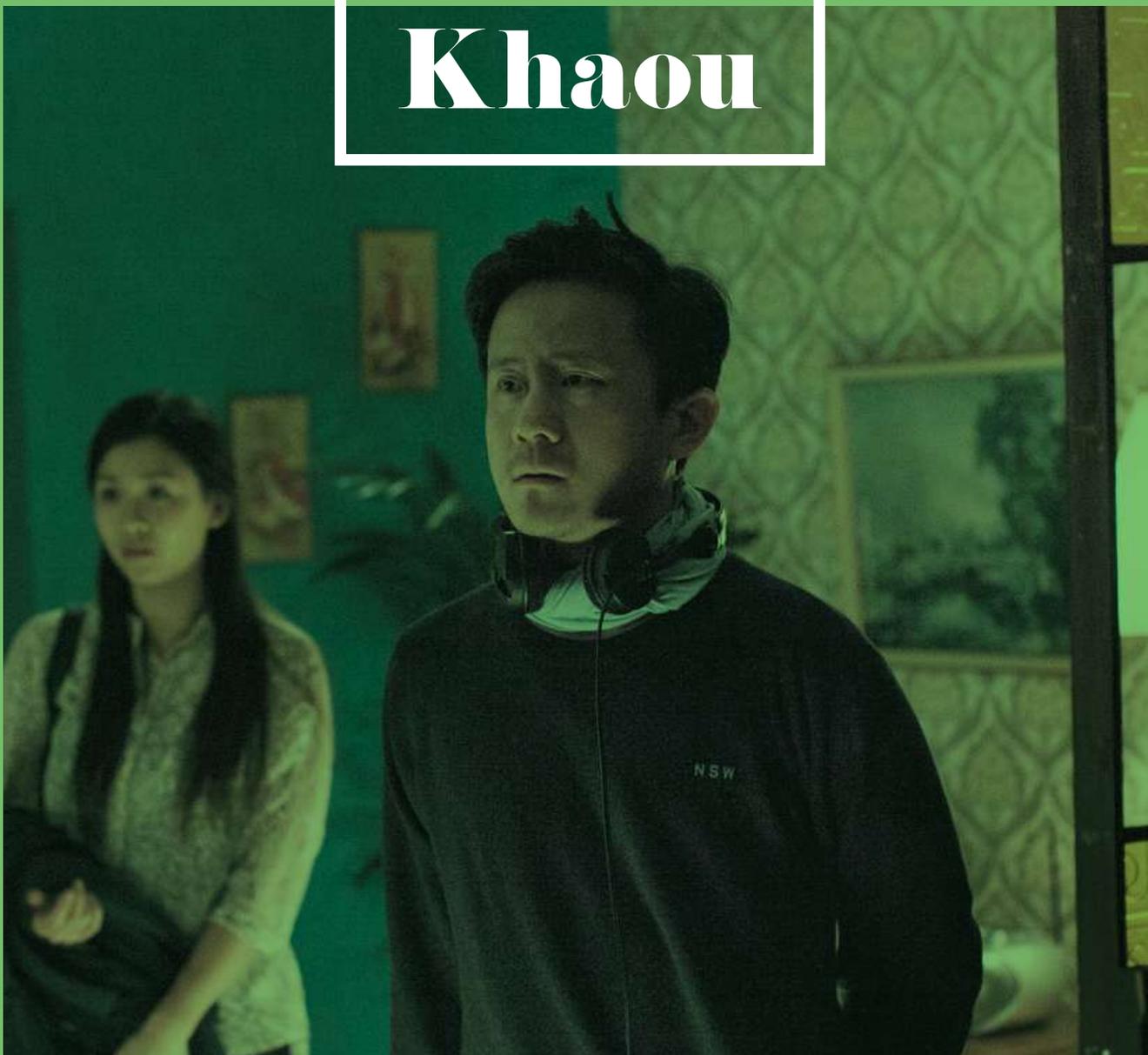


In The Middle

Issue 1
03.10.14

Hong Khaou



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Into Leeds

Andrew Kemp

One of the most exciting nights to emerge in Leeds this year is IN/ON/UP/DOWN, which brings a darker side of electronic music to one of the newest and most endearing of Leeds' venues, Belgrave Music Hall. Ahead of the opening night, we spoke to the man behind the movement, Adam Dabrowski, to find out more.

'I think there's nothing like it', he muses, as we ask him about the ideas which drove the creative bookings which have made IN/ON/UP/DOWN so distinctive. 'The idea was basically to do something fresh, which Leeds needs.' Having lived here for the last nine years, Adam is better placed than most to pass judgement on the scene in which he hopes to craft a position. 'Leeds is always the same, and that's the problem. It's been house music for 9 years. Of course there's Canal Mills, and house and all the dancey stuff. But I'm not bothered about these places.'

These places, such as fixtures like Canal Mills and Wire, ensure that every week the city is well stocked with big-name acts, but the market is not without its gaps, and it is refreshing to hear somebody so intent on filling them. 'I'm planning to put some gigs on at Canal Mills and other places around Leeds at some point, but still it's going to be darkish electronica. I'm not trying to shout about a night, The idea is 'less is more'. Some people don't like that but I'm proud of it all the same.'

This fondness for the more left-field elements of dance music was a leading factor in the selection of WIFE and Luke Abbott as co-headliners at the first show, which was to be the culmination of six months of hard graft. 'It took me a lot of time. Putting on nights is time consuming and stressful. I'm knackered because of this night. Just ask my girlfriend.' The time spent made for an astute booking though, with WIFE's ambient and soulful electronics balancing Abbott's noisier, more dance-orientated performance. 'Wife was my first booking for that night, and then I thought 'let's do something a bit more dancey'. It's proper electronica, which I love. It's an area of electronic music that's been neglected, and like I said earlier, I just want to do something different.'

Naturally though, every new night takes a little while to get off the ground, and Adam is realistic in his assessment of the trajectory. With little hype to ride, first nights tend to be quiet, and the first instalment of IN/ON/UP/DOWN suffered the late

summer hangover of a student population yet to resurface for the new term. Speaking after the show though, Adam was in high spirits despite admission that the crowd was never approaching capacity. Next time round however, when Lone and PhOtOmachine play on 11th October, should avoid such issues, with term time bringing a new audience. 'Leeds is full of cheap house music, but it's also full of students - young people who come and see the good gigs as well. I prefer to do something new, and young people need something like that.'

It's students who lead the charge, and prolific Nottingham producer Lone will certainly be a big pull to such a party-centric crowd, given the popularity of his hip-hop influenced sets and the success of recent albums *Galaxy Garden* and *Reality Testing*. Less mainstream in appeal perhaps, the November show excites Adam even more. 'The Nathan Fake and Wesley Matsell night is really cool because they have just released a single together. I didn't know about it. I knew that they knew each other, and that they played together sometimes, but the joint release came as a surprise.' Like Lone, Nathan Fake will be DJing, whilst Wesley Matsell follows the openers in bringing a live set to Belgrave's first floor. The focus on live performance is another element that sets IN/ON/UP/DOWN apart from the more established club nights around, perhaps harking back to Adam's time working with Destroy All Monsters, an alternative music promoter that put on the likes of Shigeto and have recently expanded to put on shows in Brighton. 'I started with metal...' Adam explains, when asked about his musical influences 'but then I got bored. I started listening to everything from jazz to progressive metal. It was Radiohead's *Kid A* that turned me to electronic music. I evolved', he laughs.

The music speaks for itself, but it's not just the audio that has made IN/ON/UP/DOWN so distinctive. 'The artwork was made by Sam who does visuals for Forest Swords, and also for Liverpool Psych Fest. He's really good. I met him at a gig and we became friends, so I asked him to do this. He's also going to do visuals for the nights but I'll keep those as a surprise.'

With more shows to be announced in the near future, the surprises will definitely keep coming, and we at *In The Middle* believe that these are the kind of surprises worth savouring.

Gig Guide

Saturday 4th October

Auntie Flo at HiFi, £4.50

Hear cool inter-continental dance tracks from the Autonomous Africa producer in an intimate venue.

Sunday 5th October

Tycho at Brudenell, £14

Enter an electronic dream-world with this Californian producer.

Monday 6th October

MK at O2 Academy

One of the biggest deep house DJs in the world on his 'Freshers' Tour'. Expect plenty of crowd pleasers.

Tuesday 7th October

Dragonforce at Brudenell, £16

You've played Guitar Hero, right?

Wednesday 8th October

The History of Apple Pie at Oporto, £6

Loud janglings and superb shoegazings from a deliciously-named London band.

Thursday 9th October

Tri-Tone presents Glass Caves + more at Brudenell

Games Room, £6

An eclectic evening of music in close quarters, featuring Leeds' own ballsy-rockers Glass Caves.

Friday 10th October

The Sunshine Underground at Stylus, £15

Leeds' indie-electronica veterans pay the union a visit.

Mercury Prize Nominations

Last year, James Blake swept up the Barclaycard Mercury Prize with his hauntingly beautiful album, *Overgrown*. In preparation for the 2014 awards show, *In The Middle* scrutinise this year's nominees and their chances of taking centre stage at the Roundhouse on 29th October 2014.

Alex Fowler

Royal Blood No band in 2014 has got close to the monumental rise enjoyed by Royal Blood. After selling out their UK tour in minutes, a Mercury award would be a cherry of an already very impressive cake. However, huge bands such as Arctic Monkeys have lost out to smaller acts in the past.

Bombay Bicycle Club *So Long, See You Tomorrow*: Perhaps the biggest surprise on the list. The band aren't undiscovered talent nor was the album met with unanimous critical acclaim. But as it topped the charts and having been accompanied by an impressive Glastonbury set it's impossible to rule them out.

Damon Albarn *Everyday Robots*: In 2001 Albarn's Gorillaz refused their nomination but still remained a critic's favourite. His debut solo album merges together into a soulful and elegant whole. Importantly, it avoids the blandness that plagues the old guard. This could be the formula to rebuild burnt bridges.

FKA Twigs LPI: With her swirling vocal lines and subdued beats it's not surprising to learn that FKA twigs shares the Young Turks label with the xx and SBTRKT. It's yet to be seen as to whether this will weaken her chances however, as James Blake's similarly melancholic electronica won last year's prize.

