

In The Middle

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Contents

4

We caught up with BBC Sound of 2015 nominee, George the Poet, and talked about his Brit Rising Star fame and royal connections.

9

Seven years ago, Loefah was at the heart of the dubstep scene, but as the scene continues to decline, his new record label couldn't be doing better.

10-11

Glam, punk, and bohemians. We look at how the 1970's changed fashion.

14

With awards season in full swing, we begin our Oscars coverage by looking at the lucky ones up for best supporting actor/actress.

16

Does Eastwood have a social responsibility? Or is his latest film just meant to be enjoyed? American Sniper is in the crosshairs.

19

Sainsbury's and Co-op not doing it for you anymore? We found the best places to go for fresh food, and may have found the best pizza in Leeds too.

20

Budapest is more than a George Ezra song? Who knew? But it might just be the perfect city for a student getaway.

23

Resident columnist, Jen Pritchard, calls bullshit on your New Year's resolutions.



[Photo: Island Records]

In The Middle with George The Poet

“So, whose responsibility is it?”

George Mpanga delivers his performance in conversational spoken word but don't be fooled. His performance is assertive and provocative, encouraging audience engagement at every turn.

In the depths of LUU's Mine, George addresses an intimate throng who do not hesitate to add their voices to the conversation. The Q&A nature of the session becomes interwoven with the poetry itself – something, George notes, speaks to the “social consciousness of the spoken word culture.”

Unlike Kate Tempest or Scroobius Pip's recent ventures into rap from spoken word, George seems to be making the reverse journey. The stripped-down, atmospheric backing in *The Chicken and The Egg EP* epitomises George's belief that “poetry is all about communication... structuring it in such a way that the message is given primacy.” But with songs like ‘1,2,1,2’ and ‘Cat D’ that incorporate elements of rap, grime, house and electronica, George certainly isn't confining himself to one genre. “I feel like I'm part of a generation that's started to see the grey areas between rap and spoken word. We can just pick and choose, do what we want.”

So would you call what you do spoken word or rap? “A crossover,” George muses, “old habits die hard. I started as a rapper; my spoken word is structured around rap disciplines. I think in four bar structures, I'm very meticulous about rhyme patterns and the world play that I use... I'm very particular about it. I owe a lot of what I have to rap. But I'm trying to create a space where that doesn't matter.”

George leans over to grab the poster of his UK tour. “Take this poster. It's got my logo – in my actual handwriting, it's got the picture – that I drew. I orchestrated this whole piece. There's nothing on this that didn't come from me, that's how I want my contribution to the world to be.”

And at the age of 24, George Mpanga has already contributed so much. Most notably, he has funded The Jubilee Line – a series of secondary school poetry workshops for underprivileged children. He's also collaborated with Jakwob to lobby the UK government into improving public services and more recently wrote ‘Only One You’ for the Prince's Trust.

When I commend him for all he's achieved he just brushes it aside. “To me, it's common sense. As artists, we're not encouraged to do anything. But I feel like lowering the bar of achievement is not good for me, or my personal growth. Doing things outside of music is essential. Because, if not, by the time I become a father, by the time I have a family, I won't have any reference points – I'll just be living off my own hype which isn't healthy. It's essential that I involve myself deeper into doing things outside of music as my public profile grows.”

“I want to do something that resonates with everyone.”

It's no surprise then, that George has been shortlisted for the Critics' Choice BRIT awards. When I ask him how he

feels about the nomination, George's face lights up. “The way I see it, the world runs on stories... most people don't have the time to sit down and search through my entire catalogue to find out about me. The BRITs are a trusted source and getting the coverage really helps me with everything I'm trying to achieve. This nomination means that eyes are on me”.

This year, George speculates that he will hone in on musical styles after playing around with them in his 2014 releases *The Chicken and the Egg EP*, and ‘1,2,1,2’ – “I was seeing how people would receive my message packaged into different styles. 2015 is all about creating my own musical and public space. I want to talk to everyone – I've collaborated with the royal family, with the BBC... I make sure to position myself in different arenas so that I am accessible to everyone. Why would I just want to talk to young people? Why would I just want to talk to old people? I want to do something that resonates with everyone. Most people are on autopilot and I want to change that.”
[Emily Watts]



[Photo: hvicentiu]

The Vinyl Frontier

Gig Guide

Friday 6th February

Julian Cope at Brudenell, £22.50

Ex-Teardrop Explodes frontman and general rock behemoth brings his infinite back catalogue to Hyde Park.

Saturday 7th February

Viet Cong at Brudenell, £7

Twisted alt-rock from Canada who should be ones to watch this year.

Sunday 8th February

Hiss Golden Messenger at Brudenell, £8

American folk duo whose sound was described by David Bowie as a "mystical country, like an eerie yellowing photograph".

Monday 9th February

Leeds College of Music 2nd Years at Holy Trinity Church

Classical music charity event raising money for Parkinson's UK.

Tuesday 10th February

Blackilicious at Belgrave, £16

West coast hip-hop legends dropping beats old and new.

Wednesday 11th February

Ex Hex at Brudenell, £9

Garage pop trio lead by Mary Timony who released one of the finest albums of 2014.

Thursday 12th February

King Charles at The Wardrobe, £12

The pop singer-songwriter (famed for his hair-do) who had a few big tunes out in 2011 comes back with some new ones.

Jake Leigh-Howarth explains why for him, vinyl is the superior music format.

What do vinyl records mean to you? Are they a symbol of a bygone era dwarfed by the pragmatism of the MP3 file and upheld only by the dogmatic luddite? Or is it a medium that helps to fully immerse the listener into the artistic *raison d'être* of a record?

Figures suggest that they are indeed getting more popular. For instance, in November 2014 vinyl record sales reached over 1 million; the most sold since 1996, and Pink Floyd's latest opus, *The Endless River* released in 2014 was the fastest selling vinyl release since 1997. Of course, vinyl records are outmatched by the popularity of music-streaming sites such as Spotify which has under its wing 10 million paying accounts as well as an additional 40 million non-paying accounts. The juxtaposition in popularity between these two music mediums is staggering, yet the increase in vinyl sales is much more important. It represents a growing contingent of consumers that don't see vinyl records as an anachronistic echo of the past, but who fully realize that the physical aspects of a vinyl record – the artwork, in-sleeve, and vinyl disc – play a key role towards the understanding of messages, themes, and emotions prevalent in amazing records.

You just can't beat the feeling of listening to a vinyl record. Selecting it, removing it from the sleeve, placing it on the turntable, dropping the pin, studying the artwork, reading the lyrics, switching to side B, and then the glorious silence as the last note make its final journey is a concatenation of events almost ritualistic in quality. Searching for vinyl records is even more fun. Sadly, the exciting prospect of discovering music by browsing a record store is an experience that has had its chances diminished over the years. Buying records just because their artwork interests you or because the band has a weird name such as 'Lesbian Dopeheads on Mopeds' seems to be a thing of the past now, confined to the halcyon days of the 20th century. Luckily the survival of small independent record stores has ensured that this experience hasn't been lost to the

ages. In Leeds, Crash, Jumbo, Norman and Relics records work tirelessly to procure the best new records for their customers and to help upkeep a thriving vinyl scene pioneered by local bands and vinyl fans. To those that love music and want to expand their relationship with it; giving vinyl records a try is an opportunity to explore, in greater detail, the stunning elegance with which a tangible piece of music – with its combination of design, music, and beauty – is able to conjure up feelings of transcendental magnitude.

'Panopticon' by ISIS is one of those records capable of this. The record's central idea is that with the advent of surveillance and 24 hour CCTV we as a society are slowly turning into an Orwellian police state – such is the likening to a 'panopticon' prison in which there is one person at the central hub of the design watching over all the inmates. The fear that

someone is watching you prevents you from breaking the prison rules. Quotations from Jeremy Bentham, the creator of the 'panopticon', litter the in-sleeve further elucidating the idea, and the artwork shows an ominous CCTV camera image of a town suggesting that surveillance drones will rule the sky in the dystopian future. Also, the bleak, icy, mountainous expanse that is the artwork for the Russian Circles album 'Memorial' is perfectly reflected in the music of the record, which invokes both the beauty and harshness of such an environment via delicate acoustic flourishes and rousing passages of cyclopean heaviness. Similarly, the violent image of a politician being ravaged by cartoon demons on the cover of Iron Reagan's 'Tyranny of Will' evokes the juvenile, teenage angst rampant throughout its frantic 33 minute duration.

Having a vinyl record is like being in possession of a work of art; that has an additional accompanying soundtrack able to replicate the messages and ideas of the artwork into musical form. This is why emotions ranging from intense beauty to eldritch despair can be so powerfully conveyed by the vinyl format. And why most importantly, it is the king of artistic mediums and here to stay for the foreseeable future.

“You just can't beat the feeling of listening to a vinyl record.”



Man It Feels Like Space Again by Pond

Arguably Australia's finest concoction of psychedelic musicians – Pond are back with their sixth studio album. Often described as Tame Impala's cousin, the two bands share vital members and as with all Pond's releases, the Impala genes shine through.

'Waiting Around For Grace' kicks the album off as a beautiful amalgamation; the song differing within itself – from a washed out MGMT to an overly optimistic The Flaming Lips. This fragmented start is replicated across the album and is a bold move from Pond. Regardless, this album feels more cleanly finished than its predecessors, and a novel relaxed air encompasses the listening experience.

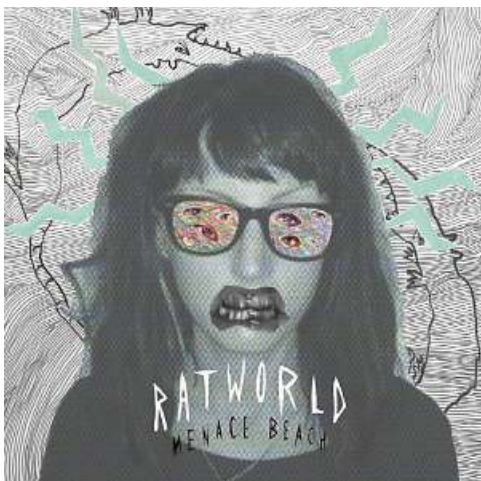
The album swings through moods in the

same way as 'Waiting Around For Grace'. There are the obvious high points of 'Elvis's Flaming Star' and its strong driving backbeat and the shimmering pop soaked psychedelia in tracks like 'Outside Is The Right Side'. The album's lulls come in rather creative ways; the somewhat grand 'Heroic Shart' (yes, they did go there) and the traces of gentle Americana seeping into 'Medicine Hat' provide some weighty slants to the album.

