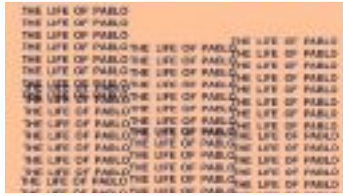




[Image: CleanAndSoberENT]

● Meenakshi Parmar explores FoMo - The Fear of Missing out at University p.8



● In *The Middle* review Kanye West's *The Life of Pablo* ITM p.5

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The Big Debate: Do quotas represent a good way of achieving equality?
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All the latest news, updates and results from this week's BUCS matches



[Image: Jack Roberts]

University Investment Breaches Long-standing 'Policy'

- £749,822 invested in Altria breaches 'tobacco policy' fought for by students fifteen years ago
- Other investments made in alleged tax avoiders, defence contractors and fossil fuel producers

Benjamin Cook
Editor-in-Chief

An investigation by *The Gryphon* has found that the University of Leeds has invested £749,822 in tobacco giant Altria, against University policy, alongside investments in several other controversial businesses as part of the University's multi-million pound investment portfolio.

Investments in Altria, the company that produces popular cigarette brands such as Marlboro, Parliament, and Chesterfield, account for 1.15% of investments. This investment contravenes a policy to disinvest in tobacco stocks taken by the University Council on November 8th 2001 following a lengthy campaign by students unhappy with the institution's investment habits. At the time investments in tobacco accounted for 3% of the University's £52m portfolio. Speaking at the time, then Vice-Chancellor Professor Sir Alan Wilson had said, "Our decision was made on a matter of principle, and in recognition of the social responsibilities of

a leading university."

A Freedom of Information Request has also revealed that the University is a stakeholder in several fossil fuel producers, the world's largest defence contractor, companies at the heart of recent financial scandals and tax avoidance claims, and a mining company with allegations of illegal dealings with rogue states and paramilitaries.

Figures from the end of May 2015 show the University has an investment portfolio of £65,015,550 in a variety of international businesses. The largest single investment being the £1,885,509 invested in the Vodafone Group which constitutes 2.9% of the overall portfolio. Vodafone has been criticised for several years over allegations it has been paying 'little to no corporation tax'.

The portfolio also sheds light on the University's investments in companies accused of aggressive tax avoidance in recent years. Shares are held in Google, who last month were accused of cutting 'sweetheart deals' when an agreement

was reached with HMRC to make a payment of £130m 'in respect of previous years'. With investments also made in amazon.com, who in 2014 paid a tax bill of £11.9m despite recording sales of £5.3bn in the UK as these sales were taken through Amazon's Luxembourg company, Amazon EU Sarl. The University has retained shares in Tesco from 2014, with the supermarket giant also criticised for similar use of tax havens in recent years.

Other investments include Lockheed Martin, an American aerospace, defence, security, and advance technologies company, that based on revenue for the 2014 fiscal year was the world's largest defence contractor. In 2013, 78% of Lockheed Martin's revenues came from military sales, with US government contracts accounting for 85% of its business in 2009. Lockheed Martin is also the company behind the design and construction of the Trident ballistic missile system.

Continued on page 3 >>>>>>



19.02.16

Weather

		HI	LO
Friday	cloudy	7	6
Saturday	rainy	10	6
Sunday	rainy	9	4

Quote of the Week

If you don't watch yourself, with every move you'll end up being gashed, broken, bruised or contused. Even if you negotiate the sharp rocks you'll soon feel that too many people have peed in the pool for you to want to swim there any more. The fun is over.

'National Treasure' Stephen Fry expresses his view on the 'dangerous' side of Twitter, after deciding to take a break from the social media site this week

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Credits

Editor-in-Chief ~ Benjamin Cook

Associate Editor ~ Greg Whitaker

News ~ Elli Pugh, Jess Murray, Shamima Noor, Sam Robinson

Society - Avigail Kohn

Features ~ Stephanie Uwalaka, Molly Walker-Sharp

Views - Rachel King, Freya Parr, Dom Johnson

Science ~ Sam McMaster, Dougie Phillips

Sport ~ Alex Bowmer, James Candler, Nancy Gillen, Fiona Tomas

Head of Photography ~ Jack Roberts

Editor's Letter: It's The Most Wonderful Time Of The Year

Is it really that time of year already? Over the next few weeks the Leadership Race will transform campus into a horrifying maelstrom of campaign posters, terrible song parodies, and lecture shout outs. Then almost as soon as it fell upon us it will be over, with nothing to show but a few stubborn chalk marks, banners gathering dust in the back of someone's cupboard, and a shiny new exec - or maybe not totally new exec.