Jungle Initially known mysteriously as J and T, Jungle at least deserve a prize for marketing themselves brilliantly. That being said, it's a testament to their infectious mid-tempo 1970's style funk that they didn't need to reveal themselves for so long.

Nick Mulvey Another former nominee, in 2008 Mulvey lost out as part of Portico Quartet. Now He's swapped the Hang (just google it) for an acoustic guitar, and plays folk music. Whilst the change might seem dramatic he claims they "hold the same principles" and the Mercury panel obviously agree.

East India Youth William Doyle's haunting electronica has won himself much admiration this year, the album's vast soundscapes have rightly earned him recognition from the Mercury panel. Yet could the prize be given to a flop-haired, keyboard adorned young man two years in a row?

Anna Calvi More than a singer-songwriter, Anna Calvi is a virtuoso electric guitarist. Her 2011 debut made guitarists everywhere blush with embarrassment and earned a Mercury nomination. This year there's no PJ Harvey to beat her to the prize, the award is agonisingly close.

GoGo Penguin v2.0: The jazz trio from Manchester creates easy-to-listen to songs around a virtuoso pianist. At times the double bass morphs into a danceable bass-line. Though undoubtedly great musicians, you'd have to go back 15 years to find a winner from the jazz genre.

Polar Bear Polar Bear is as much a dance act as it is a jazz one. It sounds like an Ibiza DJ has got their hands on Miles Davis records... But in a really good way. Having already been nominated, we know the Mercury panel loves an outsider and this might be the biggest of the lot.

Kate Tempest The poet turned rapper won the Ted Hughes Award only last year, now she's looking for an accolade for her songs. Some were less than pleased with the former Brit-schooler trying her hand at MCing, yete Tempest's sparkling use of language silences any critics.

Young Fathers The Scottish hip-hop trio bring rap, rock and influences from their disparate heritages together with surprising cohesion on their debut. Could have potentially been the last ever Scottish act to grace the Mercury's had Alex Salmond had his way. A consolation prize then maybe?



Museum of Love - Museum of Love

John Gibby

What do Dave Grohl, Tommy Lee and LCD Soundsystem's Pat Mahoney all have in common? Well as of this year they're all drummers who have taken up lead vocalist duties in new ventures. On this disco inspired first full-length offering under the name Museum of Love, Mahoney strikes up a partnership with New York producer Dennis McNany for a compelling release on former bandmate James Murphy's DFA Records.

Both the dance-punk of LCD Soundsystem and the disco grooves McNany is better known for are heard throughout, but here they come together to make something more laid back than what we've heard from either musician before. Right from the 38 second album intro 'Horizonator', the tone is set

for 40 minutes of pure disco-house. Highlights include the catchy arpeggios of recent single 'Down South', a master-class in layering on 'The Who's Who of Who Cares' and 'And All The Winners', which ends the album on a definite high.

Daft Punk comparisons can clearly be drawn here, which is ironic given said band were given a somewhat tongue-in-cheek namecheck on Soundsystem's 2005 debut album, but Mahoney's wide-ranging vocals are also surprisingly reminiscent of alternative godfathers Damon Albarn and Gruff Rhys, particularly on the brass synth driven fourth track 'FATHERS'. Having said that the pair do sometimes struggle to find their footing with an overload of synths even by their standards, resulting in some tracks bearing a resemblance to a composition by a GCSE music student with a Casio keyboard instead of two world class musicians. But even though this first complete album isn't consistent in quality, it is nothing if not absorbing and it'll be interesting to see where this partnership goes from here.



Famy - We Fam Econo

Jake Leigh-Howarth

The debut album from indie folk rockers 'Famy' illustrates a strong variation of styles, moods, and song structure through a multi-layered miasma of gorgeous synths, vibrant layers of guitar, and echo-drenched vocals.

There is a tribal element to the record with its combination of drum and bass like on the seductive beat and slick groove of 'Eileen' which powers the song through to its close. Exceptional vocals can be found throughout the record, most notably on the song 'Barbie Girls' which sees the lead singer demonstrate his ability to accentuate the melancholic and euphoric elements of the music. Lyrically, the record is very impressive. The song 'Mother Benita', an album highlight proves to be

particularly moving. The honesty evoked by lyrics such as 'take what you want son, do not be scared' makes it seem as if the listener has stumbled onto an unspoken and sacred echelon of the soul.

Elsewhere there is an impressive variation in style, the reggae-like laziness of 'Cap Ferrat' and its startling crescendo can be juxtaposed with the pop-driven anthem that is 'Ava' which underlines a strong folk rock influence. Famy are adept at exploring the transcendental-side of things with songs such as 'Beta' and 'Mother Benita'. They are also curators of the joyful and festive; songs such as the upbeat 'Donkey' are reminiscent of sunny days and good friends, as well as the hatpplier moments of Sigur Rós.

Famy's brilliant blend of indie-folk is capable of plunging the listener into the depths of the forlorn and back up to the very heights of euphoria. In this respect, 'We Fam Econo' triumphs over the spectrum of human emotion.



Aphex Twin - Syro

Oliver Walken

Lurking like an android shark in the fathomless gloom of the Deep Web is a creature whose emergence has been foretold by UFO and urban hieroglyph. The robotic beast that ascends from the internet's seabed is SYRO. Aphex Twin's first album in 13 long years of anticipation. Finally, Richard D. James reinstates his title as the Godhead of electronica – this is his Second Coming.

His aura fuses classical myth and legend with something incomprehensibly futuristic. He is an Orphean figure who translates the essence of any classic sci-fi narrative into its sonic equivalent – just over an hour of chillingly dystopian yet uncannily danceable songs. (Don't even try to decipher their names; James speaks his own cyber slang). Surely these mini electronic masterpieces could only have been programmed with the aid of a time machine. He

is comparable to Kurt Vonnegut's hero Billy Pilgrim: brave, elusive and bewilderingly insightful. No one is as deviant. No one is as brilliant.

SYRO is a frenetic passage through the most seismic and mystical forms of ambient electronica. In setting this MP3 alien free, you're teleported at light speed to a post-space-age world of fractured visions and eerie, affected language. Engulfing, satiny synths and intricate, circuit-board melodies are instantly recognisable as Aphex Twin.

To what planet has he been? What has he seen beyond our sublunary realm? I'm not sure if I want to believe that this level of genius is possible amongst Homo sapiens. Yet, at the same time, one can detect traces of our own world – a world which is increasingly unfamiliar: the album's title is perhaps a left-field nod to the West's involvement in Syria; a woman's broken voice gossips about antics in the club and a "fucking whore"; and the record's closing number 'aisatsana' (an anagram of Anastasia) is an intensely tender and reflective piano piece that we may imagine to be written for an influential woman in James' life – a human touch to end an astonishing, alien tour de force.



Woman's Hour @ Belgrave Music Hall 26/09/14

Live Review

Emily Watts

Photo: thefourhfive.com

Woman's Hour have the potential to be incredibly intimidating. Meticulous in their visuals, performance and song-craft, the Northern reared four-piece band are self-confessed perfectionists.

And yet, as their emotive lyrics suggest, they are very much human. Two songs into their set Fiona beckons the audience closer, with a side-note to her manager. "I thought a fire had started on stage," she laughs, "a little less smoke please."

The monochromatic visuals are a testament not only to Woman Hour's now iconic artwork but also to the strengths of their debut album. *Conversations* is at once both intricate and refined, and the black and white set-up at Belgrave Music Hall ensures that all attention is on the music itself. However, the live rendition of the album is by no means a replica – the addition of a drummer lends the performance a certain urgency that *Conversations* lacks. This new energy injects bursts of hope into the haunting melodies of Fiona and Will Burgess that soar over lazy synthpop and spun-out guitar riffs. The low-key, ambient backdrop allows Fiona's lyrics to shine but it's the drums that translate the album from an intimate affair into an immersive experience.

Highlights of the set include the confident delivery and expressive choreography of the title track 'Conversations', the stunning melodies in 'Our Love Has No Rhythm' and a down-tempo and ethereal cover of Bruce Springsteen's 'Dancing in the Dark'.

Closing with 'Darkest Place', the band graciously thank the crowd for their support, melting into the shadows before reappearing at the merchandise desk. The band go out of their way to greet each fan individually, signing their purchases. This personal touch shows how highly Woman's Hour value every little detail, every sign of appreciation – something that other artists seem to forget far too easily.



Alt-J – Manchester Apollo 20/09/2014

Live Review

Sam Corcoran

With a name derived from an Apple Mac command, lyrics rooted in literature and a love of art-house films, Alt J are anything but predictable. Their explosive debut *An Awesome Wave* featured a ground-breaking blend of stylised guitar and sweet harmony, raucous chants and rhythmic grooves cementing them as the nation's favourite hipsters. However, with the departure of founding member Gwil Sainsbury, 'This Is All Yours' could have been the rock their awesome wave broke upon. Fortunately, their sophomore release sees their intricate soundscapes underpinned with a quiet confidence; a passion which possesses the crowd tonight at Manchester's O2 Apollo.

Gradually, the quartet create a sense of unity with and between every person present, a sensation culminating in the joint 'Dissolve Me' and 'Matilda'. As the crowd chant their lyrics back to them, the band's touched faces create a priceless moment of true connection. Any apprehension about new material collapses as the bluesy swagger of 'Left Hand Free' surely knocks it aside. The overt sexual desire of 'Every Other Freckle' presents a stark contrast to the subtle yearning of 'Tessellate', further embodying the boundaries Alt J so beautifully break down.

Lyricist Joe Newman's reluctance to speak on stage can often appear nonchalant, but tonight it displays a humility rarely found in frontmen. From a softly spoken gang quietly formed in student halls, subtle smiles and grateful eyes speak infinitely louder than inarticulate roars. They are a hushed consulate of radical ideas, still cautious of the worship they face. As the crowd refrain "please don't go... I love you so", an unusually warm 'Breezblocks' dispels any doubt. Alt J are an innovative force to be reckoned with and, with a little luck, there's many an awesome wave to come.