Yet the highlight has to be 'Sitting up on Our Crane', an anthemic and hopeful track epitomising the maturity and joy in these musicians.

Verdict? Dip your toes into this swirling pool of psychedelic pop, and you might just find yourself jumping straight in. A grower, but an addictive one at that, full of exquisite craftsmanship from Pond, who are all you could want from a psychedelic pop band.

[Hannah Taylor]



Ratworld by Menace Beach

Boasting members from other bands such as Hookworms, Pulled Apart By Horses and Sky Larkin, it's very hard to disagree with those who dub Menace Beach as something of a supergroup. This status obviously brings with it a heavy weight of expectation surrounding their debut full-length release, *Ratworld*, which follows a series of EPs and singles, however it certainly does not disappoint.

It's clear to see MJ of Hookworms' influence on tracks such as 'Dig It Up' and 'Lowtalkin', which almost engulf you in a barrage of sound. Haunting synths ring out competing with blistering distortion, which works outrageously well throughout the entire album. But out of this barrage comes the triumphantly atmospheric 'Blue Eye', the

album's longest track, weighing in at 3:54, in which Liza Violet's eerily sweet vocals reach out to further ingrain Menace Beach's distinctive sound into your consciousness.

However, the most impressive aspect of *Ratworld* are the subtleties of a range of genres it wields through the entire release. Tinges of surf rock can be noticed in tracks such as 'Tastes Like Medicine', whilst Liza Violet and Ryan Needham's male/female harmonies, accompanied by a truly infectious riff give 'Elastic' a more sophisticated garage-rock feel.

It's rare that an album containing twelve tracks can possess such drive and consistency across the board, yet Menace Beach manages it with apparent ease. To put it frankly (this is definitely meant as a compliment) *Ratworld* is the kind of album you would want playing you out if you ever found yourself drowning in a swamp, submerged deep in murky waters with nothing but glistening vocals countered with an impenetrable wall of fuzz to help you. [Josh Bayat]



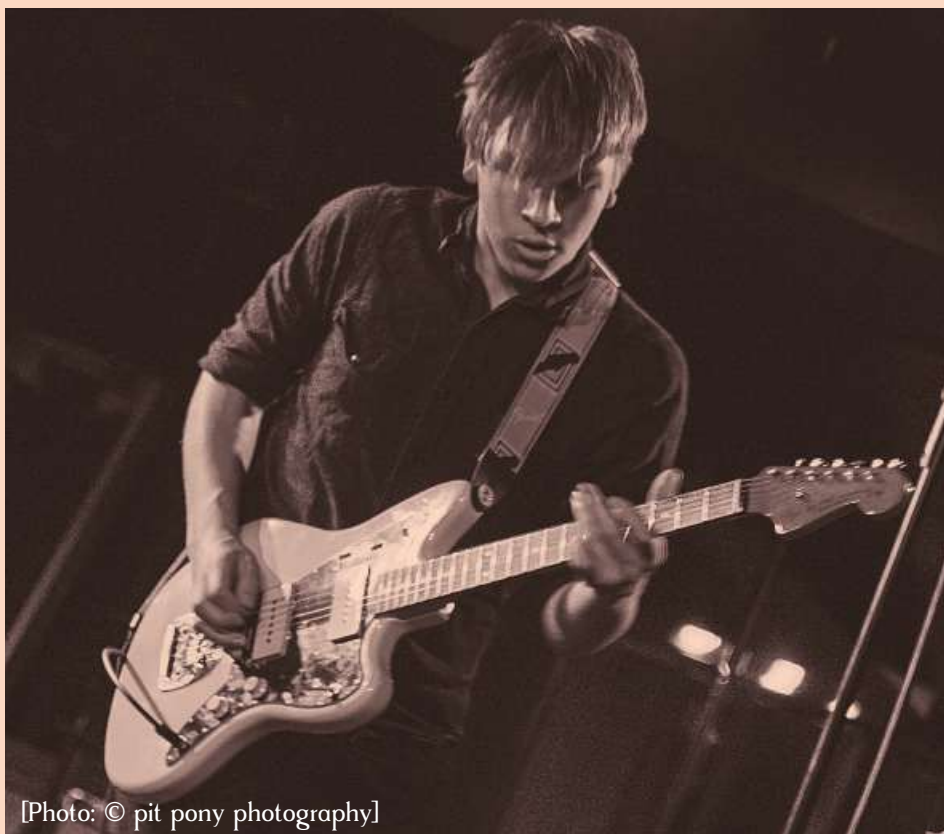
Vulnicura by Bjork

Bjork's latest and ninth album is a record of her divorce from husband Matthew Barney, and the songs contained within it are unflinchingly vulnerable and wrought with heartache. It's a side we're not used to seeing from the individual who once cut such a ferocious, imposing figure on albums like *Post* and *Homogenic*. Sonically, however, we're in more familiar territory. *Vulnicura* contains the same mix of icy electronics and expressive strings that made *Homogenic* so singular, but the relatively straight-forward pop structures of that album are pulled apart and sent spinning into orbit as sprawling, six to ten minute pieces.

The interplay of these two separate but harmonizing elements neatly reflects the album's lyrical themes, its obsession with

examining duality and companionship through the minutiae of a crumbling marriage. There are some moments of hypnotizing beauty to be found in the rubble, such as album highlight 'Lionsong', where mournful strings grandly follow Bjork's voice as she sings: "Maybe he will come out of this loving me / Maybe he won't / I'm not taming no animal".

Her dedication to capturing the chaos of this collapse is perhaps to her own detriment, however: as the album goes on, and the story it tells becomes one of increasingly painful separation, so too its instrumental elements seem to have little to do with one another. Songs such as 'Mouth Mantra' become a mess of aimless beats and erratic strings which build towards nothing and offer no kind of resolution. But maybe resolution was not the point. *Vulnicura*, as its name suggests, is a process of emotional healing for both creator and listener, rather than a conclusion. It is an attempt to answer the question which Bjork so candidly asks on 'Family', looking as much at the listener as at her ex-husband: "How can I sing us out of this sorrow?" [Stuart Wood]



[Photo: © pit pony photography]

Dreng Brudenell Social Club 19/01/15

The two Loveless brothers announced late last year that they would be playing a couple of live shows in Leeds, Manchester and London to debut some new material. You might think this would mean a more laid-back vibe at the Brudenell, ponderous and erudite possibly. You would be wrong.

First however was the support, Seize the Chair. This young rabble brought scuzzy psychedelia with them from Sheffield, and it didn't take long for them to wind the audience into a frenzy. In particular the frontman is hypnotic, decked out in the same black crew t-shirt and black trouser combination as Sam Herring of Future Islands fame whilst also channeling his spirit. It might seem hyperbolic to put them in the same vein but his performance really is that good.

With echo-y vocals and distortion filled guitars they sounded like Brudenell favourites Hookworms and gripped the audience for the entirety of their set.

And then Dreng took to the stage and brought with them more thrashing than can possibly be imagined. They opened up with oldies 'Gun Crazy' and 'Backwater' to warm the crowd up before giving us any view of their unheard material. When they showed off the first of a couple of new songs, the difference was large but not jarring. If you were new to the band you might not even have noticed, but they were slower without being any less fierce, transitioning from thrashing to pogoing. The punchy repetitive chorus was vintage Ramones and the crowd embraced it as if it were years old.

Mid-way through, frontman Eoin swiped up and chucked away a fur vest that had been thrown onto the stage, it's not quite underwear but shows a level of devotion from the fans nonetheless. There are rarely any solos in Dreng's repertoire but the riffs that drive the songs are so thunderous and technical that to have done so would be an unnecessary extravagance. 'Fuckabout' was the sing-a-long moment with everyone venting teen angst through the refrain of 'I don't give a fuck about people in love, they don't piss me off they just make me give up'.

'Let's Pretend' finished it off, building and building for an insurmountable amount of time causing young members to crash in early and get rewarded with jeers. When the climax finally came it crashed through the Brudenell and Dreng left the stage exhausted, sodden with sweat, and in great stead to follow up their acclaimed debut with another excellent release. [Alex Fowler]

Laura Marling Trades Club 28/01/17

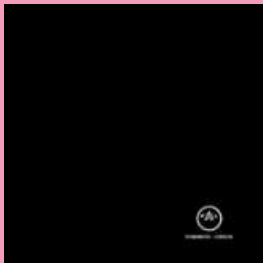
Laura Marling, the frighteningly talented young folk artist from Hampshire, recently announced her UK Club Tour, playing a handful of intimate gigs across the country. I was lucky enough to attend Marling's first of these intimate gigs at the Trades Club in Hebden Bridge: a small market town, just a fifty minute train journey from Leeds.

Marling began electric accompanied by three backing instrumentalists on bass, guitar and percussion. This new sound, though broader, was played with the same ease and class that Marling has always possessed. She accompanied tracks from her new album *Short Movies*, due to be released on 23rd March, with some old time favourites including: 'I speak because I can', 'What He Wrote' and 'Master Hunter'. Candid as always, Marling joked, "I used to go to a lot of gigs and would get annoyed if the artist played too many new songs."

The audience, as one might expect, was made up of a large range of people: the middle-aged, the young, the bearded, the baby-faced. The diverse range of Marling's faithful followers illustrates her presence and authority that she has over a crowd however much she tries to shy away from fame. Her distinct and powerful voice, her master guitar-playing and her singular approach render her blending in impossible. An obscurely tuned catalogue of guitars joined the fray. Marling has an understanding of her instrument, playing it like she is greeting an old friend and singing as if she is someone who has experienced the wonders of the world, rare for a 24 year-old. But then few 24 year-olds have 4 albums under their belt, several Mercury Award nominations and a Brit award.

Of all the gigs I have ever been to, Marling is the only artist to achieve a silent and respectful reception. She doesn't need to talk to the crowd, her music speaks for her. [Stasi Roe]

Weekly Chart



Paranoid London
Paris Dub 1 (ft. Paris Brightledge)
[Paranoid London]

Re-release of the hugely successful 2014 track, featuring this club favourite with vocals from Paris Brightledge.



Marco M. Bernd
Limpp
[Ehrenfels Music]

Dubbed out and hypnotic, this intelligent ambient Techno makes for easy listening.



Bosq
Bad For Me (Feat. Nicole Willis)
[Ubiquity]

Nicole Willis' soulful vocals make this infectious Disco groove an instant classic.



Pablo Gad
Hard Times
[No Label]

10" reissue of classic UK roots – a much-loved dub favourite.



Frankie Knuckles
Your Love
[Trax Records]

Killer reissue of THE House classic by the uncontested pioneer, Frankie Knuckles.