For many students the Leadership Race is at best tedious, at worst outright annoying. It is the epitome of the exuberant, extorverted, Radio 1, marketing campaign that so irks students who only want the Union to provide them with somewhere to provide cheap sandwiches, cheap drinks, and a cheap night out.

But beneath all of the bright colours

and glossy leaflets, student politics matters. In my fourth year at Leeds, I can safely say there has never been a time that student politics has been more important.

You may not see all the work that your Exec and the Union that supports them puts in for you behind the scenes everyday, but I do, and I know they're trying to help do what's best for students every moment of the day. It's nice to know somebody is because there aren't many people out there shedding a tear for the under-25's these days.

Leading the continued fight against tuition fees; lowering the cost of living; diversifying the curriculum; setting up services to care for your mental health; providing the most vulnerable in society with the safe spaces they need. We take for granted the efforts of our Exec, and even if their work hasn't helped

you, you'll know someone they have.

Let's not give them too much praise though, a nice graduate job and a 10% staff discount is pretty nice after all.

Anyway, I'm probably just coming over all misty-eyed because my time in the Editor's chair is nearly at an end. But my point stands. You can get through the election fatigue, because this matters. Look beyond all the superficial offers of apps and see what really matters in these elections. Which of these six people are going to give everything they can everyday to fight for you?

Oh, and don't forget to vote for a Gryphon Editor. We don't want a repeat of last year.

Benjamin Cook
Editor-in-Chief

Photo of The Week:

Resident Gryphon photographer and Media and Communication student, Nao Takahashi, took this striking image at Sibelius Park in Helsinki, last month.



Leeds Physics Student Missing On Ben Nevis



Jonny Chard

University of Leeds Physics undergraduate student, Tim Newton, is missing after failing to return from an outing on Ben Nevis at the weekend.

Newton, 27, and Rachel Slater, 24, both experienced climbers, were thought to have been camping in a green tent near the Charles Inglis Clark memorial hut on the north side of the mountain.

The alarm was raised on Monday after they were reported overdue from their expedition.

Following a possible sighting of two people fitting their description climbing in the area on Sunday afternoon, a search began, but had to be postponed on Tuesday after two involved in the search were caught in an avalanche.

Further to this, an avalanche in Creag Meagaidh in the western Highlands which killed one man and left another seriously injured, diverted the rescue helicopter on Wednesday.

Due to heavy snow, fog, and high winds of up to 90mph, Inspector Donald Campbell, of Police Scotland, has stated that conditions on Ben Nevis are still making it too dangerous to resume the search and Lochaber Mountain Rescue teams are having to review conditions on an hourly basis.

From Ms Slater's logbook entries on UKClimbing.com, it is apparent that she has conducted a number of expeditions with Mr Newton and both are very experienced and well-travelled climbers.

A joint statement from the families of Mr Newton and Ms Slater stated: "We are extremely grateful to members of the emergency services and search and rescue personnel who are searching for Rachel and Tim.

"The overwhelming response from members of the public and the climbing community has greatly assisted the search effort and we appreciate all the support and words of encouragement."

University's Investments Face Scrutiny

»»»» Continued from page 1

As an agreement has yet to be reached between LUU and the University on divestment from fossil fuels, the University still holds investment in several companies responsible for the extraction of fossil fuels. Investments in BP, Shell, Rio Tinto, Umicore, BHP Billiton, and Glencore, show that the University's investments in fossil fuels is substantial.