Weekly Chart



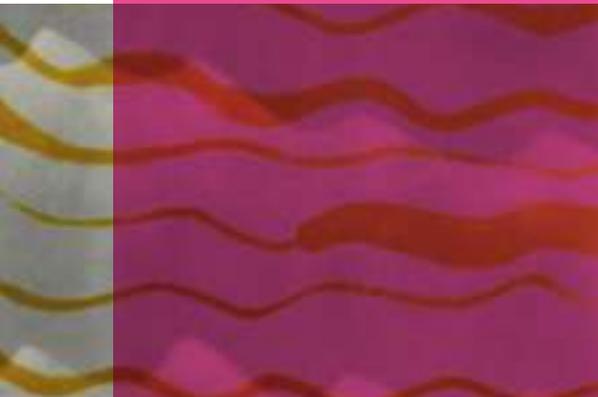
Jack J, Something (On My Mind)
[Mood Hut]

Therapeutic deep house that continues rolling for 11 minutes with jazz-house chords and golden melodies.



Roman Flugel, Wilkie
[Dial]

A stand out track from Flugel's new album, 'Happiness is Happening', slow motion robot disco.



Traumprinz, All The Things
[Giegling]

"All The Things", a heavy deep house groove with hypnotising vocals.



Midland, Before We Leave (Gerd Janson
Remix)
[Phonica White]

Gerd Janson's take on 'Before We Leave' retains the same deep house vibe as the original, but brings the bassline and drums to the forefront.



I Want You (Alan Fitzpatrick
Remix)
[Prime Numbers]

Fitzpatrick's techno infused version of 'I Want You' brings perfectly balanced kicks/bass synched to heavy infectious vocal chopping.

FLOATING POINTS AT WIRE

Review

Maddie Davison

Unpredictability is an essential attribute of the 'One Night With' series. With a demanding six hour slot variety and unexpected turns are fundamental to retaining the crowd for the duration.

Floating Points was the latest to step up to the plate and in following Roman Flugel and Ostgut Ton, he certainly had a lot to live up to. Unsurprisingly though, Sam Shepherd blew away the crowd from beginning to end. Starting with some totally unexpected but very much appreciated funky soul, this upbeat vibe endured throughout the night but transformed into a more techno based sound whilst still encompassing soul and acid house.

Rather than gently meander through his set though, Shepherd kept the crowd on their toes never knowing what to expect next. The most notable turn was Shepherd's playing of the magical 'Myrtle Avenue'. The guitar riffs playing out over rolling drums achieved a rare moment of peace in the otherwise busy Wire; really changing the direction of the evening with great success. Instead of using the favourite track as a predictable calming influence on the end of the evening though, Shepherd kept the crowd on the edge of their seats by diving back into louder more aggressive tracks following the brief moment of calm.

Shepherd's distinctive sound combined seamlessly with the quality of the venue to create the perfect atmosphere throughout. Unpredictability, as prescribed, was the essential attribute of this event. Shepherd achieved this with such ease that any overly intoxicated members of the crowd could have easily left Wire feeling as though they had seen multiple, talented artists rather than one.



Flux and Mavrik resident, Stephen Howe, talks music, clubs and vinyl

Harriet Shepherd

Howe discernibly surpasses most in terms of technical ability, refined taste and success

2014 has been all go for Stephen Howe. Residencies, a raft of festival appearances, and a Chemistry degree is already under his belt. Listening to Stephen's mixes and hearing him play though, it's hard to believe that he only started DJing three years ago. While his story rings true for a lot of student DJs, he discernibly surpasses most in terms of technical ability, refined taste and success. That's what makes the fact he's sticking around to help build Mavrik's reputation all the more exciting. Oh, and he's finishing his Masters.

This all with a background dissimilar to most other DJs too. Stephen is in the minority having never produced his own music and whilst he recognises the difficulty in gaining recognition and bookings without a history of production he is critical of those who seem to churn out tracks purely for careerist purposes. His appearances at Beacons and Dimensions are testament that this isn't always a necessary evil and that being a talented DJ is often enough to get noticed.

By combining Funk, Disco, House and Techno rather impressively on vinyl, his dedication to mixing records means the tracks he plays are a refreshing mix of lesser-known finds, old-school discogs buys and exciting new releases. That's not to say his taste has always been as desirable as they are now. From the typical teenage 'band phase' through to Annie Mac and Hospital Records in sixth form, Howe's interests have varied as much as the next guy and that makes his story all the more interesting. Rather intriguingly, it was only when Stephen came to university that he really began to immerse himself in the electronic music scene.

His interest ultimately stemmed from nineties Garage and once armed with virtual DJ software and a back catalogue of old Garage, he began to DJ. He laughs as he remembers the mp3 controller he used to use and recalls that his transition from virtual to physical DJing was prompted by seeing his friend DJing at BPM society. Until then, Stephen admits that he had disregarded the vinyl format not realising its lasting prominence in modern DJing. This much more physical and hands-on method of mixing appealed to him and was the original motivation for his own record collection.

Stephen began to shop at Tribe Records and

Therapy, now relocated to Sheffield, when he found it difficult to find his favoured Garage records online. The industrial warehouse was slightly out of town, and DJs would often donate their old collections, including an abundance of Garage white labels. Following its closure, Stephen's interest in older music now mainly limits him to buying from discogs, as despite the market for it, there is an unfortunate lack of good record shops in Leeds.

After collecting a substantial number of records, Stephen finally invested in industry standard Technics 1210s and began to mix on vinyl. His tastes slowly changed as he got into House and Techno, largely down to its exposure in the Leeds' club scene and the emergence of UK label, Swamp81. Stephen mainly looks to the internet in search of new music, utilising online blogs where like-minded members share music, and keeping an eye out for records by favourite record labels, Workshop, Dance Mania, FSHE and Sound Signature. Thanks to two years of student overdraft, Stephen's record collection now numbers over five-hundred.

Stephen has plenty of opportunity to expose crowds to this ever-growing collection having bagged residencies with Flux, Straight Up and more recently with Mavrik. Set up by Howe's University friends, Mavrik appears to be the perfect home for the increasingly popular DJ. Mavrik contains a dedication to music that is clearly evident on their blog, in their mixes and regular curation of club nights at Wire. Having already hosted Simian Mobile Disco this term, it appears that their stock is set to continue rising with some carefully guarded and exciting line-ups on the horizon. With Howe on the bill, that upward curve they'll be hoping for is likely to be a pronounced one.

Fruits of Fashion

Article

Lydia Norris

The sixties was a decade characterised by a rebellion against the mundane, and the fashion of the time reflected the psychedelic lifestyle that many chose. Iconic looks of the sixties include the famous mini-skirt and shift dress. These pieces broke away from the more conservative lines of fifties fashion and were sported by the likes of Twiggy and Jean Shrimpton.

The Autumn/Winter trends for this year are majorly themed around adapting the classic sixties look, with designers such as Gucci and Stella McCartney taking inspiration from the era with patent leather and miniskirts. High street stores have also followed suit with Topshop recently creating a whole feature around the return of the miniskirt and River Island releasing a series of boldly coloured boyfriend coats. Miss Selfridge have notably taken the sixties vibe in a slightly different direction by creating printed a-line dresses with Peter Pan collar. Although the cut and style of the dresses are traditional sixties, the fabrics used are more delicate and the designs more feminine, often depicting oriental prints.

One of the most quintessential themes of sixties fashion was seen this year all over the catwalks at Paris, London and New York. Monochrome is so wearable and flattering for every shape and size and therefore a very popular choice with designers in the colder months and party season. In the sixties monochrome was used to create very striking geometric prints that contrasted the colourful flower power designs. Designers such as Fendi have reinterpreted this look by adding textured fabrics such as fur and velvet to simple black and white outfits. Monochrome styles can also be found on the high street at the likes of Zara, who famously favour simple but well tailored designs.

Always bear in mind with sixties fashion everything was centred on the cut of the fabric with skirts being tightly fitted and trousers billowing with the sheer volume of fabric. Men and women wanted a look that would define a generation and the use of these classic styles as future inspiration for modern day trends proves how important the looks created in the sixties were.

This season, when you are browsing the latest collections and overlook that sheer blouse or that striking pair of PVC boots because it's too risky, embrace the history attached to the garment and revive the sixties look.

Do a don't: Black & Blue

Article

Jessie Jones

There are some things that are made to be together. Bread and butter are a perfect union; they complete one another. On the contrary, some pairings feel so wrong that they can be right. Black and blue definitely fall into this category. It's only natural to feel a little dubious about the duo but reassuringly this fashion faux pas can now be put to rest.

The trend first began to emerge alongside the wave of fashion shows circa 2012 and has been prevalent through to the Autumn/ Winter '14 collections. A host of designers, ranging from Prabal Gurung to Prada, chose to create a happy marriage between the two hues. A once unfashionable combination is now fashionable and looks as though it's here to stay.

Black and blue can be styled in various ways. The most covetable way involves cosy navy knits teamed with an understated black skirt for a subtly chic aesthetic. Royal blue wools juxtaposed against buttery and soft black leathers and ladylike tweeds make for an unconventional clash of textures that's refreshing in a world of 'I've seen that all before' fashion. By binding the two hues together there is a fashionable alternative to harsh winter skies which are quickly falling. With a spectrum of shades spanning from navy to cobalt blue, they can act as a perfect partner to the clichéd black, leaving out any excuses to be in a sartorial rut.

Sometimes you just have to break all the rules. After all, rules are made to be broken.



Fresh Faces - Amie Robertson

This week we love...

Interview

Francesca Macari

Every year, a new crowd of fresh faced hopefuls graduate from Central Saint Martins in London ready to make their mark on the fashion world. The most prestigious school of art and design in Britain boasts Marc Jacobs and Alexander McQueen as past graduates and to just be a part of the student body is a huge step towards a career in fashion.

This week, 2014 graduate Amie Robertson tells us about what it means to be a student in such a competitive field and what can expect from her in the coming months.

So you've just graduated from Central Saint Martins. How does it feel to have created a full collection?

It's a mixture of emotions. I'm so sad that my time at Central Saint Martins is over but I'm really happy when I look at my collection. I am my biggest critic and one of my main worries was that after all my hard work I wouldn't like it but, luckily, I am pleased with the outcome.

Something you've mentioned is that you wanted to focus on producing a realistic collection that took into consideration the demands that typical British weather places on fashion. What inspired you to think about this?