[Harriet Shepherd]

Preview: Just A Little Acid Trip w/ DJ Pierre 13/02

House music truly moves people: crowds dance – or jack – all night long. People travel from far and wide to experience the unrivalled pleasure of a house night or rave, and it can move people emotionally too. Just A Little's upcoming night at Canal Mills on 13th February promises to move you in all of these ways – while a move towards psychedelics is at the users discretion.

This 'Acid Trip', which begins at the so-called "meeting place" of Brandon Street, outside Canal Mills, is sure to be a magical mystery tour of classic house. I don't use that term lightly. This is a bill filled with the Platos and Aristotles of the house world. DJ Pierre, Marshall Jefferson and A Guy Called Gerald are the pioneers, if not deities, of house music:

With his 1986 song *Move Your Body – The House Music Anthem* – Marshall Jefferson, his tongue firmly in his cheek, forged the Chicago house movement in a blaze of thundering piano and thumping 303 bass.

Alongside this 'father of house music' is the similarly Illinois-born DJ Pierre, senior purveyor of that unmistakably twisted synth sound that has come to characterise acid house.

On our side of the pond, Manchester's A Guy Called Gerald dragged down the pH levels of Hacienda club nights in the late 80's with acid anthems including *Voodoo Ray* – songs that became the soundtrack to one of British history's most iconic youth movements.

Dance music has come a long way since then, but nearly 30 years on, the trip continues. All of the DJs you've previously seen at Canal Mills have been influenced by these elders of the scene. You owe it to yourself to be part of that original movement and, effectively, live history.

More acts TBA.

[Oliver Walkden]

Label Feature: SWAMP 81

Orchestrated by one of the pioneers of dubstep, *Swamp 81* has risen to become one of Britain's most established underground bass music labels. Dubstep's demise has coincided with Swamp's ascendancy, as Peter Livingston - better known as Loefah - felt frustrated with the genre's limitations and moved away from his 140 BPM roots to create a label that channeled ambiguity. Since its conception, Swamp have released numerous vinyl records from artists such as Boddika, Mickey Pearce, and garage legend Zed Bias, whilst managing to secure a primetime spot on Rinse FM. Moreover, last September Loefah announced that the guys at Swamp would produce a secondary label, simply entitled *81*, that would release monthly digital copies of records. This is something entirely different for the label as they had predominantly released records only on vinyl, and at random times.

Rewind seven years, and Livingston was at the heart of the ever expanding Brixton-led dubstep scene that grabbed underground dance music by the neck, and changed it into a completely innovative genre that caught the attention of many wanting to jump on the bandwagon. Being one third of *DMZ*, the label that catalysed dubstep's success, Livingston had the world at his feet, releasing classic 12-inches and throwing massive parties. Livingston had the opportunity to run with the genre like fellow dubstep compatriots had done but rather he wanted to move away from the scene. Likewise, Skream has more recently taken the blade to dubstep's back and become more associated with the house and techno scene - rendering Livingston's dismissal of Dubstep somehow premature.

Livingston was floating in musical limbo unsure where his music interests lay and inevitably wanted a change from the very genre that he helped to create. Precisely at the time of dubstep reaching its peak, the cracks began to show. Even though Livingston was living the dream - touring the world with his best mates, playing the music he produced, Livingston didn't identify himself with that crowd any more, and his growing frustration led to the desire for a label that would release music that he could appreciate. His musical limbo lasted for a couple of years, until he started working with Kryptic Minds, and listening to Addison Groove's *Footcrab*. Livingston had finally found his feet, and felt settled with the new simplistic bass and drum style he was creating, despite it not reaching popularity for a couple of years.

This was the beginning of Swamp - with its name originating from the Brixton riots, and only releasing records on vinyl - Livingston had created an independent label that would release music that he approved of, and appealed to an alternative crowd. There was a marmite reaction at first, but as dubstep eventually died, people turned to the new and refreshing take which Loefah



[Photo: Swamp 81]

was offering. The influence of Zed Bias has been instrumental in the label's development, as his experience in the business gave Livingston the knowledge he needed for making Swamp a success. Zed being primarily based in Manchester, also resulted in Chunky's influence, who is now the touring MC for Swamp and co-hosts the weekly Rinse FM show. Unfortunately Livingston doesn't release his own music on the label, and leaves that space for current artists such as Mickey Pearce, who released *March Up West* for free last March, and more recently *Instructions*, with some of the tunes on the album being dropped by Livingston at the Zed Bias Retirement Tour last month.

Despite some dubstep pioneers turning their back on the genre in order to jump on the generic house and techno bandwagon, Livingston and Swamp have continued to release music that inspires him rather than producing tunes that the people want to hear. Livingston's persistence of only releasing records he approves of is incredibly refreshing and sets *Swamp 81* aside from other labels in the scene as you never know what their next production may consist of.

Swamp 81 will take over Beaver Works on 6th March as part of a collaboration with Brotherhood Sound System. More info coming soon...

[James Bate]



The 70's Show

Nostalgia is the trend of the season as we returned to retro for fashion inspiration.

Bohemian Rhapsody Glam Rock

When we think of the seventies we often turn to embracing our inner bohemian. A trend that has been slowly returning for the past few seasons in crochet and vintage looking fabrics emerging on the catwalks.

This is certainly a trend that reflects the times, and the student population, in its thrift shop carefree approach to fashion. Think peasant dresses and gypsy blouses worn with flares in an array of fabrics and textures. Emilio Pucci gave us gorgeous dresses in tie dye and tassels. ASOS currently has a great selection of boho dresses and blouses to get ahead of the trend. For now, simply layer dresses over jeans and team with boots. The flares at Giambattista Valli left us swooning at the gorgeous patterns and fabrics. Flares are flattering on almost every shape as they elongate the legs. Yet bear in mind they do look better with heels. At Gucci we saw billowy boho dresses layered with fur, suede and snakeskin in slightly autumnal shades. This is perfect for our un-reliable English summers and very transitional weather. Look to the great selection of vintage shops in Leeds around the Corn Exchange for bargain pieces to mirror this trend and don't be afraid to mix and match. This trend is about fun and freedom, taking you from spring to those summer festivals.

Esther Eldridge

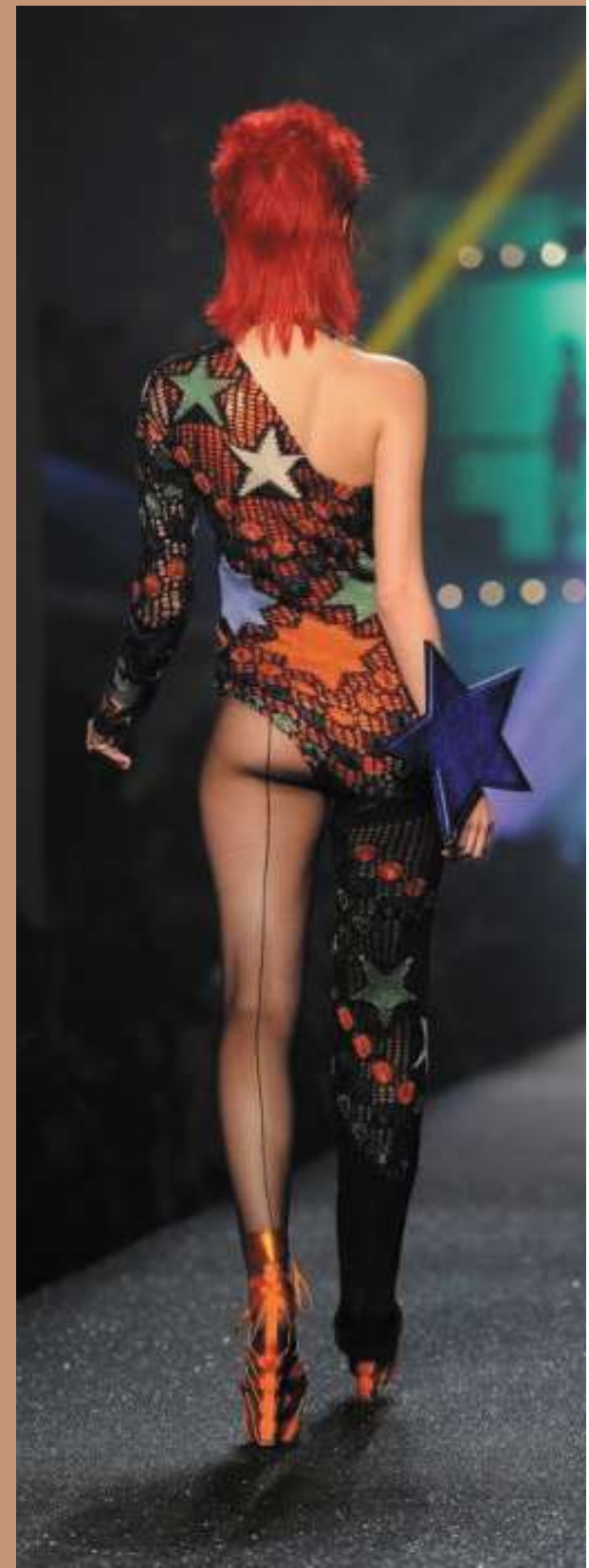
A bohemian rhapsody of earthy colours, maxi skirts and bell bottom trousers liberated women from marginalized styles of earlier decades. The avant-garde, glitter and vibrancy of 70s glam are what really broke the fashion boundaries. The ultimate breakthrough we have the 70s to thank for, was that the major trends incorporated androgynous clothing like jackets, shirts, ties, and trousers. Meanwhile, for men, a glimmer of femininity, in makeup and all things David Bowie, broke gender stereotyping, changing views on fashion forever.

With the blossoming of David Bowie came flamboyant costumes and performance through Ziggy Stardust, ideas exploding in fashion with glamour, lively patterns and playful makeup. Could a recent return of Bowie and his latest record be blamed for the shimmering lines seen on the catwalks at the moment? Or might it be the eye-opening designs sported by other icons like Lady Gaga? Whoever was the catalyst, 70s glam is still alive and thriving.

The 70s may be long gone but if you shimmy on down to the high street you'll see the dazzling fashion legacies this era left behind. Open a copy of Vogue and you're likely to see 70s inspired designs from Stella McCartney or Diane Von Furstenberg gracing the glossy pages.

Striking prints, bold colours, androgynous fits and towering platforms, sprinkled with sparkle symbolises this trend. The dazzling yet glamorous designs live on today thanks to vintage stores selling authentic pieces. Most major fashion retailers are carrying glamorous evening wear, like metallic crop-tops, sequined blouses and sparkly jumpsuits.

Alex Jones





Punk Me Up

Punk was the style that was rebellious, political and crossed gender stereotypes changed more than what people put on in the morning.