The University has invested in BP for several years, with the oil and gas giant donating £700,000 to the University between 2009 and 2012. However, investments in several other companies in this field are more recent. Several of these companies have also had damning allegations made against them in recent years. Glencore has been accused of ignoring UN law in dealing with rogue states such as apartheid South Africa, Iran, and Iraq under Saddam Hussein. A BBC investigation in 2012 claimed to have uncovered sale documents showing the company had paid associates of paramilitaries in Colombia. This followed a Colombian Court accepting evidence from former paramilitaries who claimed they had stolen land to sell to Prodeco, a subsidiary of Glencore, to start an open-cast coal mine in 2011. However, Glencore has repeatedly refuted all such allegations against it, and in a statement have said,

"These allegations are untrue. Neither Prodeco nor its parent company Glencore have ever had any links with paramilitaries whatsoever."

Last year the University informed *The Gryphon* that investments are informed by the University's Policy of Socially Responsible Investment, a policy also introduced in 2001. This policy is overseen by the University Council and is designed to ensure that investment managers take account of social, environmental and ethical considerations.

Speaking to *The Gryphon*, LUU Union Affairs Officer, Toke Dahler, said,

"I find this news deeply worrying. Students have said time and time again that they care about how the University invests its money, and want them to show responsibility and leadership both in the local and the global community."

"The Union's stance on tobacco investments has not changed in the past 15 years – this type of investment should not be happening. Similarly, we are continuing to follow through on our policy mandate and push the University to divest from fossil fuels. If anything, this investigation shows that we need to continue lobbying the University on crucial areas such as these."

The Gryphon has contacted the University and Google for a response, however, at the time of printing no comment has been made available. If this situation changes, an updated version of this story will be published on *The Gryphon's* official website.

Royal Fisheries Fined for Poor Food Hygiene

Zoe Bancroft

A takeaway owner in Hyde Park has been fined £255 after environmental health officers found conditions that could cause cross contamination of food, and standards of hygiene which fell below standard.

Naheed Amjum, owner of Royal Fisheries on Royal Park Road, appeared at Leeds Magistrates Court on Monday, February 8, following an inspection which found dirty fridges, surfaces and floors as well as possible food contamination. Environmental Health Services said that the establishment may pose a risk to the public due to the poor conditions on site.

Since the inspection in May 2015 and the court fine, it appears Mr Amjum has made serious improvements to the condition of his takeaway, now being awarded a four out of five hygiene rating.

As well as the £255, Mr Amjum must pay costs of £1690 and a victim surcharge of £25.

Mark Dobson, executive member for environmental protection and community safety, said: "When environmental health officers find conditions they aren't happy



[Image: The Local Data Company]

with they will offer advice and solutions to help businesses make the necessary improvements.

"It really shouldn't take court action and fines to clean up kitchens".

The Food Standards Agency's national food hygiene rating scheme uphold standards across the board to ensure consumer safety.

Campus Watch



1 Oxford University

Members of Oxford University Labour Club Accused Of Anti-Semitism

Alex Chalmers, co-chairman of the Oxford University Labour Club, has resigned over allegations of anti-Semitic comments made by some of its members.

He stated that a number of the members "have some kind of problem with Jews".

Ed Miliband said he was "deeply disturbed" by the reports and was postponing his appearance at an upcoming event until the Labour party's student organisation launched an inquiry.

Shamima Noor

2 Salford University

Salford Student Stabbed To Death

William Lound, a Salford University student, has been found stabbed to death in his halls of residence.

Lound, aged 30, from Birkdale, near Southport, was discovered last Monday in Bramall Court.

An investigation into the incident has been launched and Lee Arnold, 36, has appeared before Manchester magistrate court charged with murder.

Jonny Chard

3 Canterbury University

NUS LGBT Officer Refuses To Attend Event

NUS LGBT officer, Fran Cowling, has refused to attend a talk at Canterbury Christ Church University on the topic of "re-radicalising queers", unless one of the country's best known gay rights campaigners, Peter Tatchell, does not attend.

Cowling has cited Tatchell's opposition to "no-platform" policies, claiming that his views are racist and transphobic.

