Primary School could be converted into student accommodation if Leeds City Council agrees to sell the site to an unnamed commercial company at a meeting on Wednesday.

The Council's executive board will meet to consider three bids from groups interested in developing the site. One of the bidders, the Royal Park Community Consortium (RPCC), has been campaigning to turn the abandoned building into a community centre since October 2009. The other two bids have come from unnamed companies.

Campaigners believe that the Council plans to support a move to convert the site into residential accommodation following a leaked email, seen by *Leeds Student*, from Leeds City Council. In it Leeds City Council Officer John Ramsden claims: "The Hyde Park community already has enough available facilities and so further investment is not a priority."

Councillor Andrew Carter, leader of Leeds City Council and executive board member responsible for asset

management said: "The former Royal Park School is a much-loved building. Local people have sent their children there and many Leeds people have fond memories associated with it. The building has always played an important part in the local community."

"The extent to which it is made available for community use is obviously a concern for residents and we have listened carefully to their wishes."

"Our prime objective throughout this marketing process has always been to secure its restoration for future generations in the local area."

But *Leeds Student* understands that allowing the site to be converted into student accommodation would be contrary to the Council's own policy on student housing.

David Santa Maria, a student at the University of Leeds and supporter of RPCC, said: "The Council are completely ignoring their own policies which state that no further student developments should be made in the areas of Headingley, Hyde Park, Woodhouse and others around it."

The Leeds Houses in Multiple Occupancy (HMO) Lobby has stated that it would not be supportive of a move by the Council to build more student accommodation. In October 2009, this paper reported how the

HMO Lobby successfully opposed the development of student accommodation on the site of an old Glassworks on Cardigan Road, and Richard Tyler from the Lobby says they would take the same stance again.

Tyler said: "There are two good reasons - there are far too many students in the area already (with numerous detrimental consequences for the local community), and there is already a surplus of student accommodation. These reasons apply equally to the School."

A report to the Council executive board has also cast doubt on the sustainability of the RPCC project and whether they would be able to generate sufficient funds to fulfil their ambitions for the site. The report says: "Fundraising is still in its early stages and there is no guarantee that sufficient capital will be raised or sufficient income generated as an enterprise. Therefore it is recommended that the request from the consortium for a lease of the building be declined."

Campaigners have denied that this is the case and have asked to be allowed 12 months to raise the money. Charlotte Coleman, who has campaigned in support of the RPCC, said: "Funding is pouring in - the RPCC have had several pledges of £1,000 this week alone. There are no

shortage of groups, social enterprises and community projects with money available to get the school going."

Santa Maria said that the only thing the RPCC need to materialise funds is time.

"Currently we are in talks with possible tenants and funders that have shown great interest in renting space at the proposed community centre. These are serious funding possibilities that will demonstrate that the community centre is viable," he said.

Hannah Greenslade, Leeds University Union (LUU) Community Officer, believes that the area has no need for additional student housing, especially as there were 4,000 spare student bed spaces in Leeds as a whole in December 2009.

She said: "Students overwhelmingly seem to support the community bid. It would be a great resource for all members of the community and encourage cohesion between students and longer term residents. It has support from all the local councillors and MPs I've spoken to including Hilary Benn and Greg Mulholland."

"It would be a travesty if it was refused and there will be a lot of angry people who would see their hard work go to waste in favour of the kind of commercial development which we really don't need."

Campus group calls for uni reform

Peter Nickell
Virginia Newman

An alternative university model is being developed by student-staff group the 'Really Open University.'

The 'Sausage factory' is how the emergent group has termed Leeds University believing it to be forming students into standardized products rather than well-rounded individuals. ROU has originated amidst the anti-cut movements and seeks to re-evaluate the purpose education has for individuals and for society as a whole.

In an event entitled 'What is a

Really Open University?', coinciding with the Vice Chancellor's question and answer session with students on Monday March 1, new ideas of how an alternative and experimental university were discussed.

ROU, through participatory talks, intends to remove some cultural preconceptions that surround education and empower individuals to view education with moral worth for the progress of society as a whole.

General themes that emerged from discussions were a non-hierarchical approach to learning, an egalitarian relationship between students and professors, autonomy within learning and a consciousness that education must

encourage positive societal change.

The group attempts to ask probing questions about how to transform our society, using our approach to education as a basis. ROU stated "we wish to break the process whereby education and knowledge production is linked to capitalist reproduction rather than towards the general social-good."

A Really Open University group spokesperson said: "The Really Open University is not a building or a single event, but a process of rediscovering how and why we produce knowledge and taking back control over our collective lives."

"The university is produced by all of us that learn and work here,

but decisions about what is taught and researched is reduced to a simple economic factor - is it profitable? The ROU won't lobby the senate or run for union council; it isn't a campaign group. "The ROU is a collective process of discovering the production of the university outside of this economic imperative, a process of organising and making decisions based on diverse values rather than the single register of economic Value."

Page 7: Leeds Student interviews Leeds University Vice Chancellor Michael Arthur

Happy snappers into final

Tomas Jivanda

Two students are hoping that their photographs of Leeds landmarks will develop into prize-winning shots.

Leeds University students Oliver Jenkins and Emma Robinson are in the final 10 of a local photography competition.

The competition brief was to capture a 'landmark' of Leeds. This could be anything from a building to a person or even an object, as long as it told a story about the city. Over 150 students entered their interpretations to the contest, which was launched last month by student accommodation provider UNITE.

The entries were judged by UNITE with the aid of the Director of the Northern Art Prize, Pippa Hale and the Faversham PR and Events Co-ordinator, Fran Levy. Choosing the winner is now open to the public vote through the UNITE website.

Oliver Jenkins, a second year Cinema and Photography student entered a photo of Hyde Park Picture House as his offering.

He said "I chose Hyde Park Picture House, as it's not just a geographical landmark, but also an historical landmark - both in Leeds as well as nationally, being the only remaining gas lit cinema still in use in the UK today".

The traditional style streetlight was included in the composition in order to help signify the age of the building. A slow shutter speed was used in order to cause the blurring of the people outside the picture house.

According to Oliver he did this to show that, despite there being numerous multiplex cinemas nearby, the Hyde Park picture house is still an extremely popular place.

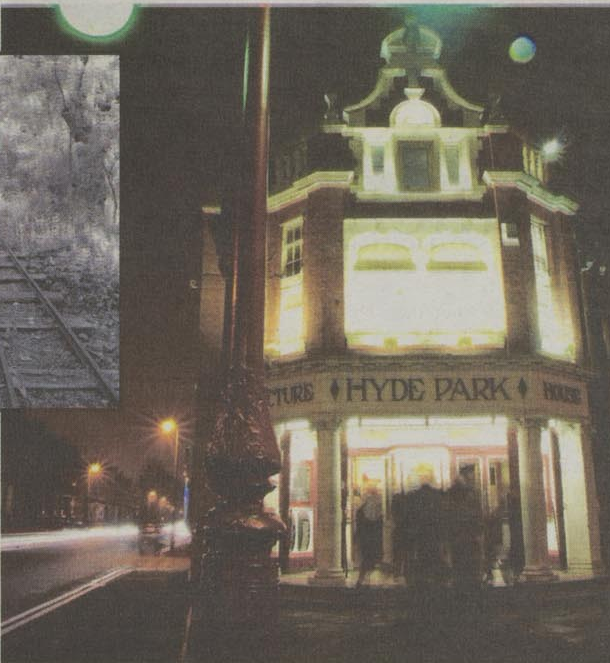
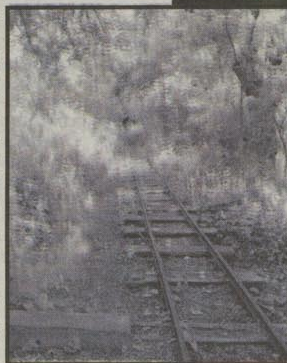
Emma Robinson, a third year Fine Art student, who found out about the competition through a friend, chose to photograph somewhere outside of the city.

She explained: "This image is not a landmark in the historical, aesthetic or cultural sense. It is my first discovery of somewhere so removed from the usual hustle and bustle of Leeds that I experience most days. It is a personal landmark, a haven and an escape."

Voting is open until 5pm on the March 19 and the winner will be announced through the UNITE website on the March 22.

The final five finalists will have their photographs exhibited in the Faversham in April, with the winner

receiving £500 prize money and four runners up collecting £250 each.



FINAL 10: Emma Robinson's (left) shot of a disused railway and Oliver Jenkins' (right) shot of the Hyde Park cinema are in to the final 10 of a photography competition. Photos courtesy of Emma Robinson and Oliver Jenkins

LSR take heart from keeping the Faith

Victoria Gray

One of Leeds Student Radio's weekly programmes has been specially recognised at a national awards ceremony.

'Faith in the City', broadcast every Sunday at 9pm, was presented with the Christian Broadcasting Council's (CBC) Heart Award for Best Christian Speech Radio Programme on February 25.

Although the BBC won the overall award, the team were commended for their high quality of work and the pioneering of Christian broadcasting on student radio. The show was among the nominees specially recognised by the judges as it "really caught their heart".

Anna Richardson, the show's producer and presenter, said: "It is a fantastic honour for a student radio show to be recognised alongside more senior programmes, and I want to thank LSR for supporting us throughout our time on air, we feel truly blessed."

On the air since September 2008, 'Faith in the City' is a discussion based show addressing what faith means to students in Leeds today, hoping to attract listeners of any or no faith.

They aim to provide a space to faithfully and honestly express views on Christianity and thus break down stereotypes, and base their discussion topics around the premise that students rarely have a neutral forum to explore faith, something that could have a monumental effect on their lives.

The CBC, a charitable body which aims to encourage the depth of the Christian Media Industry through equipping and promoting its membership, held its annual awards in London last month.

Faith in the City's team attended the day, which consisted of a debate in the House of Lords with Lord George Carey, an ex-Archbishop of Canterbury, and Baroness Caroline Cox, followed by the award ceremony in the evening, where they were presented with the award by Olive Snelling, CBC's CEO.

Snelling mentioned her delight with the strong message of the show, noting the closing gap between volunteer run programming and professionally produced material.

Local soap star takes leading role in cancer cure campaign



GIFT CARD: Emmerdale star Charlie Hardwick hands over a cash donation to staff at St James' Hospital Photo: Courtesy of Hallmark

Elaine O'Flynn

Loveable Emmerdale star Charlie Hardwick visited the University of Leeds to hand over a donation of £25,000 to a breast cancer research project.

The actress, better known as 'tart with a heart' Val Pollard, visited the project based at St James' University Hospital on February 26 on behalf of Hallmark Cards.

The donation was part of Hallmark's annual 'Cards for a Cure' campaign for Mother's Day, which supports the Breast Cancer Campaign and Action Breast Cancer charities.

The money will go towards funding the pioneering research project, which hopes to discover more about what influences breast cancer development. Breast cancer leads to the deaths of around 40,000 women in Britain each year.

Hardwick, whose character's outrageous antics around the

village of Emmerdale have made her a firm favorite with viewers, said that it was "a real honour" to see for herself the research taking place at the University.

She said: "I lost a very dear friend to breast cancer, and one of my closest friends is currently making a remarkable recovery since being diagnosed last summer.

"I'm privileged to lend my support to those pioneers who are helping us to solve this dreadful disease."

Part of the groundbreaking research at the University involves mimicking breast cancer in complex three-dimensional models, which accurately represent human disease. This will help improve predictions about how the disease progresses and ensure that patients receive the most appropriate treatments to give them the best chance of survival.

The 'Cards for a Cure' campaign has raised £750,000 altogether towards research into treatment and prevention of breast cancer in the past three years.

MPs face student questions

Gemma Sutherland

A fiery student-driven political debate came to Leeds University Union (LUU) last week, with MPs facing questions from students on current hot topics.

The show gives the chance for students to put their questions to a specially chosen panel, who represent the main parties of British politics.

The panel included controversial Conservative MP Phillip Davies whose campaigns against political correctness have earned him notoriety, the Labour MP and recent star of Channel 4's Tower Block of Commons, Austin Mitchell, and the racial equality activist and journalist Lester Holloway, who is a supporter of the Liberal Democrats.

The debate tackled issues such as political correctness, extremism, immigration and climate change, and was split into two sections. In the first half of the debate pre-chosen questions submitted by students were put to the panel with each member getting one minute to answer, whilst a 'hot potato' issue, pre chosen by the student body, was discussed in the second. Leeds University's choice of topic was extremism.

The show was filmed for the Independent's website and the Community Channel on Sky and Freeview.

One question put to the panel, concerning Leeds University itself, was whether the new measure to introduce a unisex toilet on campus for students, after it was felt the terms 'female' and 'male' were too restricting, was "effective cost cutting or just madness."

Davies, MP for Shipley, dismissed the idea as 'ridiculous' stating that he thought the "world had gone mad."

He further added: "If it's done



UNDER THE SPOTLIGHT MPs Austin Mitchell (left) and Phillip Davies (centre) are quizzed by a BBC reporter after appearing on Uni-Q
Photo: Courtesy of Uni-Q

because it's cheaper than I can understand, but if it's because some idiot took offence at going into the gents and some equal idiot took offence at going into the ladies then it's absolutely ridiculous."

Davies further stated that Leeds University has other things to worry about such as the job cuts rather than what signs are on the bathroom door. "It's just ridiculous," he commented.

Mitchell, MP for Great Grimsby, refused to answer the question, dismissing it as a "very boring use of a question." Equality activist Holloway, was the only panel member to offer some encouragement to the measure.

"If there are objections there, then why not take measures to ease them?" Holloway said.

Other questions from the audience addressed issues such as the diminishing public interest in climate change, the French ban on Muslim women wearing burkas and the hot topic of the moment, is Gordon Brown a bully? Labour MP Austin Mitchell simply replied, "It's hard at the top." This allowed Davies an opening

to attack the Prime Minister and promote his 'cool headed' leader David Cameron for the job.

The 'hot potato' topic of extremism saw the unanimous opinion from the panel that parties such as the British National Party (BNP) have to be stopped. However, different opinions were expressed over how support for the party had grown. Davies felt that membership had increased as a result of public dissatisfaction with the mainstream parties, stating, "people aren't getting more racist, they're getting more frustrated."

But Holloway felt that supporters of the BNP could not simply be limited to frustrated voters, due to the Party's affiliations with hardcore extremist parties in Europe and America. Holloway said, "Some members aren't subscribing to all the BNP's views, but some are."

Mitchell added to the debate in perceived jest that he wished "we had more extremism and feeling in the country." There was very little laughter from the audience, however.

Headingley agent fined

Virginia Newman

A student letting agency has been found guilty of not maintaining smoke alarms in a property, leaving students at serious risk.

YourStudentHome.com Ltd, based in Headingley, was fined £1,500 and ordered to pay £516 costs.

The property management and letting agent was found guilty in Leeds Magistrates Court for failing to properly manage a licensable House in Multiple Occupation (HMO) on Thursday February 25.

An inspection of the five-bedroom shared student house, 17 Claremont Avenue, by an officer from Leeds City Council revealed that the fire alarms were not working. Subsequently a council officer arranged for West Yorkshire Fire and Rescue Service to

visit the property and provided temporary smoke alarms.

The firm had pleaded guilty to the charge that the smoke alarms provided were not maintained in good working order.

Under the Housing Act 2004 all HMOs are legally required to have fire alarm systems and maintain them.

YourStudentHome.com is owned by Leeds landlord Tariq Zaman, who was arrested last month on suspicion of fraud and money laundering.

Clr James Monaghan, Leeds City Council executive board member for environmental services, said: "The majority of landlords in Leeds take their responsibilities to their tenants seriously, but when we find any that do not we will not hesitate to take action."

"Our HMO licensing scheme is there to protect tenants and help landlords maintain standards, make sure that rented accommodation in the city is safe."



GUILTY: YourStudentHome.com was fined for not maintaining smoke alarms in a property
Photo: Joey Severn

Police search for missing student

<< Continued from page 1

more concerned for Matthew's welfare, and I would like to renew my appeal to residents and business owners in the city centre to carefully check around their property in case Matthew is lying injured."

As part of the investigation officers have been contacting businesses in the Lower Briggate, Call Lane and Clarence Dock areas of the city to obtain CCTV footage from Thursday night and Friday morning.

"We have obtained footage from local businesses and I would like to thank them for their support. However, we are having difficulty in contacting some businesses who may be closed until the weekend," said DCI Nuttall.

"Their CCTV footage may prove vital to our efforts to find Matthew, and I would urge businesses in this area of the city who have external CCTV footage that has not yet been passed to us to contact us as soon as possible."

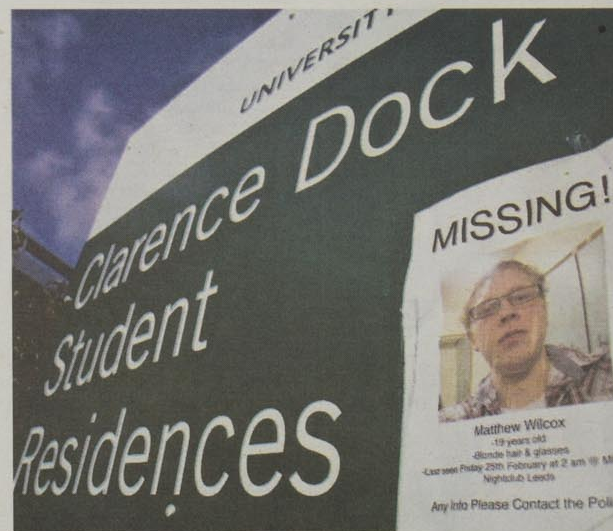
In January 2008, the 19-year-old

Leeds Metropolitan student Gavin Terry went missing after being separated from his friends on a night out in the Revolution nightclub. The student's body was found two months later in the River Aire on the outskirts of Leeds.

Officers from the City Neighbourhood Policing Team, City and Holbeck CID, the Homicide and Major Enquiry Team and the Operations Support Division's Underwater Search Unit have been carrying out enquiries including searching land in the city centre and the river Aire. Police have also spoken to many of Matthew's friends this week, hoping that even the smallest piece of information could lead them to the student.

Matthew is described as white, 6' tall, of slim to medium build, with short dark blonde hair, and was wearing glasses and jeans at the time of his disappearance.

Anyone with information which may be able to assist in finding Matthew is asked to contact West Yorkshire Police on 0845 6060606.



APPEAL: Posters appealing for information on the whereabouts of student Matthew Wilcox have been put up around Leeds

Photo: Joey Severn

Society's earthquake appeal concert

In their annual charity concert the Leeds University Union Music Society (LUUMS) will be taking to the stage of Leeds Town Hall on Saturday.

The money raised will be put towards the Haiti Earthquake Appeal.

The programme, which will be preformed by the University's premier symphony orchestra and chorus will include Borodin's Polovtsian Dances from Prince Igor, Dvorak's Symphony No. 8 and a Martinu piano concerto with soloist Orlando Shamlou.

Tickets are available from the Town Hall Box office on 0113 224 3801, or from LUUMS on 07792 190 890.

Seven years of Union neglect

Laura Mackenzie

In the midst of the recent Union boycott, votes of no confidence and removal of those involved, there is a collection of student groups struggling to have their voices heard.

Since *Leeds Student* first reported on the Union's new proposals for democratic reform (Student jury service proposed as Union democracy faces crisis', Issue 10), it has emerged that such reforms would remove any representation of the University's student parent, mature and part-time, international, and postgraduate communities.

While issues affecting LGBT, disabled, black and Asian and other racial minority students are becoming increasingly prominent on campus, student parents, international, mature and part-time and postgraduate students have remained consistently on the fringes of Union politics. If the Democracy Review is to go ahead in its current form, even this very minimal status could be under threat.

Saskia Middleton, a member of the student parent community at the University of Leeds, has expressed her concerns on the LUU website: "I'm very concerned that this new structure will actually make it even harder for these already alienated groups to get their needs catered for. They tend not to get directly involved with Union democracy and so having an elected representative to work on their behalf and ensure their perspective is heard is really important. I know it has sometimes been hard to find chairs for these Assemblies, but that in itself should not be a reason to abolish them.

"I realise any student can put things forward to the new councils, but since many mature and part-time students don't even know that the current Union Council exists or how it functions I wonder how likely they are to bring motions to the new councils?"

While the Democracy Review appears to have forgotten a significant proportion of the student population, it cannot be denied that democratic reform within the Union is a necessity. As Saskia added: "I fully support the idea of reforming the democratic structures as the whole thing seems to have degenerated into one big hideous mess, and has always suffered from being cliquy and factional.

"However, whatever is put in its place needs to ensure that marginalised groups are not made to feel even more excluded and disenfranchised than they already are."

For those students who do not fall into either the majority or one of the more prominent minority groups, the current decision-making structures in place at the Union have proved largely inaccessible and ineffective. As LUU Equality and Diversity Officer Sophia James told *LS*: "There are definitely barriers within the Union's decision-making structures. Union Council in particular is not very child-friendly or accessible to those with disabilities. For example it does not have EMG monitors where everything being said is displayed on a screen. I think we could definitely make more of an effort not to talk over each other, to talk more slowly and not to swear.

"It is the same with Union elections; in fact, with the October by-elections for the positions of Student Parent and Mature and Part-time Assembly Chairs we had to

actually specifically target these groups to ensure that candidates were put forward."

Nowhere are these barriers more apparent than in the case of the student parent community who have now been waiting seven years for the University to pass a policy that recognises the exceptional circumstances facing pregnant students and students with child dependents, and clearly defines their rights. While it is ultimately down to the University rather than the Union to pass such a policy, it is also reliant on an active community with a loud voice, and a supportive Union prepared to listen to that voice.

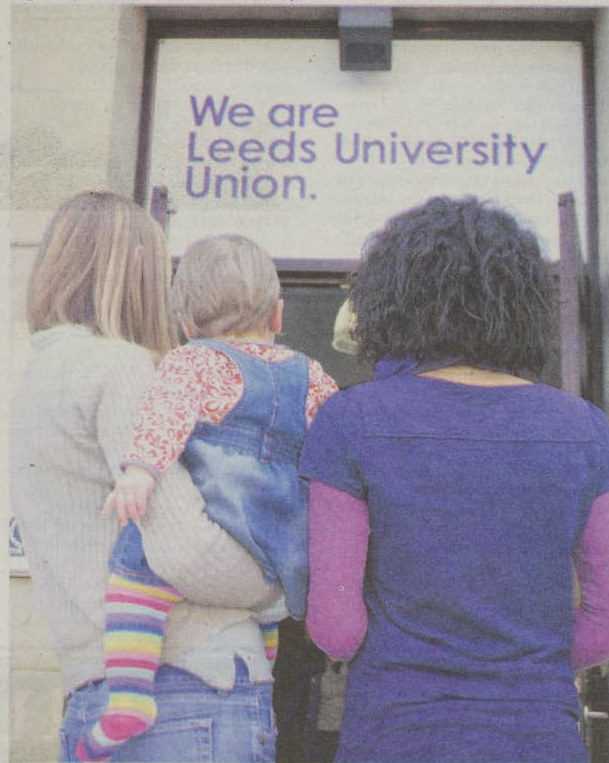
As Sophia told *LS*, as long as the community remains without an official Student Parent Policy, it finds itself "in limbo". She does not believe the Union is solely to blame, however: "In terms of what the Executive can do to push the Policy forward, we can ask the University over and over again to make this a priority but it just keeps getting bounced from committee to committee. The University's decision-making system is even more complex than the Union's, and the University's Equality Service have admitted that it has not given the Student Parents Policy the attention it deserves. At the moment it has just been left in limbo."

NUS Vice President of Higher Education, Aaron Porter, points out that the marginalisation of certain groups within student politics is not isolated to Leeds, but is in fact a national problem: "Nationally there are real challenges for students' unions to ensure they are engaging with the diversity of their members. Many unions still have a reputation for being a hub for full-time, 18 to 22-year-old, undergraduate students. We should also recognise the huge

strides that many unions, with LUU at the forefront, have taken in recent years to ensure that the activities, campaigns and representation of the Union is extended to non-traditional groups.

"Of course, every union should regularly consider how effectively

their structures lend themselves toward being accessible for the diversity of their members, and be open minded to new suggestions and ideas about how the opinions of non-traditional students can be collected and acted upon."



LEFT OUTSIDE: Student parent representation is absent from the new Democracy Review proposals
Photo: Virginia Newman

Policy, which has its deadline coming up.

***LS:* What is the Student Parent Policy?**

JM: The policy has been in draft form for two years and we've just been waiting for something to be done about it.

HL: The previous Equality and Diversity officer was working on it quite a bit with the University Equality Services and then we wanted to revive that and wanted Sophia to take a copy of it to the February Equality and Diversity Committee meeting, but because of the busy situation we didn't manage to get through to her and ended up going to the University Equality Services and having to tell them that we hadn't been able to work with the Union. The Policy was already in draft-form before this year but was remaining stagnant because the Union wasn't pushing it forward.

***LS:* And how has this affected you as a group?**

HL: The purpose of the Policy is to give specific guidance and rules for parents with young children and inform student parents about what their rights are and what the rules are in case there's a child illness or anything else. Without this in place there are no specific rules so we just fall into the 'mitigating circumstances', which is very general and is up to the discretion of the

department; there's no overriding rule or policy.

***LS:* In the recently released Democracy Review plans, there is no mention of a student parent chair. How do you feel about this?**

HL: We mentioned this at the Democracy Review meeting and the whole room agreed with us and said that it can't work like this. There's a section where there's representatives of minority groups and I definitely think that student parents are one of those groups. I think your life at uni is more affected by being a student parent than your ethnicity, religion or orientation.

***LS:* Can you elaborate on that?**

HL: Well, because it's a physical thing. You don't have as much time to spend at university, you're constrained in so many ways, for example if your child's ill as well as juggling spending time with your family with uni work as well. A member of any of these groups could also be a student parent.

***LS:* So where would you like to go from here?**

HL: I hope that in the future we can work more positively and productively with the Union and the Executive. We look forward to that.

Interview by Laura Mackenzie
Full interview can be found online at
www.leedsstudent.org



Sean McHale
Former Postgraduate Assembly Chair

***LS:* You were recently removed from your position as Postgraduate Assembly Chair after taking part in the collective boycott of Union Council. Why was this decision made?**

SM: They said that we weren't being democratic by boycotting it and that we were not representing students.

***LS:* Would you say that postgraduate students as a group are marginalised in Union politics?**

SM: I think it's a mistaken idea that postgraduate students are a homogenous group. Some probably are, such as techs postgraduates who have to teach a lot and so are quite separate. But there are so many different circumstances amongst postgraduates. Some people are much older and already married. Others, like me, are just out of university.

***LS:* What did you before you were removed from the role of Postgraduate Assembly Chair to try and address this marginalisation?**

SM: Taking part in the boycott was the main thing I did to address this because the current structure is pathetic. It doesn't represent postgraduates. It has one person who listens to all of the suggestions of the postgraduates and then replays them to the rest of the Council. But the whole of the postgraduate population is really diverse and it is just an impossible task. Just because you are from that group of people it doesn't mean you have any special qualifications to be able to hold the role. It just needs reform.

***LS:* Do you think the proposals outlined in the Democracy Review would help to address this?**

SM: I initially thought it was a good idea because of the inclusion of a student jury panel, but they have just fallen into the same problems again. They still have 'chairs' to represent certain groups. They should scrap the council idea altogether and instead allow the Executive to organise events that other students can come along to, to discuss things. It would be far more organic that way. A place for discussion is desperately needed.

Interview by Lizze Edmonds



Josina Maynard (above) and Helen Lakomska
Student Parent Assembly Chairs

***LS:* Do you feel that student parents as a group have been marginalised in the Union's democratic systems?**

HL: I feel that since we've got elected we've really wanted to jump into our roles and we've had lots of ideas and really wanted to make a difference for student parents. The person that our assembly feeds into is Sophia (the current Equality and Diversity Officer) and we met with her when we first got elected and discussed some things that we want to do. That meeting went really well but it seems that because there's lots of other things going on as well, there's months such as LGBT Month, and the Democracy Review. We've been trying to follow up on what's going on and we don't feel like there's been any response. But I guess that's sometimes what happens when there's other things going on. And then there was the Student Parent

"Firemen, police and people running in the streets"

The massive 8.8 magnitude earthquake that struck Chile in the early hours of Saturday morning has so far claimed the lives of 800 people, displaced over 2,000,000 and resulted in virtual Martial Law being imposed in Concepción, Chile's second largest city. Tremors were felt up and down the East coast including in Valparaíso, where *Leeds Student's* Andrew Rogers was staying with friends for the weekend. Here he tells of the night the earth moved.

I woke up at 4am with the floor shaking and didn't know what was going on. My girlfriend shouted 'earthquake', and opened the door.

The quake started quite softly and then increased in intensity so she says again "it's an earthquake, we need to get out of the building," as all I have managed thus far in my half asleep state is to sit there like an idiot saying "are you joking" repeatedly.

I was staying on the third floor of a hostel in an old house made of adobe brick, a material made of a mix of sand, clay, horse manure and water, and wood. These houses are particularly susceptible to earthquakes, research has led one leading academic to say that "the people on the street are killed by the walls that fall out, the people inside are killed by the roof that falls in. It's terrible."

As we made for the door bits of ceiling plaster and planks of wood and other odds and ends began to fall. We hit the last flight of stairs at full speed with another five or six people dressed only in boxer shorts, as more planks of wood started falling and the stairwell was shaking so violently that I thought the whole building was going to collapse.

As we got outside, the earthquake continued and bits and pieces were falling in the street from various

buildings, but everyone in our hostel got out unscathed, and we were just settling down when it hit us that since we were by the coast, and didn't know where the epicentre of the earthquake was, there was the danger of a tsunami.

We set off walking up one of the many hills in the city (unfortunately I had only had time to grab my jeans, but no shoes or shirt in the rush), and were not going long before two men passing in a car offered to give us a lift to higher ground.

By now many people were panicking a little, and there were a lot of firemen, police and people running in the streets.

Although we don't have quakes in the UK, I don't think I was as worried as many Chileans as I was blissfully ignorant of the gravity of the situation.

Further up the hill, all seemed very calm and the city was in pitch darkness as the lights were cut. We waited there for about an hour or so until a policeman came past and told us it was safe to go back down and that there wasn't danger of a tsunami.

When we arrived back at the hostel it wasn't safe to go back inside to sleep, but we were allowed in to get some clothes and blankets and then spent the remainder of the night on the street opposite the hostel.

On re-entering the building in the dark, the floor was a total mess, and there were wires on the floor; all sorts of wood, wire and ceiling plaster had fallen in the corridors.

In the rest of Valparaíso, many people were unable, or too scared, to re-enter their houses for fear of aftershocks (there have been smallish aftershocks reoccurring in the last couple of days).

The stairwell was shaking so violently that I thought the whole building was going to collapse

Fortunately, Chile's emergency services are well equipped to deal with an earthquake, and the next day many buses were leaving to Santiago as the road was free from structural damage and cleared of debris, although Valparaíso was still without electricity

when we left.

In the light of day, there was visible damage to many buildings, and lots of rubble and broken glass in the streets, most notably in the street parallel to our Hostel, where there were several very badly damaged buildings, and I think a fatality.

As we were waiting for a bus to Santiago, I saw two German backpackers and asked to borrow their phone to get a message home that I was ok (my telephone, like most in Chile, isn't enabled to make or receive international calls). Later that afternoon, I found an open internet cafe in Santiago.

Back in the capital the damage was less severe than Valparaíso, save a couple of large apartment buildings that collapsed, and life is returning to normal here quicker than elsewhere in the country.

In some southern cities that were more badly damaged, the story is very different, with tsunami damage on top of the earthquake, many people are looting the supermarkets, most taking just what they need, but some stealing luxury items, including plasma TVs, fridges and washing machines.

There are a handful of cities still without light or water, and many people cannot go back to their homes, as they have been destroyed or badly

damaged.

We've been lucky and the area in Santiago in which I live has electricity and water, so the aftermath of the quake has been frustrating more than anything and there is little to do but wait at home and watch the news which is being broadcast 24/7 on every channel about the horrible things that are happening in other parts of the country.

The experience definitely hasn't spoiled my year abroad and the university got in touch recently to make sure that we were all ok, there are currently four other students studying and all are safe. They said they would pass the news on to relevant people at Leeds which is reassuring.

Classes were due to start here on Monday but are now suspended an extra week, so it seems that we will have a slow week getting back to normal, but nothing more serious.



Leeds Student's Andrew Rogers was in Chile when the 8.8 magnitude earthquake struck last week

Campus Watch

Lizzie Edmonds

Bath

Amy Williams, a student at Bath University, has taken Britain's first gold medal of the 2010 Winter Olympics in the bob skeleton discipline.