Punk fashion was as much about style as it was a critique of society and what was considered as the norm to be 'attractive'. The would be fashion powerhouse Vivienne Westwood was at the forefront of the punk revolution with her partnership to Malcolm McLaren and her dressing of the Sex Pistols. Westwood's designs focussed on tartan, ripped clothing and fetish fabrics such as latex and leather. The finished looks were often very political and highly sexualised with exposed areas of the female form. Westwood's designs were also very influential in bringing Punk to the masses when she made her clothes politicised with stitched and scrawled protests all over the fabric.

Punk fashion was also popular in the 70s when music icons such as Debbie Harry or 'Blondie' adopted the style as a rebellion against conformative fashion and social ideals. The pairing of fashion and music caused punk to become a hugely iconic look of the 70s, and gave it a cult-like status.

Punk fashion was especially popular with students due to the low cost of the fashion which primarily involved ripping up, customising and a home-made quality. Crude construction of garments was also popular and the pieces often varied between baggy and very tightly fitted so as to be as abstract as possible. Dresses and skirts were often paired with ripped or fish net tights and exposed suspenders.

Recreate the punk look today with leather biker jackets, tartan and heavy jewellery, or give it a modern twist by using a mixture of feminine pieces and classic punk fashion. Key punk style pieces include lace bralets, leather skirts and bulky boots, with both Topshop and Urban Outfitters showcasing 70s inspired collections this season.

Lydia Norris

It's all in the accessories

An emphasis on accessories is key for the seventies: tassels bags and shoes, sky-high platforms and the return of iconic jewellery such as the peace sign and the bangle bracelet. Moschino's Barbie themed fashion show was an accessory lovers dream, featuring oversized peace signs, leather garments, and chunky jewellery.

Saint Laurent amazed the fashion elite with its collection of 70's dark disco collection comprised of: killer platforms, tall hats, sparkles, suede and the oversized belt. Luxurious pieces combined with 'cheap' 10-denier tights worked back then, and are returning to make an impact. The funky age of the 70's was brought back to life in this collection.

So after we've built your appetite for 70's pieces, it is high time you went shopping! Accessories can be the key to perfecting your outfit. Bring your outfit to the next level and add an extra huge bangle or necklace. Even if it may seem a little over the top the seventies was a time of experimentation. So, if you're the adventurous type, try a pair of sky-high platforms with some heart-shaped glasses just like Moschino's Barbie or a tall hat like Saint Laurent's disco dolls. And don't forget your next season accessory staple - the tassel bag!

Georgina Cazan

Icon Inspiration



Jessie Jones

When attempting to integrate a whole era into your wardrobe, it can be tricky deciding both what marries well together as well as what will suit you. When in doubt look to an icon from the era for inspiration. Jodie Foster in *Taxi Driver* has been a notable influence for designers like Sonia Rykiel season after season. With her strappy platforms and bare midriff she's the coolest fourteen year old we've ever seen.

The Floppy Hat.



A light colour for summer and a dark one for winter is the general rule to avoid over-heating. This block coloured number from Topshop is the perfect mix of neutral and jewel tones making it both versatile and eye-catching.

Topshop - £32

The Cropped Blouse.

These are really easy to come by in vintage shops and on Ebay. If second-hand isn't your thing the pussy-bow blouse and just generally cropped shirts would work for this look. Look to River Island, Asos and if you fancy a modern take.

tobewornagain.com - £18



The High Waisted Shorts and Strappy Sandals.

These two items may seem a little premature when Leeds is still being blanketed in snow and packed down to ice. However we feel like there's no harm in forward thinking and this style can easily be done with tights. Also look to themanrepeller.com for inspiration on how to master the ever taboo socks and sandals look.

(shorts) Zara - £25.99
(shoes) Asos - £38



Glitz and Glitter

Beauty

Jasmin Vincent

Bring on the glitter rock because glam is back. Or at the very least bright colours, pearlescent sheens, and the big eye crease that's rocking the winter/spring make up trend. Make-up is joining the Seventies bandwagon again this season and it's all about the colour.

In the recent Vera Wang show, make up artist Lucia Pieroni had a dark purple smoky eye and didn't hold back on the shade. This season blues, purples, and greens are perfect to compliment all eyes. For the richest colour, use cream based shadows or colour crayons such as Bourjois 24H Colour Edition range in Prune Nocturne. These cream based eyeshades tend to have longer wear and are



better to build upon for a stronger shade. To create that bold smudgy look blend the cream into the crease of the eyelid and then lightly spread it onto the brow for the perfect smoky eye.

Alternatively if you don't like to go bold with eyes, then do so on the lips with a similar dark plum. It may be a step out of the comfort zone, but purple is amazingly flattering. Try Maybelline Color Elixir in Dashing Orchid for the benefit of long lasting colour and additional moisturising.

The best thing about the seventies look is all the glitter. Glitter eye shadow, luminescent lip-gloss, and even glitter based highlighters. Now too much glitter can never be a bad thing, especially for a night out. Rocking this look will make sure you stand out and quite literally shine. However, for an everyday look glitter is best preserved to the eyes. To retain that shimmer try mineral based eyeshadows that you can blend with a brush for a pop of colour and shine whilst walking about the town. On the Rocks by Smashbox contains 12 party ready wear colours of all the top seventies shades and are long lasting enough to stay strong throughout the day.

The best way to rock the seventies look is to go a little bolder and braver. The best way is to start off with just the pop of colour on the eyes or lips and then keeping the rest of the face bare. If it's for a night out, then rock the full look and take the extreme in your stride.



[Image: Sony Pictures Classics]

Whiplash

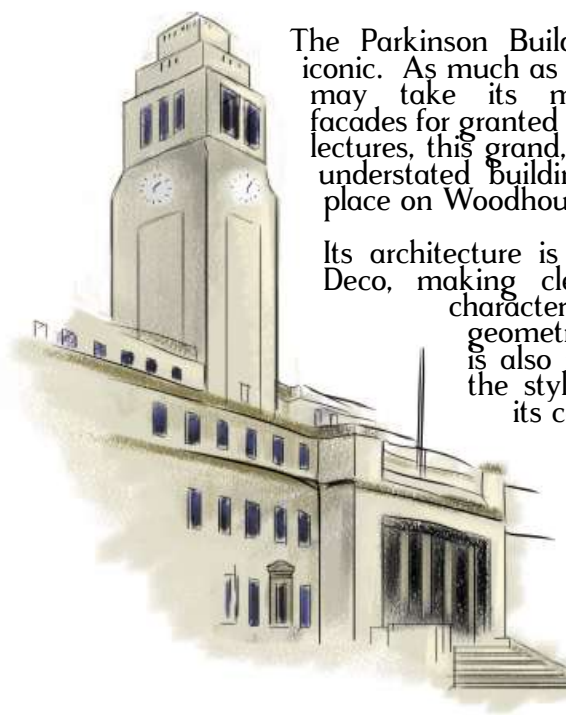
Originally conceived as a short film which premiered at 2013's Sundance Film Festival, *Whiplash* is an exhilarating drama depicting 19-year-old Andrew Neimann's passionate aspiration to become one of the world's greatest drummers. After he is offered a position as drummer with conductor, Terrance Fletcher's, acclaimed jazz band, Neimann soon realises that his new mentor is not the inspirational hero he was expecting. Fletcher uses oppressive techniques as a conductor, abusing and intimidating his band members and forcing Neimann to play drums every waking hour to a torturous extent. Neimann consistently pushes himself to the brink of self-destruction in the hopes of maintaining his prestigious position as drummer with Fletcher's band.

Immersed in melodic jazz tunes and instrumentals, Damien Chazelle directs a thrilling motion picture which will have its audience gripped throughout. Tensions are portrayed seamlessly within *Whiplash* which makes for an evocative and sometimes frustrating filmic experience, especially in regards to Terrance Fletcher. The film relies heavily upon the talents of Miles Teller and J.K Simmons, in the lead roles. Teller's dedication to his role results in a gripping performance, particularly during an extensive drum solo at the film's climax, while J.K Simmons manages to establish himself as a credible leading man in his first major role.

In fact it is J.K Simmons performance as Terrance Fletcher where the film owes its success. Simmons' characterisation of the cold and unpredictable conductor is masterful. The audience immediately dislike Fletcher due to his unpredictability and erratic behaviour. After a brief introduction between Fletcher and Neimann, we soon witness Neimann's first chance of performing for Fletcher's jazz band. Simmons switches from a conductor to a force of evil as he hurls a chair in Neimann's direction. It is such moments in this film where the audience are taken on a journey ridden with surprises and dark turns.

Clocking in at 104 minutes, *Whiplash* tells an interesting story enhanced by the performances of Miles Teller and J.K Simmons. The pleasing sounds of jazz music is constantly juxtaposed through the film's more dramatic and sinister moments. Whilst the plot may not hold as much cultural significance as other films currently in cinemas, *Whiplash* makes for a refreshing film experience void of any scene fillers or moments of irrelevance.

[Peter Brearley]



The Parkinson Building is nothing if not iconic. As much as we may take its monumental grey-stone facades for granted as we rush past to get to lectures, this grand, yet somehow tastefully understated building certainly marks our place on Woodhouse Lane.

Its architecture is chiefly credited to Art Deco, making clear use of the style's characteristic symmetry and bold geometry. However, its exterior is also notably minimalistic for the style, perhaps allowing for its certain modest charm.

The true Deco grandeur becomes more pronounced on the interior. The rich, dark wood and golden metal of the doors and reception desk hark back to the opulence of a bygone era. Compounded with the striking vastness of the entrance hall, these elements come together to make for a prestigious gateway to the Brotherton Library.

The building is truly the heart of the Leeds Campus, and unsurprisingly the chosen icon for the University's logo.

[Kyle Withington]

Leeds Icons



[Image: IFC Productions]

Oscar Nominations Roundup: Best Supporting Actor & Actress

The most wonderful time of the year is upon us yet again: Oscar season. There's some obvious resentment circling the Academy this year, as it fails to answer the hopes for a more diverse collection of nominees in both gender and race. Nevertheless, it cannot be denied that there are some brilliant nominees to applaud this year, looking firstly at those in the best supporting actor and actress categories.

First up in the nominees for Best Supporting actress, and one of the best on the list, is Emma Stone for *Birdman*. Stone plays the angsty Sam, employed by her actor father Riggan (Michael Keaton) as his personal assistant in an attempt to repair their relationship. Stone's monologue in the film, tearing into Riggan's irrelevance and detachment from modernity, is simply incredible. She could rightly be showered in Oscars for that moment alone, not to mention her impeccable chemistry with Edward Norton.