I was back at home in Manchester for the summer before my final year and we had some really typical northern weather. It was constantly raining, cold one minute and then hot the next. It's definitely difficult to know what to wear and it led me to think of a collection which was a combination of winter and summer elements. There's oversized black polo neck dresses mixed with cut out sections of bright colours and flower embroidery.

How would you sum up your collection and style in three words?

Creepy, crafty, couture.

You used 3-D flowers rather than print. Is futurism something you feel is important to your work?

The only way for fashion to keep moving forward is to keep on creating new things and looking to the future. We see flower embroidery every season and I wanted to do something that hadn't been done before with unusual fabrics and a 3D effect to create futuristic gardens.

What originally triggered your interest in fashion?

I have always been artistic and creative since I was a young child. When I started High School, my friend was designing a dress and I thought "maybe I should try that". I haven't stopped since.

What's next for you?

I'm currently in the process of moving to Paris to start a job at Marc Jacobs as the Design Director's creative assistant. I'm really excited to start that and I also have a possible collaboration for next summer lined up with a big company, based on my graduation collection.

What made you decide to move?

I interned at Christian Dior Couture two years ago in Paris for four months and fell in love with the place. I feel as if my work right now is suited to Parisian fashion and most of my favourite brands are based there.

What aspect of the move are you most excited about?

Definitely the job. After having a break over the summer I'm deprived of fashion and can't wait to get back to it.

What would be your one wish for the coming fashion year?

More embroidery on clothes, of course!

And lastly, who is your biggest inspiration?

Probably Karl Lagerfeld. He's still working constantly and producing amazing shows in his 80's. I hope if I am alive at his age I am still able to work and have as much love for fashion as he does.

Molly Shanahan

Vogue Italia, and why wouldn't we?

The publication deemed to be "the top fashion magazine in the world" turned fifty this month and is still as shocking, entertaining and amazing as ever. Throughout its fifty year span, Vogue Italia has not only created key fashion moments but reflected the goings on in the world surrounding it. The fiftieth anniversary edition is nearly nine-hundred pages long and showcases this perfectly. It's packed full with fifty years of hard work, imagination and fun.

Issues from the 1960s show women in mini-skirts and represent a time of increasing female independence across the world. A September 2006 spread by Steven Meisel represents a reaction to a world of war and terror entitled "State of Emergency". The July 2008 issue features only black models, and subsequently became the highest selling issue of Italian Vogue in history.

All of the faces filling its pages have been those that have represented entire generations and huge moments in our history that have shaped the world we live in today. Some may see the fashion industry as one built on vanity and the superficial but Vogue Italia is testament to the fact it is not. Their fifty years of capturing moments of beauty and consistently showcasing the world outside of fashion has created something much more permanent than a single magazine could ever. It's still as significant today as it was in 1964 and long may it continue.

Gentlemen's Hour

Grant Wilkinson

This season, the modern gent is rediscovering the classic black and white. The monochrome colour palette that has stood the test of time is essential to any wardrobe again and it is together that they are really making an impact.

Although bright colours are great, "the monochrome" has real power. It's classic and timeless whilst also seeming to fit perfectly in the here and now. It can be sophisticated and suave or can be used as an expression of rebellion.

It's sophisticated. Black and white may as well have been invented for the formal occasion; nothing says class quite like it. A black suit shouldn't just be restricted to sombre occasions though. On the contrary, in fact. A black suit, tie and dress shoes paired with a crisp white shirt looks well put together whatever the gig. Topman boast a great range of smart yet affordable suits that come in a variety of different styles and fits.

It's rebellious. Nothing says cool quite like a leather jacket, white tee, skinny black jeans and a pair of Converse. For the best leather jackets look no further than All Saints although on average you will pay £300 for one of their pieces. Don't be put off though. Think of it as an investment as a leather jacket should last you forever. As for jeans, Levi's Black 501 Straight Leg Jeans are a great buy and if bought in store, can be made to measure. However, if you're a bit strapped for cash, Cheap Monday's Tight Jean are also a great fit for a fraction of the price and they are available from Urban Outfitters. They're understated and have attitude with only two colours.

We do all need a bit of colour in our lives but don't be scared to strip things back to basics. The understated nature of the black and white combo sometimes means they aren't often given the attention they deserve. However, in taking a step back you can quickly see that together they combine to form some of the best outfits you will ever wear.

Plain Jane Beauty

Trends

Sophie Hazlewood

Victoria Beckham and Stella McCartney have championed it. Now, the key beauty trend that London Fashion Week was full of has been spotted on campus. Believe it or not, you may have been accidentally following the 'effortless beauty look' that has been widely celebrated.

This particular trend focuses primarily on healthy glowing skin, well-shaped eyebrows and neutral toned lips that can be accomplished with a touch of Vaseline. Quite simply put, not wearing make-up is a key trend this autumn and it certainly seems as though it'll be popular amongst students. Especially on Monday mornings.

The simplistic nature of this trend means a focus has shifted away from using a range of different eye shadows or brightly coloured lipsticks to place an emphasis on your favourite feature. Instead, going back to basics with make-up and focussing on defining the shape of your face with a good highlighter, or bronzer is the way to go. This allows one or two facial features to be celebrated, rather than eyebrows, eyelids, lips and cheeks competing with one another. Use highlighter around and above your eyes to hide those tired circles. Brush down your nose and above your lips for a thinner nose and fuller lips. If just highlighter and bronzer is too plain for you though, not to worry. Designers, such as Rocha, haven taken to celebrating one facial feature to the extreme by collaborating a neutral base with long false eyelashes or thick mascara.

The attitude of the sixties and seventies is trending and the sense of rebellion this trend brings perfectly compliments it. Both are looking like they'll be popular this autumn and winter. Both on the catwalks and on campus.



photo: nickcave.com

20,000 Days on Earth

Film Review

Hannah Woodhead There's nobody quite like Nick Cave.

Since the age of fourteen in *The Birthday Party*, the Australian has been a genuine presence in the music world. Over this long and varied career, Cave has also scored films, wrote screenplays and now starred in his own documentary. Having said that, it feels wrong to classify *20,000 Days on Earth* as a documentary because it defies the principles of conventional 'rockumentaries' that have gone before it. Films about bands often serve as an elaborate exercise in PR but that was never really going to be the case with Cave: a man who has never really showed an interest in convention.

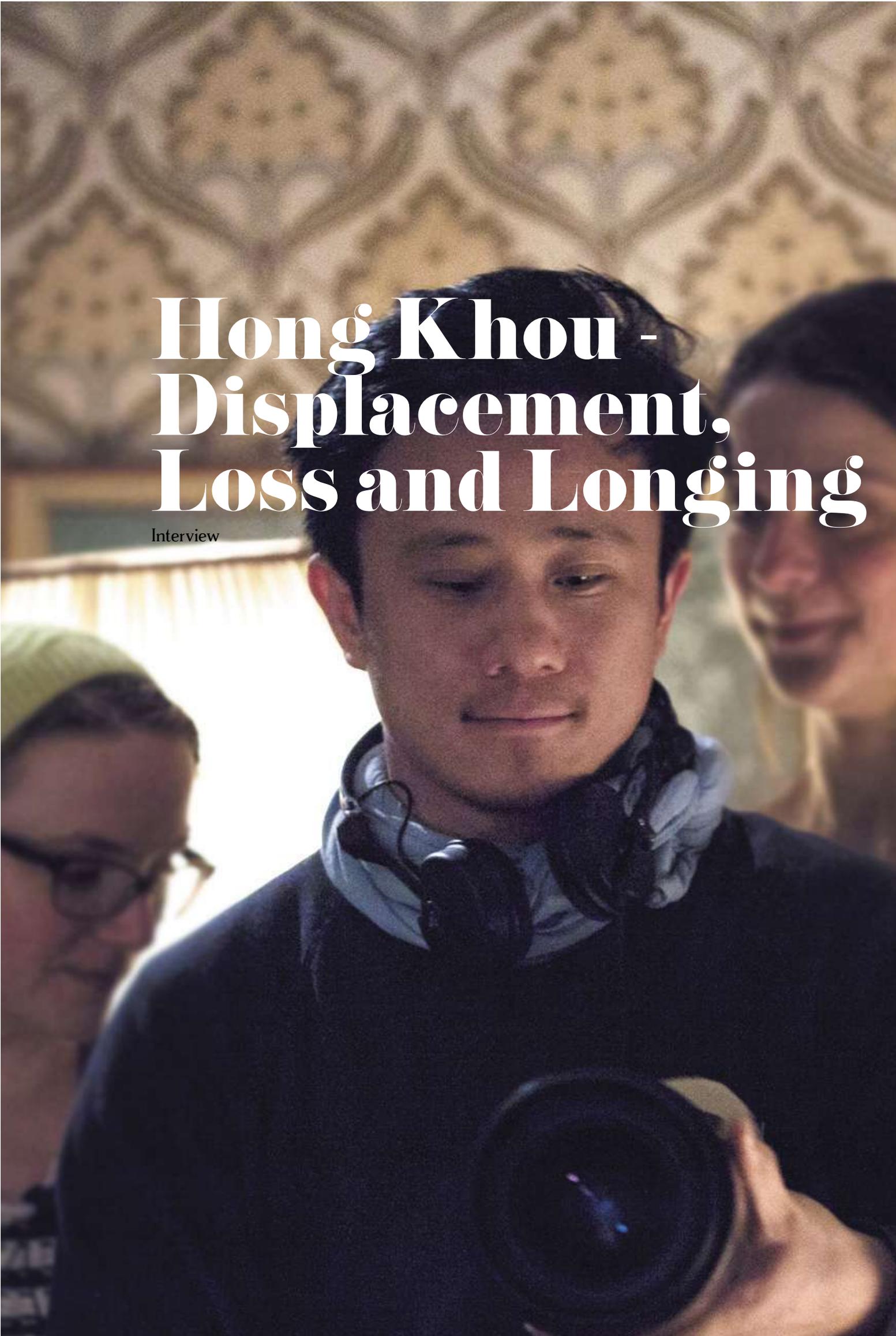
Supposedly taking place over the course of his 20,000th day on Earth, we see Cave in conversation with friends including Ray Winstone and Kylie Minogue, as well as visiting his personal archive. Set against the backdrop of Brighton, Cave's adopted hometown, the stunning cinematography creates a dream-like feeling throughout. The lines between fantasy and reality are blurred as Cave reflects on

his unique life so far with discussion encompassing public and private life and the concepts of myth and memory.