Jonny Chard

4 Greenwich University

Students' Personal Details Posted Online

Greenwich students had their personal details posted online in a breach of data privacy laws.

The students' names, addresses, dates of birth, mobile phone numbers and signatures were all uploaded to the website, alongside references to mental health and other medical problems, and supervisor comments about students' work. The information has since been removed.

Jessica Murray

The Digest



Petition Calls For Hunt 'no confidence' Vote

A petition calling for the government to debate a vote of no confidence in the Health Secretary Jeremy Hunt has attracted over 250,000 signatures.

The petition reached over 100,000 signatures within 24 hours of being launched, and the issue will now be considered for debate in parliament.

The petition comes as a result of the Health Secretary's controversial decision to impose a new junior doctor contract.

The British Medical Association are said to be considering 'all options', and a full walk-out from accident and emergency departments is not being ruled out.

Jonny Chard



Calais Jungle Residents To Be Rehoused

French authorities have given 800-1000 migrants one week to leave a seven-hectare section of the camp which Calais prefect, Fabienne Buccio, plans to bulldoze, halving the size of the refugee camp.

Buccio added that authorities would help relocate the disrupted refugees to an alternative, purpose-built facility created using converted shipping containers, or to other accommodation centres in France.

There are now over 4000 refugees living in squalid conditions at the 'Jungle' camp in Calais, leading French authorities to reduce its size to 2000 people in order to, as they claim, make the camp more 'organised' and 'dignified'.

Lydia McMath



Viola Beach Members Killed In Car Crash

Members of the indie band, Viola Beach, have been killed in a car accident in Sweden, hours after playing their first international gig.

Kris Leonard, River Reeves, Tomas Lowe, Jack Dakin, and manager Craig Tarry, aged between 19 and 32, plunged 25m into a canal through a gap in a bridge, after it had been opened to let a boat pass through.

An investigation into the cause of the crash is now under way. Viola Beach were due to play a homecoming gig in Warrington in March and their fans have now begun a campaign to encourage people to buy their music to get them a place in the charts.

Jonny Chard



Ankara bomb Blast Kills 28

A large blast in the middle of Ankara, the Turkish capital, left 28 people dead and 61 injured.

A vehicle full of explosives was detonated close to parliament and military headquarters, just as army buses were passing by.

Most of the victims were military personnel, but a number of civilians were also affected.

No group has yet taken responsibility for the attack.

President Erdogan said in a statement: "Our determination to retaliate to these attacks, in Turkey and abroad, which aim at our unity, togetherness and future, is increasing with such actions."

Jessica Murray

The Big Picture: The Race For The White House

Sam Robinson

How does it work?

In an extremely loud, controversial and drawn-out campaign, the Republicans and Democrats are in the process of selecting their candidates for the US presidential election later this year.

The parties will select their presidential candidates at their national conventions this summer, where delegates from each state gather to vote for who will represent the party at the election in November. The way these delegates vote is determined by the outcomes of a series of primaries and caucuses.

These are basically state-level elections in which voters select their preferred candidate, and delegates are "awarded" to candidates based on the results. The results of the caucus/primary "bind" a delegate to a particular candidate, who they then have to vote for at the national convention.

In short, voters choose who should represent their party at the presidential election. The result of this vote is then used to "allocate" delegates – who select the party's presidential nominee – to candidates. This is often done in proportion to vote share, but sometimes also on a "winner-takes-all" basis, where a candidate that wins the vote takes all that state's delegates.

To win the presidential nomination, then, a candidate needs a majority of delegates. To get that, they need to win these delegates in primaries and caucuses. The Republicans have 2,472 available delegates, so a candidate needs 1,237 delegates to win the nomination. The Democrats, meanwhile, have 4,763 delegates; 2,382 are needed for a candidate to win the nomination.

Why are South Carolina and Nevada important?

The next big events on the US' election calendar are the South Carolina primaries – 20th and 27th February for the Republicans and Democrats respectively – and the Nevada caucuses, on the 20th and the 23rd for the Democrats and Republicans, respectively.