Next on the list is the wonderful Laura Dern in *Wild*. Bobbi, Cheryl's (Reece Witherspoon) mother, could initially be perceived as a victim of sorts; she's poor, escaped an abusive relationship and completed her high school education at the same time as her daughter. Yet Dern exudes joy and optimism from these dark places, making us share the same feelings of hope, loss and grief as Cheryl throughout the film.

Thirdly, Patricia Arquette's dedication to her role as the mother in the coming of age epic *Boyhood*, filmed over twelve years, makes her one of the Oscar favourites. It could be argued that her portrayal of a mother is more relatable than Laura Dern's, as the story explores the small nuances of growing up and the challenges that a lot of mothers face. Her performance is personally very nostalgic, and that's why she'll probably win.

Speaking of Meryl Streep, in the sitcom *Modern Family*, Cam (Eric Stonestreet) claims that "Meryl Streep could play Batman and be the right choice..." He's not wrong. In *Into The Woods*, Streep plays a particularly complicated wicked Witch. She's perfect, as always, and her song *Stay With Me* is one of the rawest and most emotive moments of the film. But after a record nineteen nominations and three wins, maybe let someone else win this year Meryl.

And finally, there's our very own Keira Knightley as Joan Clarke in *The Imitation Game*. Clarke is certainly a loveable character, but the complexities of her character just don't shine through quite as much as they could do. An enormous well done from the UK Keira, but she won't win it.

Starting off with Best Supporting Actor is J. K. Simmons for his role as music teacher Terence Fletcher in *Whiplash*. Fletcher is a terrifying presence which Simmons plays to perfection. Relentless, calculating and manipulative, he is one of the most feared antagonists of recent cinema.

Ethan Hawke's role as the father in *Boyhood* hasn't seen the same praise as Patricia Arquette's this awards season. As Mom and Dad are split up from the start of the film, Hawke's character is essentially the "fun parent" of the two. Unfortunately, this means his character simply doesn't have the same depth and the challenges that Arquette's character faces, but he's loveable all the same.

Yet another nominee taking on the parental figure is Robert Duvall in *The Judge*, the oldest ever Best Supporting Actor nominee at 84 years old. Despite the predominantly negative reviews of this film, none of them forget to mention that Robert Duvall's role as the Judge Joseph Palmer is an excellent one. It's a pleasure to see Duvall's excellent work still being rightfully honoured today.

Another deserved nominee is Edward Norton as Mike Shiner in *Birdman*. Shiner is perhaps the most captivating character in *Birdman*, whose satirical depiction of method acting is a compelling example of the superficiality of every character in the film. The way he slips into his role in *What We Talk About When We Talk About Love* (the play within the film) is both hypnotising and disturbingly perfect.

Finally, there is Mark Ruffalo as David Schultz in *Foxcatcher*. Towards the beginning of the film, the character seems a lot less developed than his brother Mark (Channing Tatum) as he is in a much more comfortable situation. However, as this stability progressively breaks down, Ruffalo shines. A notable scene during an interview for a documentary about John du Pont (Steve Carell), shows Ruffalo simply sitting in silence, yet his inner turmoil is plain.

So the winners this year for Best Supporting Actor and Actress look likely to be Patricia Arquette and J. K. Simmons. Although both deliver incredible performances, it would be great to see Emma Stone and Mark Ruffalo take the awards.

[David Robinson]



Ex_Machina

[Image: DNA Films]

Alex Garland, frequent Danny Boyle collaborator and writer of *The Beach* and *28 Days Later*, has started his own directing career on fine form with *Ex-Machina*.

Although ostensibly a hard sci-fi exploration of the nature of artificial intelligence, the film recalls David Fincher's recent thrillers exploring the struggle for power within relationships as much as it does Isaac Asimov (Alicia Vikander's chilly, ambiguous turn as Ava, the robot who may or may not be artificially intelligent particularly brings to mind Rosamund Pike's fantastic performance in *Gone Girl*). Also, in typical Fincher style, the male character's insecurities and misogyny drive the plot as much as its more sci-fi themes. The film even looks like Fincher's work with its precise cinematography and glowing use of colour, there's little of the anarchic psychedelica of Boyle's foray into the genre, *Sunshine*.

Future *Star Wars* cast members Oscar Isaac (Inside Llewelyn Davis) and Dommonhall Gleeson (seen in last year's underrated *Frank*) play respectively Nathan - the genius inventor of Ava and the world's most popular search engine *Blue Book* - and Caleb, a talented coder from *Blue Book*'s offices who wins a competition to conduct a Turing test (a means of determining whether a computer is capable of independent thought) on Nathan's creation. Both actors give strong performances that cement their future megastar status, but it is Vikander who steals the show, successfully conveying both deep emotion and unsettling artificiality that keeps the audience guessing up to the final scene.

With big budget sci-fi currently dominated by expansive superhero series and attempts to construct franchises, *Ex Machina* is a refreshing, modern take on classic science fiction themes harking back to *Frankenstein*. Although not perfect (Garland occasionally allows uncomfortable B-movie tropes to surface) the film shows that mid budget film-making can produce excellent, thematically rich results.

[Peter Brearley]

The Theory of Everything

It's fair to say that the *Theory of Everything*'s success or failure lies purely on the shoulders of Eddie Redmayne's performance as world renowned theoretical physicist Stephen Hawking. Fortunately, Redmayne more than lives up to the tall order of playing one of the most recognisable scientists that the world has ever seen. There was certainly a degree of controversy surrounding the use of a non-disabled actor to portray a figure who in his lifetime has become a role model for disabled people across the world. However, having Redmayne play Stephen Hawking both in his early life as an able bodied person, and in his later life that saw him wheelchair bound after being stricken with motor neurone disease, allows the viewer to connect his earlier and later life together in a way that perhaps could not have been done had there been another actor portraying the older Hawking. It's an astounding, towering performance, a surefire hit come the impending awards season.

Felicity Jones' performance as Hawking's wife Jane is assured and capable, and the two combined have great on-screen chemistry. Don't be deceived by the biographical subject matter; this film is very much a romantic drama in a biopic's clothing, and the emphasis is placed firmly on the romantic relationship between the two leads, with Hawking's tremendous achievements in the world of science taking somewhat of a back seat. One shining positive about the film is its sense of humour. Whilst dealing with such a serious subject as a man's affliction with a debilitating disease, the script gives hints of the subtle tongue-in-cheek tone that Hawking himself has become known for, which are both charming and, at some points, laugh out loud funny. Heartwarming, inspirational, and genuine, *The Theory of Everything* is a very enjoyable experience.

[Allistair Norman]



[Image: Warner Bros Pictures]

American Sniper

Peter Brearley asks whether Clint Eastwood's latest film is a timely thriller or a shameless slice of U.S. war propaganda

Our hero, Chris Kyle (Bradley Cooper) stands statuesque and heroic on a windswept battlefield. Shrouded by an American flag, he stares into the far distance determinedly.

The poster for *American Sniper* certainly does nothing to lessen its growing reputation as militaristic propaganda. Following in the footsteps of last year's *Lone Survivor*, the film aims squarely for the U.S. republican heartland audience. It certainly reached this market with a \$90 million opening weekend putting it on track to surpass *Saving Private Ryan* as the highest grossing war movie ever. This perceived pandering brought a substantial backlash with critics accusing the film of racism and, in the case of Seth Rogan, comparing it to Quentin Tarantino's fictional Nazi propaganda short: *Nation's Pride*. Certainly the film appears to portray the actions of its Navy SEAL protagonists as unashamedly heroic, but the overall picture may not be quite so simple.

Despite recent high profile endorsements (and a memorable public disagreement with an empty chair), director Clint Eastwood is not the poster boy for the American Far-Right that some have suggested. Recent films have addressed issues outside the republican wheelhouse (J. Edgar's study of a lifelong homosexual relationship, *Gran Torino's* anti-gun leanings) with nuance and sensitivity. Throughout his filmography he has returned numerous times to the harsh effects of violence (at war or otherwise) and *American Sniper* is no exception. Iraq here is depicted as a hellish wasteland where death can come at any time. Any audience cheering the climactic kill of this movie is ignoring the disturbingly frequent killing of children on both sides that Eastwood uncompromisingly depicts.

But then we have the antagonists. Fictional sniper, Mustafa is treated like a Marvel villain, wordlessly parkouring across rooftops to strike. Considering original director Steven Spielberg's take on the story expanded this character as a mirror to Kyle, Eastwood's

decision to strip away all back-story turns him into a plot device and nothing more. Worse still is *The Butcher*, a ridiculously evil, drill-wielding enforcer who would be a step too far in a *Die Hard* movie. Whilst atrocities were undoubtedly committed in Iraq, inventing a narrative where Kyle single-handedly take out the "savages" responsible strips away any ambiguity, creating a just crusade out of a much more complex war.

The debate fundamentally boils down to the depiction of Chris Kyle himself. The real life Kyle was evidently a complex man (savior of numerous soldiers, court proven liar) however Eastwood refrains from delving too deeply leaving his motivations and actions for us to judge: audience members expecting an American hero will receive just that. For more discerning viewers, Kyle is a deeply flawed man. Like Jeremy Renner's character in a superior Iraq-set blockbuster, *The Hurt Locker*, he enlists for four tours of duty (and leaves his frightened family) not just out of selfless heroism (although he may convince himself that is the reason) but because he is addicted to the thrill of his violent work. Eastwood leave the final verdict on the man to the audience.

So are the accusations of jingoism justified? To an extent, yes. Despite the film's depiction of the horrors of war, the representation of the Iraqi army as broad, cartoonish villains uncomfortably pits Kyle against a force of unambiguous evil. For a war as divisive as Iraq, this is an extremely controversial choice and uncharacteristic for a director who went to great lengths to humanise the Japanese in his fantastic World War II film: *Letters from Iwo Jima*. As for Kyle himself, perhaps his ambiguity is intended to allow viewers to examine their own outlook on a deeply uncertain period. Yet for much of the American audience the answers (and Kyle's heroism) are clear.

[Peter Brearley]



[Photo: BBC]

TV Weekly Wipe

Charlie Brooker takes on the week

I wasn't always a fan of Charlie Brooker. I saw him as a failed hybrid, a loud mouthed Al Murray with the satire and middle-class breeding of David Mitchell. On *10 O'clock Live*, I found his segment jarring and obnoxious. His aversion to anything vaguely techy, and his constant complaining, reminded me of an old man who failed to see the upsides of transitioning from fax to email.

In light of his recent successes, such as *Black Mirror* and *Weekly Wipe*, it would appear the man is actually a satirical genius. Albeit, a grumpy and pessimistic one. *Weekly Wipe's* third season gives a clear-cut, liberal view of weekly events, much like *Charlie Brooker's 2014 Wipe*. Brooker's annual overview highlighted how media and politics alike are a confusing muddle of events, in which even the most grounded individual can be swept away by public opinion, being left thinking "what the fuck is happening to the world?".