These reflections, combined with small and endearing moments of humour when Cave eats pizza and watches *Scarface* with his teenage sons and tries to avoid eating bandmate Warren Ellis's eel-based cuisine, remind the audience of the very humanity that lurks at the core of Cave's artistic talent.

Cave is a man who has never really showed an interest in convention

Fans of the man himself will not be disappointed by this brief but insightful glimpse into his world and nor will those who have an interest in the creative process or just enjoy good cinema. It's a poetic and engrossing character study as much as it is a film about music. All told, *20,000 Days on Earth* is a rare treat. Glimpses into music, performance and cinema are seamlessly infused to create a documentary quite unlike anything else; something that could only be Nick Cave.



Hong Khou - Displacement, Loss and Longing

Interview

Melissa Baksh spoke with film director Hong Khaou ahead of the release of his debut feature *Lilting*, which explores displacement, loss and loneliness, and stars Ben Wishaw.

Is it fair to say your childhood experiences have influenced *Lilting*?

I was born in Cambodia, where my whole family were displaced by Pol Pot. We then moved to Vietnam for some years, and I came to England when I was 8 and have lived in London ever since. To this day my mother can't speak English at all, and when I was younger I was resentful and angry, because she hadn't assimilated – I found it an odd thing. But when you get older you start to reflect and realise how much parents have had to sacrifice. *Lilting* came from those kind of feelings.

Would you say that the film is autobiographical?

It's not entirely autobiographical, but the themes in it are very close to me. The character of Junn is like my mother in the way that they both don't speak English. I then had to re-imagine how a woman would cope if her lifeline to the outside world – her child – was gone. When you put a character under this kind of pressure, you get really interesting results.

It seems like the theme of communication is the most important of the film. Would you agree?

The film touches on several themes but the main theme is communication. Things then reverberate out of that, such as memory, grief, intergenerational and intercultural things. Language brings about understanding and compromises; it also highlights differences that are so strong in some of us, in a cultural or generational way. I wanted to talk about both sides of the coin.

I am curious about your choice of *Lilting* for the title. For me it has dream-like connotations. Why did you choose it?

It was so difficult to come up with a title. Originally it was *Lilting to the Past*, but some felt it didn't make sense. The film has many *lilting* qualities, for instance I think that Mandarin is a *lilting*, song-like language, and is spoken in the film. Also in the way the film is paced; there is a slow but intense momentum there. It suits the film.

You won an award for Best Cinematography at this year's Sundance film Festival. Did the cinematography come about in quite an organic way or did you have a fixed idea about it?

It certainly evolved, but much was already set in the script. For instance, the way we move between the past and the present; the camera moves seamlessly and in a single shot you leave the present and a character reappears in a different timeline. The script was always very intimate and reflective; we had to find things in keeping with that tone, a kind of language to weave it all together. We decided that for scenes set in the present day the camera could only pan clockwise; for scenes set in the past or imagined scenes, the camera would pan anti-clockwise.

What inspired you to make *Lilting*?

The drive behind it was language and communication, and I wanted the

translator character to be a big device. I'm not sure if my drive was to talk about displacement and the immigration experience, but as the story progressed, in a selfish and artistic way I found these themes came about as I continued to write. I think they're really interesting themes and something I don't see often. Nobody has talked about the British East-Asian community in film very much. As a whole, though, I just wrote from a place I know well. As this is my first feature and we had a very low budget I stayed with the familiar. I had to make sure I was willing to go that place and stir certain feelings.

Did you find the film-making experience a cathartic one?

I found the making extremely painful and stressful. If anything it's now a strange thing to have to talk about it, and to feel exposed by it. I wish I could say it was cathartic. I really enjoyed the writing, though.

Lilting is set in contemporary London. Does London lend itself well to this story or was it chosen because it's a place you feel connected to?

Definitely both. Whenever I go out there's always more than one language being spoken – that's very indicative of multicultural London. I think this story couldn't happen in a small town. When you talk about the immigrant experience, I think it feels more realistic to set it in a big cosmopolitan city.

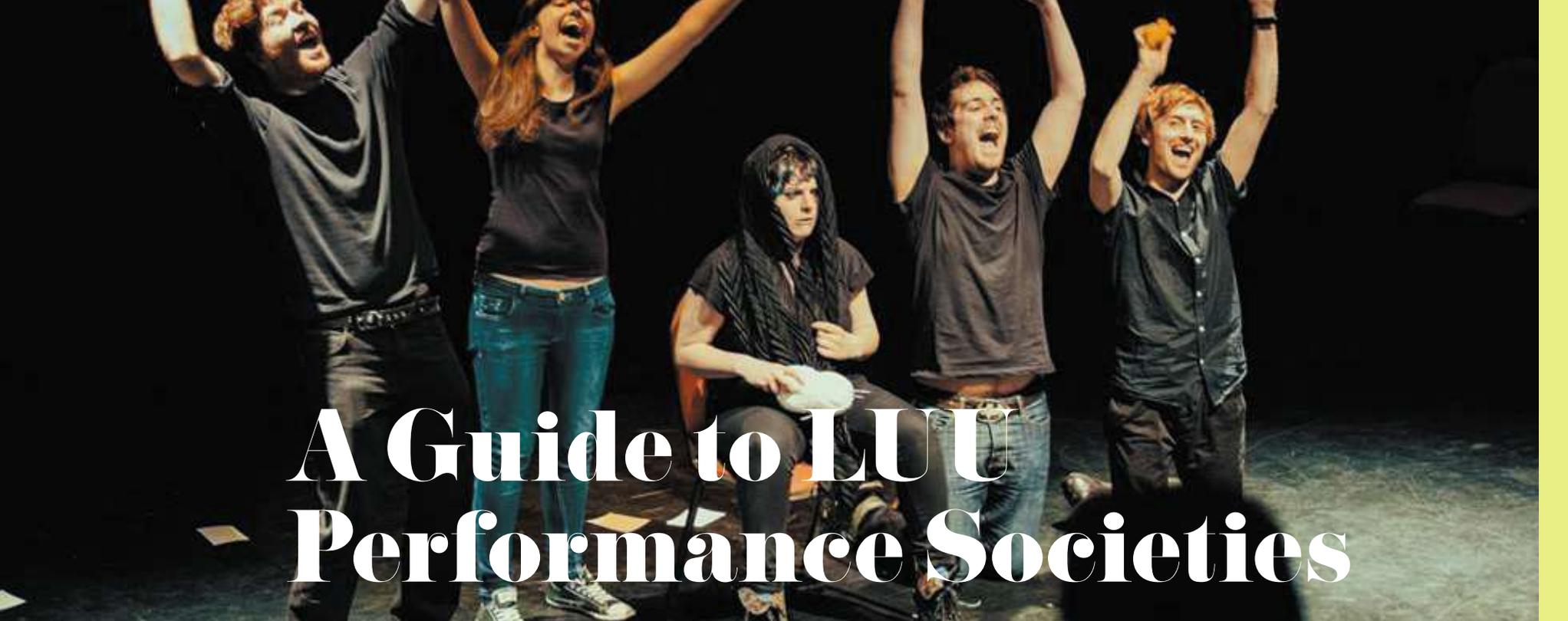
Who are your favourite directors?

I like so many it's almost silly. *Lilting* was very much influenced by three films; an old film called *Rogue from Hong Kong* by Stanley Kwan, Sean Durkin's *Martha Marcy May Marlene* and *Lone Star* by John Sayles. Those last two films have a lovely pace to them; they're impeccable. I wanted *Lilting* to have that quality.

So, what's next?

I'm off to Vietnam in October to research and write my next film: *Monsoon*. It will be about the repercussions about the Vietnam war, and the people who haven't experienced the war directly but are a product of it. It's odd that the Vietnam War-film has become a genre in itself, but an America-centric one. I want to find another angle into that and readdress the balance.

Lilting is released on DVD and Blu-ray on 29th September.



A Guide to LUU Performance Societies

Guide

Rachel Grocock

Whether you're thinking of unleashing your inner diva this year or just interested in finding on-campus entertainment beyond Fruity, here's our guide to LUU's dazzling range of performance societies.

Theatre Group

From Shakespeare productions to new writing by current Leeds University students, Theatre Group produce a variety of high quality performances with two productions each year bound for the Edinburgh Fringe. Upcoming shows include *King Lear* and Luke Haywood's *Let's Get Laid*.

Open Theatre Group

OT can be viewed as TG's younger, edgier sibling. Focusing on student-devised pieces and less traditional adaptations of theatrical classics, OT will be kicking off their year with Tinder-romance themed devised piece, *Swipe Right?*

Pantomime

For traditional festive fun with a student edge, Pantsoc produce a delightful array of cheeky, lighthearted shows such as *Robin in da Hood*, *Peter Pan Uncut*, and *Aladdin Uncut*. Look out for their upcoming production, *Pleasure Island*, likely to make an appearance near Christmas.

Stage Musicals Society

The larger of LUU's two musical theatre societies is in the business of producing student interpretations of Broadway and West End Classics, such as last year's superb *Beauty and the Beast*. *Guys and Dolls* is the society's Semester One project.

Music Theatre

Music Theatre soc uses more intimate casts than its larger counterpart, Stage Musicals society, often staging newer musicals such as *Rent* and *Spring Awakening*. See what you think of their version of Sondheim's fairy tale pastiche *Into the Woods* before the film hits the big screen next year.

Opera

This semester Opera soc will be tackling Georges Bizet's *Carmen*, one of opera's best-known classics, as well as one of the most appealing to the uninitiated. Although not afraid to aim high (in notes or ambition) Opera soc's ethos is essentially one of fun, so why not broaden your theatrical horizons and take in a show?

Comedy

Comedy soc are the funny people behind Leeds Uni's two comedy troupes, Leeds Tealights and Fresh Milk, both performing sketches and stand-up at different venues around the city and in the union. The Tealights also perform each summer at the Edinburgh Fringe festival.