Not only is she the first British champion of the sport, it is the first Gold to be won in an individual event for the Winter Olympics for nearly 30 years.

On winning, Williams stated: "I'm not very good at statistics so I didn't realise I'm the first gold medalist for a long time."

Williams smashed course records in the heats and was in pole position when entering the finals. Her victory comes in light of the fatal accident of Georgian sportsman Nodar Kumaritashvili a few weeks ago, which happened on the very same track.

Williams is already tipped to take the Sports Personality of the Year award for 2010 and will certainly feature in a number of record books due to her success.

Loughborough

Detectives are investigating reports that a 19-year-old man was sexually assaulted on Loughborough campus.

The attack allegedly took place over two weeks ago on February 11, but police have only just released details of the incident.

The student victim had been out to the union bar before the incident and was walking home when the assault is said to have happened. He was attacked sometime between 1.50am and 2.30am on Haselgrave cricket field.

Detectives have appealed for anyone with information to get in touch and have also warned students to be especially careful on the campus late at night.

York

Graduates of the University of York have been given the bad news that they are over 11 per cent less likely to achieve 'graduate level' employment than those of peer institutions.

The University is ranked among the top 10 universities in the UK, meaning its graduates should theoretically have similar employment prospects to the graduates of institutions such as Imperial College London and Bristol University.

The figures have led to major questions into whether the University is investing enough time and money in student job prospects.

Queen Mary, University of London

A Queen Mary researcher has written in the *Guardian* arguing that the only way to stem the tide

in the rise of infections like Chlamydia was to make testing compulsory.

Rosa Freedman, a researcher on human rights at Queen Mary, University of London, says that current strategies of raising awareness and encouraging testing are not enough and that "the spread of sexually transmitted diseases – including HIV, which is again on the rise in England – can be classed as an epidemic."

Freedman has stated that she is aware that the idea could be unpopular, and that many may see it as an infringement of human rights. However she counters this argument by claiming that the right to choose if you're tested is trumped by the right for others to know the risk of infection.

Students from the University of Lincoln were questioned on the idea and a vast majority concurred that Freedman's idea was the right way to deal with STIs.

LEEDS STUDENT: LS1

EDITOR

Virginia Newman
editor@leedsstudent.org

ASSOCIATES

Rob Heath
Dafydd Pritchard
associates@leedsstudent.org

DESIGN (in collaboration with School of Design Society)

Laura Crane, Tom Jivanda, Tom Reilly, Katie Szadziwka
design@leedsstudent.org

SPORT

Ifor Duncan, Michael Glenister, Joe Short, James Green
sport@leedsstudent.org

PHOTOS

Sarah Greene, Richard Smith
photos@leedsstudent.org

COMMENT

Charlie Cooper
comment@leedsstudent.org

DEBATE

James Legge
debate@leedsstudent.org

NEWS

Marcus Chippindale, Tom Knowles, Matthew Power, Joey Severn
news@leedsstudent.org

NEWS FEATURES

Laura Mackenzie, Fliss Inkpen
newsfeatures@leedsstudent.org

FEATURES

Suisse Osborne-James, Evelyn Prysor-Jones, Adam Richardson, Chris Stevenson
features@leedsstudent.org

COPY EDITORS

Mark Sellick, Stephen Beckett, Helen Brown, Ellen Paine
copy@leedsstudent.org

VC answers critics: "How many Vice Chancellors have been willing to put their head above the parapet?"



TESTING TIMES: The past months have been some of the toughest in Arthur's tenure. Photo: Richard Smith

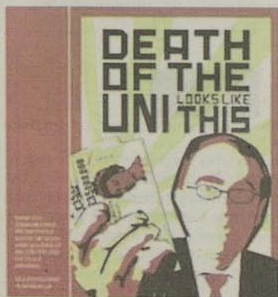
Charlie Cooper
Tom Knowles

Michael Arthur has been many things to many people over the past months.

The anti-cuts movement in Leeds has portrayed the Vice-Chancellor as a money-grabbing fat cat; the arch-villain of the cuts saga. The first issue of *The Really Open University's* publication *The Sausage Factory* (right) called Arthur an 'example of a dead financial system', citing his six-figure salary and weekly commute from Southampton to Leeds as excesses that represent a two finger salute to those facing redundancy as a result of his 'economies exercise'.

But in his role as Chair of the Russell Group, he has been a vocal campaigner against the government's national Higher Education strategy. The plans, which come from the recently formed Department of Business, Innovation and Skills, amount to a potential £2.5bn cut in annual spending – an entire third of current spending wiped off the slate.

On the morning of Monday



Support the UCU Strike - and more!
Caricature: Fat cat or pragmatist? Some students decided already.

January 11, the beginning of a new working year and a new university term, Arthur seemed set to become the figurehead of the anti-cuts movement, leading a media barrage against the cuts that included a featured article in *The Guardian* and an appearance on Radio 4's *Today* programme. His *Guardian* article, co-written with Director-General of the Russell Group Wendy Piatt, condemned the government's strategy in the strongest possible terms, warning of 'meltdown' in the

Higher Education sector, and an '800 year' tradition '[brought] to its knees'.

According to Arthur, the article was greeted with displeasure by the Cabinet, in particular Business Secretary, and architect of the cuts agenda, Peter Mandelson. 'The retaliation was interesting', said Arthur in his biannual Q&A session with students. '[They said] I was over-exaggerating when I said that it's taken 800 years to produce this level of higher education, it may only take six months to bring it to its knees. I was probably a bit excessive in the language, but it did make people read it. I needed ministers and politicians who are not usually interested in Higher Education to get the message.'

But students and staff may have reason to feel aggrieved that this level of anti-cuts action has not been sustained. Arthur insists they are mistaken: 'I can promise you I am fighting incredibly hard. How many Vice Chancellors have been willing to put their head above the parapet in the press and be as aggressive as that? I've been on TV, I've been on radio. We thought at

one stage we might get as far as Paxman. Mandelson, Paxman and me, which would have been absolutely terrifying but I would have been up for it.'

The Vice-Chancellor's main message to students was clear: 'If I can stop cutting I will.'

On the question of tuition fees, and the potential for the cap on fees to be removed in a bid to fill the void left by spending cuts, Arthur says the government is foregoing discussion until the Browne Review of Higher Education Finance reports in the autumn of this year. 'If I even try to talk to the government about fees they immediately say: "Browne review. Lord Browne is looking at this, thank you very much Michael we don't want to talk about fees."'

While resisting cuts on a national level, Arthur has been tasked with preparing Leeds University for the impact cuts will have when they hit. £35 million of savings are being proposed to keep the University from going into the red, and an estimated 400 jobs are under threat, though the figure may be higher. University Management faced strong resistance from the University and Colleges Union over its implementation of the so-called 'economies exercise', and strike action was only narrowly averted last week.

Meanwhile, a formal complaint was made by a Leeds academic to The Privy Council Office in London, which oversees management procedures at universities. The complaint, or petition, claimed Leeds University Management had failed to observe the Charter and Statutes of the University with regard to restructuring processes in the Faculty of Biological Sciences (FBS) and the School of Healthcare. It was alleged that Management had failed to properly consult the University's Senate with regard to their proposals.

No judgement has yet been made by the Privy Council, but in an interview with *Leeds Student*, Arthur insisted that Management 'followed the Charter absolutely with regard to the economies exercise'. He does however concede that, with regard to FBS, Management 'should have taken the FBS paper to Senate, one Senate earlier'.

The head of the Privy Council, grandly dubbed the Visitor, is none other than Peter Mandelson, a figure who Arthur seems to find himself come up against again and again.

Asked if he felt betrayed by Mandelson over the scale of cuts announced in December, Arthur admitted to being 'disappointed at the level of cuts' and that, whilst he was informed about the cuts outlined in the pre-budget report, he was given 'no intimation' about the scale of the December cuts, which amounted to an extra £135 million

being struck off annual funding.

Arthur recognizes the government is in a difficult position, and needs to make savings in the wake of the recession, but is nonetheless strongly critical of their Higher Education strategy. 'The government has got a really significant financial problem with the national debt,' he said. 'It's got a problem of the credit rating, it's got the problem of sterling falling through the roof.'

The economy is on a knife edge and if the government doesn't respond to that, then those global economic factors come into place, so it's going have to respond, it's going to have to make some tax increases or some more public sector spending cuts. My view is that universities should take a share of that, but not an undue share and not a ridiculous share that will negatively impact Higher

I'd like to see students making their voice known

Education.'

However, Arthur believes universities and an investment agenda might have an unlikely champion in none other than the Prime Minister. 'I'm encouraged by some things the PM says. He has said there is a future which includes investment in Digital Britain, it includes investment in low-carbon futures, it includes an investment in bio-medicine, pharmaceutical industries and medical technologies and other aspects of high-tech engineering and education. The PM has said he thinks education can become a major export industry for the UK.' But Arthur remains frustrated by the failure to convert such rhetoric to action, and generally baffled by the government's short-sighted approach. 'Why would you say all that on the one hand and then cut Higher Education on the other? You don't cut things that can help you out in that situation and I honestly believe Higher Education is part of the answer by feeding into the knowledge economy which will feed into growth. So all I'm asking the government to do is to think strategically about where it's appropriate to cut and where it's appropriate to invest.'

As for the role students can play in resisting cuts, Arthur is positive: 'I'd like to see students making their voice known up and down the country. This is an important set of issues and an important thing for the country. I think if you feel the cuts are wrong then you should express that.'

- Representing others -

Union Council (UC) is constantly criticised, but the issue of student parents is vastly more serious than complaining about the usual chaotic meetings.

It is a tragedy that student parents with real, Leeds based problems, are being over-looked for rows on international issues, such as the Israel-Palestine conflict. The fact that in seven years no progress has been made on a motion to change the University's 'special circumstances' policy for student parents is unforgivable.

The vast majority of LUU executive past and present have not

been student parents themselves. This is understandable, but not an excuse to focus efforts in areas closer to their own hearts.

The role of UC is to put pressure on the University for change that students want to see. Some issues may be difficult to argue, but big or small the student body must be able to force change in the University.

What is most worrying is that there were no representation at all for student parents or part-time students on Union Council until October. Reaching out to fill these positions is an admirable step, but it was too little to late.

-Poor turn out for VC-

This week's biannual Vice Chancellor 'Question and Answer time with the students' saw a shockingly low turnout.

Many were confused as to why students didn't flood in to question the man in charge when our University is facing vast financial cuts. Intentionally or not however, The Really Open University were having their first meeting in a local pub at the same time.

This explains why the usual political faces weren't present - why would they be if it meant they would be missing out on something more 'radical' - but where were the rest of the 30,000 students? A lack of publicity without grammatical errors may be to blame. But it

could also be the greater problem of limited student involvement in the rapid changes currently taking place in the higher education system.

Could it be that the majority of students are happy to leave difficult academic and financial decisions to University management, with no questions asked? And is it only the politically minded that are more unwilling to trust those at the top?

For those that were there, some productive questions were asked and some useful answers received. Whether those who believe the Vice Chancellor has acted wrongly will ever believe otherwise or not, it still seemed counter-productive not to at least listen to the case he presented.

-Being watched-

The word that the University is using when it comes to CCTV is 'protection'.

The point is easy to understand when you think about how easy it is for someone to stroll around the vast expanse of the university campus without ever being questioned. This is not a problem, and is somewhat liberating, but it is also comforting to think that there is someone helping to keep students safe, especially at night.

But there is a very thin line

between 'protection' and invasion of privacy. Once you know the sheer numbers of eyes the University has on you, it is pretty disconcerting. Cameras can be noticed everywhere. Some students will take this as a sign of 'Big Brother'. The line is a tough one to judge. Ultimately, if cameras stop a serious incident then surely they are worth it, but the University should make sure they do not forget about an individual's liberties in the process.

-Letting agent guilty-

The fine given to YourStudentHome.com this week is a reassuring sign that the courts are clamping down on unacceptable flouting of housing regulations.

Letting agents cannot justify neglecting fire alarms in a property and therefore putting many students in danger of serious harm. This case is yet another which involves Tariq Zaman, who was

arrested last month on suspicion of fraud.

Previously, County Court judgements have had little impact on fraudulent landlords so we hope that this time the company in question takes note from the ruling and improves its code of conduct.

Lukily the students living in the property were not harmed, but they may not be so fortunate next time.

Don't patronise me

I have to take issue with our Equality and Diversity officer's comments about LGBT History Month. While Sophia James makes several important observations, as a gay student, I personally found the tone of her article condescending and the content unfortunate.

Obviously I do not mean to trivialise homophobia; the throwing of a bottle at a group in which two male students are kissing never has been and never will be acceptable, be it in Fruity or anywhere else. That said, to take this instance, along with an unknown person 'not necessarily even a student' tearing down a History Month banner, as evidence of some coherent campaign to intimidate members of the society 'back into the closet' is going too far.

Since arriving at Leeds, I have not experienced a single piece of abuse from the student body on grounds of my sexuality. In a rather unscientific survey of 10 other students in LGBT Coffee Hour, the worst incident anyone could come up with involved a few freshers getting a little overexcited at the prospect of a society full of lesbians in the first week of the year.

Sophia's article, through unrelated statistics about the wider population, played to the assumption that LGBT students use the society as a form of self-segregation and protection from the 'big-bad world.' While it obviously exists as a welfare organisation for those who need it, the LGBT is primarily a social society which yes

Nothing like a newspaper



(Above) LUU Equality and Diversity officer Sophia James on LGBT History Month 2010, LS Comment, Issue 14

focuses on the common interests of its members, just like any other.

While there are several reasons why LGBT people should be concerned about social attitudes and abuse, it is worth remembering how quickly British society has evolved to become a more tolerant of diversity, be it racial, religious, sexual or in physical and mental ability. What's more, students have consistently been ahead of this overwhelmingly positive curve. At the end of what was a thoroughly enjoyable History Month, our E&D officer could have chosen to celebrate the positive. Instead she chose to victimise and patronise one of the societies she is employed to celebrate and protect, as well as stereotype the much wider Leeds University gay 'community' who choose not to be involved with the society.

David Langford
First Year, Engineering Student

Farcical theatre reviews

I am writing in response to the latest in a long line of farcical theatre reviews published by *Leeds Student*. As someone who has a great interest in theatre and has attended all Theatre Group productions this year, I would like to think I know the difference between a quality piece of theatre and the drivel that I am sometimes unfortunate enough to stumble upon. It would appear that *LS* lacks the ability to recognise this difference.

The review of the recent production of *Etchings* used the words 'witty, poignant and surprising'. I really do wonder if the reviewer fell asleep during this performance and had a pleasant dream about how she would have liked to have seen the themes of art and boxing so seamlessly put together because her words could in no way refer to the same play that I saw, a view shared by every single other



(Above) Review of 'Etchings', LS Arts, Issue 14

person who joined me. I do not wish to completely slate this production. A few of the actors performed admirably with what they were given but there were times when it was obvious that they were crying out for a bit of direction.

The fact is that this review, awarding *Etchings* 5 stars out of 5, ridicules every other review written in *LS*. I would like to compare it to another recent production, *Henry IV Part 2*, that was also, and I would like to say deservedly, awarded 5 stars. To place these two plays on an equal footing is a travesty. To put on a three-hour Shakespeare play is no mean feat but to keep the audience entertained right to the end was a spectacular achievement and the whole team were richly deserving of the standing ovation they received at the curtain call.

Etchings is not the only production in the past year to have gained an overly generous review and *LS* really must look at who they employ as critics.

Passionate Theatre Aficionado

Corrections and clarifications

We would like to clarify that the activities of the Palestinian Solidarity Group will be suspended until Easter, not 'indefinitely' as stated in *LS* (Friday February 26)

We would like to clarify that Dr John Illingworth is a lecturer in the Faculty of Biological Sciences, not a Professor as reported in *LS* (Friday February 26)

We would like to clarify that self-defence classes do not happen every Monday, as reported in *LS* (Friday February 26). For a schedule, go to www.beyondfighting.com

Letters may also be posted to PO BOX 157. *Leeds Student* reserves the right to edit letters.

Attention needs to be paid

The willingness of the LUU Islamic Society President in last weeks *LS* Article 'Universities: Hubs of Extremism or Free Speech?' to label the criticism of Islamic Societies as part of a 'growing wave of Islamophobia' predicated by right-wing thinktanks and the media, took me by great surprise due to its inaccuracy and avoidance of the real issue at hand.

While government spying programmes such as the 'Preventing Violent Extremism' scheme wrongly racially profile Muslims and is grossly intrusive, closer inspection of Islamic groups on campus is not undeserved, and is, in reality, long overdue.

In the past three years, four presidents of UK campus Islamic Societies have been arrested on terrorism-related charges. Umar Farouk Abdulmutallab the Christmas day attempted bomber being the most recent. In 2003 the murderous bombing of Mike's Bar in Tel-Aviv was perpetrated by two students from King's College London. Omar Sheik from LSE beheaded a Wall-Street Reporter in Pakistan in 2008. In 2006 the airline bomb plot was spearheaded by the former head of a London ISOC. While the blame for these incidents could be placed elsewhere, radicalisation abroad for example, if attention is paid to speakers such as Azzam Tamimi who has said Jews should be drowned or Hakim Quick who believes non-Muslims are filth, then concerns begin to grow as to whether campus ISOCs are contributing towards the development of extremist beliefs amongst Muslim students.

Whilst ISOCs are by no means the only student group to invite controversial speakers, they are certainly the ones who do so most regularly, often giving an unopposed platform to radical speakers. Imagine a group on campus repeatedly inviting white supremacists to espouse their views unopposed; there would be uproar, and rightly so.

Sean McHale
Postgraduate Law Student

'People will suffer these prejudices for the whole of their lives'

Universities: Hubs of extremism or free speech? *LS* Features, Issue 14



(Above) 'Universities: Hubs of extremism or free speech', *LS* Features, Issue 14

the big debate:

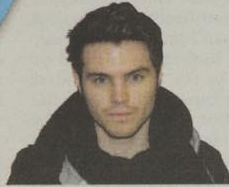
The Right to Die?

TV presenter Ray Gosling admitted helping an AIDS-suffering lover to die, and protests are increasing from those with terminal illnesses for the legalisation of euthanasia. So this week, we ask:

Should assisted suicide be legalised?

Yes

Mike Deegan



Life is a terminal condition, so why should we be punished about when we choose to end it?

A parent can choose whether their baby can be aborted at up to 24 weeks, so surely a fully grown adult can make the same decisions regarding their own life or the life of a loved one suffering from a painful, terminal condition? Responsible, sane adults should be empowered by the legal system to act as they see fit in the face of a terminal condition. Far from condoning Terry Pratchett's madcap blanket-immunity approach, it is far better to find a pragmatic middle ground on the subject of assisted suicide. Any person engaging in euthanasia should only be prosecuted if they are acting out of self interest. Is it a coincidence that this debate has arisen at a time of global recession and when people are living longer due to medical breakthroughs? Martin Amis commented on this recently in the *Times*, suggesting that we invite the elderly of Britain, "with a medal and a martini", into street corner euthanasia booths, to combat the rise of a demented and odorous geriatric population. He was, of course, joking. Euthanasia can never be about convenience and costs.

Given that one of the main arguments against assisted suicide is that it is a mortal sin, it seems apt that we briefly tackle the not-altogether-comfortable subject of religion. Should what are considered by many to be antiquated and dogmatic religious views be taken into account in a progressive, secular society when formulating legislation? No. In the modern world there can be no room for religion in our laws. Religion is something that cannot be measured, nor rationalised, nor proven in any way. The ethics and morality in lawmaking should only be humanist.

Did you know one can currently face up to 14 years in prison under the 1961 Suicide Act for aiding or abetting a suicide or a suicide attempt in England and Wales? This law is almost identical in Northern Ireland and in Scotland. Note the year - 1961. So we haven't reviewed this law with a view to reforming it for 49 years?! A lot has changed since then. Racial and gender equality laws for one. Is it not time this law was updated too? "To date, more than 100 UK citizens have travelled to Dignitas in Switzerland to end their lives and although some

cases have been considered by the DPP, no relative has yet been prosecuted" (BBC News) - and rightly so. Keir Starmer, the Director of Public Prosecutions stressed, following the Debbie Purdee case that reached its conclusion at the weekend, that each case would be judged on its merits and denied that, in changing the guidelines, he had opened the door to "euthanasia" (Metro, Feb 26th 2010). But altering the guidelines alone aren't going to be enough to deal with the arbitrary inconsistencies of man. Liberal Democrat MP Evan Harris put it best: "No guidelines will ever be able to distinguish, with the clarity needed, between compassionate assistance to relieve terminal suffering of competent adults, and wicked assisted suicide of the mentally ill - legislation is needed, and parliament should act." Quite right, but can pragmatic legislation be realised in parliament under the confused and shambolic contemporary legal system? Blair attempted reform of the Legislature once, and look at the dog's dinner he made of that. Appointing Labour cronies and your pals as Law Lords is not reform, it is the hallmark of an opportunistic narcissist.

How can an archaic legal system that is only updated on a case by case basis, and where said cases are only won by the better barrister; not necessarily the 'better' cause or argument, decide this issue? If one was to look at the CPS, one could identify several reasons there alone to reform the legal system: the best lawyers and barristers work for private firms, and the second and third rate lawyers work for the CPS in less glamorous, less well-paid jobs. How can justice under these woefully unbalanced preconditions be justice at all? And this is only one sizeable appendage of a complex judicial titan. And we want to tackle assisted suicide: one of the most contentious issues ever, in the current debacle of a legal system? Ambitious to say the least. Before there can be real legislative reforms in this country, the legal system itself must be reformed.

Results from last week's poll:

Is there any hope of a resolution in Afghanistan?

Yes: 64%

No: 36%

Don't forget to log on and have your say at leedsstudent.org



Illustration: Becky Jones

No

Iona Serrapica



Legalisation of any form of euthanasia is wrong, whether it is performed by lethal injection, by unplugging a life support machine, or by handing a cocktail of drugs to your terminally ill partner. Those who are in favour of legal assisted suicide do not consider its real implications. It is easy to claim that it is our right to choose when and how we die, and that it is an injustice to compel people affected by terminal illnesses to lead a life of suffering and pain. I am a convinced supporter of human rights and I believe that terminally ill people's rights have not yet been satisfied completely, but I do not identify the solution in euthanasia.

We all agree that terminal illnesses and disabilities are terrible aspects of life that any sane person on this planet would want to avoid. One is forced to live under drastic conditions, both physically and mentally. And all for what? Death. So why not just put an end to life before any more useless suffering comes about? Well, the answer resides in the fact that the concept of 'better dead than sick or disabled' is not acceptable. It is wrong to claim that some lives are not worth living because it declassifies the position of certain people within society. We all have equal rights and we must all have the possibility to lead a rewarding life. More should be done to ensure that this can be carried out in all its possible forms. People affected by severe disabilities could be part of our society through advanced technology. It already happens today and has proved to be successful, so why not make further effort to develop this sector? They could feel and be an active part of our community. Legalising euthanasia would prevent this by encouraging feelings of inferiority, uselessness, and disgust of life.

One of the problems is that solutions towards the emotional and psychological aspects of a patient have often been neglected. Surveys have shown that terminally ill patients spend most of the day alone, with extremely few visits from family or medical staff. How on

earth can a terminally ill patient be left alone to die in a hospital bed? Of course he wants to die. I would want to die were I in that situation. You would probably want to die too. But this shows that we have been assessing the quality of a life without having given terminally ill patients the right support. In a study to see whether palliative care was successful, 65% of the patients' families were satisfied their emotional or spiritual needs were met. If priority was given to this kind of treatment rather than provoking the death of the patient the percentage would definitely rise. We have to make an effort to make this possible, rather than to be the first to wave the white flag.

Another major problem is the regulation of euthanasia. Regulation could not avoid vulnerable patients from being pressured into ending their life. They may feel the pressure of feeling a burden for the family or may receive direct pressure from the family members themselves. Terminal illness often entail high expenses either for the patient or for the family but a lethal injection only costs about £55. A 1998 study from Georgetown University has shown, in fact, that there is a strong link between cost-cutting pressures and the willingness of medical staff to write a lethal prescription. The decision between life or death cannot depend on money, but in a system in which euthanasia is legal this would be inevitable. "So what?", one could ask. These are all problems of an inefficient service that no one wants. As long as the community is guaranteed a highly regulated system, no such things could happen. The US state of Oregon created such a system, but: 30% who started the request died before completing it in all its stages; 19 patients who were given lethal medication decided not to use it; and 45% who were given good palliative care changed their minds.

Yes, end-of-life treatment is an extremely controversial issue. Most of those who approve of euthanasia claim that the patient has the right to choose. That is how it started in Holland, but in 1990 75% of euthanasia cases were undertaken without an explicit patient's consent. Legalising euthanasia is the beginning of a process that will gradually lead to ending the lives of people who would have otherwise disapproved, which clearly matches the definition of murder.

'The mind-forged manacles I hear'

Two decades ago our liberal democratic world order was hailed as 'the end of history', but today that optimism has turned to despair



Guy Sewell
Second Year Philosophy
guysewell@gmail.com

much as you like, and as freely as you like, just obey!" The only difference is that Chesterton is more specific, and spells out the implicit paradox beneath the Kantian reasoning: not only does freedom of thought not undermine actual social servitude, it positively sustains it. The old motto 'Don't think, obey!' to which Kant reacts is counterproductive: it effectively breeds rebellion; the only way to secure social servitude is through freedom of thought.

While Chesterton's paradox may be the state of freedom in a liberal democracy, many defend liberal democracy because it remains while all the others have failed. This defence is expressed by Francis Fukuyama in his 1992 book *The End of History and the Last Man*, in which he argues that liberal democracy has become the legitimate global system of government by defeating rival ideologies (hereditary monarchy, fascism, and communism). Liberal democracy constitutes the "end point of mankind's ideological evolution" and the "final form of human government" leading to the "end of history". While earlier forms of government were characterised by grave defects and irrationalities that led to their eventual collapse, liberal democracy is free from such fundamental internal contradictions.

As early as 1993, Jacques Derrida showed the inherent contradictions of Fukuyama's defence in *Spectres of Marx*: "For it must be cried out, at a time when some have the audacity to neo-evangelize in the name of the

ideal of a liberal democracy that has finally realised itself as the ideal of human history: never have violence, inequality, exclusion, famine, and thus economic oppression affected as many human beings in the history of the earth and of humanity. Instead of singing the advent of the ideal of liberal democracy and of the capitalist market in the euphoria of the end of history, instead of celebrating the end of ideologies and the end of the great emancipatory discourses, let us never neglect this obvious macroscopic fact, made up of innumerable singular sites of suffering: no degree of progress allows one to ignore that never before, in absolute figures, have so many men, women and children been subjugated, starved or exterminated on the earth."

Derrida's attack is even more applicable to

the present. We live in a time of boundless social apartheid. Examples are everywhere, from the favellas of Rio to the slums surrounding Dubai. The irony of this tragic apartheid is the conclusion of the late capitalism with which I began. Even the rich are not free. In Columbia and Mexico, the rich face the constant threat of kidnap. In Russia, they live in fear of assassination.

All over the world the rich buy houses in gated communities intended to guard them from a dispossessed underclass who are forced into crime to sustain themselves.

To quote Rousseau, "He who believes himself the master of others does not escape being more of a slave than they." The rich are just as imprisoned as the poor. This is not the end of history.

We live in a time of social apartheid. All over the world the rich buy homes in gated communities, guarding themselves from a dispossessed underclass

Late capitalism is a result of the ideology of liberal democracy. Ideologies that create grand narratives shift our entire perceptual plane in favour of the powerful and against the disempowered, such that we misperceive where our interests lie and fail to recognise the economic and political realities that govern our lives. The shift in our perceptual plane causes us to feel free because we lack the very language to articulate our unfreedom, which is not only true in an Orwellian totalitarian state but in the refined conditions of our liberal democracy. This may seem like a contradiction. The 'freedom' of liberal democracy allows us to deconstruct, doubt and distance ourselves, enabling us to examine our freedom.

But does it truly make us free? A hundred years ago, the essayist Gilbert Keith Chesterton commented: "Managed in a modern style, the emancipation of the slave's mind is the best way of preventing the emancipation of the slave. Teach him to worry about whether he wants to be free, and he will not free himself".

Chesterton makes the same claim as Kant in "What is Enlightenment?". Kant says "Think as

Just a little bit of history repeated

Far from being the last outpost of the Empire, the Falkland Islands are an opportunity to show our commitment to self-determination



Ed Prior
Fourth Year
French & History
jhm6eap@leeds.ac.uk

there has greatly increased tensions. In recent days Hugo Chavez has added some trademark comedy to the proceedings, proclaiming to the British Head of State, "Queen of England, I'm talking to you. The time for empires is over, haven't you noticed? Return the Malvinas [naturally he means Falklands] to the Argentine people". Yet more concerning than Chavez's trademark bombast has been the reaction of the liberal media in this country. Well-known, intelligent commentators in quality newspapers have come out in support of Argentina's claim, saying that Britain should give up the islands, being as they are, just shy of 14,000 km from our own coastline. Nothing of the sort can be

A referendum of Islanders themselves would massively support the status quo

allowed happen.

Argentina, and the disappointingly large group of supporters she has amassed, continues to paint Britain as the over-bearing imperialist nation she once was, and on occasions still is. Yet for all Britain's recent foreign policy mistakes, it is Argentina that is out of line on this occasion. It is ludicrous that a challenge is being made to the Falklands through the UN—whose charter holds the right of self-determination as one of its central tenets—when any referendum of Falkland Islanders themselves would produce a crushing majority in support of the status quo. That the Argentine government would refuse to accept the result of such a vote as a validation of Britain's rightful sovereignty is testament to the opportunistic, point-scoring nature of the challenge.

Why is it that left-wing commentators, so rightfully vocal in their opposition to the Iraq war, to abuses of democracy and to political corruption, should now come out in support of such bogus claim, particularly from a nation so recently and publicly criticised by the World Bank for its high levels of corruption which stifle development and breed poverty? Instead of pandering to such claims, for fear of being seen as soft on colonialism, we should stand behind the principle that populations have the right to decide who governs them.

This is not a colonial issue, it is quite the opposite. The same sentiments that allow us to see the discrimination of colonialism as intrinsically wrong should enable us to see that

As long as Islanders wish it, the islands must remain British

forced Argentine rule over the Falklands would be criminal. If the Islanders wish one day to become part of Argentina, then that is exactly what should happen. Until then the Falklands—inhabited by British people for longer than New Zealand, and with a much less bloody history—must have the right to choose.

The British must become more educated on the damage that their empire—all too often celebrated in casual conversation—inflicted upon the world. Equally, we should not be gung-ho in our desire for open conflict with Argentina, as Margaret Thatcher was in 1982 (only too aware of the positive impact that sight of the Union Flag above Stanley would bring to her foundering election hopes). Yet an understanding of the darkness of colonialism is not the issue here. Our experiences and history should inform us that, for so long as Falkland Islanders wish it, the islands must remain British.

You might be forgiven for experiencing a degree of déjà vu when watching the news at the moment. An unpopular Prime Minister not getting enough sleep with the election looming, bankers on record bonuses, rising unemployment, the threat of strikes. Add in the newly revamped challenge to democracy in the Falklands and the resemblance seems uncanny. Just another piece of history repeated? Let's hope not.

Recent developments in the plans to drill for oil in the Falklands have led to an intensification of the decades old dispute surrounding the islands' sovereignty. Cristina Kirchner, Argentine President, has in the last month scored a string of diplomatic goals, now leading a group of 32 Caribbean and Latin American nations who all back her country's claim to the islands. Now, Argentine Foreign Minister, Jorge Taiana, has approached the UN for a judgement on Argentina's claim to the islands, which sit about 300 miles from her coastline.

The islands have been a diplomatic sore spot between Britain and Argentina for years, yet the recent and rapid development of oil exploration

'Priority areas': arts under threat

Arts and humanities will suffer under Mandelson's cut throat vision for Higher Education; time to resist the marketisation of university



Charlie Cooper
Comment Editor
comment@leedsstudent.org

At the end of the last academic year a very worrying change took place in the way that the government regards universities. In June 2009, the Department for Universities, Innovation and Skills merged with the Department for Business, Enterprise and Regulatory Reform, to create a weird, unsettling hybrid department called the Department for Business, Innovation and Skills (BIS).

BIS retains control over government policy on universities. It is presided over by the equally weird and unsettling figure of Peter Mandelson. The merger, and in particular the name of the new department are telling. Universities have been downgraded. Where they were once a policy area in their own right, the government now treats them merely as means to achieve the country's business goals.