In the first episode of 2015's *Weekly Wipe*, the focus is on the terrorist attacks in Paris, the Sun's (non-)removal of page 3, and pretty much all the events that stayed on your news feed for a seemingly infinite amount of time. Charlie Brooker's opinion on the 'Je Suis Charlie campaign' has given me an enormous sense of relief, and hope that the world hasn't turned into the dystopia Fox news would like to think it is. More or less everything Brooker has ever produced has screamed 'Don't be a sheep. Think for yourself', something I fully support. *Weekly Wipe* is a triumph of satire, and it should be celebrated in a world where comedy is sometimes the only weapon against bleak reality.

But the world isn't as terrible and dismal as he is making it out to be, you say? If you don't want to laugh for 30 minutes at the stupidity of world around you, this is not the show for you. It is consistent with all things we have come to expect of Brooker, championing sarcastic, witty whining, one of the most important of British values.

I originally thought of Charlie Brooker as an old, grumpy man who was out of touch with modern reality. However, I see I could not have been further from the truth. Or maybe I'm just getting older, and I'm stuck in a late noughties mind-set whereby everything occurring thereafter was bound to get on my nerves. Charlie Brooker speaks to the cynicism of a generation that is not quite ready for the endless positivism and optimism of vloggers. His reviews are fresh, with an air of humour making his *Weekly Wipe* a must watch. Not just for a laugh, but as a way to make sense of the madness that will attempt to batter yourv attempts to remain optimistic about the society we live in. [Lauren Emina-Bougaard]

TV Bitter Lake

A haunting look into Modern Afghanistan

Morally complex and visually stunning, *Bitter Lake*, directed and edited by documentary filmmaker Adam Curtis, offers viewers a unique look into Afghanistan and its relationship with the West. Starting in the aftermath of World War Two and moving chronologically to the present day, this new epic film from Curtis weaves experiences in Afghanistan into the broader geopolitical picture, illustrating how politicians have, for a long time, taken complex issues and presented them to the public as 'moral fables' of right and wrong.

Curtis attributes many of today's troubles in Afghanistan to the meeting between President F.D. Roosevelt and King Abdulaziz of Saudi Arabia in 1945. An alliance created for the purposes of oil trade, Curtis says, inadvertently ended up protecting the puritanical form of Islam known as Wahhabism. This violent ideology, whose followers want a return to an imagined tradition and culture of 7th Century Islam, was initially supported by the Saudi royal family as means to unify the fledgling nation. Failed attempts to eradicate it meant in time the only way for the royal family to maintain power was to simply export such radicals to bordering countries. Consequently it has survived, gradually mutating into the radical Islamic ideologies that exist today.

Echoing the exposés of political manipulation featured in his previous documentaries, including most notably, *The Power of Nightmares*, Curtis argues that the simplistic good versus bad, us versus them, analogy has been constructed and promoted by politicians during the last thirty years. He reveals that the countless conflicts that have arisen in Afghanistan have always been much more complicated than western politicians would like the public to know. The structure of the film itself is therefore accordingly complex; archive footage from every source imaginable, including the Russian science-fiction film *Solaris*, and a segment from *Blue Peter* from the 1960s, is chaotically spliced together to create a bizarre, staccato exploration into the threads linking Afghanistan, the Soviet Union, America, Saudi Arabia and Britain to drugs, oil, arms and corruption.

However, the film is not without its faults. Curtis expects us to simply believe his version of events, which includes many sweeping statements that verge on over-simplification - the very accusation he hurls at politicians. The confusing mass of footage stitched together is somewhat frustrating and largely anonymous, while the narrative does, in parts, appear one-sided. In spite of these criticisms, however, the film is definitely worth a watch. It is altogether gripping and beautiful; funny and terrifying, all while unravelling the polarised, black and white image of the world that we have been fed. [Natalie Cherry]



Anita Rani

We chatted to the BBC presenter about life after Leeds, and travelling the world.

Bold, witty and fiercely independent, Anita Rani is a force to be reckoned with. From hosting her first radio show at the age of 14, and graduating from Leeds University with a Broadcasting degree, she has gone on to have a varied and successful career as a presenter; from music shows, *Cricket AM*, *The One Show*, *Watchdog* and *Countryfile*, Anita has turned her talents to many subjects.

One of her most rewarding achievements to date was working on the *On Four Wheels* documentary series alongside Justin Rowlett, roadtripping across India, China, and Russia to explore the effects of the motor industry on these societies. She regales her tales with a captivating fervour, describing how India was 'an assault on the senses', China was 'disarmingly modern' and, for her, Russia was the most surprising. 'It's one of those countries you expect to be so cold and barren, but it was incredible. The people I found were a lot warmer than I thought they would be.' She was able to sample the delicious Indian cuisine, and eat like a local in China; 'I ate some weird stuff, like this fermented fish – it was delicious. I even tasted donkey, but I wouldn't go there again.'

Travelling the world with a TV crew at your heels sounds like a dream, but Anita admits it wasn't all plain sailing. 'In India, my team decided to film on a bridge we didn't realise that we weren't allowed to film on, and neither did we realise that the chief commissioner of police was driving past, so they all got taken down to the police station for six hours.' The risks and potential for danger are all part of the project for Anita; 'If you're cynical and don't want to take risks, then don't do travel.'

Anita's career just goes to show that making it as a successful presenter isn't as far out of reach as it may seem. She says of her time at Leeds University, 'I extracted and made the most of every aspect. I did a placement in industry in third year and if you want to work in media, and in television particularly, it is invaluable. You have to go

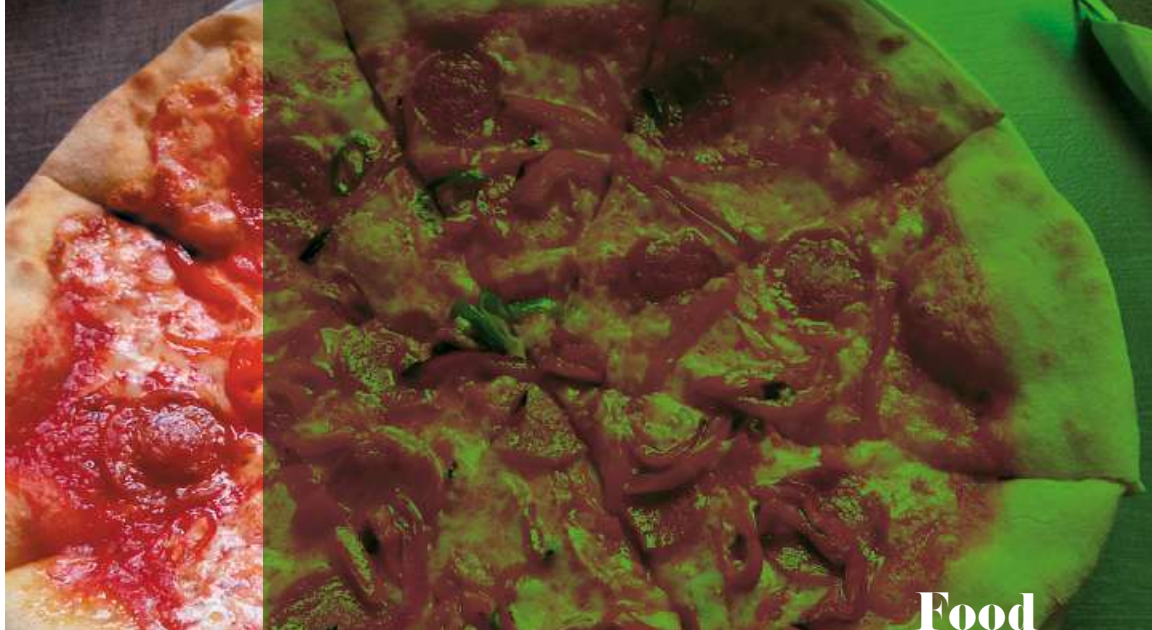
and offer yourself and work as a runner. You cannot leap from being a nobody to working as a director, you've got to start at the bottom and work your way up.'

She admits her transition from student life to the big, bad, working world was unusually easy; she got offered a job as soon as she finished university, starting work a few days after her final exam. However, she knows this won't be the case for everyone, and advises 'If you want to work in television, just flipping get out there. There are plenty of independent TV companies up North. Offer yourself. If you're good and you're keen, and if people spot you and like you, they will give you a job.'

Having worked in areas such as politics, sport and motoring, Anita is forging the way ahead for women in what some may see as traditionally male dominated areas. She takes everything in her stride, however, saying 'I do not allow myself to worry about my gender, my race, my nationality or my Yorkshire-ness. Obviously there's still a lot that needs to be done in terms of getting rights for women, not just in Britain, but globally. Even if you have to work a bit harder than the next person, I think that just makes you better.'

When asked about her future prospects, Anita was brimming with enthusiasm about the huge variety possibilities that lie ahead, and reveals she's planning on heading back to India later this year to film another BBC programme. 'The world is my oyster, that's how I feel, and I think we should all feel that.' And that is exactly how I felt after my conversation with Anita; she goes to show that, rather than seeing your post-university life as one of a terrifying lack of employment prospects and debt, we should all be striving to get out there and enjoy what the world has to offer – it's all within our reach.

Follow Anita on Twitter @itsanitarani
[Jessica Murray]



Food

Leeds Local Food Guide

Exploring the world of food beyond the supermarkets

January has drawn its last breath, exams are over and it's finally time to make good on that New Year's Resolution to eat healthier – and that means an end to Morrison's ready meals and takeaway pizzas. However, stocking up on fresh food isn't always cheap if you stick to the mainstream supermarkets, so *In The Middle* suggests you try staying local. It's better for your bank balance, and your carbon footprint.

1. Kirkgate Market

Alongside being the birthplace of Marks and Spencer, Kirkgate Market is also home to a vast array of stalls selling cheap, fresh food, most of which is sourced locally. Better yet, many of the markets' stallholders now offer student discounts, meaning there are even more bargains to be had. Aim to visit around late afternoon on a Saturday when merchants sell off produce at reduced prices. Expect deals such as six pomegranates for a pound, and look out for the special student 'meat packs' on Butchers Row.

2. R.K. Harris & Sons

Located just down the road from the Headingley Taps, this friendly, family-owned greengrocers offers a great selection of local fruit and vegetables at very reasonable prices. They also have a delivery service, for those students who can't face having to carry their own potatoes home.