Backstage Society

You may not see the members of Backstage Society in the limelight, but all of the above societies rely on their help to produce shows with high quality lighting, costume, scenery, sound and stage management. None of LUU's performances would be what they are without them, so it's no wonder they won the Riley Smith Award for Best Society 2013-14.

Banned Books Week 2014

Article

Harry Wise

"Where they have burned books, they will end in burning human beings." So said Heinrich Heine, the 18th century German writer famous for his radical politics. Heine's works were publicly burned by the German Student Union in 1933 because they were against the spirit of National Socialism. Less than ten years later, the gas chambers were being kept busy by the Nazi death squads.

You'd think that the Nazi book burnings of 1933 would have rendered book censorship unfashionable. Yet in the 21st century, some authorities still think criminalising certain books is appropriate. This week marks Banned Books Week, an awareness raising event that is sadly still needed in modern society. Just this week, ironically, a school in Texas has banned the works of Toni Morrison and John Green, or what they consider to be 'obscene literature'. The Maldives have recently announced new laws meaning that all literature must be approved by a government body before it is published, to ensure it does not challenge Islamic principles. *The Da Vinci Code* was banned in Lebanon after complaints it was offensive to Christianity. Although Banned Books Week is most prominently recognised in America, these examples show why the week should receive much more international coverage, and why book censorship is an issue we should all pay more attention to.

Freedom of speech is an important quality in a democracy, and even books some would deem unpleasant, or quite simply bad, should be allowed to be published in full. Besides, even if you personally hate *The Da Vinci Code*, the right to speak your mind about religion is a critical element to freedom of speech. Look what happened to the Danish cartoonist, Kurt Westgaard, who drew pictures of Mohammed. Governments and media organisations all over the world took to denouncing the cartoons, but they seemed to ignore the important principle that in a civil society, free expression trumps the emotions of anyone to whom free expression might be inconvenient.

Banning literature has been used as an excuse for many things, but mostly to preserve a certain kind of morality. However, almost always, that morality is one rooted in bigotry. In Lebanon, all books that portray Jews, Israel or Zionism favourably are banned, including Schindler's List and the Diary of Anne Frank. Outlawing books has been a reactionary tool, utilised by despots to keep their subjects under control. They don't want the citizens of their lands to be exposed to new cultures and new ideas through the medium of a novel. Regimes lose legitimacy the second they ban novels.

The right to read a book must be vigorously defended throughout the world. Reading is not just good for the democracy. Often, it is the best window into another culture and another world. Through books, you are able to find your humanity. And that's really what people in authority hate.

In The Middle

The 'Marvelous' Changing Face of Comics

Article

Anna Turner

The comic book industry is a strange one. It's dominated almost entirely by two companies - Marvel and DC - and as such, it's perhaps the only entertainment industry that has managed to exclude, overlook or misrepresent entire groups of people for years. So when I found out the new Ms Marvel had been re-imagined as a Pakistani-American teenager from a traditional Muslim background, I mentally prepared myself for a vicious online backlash. However, I was delighted by how hard I had to work to find any. Yes, the mindless and misguided intolerance was there - but those voices were being drowned out by an overwhelming amount of support, admiration and even gratitude towards Marvel for making this decision.

Box-office breaking franchises such as 'The Avengers' and 'Guardians of the Galaxy' have proved that super-heroes can have mass appeal, so it's crucial that companies like Marvel diversify along with their audiences. As I'm sure even those with a passing interest in comics and super heroes will be aware - there previously hasn't been much to latch onto in terms of well-rounded, representative characters who seem human and complex. Sometimes a character's two dimensionality is simply touted as part of "the joke", but it's a shame when this approach is favored over depth and development.

This problem has always been especially pronounced with female characters. Incidents such as the recent fiasco over what some people saw as an inappropriate and sexually explicit variant cover for the new "Spider Woman" series perhaps proves that women in comics are still at risk of being presented as sex objects instead of developed characters. However, the issue of how women are depicted in comics is more complex than what can be summed up in a few memetic internet taglines. It's easy to say something simplistic like "female superheroes are too sexualised" but that isn't it, it doesn't capture the problem fully. There's nothing wrong with having a role-model who's sexy and confident in ways you can only dream of - that's why people like Beyoncé, Rihanna and Dita Von Teese are all so wildly successful.

Comics feature men and women who are already unlike anything we've ever seen or anyone we've ever met - So it seems natural to demand an extra level of relatability in comic books in order to maintain empathy and engagement. That's why characters such as Kamala Khan (Ms Marvel) and America Chavez (Young Avengers' Miss America) are so crucial in offering diversity and representation to young readers in new and exciting ways. These cool, confident women who don't miss the mark part who you were as a teenager, and part who to be. They're relatable, yet still aspirational.

The roaring success of series like *Ms Marvel* and *The Young Avengers* proves that audiences are open to a new kind of superhero. It's even more uplifting to see mainstream companies, like Marvel, being a part of this movement towards racial and cultural diversity. It's hardly surprising when an indie company goes against the grain, that's kind of their bread and butter; but when an institution like Marvel or DC takes a moment to smell the roses - that's something to write home about.



Li Culture

Downton Abbey

Sarah Weir

Predictably Popular, Delightfully Good.

Forget Freshers' welcome parties. We all know that the first two weeks of the academic year are dedicated to a single task: the race to watch as many television series as physically possible before the inevitable pre-deadline migration to the library.

Amidst this annual televisual binge, the Crawley family glided back onto our screens in *Downton Abbey*, bringing with them their usual accompaniments of social snobbery (or 'realism' if you're the Dowager Countess of Grantham), awkward dinner party conversations and endless cups of tea.

Five seasons in, *Downton* continues to enthrall the nation, with last week's opening episode garnering 8.4 million viewers. Whilst its success may have been huge, it is also relatively easy to pinpoint just what exactly makes a programme about a bunch of toffs quite so appealing to such a great proportion of the population.

As is tradition of *Downton's* continually changing time periods, the new season opens in 1924 at the dawn of a new Labour government, and a growing wave of Socialism is forcing the Crawleys and their peers to re-assess their place and value within society. Hugh Bonneville's Lord Grantham is predictably unimpressed with the political climate, grumpily condemning the new government as being 'committed to the destruction of people like us and everything we stand for'.

Unfortunately for Lord Grantham and his principles, the entirety of what the aristocracy stands for appears to revolve around sex, with the wonderful Anna Chancellor causing bedroom mayhem as predatory cougar Lady Anstruther. Chancellor is a prime example of another key component in the success of *Downton*: its impeccable casting, which promises to be even better this season, with rumours of a George Clooney cameo in the near future.

And finally, what would *Downton* be without its characteristic over-blown storylines? The fact that illegitimate children, blue hair and a rather underwhelming fire are all par for the course in an episode is what makes this series bizarrely brilliant, and uniquely British.

So go, Freshers, and embrace the joy of the hungover period drama binge. And if in doubt, follow the advice of the Dowager Countess of Grantham: 'principles are like prayers; noble of course, but awkward at a party'. Enjoy.

In The Middle



Playing the West at their own game

Article

Benjamin Cook

There are three constants in life; death, taxes and the constant claims that video games are corrupting our children. Now a recent video released to the internet that appears to be a trailer for an ISIS video game has the likes of Bill O'Reilly and the rest of the Murdoch empire licking their lips. The video opens with a quote that roughly translated reads "We do the things you do in video games, in real life on the battlefield" and appears to have been made by using a modified version of *Grand Theft Auto V*. The video then shows ISIS fighters engaging in a number of violent actions, such as attacking military convoys, firing at soldiers with high-powered sniper rifles and pulling police officers from cars before shooting them to death – all the while interspersed with the ISIS logo. According to the Egyptian newspaper, *El Fagr*, the video was designed to raise "the morale of the Mujahideen" and to aid in the "training of children and young teenagers to fight the West". It remains unclear whether the Islamic State has genuine intentions to break into the video game market or if this video is merely a flash in the pan, but it shows that ISIS have recognised the untapped potential of video games as a propaganda tool. It's manipulative, exploitative and disgraceful, but it's nothing the West hasn't been doing for years. Whether you subscribe to the belief that video games lead to a corruption of minds or not, there can be no denying that violence

is trivialised in franchises such as *Grand Theft Auto*. We don't need ISIS to do that for us. The real danger is the underlying propaganda of franchises such as *Call of Duty* and *Medal of Honor*. Previously filling a niche in the market, these games have expanded into gargantuan franchises every bit the equal of the likes of *Grand Theft Auto* and *Fifa*. Coinciding with this emergence has been the shift from a World War Two setting to a near-future scenario. With a new era came new foes, the most popular choices seemingly emerging from the zeitgeist – a resurgent, ultranationalist Russia and extremist, Islamist nations. These games have stigmatised both Russia and the Middle East, casting them as enemies of peace, democracy and freedom with seemingly no exceptions. Not only this, the games glorify and legitimise the interventionist actions of the West in the Middle East – regime change and the invasion of sovereign nations seem to be the order of the day. With *Call of Duty: Ghosts*, the latest offering from the franchise shifting \$1 billion to retailers in 24 hours, it's fair to say it's spreading its message a little farther than ISIS. ISIS' video is only the latest in a string of social media strategies aimed at spreading their message, but with this campaign they're not breaking any new ground, they're just playing the West at their own game.

Lifestyle and Culture



Welcome to Yorkshire

Travel

Emily Murray, Sofia Dedyukina, Katie Dawtry and Ellie Cosgrave

From the Humber to the dales, Yorkshire has a wealth of spots worth visiting during your time here. They don't call it God's Own Country for nothing.

Harrogate

A £5 return train journey away from Leeds is the beautiful spa town of Harrogate. If a lovely day out away from the hustle and the bustle of the city is what you are after, Harrogate is the place to go. The award-winning Betty's Tearooms is a must for lunch, serving the best afternoon tea in Yorkshire. If you fancy a spot of relaxation, visit the Turkish baths with its steam rooms, mud baths and a wide variety of treatments. Harrogate is the place to go for a relaxing day off university work.

York

The City of York is a must see for anyone wishing to explore Yorkshire. The York Minster, one of the largest cathedrals in Northern Europe, is a beautiful example of Gothic architecture, and for a small price you can experience all of its beauty in a guided tour. For those of you wanting to experience York nightlife, a good place to start would be Coney Street, offering a variety of bars and pubs for all tastes. Shopping in the city is equally impressive – the York Designer Outlet offers the biggest brands at a fraction of their regular price.