BIS is the department calling the shots on the crippling cuts to university funding. It is the ultimate source of the whole cuts and anti-cuts agendas, here in Leeds and nationwide. £35m cuts, job losses, protests around campus, the threat of strikes; it all comes back to BIS.

The question is; what on earth are they up to?

On Sunday, a group of leading academics and cultural figures printed an open letter in *The Observer*, warning the government against BIS's business-centred strategy, and against valuing universities only for the economic benefits they can produce for the country. They fear that, in a time of economic hardship, degree subjects that are seen to have a more immediately positive effect on the nation's finances – the so-called STEM (science, technology, engineering and maths) subjects – will be favoured by the government, at the expense of funding for the arts and humanities.

Their fears seem well-grounded. In a circular letter to Vice-Chancellors, Sir Alan Langlands, Chief Executive of the Higher Education Funding Council for England

Government is treating Higher Education as a mere business strategy

(HEFCE), which allocates university funding on behalf of the government, has confirmed a £449 million cut in national spending for 2010-11. In the same letter he reminded VCs of 'the need for funding incentives to develop more skilled people in those industries that have the potential to drive future growth in the economy'.

He also announced plans for a £10 million fund; an incentive 'for allocation in 2010-11 to support institutions that are shifting the balance of their provision towards STEM subjects.' Langland's words are in some places lifted directly from Peter Mandelson's letter to HEFCE of December 22 2009, and the strategy bears his business-oriented trademark. The pressure is on universities to prove their degree programmes are going to make a profit for the country. If they aren't, they stand all the more chance of falling victim to the savage spending cuts.

There is a dual idiocy to BIS's strategy. First, to be cutting back on Higher Education with the aim of sustaining economic growth is like severing a plant from its roots to help it grow. Secondly, their strategy to soften the economic blow of cutting Higher Education by making special provision for only STEM 'priority areas' (Mandelson's phrase), fails to recognise the huge contribution that all areas of academia (not least arts and humanities) make to the UK's economy; £33.4bn was made in 2007/08 alone, according to Leeds' Vice Chancellor. The prestige of our Higher Education sector

attracts students, academics and investment from around the world, and the arts and humanities play a central role in this. The quality of British arts criticism, historical and philosophical writing and political and sociological research is regarded internationally as second only to America's – and in an increasingly Anglophone world is becoming the defining quality of Britain's place in the global community.

Ultimately though, what is disquieting about BIS's strategy, and indeed BIS itself, is the suggestion that the value of academia is being reduced to market rules. We can rest assured that the arts will flourish in this country whether the government funds them or not. There is no government policy anywhere or in any time that could quench the creativity of young people like those who have responded to cuts here at Leeds with words, music and energy; as evidenced at the Arts Against Cuts night held at the Union on Wednesday.

But the thought that the next generation of students will lack the opportunities to enjoy engaging with the infinitely rich artistic and academic heritage that universities unlock is a worrying one. BIS's current, short-sighted strategy will deny the inheritance of learning we have been so lucky to enjoy to future generations of students. It is our responsibility to them above all that demands we resist Mandelson, BIS and the marketisation of Higher Education.

Please, don't mention the war

Greece and Germany have raised the spectre of wartime grievances in their economic dispute, unsettling the EU in the process



Lucie Le Moine
Third Year Erasmus
Politics
pt09lml@leeds.ac.uk

Shock and dismay. These are the only words I can find to express my feelings after Greece's Deputy Prime Minister, socialist Theodoros Pangalos, told the BBC that Germany still owed Greece for stealing its gold during World War II: "They took away the Greek gold that was at the Bank of Greece, they took away the Greek money and they never gave it back. This is an issue that has to be faced sometime in the future." Athens' mayor, Nikitas Kaklamanis, pushed even further this absurd and dangerous reasoning: "Ms Merkel, you owe us for Kalavryta, you owe us for Distomo, you owe us 70 billion for the ruins you left us." He was referring to World War II incidents in which hundreds of Greeks were killed in reprisal attacks by German soldiers.

Germany has unfortunately felt obliged to respond, in a debate that shouldn't exist. The German Foreign Ministry spokesman explained that Germany has already paid billions to Greece, both as official reparations for World War II and as bilateral and European Union assistance. He also pointed out that "a discussion about the past is not helpful at all to solve the problems facing us in Europe today".

That's the point. How is it possible that such sentences can be pronounced by the representatives of a state which is part of the EU? Relations between European states, and European integration, have always been based, among other things, on the rejection of any spirit of revenge. There is obviously no question of forgetting the past, but Europe must look forward, particularly in time of crisis, as solidarity between the members of the EU is more necessary than ever.

The economic crisis is not over, since states have had to expand their deficit to sustain their economies. But the situation in Greece is special, since this country already had to make efforts to meet the strict criteria for entry into the Eurozone before the economic crisis. It announced last week that it manipulated the figures of the country's finances to mask the deficit, and as a consequence, has lived well above its means.

This is the starting point of the tensions, the battle of words, between Germany and Greece. In response to this announcement, the German magazine *Focus* published an issue with a polemical cover (very funny if it hadn't have been in such circumstances), depicted the Venus de Milo making a 'rude gesture', and with the caption: "Cheats in the Euro Family". German people have reacted very strongly, refusing to provide any financial assistance to Greece, as they had already had to undergo an austerity plan.

But introducing an (impressive) austerity plan in Greece, and wide EU control of the finances of the country, is not enough to salvage the Greek



economy. Greece needs European aid, and the idea of an assistance plan has emerged, from both France and Germany, sparking the anger of the German people. Faced with public opinion, Angela Merkel doesn't show a clear position on the subject. If she decides to follow the advice of the people, Europe is clearly in danger, but if she follows the advice of countries like France, and participates in developing an emergency plan, she will lose her popularity.

This is a decisive test for the Euro area, and

also for all the members of the EU, as the Greek situation could spread in other countries with an important deficit, like Spain. Without coordination and solidarity between the European States, the introduction of strong austerity policies in many countries would have a dramatic impact on intra-European trade, especially in times of low growth. The United Kingdom would also be affected and should not believe that it is immune to all these problems, being outside the Eurozone.

Uninterrupted coverage

The use of CCTV has been steadily increasing in recent years prompting discussions of a 'Big Brother' culture. *Leeds Student's* Tom Knowles gained access to the University's control room to see how it is used.



Students who take a break to look up from their work in the library are likely to be confronted by a CCTV camera staring back at them.

It will be one of the 107 cameras installed across the University's three main libraries, the Brotherton, Edward Boyle and the Health Sciences. Those walking to lessons will be monitored again by one of the hundred and more cameras dotted across campus. This is controlled by a system that, according to Malcolm Dawson, Security Operations manager, most small to medium sized cities would envy. Buy a paper and a snack in one of the Union shops and more cameras will be watching, 24 hours a day.

Despite reassurances from security staff about the success and safety regulations concerning CCTV use in Leeds University, some are worried cameras are being used arbitrarily as insurance against all crime without thinking about individual liberty.

Leeds is not alone in its use of CCTV cameras on campus. Two of our closest large neighbouring universities, York and Manchester, both use CCTV extensively. York has 297 cameras in and around its campus, whilst Manchester University counts 221 external cameras on its campus grounds.

Sean McHale, head of 'Liberty at Leeds', thinks such unquestioning use of CCTV in universities is dangerous:

"In the late 1980's students were outraged at the thought of CCTV being used indiscriminately as a blanket precaution against crime. As

time has passed, and as CCTV has become ingrained in every aspect of our day-to-day lives, the intrusion they provide upon our civil liberties is batted away with barely the blink of an eye.

"This is symptomatic of our surveillance society, one in which privacy is considered a privilege and the notion of responsible citizens part of a bygone age.

"The limits upon CCTV should be constantly reviewed and seen as an important marker of the freedom of the individual from the State."

But such high surveillance is only for the protection of students, staff and visitors, Malcolm Dawson told *Leeds Student*, as he gave a tour round the newly refurbished, state-of-the-art Security Control Room.

"We are very happy with the way the system is going. It plays a crucial role in security at the University, providing constant surveillance and deterring crime."

The Security Control Room was reopened in December 2009 by the Chief Constable of West Yorkshire Police, Sir Norman Bettison. The room contains eight 47-inch Sony LCD monitors which relay images from outside-cameras placed around the University. 32 new cameras have been installed with a further 67 upgraded. The system is monitored by two operators and one supervisor who are in the room at all times.

But does such high-tech surveillance actually stop crime from taking place, *Leeds Student* asked.

Dawson insists it does: "The cameras have made a huge difference. CCTV footage has helped solve several crimes at the University. The new system has already led to the arrest of cycle thieves. It is also useful as an investigative tool. CCTV has caught individuals who would have otherwise got away."

The large number of cameras allows security staff to track individuals who have committed a crime or are acting suspiciously as they move from one area to another across campus. This gives time for security staff on the ground to be briefed and, if needs be, confront the individual in person. Those who monitor the screens in the Security Control Room are trained to know what to look out for.

"They have a good instinct", Dawson said. He continued: "If someone is eyeing the buildings or looking suspicious, staff can zoom in and have a check that things are ok."

Security around the room is tightly controlled. A first door must shut before the person can get through the second and into the room. Staff are fully vetted and are permanent, whilst the use of the cameras is tightly managed and is reviewed and assessed on a regular basis, according to Leeds University security.

Footage from the cameras is kept as a digital recording for 31 days before being deleted. But Police can ask for a particular recording to be burned onto a disc if needed for an investigation.

Security staff at the University work closely with West Yorkshire Police on

We have a CCTV system on campus that many medium sized cities would envy

a day-to-day basis. Sir Norman Bettison said of the opening of the new Security Control Room:

"This investment is testament to the University's commitment to make the campus a safe environment and, if any crime does occur, it will be invaluable to the police investigation."

Students *LS* talked to seemed to have mixed views on CCTV in university.

Trevor Langworth, doing a MA in Cultural Studies, said: "I think it's ridiculous. Obviously it's for student safety but that many cameras aren't necessary. It's not right that they're just watching us all the time and the cameras don't stop problems from happening."

Javier Barrios, an Erasmus student, agrees: "I think it is over-excessive. It's not just in universities, CCTV seems to be ingrained in English society as a whole. In Spain and France we don't have so many cameras but we don't feel worried, nothing special happens without them."

Others agree with the use of the

cameras however. Katie Durrans, third year History student, said: "I think it's a really good thing, it can be very useful. CCTV is currently helping with the missing student at the moment."

Jodie Sheldon, second year Law student, said: "I think when you need them they're useful. If a crime was committed against me, I'd like to think there were cameras there to catch the person."

It was against a request by students for greater security on campus that the new CCTV security system was installed, claims Michael Arthur, Vice Chancellor at Leeds University:

"There were two things that deeply concerned students when I first arrived here, one was environmental issues and the second was security on campus."

"The significant amount of cameras in the campus and the new state-of-the-art security system has been put in for all the right reasons, which is protecting the students and staff of the university."

He continued: "Whether we like it or not, students do carry laptops and they do carry mobile phones, and I'm afraid there is a period when everyone turns up and they're all brand new, and every thief in town knows about it and we are a bit of a target. So it's against that background that that security has been put in place, it's really not about any sort of police state or any strong desire to keep students under close surveillance, it's about protecting you."

Photo: Cheng Yeoh

Arts Against Cuts

Faithless

Sunshine Underground

Anthony E. Zuiker



RAG Fashion Show

See more inside...

EDITOR Virginia Newn ASSOCIATES Rob Heath, Dafydd Pri DESIGN (In collaboration with School of DesigTom
Reilly, Tom Jivanda, Laura Crane, Rachel Wyncoll, K FEATURES Suisse Osborne-James, Evelyn Pryor-Jo
Richardson, Chris Ste OBSERVATIONS Ellie Br LOWDOWN Will Coldwell, Toby G: FASHION Charlie Bland, C
Leslie, Tom Purdie, AnnaTV Serena Peddle, Stephanie CLUBS Coco Cunningham, Guy Se MUSIC Luke Fear, Mic
Waters, Alex Wis PHOTOS Sarah Greene, Richard BOOKS Hannah Gli ARTS Nali Sivathanan, Matt Hut

...guaranteed to instill nostalgia

Whilst listening to the radio, Five's "Keep on Movin'" came on and I was instantly transported to 10 years ago. This lovely walk down memory lane brought a smile to my face and a realisation as to how far we've come in the past couple of decades. It made me look forward to all the new things still to come and treasure the memories of things past; I hope it does the same for every reader.

1 Entertainment

"Now this is a story all about how, my life got flipped, turned upside down". I dare you to find anyone who was a child in the 90s and lived on planet Earth who: 1. Doesn't recognise this, and: 2. Can't finish this (forever imprinted on my memory) rap from *The Fresh Prince of Bel-Air*. Isn't this the sole definition of an 80s/90s childhood?

Live 'n' Kickin', DiggIt, SMTV Live, Blind Date, Gladiators, Family Fortunes (the old-school one, not with Vernon Kay); the days when Saturday mornings were worth getting up for and Saturday evenings were worth staying in for.

Old-School Disney classics like *The Lion King, Aladdin, Beauty and the Beast*, what has happened since?

2 Games

It's not on a computer? Surely not? Non-colour Game Boys: the school playground ruled by Pokémon cardholders and TOYS 'R' US being the definition of heaven on earth. Let us not forget the fabulous array of toys. No one can deny that they had, or at the very least craved, a Tamagotch and is it possible to forget Furbies? They were impossibly annoying yet you had to have one.

Board games: Operation, Guess Who?, Wiggly Worms, the 90s was probably the height of board games' popularity. They were the standard Sunday evening event and probably the cause of almost every argument in households across the country.

3 Food

The typical lunchbox: Triangle sandwiches, Fruit Winders, Skips/Discos and Frubes.

The days when E-numbers were still legal and corner shops sold more than one variety of penny sweets that actually cost a penny! Party Rings were always a regular at those awkward disco parties. BNBs: whatever did happen to those smiling biscuits and their catchy riff?

I don't think it's possible to forget Frubes, that tell-tale sign after lunchtime of a white trail of yogurt down the (already toothpaste stained) school jumper.

4 Fashion

Who ever said that jelly shoes with a mini skirt and a belly top was a good look?

The 90s were plagued by bowl haircuts, curtains (influenced by the 'heartthrob' Nick Carter *swoon*) and side ponytails.

Don't lie to yourself: just admit that, at the time, you whole-heartedly believed that your denim jacket, fake leather trousers and "must have" hair cut ensemble was wicked cool!

5 Music

Legends and God knows what trash in between.

Ahh 90's music, what a complete mish-mash of absolute trash: Steps, A1, S Club 7 (to name a few) among some of the most influential musicians ever known: Nirvana, Michael Jackson (when he wasn't creepy) and arguably, though you can't deny it, the Spice Girls.

Music from the 90s did, and probably still does, influence us in different ways. Luckily for us, some of the classics are still bopping around so you can revel in some nostalgia for a night, remembering the good times of your childhood: sleepovers, air-guitar moments and the days when it wasn't seen as antisocial or life threateningly dangerous to hang out on street corners playing until the sun went down.

As that mis-flipped pancake gradually becomes unstuck and peels itself slowly from your kitchen ceiling, everyone is dutifully aware of the new season that is upon us. No it's not spring, it's Lent.

Now don't get me wrong, I like a good challenge, but if I were to pick a single aspect of Christianity to revel in, it sure as hell wouldn't be Lent. Lent is the time when lay Christians get a chance to make up for all those Sundays they spent watching T4 instead of going to church. Why on earth would anyone of secular descent opt to buy into the one aspect of Christianity that fundamentally specifies the sacrifice of pleasure? Give me Christmas or Easter anyday.

Of course, people like to have an excuse to quit smoking, or chocolate, or sleeping in on Sunday to watch T4, but unless you are already a Christian you shouldn't need to wait four months into the year to pluck up the courage to follow through with a resolution most probably made on New Year anyway.

The cleverest thing about giving something up for Lent is that not a soul would ever know if you were successful or not. Actually, I suppose God would know, but then you don't believe in God anyway, you just want to lose some weight. Lent is a chance to loudly and relentlessly reiterate good intentions in such a way that you nearly, just nearly, manage to trick yourself into thinking that you're genuine. In the meantime, all those around you frantically

rummage through their subconscious for bad habit that's relatively easy to quit, in order to measure up to the moral bar that has suddenly and unexpectedly been raised. Nobody wants to look lazy, especially in front of a Christian, or the aforementioned, somebody who's vocally decided to enjoy Lent this year.

An example of the ideal Lent conversation is; if you are a casual smoker/vegan/athlete, to go up to a heavy smoker/chocoholic/couch potato and declare, "I shall quit smoking/chocolate/T4 for Lent". For the victim to whom this claim is directed, it will seem quite a feat, and thus the casual smoker/vegan/athlete impossible super student freak will be showered with compliments for their own audacity for taking up such a challenge.

That's really what Lent is about right? Making other people feel bad about their vices. By the time this conversation has even started it will be halfway through Lent anyway (which when this goes to print will be pretty much the case), so there won't even be any point trying at all. If you're not going to do something properly, why bother?

Will Coldwell



Toby



Will

I am afraid Will that I too am one of the aforementioned smug bastards, having decided to give up alcohol for Lent this year. I am not a religious person; in fact this is the first time I've done anything of the like and though Jesus had no part to play in my self-imposed sobriety I felt strangely compelled to have a go nonetheless.

A new year's resolution is often begun with enthusiasm but quickly loses steam once you realise it was never a good idea to significantly change what was, in retrospect, a relatively enjoyable lifestyle or give up something you actually liked quite a lot for an dauntingly indefinite amount of time. Giving something up for Lent on the other hand is far easier to quantify as the period between Pancake Day and Easter Sunday is actually pretty short.

That's right; forget Jesus going into the desert for forty days and forty nights I'm going to try not to eat cake for a month and a bit, now that's dedication! Still, when I tell people that I've given up alcohol for Lent (which I have been doing often, rubbing their depraved little faces in my almost angelic abstinence) they still seem quite impressed.

Taking time off drinking for a little while has thrown up opportunities and insights both good and bad. Firstly, this has been an ideal

time to try out non-alcoholic beer, something I have always been curious about. Now I have sampled a few varieties I can safely say you should steer clear of these foul concoctions.

These beverages are the real 'demon drink'; sure they may have the placebo effect of replacing the real bottle of beer in your hand but this only lasts as long as the first sip, when you realise they actually taste like a carbonated mixture of milk and yeast with a lingering chalk after taste. Other positive upshots were those which I had hoped for on quitting: saving money, finding more time for studying, the ability to do something other than wallow in bed the morning after a night out, etc.

The only real negative effect is, on looking back over the past few weeks and what I've written here, rather than realising I have a depressing dependency on alcohol, I realise I've actually exhibited a fair amount maturity and self-restraint, which as a student is far more depressing...

Pass the Stella.

Toby Ginsberg



Going UP

Air Crash Investigation
If I know more about why they happen, maybe I'll feel safer...

American Apparel
Now it's opening in Leeds everyone will look the same and no one will get bullied for what they wear anymore. Yay!

Psyche!
"I hate using this word"
"Really?"
"PSYCHE!"

Going DOWN

Students advertising musical productions
As much as you would like to believe it, you are not in Glee.

Expensive lunches in the Union
When you get to the Union and all that's left is a £4 salad or a mangy corn beef sandwich.

The BBC axeing 6Music
Why don't we just give Fearne Cotton her own station, where she can talk about inane shite 24/7 and we can all sit and listen like the good little license fee payers they want us to be?

Overheards:

- 'I wish I had a guide-dog'
- 'Cats are the single greatest animal on planet Earth... I'd shag one'
- 'It turns out she's w... but I still text her'
- '...so she used her flatmate's tshirt as toilet paper!'



Tommy Pockets is beyond reproach

Our world-renowned 205-year old astrologer (seen here on the Titanic) lays down the secrets of your mystic week. Spookalicious.

Aries

The BBC's decision to axe 6 Music has pushed you over the edge. Your addiction to Radio 1 daytime DJs leads to a newfound thirst for misery, and you engrave FEARNE and REGGIE onto your shins, with a rusty fork. You win a 12-second on-air chat with Ms Cotton herself, where the two of you will battle it out to see who can most frequently and severely abuse the word 'literally'.

Cancer

Visiting a friend at another uni, you get lost on the way back and somehow end up in Ealing West tube station, and cannot seem to find any way out. The place seems deserted, except for a mouse named Lemmiwinks. His favourite topic of conversation is Karl Marx. Eventually he exposes your extreme right wing views and so to save embarrassment you eat him raw before being led to safety by what you think is the ghost of Nick Griffin.

Leo

Your girlfriend's decision to play that Celine Dion album backfires beyond even your gravest fears. The fourth track's chainsaw-grunge interlude sparks outrage from your neighbours, who hurl thousands of Werthers Originals at your windows, undoing your double-glazers' good work. At least the sound of smashing glass and screaming children drowns out Dion's exasperated squeals.

Virgo

Building on the success of your homemade movies on YouTube, you head to America. Your first project is a film called 'Puppy Love' where Adam Sandler falls in love with a girl, but it turns out the girl is actually a golden retriever with leprosy. Its comedy scenes involving spare limbs means overnight success. Everything seems to be going swimmingly until you decide to lay into the Twilight series, call Robert Pattinson a poof and can never work in Hollywood again.

Taurus

Time to pursue your romantic interests, and in particular that reggaeton dancer you bumped into at Greggs. Once your usual ways of seduction fall short, you try introducing the sausage and bean melt. Once this has the object of your affection weak at the knees, you seal the deal with the synthetic cream donut. The night ends with an impromptu gig from Idlewild, cheese and onion pasties and a little cry.

Libra

Disaster strikes as Surf The Channel is shut down. How will you watch endless Gossip Girl repeats instead of socialising now? In an effort to distract you, a friend enlists your help in a scam they run selling signed photographs of the late Pope John Paul II, at sixty pounds a pop. You get caught, and are threatened by the Catholic Church. You appease him by signing up to the Catholic graduate programme and get banished to a remote rock off the coast of Ireland.

Scorpio

You see an advert in the paper for a place in a band, it turns out the band needs a cowbell player. You blow their minds, revolutionising the way a cowbell is played, drawing comparisons to Jimi Hendrix and what he did with the electric guitar. You ride your cowbell to fame and fortune, touring the world. Eventually your star wanes when you release a horrendous cover version of Salt N Pepa's 'Push It'.

Capricorn

Your habit of spending entire days in front of Sky Sports News finally comes in handy, as your flatmate starts dating Sky anchorman, Ed Chamberlain. You're initially delighted to find Chamberlain in your kitchen, cooking eggs Benedict for the entire house, but his tendency to shout, "There's been a chance at Deepdale", uncontrollably begins to grate. Chamberlain leave with a vapour trail of Scottish Third Division latest scores in their wake.

Gemini

You get a fright this week when Jesse James walks into your room. After exchanging pleasantries, he asks if you want to help him rob the local branch of Natwest. Having already gone through your student loan, you heartily agree. The plan is aborted when James spots Billy the Kid in the queue and remembers a very awkward, and intimate, moment they shared while traversing Brokeback Mountain. Shame.

Sagittarius

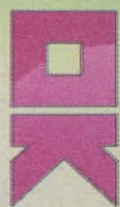
Unfortunately a plane you are on crashes into a secluded pacific Island at some point in the next three days. You manage to survive and become ruler of the local pygmy tribe who reside there. You coerce them into acting out the first three Star Wars films. You know, the good ones? You become kind of obsessed with pretending they are Ewoks and having so much fun, you completely forget about trying to be rescued. Shit.

Aquarius

You get a call of the Jamaican Olympic Association this week saying that due to the fact you are a long lost relative of Bob Marley, would you consider becoming part of a curling team they are putting together for Vancouver 2010. You don't have the heart to tell them that the games have finished, so you stage a tournament in your back garden. Somehow you are managed by the ghost of John Candy and manage to win the 'gold' medal. Cue an international incident.

Pisces

Don't leave the house this week. That is unless you have a penchant for squid. The local aquarium will be struck by a boulder hurled from suburban Bradford, and the resultant destruction allows a throng of sea creatures to flow into your street. If you really must go outside, remember to arm yourself with kettles: squids hate kettles. Don't attack the seahorses though, as their vengeance will be swift and mighty.



K A R A O K E

**HALF PRICE
WEDNESDAYS
HALF PRICE DRINKS
HALF PRICE BOOTH HIRE**

Half price drinks include:

**PINT ASAHI
PINT GAYMERS PEAR
HOUSE SPIRIT AND MIXER
PINT GAYMERS ORIGINAL
SHOT OF SAMBUCA**

Booths starting from just £2.50 pp/ph



For more info call 0113 246 8115
or email info@okkaraoke.co.uk
9 East Parade (bot. of Greek St) Leeds, LS1 2AJ

www.okkaraoke.co.uk



Leeds in Season

Last weekend Wakefield saw the celebration and conservation of one of Spring's most weird and wonderful fruits (or should I say vegetable) of the earth: rhubarb.

Growers and consumers came together to Wakefield's Food and Drink and Rhubarb festival on the 26th and 27th to put rhubarb back on the map, and fight successfully - for its title as a Protected Food Name by the Regional Food Group (RFG).

Some turn their noses up at this sour, pink and white, celery lookalike, but only, perhaps, for lack of experimentation. It really is a versatile thing when it is put to the test in the kitchen. Rhubarb makes great chutneys and is a perfect side to duck, but where it really has the power to show off is on the dessert menu.

Believe it or not, there is such a thing called the Yorkshire Rhubarb Triangle. No, this is not the equivalent to a Cumberland ring or a square meal, but instead refers to nine square miles of fruitful (or should I say vegetableful?) tradition of forced rhubarb between Leeds, Wakefield and Bradford.

And we're in the heart of it.

According to rhubarb grower, Janet Oldroyd, quoted in the *DeliciouslyYorkshireNews*, "There were once 200 Yorkshire forced rhubarb growers and now there are 11. Achieving [a Protected Food Name Status] status will help to avoid imitation of the product, safeguarding rhubarb production in the area and hopefully encouraging consumers to buy more locally produced rhubarb."

So, let's do our bit, and buy rhubarb this month!

Recipe: Rhubarb, cinnamon and brown sugar muffins (from *olive* magazine, March 2007)

Serves 12
Prep: 15 - 20 mins
Cook: 25 - 30 mins
Ready in 45 mins

Ingredients:

300g rhubarb, chopped
300g plain flour
1 tsp baking powder
100g golden caster sugar
1 tsp cinnamon
2 eggs, beaten
200ml milk
100g butter, melted and cooled
Demerara sugar, to decorate

Instructions:

1: Mix rhubarb with golden caster sugar. Mix plain flour with baking powder. Beat eggs with milk and melted butter. Heat the oven to 200C/fan 180C/gas 6, line a 12-hole muffin tin with paper cases. Bake the rhubarb for about 10 minutes until just tender. Drain really well and cool on kitchen towel.

2: Stir the wet ingredients into the dry ones along with the rhubarb (don't over mix, it should be a bit lumpy). Divide between the muffin cases; sprinkle the tops with Demerara sugar and bake for 25-30 minutes until risen and golden.

Don't stick just to rhubarb - radishes, parsley, leeks and chicory are also in season this month!



Photo: Tom Courtney

For further information go to:
<http://www.deliciouslyyorkshire.co.uk/dy/> for more Yorkshire food events.

words: Rosie Hogg



Try somewhere new today...try Nottingham

So you want to take a daytrip/weekend away to somewhere new, somewhere you haven't been to before. Where springs to mind?

Nottingham probably isn't the first place you think of, probably because most people associate it with being the 'Gun-crime capital of the UK'? And being famous for the historical character Robin Hood? Well, there's a bit more to it than that!

You step off the train in the middle of sunny (if you're lucky) Nottingham. But what is there to actually do in this city? Where should a money conscious student go? As with most cities, you can shop-till-you-drop as Nottingham offers an eclectic mix of high street stores and designer boutiques where you're sure to find something that catches your eye; but what about something different?

Nottingham is a very sporty city, offering everything from ice hockey and ice skating at the National Ice Centre to football at Nottingham County and Nottingham Forest grounds, and for the more adventurous among us, the National Water Sports Centre at Holme Pierpoint where you can try your hand at everything from white water rafting to sailing.

With the first signs of spring, however, the big question is: anyone for cricket? Trent Bridge is one of the most famous cricket grounds in England, and what better way to spend some of your hard-earned student loan than on a day at the cricket!

In the city itself, the Old Market Square is the heart of the city, the recently added fountain and water feature dominates the square and there are various activities and displays throughout the year including the German Market, a Ferris wheel, a beach and a funfair (for the children among us!)

As night draws in, the city comes to life and students descend on every pub, club and bar in sight! Why not start in some of the bars Nottingham has to offer. BZR (which offers triples for the price of singles), Bar circle (amazing cocktails!) or Vodka Revolution (always a hit) and then onto a club. Nottingham has a mix of chain clubs; Gatecrasher, Oceana and Halo provide the typical and ever-loved entertainment, while the more individual places such as EQ, the famous Rock City and Rescue Rooms offer a more indie feel.

An alternative option is to check out who's performing at the Trent FM arena; numerous major talents perform here from Lady Gaga to Stereophonics and JLS, or you could watch Nottingham Panthers ice-hockey team who always guarantee a fast-paced and exciting night!

Nottingham is a great city, full of eccentricity and excitement that is often overlooked, so go ahead, try somewhere different today and visit Nottingham.

Words: Laura Daubney

Economic climate: Dwindling wallet size, increasing health issues

In the current economic climate we've all been forced to make cut backs: going out less, shopping less, cutting back on luxuries and so on. However, new surveys have shown that students are making the biggest cuts on food.

These aren't just 'budgeting' cut backs, like bringing in lunch from home, or shopping at food markets instead of expensive supermarkets, but actually eating less or eating worse, in most cases opting for the 'basic' supermarket's own brand range. It is not impossible to assume that those more vulnerable to eating disorders or current 'secret sufferers' are going by undetected in this very disturbing turn of economic events.

A survey conducted by the National Consumer Council (NCC) warned that most lower-cost food contained significantly more salt than standard own-brand products; pennies aren't the only things that are being stored up by this change in food consumption, health problems are a definite future worry.

The report 'NCC's Short Changed on Health?' accuses some retailers of contributing to inequalities in diet and health. It found fewer price promotions on healthy products at stores where people on low income are more likely to shop.

Out of the 94 standard products surveyed, 41 (44%) met the Food

Standards Agency's sodium target levels. But of the 49 economy products surveyed only 17 (35%) met the target, the report says.

All of Asda's Smartprice products surveyed had more salt than those in its standard range. Sainsbury's Basics pizza, tomato soup, white bread and sausages all contained more salt than their standard equivalents. Half of the Morrisons Bettabuy products had more salt than the chain's standard range - including sausages which had nearly double the amount. By contrast, many retailers offered lower-salt versions of their "healthy eating" range which, evidently, cost more.

A typical student does not go through the process of looking at the nutritional values of food products and compare it to the price then make a logical, informed decision; it is more common to just pick up the product which is cheapest and this ever increasing habit is having a very negative effect on the health of students across the country. Malnutrition and high levels of sodium can mean many problems including high blood pressure, loss of concentration, sleep problems - the list goes on.

"Consumers who rely heavily on economy ranges are clearly being short-changed on health," said CC chair Lord

Larry Whitty who has called on supermarkets to cut the salt content of their economy products.

However, a survey conducted by EBLEX made some very interesting findings stating that currently 40% of students actively search for bargain buys to stock up the fridge compared to 58% of students who studied 20 years ago. They discovered that only one in four students fill up the basket with convenience foods and despite the move to convenience shopping there has also been a rise in the more health conscious shopper, with 28% opting for "healthy" foods compared to just 12% doing the same twenty years ago (1987).

Whilst there is an apparent move towards healthy eating, over 58% of us spend an average of £20 or less per week on food, emphasising the importance of learning to eat healthy foods on a budget. Under £20 a week on food inevitably means that students will be eating less, however, it is possible to eat a good and balanced diet for as little as this. Taking full advantage of all the resources on offer like Leeds' Food Markets, the smaller convenience stores: local bakers and butchers for quality cheaper goods are essential in order to achieve proper nourishment.

words: Melanie Rideout

050310

LS2 tries... Bellydancing

Located in the depths of the Union in the Lounge, belly-dancing society is one of the Union's quiet success stories. With four fully booked classes every week, *Leeds Student* decided it was time to investigate what went on

Who knew that Leeds University had a belly-dancing society? We certainly didn't until we went along to give it a go.