3. Costello's Bakery

This lovely, little bakery sits in the heart of Headingley, and has been creating artisan breads, delectable cakes, pies and other baked goods since 1945. The bakery aims to use ingredients from Yorkshire suppliers whenever possible, and everything is handmade from scratch. They also occasionally host small gigs in an upstairs room, and there is a cosy café downstairs for those wishing to linger in the warmth after enjoying a hearty pie.

4. Makkah Foods

Walk far enough down Brudenell Road and you'll discover Makkah Foods hiding in the shadows of the neighbouring mosque. The shop not only sells a variety of fresh fruit and vegetables, but also features an on-site butcher and a wide range of ethnic foods and spices, which can be bought for a fraction of the price of those at the supermarket.

5. Millie's Organic

For the more discerning student, there is Millie's in the city centre, a foodie paradise for all the aspiring Gwyneth Paltrows out there. Millie's is an organic food store and delicatessen which offers locally sourced, organic produce. Rather bizarrely, it also boasts a beauty salon, perfect for easing the inevitable back ache which will doubtless arise from carrying the week's food shop back to your house in Hyde Park.

6. LUU Green Action Food Co-op

Finally, there is our very own Green Action Food Co-op, which can be found next to Santander in the Union. Run by student volunteers, the co-op has a sustainable ethos and sells cost-price organic, fair-trade food, with a wide range of vegetarian and vegan products on offer to members. They are not-for-profit, and also run a fruit and vegetable box scheme, with orders being delivered directly to the union, ready for you to pick up after lectures. *[Sarah Weir]*

The Libertine

Not just your average pizza

Once you've settled in to the routine of university life, it's easy to get in to the habit of eating and socialising in the same places.

However, it's a new year, the ideal time to branch out and try something new and The Libertine is the perfect alternative to the more well-known student bars and hang outs. Its elegant yet laid back décor, convenient location – just across the road from the university on Blenheim Terrace – and its student friendly prices, make it the perfect spot for an in-between-lectures bite of lunch, or post-deadline drinks.

The bar and restaurant occupies a compact space, but the light and airy decor prevent it from feeling crowded or stuffy. There is even a DJ stand in the corner for their Friday and Saturday night events, and they also host regular live acoustic sets and mix nights. From an elegant evening meal, a cosy Sunday roast, or a music night, The Libertine caters to all tastes and needs.

The menu may provide little in terms of quantity of options, but the superb quality of the food more than makes up for it. They offer a selection of salads, and an assortment of unique topped pizzas, all made fresh on site every day. Stone baked, and topped with homemade mozzarella and a range of extra ingredients, from the traditional to the unique, The Libertine's pizzas are no average pizzas. Their speciality pizza, like the bar itself, is named after John Wilmot, England's first Libertine, and was a surprising delight. In keeping with the rebellious, nonconformist attitude of Libertinism, it was topped with garlic oil, sea salt, freshly made mozzarella, rosemary and red grapes. Yes, grapes on a pizza. However, the unusual flavours all worked together seamlessly to create a distinctive yet light and fresh taste.

The Spicy Pizza combined pepperoni, fresh chillies and roasted red peppers, to create a memorable flavour with a fiery kick that stopped just short of becoming overwhelming. At between eight and nine pounds for an eleven inch pizza, especially considering the high quality, The Libertine is by no means out of the student price range. Their deliciously addictive home-made skin on chips are an absolute must; the perfect accompaniment to your pizza or salad.

From quiz nights, DJ sets, two for one cocktails, and even two for one pizza on a Thursday, The Libertine have plenty to attract students. If they expand their menu to allow for a little more choice, whilst still maintaining their excellent high standards, The Libertine could quite possibly become the new student all-rounder for drinks, food and entertainment. *[Jessica Murray]*



Travel

Bathe in Budapest

Soak up the sights of this charming city

Budapest's incredible architecture, energetic nightlife and affordability make it the perfect student city break. Flights start from as little as £25 with budget airlines, and accommodation is much more affordable than in neighbouring European cities. The Hungarian capital is filled to the brim with things to see, and is just waiting to be explored.

The city is split by the Danube River, with Buda lying to the west, and Pest to the east, stitched together by a network of bridges. Most impressive of which is the towering Széchenyi Chain Bridge. The currency, the Hungarian Forint, is a little difficult to get your head around, with one British pound equal to around 400 forints. It's easy to feel like you're spending monopoly money when you're blowing 5000 forints on a meal. Speaking of which, the traditional Hungarian cuisine won't suite all tastes. Goulash and steaming meat stews are popular dishes in almost all establishments, even in the heat of summer.

The streets are immaculate, and this is a city that's designed to be explored by foot. At every turn there is an architectural marvel, whether it's a pale blue turreted mansion, the opulent, neogothic Parliament building or one of the dozens of splashing water features. There's no better way to get to know this most compact of cities than by meandering the backstreets and strolling down the splendid Andrassy Avenue. When your feet get tired - and they will - it's easy enough to hop on the metro or tram to get between districts.

The Royal Palace is cited by many guidebooks as the number one attraction in Budapest. This is most definitely the case, but beware; what the guidebooks fail to mention is the easily missed yellow courtyard room nestled inside which is flooded with sunlight, be sure to sneak a peek inside. St. Stephen's Basilica is an awe-inspiring presence, standing guard over St. Stephen's square.

Surrounded as it is by stylish bars, it's the perfect spot to have a drink and take in the surroundings. When you're ambling along the banks of the river, be sure to look for the Shoes on the Danube. This poignant memorial honors the Jews who were ordered to take off their shoes on the bank, prior to having their lives taken.

With thermal Turkish baths on almost every corner, it is no surprise Budapest has become known as the 'City of Baths.' The Gellért baths have been likened to swimming inside a cathedral, where you can lie back and admire the mosaiced ceilings. Yet even these are dwarfed by the enormous Széchenyi baths. Wherever you decide to go, a plunge into 75°C waters is the perfect way to unwind and rest your fatigued feet.

Budapest has a lively nightlife, with 'kerts' or 'ruin pubs' being major hotspots. Originally semi-legal bars set up in abandoned courtyards, Budapest's kerts have been the city's staple summer hang outs for over a decade. With plants creeping their way into the party and lanterns suspended in the air, these kerts make a refreshing change to your run-of-the mill club. Szimpla Kert might seem no more than a run down apartment building from the outside, but let the distant rumble of music draw you in. It's heaving with people and decorated with everything from bathtub sofas to old televisions sprouting wires and fairy lights. During certain months of the year, kerts also house open-air cinemas, so go and get 'ruined'.

Whether you're soaking in the atmosphere, or soaking in a thermal bath, this is city that you can effortlessly immerse yourself in. You've saved, scrimped, studied and finished your exams, so what are you waiting for? Treat yourself this summer and book those flights.

[Hannah Holmes]

LUUMS double up charity efforts

Leeds University Union's Music Society are raising money for charity with two big upcoming concerts this semester.

The first is the society's largest charity concert of the year, called 'Showtime!' held at Leeds Town Hall on 15th February. The society is raising funds for the South Yorkshire-based music charity Lost Chord. Lost Chord supports people suffering with dementia. They produce more than 1,300 interactive musical sessions a year in 130 homes, designed to stimulate responses from people with dementia through the media of music, song and dance. The charity states on their website "The past ten years have been an exciting journey of discovery into dealing with dementia"

The concert includes performances from the LUUMS Symphony Orchestra in collaboration with other LUUMS ensembles Symphonic Wind Orchestra, Chamber Choir and Chorus, and special guests, The Ashatones Acapella group. There will also be solo performances.

Music from the stage and screen, including Hairspray, Les Miserables and Chicago will feature. Tickets are £10 for students and all proceeds go straight to the charity. People can also donate directly at the Virgin Money giving page: <http://uk.virginmoneygiving.com/team/LUUMS>.

LUUMS are also hosting a charity concert in memory of Richard Mayne, the Leeds University student killed in the MH17 plane crash. The concert will take place on the 22nd February in Clothworkers Centenary Concert Hall, starting at 7pm.

Tickets are £5 and proceeds will be donated to a charity close to Richard's Heart, to continue his charity work. They can be purchased on the LUU website. The LUUMS orchestra will play a full concert programme, featuring popular and not so familiar symphonic and operatic works.

Richard Mayne was a maths and finance undergraduate at Leeds. He was "a generous and giving person", actively supporting Leeds RAG and charities including Kidasha.

He travelled to Everest basecamp, and volunteered in Nepal at a school for underprivileged children with learning difficulties. Thousands of pounds were donated to children's charity Kidasha following Richard's death. The LUUMS concert has been organised by fellow students and friends of Richard.
[Maddy Keating]

Society Profiles

Postgraduate

A brand new Postgraduate society has relaunched on campus. Set up in December by James Mason, Holly Hunt-Watts, Philippa Hall and Victoria Jaynes, the society has created a new Drop-In space for postgrad students to meet and relax.

The new space, hosted in Hidden Cafe opened in January, and provides a chance to meet like-minded people and escape from research. The drop-in is open every Friday, from 12-2pm and can be attended by both members and non-members.

The new society is open to any Masters and PhD students, connecting all faculties, schools and academic years. Committee member James Mason stated: "It is important for Postgraduates to feel a part of the university community, and sometimes this can be difficult, especially for research students who can become stuck in their schools, or wrapped up in their personal study."

Membership is £3 and the society is currently looking for new committee members. There are opportunities for networking, and to practise presentation skills within the society, as well as socials.

The society page on the LUU website has been updated and membership and contact details are available. Contact contact.luup@gmail.com

Leeds South Asian

Bringing together students from various backgrounds to celebrate and experience different cultures. They welcome students to join the 'vibrant bandwagon that is LSA', and enjoy the vast South Asian culture.

Membership is £5 for the year which includes free membership to LSA's very own dance group INDIANCE – runners up at Mehfil 2014 and winners of audience's favourite act, who aim to create a fusion of contemporary Bollywood and Western dance. Also included are discounts on tickets and merchandise, as well as several restaurants and bars. There are also monthly student-friendly cooking recipes, volunteering certificates, and many other freebies.

Fusion: The Bollywood show is the flagship charity event. Raising money for Interpal and The Hope Foundation charities, the society aims to make the event bigger and better than ever before. The evening showcases the best of Bollywood entertainment including: a fashion show, dance acts, singing and comedy. The event is being held in the Riley Smith Hall on the 12th February.

Doors open from 6:30pm. Tickets are £10 for members and £12 for non-members. The price includes refreshments from Aagrah, as well as an after-party in Pulse. All proceeds go to charity.

Contact the society at lsa.society1@gmail.com

Calendar Events

6th February

2-4pm

Photoshoot with Eastern European society, LUU Room 2, free. Be a part of World Unite Festival and have your picture taken in traditional costumes.