Sheffield

Whether you have a few hours or a whole day to spend, then our Yorkshire neighbour may fit the bill. The city of Sheffield is only 40 minutes away by train, and is friendly to the student purse strings. Weather permitting, there are many parks and gardens in Sheffield that are worth exploring. The

Botanical Gardens are Grade II listed by English Heritage, offering fifteen themed areas and boasting over 5000 plant varieties. To round off your day, why not go to a show? Sheffield's theatre prices are not like those of the London West End, and in fact often cost less than a cinema ticket. For students, Sheffield theatres run a 'Live for Five' promotion, whereby you can get tickets to many shows for £5.

Haworth

Lovers of literature will be in their element in the West Yorkshire town of Haworth, once the home of the Brontë sisters. The quaint village is an easy day trip from Leeds reached by jumping on a train to Keighley and the bus (or steam train) to Haworth. The Brontë Parsonage, at the top of a steep hill, is the town's main attraction. The Brontë's former home acts as a museum and archive of the life and works of Charlotte, Emily, Anne and their drunken brother Branwell.

Whitby

Further afield and harder to reach than most places in Yorkshire, Whitby may be a daunting trip but it's one worth making at least once. Although not exactly a large town, Whitby offers everything you could want from a trip to the seaside and more. Chippies and amusement arcades wrangle for space along the seafront with the more historic Whitby Abbey and quiet, second-hand boutiques. Being the landing place of Britain's most successful Eastern European migrant, Dracula, a variety of vampire-related novelties can be found in this gem of the Yorkshire Riviera.

photo by Norman Smith

24 Hours in Copenhagen

Travel

Anastasia Kennedy

24 hours in Copenhagen 9am Breakfast at Grød (Jægersborggade 50) –Porridge of every variety, with Icelandic yogurt, fresh fruit, and crème de leche. Its location in the heart of the edgy district of Nørrebro provides a fresh perspective of the city. 10am Hans Christian Andersen's Grave –En route back to the city centre it's impossible to miss the Assistens Kirkegården. Helpful signs lead to the grave of famous Danish author Hans Christian Andersen, but wandering around the shady graveyard is also delightful. 10:30am Rådhuspladsen –The main square, reminiscent of Times Square due to all the flashing neon signs, is surrounded by beautiful buildings such as the town hall. Make sure to find the statue of Hans Christian Andersen looking at Tivoli. 11am Stora Torget –The renowned Shopping Mile stretches from the town hall to New Havyn, with a huge selection of shops and eateries. Make sure to grab a crepe or Belgian waffle, popular with locals and tourists alike. –The Church of Our Lady is a must! Just off the Stora Torget, it provides a breath taking example of 19th-century classicism, with its grand ceiling and statues of the Disciples. 1pm Christiansborg Palace –Now housing the parliament, Christiansborg is only partially open to the public. However, a combination student ticket (approximately £10) grants access to the Reception Rooms, the Ruins and the Stables. Make sure to visit the tower, absolutely free of charge, for fantastic views over the city. 3pm New Havyn –The location of every Danish tourist picture you've ever seen, with colourful houses, beautiful boats, and swaying flags, New Havyn is a necessary stop on the tourist trail. Nearby Havnegade is home to trampolines. Yes, trampolines, built right into the pavement! 5pm Amalienborg Palace and the Marble Church –Like a confusing combination of Buckingham Palace and Rome, the Marble Church dominates the four classical buildings of Amalienborg Palace, current home of the Danish royal family. 6pm Dinner

There is no lack of places to grab some quick food in the city centre. Huset, on Gothersgade, offers cheap but high quality pizza. Alternatively, there is Thai Asien Takeaway; grab a bench along the harbour and enjoy. 7:30 Tivoli Gardens –Opened in 1843, Tivoli is the 2nd oldest amusement park in the world. Housing 25 retro fairground rides, a ferris wheel, the world's tallest carousel, stomach-churning roller coasters and a boating lake, Tivoli is never short for entertainment. 8.30pm Drinks –New Havyn offers a huge selection of pubs and bars to suit any taste. For a few quiet drinks to round off your evening try Andy's Bar, or Mini Bar for a wilder 90s themed night (Both are situated on Gothersgade). 10pm Crash –Generators Hostel – with its unbeatable central location, cheap prices, clean rooms, and trendy bar and restaurant area, this is the perfect hostel for student travellers.

Fruit Flapjacks

A fruity twist on the classic flapjack has proved flavoursome and faithful to the student budget, yielding many an oaty snack.

Ingredients

- 150g butter or margarine
- 50g golden syrup (or more is more in this case)
- 30g sugar (brown is best)
- 200g rolled oats
- 1 eating apple
- A handful of blueberries
- A handful of frozen raspberries
- A handful of flaked almonds

Method

Preheat your oven to gas 5/190 degrees.

In a saucepan, over a medium heat, melt together the butter, syrup and sugar, stirring regularly to combine.

Remove from the heat, and stir in the oats and fruit.

Place into a greased brownie or sandwich tin, and smooth out. If you want around ten slices, you'll need a fairly wide and shallow tin, but fat flapjacks, by no extent of the imagination, are a bad thing.

Sprinkle the top evenly with almonds

Bake for 25 to 30 minutes, or until golden brown. Don't worry if they are still soft when they come out of the oven, they will harden as they cool but retain all their moisture.

Cut into slices, as big or little as you do so wish.

Katie Dawtry

Fresh Slice

One Minute Lemon Mug Cake

So, you are entering, or returning to, student life, and you need a quick sugar hit. The shops are just too far away, and you want something satisfying, and quick. Well, look no further than this speedy, easy recipe for mug cakes. All you need are a few ingredients, a mug and a microwave.

Ingredients

(Makes 2 mug cakes)

50g butter or margarine

50g sugar

50g self-raising flour

1 egg

Zest of one lemon

2 tablespoons lemon curd

Method

Take two heatproof mugs (preferably with a round bottom so the cakes can be turned out easily) and grease them with a little bit of butter. Drop a tablespoon of lemon curd into the bottom of each mug.

In a bowl, mix together the butter, sugar, flour, eggs and lemon zest until you have a pale and smooth mixture. If it seems a bit thick, squeeze a little lemon juice in.

Divide the mix between the two mugs, spooning on top of the lemon curd. Cover each mug with cling film. Microwave individually for 1 ½ minutes until risen and cooked through.

Leave to stand for 1 minute, then remove the cling film and turn out onto a plate.

It really couldn't be any easier. What's more, this recipe is very versatile and you can experiment with a whole load of flavours! Try some of the following:

Instead of lemon curd, put a dollop of golden syrup or jam at the bottom of the mugs. Just take out the lemon zest from the sponge mix.

Add two tablespoons of cocoa powder to the sponge instead of lemon zest, and put a good spoonful of Nutella in each mug.



RAG President Interview

Maddy Keating

What is your role as President?

My role is to look after the long term goals of the society and oversee everything that is going on. I do a bit of everyone's job so that I can give advice. I also do all the boring things that no one realises needs to happen, like making the RAG mag and sorting out the website.

How many members are there on the committee?

There are 17 members on the committee plus a full time paid coordinator, loads of people involved.

Is there a specific membership for students to sign up to or is membership event specific?

Anyone can sign up to be a member of RAG. At the moment membership is £5 but that's going up to £10 in a couple of weeks. Once you are a member you can do any of our projects or any of our challenges and hitches.

How would you encourage students to get involved with RAG?

Pop up to the office on level two of the Union. Grab a RAG mag from us and come and chat to us any time. Keep an eye on social media as we put a lot of information up there and there's our website as well.

What is the largest sum of money you have raised for charity at a single event?

This year the fashion show raised nearly £15,000. They all raise so much money. I know the Bike to Berlin raised over £20,000.

What events have you got planned for the rest of the year?

Bacchanalia round two is definitely happening. The fashion show will run again too. Our cycling events are really popular so we are doing a new one called Peddle to Prague which should be really interesting.

Why do you think RAG is such an important society and the university?

I think it's because we are all so lucky to be in

the position we are in and it makes you realise that you can give back and have loads of fun doing it. Although we are a fundraising society, a lot of our members see our events and want to take the opportunity to do things like hitch hike to Amsterdam. We can facilitate that. It's really exciting and it's so big it creates a great way to meet new people. It gives people the chance to do things that they'll never be able to do again like hitch hike across Europe or help in an African school. It's amazing.

You mentioned you have won the chance to host the RAG conference

This year, I put together a bid, did a speech and everyone voted for us to host the national RAG conference next year, in August 2015. Delegates from all over the country will come to Leeds. It's amazing. We have started organising it now and are recruiting for a committee of about 10 people to help with that; so get in touch if anyone wants to be on the committee. It will run for either two nights or three nights. There will be about 300-350 people from RAG coming, we hope. Delegates from loads of other charities should be coming as well. All through the day we will have lectures, seminar and workshops. There will also be a massive RAG awards on the final night - lots of alcohol consumption during that evening. I can't wait.

It looking to be a very stressful year for RAG but really exciting. I can't wait.

Society Profiles

Carina Derhalli and Maddy Keating

Henna Society

The Henna Society is a new society to look out for. If you're an artist or novice, this society welcomes all to learning the art of Henna. If you aren't interested in the doing, but are looking for a new accessory, the society will be running a weekly stall every Thursday. Find them in the Union and get yourself a henna for £3.

Sessions are held in Room 1 on the second floor of the Union.

Membership: £4 for the year.

Special events: The society plans to bring in professional teachers to hone skills throughout the semester. Keep an eye out for a special Diwali session being held by the society on 23rd October.

Contact Henna for more info using this email: luuhennasoc@outlook.com and get involved.

LUU Comedy Soc

Comedy Society is made up of two sketch groups. The first, Leeds Tealights, are an auditioning troupe of four, and Fresh Milk, the other is for everyone else. This society accepts everyone, you don't even have to be a Leeds Uni student to join. If you aren't a big performer, it doesn't matter. Many members just enjoy watching, and there's also the chance for some individual stand-up.

Fresh Milk meet up twice a week (Monday- Baines Wing G.40, Wednesday - Baines Wing G.42), they talk about comedy and cobble together some sketch ideas.