This next week is potentially a big one. Trump has already led the Republican field for some time, having won the New Hampshire primary and currently standing ahead on delegates. National Republican polling recently put Trump at 39%, with closest rivals Rubio and Cruz coming in at just under 20%.

Trump's vote share among republicans has soared from 28% last December. Surprisingly, he has gained traction among "somewhat conservative" and "moderate" republicans; his vote share is above 40% in both these groups, up some 10% from last December, with rivals trailing by 20 or so percentage points. Although Cruz, Trump's principal rival, has maintained the support of die-hard conservatives, Trump has attracted a great deal of support from the centre of the party.

Unsurprisingly considering his national position, polls indicate Trump has a comfortable lead in both South Carolina and Nevada. This is significant in two ways. Firstly, delegates in South Carolina are allocated in a winner-takes-all system. So if Trump wins the day in South Caro-

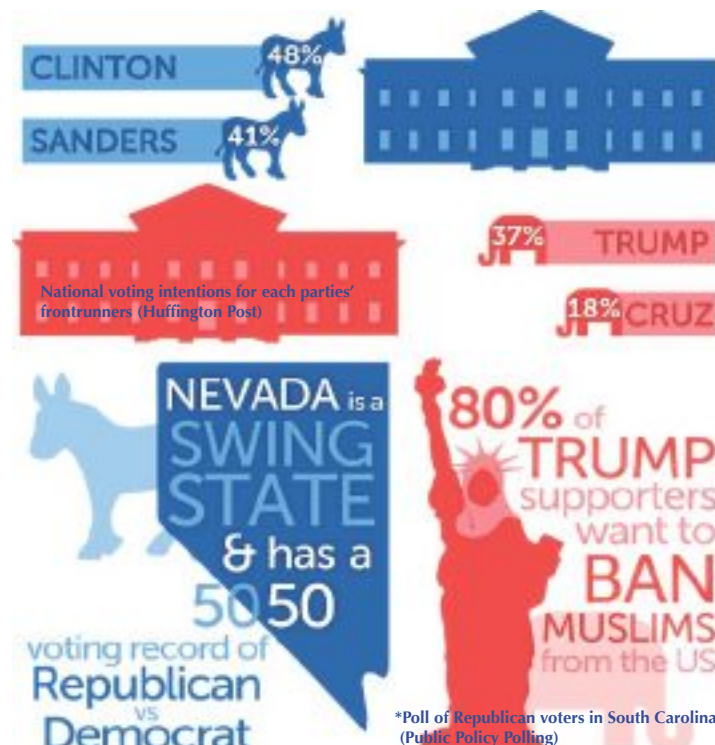
lina, as seems likely, he will gain 29 delegates. To put this into perspective, his rivals currently have 33 between them. Trump will also get 3 additional delegates for each congressional district he wins in. In total, Trump could win 50 delegates from South Carolina, opening up a massive lead and lending more momentum to his campaign after his victory earlier this month.

Trump is now well-placed to win the Republican presidential nomination. This is not a foregone conclusion; with Trump needing over 1200 more delegates to cross the threshold, and crunch events like "Super Tuesday" – where 565 bound Republican delegates are available – still on the horizon, rivals will hope Trump's campaign slips up. However, his campaign is gaining momentum and seems unaffected by things that would normally be massive setbacks. If Trump wins in South Carolina and Nevada, it's hard to see why he wouldn't go on to win other primaries and, potentially, the nomination.

Meanwhile, things could go either way for the Democrats. Polls show it's too close to call between Clinton and Sanders in Nevada. After Sanders unexpectedly won in New Hampshire he will be hoping a win in Nevada will maintain his campaign's momentum. Sanders has recently been making inroads against Clinton, who has widely been seen as a shoo-in, so another win would keep him in contention. However, Clinton looks set to take South Carolina, where she leads 59% to Sanders' 40%. Despite Sanders' incredible New Hampshire result and his overwhelming popularity among young voters – Sanders won 84% of the under-30 vote at Iowa – this does seem like a battle of David against Goliath.