5-7pm

Volleyball GIAG, Gryphon sports centre. Struggling to stick to your new years resolution? Bring your student card and try it.

7th February

8:45-5:45pm

Gliding, Meet at Parkinson Steps. £20. Got a taste for heights? Test it out with AvSoc, no experience required.

3-5pm

Chocolate making masterclass, LUU Room 5, £10. Learn to make truffles and flakes. Perfect for those with a sweet tooth.

8th February

12-2pm

Stage Musicals Society GIAG, Treehouse. A performance workshop to try your acting, singing, and dancing skills. Followed by Bierkeller.

3:45-5:15pm

Water Polo GIAG, The Edge swimming pool. No experience necessary, just a love of water and an ability to swim. Go and grab those speedos.

9th February

5-6pm

Italian for beginners, LUU Room 1, free. Impress your friends and increase your cultural know-how by learning a second language.

7-10pm

Gaelic Ceiligh, Riley Smith Hall, free. Join Folk Soc and dance the night away with live folk music.

10th February

5-6pm

German for beginners, Baines Wing SR 1.14, free. Make use of these classes to increase your European kudos.

7:30-10:30pm

Wine Tasting, LUU Room 4, £8 non-members. Try wines from more obscure countries like China, Mexico and Turkey.

11th February

12-7pm

Trip to Betty's. Join Baking Soc in York for tea, cake and shopping. Explore the city and get cultured. Sign up for more info.

2-4:45pm

Try Kayaking, The Edge swimming pool, £1. Join one of three sessions and learn with a qualified instructor. Pick up paddling skills and play games.

12th February

2-4pm

Origami, LUU Room 4, £2. Learn about Japanese culture. Pick up the skills to create delicate paper forms, simply by folding.

6:30-8:30pm

Gavin and Stacey night, Baines Wing SR 2.10, £2. Join Welsh Soc for lessons in lingo, try some tasty Welsh snacks, and watch the hilarious TV series.

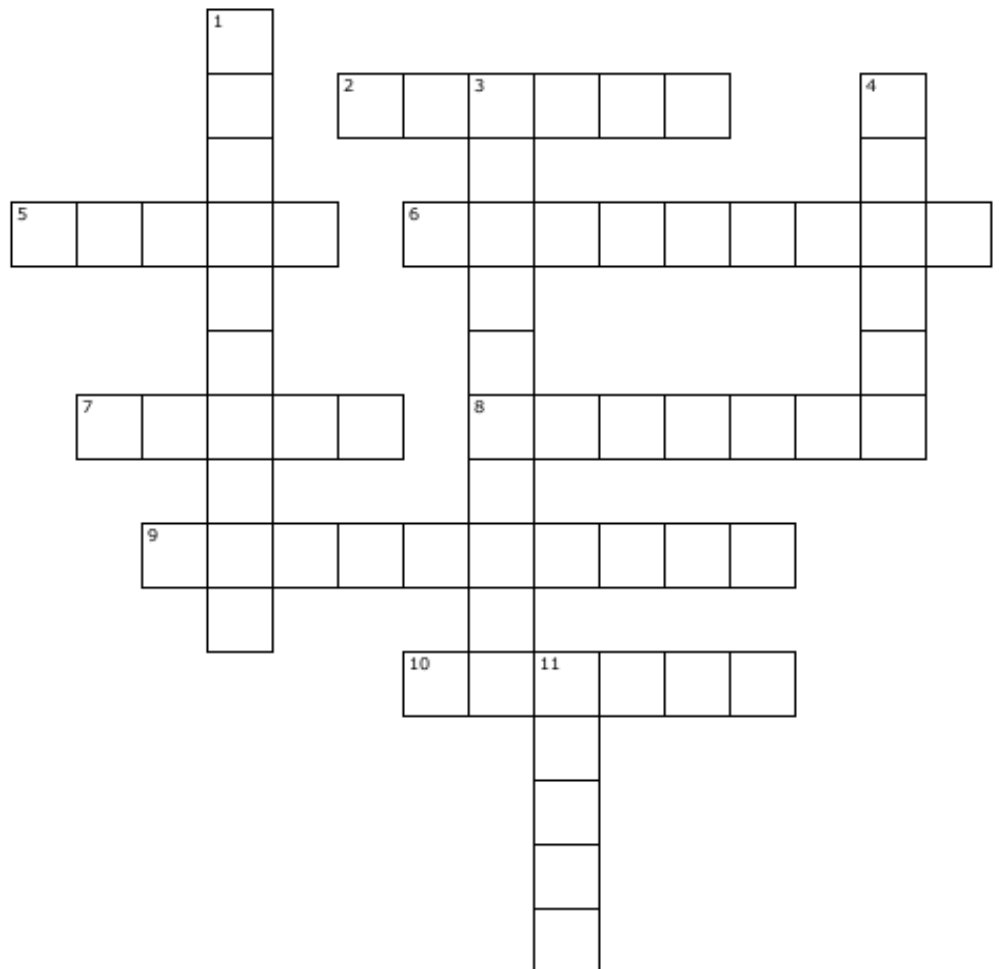
Crossword

Across

- 2 Controversial Italian grain magnate, currently banned from running Leeds United
 5 Title of Meghan Trainor's debut album.
 6 Last week Libby Lane was ordained as the first female bishop of this borough of Greater Manchester.
 7 This high street retailer recently challenged Labour's economic plans.
 8 French parents were recently banned from naming their after this popular spread.
 9 American record producer recently charged with vehicular homicide.
 10 Kurdish city recently reclaimed from ISIS.

Down

- 1 A skeleton belonging to this dinosaur is to be removed from the Natural History Museum.
 3 Former Russian Spy poisoned in 2006.
 4 Anti-austerity party leading Greece's new coalition.
 11 Tom _____, Four-time superbowl winning quarter back.



Columns



Ellie Parkes

Not long ago, a couple of friends introduced me to the term 'polyamorous'. [Not like that...]

Apparently, an advocate of the controversial notion of a multiple person relationship had spoken out, in the form of well-known social libertarian, individual anarchist and general free-love advocate – Jules Hamilton from Made in Chelsea. I, foolishly, had let it pass me by.

In my personal experience, I have only ever been



Jen Pritchard

It's an exciting time, this. It's a new year, a new term, a new start. This time of year is great for updating your outlook, and making some changes for the future.

Alas, for me, the whole New Year's Resolution thing is ruined by the fact that I'm already really fantastic. There is literally nothing about myself or my life that I need to change to ensure an overwhelmingly successful 2015. Essentially, I'm just perfect. But I'll

Two's company. But is three a crowd?

third party (oi oi!) [- Stop it now] to an incident concerning this, evidently, quite sensitive topic.

I was coming home from an evening out when I opened the front door, only to find an extraordinary winter wonderland where the hallway used to be. All I could see inside was my housemate crying and sweeping in the snow, as flakes of white settled all around her.

The explanation for the scene, it turned out, was the result of an unfortunate misunderstanding.

My shockingly naïve and overly friendly housemate had invited two guys back with her for an after-party – she had meant JUST an after-party – but they seemed to have had their wires crossed (ehem). On realising their mistake, everyone was quite embarrassed, understandably. Although, I'm not quite sure it warranted the boys grabbing the fire extinguisher from the hall as they ran out the door, firing it back through our letterbox in revenge for having been denied their ménage à trois.

Now, this is silly anecdote of mine that I whip out at every possible opportunity to embarrass said highly virtuous gal-pal. It's a story that plays on the common assumption that it's certainly NOT okay if it's in a three way. But I wonder – should we be taking the subject more seriously?

The recent "Three Parent" headlines about mitochondria donors have been described as misleading, so I'm not going to whip out my Bro-Science Bachelors BSc. I started to think about the possibilities of a society where polyamory was totally legit – standard even.

New year, new you

tell you who isn't: everyone else.

So in order to take part in all the fun of New Year's Resolving, I've compiled a nifty list of – incredibly reasonable – things everyone else can do to improve my life this 2015. Follow my advice and, while your own life might not necessarily improve, I promise you it will make the world of difference to me.

Make 2015 the year you stop saying "I'm not racist / sexist but..."

Why are people still doing this? Stop it. Nobody believes you.

Take better care of your bins.

My daily commute through the streets of Hyde Park is made considerably more irksome by the wheelie bin apocalypse that reigns down upon us every time it's windy. Love your bins.

Stop liking shit on Facebook that gets all up in my newsfeed.

Goes for Daily Mail articles, statuses beginning "I'm sorry but the fat acceptance movement has to stop...", all the clickbait, bullshit political memes, stuff The Tab has published, and anything suggesting that Kimmy K is a bad mother for occasionally being naked.

Vote.

Not for UKIP.

Start tipping bartenders more.

I am one, and if literally everyone does it, some of that sweet, sweet cash will

Two women or two men are obviously just as capable of starting a family as one man and one woman. There is now a tangible challenge to the idea of a "relationship" having to be heteronormative.

It is odd that some people still get so offended by these deviations from the norm. We liberal students would take a lot more than that – but we do still find it titillating.

The same goes for any other relationship nonconformities, like significant age differences. But if a older man wants to get together with a much younger man, or a younger man with a much older woman, why not? As long as everybody's happy, right?

Stephen Fry's recent marriage faced two of the aforementioned issues head on. And thank God, most of us were cool with it, although I'm not entirely sure if Stephen would agree that it's God we have to thank.

Beyond polyamory, homosexuality and age-differences, there are numerous relationship "deviations" I haven't mentioned – ones that don't conform to gender identities, and many other identities we make "the norm".

have to wing its way over to me. In fact, to make it simpler, just start tipping me more, guys. For everything. If you see me around, just give me some money. I probably deserve it.

Don't say "I feel so old" in reference to stuff that happened in the 90s and 00s unless you are literally 70 years old.

OMG said the 21 year old as she scrolled through a buzzfeed of CBBC stars who are now in their thirties, all the while oblivious to the fact that the minutes and seconds of her existence were ticking steadily away.

Stop leaving your stuff all over a desk in the library when you go for your two-hour lunch break.

Are you a sociopath? Honestly, tell me if you are. Because that is the only way I can accept such a flagrant disregard for other human beings. Especially myself. And my housemate who pointed this one out in such a scream of fury that I worried for my safety. So this one counts double.

Work on your spatial awareness.

Because next time you block up the stairs in the Roger Stevens building, hog the pavement, or just stop suddenly to chat to your friend in a doorway,



“I’ve worked in the prints and copy bureau for 17 years, we’ve had people come to us crying, begging, bribing, all sorts” - Neil

Humans of Leeds

www.facebook.com/humansofleeds