Membership: £4 for the year, which also includes discounted gig entry.

Special Events: The Leeds Tealights will be auditioned in the next two weeks with a show to perform in November. Fresh Milk will be there to entertain in December.

The performers also frequently feature at Pigeon Hole Comedy. It's a stand-up night at the Brudenell Social Club on the 6th October and costs £3 entry.

Interesting fact: All of the performing members went to Edinburgh last year. The Tealights performed a Fringe run (as they do every year) and won best student sketch group. In March, Fresh Milk attended the first ever Scottish Student Comedy Festival at Edinburgh University, and are heading back next year too.

If you're interested, contact the society using this email: luucomedysociety@gmail.com

Calendar

Carina Derhalli and Maddy Keating

3rd October	4th October	5th October	6th October	7th October	8th October	9th October
2:30-4pm	9am-5pm	10am-6pm	6-9pm	7-9pm	2-4pm	6-7:30pm
GIAG LishiTai Chi, LUU Room 6, £3 Relieve your stress in calming exercises for your mind, body and soul	Surf Scarborough Day trip, Meet Parkinson steps, £30 Missing summer already? Then head to the beach with Surf Soc	Rowing GIAG, Meet Parkinson steps, £4 Join Britain's gold medal sport at Rowing's new boathouse	Pantomime Auditions LUU common room, Free, Audtion for this years panto: 'Treasure Island UNCUT'	Trading & Investment Intro Talk, Maurice Keyworth LT (G 02) Meet the committee and manage a virtual fund	LSTV Live Game Sho, LSTV Office, Free, Participate LSTV's first ever live Broadcasted game show	Campaign Crash Course, Micheal Sadler LG19, Free, Fight the abuse of human rights with Amnesty
8:30-10pm	1-4pm	12-6pm	7:15-9pm	7:30-10:30pm	7:30-9:30pm	6pm
Handball, Edge Sports Hall 2, £2 Participate in one of the most popular sports in the world	Leeds City Walk with Photography, Meet Parkinson steps, Free Discover the hidden sights of Leeds	Windsurfing, Meet Parkinson steps, £15 Windsurfers invite everyone to get wet and develop skills with them	Assemble, Meet Parkinson steps, Free, Whether you're DC or Marvel join other comic fans at the Fab Cafe	David vs. Goliath Wines, LUU Room 4, £12, Wine connoisseur or booze lover, compare 16 different wines	Ballroom & Latin, Refectory, £2, Professional or beginner, join Dancesport for an evening boogie	Andrea Jenkyns Talk, TBC, Free, Listen to a Prospective Parliamentary Candidate then join the Conservatives for a social at Terrace

Give it a Go!
 Tuesday 30th Sept.
 Wednesday 1st Oct.
 Thursday 2nd Oct.
 Wednesday 8th Oct.
 The Refectory
 7:30-9:30pm
 £2 on the door

**Leeds University Union
 Dancesport Club**

No partner required
 No experience required

Ballroom and Latin Dancing

First Classes:
 Beginner:
 Tue. 7th Oct, 7:30-9:30pm
 Novice:
 Thu. 9th Oct, 7:15-8:45pm
 Advanced:
 Thu. 9th Oct, 8:45-9:45pm

All classes in
 The Refectory
 Great socials
 Professional teacher
 Competition trips
 Medals
 Spring Ball

www.leedsdancesport.co.uk leeds.dancesport@gmail.com
 f /leeds.dancesport @leedsdancesport

LUU Spoken Word Society

Spoken Word Society is here for all poets, singers, rappers and writers who are searching for a space to share your scribbles on stage! We'll be hosting open mic nights, workshops, trips and socials throughout the year - so with membership at just £3, you can't afford to miss out! Come and get wordy with us and be part of one of the friendliest societies in Leeds.

Join us for our first open mic night: Monday 20th October at The Library Pub, 8pm

...Or our GIAG: Thursday 6th November at The Library Pub, 7pm

Get in touch! Email us: leedsspokenword@gmail.com

f /LuuSpokenWordSociety
 @LUSpokenWord

LUU STREET DANCE 2014/15

Classes held at stage@leeds (behind the union)
 Monday: 5-6pm (£2)
 Wednesday: 5-6pm & 6-7pm (£2 for 1, £3 for both)
 Thursday: 5:30-7pm (£3)

Membership
 Year : £20 Semester: £12
 Classes are £5/class for Non-members

Come along to our 'GIVE IT A GO'
 Held at Riley Smith Hall
 2nd October
 6-7pm



Ellie Parks

'I read in Vogue,' said my housemate 'that it's all different for us. Our parents' generation took loads of drugs, so it's just not cool anymore. We've replaced drugs with vegetables.'

Well this was fantastic news for me. I was still very much under the impression that drugs were

Ambivalent Annies and Fickle Fannies

cool, leading my life encumbered by the inconvenient fact that I probably do prefer vegetables. But if Vogue says it then it must be true.

The theory makes sense. There's only so many times you can see facebook pictures of someone's "messy night", or hear about how rough their come-down was before it all gets a little boring. In fact I can tell you just how many times you can hear about someone's comedown before it gets boring. It's less than once.

But now, apparently, it's not booze and getting high that will gain you you super-hip credentials. It's hiking and kale and being responsible. It's simple: drugs are the ultimate in anti-mainstream, and now that being anti-mainstream is mainstream, that makes drugs mainstream. Just like having facial piercings or having a big arse. Basically, if you were supposed to like it back in January, and Iggy Azalea has made a song about it, it's not cool anymore.

And to be honest, there is something really grim about the realisation that you're not original or special for taking drugs, because everybody has already been doing it for years. Everything you say and do while high has already been said and done by someone else. Someone who's probably grown up, had kids and got all boring by now.

But the whole thing gets even more complicated. In Stephen Fry's recent autobiography, he discusses the extensive drug habit of his youth that saw him allegedly snorting coke in Buckingham Palace and The House of Lords, (which, incidentally, is such an overwhelmingly Stephen Fry way to take cocaine.) What does that do to our theory? Because Stephen Fry is technically uncool, that

makes him really cool, right? So coke is cool again? But then he also emphatically warns people against taking cocaine because it ruined his life. So it's... not cool? But it's NOT cool to do as you're told so... Okay, now I'm confused.

But then I had a thought. Calling something "cool", having that enviable label, is inherently just a way of excluding everything and everyone that doesn't quite fit. This new idea, this "healthy, fit, clean, pure people are hip" thing is just as bad. So I'm chuffed because I'd rather spend an evening experimenting with butternut squash recipes than experimenting with hallucinogenics, but my diet is also 70% takeaway pizza, so I can't be in this new gang either.

Trying to wade through quagmire of cool is tiring and futile. Of course drugs are cool, they're dangerous and illegal. That will probably always be the case. It's cheaper and far less hassle for me to make a damn good parsnip soup than take a load of coke. If we're being realistic, no one is going to think I'm cool for that. But I don't really care. Why should I? I've got soup.



Jen Pritchard

Scientists have now proved that women are the less decisive sex – I know it's true 'cos I read it in the Daily Mail. Any chance to reinforce an unqualified social stereotype and the Daily Mail Online whips out a megaphone. Just another bit of harmless chauvinism based on pseudo-science from embarrassing uncle DMO – no truth in it –right? Researcher Dr Zachary Estes, of Warwick University doesn't seem to think so. And a name like that can be devilish persuasive...

Undecided on a subject for my column this week, I did a bit of Googling around about a puzzling trend that seems to have popped up a few times this summer. The first time I noticed it was whilst

K[ale]-holing: the Cool debate

choosing the colour of my bedroom walls. Not a particularly monumental moment, some may think – they would be wrong – but, nonetheless, it was a choice I couldn't quite make my mind up over. I knew I wanted to paint it blue. But little did I know what I was getting my self into. There's a world of difference between Cornflower, and, say, Periwinkle – I can tell you that for free (well, as it turns out, the tester pots are pretty expensive...).

"Don't worry. It's always the same with women, they never know what they want," said the painter, knowingly.

The second occasion was after I finished my jury service during the holidays (big shout out to Ipswich Crown Court! (where three weeks of my summer went to die)).

Some lingering curiosity prompted me to read a Ministry of Justice report about the impact of personal characteristics on jurors (race, gender, age –those types of things), which included a case study called 'Juror Gender: a woman's prerogative to change her mind'. It was basically a list of statistics that showed a strange pattern in female decision-making, or rather, the lack thereof...

According to the study, women jurors were significantly more likely to be swayed by others and to change their verdicts than the men. In the study, 41% of females sitting on a case decided the defendant was "guilty" before deliberating with the rest of the jury, but after deliberation only 33% of the ladies came out with the same verdict. Men on the other hand were more likely to stick to their guns, with 35% going in with a "guilty" conviction and a strong 34% coming out without changing their minds.

The final instance of wobbly-women/Sheila-shallying that I encountered was, of course, the Scottish Referendum. Political commentators were saying that dem galdem would be the ones to tip the scale from Yes to No. As they worked feverishly to try and predict the results of the vote, the opinion

polls showed a higher percentage of undecided votes among women than among men in the run-up to the big day (9% of undecided women compared to 6% men, four days beforehand) and a female propensity to swing from one side to the other. Erratic – just like their driving. Tears were welling in my egalitarian eyes. But could it be true? The dreadful association that pairs the weaker sex with self-doubt and vacillation? Accurate all along? I felt quite faint...

Multiple gender 'traits' have been offered as explanations for this strange trend. Is it just that girls are generally more careful? Perhaps they are more risk averse? Less blasé about the fate of future generations?

I don't know about you guys, but this idea of gender 'traits' makes me feel all itchy and uncomfortable. A Scottish Social Attitudes survey in 2013 suggested that "the difference arises because women are less likely to feel they already know enough about the referendum, while they are more likely to agree that the referendum is a rather complicated issue."

I haven't made up my mind on it just yet, but I would wager that a history of underestimation of the female intellect might have something to do with a woman's persisting lack of confidence in her final word. Don't quote me on that though – it's a rather complicated issue, and I'm not sure I know enough about it to be able to say for sure...



“I’m Moroccan, I live in Germany, but I study here - it’s very cosmo!” - Sana

Humans of Leeds