We stood in the beginners' class practising our hand-eye coordination, when we were told to go to a big box and take out a coin belt. For those of you who, like us, had no idea what this item was – it is a belt with coins sewn in. Pretty self-explanatory, but it makes a wonderful jangling noise when you shake your hips.

We were terrified that we might have to wear a sparkly bra or something similar, but the belt was the only costume needed. The class started slowly, because it was for beginners, with a warm up and stretch. This made us think we were going to be doing hardcore exercise, but actually the lesson was fun, informal, and definitely something we would do again.

The Belly Dancing Society President is Mel Hayirlioglu, and she also took the class. After finishing her degree, she still runs the society while doing her masters, and she was more than willing to answer all our questions during and after our practice.

The society has been through its ups and downs, having been in debt just a few years ago. Mel managed to turn this bad luck around though and the society is now one of the most improved in the Union,

Membership has increased this year so they now they have four classes every week for people of varying abilities.

We asked Mel what kind of people do belly dancing, and she told us that it can be sexy, but it isn't overtly so. It's about women using what mamma gave 'em – hips, chest, and waist. It can be sensual, it can be fun, but more importantly all ages, all sizes and all shapes can enjoy it.

Something we were not expecting was how tricky shaking your hips really can be! We had to have good posture – making sure your tailbone is pointing to the floor instead of out and making sure your tummy is pulled in instead of stuck out. For those of you with poor posture – this can hurt a little (trust us, we know first hand!) but once you get this right, it's easy. We felt uncomfortable at first trying desperately to get our belts to jangle as loudly as the others, but once that happened, we were well underway!

We can now proudly do figures of eight, camel rolls, hip circles, hip drops, hip raises, chest rolls and shoulder flicks. Surely a class is worth taking just so you can brag about these! The class was a lot of fun even for us, and if you couldn't get your belt to jangle, a quick shimmy did the trick!

If you want to see what the society has to offer, a date for your diary is the Dance show, running from March 17 to March 20.

If you cannot wait until then, another performance on March 11 at 'DISKO PARTISANI.' Entry is £4 to those in costume and members, and £5 for everyone else. Surely a costume is worth the pound off though, so get into the spirit!

All in all, the dance class was fantastic, and we would recommend giving belly dancing a go. Get your belly out, and start dancing.

words: Stephanie Carter and Gemma Wilson

Classes for semester 2 are as follows:

MONDAYS

Beginner A - 6-7pm

TUESDAYS

Beginner B - 5:15-6:15pm

Beginner C - 6:15-7:15pm

Classes are in the Lounge - just follow the signs for Mine

Prices:

£10 for membership

£12.50 for one semester of classes

(You must be a member to join the classes.)

Contact: ellavolkmann@yahoo.co.uk

Friday 12th March, 12.30pm

Meet in Info Point, LUU

ACTION!

against

CUTS

All are Welcome

March against National Education Cuts to the city centre in collaboration with Leeds student and trade unions, please bring banners and placards.

Leeds University Union.



photo: Suisse Osborne James

Want people to know about your landlord?

Win a Wii

Whether you think your landlord is fantastic and want the whole world to know, or whether you think they're awful and want to warn your fellow students, the National Student Housing Survey gives you the chance!

← HERE'S YOUR CHANCE!

It should take no more than 4 minutes to complete, and you could win a Nintendo Wii and tons of extras worth around £500!

Take the survey at: www.nshs.co.uk/survey/



FEATURED EVENT

AN EVENT THAT IS FEATURED



The Sunshine Underground Academy

19/02/10

Despite a 7.30pm start at the final, sold-out homecoming gig of the Sunshine Underground's second-album launch tour, Club Smith play, to a sizeable audience, an uptempo set of lush, epic dance-oriented textures - far better suited to the large venue than the angular, post-punk guitars of their previous incarnation, the Hair, who supported the Sunshine Underground's debut album tours. With their first studio release, *The Loss EP*, due out in early March, Club Smith have now fully arrived in their own right.

While Cosmo Jarvis's debut album was trashed in this very newspaper, his support slots on this tour have received rave reviews. This reviewer can

understand why. His songs combine fifties rockabilly influences with modern folk; elegantly incorporating guitar, mandolin, banjo and ukelele, embellished with a gravelly yet expressive voice. His lyrics indeed cover seemingly superficial themes including "rejection, chips and haters" but are so quirkily described that they cannot fail to raise a smile. By eliciting singalongs and dances from the surprisingly female-dominated crowd, Jarvis serves as an ideal, if unconventional, warm-up for the powerful indie dance beats of the main attraction.

The Sunshine Underground throw themselves straight into 'Coming To Save You', the lead single from the new album *Nobody's Coming To Save You*, to roars of approval and flying pints from a male contingent eager to ensure their ill-suited boisterousness compensates for their diminished population. Flanked most prominently by violently coruscating white lights, the band's playing is muscular throughout and the stage presence of frontman Craig Wellington is utterly compelling. Sadly, nothing from last year's *Everything*, *Right Now EP* is performed but almost the entirety of the

critically acclaimed new LP is, with each song underpinned by a snaking funk bassline that tastefully updates the templates laid by New Order and *Pop-era U2*.

The show's highlight is a scintillating rendition of debut album favourite 'Commercial Breakdown', inspiring every last sweating audience member to punch the air, stomp the ground and bellow back the lyrics in thrilling, communal jubilation. One feels that the headline act's set could have been extended beyond a disappointing 60 minutes without dissipating the pressure-cooker energy, however, there is consolation in an expertly executed extended intro to encore the closer 'Put You In Your Place', masterfully delaying the gratification of one of the noughties' finest choruses and providing a fitting end to what will surely prove to be of the finest performances of 2010.

words: Nick Polydor
photo: Danny Payne

COLUMN

A GHOST OF POP PAST



Team Brits got pretty royally owned last week. Gaga lorded over Cheryl "Tweedy's" poor effort at fighting for her love and her dignity; Alicia and young Jason Zed mugged Florence and Dizzee of their dirty love, but the ghost of pop past was there to save face (and ears). The Brits delivered with a juicy slap of 90s nostalgia in the form of Robbie Williams. Please hear me out.

Long ago in the days of CDs, pre-YouTube, pre-Facebook internet (what did we actually use it for...?) there used to be this well good band that liked to sing in the rain and gel their hair seductively. They had a few hits but then their cheekiest chappy decided he'd had enough of their cock-teasing homoerotic ways and went off into the big, wide world to seek his fortune. And he did, for a while. And then he found Adidas shell-suits and something called a Rudebox and for this was banished to the bargain bin forever more. Until one day, the Brits fairy felt sorry for Rob and thought it was about time he had another award, just to make it an even number (as we all know odd numbers are evil).

Robbie's 'big comeback performance' was inevitable; I thought *X Factor* would be it. But he fell at the first hurdle, vacant-eyed and pallid-faced he committed Brit pop blasphemy by forgetting the words to the theme tune of weddings and funerals alike. How is that EVEN POSSIBLE? My Gran knows the words to 'Angels'. My cat knows the words to 'Angels'. Hell, I think even Gary Barlow knows the words to 'Angels'. So what should have been a sugary, poppy delight of a return was actually just a bit of an embarrassment for Sir Simon Cowell and an ego boost for Take That. Olly (where-is-he-now) Murs outshined the old-timer at his own game. Sob.

When Robbie's headline slot grew close on Brit's Tuesday, the pop-world shook in its pixie boots. Would he forget the words again? Would the Rudebox rear its ugly head? Would Robbie's pupils EVER contract..?

Yes and no. But Williams did us proud. America can take him or leave him, but his performance was a solid statue-shaped gold reminder of why Robbie won the award. Alright, so he looks about as healthy as a day-time doner, prefers UFOs to Angels nowadays and seems to think orchestrated crowd sing-a-longs constitute for an outstanding performance, but Rob delivered 10 minutes of guilty pleasure pop-tart TV. Don't pretend you weren't singing along, waving arms, lighter aloft and all when that angelic finale kicked in. It's ok, I know you weren't being ironic.

words: Amy Goodlad

COLUMN

OLD BANDS NEVER DIE

With Blur, Faith No More and Def Leppard headlining festivals last year and Rage Against the Machine at Christmas number one, it seemed like 2009 was the year anyone and everyone put their differences aside and went on the road again. This pattern has continued into 2010, and the polarised reactions to the Who's appearance at the Superbowl have once again opened up the debate of whether band reunions are good, bad or just downright greedy.

Cynics out there would say that money is the only reason many bands suffering a lull in popularity (or just sick of the sight of each other) disappear off the scene for five years or so before reconciling for just long enough to secure a decent pension and a holiday home in Morocco. The Rolling Stones seem to play a farewell tour every three years or so and Iggy Pop has never made any secret of the fact that, despite being the 'Godfather of Punk', making money has always been his main motivation, hence him dancing around like a glittery testicle in the now-infamous Swiftcover car insurance adverts.

While it does seem a bit jarring that the Sex Pistols have gone from "smashing the system" to charging £70 a ticket for the privilege of seeing them; on the whole, if bands get back together and go on tour for some quick cash then who can really blame them? The problem seems to arise when such reunions are badly planned and ill-advised. It is widely known that all good bands are fundamentally unstable, and that is traditionally the reason they break up, so can a real reconciliation ever really take place? If the break-up is the good kind with animosity, gossip column slurs and public brawls, then probably not (see exhibit A: the Gallagher brothers), but the Police managed it and heart-warmingly they claim that they did so for the love of the fans and the music.

Sometimes it is tragic to see musicians way past their best; Smashing Pumpkins' most recent album *American Gothic* was pretty dire (never heard of it? Yeah, exactly) and let's all pray that the rumours of Gavin Rossdale resurrecting Bush are unfounded. The Only Ones' recent Brudenell show was soul-destroying - God only knows when their skin last fitted them - and, while the Who's halftime show was spectacular, it was horrific to see the state of physical decay that Roger Daltrey and Pete Townshend are now in. However, there have been some brilliant reunions of late: Pixies, Alice in Chains, Led Zeppelin and the Specials to name just a few. If these are bands that have been on your "must see before I die" list, then surely their motives for reuniting are far less important than the fact that they still have the ability to rock your socks off. Now if only we could bring Joe Strummer back from the dead.

words: Rebecca Atkinson

LIVE

Field Music

Brudenell Social Club

25/02/10



Lucas Renney, once of the Golden Virgins, opens with a set of sultry downbeat love songs, inflected with country and folk. Sparingly backed by a small band and introduced with self deprecating arrogance, their wittily-composed melancholy breathes new life into familiar lyrical tropes. All the slumberous intensity is a pleasure in itself, and an interesting contrast to tonight's headlines.

Showing few signs that they've been on a three year hiatus, Field Music are as ferociously tight as any band has a right to be. With a reputation for making brain box confections, the occasional accusation that they can be too cerebral and emotionless is hard to understand live. Starting with a few songs from their first two albums before moving on to newer



material, the Brewis brothers take turns drumming, as songs either call for guitar or keyboards.

They and their band mates bring out all the anxious energy and plaintive reflection to be found in songs like 'Clear Water' and 'Each Time Is a New Time', not to mention a sort of wired joy that becomes more obvious with each turn and flourish. With the frequent lyrical themes of habit and stock-taking the band are thoughtful but never passionless. They play songs from both brothers' solo projects, *The Week That Was* and *School of Language*, for the "one slow song"

they claim to have recorded in five albums.

When put together it is clear that they have been mildly prolific and, that banter aside they've covered a lot of ground since - according to their MySpace, they started "pretending to be a band" in 2005. Melding post-punk with an increasingly apparent seventies rock influence, they've nonetheless managed to forge a sound which is distinctly their own. The number of great songs on show here, written more or less inside the three-minute guitar-pop framework, is consistently impressive. Older favourites from *Tones of Town* sit comfortably alongside tracks from new double album (*Measure*), all of which are received warmly by the audience - surprising given that it has only been out for a couple of weeks.

All of this gives the impression of a group of people that have reached a productive maturity with plenty of room to grow, even if no one seems that committed to the name they first started recording under. For once, an encore does just what it's supposed to and marks a modest triumph.

words: Gareth Austin

MORE GIGS



First Aid Kit

Brudenell Social Club

24/02/10



Swedish passports, a teenage sister/sister line-up, LP artwork of girls with mandolins and YouTube videos of prancing around in forests with an acoustic guitar: a description of First Aid Kit is more or less a list of ingredients for the twee-est musical pie conceivable. Thankfully, they fall more on the sublime than the syrupy side of sweetness. They also happen to be excellent and eclipsing, rather than joining the ever-increasing line of cookie-cutter female musicians that see the route to stardom as being little more than having the right haircut.

Their slightly faltering attempts to bond with the audience are disarmingly charming, and bring a real sincerity to their set. Confidence is noticeably on the rise as the evening progresses and by the end, the audience laps up both the impromptu Swedish lessons and musical recommendations interjected between numbers ("Ja" means "yes", and Gram Parsons is awesome). Modesty seems to be the tone of the evening; as a drunken fan stumbles up to the stage to scream "YOU'RE THE FUTURE OF MUSIC!", they look embarrassed, but don't forget to say thank you.

With voices that could melt the heart of the toughest beer-swilling punter, their music is the stuff of daydreams. They're not quite at the seasoned vocal level of Jenny Lewis or Neko Case just yet, but could definitely be their inheritors in a few albums time. There isn't an enormous range to their writing, but every song is still utterly captivating. The whole experience is cosy and bewitching, the audience cross-legged on the floor in a silent reverence that's rare for the Brudenell, saving all sound for the rapturous applause between songs.

words: Elli Hollington



The Soft Pack

Cockpit

25/02/10



Formerly known as the Muslims, the Soft Pack aren't ones to shy away from controversy. With a forte in no-nonsense songs, their mirroring of successful predecessors is apparent through their covering of bands such as the Cure and Phoenix. A group like this should find its niche on stage, however there appears to be little acknowledgement of their testosterone-filled audience. Self-assured, they go straight into their newest release 'C'mon'; although well-received, a mixture of sound problems and the band's general lack of animation transforms the song into a lacklustre show of their ability.

No strangers to the Leeds music scene, lead singer Matt Lamkin quips "It's good to be behind the wheel of The Cockpit again." Whether or not you'd trust them behind a wheel is another issue, but a few more flight-related jokes lead into 'Extinction'. Perhaps their defining song, its chorus ("I don't owe anything to you") comes across as more arrogant than effortless, and what could be interpreted as easy-going verges on apathy. Whilst scarce, the glimpses of potential charisma are still apparent, particularly when their punk influences seep into the equation.

The potential of the Soft Pack is unprecedented; it's hard to knock a band that has, to a certain degree perfected from their predecessors the mechanism of pop punk. With their punchy three-minute songs, completely in-sync instrumentals and obligatorily broody lead singer, they appear foolproof on paper. However, ironically finishing with the punchy 'Answer to Yourself' leaves them with a lot to answer for if that was their idea of how a live show should be done.

words: Anna Conrad



So So Modern

Brudenell Social Club

21/02/10



So So Modern are, at first listen, a poor man's Foals, from New Zealand. "Like Cut Off Your Hands?" you ask. Quite. So So Modern are a poor-man's-poor-man's-Foals-from-New Zealand. Which doesn't bode well. In fairness, the band do have some interesting ideas, like their decision to exhibit the work of documentary photographer John Lake alongside the release of their new LP. They even arrive onstage in matching Dr. No-joins-a-tribal-cult style costumes: the frontman's sash only outdone by the drummer's tache.

Sadly, any optimism quickly subsides as the generic electronic splurge of 'Life in the Undergrowth' begins - few are tempted even to leave their seats on this subdued Brudenell night. The music begins inoffensively, but it soon transpires that the band's misguided taste for electro nonsense has led them to indulge in bleeps and screeches that wouldn't even pass Hadouken!'s now-that's-just-silly filter. Even the banter veers closer to cringeworthy than charming, but in fairness, the poor turnout caused by the inclement weather would distract even the most confident rockstar. Single 'Berlin' proves to be the evening's highlight, although with a backing track handling most of the music-making, the 'live' element adds little.

'Be Anywhere' later gives me an opportunity to mentally list all the places I'd rather be at that exact moment (Chris Moyles' Quiz Night, Primark, Gatecrasher, Birmingham, the Fritzl basement), and as the band launch into 'The Worst Is Yet to Come', one hopes that they are unashamed liars as well as inept songwriters. Then they finish an extended version of album closer 'Give Everything'.

words: Chris Dietz

RECORDS

Efterklang
Magic Chairs

4AD



Efterklang dress excellently. Seeing them in Mine Bar at last year's Brainwash was a fashion epiphany. The large ensemble scrubbed up as a caricature of Scandinavian chic, virtually a different coloured trouser on every member. Depressingly, however, recent press shots see them all clad in check shirts. Check shirts. They could easily find themselves a camouflage amongst half the people in the Brudenell on any given evening. Don't get me wrong, I don't care about clothes - I don't even wear clothes - but what I am doing (with journalistic finesse) is using Efterklang's freshly homogenised dress sense as an allegory for their musical direction.

Every song sounds like it might be Efterklang, but is probably that band that sounds a bit like Efterklang. A frantic process of fashionable endumbing has hindered



what might have organically evolved into something much more idiosyncratic. 'Modern Drift', for instance, sounds like it was written for a Lloyds TSB ad, with the timid-but-up-tempo piano evoking the twinkling promise of a government bail-out. To be honest, 'Natural Tune' also does. Bank adverts seem to be a recurring influence on this album.

There is no anti-pop agenda to this review, however. Once one is done mourning the

ALBUM OF THE WEEK

passing of old-Efterklang, it's easy to appreciate some of *Magic Chairs'* aggressively lovely tracks. 'The Soft Beating' launches into the most listener-friendly song the band have penned, and although 'Full Moon' jumps on the plink-plink catchy-wagon of Grizzly Bear's 'Two Weeks', it is a refreshing number in its own right. 'Harmonics' shouts Anathallo at every turn, the light hearted melding of simple Sufjan-esque strings and brass harmonies, the syncopated female chorus, and even the lead vocal contours - one of the frankly few musical features that differentiated them from Anathallo - but it's further proof that Efterklang can write good songs, at a distance from their established style. Another highlight is 'Raincoat' which, despite an ominously twee intro, unfolds as a rhythmically driving treat.

This album may run, panting, after the 2009 check-shirts-but-pop-album bus, but it works. The approach has not been as successful as for Animal Collective, Dirty Projectors, Grizzly Bear, Cold Cave (stop me), and this is not at all what Efterklang do best, but this record is worth a listen all the same.

words: Michael Waters

SINGLES

Zola Jesus
'Night'
Sacred Bones



Nika Roza Danilova is 20 years old. Nika Roza Danilova released two albums last year. Nika Roza Danilova has a majorly hyped EP pending. Bitch. The lead single from it is textbook Jesus. The exposed bass drum, and confrontationally simplistic bassline make for a gothic atmosphere, and the lyrics lie somewhere 'twixt romantic and horrifying.

words: Michael Waters

Dum Dum Girls
'Jail La La'
Sub Pop



Three-chord noise-pop hyphen-happy madness! The tune-savvy 'Jail La La' boasts a sense of humour sorely lacked by bands like Vivian Girls, and sounds like the epitome of disposable blogpop. Buy it (with a Stones cover on the flip), cherish it, listen to it on repeat. Then move on, file it away and rediscover in a few years. Simple.

words: Alex Wisgard

MORE ALBUMS



The
Courteeners
Falcon
Polydor



Whether it was the Libertines, Monkeys, or local heroes Oasis, the Courteeners' debut *St. Jude* was a half formed mishmash of ideas from the scene around them, sadly without a worthy end result. Ideas were overthought and hooks over-familiar - minimally different to how the Pigeon Detectives raped the adjective "indie".

So with a new decade comes a new scene, where many previous inspirations have disbanded or taken a turn for the unconventional, leaving the Courteeners to stand on their own Bambi legs and mould their songs into something of their own, and the result isn't all that bad.

Gone are the simple hooks and tiresome guitar, and instead they embrace the melancholic highlights of *St. Jude* and run with them. Morrissey comparisons suddenly seem far more grounded; lyrics are bleak yet dynamic, veering through the over-familiar but emerging as fresh and inspiring.

Over the course of the two years frontman Liam Fray has matured, experiencing the world and adding worthy observations to his literary abilities. Unfortunately the lyrics sometimes fall flat, for instance 'Lullaby' which, while it tries to address loneliness in the absence of his love, loses any coherent message behind a cringeworthy Cassius Clay simile.

Fortunately, these occurrences are less frequent than on *St. Jude*.

The Courteeners now have a collection of tracks that justify their surrounding hype and are ready to hit the stadiums with, carrying forth the torch of top arena rockers.

words: Reece Stables

The Automatic
Tear The Signs
Down



The Automatic
Tear The Signs
Down
Armoured



The Automatic's latest monster - following up on 2008's unnoticed *This is a Fix* - is out on their newly formed Armoured Records. A mid-career independent move as a Horrors-esque bid for critical acclaim? Hardly. The b()and were dropped from B-Unique for not being as good as Kaiser Chiefs. Really, they should have taken that as the first warning. The band seem to fancy themselves as Wales' answer to Arctic Monkeys, but sadly are let down by a complete lack of depth; at least Alex Turner can write witty lyrics over genuinely catchy songs.

There seems to be a strong tradition of Welsh bands aping American styles, but why in God's name would anyone want to sound like 3OH!3 or any of those other shitty post-MySpace US groups? Keyboardist and shouty guy Alex Pennie left after the first album to concentrate on his work with band Decimals and was Automatically replaced with the singer from the wonkily-titled Yourcodenameis:milo. The influence is noticeable but shoving a synth behind some chuggy guitars does not make an experimental post-hardcore anthem. Those woo-ee-oo gliding MicroKorg hooks may have sounded revolutionary back in 2006, but now they're as passé as tinkly Ibiza piano chords. Klaxons have a lot to answer for.

It's at this point in the review that I realise there's perhaps a few too many namechecks to other groups, but it's symptomatic of exactly what is wrong with the band. Lacking any characteristics of their own, they exist only in comparison to other (better) artists. To put it bluntly, the album is redundant and without any cultural value.

words: Tom Bush

L-MO

Got Gumption?
Gumption?



L-MO describe themselves as "Jäck Johnsonesque" and then in the same breath as having "an abundance of energy"; a contradiction to which they seem oblivious. It is in fact the latter that is borne out by this record: a hyperactive swirl of manic acoustic patterns and gasped vocals. Yet it might not have been a bad idea to take a few tips from the Hawaiian daydreamer and mellow things out a bit.

Their style is unrelentingly staccato, and Moseley's rapidfire articulation jolts along with every slap of the guitar. When they manage to smooth the instrumentation out a touch - such as on the jaunty 'Simple Living' - it feels like a warm salve on your pin-pricked ears, and it's possible to appreciate their excellent musicianship and lovely sense of melody.

Despite such moments, it's hard to shake the feeling that the album is too try-hard. Listening to L-MO is like being tugged on the arm by an over-excited child. 'Too Bad' for example, replete with beat-boxing et al., is interesting on first listen, but thereafter grows extremely irritating.

Childishness seems to be an angle they're working on purpose, from the messily hand-drawn cover art to the cutesy "do you smile at strangers?" etched on the back cover. Presumably their image is meant to be charming but, like the music, it feels overly eager. It's a shame because some of the arrangements are excellent, and when he's not spitting syllables like machine gun fire, Moseley has a pleasant voice. Should they want their music to be more than an initially intriguing but ultimately tiring experience, they would be well advised to calm down and grow up a little. They've got gumption in spades. What's needed now is a little restraint.

words: Tom Hinton

Kathryn Williams
'50 White Lines'
One Little Indian



Full of stark contrasts: a catchy, folksy melody with dark undertones, delicate vocals with a sinister, monotonous voiceover. In Williams' storytelling style, it progresses from the generic to something quite unexpected. It's quirky and unique, but may take a little time to grow on first-time listeners.

words: Danielle Mendel

Shane MacGowan and
Friends

'I Put a Spell on You'



This dignified Haiti benefit comes unexpectedly from *toofless* slack-jawed yokel, Shane MacGowan who, unlike Cowell, avoids addressing the disaster with his choice of song. At least *this* all-star line-up has produced a song worth purchasing as well as raising the money.

words: Luke Fear

Kate Nash
'I Just Love You More'



Kate Nash: not so gash? This Slits-esque, angry wail of a song sounds like Mr. Jarman has rubbed poor Kate up the wrong way. Or possibly the right way. I can't tell. Not exactly what is expected but that's not necessarily a bad thing. A grower? Possibly?

words: Amy Goodlad

CLUBS

050310

Sunrise

West Indian Centre, 27/02/2010

On Saturday night, a scene not often seen in Leeds invaded the West Indian Centre. The community centre was transformed into a wonderland full of vibrantly dressed characters; Pixies, Playing-Cards waving Kermit the Frog on a stick and other general psychedelic casualties were converging for a night of truly epic proportions. The bouncers usually at home dealing with the scariest of crowds seemed utterly bemused by the specific following that surrounds the genre. This is the Sunrise zone and its business is the celebration of Full-On Psychedelic Trance.

Only come to a psy night if you have the willingness to accept and embrace the atmosphere. It is an important part of the music. I must say, whilst reluctantly sounding like a Hippy cliché, it's all about getting in the zone. The constant beat provides a powerful and ever building platform for an exciting array of psychedelic riffs and melodies. Don't let the tempo put you off. Once it captures you and all feelings of restraint are broken down - the journey begins. The continuing intense progression of psy throughout the

night is an adrenalin-fuelled experience. Eerie samples and unique mechanical sounds drift in and out of the tunes, enhancing drops and beefing up intros. An otherworldly, atmospheric feel is added to the music. Your eardrums and spine tingle as you release uncontrollable howls when the biggest drops are expertly moulded and served to you live by Laughing Buddha and White Overtone Wizard.

These guys can take inspiration from any genre and blend the beats, producing a highly distorted and synthesised sound that is played at a higher tempo. There's a definite distinctive 'whoomp!' factor to the psychedelic beat and the occasional release from the madness to a sturdy and healthy stomping bassline will, without doubt, bring out your psy-daemon. Then come the build-ups...ruthlessly rising, drop after drop...and this is when you will pull your psy-face (everyone has one). Your features will twist with glee as the beats and vocals are broken down, modulated and synthesised to create a tribal and relentless display of audio

precision.

Laughing Buddha has been producing Psytrance since its beginnings and has developed the ability to create music that is seemingly a reflection of the timeless geometrical forms and ratios of the universe. Its physics I'm told and it sounds like fairy-talk, but it is a fact that the constant sixteenth notes at a tempo of 145 BPM often used in Psytrance gives a rhythm almost identical to that of the naturally occurring alpha waves in the brain. All I know is that at points it felt like an alien ship had landed on stage - lasers were flashing in every direction through the smoke and the captivating powerful force of the music makes you feel the "apocalypse" is coming... in a good way.

Take the grimey dubstep basslines, the dirty electro drops and break-downs that we all love and mangle it through a psychedelic blender. What comes out the end is unique and often far from anything that is played throughout clubs in Leeds. Far Too Loud and Hedflux headlined the second room earlier in the evening with an impressive display of

psychedelic broken beat electro mash-ups, perfect for those wary of the madness in the main room. It was later taken over by the Sunrise residents Magic Lantern, DJ Ascent and Overtonez. The usual dubstep wobble was given a squelching supped-up synth effect, and together with that psychedelic 'whoomp!' created a unique experience of tingling sensation.

The effort involved in the lighting and laser system was extremely impressive. The decoration had everything ranging from UV paintings, tessellating patterns of Celtic knots and Aztec symbols to random hanging psychedelic decor. This created a perfect environment for the music. A night of Psytrance is more of an experience and the 'Sunrise' crew know exactly how to provide a damn good one. The next Sunrise event is on the 27th November and I urge you to check it out for yourself.

Words: Michael Steele

Online @ leedsstudent.org:

New Bohemia 'Soundwave Festival Launch Party' - Monique Hall
Bigger than Barry w/ Shy FX - Monique Hall

Preview:

BANGERANG Launch Party:

Bangerang has moved from the depths of a basement in Hyde Park to Stinky's Peephouse
£5 O.T.D
11/03/2010

87.7 LSRfm

leeds student radio now broadcasts on 87.7 FM!

You can also listen online at www.LSRfm.com

Find out for yourself why we have just been named the best student station in the UK!

And if that's not enough... You could win free drinks, free meals, a trip around europe, the chance to clear your library debts and much, much more!

Filth 3rd Birthday- Faithless Live

O2 Academy, 26/02/2010

Front man Maxi Jazz, instantly recognisable from the now classic cover to the 2005 album 'Forever Faithless', electrified the crowd with a vibrant stage presence. Five thousand hands thrust into the air as the lean legend Jazz took to the stage in a crisp white suit, arms outstretched like the MC messiah, ready to take the Faithless faithful to another level...

Hold on... this review is starting to sound a bit like a Faithless fan's wet dream. Let us remember this night is first and foremost a celebration of Filth and its exemplary rise from 'native Leeds electro house night' to an international music institution. From the Filthy seed born in Leeds, they cultivated an Eden of debauchorous dance fanatics. It has now grown to encompass a wider variety of genres including DJs playing high quality House, Electro and Techno hybrids.

They have come a long way from their 'sluts and perverts' second birthday party at the regular monthly venue the Mint Club. Style of Eye was headlining that event and this time he was placed first in the line-up. Being first in a situation this jam packed is hardly an offense. This is the third time he has appeared at a Filth night, a testament to their dedication to showcasing the most innovative and fresh talent in the industry. What's more Style of Eye has proved himself to be one of Filth's golden boys, considering his recent elevation to prized new resident DJ for 2010. Playing in the main room his gentle upbeat rhythms were perfectly suited for easing the growing crowd into the next six hours of musical seduction. Any night that begins with Claude Von Stroke's empyreal 'Vocal Chords' can only get better. His set continued to churn out fist pumping crowd pleasers, including Riva Starr's polka house anthem 'I Was Drunk', causing much sticky floor foot stomping gypsy circus madness. If you can't picture that; go pour loads of beer on the kitchen lino, crank up the stereo, have a bit of a party and you'll see exactly what we mean.

This was a tasty appetiser for the exciting Leeds debut that followed in the form of John Dahlbäck. Style of Eye and John Dahlbäck are prime ambassadors of the methodical Swedish House precision and intensity that fits in perfectly with the Filth music policy of 'jumped-up electro house'. He impressed the crowd with a set that included epic house melodies complete with distorted vocals that floated through the tunes, bulking out the drops and helping to deepen the infectious party vibes. Next came Faithless. Bringing such a household name to our city, coupled with the *crème de la crème* of any line-up in the UK, can only be viewed as a demonstration of Filth's strength in delivering nights that live up to their namesake. They attracted an unorthodox Filth crowd. The usual Mint attendees consist of flamboyant electro heads mincing about in tight V-neck T-shirts and gaudy hairstyles. Naturally these guys were out in force, but the big time line-up seduced many a

Filth virgin that added to the diverse mix.

Finally, after a build-up to complement the stature of the Faithless Live Soundsystem, Maxi Jazz, Sister Bliss and the accompanying percussionists arrived on stage amidst a cloud of confetti. As is to be expected, the crowd went wild. They provided us with the signature Faithless sound, driving anthemic synths carried higher by the distinctively smooth and poetic vocals of Maxi Jazz. Sister Bliss presided over the turntables, characteristically cool and collected; mixing like a true professional without breaking a sweat. They are due to release their new album 'Calling all the Faithful' in 2010, and Leeds was lucky enough to get a sneak preview of some of their currently unreleased tracks, such as 'Not Going Home' - which was previewed by Pete Tong on Radio 1 only two weeks ago.

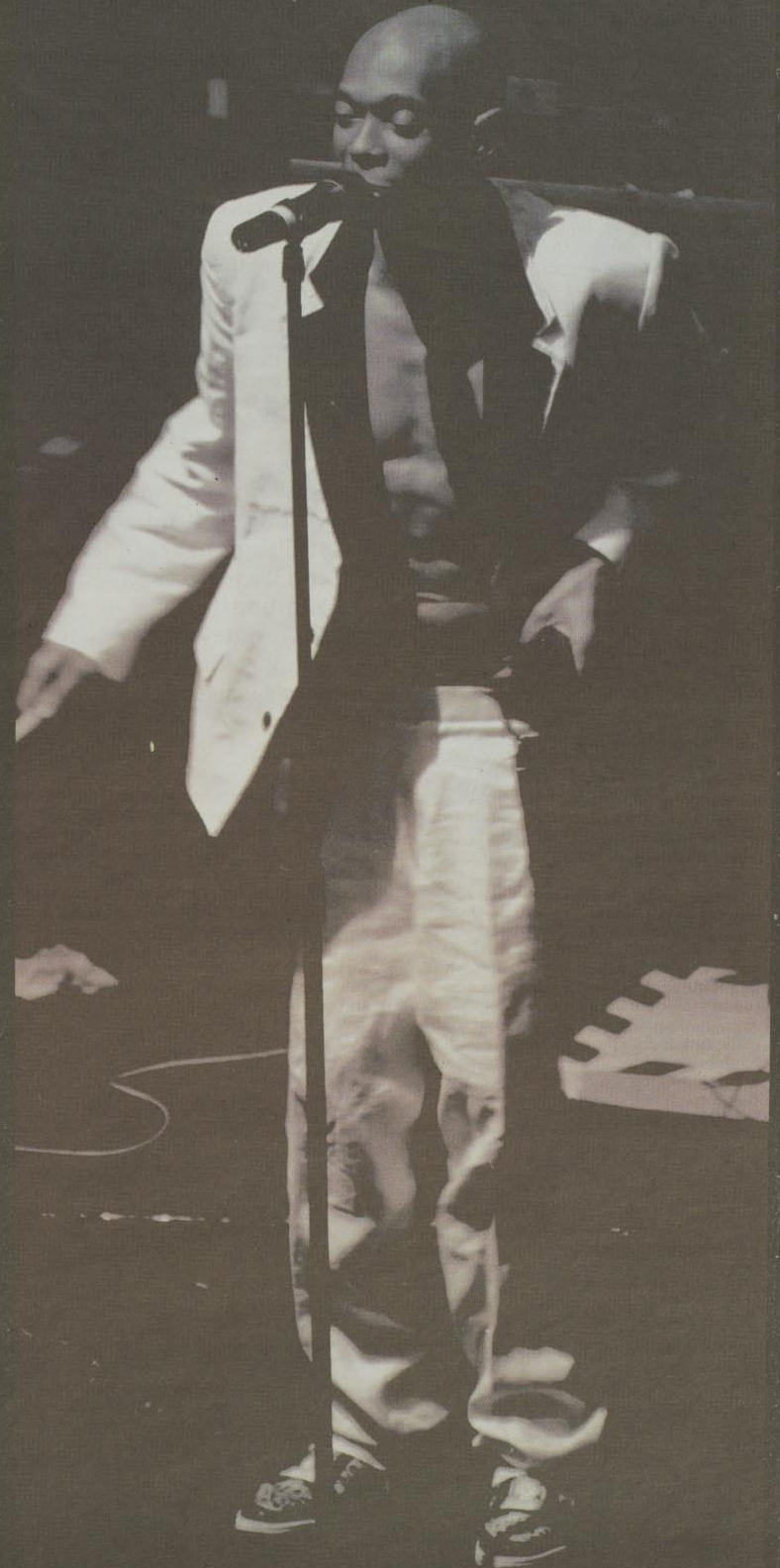
Inevitably, 'Insomnia' was teased into the set. The classic drop quite literally lit up the stage to a sequence of bursting flames that ignited fire in the belly of every raver revelling in the nostalgia. Even though the sound was not typical of Filth, having such a celebrated act perform in the honour of their birthday did the night justice, even if worldwide superstars have the tendency to steal the spotlight to some extent.

'Nobody listens to techno, future music come on let's go'... was the amusingly ironic sample that echoed out as Funkagenda took the decks with his career defining track of the moment. He managed to build the intensity following Faithless by stimulating the crowd with big Ibiza club classics - picking up where John Dahlbäck left off by keeping the theme of Swedish House sounds through tunes such as 'I found U' by Axwell.

All the while down below in 'The Underground' the likes of Foamo and Alex Metric were providing an alternative atmosphere in a room that was half full. It seemed an odd counterpoint from the rest of the night as the playlist centred mostly on jackin' house, concentrating on fidgety basslines that cater to a more specific taste. The green laser flickering about dominated more of the space than those that were there around to enjoy it. Nonetheless, the second area still had potential, with tunes such as Foamo's remix of 'Pon de Floor' rinsing out the small room vibes. This was enhanced by the cellar like conditions that enabled the resident DJs to create an environment reminiscent of Filth's humble beginnings.

The night was a declaration of Filth's current ambition and future success. As a result the night has elevated to an institution in the making with unfathomable potential. As they enter the lucrative markets of London, Manchester, Birmingham, Madrid and Ibiza, we can only hope they remember their roots and continue to provide Leeds with a monthly injection of electro house perfection.

words: Michael Steele and Rachel Cunningham Clark



FEATURES

050310

Jumping on the charity bandwagon

It's four in the morning on a cold February morning and five people are standing in front of the Edward Boyle library touching a car.

This car-touching was even prearranged, and someone had brought down hot drinks and blankets so that they could survive the whole 22 and a half hours that the Car Stand-Off went on for. In any ordinary context, this would seem like complete insanity to passers-by, but can be quickly explained by three words: it's RAG week.

Charity has become synonymous with extreme events, and you can hardly get through a week without seeing posters all over the union along the lines of 'Want to bathe in baked beans for charity?' or Facebook groups proudly announcing 'I'm throwing myself out of a plane... for charity'. It's almost protocol that to raise any significant amount of money you need to do something 'different'.

But why has this become the norm? The campaigns these people are raising money for deal with very serious issues and are greatly successful in their own contexts. Surely doing something that overrides their significance, by placing all the glory on our personal achievements as opposed to championing the fantastic work of the cause these achievements raise money for, doesn't follow.

When watching TV events such as Comic Relief, aren't the blurbs about the causes we are donating money to the point where most people go and make a cup of tea? Should we not be focusing our efforts to raising genuine awareness for the causes so that people give out of the kindness of their hearts rather than just seeing their friend do something dangerous and giving them some money for it?

Sadly, it seems to be human nature to be a bit tight with our money, and actually persuading people to part with their precious cash is notoriously difficult. Throughout the history of charitable organisations, a level of distraction has always been used to push people into the right direction, as ramming depressing statistics down people's throats has never succeeded in any situation. Most successful organisations realise that our conscience is not always enough to push us in the right direction, and an attempt must be made to associate charity not solely with the harder side of life, but the entertaining and exciting, and focus on the sense of gratitude that comes from something you enjoy benefiting others. The real question is,

whether this has gone too far, and the fun has begun to override the reason for which it's being had.

RAG organisations have existed in universities since the Victorian period. It is thought that the name RAG comes from the idea of students gathering rags to clothe the poor, although at the time the word rag more or less meant to bother – an early version of chugging, perhaps. The current 'Raise and Give' slogan is actually a backronym, an acronym formed from the letters of a title an organisation already has. During the 1920s and 30s University College London and King's College London expressed their friendly rivalry (similar to that of Leeds University and Leeds Met) through competitive events called rags, which consisted of mock battles, kidnapping of the other university's mascot and processions of students in costume, often

Obviously we want to promote a fundraising ethic amongst students and increase their awareness, but sometimes you can get people who just aren't that fussed

dressed as the opposite sex.

With the birth of fundraising events such as Comic Relief, first held in 1986, the tradition of raising money for charity through large-scale events began. The Comic Relief shows were inspired by Amnesty International's Secret Policeman's Ball, a series of comedy benefit events that began in 1976. Other famous events such as Live Aid followed swiftly. Today, RAG emulates this with activities such as the RAG Fashion Show and Mr and Miss Leeds, as well as RAG raids and one-off schemes such as charity hitches Jailbreak, Abducted and the Uganda and Thailand projects.

The amazing scope of events RAG holds invariably means that there are more than a few students who participate because they want to visit the country the year's hitch is to,



Photo: Richard Smith

or to say they've participated in Jailbreak.

RAG President Helen Johnson admits that "obviously we want to promote a fundraising ethic amongst students and increase their awareness, but sometimes you can get people who just aren't that fussed." Charity events afford a free pass to push the boundaries, try something you've never done before or go somewhere you've never been before, and often participants don't take the time to find out about the cause they are actually raising for before they take part.

Yet RAG is still a fantastically successful society, donating £84,507 in total to various charities last year. This year's RAG week raised £2,019. Often participation in events such as charity hitches means participants learn about the cause they are raising money for through telling people about it. Similarly, the wackier events are always more likely to draw attention and often word of mouth is the best way of spreading awareness. The success of fundraising depends on its appeal to the target audience, and students are known as a group who are ready to try new things and thus are more likely to donate to people who are doing things out of the ordinary. If people do use charity as an excuse to do something they've never had the courage to do before, the pledge of raising money almost guarantees their dedication due to the immense shame that letting the charity down would bring.

Similarly, this effect often works in the opposite direction and it is the dedication to the charities themselves that drives people to

go so far. RAG's Uganda and Thailand projects require passing an interview process, and often volunteers exceed their fundraising targets of £500. Many people join in schemes such as Jailbreak or Abducted because they find it a simple way to raise money for causes they believe in but are unsure of how to go about supporting them.

Speaking to Helen, she said that although "[these are] much more events that may appeal to people who want to do something wacky and only takes a short amount of time. Often we get people signing up with a charity in mind that is close to their heart. So in that way, they are doing the event because it is a simple way to raise money for their chosen charity, something different so people tend to be more willing to donate money to the volunteers and RAG sorts out the sending of the money to the charities in a safe way."

All in all, participation in RAG or any other charity event is the most important part of their success. Even if the partakers have personal motivations above fundraising ones, as long as they are all joining in and raising money, the event will be a triumph. Awareness of the work of charitable organisations is often increased by news about the events they arrange, and if this interest is raised within people, they will find out why people are going so far to raise money for these causes.

words: Victoria Gray

Part of the PEC Catering Group:

Pizza Canò
Established 1989

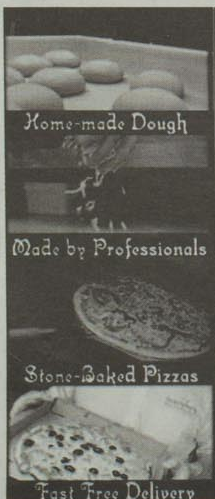
www.pitzacano.co.uk

08000 926 276

0113 275 6256

**FREE DELIVERY ON
ORDERS OVER £5 WITHIN
A 3 MILE RADIUS**

20 years of pizza making magic...



**Pizza
Burgers
Booze
Cigarettes**

A large scale charity appeal

At only 18 years old, Dean Thomas is soon to embark on a challenge of a colossal scale. In a few months time, he will be climbing all 5,886 metres of the Uhuru peak of the tallest freestanding mountain in the world – Mount Kilimanjaro. *Suisse Osborne-James* caught up with him to find out a little more about his cause and the task in hand.

Leeds Student: Have you got any mountaineering experience, or is this your first climb?

Dean Thomas: This is the first time.

LS: That's quite a hefty challenge for a first time trip.

DT: It is, yes. I like keeping fit and I walk quite a lot as well so I'm just doing this to help others really.

LS: And have you ever done anything like this for charity before?

DT: No, this is the first time for that too.

LS: So what did your family and friends have to say when you told them about this?

DT: They were all a bit jealous of it actually.

LS: I'd have thought your parents would be a bit nervous for you - it is quite a challenge, physically and mentally.

DT: Yes definitely. It's the altitude that'll probably cause problems for most people. I've not had a lot of training or experience to do with the altitude. My family have just said, 'It's something to tick off the list' (laughs).

LS: It's definitely an achievement. Do you know how long it's going to take to get to the top?

DT: We're climbing the Marangu Route, which is 5886m high. The whole thing takes nine days, six of which is taken to get to the top. On the final day, the final walk to the summit will take between 15-17 hours. It's been planned so that we get to the summit just in time for the sunrise.

LS: And how are you feeling about it?

DT: I'm really excited, but also nervous about raising the money.

LS: Are you not more nervous about the danger aspect of the climb?

DT: No. That's just an adrenaline rush for me.

LS: Are you a bit of an adrenaline junkie, then?

DT: (laughs) Yeah.

LS: Have you started training yet?

DT: Well the actual climb will be in September 2010, but for my first event to try to raise money I will be climbing the Worsley building 120 times, which is the equivalent height of Mount Kilimanjaro.

LS: That in itself is pretty impressive. Did you have any trouble getting permission for that from the University?

DT: No, they were actually very supportive.

LS: What about training for the actual climb?

DT: I train six times a week. Strength training is important because there's a lot of weight on your back with all the equipment you have to carry and there's a lot of pressure on your legs too. I'm doing a lot of aero (aerobic training) for that with running and I'm starting to do some climbing as well.

LS: Do the sports facilities on campus provide you with everything you need for that?

DT: I do the strength training here at the University but I also go home at weekends

and that's where I do a lot of my aero.

LS: Will you be doing the climb alone?

DT: No, I'm doing it with a friend from back home, Jamie Shemwell (Aeronautical Engineering student at Salford University). He does cadets so he has a fair bit of mountaineering experience from that.

LS: Is it just the two of you or are you part of a larger group?

DT: We're part of a larger organisation – Action Challenge. I think there's going to be about 30-40 of us. We're just two out of those and we have to raise £3,400 each.

LS: And how are you doing so far?

DT: At the moment we've just been focusing on organising loads of events. We've only just started raising money.

LS: So it's still early days then?

DT: Yes. We've raised an average of about £300 each so far.

LS: Not a bad start! How did you first get involved?

DT: Basically, it's something we've always wanted to do. We started by looking around different organisations and charities and seeing which we thought offered the best. With the Haiti earthquake disaster, we both wanted to raise some money for that. With Action Challenge we had the freedom to choose who we wanted our funds to go to, so we decided to go with them.

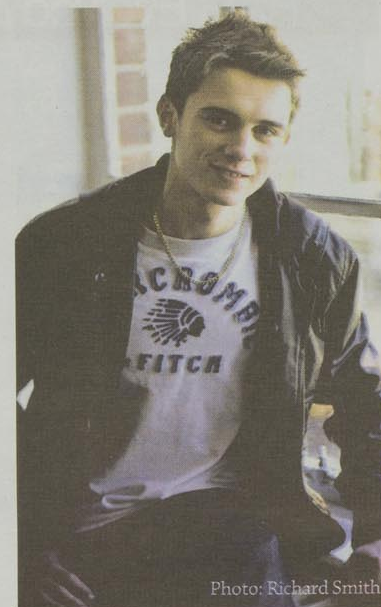


Photo: Richard Smith

LS: So does the money go straight to Haiti?

DT: Well, the money goes to UNICEF who are in conjunction with the aid effort for Haiti. They're a charity aimed at helping with supplying water, food and nutrition to the people that need it. They help get aid to those who have no access to clean water and after the breakdown of industry, just like in Haiti.

LS: Well at least you have a friend there with you so you can support each other through it.

DT: Yeah. We're trying to raise £3,400 each but we're doing it together. We are doing events separately, like my Worsley building climb because we're at different universities but we're also doing some local events in our hometown.

We've both agreed that if one person doesn't reach their target and the other goes beyond it we'll balance out the difference.

LS: How can our readers could offer some support and sponsor you?

DT: Yes. I have a Just Giving page. All donations would be greatly appreciated.

LS: And when is your Worsley building climb?

DT: That'll be in the first week after Easter. It should be on Wednesday April 22.

To donate to Dean's cause visit www.justgiving.com/dean-thomas0. All donations will be going to a good cause to help those in need after the Haiti earthquake disaster.



Photo: Zsolt Zatrok

RAG Fashion Show 2010

RAG Evolved?

After the storming success of 2009's RAG Fashion Show, the bar was set sky high for this year's event. Anticipation was heightened after it was revealed that the theme for 2010's show would be Evolution. Cramping the chronological evolution of 21st century fashion into a two-hour show seemed highly ambitious. Would the RAG team be able to pull it off?

Before the show started the VIP guests were invited to the pre-show premier party in Terrace to enjoy some free Champagne and YO! Sushi. Glitzy House of Fraser goodie bags containing perfume and make up samples were handed to all the VIP guests. It wasn't long before they were ushered into the refectory to take their seats. One of the guests was Chelsea Price, a scout from Storm Models who had made the trip up from London to watch the show – a indication of how highly regarded RAG Fashion Shows have become.

The show began with an eerie crimson glow illuminating the stage and a thick layer of smoke creeping along the runway and flowing over the edges. Out walked a girl with a violin, and what followed was arguably the most impressive five minutes of the evening. Corpse like models in Victorian dress circulated hauntingly around the stage to the spine-tingling sound of the violin. The men wore tailcoats and silk scarves while the girls demonstrated a provocative twist on Victorian fashion. The stylists sexualised traditional Victorian dresses by shortening the length of the hem and layering them over white stockings. For me the opening scene was the highlight of the show. It really shattered the ice, and let the audience know early on that they were in for a good evenings entertainment.

Dance acts took to the stage in between fashion walks and really kept the tempo of the evening high. As the fashion evolved so did the dancing. Throughout the show we saw 1920s' Charleston, disco and hip-hop, so there was plenty of variety. The theme of evolution worked well and really stopped the show feeling repetitive or static. From the outset the audience expected each exhibition would be refreshingly different from the last and they weren't

disappointed.

As usual with RAG there was an underwear scene. 1940s' Trench Coat twist involved gorgeous girls strutting around in classic and colourful trench coats before letting them drop to the floor to reveal sexy silk and lace underwear. A troop of ripped lads carrying umbrellas followed suit and stomped around the stage in boxer briefs to deafening female screeching. After last years show it certainly expected that there would more flesh this year, but nobody could have predicted the manner in which it was executed. The trench coat twist was tastefully sassy.

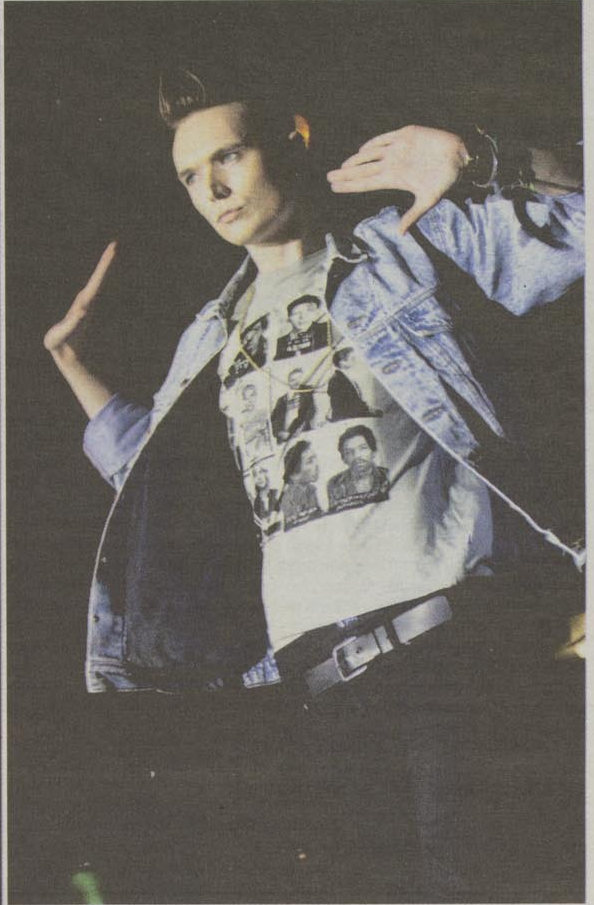
The show climaxed into a futuristic orgy of smoke, electric makeup, shiny garments and radical hair. The guys wore shutter shades over Ziggy Stardust lightning bolts, with huge cables hanging round their neck, whereas wet-look leggings and silk added sheen of the female outfits. The hair and makeup were impressive throughout the evening, and really added authenticity to each scene. Ego Hair Studio and bareMinerals did a fantastic job.

The choreography also deserves mention. The movements of each scene were creative and complex. It was not just a 'walk, turn, walk' affair. All the routines seemed carefully rehearsed, with each era being significantly different from the last.

My reservations about the theme being over ambitious were completely forgotten about by the end. One reason evolution worked well as a theme was that it allowed for variety. The distressed leather, torn denim and washed out colours of the 80s' contrasted pleasingly with the floral prints and vibrant colours of the 60s' and 70s'. The lively South Carolina Charleston of the 1920s' Jazz Age followed the ghostly Victorian Gothic scene. It really felt as if the fashion of each era had been comprehensively researched and there weren't any scenes that seemed neglected or rushed. The RAG team really outdid themselves this year, putting on a fashion show that was varied and creative in every aspect.

words: Tom Purdie
photos: Richard Smith





Is it ethical to sleep your way to the top?

Getting a top job can be difficult at the best of times, but if you have the ability to get an advantage over the competition by sleeping with the top dog, should you use it?

You're only cheating yourself

If you are good at your job and are to be a success in your career, you wouldn't and shouldn't need to throw yourself at your manager to get a new title!

One question I do have, however, is whether this applies for men *and* women? It seems to be much more socially understood that women have slept their way to the top, but not so much men; this is probably because there are still a majority of males in higher, more powerful positions than there are females and so only women (generally) have the opportunity to sleep their way up the career ladder. An unfair advantage? No, just a distasteful and pretty disgusting way to get promotion.

It could almost be associated with the ethics, or rather the lack of, ethics involved in sleeping around and cheating. I can't imagine many people's partners being in agreement with their boyfriend, girlfriend, husband or wife sleeping with their boss just so they can 'get to the top'!

Some people may consider it competitive to be willing to do anything to get a better job and earn more money, but destroying every shred of self-respect for a bit more cash is completely alien to me. And as the old saying goes, 'you are only cheating yourself.' If you have to jump into bed with someone to advance in your career, you haven't really achieved anything at all.

Laura Daubney

Why not?

"If I'd have observed all the rules, I'd never have got anywhere," commented the effervescent Marilyn Monroe.

The argument here is not in the implied exploitation of a certain party or in the insinuation of a desperate person. It is wholly in the

word ethical, which, being as subjective an idea as it is, cannot be related to a generic point of view.

The problem lies with the morals of a collective society. Religious parents for example, are highly unlikely to encourage their sons and daughters to sex themselves to success, but that doesn't mean it's wrong per se. It is argued that there are no ethics in business - Richard Gere's character in *Pretty Woman* springs to mind - so why should backstabbing, cheating and exploitation be accepted over sex?

The only party to be deemed 'unethical' in this situation are surely those in seats of power demanding that young actresses for example, spend time on the casting couch. Go back 500 years and a couple of the wives of Henry VIII slept their way to royalty which was encouraged by their own bloody families! People have forged entire careers through 'kiss and tell' stories, such as Rebecca Loos who is estimated at being worth £1m.

I wholeheartedly do not believe that would have been achievable from the perspective of a PA. I'm not advocating the idea of sex as currency (the honours scandal could have been a lot more exciting) but simply putting the possibility out there for consideration, rather than instant condemnation.

Sex is free, especially around this campus, so why not take a leaf out of Kirk McCambley's book, *Toyboy*, or the receiver of £50,000 from Irish MP Iris Robinson, and make a buck on your back?

Victoria Crabb

No. Full stop

The notion of 'sleeping your way to the top' shouldn't even come under issues of 'ethics'. It's just a bad idea full stop.

First of all, it obviously means that other col-

leagues won't get a look in, and it hardly necessary to point out the unfairness in that.

The luck of being attractive or possessing a vast array of skills in the bedroom shouldn't have precedence over any other employee who may have been working there longer/harder etc. To be honest it isn't fair on yourself either.

Personally I would like to feel that I had achieved a promotion based on the fact that I was actually good at my vocation, and had deservedly merited my advancement. It would also indicate that I had the capabilities to go further if I wanted to. I would hate to have to thank my bra size/size of anything else for my promotion.

Moreover once you have got to the top what then? Do you dump your boss? That would lead to bad relations within the office and all of a sudden that dream job could become more of a nightmare. You could keep sleeping with them, but if they are married that isn't particularly ethical either.

It might also be worth remembering that working areas are pretty close-knit communities that thrive on gossip and bitchiness. Things won't stay secret for long and you risk a lot of animosity from your work force. As I said, sleeping your way to the top is just a bad idea, full stop.

Virginia Beardsall

The worst thing you could do

I can personally think of nothing worse in the context of career advancement than sleeping your way to the top.

Whether male or female, such tactics are nothing short of prostitution. Except they are

worse. Not only are they wholly unnecessary but they also unfairly disadvantage any other candidates vying for your job.

Questions of morality aside, however, it is simply illogical to sleep your way to the top: if you are not sufficiently qualified for the role then how do you expect to get by once you have got there? Are you simply going to offer sex every time you have a report to do or a difficult decision to make? Not to mention the lack of respect you'll get from your colleagues once they start to suspect something.

And do not forget about the other party involved here; the person who is offering you this job in return for sex. By entering into such an agreement you are also entering into a situation where the balance of power is unequal and where the other person has immediate dominance over you. In a sexual context this is can become a very dangerous position to find yourself in, particularly in the workplace where you may feel bound by financial pressures and life-long ambitions.

You have to ask yourself what kind of person is willing to both make and go through with such an offer, and, perhaps more importantly, what else they may be capable of: what may seem like a quick-fix, no-strings-attached career move to you could in fact be tantamount to signing your soul away to the devil.

Laura Mackenzie

Next week:

Is Lent still religious, or is it a social convention?

If you have an opinion on this and wish to share it with the student body, send about 250 words to:

dilemma@bedsstudent.org

Crossword

Across

- Focus (of the mind) (13)
- Endow (anag.) (5)
- Volcano (2,5)
- A region responsible for schools (abbr.) (1,1,1)
- Of birth (animals) (5)
- Sleepy (5)
- Used to refer to a woman (3)
- Cult band- lake in the desert (5)
- Paved area in garden (5)
- Vehicle (3)
- Here-say (5)
- Artistic award (5)
- Immunitisation against Polio (1,1,1)
- Reprimand (4,3)
- Greek muse of lyrics and love poetry (5)
- Advertising plaque (worn) (8,5)

Down

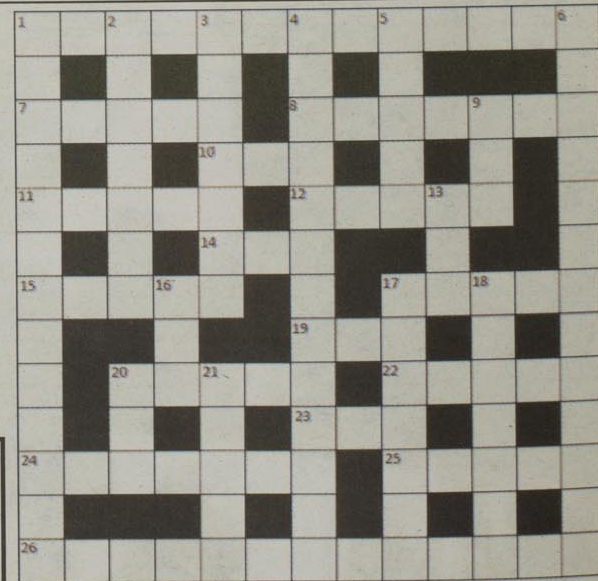
- Oral expression (6,2,5)
- Bewildered (7)
- Never stopping (7)
- Reviewer of an 'art' (7,6)
- Protection (5)
- Local area-group of houses (13)
- Unhappy (3)
- Period of time (3)
- Promise to pay a debt (1,1,1)
- Maxim (7)
- Baroque composition (7)
- City in Brazil (3)
- Noise a cat makes (5)

The answers to last issue's crossword:

Across: 1. Freshers, 5. City, 7. Silencer, 8. Rode, 9. Davis Cup, 10. Idol, 11. Poncho, 14. Offset, 16.

Open, 17. Agonised, 19. Isle, 20. Decadent, 21. Edit, 22. Assisted.

Down: 1. Fused, 2. Enliven, 3. Encyclopaedia, 4. Streptococcus, 5. Cardiff, 6. Tadpole, 12. Opposed, 13. Concert, 15. Suspect, 18. Dated



050310

THEATRE / FILM / COMEDY PREVIEW

New Stages 2010

stage@leeds 05/03 - 06/03

New Stages festival hits Leeds today and tomorrow. Celebrating the work of students in the School of Performance and Cultural Industries with an eclectic programme of film and performance, here's what we're looking forward to.

The Arranged Marriage

What started out just six months ago as a drunken exchange of banter at Dry Dock has given birth to *The Arranged Marriage*, the comedy sketch show lovechild of some of the university's most notable writing talents.

Filmmakers, soap opera interns, stand up comedians and poets – 'forced together' under the guise of an MA in Writing for Theatre and Performance – offer their 'sideways look at life through the prism of a complex ballet of raw emotion.'

And if a weekly half hour slot of punchy sketches on LSRfm has been *The Arranged Marriage*'s honeymooning period, their live stage show at New Stages this weekend is the grizzly consummation of this unholyest of matrimonies.

With topics ranging from the complex love triangle between a kettle, a tea pot and a cafetiere, to a



cul-de-sac Neighbourhood Watch meeting where trampoline owners are branded as paedophiles, the show's co-director, co-producer, and co-writer Ruth Kilner, assures me that "it's all quite random really."

What else could *The Arranged Marriage* be as the creation of no less than six writers? Surely, if anything is to be expected from these six writers it is variety at its most outrageous. Expect neither the cock-centricity of an all-male comedy revue, nor the flagrant femme-com of the Ab-Fab-Smack-the-Pony-French-and-Saunders vein of humour.

"It was just six people with a very similar sense of humour collaborating," Ruth tells me of the comedy troupe's creation. "In writing sessions, we talk about *Alan Partridge* a lot. It's got that dry, wry, sarcastic look at life. We talk about a lot about visual slapstick comedy too."

"We'd all write sketches – say, write five minutes worth per week – then we'd have a read through on the Monday morning, and on the Tuesday we'd have a few hours in the studio at LSR to record. We'd choose our favourite sketches out of everything that everybody's written, sometimes doing a little bit of a rewrite together – a bit of editing if anything was too offensive."

If *The Arranged Marriage* is an acquired taste, it is undoubtedly a taste worth acquiring. Miss this at your peril.

Saturday 8pm
Stage One, Stage@Leeds

words: Matt Hutchinson

THEATRE PREVIEW

Catering for all your thespian needs, New Stages gives you the opportunity to both spectate and participate in the diverse and dynamic selection on offer tonight and on Saturday.

Mea Culpa

Tonight, 7.30pm, Stage One
"I am not what I was. I was not what I should have been. I did not become what I should have become. I did not keep what I should have kept."

These cryptic lines form the basis of *Mea Culpa*, a physical/visual exploration of guilt based on Peter Handke's play *Self-Accusation*. Questioning the origins of guilt and its possible consequences, this production questions the rules we make and break as individuals and as a society. Can guilt redeem us of our sins, or does it lead us into self destruction?

Elephant in the Room

Saturday 4:30pm - 5:30pm, Alec Clegg Studio
Elephant in the Room is a unmissable trilogy of short plays. Interrogating the idiomatic expression 'elephant in the room,' Northern Creative Theatre uses three contrasting scenarios to explore the extent to which we avoid facing up to the uncomfortable parts of our realities, and the consequences of living in an illusion. With the opportunity for the audience to give feedback, this is one of the most interactive productions you'll see.

Green Angel

Saturday 6:30pm, Stage One
Co-produced by Opera North, *Green Angel* is a chance for aficionados and opera virgins to get some opera on your doorstep. 16-year-old Green is haunted by the past. She seeks solace in the ruins of a garden but in destroying her feelings, she starts to destroy herself. This adaptation is based on the Japanese Noh theatre form and is concerned with our relationship with nature in the face of a changing climate.

Double Bill: Dog and The Cold Calling

Saturday 7pm, Alec Clegg Studio
First performed under the title *Pitbull* by Steven Berkoff in 1993, *Dog* still has resonance today in the light of an increased incidence of attacks by dogs recently, and the use of dogs by gangs. This production depicts one man and his dog, except this man is a white van man and his dog is a Pitbull Terrier, Roy. Is it Roy's 'nature' that makes him dangerous or is it the way he has been bred?

Dog is swiftly followed by *The Cold Calling*, with a mundane call centre being the location of choice. Carl has spent six years working in the same call-centre, selling novelty gnomes. His life has hit a dead end and he doesn't even know it. Expect a concoction of humor and sadness, as one man plods through a thoroughly modern yet monotonous existence.

words: Nali Sivathanan

FILM PREVIEW

The New Stages festival is offering a wonderment of film and performance over the next two days. With a mixture of animation and short films, this is an event that should not be missed.

From Flipbooks to Features – talk by Paul Wells

Today, 2pm, Stage One
Paul Wells, script supervisor for *The Simpsons*, talks about devising and developing an animation project. Essential for any cartoon fans and those with a passion for animation.

Film narrative and theatre – talk by Pete Brooks

Today 5.15pm, Stage One
The creator of the Impact Theatre Group, an important experimental performance company of the 1980s, provides one of the most fascinating speeches in the festival. This is a great opportunity for any future directors/actors/theatre types to get the lowdown of how to get into the industry.



Carbon Dating Angels

Short Cuts

Tonight 9.30pm, Stage One
This mini film festival is a short film extravaganza, introduced by director David Shearing, that includes a number of experimental pieces. *Carbon Dating Angels* by Robin Kiteley: This conceptual piece searches for origin using an intriguing archive of x-ray films.

Sandman by Sarah Ellis: *Sandman* takes us on a journey into one woman's buried past, where she returns to the scene of her crime. Amusing and disconcerting, *Sandman* plays as a horror and black comedy.

words: Fiona Lamont



Two-day ticket £12.50
One-day ticket £7.50
Single tickets £5

Full programme at
www.stage.leeds.ac.uk
0113 343 8730.

THEATRE PREVIEW

The Second Rule

Banham Theatre, Michael Sadler
10/03 - 12/03

Leeds University's latest piece of original thinking has come alive in what seems to be an eerily haunting, yet comical play, *The Second Rule*. Written by Hannah Patterson and directed by Nick Coupe, the two have combined their theatrical expertise to create something extremely daring.

Exploring the extremely fine line between right and wrong within the context of adult-child relationships, *The Second Rule* asks: Has child protection turned into alienation?

The plot focuses on a young girl of 15, who has been sexually abused by her father. One ordinary day she meets an older man, whom she becomes obsessed with. Through no fault of his own, the unfortunate man gets dragged into this dark, uncomfortable world of child cruelty, resulting in his descent into madness. Within this disturbing play rests the idea that people have become paranoid with how far a person is allowed to treat and relate to children. Throughout, the notion of always assuming the worse within such a context is toyed with.

Drawing on first hand testimonials from historical sources, Patterson and Coupe have combined an organic narrative with segments of devised theatre, creating something full of grit and depth. The testimonials focus on examples in time where children have been barbarically treated, from classical Sparta and Rome and the Salem witch hunts through to World War Two.

Working within an intimate space, the bizarre moments which creep into this naturalist performance have been captured within a quirky set which aims to entice its audience. Along with the captivating visuals, the play is somewhat technically daring, using mixed media elements and manipulating pieces of music to reflect the convulsing nature of this complex story at work.

This play sets out to evoke an array of reactions, and with such a strong foundation of good writing for the theatrical elements to be built upon this play will no doubt be visually thrilling and thought provoking.

words: Danielle Sheridan



photography: Alex Vissaridis



FILM

A Single Man



Slick, intelligent, but strangely dissatisfying is *A Single Man*, fashion designer Tom Ford's writing and directorial debut. Set in 1960s Los Angeles, the film delves intimately into a day in the life of George Falconer (Colin Firth), a professor of English struggling to come to terms with the unexpected death of his long-term partner, Jim (Matthew Goode).

Cast (loosely) against the backdrop of the Cuban Missile Crisis, we follow George as he searches for meaning in his life. Is life liveable as a single man? Like George, the film is clean, calculated and ultimately stunted by its own desire to look good. The film's lack of conflict made the story lethargic, and I was left feeling indifferent towards the central character. With George as his lead, Ford has purposefully taken the decision to keep melodrama to a minimum.

Intimate close-ups allow him to hint at the anguish of George through shots of Firth's astoundingly controlled facial expressions.

Firth does do an excellent job at playing an introverted, stoic Englishman (aka himself), but I couldn't feeling even a minimal amount of sympathy for the slightly obsessive-compulsive George. The film itself is too clinical; something doesn't sit right. George is an English professor, but he doesn't exude any passion for his subject, and seems to think he's ending up on the set of James Bond, sipping gin at work and telling pretty young ladies they smell nice. His apartment looks not only as if Aggie and Sue had visited, but that they'd taken up permanent residence there.

Bursts of the charismatic Matthew Goode and the engaging Nicholas Hoult (*About A Boy*) complemented Firth's stony performance as

well as Julianne Moore, who adds a bit of spice, playing Charley, George's slightly caricatured best friend. But that wasn't enough to motor the film through.

Storyline aside, the film is wonderful to look at and Ford's direction is utterly refreshing, as is the rare celebration and sexual objectification of the male form. Ford has an eye for great faces, namely, the delectable Jon Kortajarena and Matthew Goode. Not only are the shots beautiful, but the soundtrack is too. An incredible artist, Ford has clearly carried out his vision of Christopher Isherwood's novel with precise execution. His film is sophisticated, subtle, good - but I just didn't enjoy it. It needs an injection of disorder or some raw passion - the characters are too mechanical, the plot too tidy and George too bloody boring.

words: Charlotte Gill



ZINE LAUNCH

The Basement Zine Presents...

Brudenell Social Club 01/03

This independent arts magazine is a lot about fine art, quirky humour and completely sporadic thoughts. It reads like a stream of consciousness, something which the latest issue's launch party itself managed to emulate.

The zine invites you to ponder the thoughts of young and talented artists through their eclectic array of art work. It's not just art and jokes however, as short pieces of prose written by English Literature students were showcased within the magazine, complemented by the participating artists' illustrations.

The creation of *The Basement* is of particular interest, depicting sheer home-grown ingenuity. Screen prints were clamped together with spatulas (what else are a student's cooking utensils for?), drilled into, then bound together by hand sewing with cotton - none of that simple stuff your typical magazine is made of.

What started out as a Fine Art project has turned into something that these art students want to pursue in their own time. Hiring a space at the Brudenell Social Club for a second year running, the night felt like a festival, with short animation films, live music provided from The Peppermint Lounge and The Voltaires, and of course copies of *The Basement* circulating,

making it an event that truly enabled one to appreciate art, 'without all the pretention'.

Lauren Thacker and Meghan Allbright, the producers of *The Basement*, did themselves proud by putting together such a unique magazine that simply encourages the voyeuristic pleasure of viewing art.

Check out more on The Basement: thebasementzine.blogspot.com

words: Danielle Sheridan



BALLET

Romeo and Juliet

Leeds Grand Theatre until 06/03



To those who have been initiated into Shakespeare via Baz Lurhman's slick and sexy film version of *Romeo and Juliet*, great expectations were pinned on Northern Ballet's latest ballet. Sticking more to Zeffirelli's 1968 version in terms of costume and set, Christopher Gable and Massimo Moricone's production takes us back to Renaissance Italy and the fate of these infamous star-crossed lovers.

Visually, both the set and costumes are stunning. The Montagues and Capulets are differentiated from the start, with the Montagues adorned in lighter colours, and the Capulets in ornate and voluptuous red and black garments. These visual contrasts come to a head at a pivotal moment, the Capulet ball, where the different colours and lovers collide.

The scenes of conflict are dramatic, with many of the cast skilfully executing sparring scenes whilst en pointe, making the danger palpable to the audience. The jarring of the different colours and houses at the Capulet ball reach a climax with Prokofiev's score, *Dance of the Knights*, overlooked by a simmering Tybalt, played by Kenneth Tindall. Unfortunately, this happens to be the opening theme tune to *The Apprentice*, conjuring up Sir Alan Sugar and his forefinger of doom in the unlikely setting of fair Verona. Nevertheless, this score is one that has been used by countless ballet productions of *Romeo and Juliet*, and it still succeeds in capturing the magnitude of emotions felt by the young lovers, whilst undercutting it with a sense of foreboding.

Prokofiev's music used for the three boys, Romeo, Mercutio and Benvolio, captures the spirit of male 'lad' behaviour and larrikinism that was as prevalent then as it is now. Mercutio's solo really stands out, with Giuliano Contadini injecting some well received campiness into his character's flamboyant dance.

This *Romeo and Juliet* thrives more in its comedic and action-packed scenes than its moments of tragedy, and ultimately this seals its fate. The audience expects the lovers' dance to be intimate and poignant, as achieved in Northern Ballet's superlative production of *Dracula*. However, Romeo (Yi Song) and Juliet (Martha Leebolt) lack the intimacy and chemistry that is found in unlikely parts of the production, as in Juliet's dance with Paris, her unwanted suitor. Despite this divergence from tradition, Northern Ballet's *Romeo and Juliet* still maintains to captivate the audience, as it does in its cinematic counterparts.

words: Nali Sivathasan

THEATRE

My Mother Said I Never Should

Workshop Theatre 03/03 - 05/03



My Mother Said I Never Should says as much about the past generation as it does about the present and the future. Following four generations of women in one family, the play is a complex exploration of the way in which each deals with their situations and how each era creates different problems. As years pass, the four women are forced to deal with disappearing husbands, illegitimate pregnancies, and the effects of both living and growing apart from each other.

Charlotte Keatley's script is as sharp as it is heart-wrenching, dividing decades of time into numerous short scenes. This compact nature makes each word significant, and tension inevitably builds as the women grow older and their situations advance. Mille Bonnar, Hannah Stockton, Alex Kavanagh and Phoebe Sparrow play the four protagonists, each perfectly representing the differences between their characters in terms of age and wisdom. All four are distinct, strong personalities, yet are forced together in a tense, dangerous culmination which tests the very limits of love, loyalty and family.

Parallel to the main plotline is Keatley's creation of the 'Wasteground', in which the four

women's childlike counterparts come to life, playing with the key themes and heightening emotional aspects. This thread has the potential to be somewhat confusing in view of the play as a whole, but Zoe Dudgeon's and Jennie Eggleton's direction avoids this problem, allowing the counterparts to physically shadow their characters. As the infantile 'Wasteground' creatures, Cressida Bonas, Jennie Eggleton, Louisa Beadel and Louise Dickinson flawlessly capture the hyperbolic, overstated actions of children with apparent ease.

Characterisation as a whole is spot-on, allowing the audience to become transfixed as each woman rises and falls throughout the play's events.

Heightening the tension further is the simplicity and sparseness of Zoe Dudgeon's and Jennie Eggleton's set – a dark, devoid space which allows nothing to detract from the storyline. And with the presentation of such complex problems, as well as spanning many years in a matter of words, this simplicity is essential.

Ultimately, the show works extremely well, and the rapport of the cast is nothing short of brilliant.

words: Hannah Astill



photography: Sarah Greene

COMEDY

Steve Williams

HiFi 27/02



It's Saturday night and after being warmed up by electric performances from Chris Ramsey and Mick Ferry, the crowd is waiting for the headline act, joyous but restless, tingling with a sheer desire for laughter. Into this charged atmosphere steps a lone Welsh man, tall and gangly. The crowd erupts. This is Steve Williams.

There is nothing revolutionary about Williams' act. He is not the herald of a new dawn of stand-up comedy. What he is is a brilliant deliverer of observational humour. His act begins with the usual topic of returning to Yorkshire, something that the two previous comics have also started with. An easy start, some might say, but a truly hilarious riff on the nature of Leeds's Greggs addiction saves it from the recycle bin and lets the audience know that they are now in the presence of a new league of comic.

From then on he does not look back. Jokes on fat chicks, pissing into condoms, glitter-sprayed genitalia, and an outstanding line about toilet graffiti follow. Yet Williams' best jokes are reserved for his dissection of accents and the meaning of words, endowing his act with an original analytic flavour. The only slight downer was the lack of audience interaction, which lent the performance a scripted feel. However, this was a small footnote in an otherwise brilliant evening.

words: David Newman

LOOKOUT POST



Andy Askins, Markus Birdman & Barry Dodds

HiFi
06/03

This week's HiFi's Saturday Night Comedy Sessions welcomes not one, not two, but three quality comedy acts. Askins mixes comedy and song parodies "to tremendous comic effect," Dodds is praised for his "razor sharp humour" while Birdman is a real *Leeds Student* favourite with his (in our words) "articulately delivered Pythonesque pomp." Miss this at your peril. £12/£10 advance. www.thehificlub.co.uk

Rum and Coca-Cola

West Yorkshire Playhouse
05/03 - 03/04

Set on the beautiful island of Trinidad, *Rum and Cola* tells the story of Professor and Slim who play calypso music for passing tourists. Spanning the spectrum of age and wisdom, the elder Professor schools Slim in the art of their profession, and the gently comic play follows the repercussions of this pairing. Book at www.wyp.org.uk, or phone 0113 2137700.

Sticks and Stones, ft. Kate Tempest

Strawbs Bar (Upstairs)
08/03, 7pm

The due is in the name; Kate Tempest's poetry is a unique storm of rap and literature. Described as "a walking mash-up of hip hop panache and Shakespearean beats", this superlative poetry night has secured yet another blistering headline act. Just £3 entry.

Footloose

Riley Smith Hall
09/03 - 13/03

Following on from the recent success of *Grease*, SMS's new production *Footloose* is set to do just as well. With a generous clutch of classic songs, such as 'Holding Out For A Hero' and title song 'Footloose', the show promises an unforgettable night. Tickets from the Riley Smith Box Office are £5.50/£8.

13th International Contemporary Artists' Book Fair

Parkinson Court
12/03 - 13/03, 11-6pm/10-5pm

To mark its 13th year, the International Contemporary Artists' Book Fair presents a vast collection of works by artists and publishers from across the globe. Numerous films, talks and interactive exhibitions will provide endless inspiration, with something for everybody. Admission is free.

words: Hannah Astill

WHAT'S ONLINE

leedsstudent.orgDavid Newman reviews *Soloman Kane*Edward Wallace on *Micmacs*Vicki Mortimer goes crazy for *The Crazies*

ARTS

Arts against Cuts

Riley Smith Hall 03/03

Leeds University students certainly know how to make the best out of a bad situation. Arts Against Cuts was an evening of intellect, passion and protest.

The Scribe magazine, in association with Leeds University Against Cuts, teamed up with members of FolkSoc in a bid to unite students opposed to the attacks upon higher education. The event brought together musicians, poets, and comedians to share their talents and, perhaps more purposefully, to share their mood of defiance in the face of University staff cuts.

Acts ranged from soulful poetry to in-your-face punk music, ensuring that there was something to excite everyone. The eight piece folk band Elijah At Sea was an all-round crowd pleaser, noticeably lifting the spirits of all who attended. The gentle harmonies and catchy rhythms encouraged a great sense of unity; feet were stamping and hands were clapping.

Another impressive performance was provided by Patrick Beverly, who wooed the audience with his mellow tones and acoustic melodies. Patrick decided against writing a themed song for the event due to it being too much of a "horrible and sordid situation." Instead, he played songs that were light-hearted and witty. Henry Raby also decided to ditch the anarchy, substituting it with something more "fun"; his poetry provided some comic relief from the unsettling reality of the current academic situation.

The aim of the evening was for students to be able to get their voices heard, as well as showing "solidarity in the face of devastating proposals by the University." Conor Whelan, editor of *The Scribe*, believed the event to be

an opportunity to "do something positive and draw upon creativity." Along with national campaigns and similar events taking place in unions across the country, Conor hopes that this will be "the start of something."

The evening was a massive success, not only in confronting the issue that is causing so many students to feel somewhat cheated, but also in tackling it in such an imaginative way. It illustrated how such fury and exasperation can be channeled into something so genuinely uplifting. This was only made possible by the artists who performed, inspiring hope rather than focusing too heavily on their anger and indignation.

For me personally, Arts Against Cuts draws on a far more effective way of expressing dissatisfaction with the university cuts than standing on the Parkinson steps in the drizzly (yet oh-so-familiar) rain, holding a banner. And I'm sure many of the performers would think so too.

words: Lucy Buck

0503 10

COMMENT

Are soaps becoming outdated?

Sarah Grindall asks if soaps are past their sell by date and what is going to replace them

We all know *Hollyoaks* as the watered down little brother of the 'proper' soaps. Its storylines are weak and limp compared to the gritty realism of the hard lives of those who live in the square or the street. But it is not only *Hollyoaks* that now have to use spin off shows to increase their popularity. *Hollyoaks Later*, a late night programme full of the younger members of the cast, is full of sex, drugs and rock and roll to whip up controversy with regards to the content and in turn to create increased audience figures.

Eastenders has recently created an online spin-off, *E20* (cleverly this is also the postcode of the square!) to celebrate their 25 year anniversary, and arguably to increase their ratings. Although the young, hip characters in the spin off do feature on the regular show occasionally, the web ditties are very different from the main show. The famous theme tune has been remixed (!) and the web programmes include backing music, in-vogue words and claims to be 'funnier'! But all of this modernisation really seems to have been made for the key reason of attracting a fresher, younger audience. And although, in this case, it seems to have worked, the viewing figures of *E20* have "staggered TV bosses", it does make one question whether soaps are extinct.

One must ask how this has happened.

Soaps were once the core of all television watching and today they are routinely seen as the worst thing on TV, after reality TV.

I think that the answer may lie in the fact that soaps have lost all links with reality and as they fail to attract new, younger audiences with their regular programmes they must create new things that will encourage us to watch them. And surely the definition of a soap opera is a programme that has a regular slot on a terrestrial channel, so once this has been

altered can it still be called a soap?

Storylines become very stale very quickly on soaps and the writers run out of new ideas for exciting stories that will grip us and encourage us to continue watching. How long did we have to wait to find out who had killed Archie? Not sure that anyone really cared who 'dun' it by the time it was revealed. And on *Hollyoaks* Hannah has had bulimia and anorexia countless times and recovered from it almost instantly. This recovery period does not

show the reality of real life. Furthermore, the old characters that we grow up with on our fave soaps eventually leave for better things or retire and the new characters (I feel this is especially the case in *Hollyoaks*) hold no place in our hearts and thus we stop watching.

In all truth *Eastenders*, *Corrie*, *Emmerdale* and *Hollyoaks* are all fairly entertaining to watch and have demographics that mean they will never have to be cut due to lack of ratings, hopefully for the sake of my Granny! However, many other soaps have failed to make the cut. Who remembers *Brookside*? *Crossroads*? *Families*? Exactly, you can't conjure up the face of one character that was in one of these. And they were all on one of the major four channels. And *Neighbours* has almost been forgotten too. After its move to Channel Five, it was revamped but very few even know what time it is on now.

I think soaps have become outdated, and are starting to find it hard to pull in new audiences. Although they still receive large viewing figures, they are no longer in touch with the 'real' world and thus people aren't that interested in following them as religiously as they once were. That said a Sunday afternoon omnibus will always be light relief away from the dissertation.



Film & TV

Pick of the week

Thirty Days of Night

7/03/10 at 10.30pm Channel 4

A small Alaskan town prepares for an annual blackout, where for 30 days there is no sunlight and the townsfolk have to live in complete darkness. What better time for a horde of sinister bloodsucking vampires to storm the town and wreak havoc? These aren't your pretty boy glow-in-the-light vampires we're all used to at the moment. They're frighteningly smart, have a mouthful of razor-sharp teeth and are quite frankly, horrifying. Josh Hartnett plays Sheriff Eben Oleson, who attempts to save a small group of survivors, including his little brother Jake and his estranged wife Stella; who after missing the last plan out of town, has to spend her winter in darkness. Let's face it, what else is Sunday night good for if not for watching a small group of townsfolk take on some of the most vicious vampires on the box? Not only will you be shocked, scared and entertained but the ending is a bit of a tear-jerker. Perfect movie for a lazy couple, and don't worry guys, you won't feel emasculated next to these vampires, trust me.

words: Syrah Ahmed

The Bubble

10/03/10 at 10pm BBC2

The concept for David Mitchell's increasingly popular new quiz show *The Bubble*, is a simple one. Three celebrities are locked away in a rural house for four days, and have all their media devices confiscated. They have no means of communication with the outside world and are therefore unaware of the current news stories. They then exit 'the bubble' and are driven straight to a studio for the recording of the TV show, during which they are presented with a series of news reports and clippings, which they have to judge as either being real or fake. The show seems to shy away from focusing on the time spent in the house by the celebrities, only briefly touching upon it, (probably in an effort to distance itself from programs like *Big Brother*) which is a bit of a shame, as it has the potential of being comedy gold. Nonetheless, *The Bubble* makes for an entertaining and amusing watch, and this week's guests, comedians Sarah Millican and Andy Hamilton, and broadcaster Clive Anderson present a promising line-up.

words: Joe Miller

LS Tube



This week we are featuring LSTV's best material entered for the NaSTA best broadcaster 2010. This is 10 minutes of the best footage collected over the last year.

Watch online now at www.lstv.co.uk

Any favourites? Email us at tv@leedsstudent.org

The future's bright, the future's digital

Anthony E. Zuiker, the creator of *CSI*, talks to *Leeds Student* to explain why his digi book is the perfect platform for the graphic crime thriller

For the man who revolutionised TV in the last decade, it would seem a strange career move to go into books, but for Anthony Zuiker it is another chance to revolutionise another genre.

With the release of his first novel, *Level 26: Dark Origins*, Zuiker has transformed the novel by creating the world's first digi-novel. While the book remains a traditional book in the sense that the pages tell the tale, every 25 pages there is a code which can be typed into the book's website to show a video, known as a cyber-bridge. These cyber-bridges act as a way to try to get further into the novel, trying to get inside the heads of the novel's protagonists.

Speaking to Zuiker, he explained that the idea for the digi-novel came about in late 2007, during the writer's strike in America: "Once the writer's strike happened, I was thinking about what my next thing would be. And because I am notoriously fascinated with the world I wanted to give the reader a more interactive experience, by allowing them read the book cover to cover and have the traditional experience of reading a crime thriller. But at the same time letting them know there was a more visceral experience available to them with the digi-novel where every 25 pages that you read you have the option to log in, enter a code and watch a cyber bridge."

Zuiker is the creator of the *CSI: Crime Scene Investigation* franchise, which revolutionised television during the last decade through its portrayal of a team of crime scene investigators who solve crimes using forensics. It has been the most watched show on American television, whilst the original has spawned two spin-offs. Together the three shows are broadcast in over 200 countries and are watched by two billion people worldwide.

Level 26: Dark Origins continues in this vein, telling the story of a search for a notorious serial killer, known only by an alias of Sqweegel. Having killed over 50 people in a variety of grotesque ways, this latex covered killer is number one on an international hitlist. Trying to track him down is Steve Dark, a member of the Special Circumstances team of Crime Scene Investigators pulled out of an early retirement. This cat and mouse game engulfs the whole novel, as Sqweegel taunts Dark and pushes him to the limits of his being. An early scene in the novel in which Sqweegel shaves his whole body after committing a murder reminiscent of Zuiker at his best in *CSI* - it is gruesomely descriptive, accurate and terrifyingly graphic. This is a novel that is not afraid to terrify its readers, and pulls no punches in its presentation.

It is difficult to imagine creating a character such as Sqweegel, but Zuiker

was intrigued by his creation, making the perfect killer who can evade the police: "I thought putting together a forensic proof killer who wears a latex body suit, that looks like the gimp in *Pulp Fiction*, is a contortionist that can live in small places and is the intelligent killer that executes justice on people who sin is an interesting character."

Despite this fascination with creating the seemingly perfect killer, Zuiker is an upbeat, friendly man to speak to. This makes it even more surprising that he can create an appalling character such as Sqweegel, who kills, rapes, tortures and mutilates his victims, often recording these acts to re-watch and enjoy sexually. "Look, I'm a very happy guy," Zuiker jokes. "I have a wife and three beautiful kids and I live in a nice home. When you create a character it comes from the depths of your imagination. Some of it might be from the press giving me a hard time that we're teaching criminals how to get away with murder by telling them to put gloves on and booties on and watch your crime scenes so to not shed evidence." This is a reference to a criticism of the *CSI* franchise in the press that through the exploration of forensics, Zuiker and his writing team are teaching criminals how to cover up their crimes. He admits to being upset by this. However, he offers other explanations for his creative powers, suggesting that "some of it is just a rough childhood; some of it is me just being overly imaginative."

Level 26: Dark Origins is a dark book and definitely not one for the faint hearted. Sqweegel's acts of violence are awful, graphically described to create a terror that only a book can. One of the great joys of reading a book is that as a reader you create characters and generate scenes in your mind. When questioned whether the cyber-bridges might turn some traditional readers who do not want to log in away from the novel, Zuiker was openly admits that it is "a great question" and one he likes answering. He simply replies, "God bless you, don't log in. It's as

simple as that."

"I didn't want to do the book that was contingent upon logging in." He admits that one of the problems he's having in publicising the book is telling readers "that nothing has changed in terms of their experience. People can really read the book cover to cover and you're really not missing a beat if you never log in." Despite this, he sees one of the selling points of the book as being that it offers readers something new. "But if you want to see something visceral and visual, like you would a movie, then that option is there."

As an enterprise, the whole project is innovative. Not content with a book and a website in which you watch extra content, there is a social forum in which readers can discuss what they've read and seen. There are currently 60,000 people signed up to the website. This multi-platform experience makes it the ultimate experience for readers, as they have the forum to interact with fellow fans, something that in the book world can be difficult to do. The idea of being multi-platform is not new to Zuiker, who opened up *CSI* by having viewers use mobile technology to try to predict the show's outcome.

Zuiker is quite open about what he wants to do, and hopes it starts a debate in the publishing world. "It's going to begin a conversation about how technology is taking over publishing." He also sees himself at the forefront of innovation, commenting: "It might sound foreign to you now, but in the next 5 to 10 years it's going to be commonplace. They'll look back at *Level 26* and say 'that was very storytelling 2.0 and now we're at storytelling 6.0'."

"Imagine what would have happened if JK Rowling had done *Harry Potter* like that. If she would have written that beautiful *Harry Potter* book and have had these wonderful visuals every 25-30 pages, it would be a huge thing. It would completely change the game."

There is a confidence in what Zuiker does, but this should not be mistaken for arrogance. He is clearly an

innovator in what he does, trying to change the way people perceive the world, constantly striving to offer his audience a new experience. "Every once in a while, someone like me has to come along and really shake up the publishing industry just like James Patterson did when he made page and a half chapters. That's what we did and we're just pushing publishing and we're not saying publishing is done with but we're saying that it needs to be re-invented and we're giving people that option. People like me shouldn't be afraid to take risks and change things and that's what *Level 26* does."

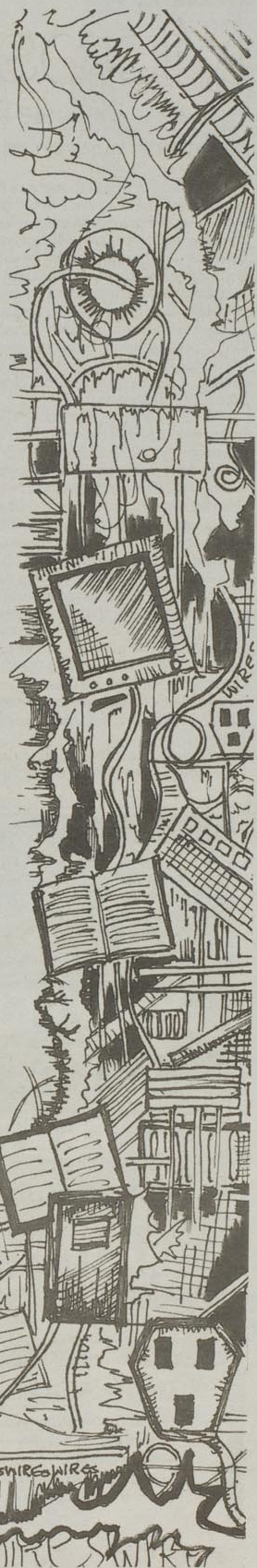
Level 26: Dark Origins is part of a trilogy of books that will all be digi-novels, focusing on the role of Steve Dark and the Special Circumstances team of Crime Scene Investigators. The last chapter of the novel acts as a mini-teaser, but the cyber-bridge offers a more concrete idea of what is going on, and leaves the reader with questions that will hopefully be answered in subsequent books. Zuiker enjoys this part of novel writing though, as unlike the television scripts he writes, you don't have to have everything wrapped up immediately, leaving things open for future books.

Characteristic of Zuiker, he is not resting on his laurels for book two. "We are changing some direction in book two, we're making some modifications. We're changing the cover, we're not going to be as sexually deviant. We're going to go into a new territory, so it allows you to kind of find it as you go forward. I think we're going to change the bridge format a little bit for book two, it's exciting."

And given Zuiker's record for success, you wouldn't bet against the sequel being a further success.

words: Adam Richardson
illustration: Meghan Allbright

Level 26: Dark Origins is available in Union Books. All stock currently has £3 off but with this page you can get an extra pound off, making a £12.99 book £8.99: Bargain!



05/3/10

COMMENT

Microsoft's triumphant return to form

Forced to innovate to survive, *Mat McLaren* discusses Microsoft's evolution from operating system manufacturer to ubiquitous computing juggernaut

If you asked me what I thought of Microsoft's future this time last year, I would have described it as being pretty grim. Windows Vista was a massive flop, their Zune MP3 player wasn't catching on, Windows Mobile was lagging behind the Blackberry, iPhone and even the relatively new Android platform in features, and Windows Live Search was struggling to compete against the powerhouse that is the Google PageRank algorithm. It seemed like they were becoming increasingly irrelevant in a very mobile, Internet-centric world. Now, it looks like Microsoft finally gets it.

Starting with Bing last June, Microsoft improved its search experience and clawed back some of the search pie from Google. Windows 7 came next, effectively fixing everything that was wrong with Vista and sticking a new name on it. Positive reviews and a very visible advertising campaign (with literally dozens of people claiming Windows 7 was their idea, imagine the chances!) meant that Windows 7 is Microsoft's best-selling operating system for a long time. The Zune HD was released around the same time, competing in the same market as the iPod Touch. Providing smooth music and HD video playback, an FM tuner and wireless capabilities (meaning web browsing and the downloading of music, applications and even games), it showed that Microsoft knew what portable media players needed, even if they were a bit late to the party.

However, the culmination of these learning experiences arrived last week at the Mobile

World Congress in Barcelona. Windows Phone 7, a complete, ground-up remake of Microsoft's phone operating system was unveiled to huge fanfare. Taking the best of the Zune HD's interface, Bing's search and even Windows 7's

“ It seemed like Microsoft were becoming increasingly irrelevant, but now they finally get it ”

successful name, Microsoft surprised the tech industry by creating something everyone has been clamouring for since smartphones first took hold of the market. Straight off on the home screen there's integration with social networks (Facebook and Windows Live, anyway) and Xbox Live. These can be streamed into a nice, clean "What's New" feed in a similar fashion to Facebook's home page. Photos can be synced from your PC or online accounts and can be seamlessly mixed together with those already on your phone. Then, of course, Bing can be easily accessed and it can direct you to places from your current (GPS-locked) position. As you'd expect, there will be an app market just like the Zune's. Microsoft are setting strict hardware specifications on every phone so the

OS will run as they intended. Considering the power of the Zune HD we can assume these phones will be better so we can expect some pretty games to appear here too.

Now, you're probably thinking you've heard a lot of this before. Both Android and iPhone OS have widget/apps that provide the same experience. Palm's WebOS and RIM's Blackberry OS can compete here as well. What could Microsoft possibly do better? Right now, it seems like the simple interface is the key to WP7's strategy. They've clearly put a lot of effort into this and the possibilities for more integration between sites are mind-boggling. Imagine getting every social network you browse fed to a single page or, if you're a fan of stalking people, getting all the profiles of one person (with all their photos, videos, phone numbers, addresses, status updates, favourite colours, etc.) all in one place. This is where the power lies.

Getting developers working on unlocking

this power and attaching apps on to this tightly-knit design will give Microsoft the ability to compete once more. They may be able to give app-makers exactly what they want with the ability to use existing Microsoft tools (i.e. Visual Studio). The frameworks for developing are already in use on the Xbox, the Zune and on Windows itself, meaning any developer can port across their programs to this new platform. Will it take off, though? Failure for Windows Phone 7 to break through could mean bad things for Microsoft. They still have Office and Windows (from where they derive more than half of their profit) but in a world where everything is web-based something like this needs to succeed. Microsoft put a lot of effort into Bing and it paid off, and the same hopefully will happen here giving Google, RIM and the rest something to compete with. Ultimately, if Microsoft falls then Google will be the only software giant left standing, and then we'll be back in the 90s again with one company reigning the industry, and as the 90s showed, that's bad for innovation and consumers. With a release towards the end of the year, Microsoft may finally be back in the game once more.



MI6 SIS

WHERE ELSE COULD YOU
BARTER IN A BAZAAR,
EXPOSE
A TERRORIST NETWORK
AND BRIEF
WHITEHALL?

INCOMPARABLE CAREERS

"Whilst my friends in the private sector are starting to find their experiences becoming routine, mine continue to be stimulating – and give me opportunities for further development. My first posting found me overseas, looking at issues connected to regional political stability, whilst my second role was back in London, working on long-term strategic goals relating to weapons proliferation. What's never changed, however, is the quality of the training I've received and the calibre of the people I've worked with." **TOM – OPERATIONAL OFFICER**

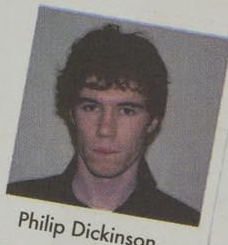
www.mi6officers.co.uk

You must be a British citizen to apply. Please do not discuss your application with anyone. We also regularly recruit for Language Specialists, Administrators and Technology professionals.

050310

Seminars: 'If I can just add to that...'

Studying: English Literature and Language
Favourite Place: The Brotherton
Hates: Negativity
Enjoys: Long beach walks



Philip Dickinson

Chatroulette exposed

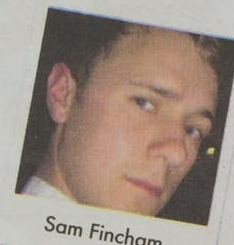
Studying: English Literature and Language
Loves: Southampton FC
Favourite Club: Hifi
Favourite Film: *Moulin Rouge*



Charlie Cooper

iDont like it

Studying: Nanotechnology
Favourite Film: *V for Vendetta*
If had a Superpower: Time-stopping
Favourite Cartoon: *American Dad*



Sam Fincham

Often I'm sceptical when the tutor of one of my seminars is talking. I ponder 'maybe they've misread the text', that's certainly not how I'd interpret that character', no no no, they've missed out a crucial historical element'. These fears are dashed swiftly by the following behaviour: a fellow student nods, and when they're feeling particularly sycophantic they utter the "mmm" signal of agreement. Sometimes I'm lucky enough to witness them echo the tutor's comments, decorated with the quintessential student critique of literature, "Iago is like, um, like lacks a motive yeah". Only my geography and an increasingly failing moral sentiment prevent me from lashing out these toadying scholars. One way you can tell that someone will never say anything interesting in their life is when they construct meta-sentences: "if I can just add to what suck-up X was saying", yes you can add to it, now get on with or I shall launch this chair at you; less annoyingly someone will utter something similar to "if I can disagree with". The latter is a microcosm of something that is actually quite poisonous: the hesitation to disagree. The overwhelming drive to reach a consensus engulfs the School of English, a Prufrockian urge never to "disturb the universe" as Eliot puts it. The most fascinating characters in fiction (and in fact) are those who are different, who disagree, who tell the majority "no, that's wrong and here's why". I always aim to be a bit of a shit in seminars because it makes them more interesting: defend Iago, call Prospero a sadist, say Angela Carter is overrated, and declare with lofty tones that WB Yeats is a dull misogynist. I don't agree with all those projections, but so what? Put forward theories that stimulate discussion: before conversing on what makes a character evil, question the assumption that such a conversation makes. Too often people think you have to attach yourself to your views, these are people who think that taking 'offense' comprises an argument: detach yourself and say something different. As the brilliant teacher Irwin says in *The History Boys*, everybody knows that Stalin was evil, so find something in his defence and run with it; say the opposite of what everybody else is saying. You might as well leave a seminar after five minutes, the majority of it will be filled with different contributions that all say exactly the same thing as the original point, but in slightly different language, perhaps they'll say 'malevolent' instead of 'nasty'; be on the lookout for that sort of behaviour, it happens in every subject I'll bet. And when someone has an opinion that could be interpreted as taking the road less travelled, they'll end it with 'but I'm probably wrong'. Everyone is fallible, students and tutors will make points that are vacuous, majoritarian, circular or simply factually trash. Next time, have some conviction and exploit them.

Anyone still doubting that the internet is chiefly operated by deviant sexual voyeurs, for the sole purpose of edifying other deviant sexual voyeurs, need only log in to chatroulette.com.

What a strange trajectory the internet, the defining invention of our age, has had. Connecting the world's disparate peoples to one another? Facilitating global economic exchanges? Serving as a universal, democratic knowledge pool? No, after all, it's all been about the sex. The website in question is the latest to break into the cultural zeitgeist of the student populace. Chatroulette.com allows you to connect to a random stranger (out of an average 20,000 users online at any one time) and look at them via webcam, while they look at you. You can even talk to them. If you get bored you can click a button and connect to someone else, presumably until you find someone borderline attractive. But naturally, on average, one in five users you 'connect to' will have their cocks out.

The whole thing is disturbing. Logging in alone is downright unsettling, as light-starved strangers stare out of your screen with cold dead fish eyes before disconnecting to go and find a woman doing something unusual with fruit. But sharing the experience with friends (actual friends) is really very funny; though still feels a bit wrong. The disappointed faces of strangers when they cast eyes on three fully-clothed students (as opposed to the three undressed middle-aged women they were hoping for) can be priceless. One man in a chef's hat took one look at three of my housemates, scowled, wrote 'Fags' in the chat bar and disconnected.

Couples seem to predominately use the site for some good, healthy exhibitionism. One old man we encountered looked like the type that never quite got over the 60s. He gave the peace sign very good-naturedly, which was rather nice and we returned the favour. He then seemed to be calling for someone to join him at the computer, at which point an old woman, presumably his wife appeared, and, equally good-naturedly, got her tits out. The old man gave the double thumbs up.

The site has already permeated society enough for the *Daily Mail* to have printed a deeply concerned article about it. Its anonymity (you don't give your name, location or email) and stark live-action encounters distinguishes it from previous web phenomena like Facebook and YouTube. But ultimately, it's only likely to shock those wilfully ignorant enough to allow themselves to be shocked. The average *Daily Mail* reader seems to be working under the illusion that the world has somehow become more depraved as a result of the internet. In reality the internet has simply lifted the veil on quite how hilariously depraved vast sections of humanity have always been. Yes it's unsettling but for better or worse, it's humanity, no better or worse than we've ever been; only with a bigger audience.

It takes a lot to concern me, but somehow Apple have succeeded. I mean, I've never trusted iThings, with their clean, sterile look and easy-to-use interfaces, but suddenly things have become more sinister. iThings always seemed more annoying than anything, as you couldn't use their file types with Windows software. Then came the iPod touch, adding video and importantly, apps. Finally, we come to the iPhone, where things really start getting nasty. I read that Steve Jobs himself approved a concept for aggressive advertising, in which the gadget's functionality would be disabled until you actively participated in an advert. You know those irritating pop-ups online where you throw rocks at George Bush's face to 'win a prize'? Well imagine that every thirty minutes, midway through the Killers, and if you don't score high enough, no more texting until you do. I mean everyone knows Windows is evil, and Google is losing its Chrome sheen, but Apple always seemed like the little guy, and they play to that advantage.

The apps are becoming increasingly intrusive too. You may say that Apple don't make most apps, which is true, but equally, they won't allow apps they don't endorse to be used on unmodified iPhones (totalitarian, much?). Now some apps are useful, especially for the man who used a first aid advice one to help him survive under a collapsed Haitian building. Others are entertaining, but pointless, like the hardly-product-placement-at-all Carling glass that empties as you tip it, but some are bordering on the downright worrying. I've heard of American army snipers using a freely-available third-party bullet trajectory calculation app, not to mention Google's ability to place exactly where you are on the planet at any given moment, along with knowing your search preferences and any personal detail you care to put online. Coupled with another app that hasn't been released yet, but probably soon will be, which can tell you someone's personal details from a photo by cross-referencing it online, we have quite the stalker's combination.

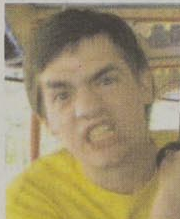
What I'm getting at is that there is now too much information, and consequently power, stored in companies' hands. We may as well just accept the fact that soon we'll all just be microchipped to pay for anything, go anywhere and generally live a normal life, thus proving the conspiracy theorists right. Of course, by the same regard, these privileges can be equally easily disabled and I won't even go into the issues of errors, viruses and hacking. The comic book series Judge Dredd had a term for people who went insane from too much progress too fast; Futsies, and in a world that has progressed from transfer of information across the Atlantic in two weeks to mere seconds in just over 150 years, with the associated perils of information control that come with it, I think we may all become Futsies ourselves before long.

MINI OBSERVATIONS



"Whenever I go shopping now I have to prepare myself for the fact that there will be chocolate eggs by the till, and I will want to buy them"

Georgie Harnsworth



"In academics the only theories the only honest theories are self defeating"

Milo Danger Jones



Duct tape was used to hold planes together, helps your dad do DIY, play Amy Winehands and sort out any problem involving a tent. But why can't it do my degree?"

Micheala Welsh



"Why does no one ever make Cuppa Soup in a bowl?"

Hannah Dennis

SAVE OVER

£350

on your student
accommodation

Book by 31st March at

www.unite-students.com

Or call 0800 783 4213

Enter promo code **SAVE** when booking.

Offer subject to availability. Terms and conditions apply. See www.unite-students.com for details.

The heart of
student living



Autism-schizophrenia link examined

Dr Steve Clapcote, of the Faculty of Biological Sciences, has received a £250,000 grant for pioneering research into the drugs used to treat autism and schizophrenia, following the discovery of a genetic link between the two.

The Leeds University lecturer will be testing the behaviour of mice with the genetic mutation linked to autism and schizophrenia in order to try and assess the effect of antipsychotic drugs used to treat both conditions on their behavioural abnormalities.

"We don't fully understand how the drugs used to treat schizophrenia and some symptoms of autism work," said Dr Clapcote. "If we can show that they can affect mice with this particular genetic mutation, then it gives us a clue to better understand the illnesses and opens up the possibility of more targeted treatments with fewer side effects."

The link comes in the form of the

mutations of neurexin 1a, the protein which helps to form and maintain nerve signals in the brain, found in patients of both disorders.



Dr. Steve Clapcote, researching the genetic mutations believed to cause both conditions.

Photo courtesy of Dr. Clapcote

Scientists in the USA recently discovered that mice with this genetic mutation display the same

abnormalities in behaviour which are consistent with schizophrenia and autism.

Dr Clapcote is also planning to build on these initial findings to provide further evidence for a genetic link to the two neuro-psychological disorders.

"The genetic studies so far are suggesting a common cause for both schizophrenia and autism, which is something our studies will help to establish," said Dr Clapcote. "However, these illnesses are complex, involving not only inheritance, but other factors such as environment and experience. It's possible the genetic mutation might create a predisposition, making people more likely to develop autism or schizophrenia."

The mice with this mutation will be run through a series of tests, allowing Dr Clapcote to assess behavioural traits displayed by patients of autism and/or schizophrenia in daily life:

hyperactivity, sensitivity to psychostimulant drugs, attention levels, memory, social interaction and learning.

He will also be focusing on the mice's verbal communication, using bat recorders to listen to interaction that is carried out beyond the range of human hearing.

"Behaviour is the final output of the nervous system and the means by which autism and schizophrenia are diagnosed, which is why our research focuses on behaviour," said Dr Clapcote. "Schizophrenia and autism patients both display lower levels of verbal communication and we hope to see this mirrored in the mice we're working with."

Autism currently affects up to six children out of every thousand in the UK, with males four times more likely to suffer than females. It is characterised by markedly impaired social interaction, communication ability, patterns of interests, and patterns of behavior. Most patients need substantial support even as adults.

Schizophrenia is even more common, classed by the NHS as "one of the most serious mental health problems". One in a hundred people will experience at least one episode of acute schizophrenia during their lifetime. Men and women are equally affected by the condition.

Although autism cannot be cured, current treatments are based around behavioural intervention and Risperdal (risperidone), an antipsychotic medication. Treatment for schizophrenia usually involves using a combination of antipsychotic medicines and psychological therapies.

The £250,000 grant from the Medical Research Council is due to fund the project for two years. If the research proves successful, Dr Clapcote plans to investigate a proposed link between neurexin 1a and nicotine dependence, as a possible explanation for why a large percentage of schizophrenia patients become dependent on tobacco.

Abigail Yardley

Got a story for News Extra? Know someone who has done some outstanding research that deserves recognition? Email us your stories to: newsfeatures@leedsstudent.org

Critical Analysis

Science Commentary



with Rose van der Zwart

Science. Fiction.

With the Oscars this weekend, and Avatar holding the most nominations, scientist Sidney Perkowitz's new campaign for correct science in films may be over shadowed somewhat.

Perkowitz argues that films should be restricted to only one major transgression of the laws of physics, in order to provide a cohesive story line to the viewer and to avoid distortion of scientific knowledge.

It is important that facts are presented unequivocally when it matters. Misrepresentation of scientific facts in the media can have seriously damaging effects to science and its credibility. But does this apply to the film world? Especially sci-fi?

In Ron Howard's production of Angels and Demons, the viewer assumes that what they are being told is truthful as they recognise many parts of it. We are all aware of the hadron collider, and that when protons collide at high speeds, vast amounts of energy are produced. However, as Perkowitz reveals, it would take millions of years to produce the amount of antimatter that the characters in the film obtained; and it definitely couldn't be contained in a small glass vial. Therefore, this provides the viewer with falsities of science.

Though when we sit down to watch a film we suspend our disbelief; we understand that Harry Potter could never disappear in real life, but this doesn't stop our enjoyment of the film, nor does it make us query our knowledge of the laws of physics; we just accept that it's fiction.

People use films and fiction as a form of escapism, to leave behind the world of reality. If everything was factual and logical, where would the pleasure of wonder come from? How would we escape? Or, is it possible for the two to coexist?

Therefore, we must ask if it necessary to agree that there is a time and place for science, and that maybe the Oscars is not one of them.

I ♥ my
personal
tutor
Awards

Has your personal tutor been exceptionally supportive or offered you significant assistance during your time at University? If so...

Nominate yours online at:
www.leedsuniversityunion.org.uk/ilovemypersonaltutor

All nominations are anonymous
Nominations open: Monday 1st March
Nominations close: Wednesday 21st April

Leeds University Union.

Yorkshire accents needed to record voice overs for TV, Film and phone services.

Minimum £50 per hour, No experience necessary.

To apply call: 0203 035 0309

NO NEED TO BREAK THE PIGGY BANK



Rooms from £75 a week

for contracts 48 to 52 weeks

- Large spacious rooms
- 32" Flat Screen Plasma TV's with Freeview
- Leather Sofa's
- All utility bills included
- Flexible contract lengths and loyalty bonuses
- Onsite management team, maintenance staff and student coordinators
- Large range of activities and entertainments for residents
- Student days out
- Laundry room open 24/7
- CCTV monitoring and secure fob entry system
- Unipol accredited
- Free Internet
- Registered post and parcel service
- On main bus routes
- All staff are trained in Fire Safety and First Aid



It's great living at Carr Mills. It's not too far from campus – about a 15 minute brisk walk – and it's also easy to get to the city and to Headingley either by foot or on the bus. I've also discovered that the local bus goes straight to an out-of-town Sainsbury, which is really handy for the weekly shopping. My room at Carr Mills is a good size and it's clean, warm and comfortable, with its own en-suite. Most of the flats are 6 rooms with a communal kitchen, which is well-equipped, so you can cook proper meals if you want. So you get the best of both worlds – a quiet, private space when you want it, but also the option of being with other people. This was my first time away from home so I wanted to be independent, but I also wanted to be safe and so I like the fact that Carr Mills is secure and only accessible by residents. I've really enjoyed living here and if you want to feel that you are experiencing Leeds as a city as well as a university, then it's ideal.

To contact us call the office on: 0113 262 0662
www.carrmillsleeds.co.uk



Carr Mills

Facebook: friend or foe?

Chris Stevenson _X

The virtual 'you'

To call Facebook a phenomenon is a cliché, but the numbers speak for themselves. According to the website's statistics, there are more than 400 million active users, with more than 35 million people updating their status each day.

However these numbers are dwarfed by the three billion photos that are uploaded every month and the five billion pieces of content (web links, news stories, blog posts, notes, photo albums, etc.) shared each week. Facebook seems to have become more of a 'tool' rather than just a means of communication. And the question has to be asked as to whether we really need all of these new applications or whether pictures and messages were sufficient.

Back in the early '90s anthropologist Robin Dunbar published some research stating that the maximum number of friends the brain can actually deal with is 150. The number is defined as "the number of people that you know as persons and you know how they fit into your social world and they know how you fit into theirs." This doesn't work in the world of social networking sites as, in other words, it means no randoms, or people you never speak to!

Dunbar breaks this number down into "an inner circle of five 'core' people and an additional layer of 10. That makes 15 people - some will probably be family members - who are your central group and then outside that, there's another 35 in the next circle and another 100 on the outside. And that's one person's social world." So where does this leave Facebook?

Vital campaigning tool

It was the Exec elections that caused me to have a huge revelation. Having sent and received about 20 new friend requests, bombarded my 'friends' with countless messages about my manifesto and spamming as many newfeeds as I could with the idea that everyone should 'vote now' I may have lost sight of why I signed up in the first place.

I signed up back in 2006 to allow myself to keep up with my new friends at university when we all disappeared home and to keep in contact with friends from home during term-time. And having disappeared myself on a year abroad last year, Facebook proved an invaluable resource in updating people at home and keeping track of photos. Now, back in Leeds, I can still feel part of the life I left behind.

But, nearing the end of my final year, I seem to be finding more and more problems with the favourite social networking site.

My network isn't particularly large, having just added my 232nd friend, but even I know that I could do with a clear out, as there are old school friends and people from uni that I haven't spoken to in years, and yet they get to hear about it when I write some banal status such as 'Chris Stevenson needs to sort his life out' the phrase de jour for final year students as they reach March, which has little consequence for anyone else. The only time I ever send out something I want everyone to read is when I need my group of 'friends' for something.

The Exec elections were a great example, for two weeks all I used Facebook for was sending messages, updating my status or maintaining my campaign group. Those with bigger groups of 'friends' were able to extend their reach further and get the word out. That isn't meant to sound bitter, if the resource is there, then you are going to use it. It is just an illustration of what Facebook has become to a lot of people.

Virtual impressions

There is a much wider point to consider with Facebook, the virtual 'you'. Most regular users would recognise that the version of themselves presented on their profile page is different to their real life persona. I am not afraid to admit this. On my profile I have a fair few Shakespeare quotes - mainly because I like them - but really, thinking about it, because I think that other people may read them and be impressed. Having written that down, it now seems the saddest thing in the world, cue some profile pruning, but I am sure that there are many out there who would have to make the same acknowledgement if they were being honest with themselves.

The other major element this applies to are the ridiculous number of photos that are all over Facebook. Being able to share pictures with all of your friends is obviously a great time saving measure and they are generally great to look back on, but several times I have known groups to take a camera on a night out with them, just so they have something to upload the next morning. The ultimate means of saying to every single one of your friends 'look what I got up to last night!' The point is though, do these photos represent you, or just the image you want to give out to the hundreds of people you don't talk to?

Never forgotten

On a more serious note, there still

seems to be wide spread denial that employers, more and more, are looking at the internet profiles of potential employees. Although the privacy settings have come as a godsend for many people the reality is that nothing is ever really deleted from the internet. Websites such as the 'Wayback Machine' allow users to access screenshots of web pages from as early as 1996. Over 150 billion pages have been archived so far.

Recently there has been a big upsurge in the amount of people who are deactivating their accounts. If this is done through Facebook itself then all of your profile information is stored so that your account can be easily reactivated. This is not enough for some people, with websites such as www.suicidemachine.org and www.Seppukoo.com appearing, which allow users to delete their online presences by removing all their links to friends. In the words of 'suicide machine' on their website: "This machine lets you delete all your energy sucking social-networking profiles, kill your fake virtual friends, and completely do away with your Web 2.0 alterego". It also adds that: "Seamless connectivity and rich social experience offered by web 2.0 companies are the very antithesis of human freedom". However, Facebook was not impressed and took out 'cease and desist' orders on both websites, in the name of user privacy.

Forever addicted?

Facebook is a crucial part of our world of 24/7 communication. While people seem happy to wait for a text or a phone call and just presume you are busy, if a reply doesn't appear within 24 hours to a wall post/message then you are obviously deliberately ignoring that person. Mind you, spats like this are a quick fix, all it takes is a quick comment on a status and all is right with the world again.

It doesn't take much for Facebook to become the focal point in your life, waking up in the morning and checking it, then again between lectures and finally again at night. The average user spends more than 55 minutes per day on FB, which is a really scary statistic, even if you completely ignore the impact that might have on your work!

My own love affair with Facebook won't be coming to end anytime soon because, despite the disadvantages, it still allows me to communicate with friends who aren't within easy reach. But changes to the way I use it definitely need to be made...

Jennifer Edwards _X

Could you give up Facebook?

"So, what are you giving up for Lent?" asked my friend, whilst waiting to go into a lecture. I am not religious. For me, abstaining from something for Lent is a personal challenge rather than a religious gesture.

That said, if I do give up something it's usually chocolate, which, in all honesty, I could give or take. I've never given up anything really difficult like cigarettes (far too addicted) or alcohol (what will I do on the weekends?), so I told her: "I'm thinking about giving up Facebook".

I looked for her reaction. Then I laughed. It was funny, after all. The very notion of not going on Facebook for over a month seemed insane. I thought about my morning, how logging on was the first thing I had done when I woke, how I had browsed my friends' profiles as I ate my muesli and long after I should have started working... I looked at my friend, giggling nervously.

It was in this fraught, and in retrospect quite hysterical moment, on Shrove Tuesday that we decided to accept our self-appointed challenge. Just before midnight, the moment we had decided our abstinence would officially begin, I wrote my last status update for forty days and nights, and logged off.

When I woke up the next morning, I went on Facebook. Had I not been sensible enough to delete the address from my bookmarks the previous night I would have failed the challenge out of sheer force of habit. However, as I had hoped, the absence of the website from my bookmarks folder reminded me of the challenge. I closed my laptop, and headed into uni, wondering what I had let myself in for.

However, it seemed impossible to leave my Facebook obsession with that closed laptop. Waiting to go into a seminar, I informed my fellow students of my abstinence in a manner that could only be described as "attention seeking" and that launched a chat about Facebook. One girl explained how she talked to her closest friends on the phone and only used Facebook to chat with people she wouldn't otherwise bother communicating with. It made me reflect on how I use social networking to communicate. It suddenly seemed strange to waste

hours writing on the walls of random people that I would never otherwise talk to.

After my seminar, I headed to a computer cluster. I had two essays due in a week and needed to get started. I opened a word document and wrote my essay title. After that exertion, it was clearly time for a Facebook break. I got halfway through typing the address into the bar before I caught myself. Struggling to find something to do other than work, I checked my email and gazed lethargically at the screen for a few minutes. Then, for lack of anything else to do, I returned to my essay.

However, it seemed impossible to leave my Facebook obsession with that closed laptop.

Somehow, I managed to resist the impulse to check Facebook every five minutes.

After only an hour of work, I was surprised how quickly that impulse faded, although that isn't to say I remained completely focused! The internet is full of distractions, yet these seemed oddly finite compared to the endless avenues for procrastination that Facebook provides. I certainly seemed to get a lot done in that short space of time.

By the end of my first day, I felt oddly accustomed to my new lifestyle. I was able, at least, to resist the urge to check Facebook. But bigger issues loomed. What would I do with all that free time? What would I be missing out on by not checking my account? Most importantly, would abstaining from social networking change my life for the better or the worse?

Pick up Leeds Student after Easter to see if Jennifer has kept it up

One girl's battle against her

Nobody is perfect, and no body is either. But not all of us have problems that significantly reduce our ability to act like everyone else. Evelyn Prysor-Jones spoke to a student who is dealing with Vestibulodynia, a painful condition which, at it's worst, can prevent sexual activity.

When you're a young woman, everything is about sex. All your friends are talking about it, even if they are not doing it. And it's an immensely pressuring time too. But imagine if you get to that stage, you've found someone you can

trust and you want to have sex with, but you physically can't. This is the case for many women that suffer from vestibulodynia.

Mr Mahmood Shafi, the lead consultant for Gynaecological Oncology at Addenbrookes

Hospital in Cambridge describes Vestibulodynia as a condition "That causes pain at the entrance (vestibule) of the vulva which can occur with light touch e.g. using tampons or sexual intercourse. Often there are no symptoms otherwise. The condition can be localised or generalised affecting the vulva. Management is either by medicines, pelvic floor physiotherapy, counselling or surgery."

Unfortunately, little is known about the condition and many doctors can confuse the symptoms for Thrush or other skin disorders. As it is not life threatening and can go away with time, often the harrowing effect of the condition is underestimated. Things such as soaps, bubble baths and antiseptics can make the condition worse.

Many women and especially young girls are too embarrassed to

ask for help and too confused to make sure they get the right treatments.

For women it is an incredibly distressing condition to have both physically and mentally as it is often as much a mental pain as a physical one. Some women find they need psychosexual counselling to help them regain their confidence and, as antidepressants can be prescribed to lower the intensity of impulses from the nerves, there is a constant worry of mental issues.

There are probably a number of factors that cause Vestibulodynia, but often no identifiable cause can be found. Women can suffer a sudden onset of symptoms following a specific event. This is usually diagnosed as thrush and the required treatment is dolled out.

However, once the attack of thrush has disappeared, soreness and burning may persist as vestibulodynia. Sometimes, symptoms occur over years, and a cause can be difficult to uncover.

Speaking out

Leeds Student spoke to Kate* who has had the condition for five years. She told us about when she first got the condition: "I was 16 and had been sexually active for about a year. It just came one day. I was suddenly hit by this really sharp pain, like you've been cut. It only lasted a few minutes, but I didn't know what it was and was very frightened."

One of the problems of a condition such as Vestibulodynia is that it can be embarrassing and difficult to talk about. "I can't really remember talking to anyone about it, not even my Mum," said Kate.

However, being a teenager is difficult for many reasons, one of which is the increase in sexual activity, and the pressure associated with it with everyone seemingly talking about it and doing it.

Speaking with Kate, it became apparent that she was concerned about this at the time. "I was scared there was something wrong with me. It was embarrassing anyway, all my friends assumed we

were having sex, it was all anyone talked about at that age. Even now it makes you feel like you're disgusting, like you're doing something wrong."

The pain of sex was just too much in the end. "I just stopped having sex. Every time my boyfriend and I tried it hurt too much that I became scared of trying. It was only after several months that my boyfriend and I had a fight about it that I decided to seek medical help."

One of the problems with Vestibulodynia is that it can be difficult for a doctor to recognise, as it can be mistaken for other illnesses. It is difficult to diagnose because it is hidden pain.

Often on examination of the vestibule there is tenderness. There can be red areas where there is tenderness,

but frequently findings are normal.

Kate suffered from this, as she told us that the first doctor she consulted had suggested surgery. She was then told to see a dermatologist.

Hard to get answers

For the next five years Kate saw countless doctors about her condition as there was never any definite diagnosis about what was wrong. She had to try various creams, drugs and have examinations and a biopsy.

"I got used to the examinations, but it's always slightly embarrassing, and I didn't want to tell my friends about it."

At one point, Kate was on a cocktail of two different drugs to try and reduce the nerve endings as well as others to reduce inflammation: "I put on weight, I couldn't control my emotions very well and I found it very hard to make decisions. I was single by then and assumed no boy would ever want to go out with me.





0845 555 3966
www.niche-homes.co.uk

ST MARKS COURT
LUXURY STUDIO ACCOMMODATION

Luxury brand new large Studio Apartments within walking distance
of Leeds University and Leeds Metropolitan University

View our studios online at
www.niche-homes.co.uk

Available July 2010



2 Studios Available Now!

Rents inclusive of all bills Fully Furnished FREE Internet
Satellite TV- International channels FREE Phone line rental
CCTV with Electronic Access FREE insurance Parking Facilities & Bike Store
Alarmed Lower Floor Apartments

Call 0845 555 3966 or go online at www.niche-homes.co.uk

own body: a secret pain

I felt completely like they were clutching at straws. I didn't think they would ever figure out how to cure me

Starting university feeling that self conscious was not easy!"

Next Kate was sent to see a pain specialist who said there was no problem and it had become a physiological issue and she should see a hypnotherapist. "I felt completely like they were clutching at straws. I didn't think they would ever figure out how to cure me, and I was getting pretty low."

Finally, Kate managed, through a friend of a friend to see a Mr Shafi at a private hospital. He managed to diagnose her immediately but admitted she would need surgery.

"To be honest, I feel relieved. But the operation has a success rate of 70 percent and I've become used to things not working, so I'm not celebrating yet. It is also not

going to be a pleasant experience at all, but hopefully I'll come out a normal 21 year-old! I don't want to think about what happens if it doesn't work, there is always the fear that the pain will never go, I'll never be able to have sex, and always have this feeling of embarrassment and secrecy hanging over me."

This is not the unpleasant experience all sufferers have, for some women it can be worse. Many respond well to the drugs and do not have to go as far as Kate but even though there is a vast range in the pain they suffer, it is equally disrupting and upsetting. The lack of knowledge and research on this condition means there are probably many more stories like Kate's. The Vulval Pain Society offers advice and support for sufferers but as yet, awareness of the condition is minimal.

"What concerns me now is that other girls are going through the same thing and are not as fortunate as me in that I can afford private health care and have an amazing boyfriend, supportive friends and family. If, like me, they feel horrible, and unsexy and embarrassed then asking for help isn't easy. It may not be a life threatening condition but it very nearly destroyed all my self-confidence and I'm not out of the woods yet." Kate said.

To stop girls feeling this way there needs to be more awareness about the condition. It is not anything to be ashamed off, it is not an STI, it is simply a nasty condition that affects the unlucky among us.

The British Association of Dermatologists explains: "Symptoms may develop slowly and gradually or may be initiated by a significant event such as having birth, moving house or sexual trauma causing undue stress

deal with and even diminish the amount of pain they experience."

New support

Kate is hoping to set up a website soon which will give women all the information they need so they can immediately know what is wrong, that they're not alone and can be helped.

If you feel you may be suffering from this condition or anything similar the best thing to do is see a doctor straight away. They should examine you and refer you to a specialist, either a gynaecologist or

a dermatologist.

Mr Shafi added: "The condition is more common than people think, we run a specialised service in Cambridge and perhaps would see a case of this on a monthly basis. Not all of them need surgery but all need careful management."

*** Name changed at interviewee's request**

Leeds Student will supply Kate's website when it is up and running but anyone wanting to talk further can contact Evie at eviewonder7@hotmail.co.uk

There is always the fear that the pain will never go, I'll never be able to have sex

to the individual, emotionally and physically.

Although vestibulodynia is a very real condition, patients may be reluctant to believe that their pain may be partly rooted in psychological issues when it feels real enough to them. However, looking at all the possible triggers may make it easier for patients to

Signs of Vestibulodynia

- Pain in the vulval area
- Burning and inflammation
- The degree of pain is variable
- Some women have pain but are able to tolerate penetrative sex
- For others any pressure to the vestibule area causes symptoms of soreness and tenderness including tight clothes and even light touch to the area
- Itching is not usually a feature of the condition

For more information: www.bad.org.uk
www.vulvalpainsociety.org
www.empowher.com

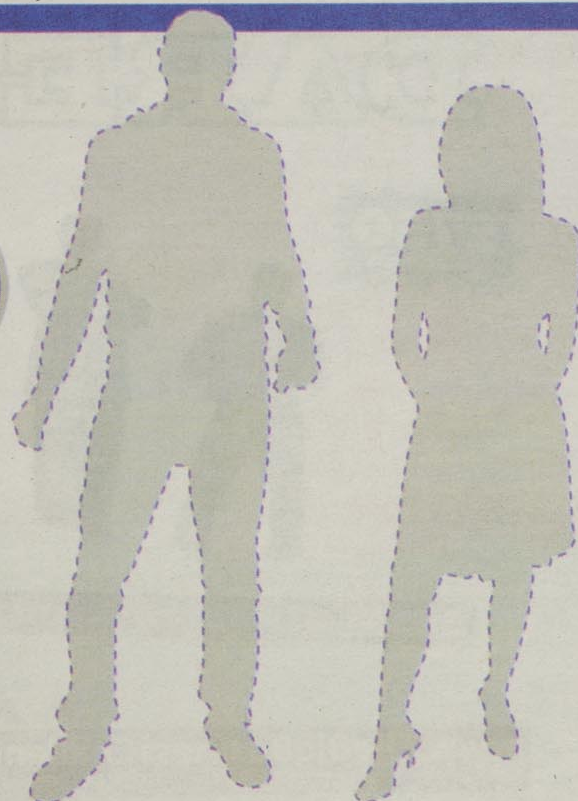
STUDENT TRUSTEES WANTED



LUU is one of the most successful and forward thinking Students Unions in the UK. We're looking for two student trustees to join our Board of Trustees, to oversee and guide our future growth and help us achieve our new vision of ensuring that every student loves their time at Leeds.

You need to be a registered student until at least June 2011 and if you can think strategically; can challenge, and can work at the highest level - we want to hear from you.

Find out more about this unique opportunity by going to:
www.leedsuniversityunion.org.uk/aboutluu/governanceandtrustees/



Leeds University Union.

Injury cuts Leeds tournament short

Women's Lacrosse

Women's Lacrosse University Championships
Vicky Ellis

Last weekend brought the first ever national Women's Lacrosse University Championships at Durham University's Maidencastle grounds. In a grueling two-day event, with six 13 minute matches to be played on the Saturday followed by playoffs on Sunday.

Leeds kicked off the tournament with a match against Warwick, and 1sts Captain Nikki Briant gave Leeds the lead in the first half, smashing through the Warwick goalie, aided by a nippy pass from straight attack Sarah Peters.

But a couple of missed shots on Leeds' side, alongside some powerful quick sticks on Warwick's part, left the Leeds on the losing end. Despite some killer saves from Leeds goalie Laura McCartney, and bold, high tackles from Hannah Bronock, the final score was 3-1 to Warwick.

The next match against Newcastle was tough. Although Leeds showed clear winning potential in attack, Newcastle caught Leeds' defence off guard on multiple occasions, leaving McCartney far too exposed, and with more shots on target, the score at the whistle was 4-1 to



Down but not out: Leeds battled their way to the quarter-finals against Edinburgh

Newcastle.

Resolving to tighten their defensive shape, Leeds took an iron approach to their game against Nottingham, with swift bursts down the field on both sides making for an exciting match.

Leeds' first goal from Charlotte Greene came from out of nowhere, leaving the Nottingham defence flummoxed. A drive from the centre followed by an impressive shot from Alex Clifford came next. Unfortunately some neat finishing at the other end left the score line a tight 4-4.

Confidence was sky high after the Nottingham draw, with the knowledge that Leeds could have won with a little more punch in attack.

Leeds continued this strong footing in a fiercely disputed session with Edinburgh, leveling 2-2 against a side that had so far beaten all other opposition convincingly.

A few hair-raising moments foreshadowed events that were yet to come, with keeper McCartney sprawled across the goal circle for a few stretched-out seconds, after a run-in with an Edinburgh player.

But true to McCartney form, she jumped up and played on, supported by charged, solid work from Bronock, Jones, Chloe Shiner and Vicky Ellis.

Sadly, this dynamic form petered out for Leeds in their last match of the day against Durham 2nds. Initially keeping the home team at bay for the first half, the second slid into freefall defeat for Leeds with 7 goals hammered through by Durham with just one reply.

Sunday opened with another defeat as St Andrews proved too much for Leeds, winning 5-2.

Next came the match that would decide whether Leeds should stay in the Championship playoff for the top eight ranks.

Comfortably running rings around Durham 3rds, Leeds, aided by staunch defence from Laura Thomas and Georgie Beach, managed a comprehensive 5-0 victory.

Events took a dramatic turn in the next match, the Championships Quarter Final against top team Edinburgh. After a fantastic start from Leeds, Edinburgh was in Leeds' half. Goalie McCartney was laid out in a collision with an Edinburgh player once more, after making a dazzling interception of the ball.

Falling awkwardly, with an arm pinned beneath her body, a worrying pain in her neck left McCartney on the floor until the ambulance could arrive.

Unfortunately, the game had to be conceded to Edinburgh, but thankfully McCartney made a recovery, able to stand up after she was given the go-ahead from the paramedic.

After this turn, unable to play as a team, in a move of solidarity Leeds decided to call it a day. It was indicative of the manner in which Leeds conducted themselves across the weekend who performed admirably despite having their tournament cut short.

DARE TO WIN!

£750
to be won



2 days of apprentice-style challenges

ENTER NOW

www.TheBigBusinessChallenge.co.uk

Open to every student. Enter individually by 10th March. No experience necessary.

THE
**BIG
BUSINESS
CHALLENGE**
March 15th & 16th
2010

LS Sport

COMMENT

Limp excuses wear thin

Ryan Shawcross was an unassuming, quiet presence on the England bench at Wembley in midweek, a far cry from his tumultuous last appearance.

Two images defined last weekend's football action: a tearful Shawcross leaving the Britannia Stadium pitch after being sent off for his tackle on Aaron Ramsey, whose crumpled leg was the match's other enduring sight.

Shawcross's manager at Stoke City, Tony Pulis, was quick to defend his player: "Ryan is not that type of lad." This feeling was then recycled as post-match interviews mulled over the incident, and it became evident that we would hear the same old excuses.

It almost goes without saying that Shawcross (right) didn't mean to break Ramsey's leg. What grates, however, is the repetitive, inane nature of the defence offered, and how, instead of taking responsibility for their reckless actions, the perpetrators are portrayed as victims.

Ramsey's Arsenal team-mate Eduardo fell victim to a similar injury in February 2008, when a tackle from Birmingham City defender Martin

Taylor left his ankle hanging by a thread.

Like Ramsey, Eduardo's career was in jeopardy, and also like the Ramsey case, the offending player's manager used the same weak excuse, as Alex McLeish said: "Martin's not a dirty player."

This hollow sentiment is uttered too often, and after Eduardo's injury, Wenger said: "The worst thing you hear after is that 'he's not the kind of guy who usually does that', but you need to only kill one person one time - it's enough."

Ramsey's injury was the third such incident in less than four years, after Abou Diaby suffered serious damage to his ankle after a terrible challenge from Sunderland's Dan Smith. Again, the excuse offered by the offending side was feeble, as then Sunderland caretaker manager Kevin Ball said: "Dan Smith is by no means a dirty player."

If Shawcross had caused an injury by crashing his car, Pulis is unlikely to have offered the defence: "He's not that type of driver." Nobody involved in a car crash purposefully drives into



another vehicle, but it is to be expected when the driver responsible has their licence suspended.

In this case, then, why are footballers so reluctant to accept responsibility when they are involved in such serious incidents?

Shawcross may not have been trying to shatter Ramsey's leg, but the horrific collision was the result of a team's bloody-minded determination to physically unsettle technically

superior opponents.

And the stomach-churning image of Ramsey's decimated shin is not only the result of one team's efforts to 'get in the faces' of the Arsenal players, but a product of a wider culture of thuggery.

As Wenger notes, these are not merely unfortunate coincidences: "It goes with the idea that to stop Arsenal you have to kick Arsenal and that kind of thing [Eduardo's injury] was waiting to happen."

When pundits discuss ways of beating Arsenal, they invariably mention how the Gunners "don't like it up 'em", and that teams will succeed if they "get in their faces" and "stop them playing".

This message then seeps into Premier League changing rooms, where the likes of Pulis and McLeish urge their sides to rise to the challenge in an unswervingly robust manner.

And, deliberately or not, this physical approach eventually culminates in ugly scenes such as those at the Britannia Stadium.

Dafydd Pritchard

No Comment

Football coverage from ITV is now so good that it caters for fans who have been living under a rock for the past half-century, as Clive Tyldesley was wont to point out that England have not won the World Cup since 1966. Tyldesley's performances are more painful than comical, commenting on some deflated Man City fans during an FA Cup game that 'they thought they had scored. They had not.'

A generation of football fans have come to expect such dismal fare when watching football nowadays, receiving an endless spurge of hackneyed metaphors that makes those watching despair. Brian Clough had it right when he told Motson to 'shut up and show more football.'

Meanwhile the Beeb seems scared of offending anyone, since at least fifty people are bound to complain if the public broadcaster does anything new, controversial or different. Since Alan Pardew judged Michael Essien to have 'absolutely raped' Ched Evans, the BBC has toned down the coverage to a snoozeathon. MOTD is reduced to a dull procession of stock phrases. Messrs. Hansen and Shearer end up appearing as animated as the sofas they recline on.

Although if you thought football punditry was bad, across the Atlantic, American baseball is famous for inane commentary, obsessing over unmeasurable intangibles such as grit, hustle and above all 'clutch', the ability to come through high pressure situations.

No incident could be more farcical than an infamous Michael Kay rant, the New York Yankees commentator, where he compared an accusation made by a listener accusing Kay of jinxing the outcome of a game to the Holocaust. Yes, the Holocaust. And then he went on to describe the caller 'infantile' and 'cretinous'.

Only cricket can be relied on for good commentary, where sports writers from broadsheet newspapers are given broadcasting jobs alongside former England captains, and are not scared to mince their words when they disagree with something.

Somehow, Tyldesley seems worse than Ron Atkinson and David Pleat in their commentating 'heydeys', but perhaps ITV will wake up and realise what their football coverage has become.

Josh Powling

Boycott Bangladesh

It is not always the way that when you are trying to avoid the unending tedium of essays you seek out anything, no matter how boring, to distract you?

It was this quest that brought me on Tuesday to listen to the second one-day international between England and Bangladesh on Radio 5 Live Sports Extra. I had promised myself that as much as I love cricket this was one tour too far. If Andrew Strauss does not need to go then I do not need to listen. But so desperate was I to avoid my work that I tuned in hoping that Jonathon Agnew and Geoffrey Boycott would be able to sprinkle their usual sparkling insights and surrealist observations to brighten up the dullest of series'.

Imagine my distress when I found that the regular Test Match Special team had followed the example of the England Captain and had boycotted the series. I was left listening to commentators who I did not care for, reflecting on a game that was so pointless it was almost circular.

If England win the series then it is expected, if they lose then it will be declared that the team are abysmal and the Ashes will once again be lost, not that I'd be surprised if we

lost.

This begs the question why are England in Bangladesh? What can be learnt from their beating poor opposition? And if they lose then it will potentially kill of any momentum from a strong performance in South Africa.

By the time you are reading this the third one-day international will have finished, but it started at 3am so only if you're an insomniac or coming back from a night out would you have watched it.

With modern international cricket becoming incredibly saturated with fixtures, players find themselves having to play more and more games, it seems extremely counterproductive to put the English national team through a needless series when they could be resting their team before the series against Pakistan and then the Ashes in December. I implore the ECB to think about your players rather your income next time you think about sending England on a tour of Peru, or at least take Boycott with you.

James Green

THE WEEK IN NUMBERS

30 million

Pounds it will cost you to buy Portsmouth Football Club

1

Number of medals that Britain brought back from the Winter Olympics, although it was gold.

PUNDIT WATCH



"Even Barcelona are now copying his style."

Rafa Benitez turns his hand to stand-up comedy, describing Sam Allardyce's tactics. Well, he can't be any worse at it than he is at football management.

Photo: Richard Smith

**BUCS round-up:**

The Men's Basketball 1sts recovered from their first league defeat of the season by comprehensively beating Northumbria 82-52 in their penultimate game. The last game of the season will be a shootout for the Northern Conference 2B title with Leeds Met 2nds.

The Men's Squash 1sts kept their unbeaten season going, recording their twelfth straight win of the season, dispatching the Leeds Uni 2nds 5-0. The victory almost guarantees their promotion from the Northern Conference 2B, as they have a game in hand on nearest title rivals Northumbria and Sheffield.

Meanwhile, the season might have ended with Leeds Gryphons Rugby Union 1sts finishing top of the Premier Men's North B division, but they crashed out of the Knockout Men's Championship to UWE Haptury 53-0. The loss was disappointing considering the success they have achieved in the league, but Hartpury did finish second in the highest BUCS southern division.

Their female counterparts also went out of the cup at the same stage, rounding off their season with a 35-19 defeat by Nottingham.

In other results the Gryphons men's hockey 2nds extended their lead at the top of the

Northern Conference 2B by thrashing Northumbria 2nds 6-1. With one game to go, they have an insurmountable seven point lead.

Elsewhere the Hockey women's 2nds relinquished top spot to Sheffield, who emerged victorious 4-1 in the top of the table clash. They now have two games left to the league season, and must hope that Newcastle slip up in their remaining two games.

The lacrosse women's firsts lost out to a strong Warwick team in the promotional playoffs 5-11. They will play St. Andrews next week in an attempt to salvage something from their season.

Josh Powling**Wednesday 3rd of March****Badminton**

Leeds University Men's 2nds 6 - 2
Newcastle 2nds

Basketball

Leeds University Men's 1sts 82 -
52 Northumbria 1sts
Leeds University Men's 2nds 53 -
97 Sheffield Hallam 2nds

Football

Leeds Gryphons Men's 2nds 1 - 0
Northumbria 2nds
Leeds Gryphons Men's 3rds 2 - 2
Northumbria 3rds
Leeds University Women's 1sts 2
- 2 York St. John 1sts
Leeds University Women's 2nds
3 - 2 Northumbria 2nds

Hockey

Leeds Gryphons Men's 2nds 6 - 1
Northumbria 1sts
Leeds Gryphons Men's 3rds 4 - 1
Leeds Gryphons Men's 4ths
Leeds Gryphons Men's 5ths 5 - 4
Bradford 1sts

Leeds University Women's 2nds
1 - 4 Sheffield 1sts
Leeds University Women's 3rds 2
- 1 Northumbria 2nds
Leeds University Women's 4ths 1
- 1 Durham 4ths

Lacrosse

Leeds University Women's 1sts 5
- 11 Warwick 1sts (Play Off)
Leeds University Women's 2nds
11 - 14 Leeds Met 1sts

Netball

Leeds Gryphons Women's 2nds
42 - 25 Sheffield 1sts
Leeds Gryphons Women's 3rds
51 - 26 Newcastle 2nds

Rugby Union

Leeds Gryphons Men's 1sts 0 -
53 UWE Haptury 1sts (Knock
Outs)
Leeds Gryphons Men's 2nds 44 -
0 Northumbria 3rds
Leeds University Women's 1sts
19 - 35 Nottingham 1sts

Squash

Leeds University Men's 1sts 5 - 0
Leeds University Men's 2nds
Leeds University Men's 3rds 1 - 2
Leeds Met 3rds
Leeds University Women's 2nds
1 - 3 Leeds Met 3rds

Tennis

Leeds University Men's 2nds 2 - 8
Sheffield 1sts
Leeds University Women's 2nds
10 - 0 York 1sts

Volleyball

Leeds University Men's 1sts 0 - 3
Northumbria 1sts

Uni show steel in Cup to finish second

Athletics**Matthew Smiley**

The Leeds University Athletics team was in action last Wednesday at the Sheffield English Institute of Sports.

In the 4th Annual Steel Cup, the uni competed against eight other top Northern universities.

Despite not having a team at full strength, Leeds achieved some key successes.

Inspiring team spirit resulted in the team narrowly missing out on overall first place to Leeds Met, by a margin of just 22 points: equivalent to a couple more event victories.

Leeds beat off sporting universities such as Sheffield Hallam, Edge Hill, and Newcastle, leaving the overall team standings

Willingness and versatility was at the heart of Leeds' competitive performance, despite stronger opposition

at the end of the day: 1st - Leeds Met (540), 2nd - Leeds University (518), and 3rd - Newcastle (485).

Just over two weeks before the Indoor BUCS competition, the Steel Cup is an ideal opportunity for the team to get some crucial competition experience.

They will hopefully be able to continue to refine their technique after a gruelling winter's training before the summer season begins later in the year.

Fine performances were produced by Aqim Yayha in the high jump (1m96 - 1st), Sabine Hoja in the long jump (1st), Remel Wickham in the 60m (1st), Tobi Jaymes in 200m (1st), Elliot Jackson in the 1500m (2nd), and both the men's (1st and 3rd) and women's (2nd) 4x200m relay teams.

Key to the teams' success was

the willingness and versatility of all athletes to compete in events far from their field of expertise.

None more so than Joe Robinson (Man of the Competition), for putting in a fine performance in the Shot Put and gaining the loudest applause for joggling the 800 metres in a personal best time of 3m 46.6s.

Vast improvements were also shown by both Helen Palmer and Frances Roberts in the 800m.

The next ten days will prove vital in refining technique before a weekend of competing at the Indoor BUCS competition.

After last week's success, the team has the confidence and momentum to produce some outstanding performances over the BUCS weekend.

the big debate:

Togo or not Togo?

Seen as a 'double punishment' after the awful deaths of two of their support staff just days before the start of Angola 2010, *LS Sport* asks: Was it right to expel Togo from the next two African Cup of Nations?

For the good of Africa's future

Joe Short

So I'll admit it. You can't really prevent the world of sport and the quagmire of politics from colliding. The two have clashed more times on the world stage than Paul Gascoigne and a beer bottle.

It has become a constant in sport: politics will stick its face in. Therefore, when the Confederation of African Football (CAF) announced the decision to ban Togo on the grounds of 'government intervention', I was initially surprised.

For I'm pretty sure governments intervene all the time in sport. China won the 2008 Olympic Games on a proviso that their government would sort out certain 'irregularities' in their politics,

The issue goes further than just the rule book. One of the key problems with African football is its global competition

while Gordon Brown, everyone's favourite pin cushion, has pledged time and again the British government's backing of England's 2018 World Cup bid.

When CAF gave a 'governmental' reason for punishing Togo over their withdrawal therefore, I was obviously a little bemused. However, having had a bit more time to consider the situation, one can see that CAF do have grounds for their actions.

Togo's ban is not a new thing. Both Zimbabwe and Nigeria have been banned on separate accounts from hosting or participating in tournaments due to political influences. One can only assume CAF are following their precedents.

But the issue goes further than just the rule book. One of the key problems with African football is its global competition. Europe is quite clearly the home of the sport, while rapidly expanding markets in North America and Asia, not to mention South America's prestigious history in the game, means Africa is quite a way behind on the 'saleable' aspect of the game.

Therefore, each tournament must run smoothly. Each tournament must be the best it can be. The product must be faultless for CAF to boast worldwide appeal.

When an incident like this comes along then, CAF and Africa as a whole must prove they are above politics. It isn't an easy thing to say, and far from easy to put into practice, but for the future of the sport in Africa, CAF, and each member of the federation, must be seen as rising above the politics that surround any major sporting competition.

When the Togolese government ordered their team back home, they tore a large hole in the smooth fabricated image Africa has been trying for so long to sew, especially in the run up to the World Cup.

Therefore, the choice to ban Togo on economical grounds is somewhat more understandable. The two-game ban may be seen as a punishment now, but it could turn out to have been a positive act in the future.

For the product of African football really is on a knife-edge. The success of global events, and the image of being able to rise above politics, is essential if Africa is to progress in the sport.

Sadly, CAF's method of attaining this goal may be seen as morally questionable, even though it does have firm economical grounds.

A shame to Africa

Jonathan Groves

The CAF decision, announced on the eve of the African Cup of Nations final last month, was described by the Togo team captain Emanuel Adebayor as a "bad joke". Given the circumstances surrounding Togo's decision to withdraw, how can anyone disagree?

Two days before the tournament began, the Togo team bus suffered a brutal attack by armed rebels, whilst travelling through an unstable enclave of Angola.

Rebels continued to open machinegun fire on the bus for over half an hour and the entire squad had been convinced that they were going to die. Many had even sent text messages to friends and family crying that this was the end after witnessing the death of two team officials and the shooting of two teammates.

How, after this dramatically disturbing incident, could any bureaucratic footballing body claim to be able to judge their decision?

How could any match the team subsequently play in be about football following the trauma they had experienced?

The role of CAF should have been to show solidarity against brutal rebel violence and sympathise with a psychologically traumatised team by respecting any decision they made.

Instead, CAF has punished the Togo team rather than condemn violence.

Africa's ruling body has defended the Togo ban by claiming that the players had wanted to stay and the decision for them to pull out was 'government interference'.

Yet the Togolese government had every reason to feel let down by CAF, who failed to scrutinise Angolan security and raise an objection against the team travelling through a recognised conflict zone by coach.

CAF should also accept that all players agreed with the decision to pull out of the tournament, with

many, such as midfielder Alaixys Romao, claiming "No one wants to play... we're not capable of it". The ban has simply punished the victims, both the team and the fans.

The ban suggests to the world that violence is part of African football

More worryingly for Africa is that Togo's ban reinforces misinformed attitudes about international football on the continent.

It offers credibility to Phil Brown's claim that the events in Angola question the ability of the continent to hold the 2010 South African World Cup: an ignorant generalisation of Africa.

The ban suggests to the world that violence is part of African football and the governing body is willing to punish teams who are unable and unwilling to continue playing after being subjected to brutal terrorist violence.

It does little to shame violent rebels or expel the association of violence with Africa but has, as protesters in the Togo capital of Lome continue to argue, brought 'a shame to Africa'.



7 SPICES

Tel. 0113 2435758

Fully Licensed
203/205 Woodhouse Street ·
Leeds · LS6 2NY

7 Spices Kashmiri restaurant and takeaway

7 Spices extends a warm welcome to all students to Leeds.

Our chef prepares all food to order from fresh ingredients. New for 2009 we introduce a £5.95 buffet offer, and a function hall for events!

COME FOR THE BEST, FORGET THE REST!

25% DISCOUNT FOR STUDENTS

Barratt battles through bruising encounter as Leeds earn draw

Women's Football

Leeds University 2nds 2-2 Northumbria 2nds

Joe Short

Leeds finished with 10 and a half players on Wednesday after a heroic performance by Kerrie-Ann Barratt saw her limp off with multiple injuries from a gritty affair against Northumbria.

The midfielder, proving the key connection between defence with attack, broke down late in the first half with what seemed like an innocuous challenge, but appears to have been a twisted, and now likely swollen, knee.

In the second half, Barratt came off worse in a heavy challenge, straining a ligament in her left ankle.

She continued on however, and her performance personified a team display that was more than ready for the bruising force of Northumbria.

The match began cagey and stodgy, with both teams struggling to play through high defensive lines, resulting in a compact opening 20 minutes in the middle of the park.

However, the flare duct was finally cracked as Uni's Cait Wrigley, after a considerable amount of Leeds pressure, fired a

looping shot over the keeper from the edge of the 18-yard box to give the first advantage to the home side.

The goal came almost as a surprise for Leeds, who currently sit second from bottom in the league, but it was a sign of things to come for the remainder of the half.

Robust challenges began to fly, as Uni started to outwit their opponents in 50/50 balls.

Unfortunately, any through-balls played over by Barratt or her midfield partner Carrie Handcock were quickly waved offside by a keen-eyed referee.

The offsides were clearly frustrating the home side, as their dominance in possession was evident to see. This frustration boiled over slightly with captain Jennie Chapman cautioned for descent.

This didn't affect the team's performance however, as whenever Northumbria regained possession; an iron-strong backline would see the ball away, before playing it to Barratt to do what she pleased.

The second half was quite a different affair however, with Leeds opting to change formation to a five-player defence.

The reason was clear: to help the defence handle the sheer physical presence of the Northumbria attack.

However, with an extra player in defence, the home side often found themselves weak in midfield, Barratt being powerless to prevent waves of Northumbria offensives as her injuries began to make their mark.

This proved Leeds' downfall, as a



CHASE: Wrigley wriggles through Northumbria defence

Photo: Matthew Rutley

notable Northumbria attacker, on the edge of the area, turned her defender with neat footwork, to fire above the helpless Sabbar into the roof of the net.

The goal gave Northumbria even more life; the match playing out in complete contrast to the first half.

And it was not long before the away side took the lead, with a high in-swinging corner flapped by Sabbar before deflecting off centre-back Nichola Smith into the gaping goal.

It looked all over at this point for Leeds, until a moment of ludicrously from a Northumbria

defender gave the home side a lifeline.

Jenni Cook, who had minutes ago had a goal that looked to have crossed the line ruled out, sent in a high ball only for a white-sleeved arm to poke out and deflect it away from an oncoming striker.

The ref immediately awarded a penalty; met with weak whinging from the away side, and Chapman coolly slotted the ball home from 12 yards.

With still 15 minutes to go, the rest of the game was a nervy one for Leeds, as a double substitution by Northumbria gave fresh legs to oppose a dilapidating Uni side.

However, tough tackling and close marking from both defence and midfield forced the 2-2 draw Leeds properly deserved.



Player of the Match

Kerrie-Ann Barratt

A sublime performance, combining skill and physical commitment to rule the midfield.

Gryphons cruise to comfortable victory

Gryphons



Netball

Leeds Gryphons 3rds - 51 Newcastle 2nds - 26

Katrina Ormiston

Leeds Women's Netball 3rds had stiff competition to preserve their undefeated streak of this semester.

The Leeds 3rd team faced a tough challenge against Newcastle

2nds, whom they had lost by one goal to at the start of the season.

Despite this, the home side began the game in determined attack, immediately claiming the lead against a strong Newcastle defence.

The first quarter saw Leeds breakaway to a slender lead of 11-7, but the teams' offence was only just getting started.

Uni's attacking trio of Leanne Peters, Sophie Kay and Lydia Newkins were impressively fluent.

Their accurate passing created numerous opportunities for Josie Taylor and Kay to hone their shooting skills, which they did with great ease, as well as claiming the few rebounds available.

The defence continued the

team's efforts with consistently strong pressure, increasingly forcing Newcastle into mistakes, being rewarded with interceptions and many forced errors.

These opportunities were promptly utilised by the attack. The ball was transferred from the defence to the attack through efficient passing by Alice Tertois, while the consistently dangerous unit of Kay, Newkins and Peters provided backup around the D to aid the ever-steady shooters. During the final quarter, Leeds substitutes offered a boost of energy and momentum, further overpowering the Newcastle players.

The team seemed competent and comfortable throughout; it

was hard to recognise them as the newly-formed group who lost to the same side in the previous semester.

The fluidity of the team's play meant Newcastle broke down frequently; evident from the final score of 51-26.

Player of the Match

Lydia Newkins

Decisive and skilful distribution of the ball in the attacking third, providing reliable support for the shooters.



Photo: Sarah Greene

Hallaming defeat for Leeds

Men's Basketball

Leeds 2nds 53-97
Sheffield Hallam 2nds
Jon Groves

Leeds worked hard to keep a relatively respectable scoreline against a well-organised and impressive Sheffield Hallam team. However, the final score of 53-97 to the visitors was a fair reflection of the game.

Hallam dominated the early stages of the first quarter; some quick passing and clinical finishing undoing a committed Uni defence which allowed Hallam to establish an early lead; something they were able to hold onto for the rest of the game.

As the quarter progressed the Uni team did begin to establish themselves; the teams trading baskets towards the end of the first.

Uni looked dangerous on the

offensive, with brilliant power forward Joe Cox scoring a couple of excellent three pointers to reduce the deficit to 15-29 by the end of the first quarter.

Uni looked dangerous on the offensive with the brilliant power-forward Joe Cox

Uni continued their period of good form with a strong start to the second. The team defended well and again their offensive movement was impressive, briefly rattling the Hallam team.

However, they were unable to properly convert their pressure into points, missing a couple of free throws and failing to significantly reduce Hallam's lead.

As the quarter progressed Hallam began to make their imposing organisation count, some neat play and quick hands allowing them to re-establish their dominant lead by half time, with the teams going in at 25-50.

The second half continued in much the same way as the first. Uni came out well and for a short time put Hallam on the back foot, with four quick points.

A time out followed and allowed the Hallam team to rally and re-establish their healthy lead with some clever work by their



Photo: Richard Smith

centre.

The Sheffield side continued to find space in the Uni defence and improved their lead excessively. Uni did respond offensively, notably with the impressive Chris Goldman going to the rim and then scoring a big three pointer, but again the team failed to make the most of their free throws.

In the final quarter the Uni side went all out in attack to try and reduce the deficit, yet their defence struggled to cope when Hallam countered and they were punished for it. Hallam were able to increase the lead to 53-97 by the end of the fourth.

The Uni coach felt that the failure of the defence to get back quick enough contributed to the defeat but acknowledged that his team had come up against an impressive and organised Hallam team.

Gryphons forced to graft for vital three points

Gryphons



Men's Football

Leeds Gryphons 2nds - 1
Northumbria 2nds - 0
Jonathan Brewer

An eighth win in as many games leaves Leeds Gryphons needing just one more point to clinch the Northern Conference 3B league title, after a physical examination from Northumbria.

A single goal was all that separated the teams, and in truth Leeds were somewhat fortunate to win a game of few chances.

Northumbria were always going to provide a stern test for the Leeds defence as their tall, strong forwards attempted to fashion chances from long aerial balls, dominating the opening exchanges.

However, resolute defence from the Leeds centre backs, Boyle and Scantle, ensured few clear-cut chances were created.

Northumbria were restricted to counter attacking football and, following one of these breakaways, a quick free kick on the edge of the

box brought a smart save from the Leeds keeper.

The Leeds goal, coming in the 30th minute, epitomised the scrappy affair as Colligan evaded opposition lunges on the edge of the area, only for the ball to ricochet into the path of Brinkhurst who stabbed the ball under the keeper from ten yards out.

This was Leeds' first, and only, shot on target of the half; however it would be unfair to claim it was undeserved as they were rarely threatened defensively.

The second half saw the

Northumbria were always going to provide a stern test for the Leeds defence

Gryphons on the back foot, as Northumbria sent more long balls into the box searching for an equalizer, causing Leeds to attack the counter attacking game.

This almost paid dividends as Brinkhurst broke the offside trap, only for the opposition keeper to

scramble the ball away.

Shortly after, Northumbria had their best chance of the game. A



WHIP: Uni send in a teasing cross

Photo: Matthew Rutley

drilled cross was deflected onto the bar, falling at the feet of a Northumbria striker who smashed his effort onto the post from eight yards out.

As the game progressed Leeds were still anxious to get the ball forward, despite trying to defend a one goal lead, and screams from the touchline showed their manager's disapproval as they almost played themselves into trouble.

An attempted lob just went over the Leeds goal, and in injury time a deflected long-range shot skimmed the outside of the home side's post.

Leeds captain Drew Tyler acknowledged that this was "one of the toughest games of the season," due to the physical nature of the opposition.

Indeed at full time, screams of "we battered them" were heard from the Northumbria ranks, however Leeds emerged victorious. Just.

Man of the Match Gary Brinkhurst

Scored the all important goal that pushed his team closer to the league title



Leeds Reville in easy win



WALTZ: Gryphons once again dance through Northumbria's front line

Photo: Matthew Ruttlely

Gryphons



Men's Rugby Union

Leeds Gryphons 2nds 44 - 0
Northumbria 3rds

Josh Powling

Wednesday's fixture, pitting bottom side Northumbria, who have won only once this season, and Leeds Gryphons, who have won all ten games in the league at a canter, was always going to be a question of how much the home team would win by.

Coming into the game the Gryphons needed two wins out of their last four games to secure top place in the BUCS Northern Conference 2B, and they duly recorded their seventh league whitewash of the season, trouncing

hapless Northumbria 44-0.

The visitors will feel hard done by in some respects, as they competed vigorously with top of the table Gryphons for large periods of the game.

Spectators of the sorry second half spectacle were probably starting to get the impression that the home side were beginning to toy with the opposition.

Proof of this came in the second half via a George Reville outside kick, which resulted in Rob James' second try of the match, even though the

inside centre had men over to his right, and could have easily run the ball into the corner for a try.

Bottom of the league Northumbria started brightly enough, holding Leeds to a solitary penalty over the first twenty minutes of the game. They could have even scored first, as only a despairing tackle from fullback Phil Fell prevented them from running it into the corner.

Then a rather innocuous looking attack suddenly saw second row Dan Redmayne in acres of space, allowing him space to break two tackles down the right, giving Leeds an 8-0 lead.

Missed tackles were a constant problem for Northumbria all day, especially when they were stretched at the back, and it was all too easy for Reville to charge down the right for his first of two tries on the day.

Kicker Mark Strang failed his first three conversion attempts, but it did not seem to matter as James scored tries on either side of half-time, to give the Gryphons a mammoth 26-0 lead. Both of the outside-centre's tries were from collected kicks, the

first off his own boot, then the second off Reville's.

The home side capitalised from some tired and sloppy play from the visitors, with the referee at times being hard pressed to marshal a chaotic breakdown area. Northumbria were penalised on any number of occasions for ruck infringements.

Such indiscipline only played into the Gryphons hands further, as a series of neat offloads from the backs saw Reville get his second try of the match.

Neither did Northumbria find any joy in the lineouts, or from scrums. George Howard won nearly all of Leeds' lineout balls, while props Tom Porter and Lewis Gunn blunted the Northumbria scrum as an attacking threat.

Meanwhile, fly-half Hugh Alderwick was in his element, making sure that Gryphons dominated the share of territory, continually pinning Northumbria in their own half. Alderwick was duly rewarded with an opening in the visitors defence, and a fifty-yard run resulted in their sixth try of the game.

Robbie Cowen finished the game off with the last play of the game with another Gryphons try, rounding a solid if not spectacular 44-0 win.

Northern Conference Men's 2B

Leeds	P	W	L	Pts
	11	11	0	33
Hull	8	6	2	18
Teesside	11	6	5	18
Leeds Met 3rd	10	6	4	18
Sheffield 2nds	9	5	4	15
Newcastle 3rds	11	3	8	9