Sanders' success at the primaries could, however, raise questions about the way the Democrats select candidates. Despite winning one state each, at the time of writing Sanders stands at 44 delegates while Clinton commands 394. How could this be, with such an apparently tight contest between them? The answer is "superdelegates". These are 700 or so people who are not elected by anyone in the Democrat primary process and are free to vote any way they want at the Democrats' national convention, irrespective of the primary results.

They largely come from the party establishment, as is evidenced by the fact that they are flocking to Clinton. The superdelegates have the numbers to swing the election, even if Sanders wins the primaries. If this happens, and the results of the primaries are overturned by the superdelegates, this could spark a crisis of legitimacy in the Democrat primary process. Voters would most likely be outraged at the candidate they supported being stripped of his title by 700 party elites completely beyond the primary system.



What next?

It's still early days in the election process. We have another few months of primaries, the national conventions and the final presidential election yet to come. As such, it's too early to be sure of the outcome. But for now, it looks as though Trump is emerging as a very real contender for the Republican nomination.

This is surprising and rather alarming; he has somehow managed to capture the moderate side of the party, although polls of Republican voters in South Carolina show Trump voters are far more likely to support a ban on Muslims and express support for the Confederacy than voters of any other candidate. Trump also has some extreme foreign policy views, such as seizing Iraqi oil, bringing back torture techniques, and engaging in currency wars with countries such as China. Although much of what a Trump presidency would look like is unclear – it's hard to discern a coherent set of ideas from his populist rants – some of the ideas he's proposed and which his supporters endorse are worrying and potentially destabilising.

Sanders might well eventually be bested by Clinton, however the main question is how well he does in the primaries. If Clinton must rely on the undemocratic superdelegates to win, that will stir up a crucial debate inside the Democratic Party. Whatever happens, Sanders is galvanising young American voters and reviving ideas that have long been derided as hard-left and socialist by American standards. Although Sanders may have a rather narrow focus on inequality, he is at least enriching the debate, and it looks as though he will give Clinton a run for her money.

Between the rise of Trump and the unexpected success of Sanders, 2016 is looking to be one of the most polarised and unusual election years in recent US history. Depending on how you see it, also one of the most concerning. Regardless, it seems as though the campaign is likely to bring some fault lines in American politics into much sharper relief.

“SLOCO creates a platform for students to actually share their university experiences”

The Gryphon chats to O'Brien Alaribe, founder of SLOCO.co.uk, a brand new website for Leeds students to find out about campus events, nights out and how to make the most of their university experience.

Rachel King

Talk me through Sloco, what is it?

Because it's university focused, through Sloco you can find out what students are doing, where they're going, and what's happening in the union. It keeps information among students, whereas Facebook is information from your friends somewhere which is not relevant to your university life. So the application is providing a platform for university students to share information amongst themselves on campus and between Leeds universities as well. It also gives you information about tickets and student nights on a daily basis.

Was there a particular moment when you had the idea or saw a need for this?

Initially I had a similar idea to this in second year, when I was living in Eldon Court, and they didn't have a Facebook page for us to share information so I created one. So when I went on placement I learnt how to develop applications, and I was involved in a startup from which I learnt business. Then in September I decided to write the programme myself, build the application, get people to use it, get some feedback from students and get ready to launch it.

Is there an app as well?

Currently the mobile version is not available because I'm providing the online product so I can test it amongst students, see how they're going to use it. Then with time it can grow, and I can develop the mobile application.

How do you see Sloco fitting in alongside Facebook, Twitter and YikYak what makes it different?

Facebook has become a media platform; people don't use it for information anymore they just go on it to watch funny videos and pictures. Hardly anyone ever posts these days. There is nothing to tell students what's happening on campus, students have to go on specific groups to get that information. Sloco tries to create a platform for students to actually share their university experiences, especially when you're a fresher and new to the city. With something like Sloco you can see second and third years going. 'This is the best place for students, this is where everyone is actually going'. Also with events you can see which of your friends have actually bought tickets. Stuff like YikYak is mobile and its nice for students because you can post anonymously, but when you want to take that interaction to the next stage its harder because you can have some weirdos on there.

Whats your vision for the future, how can you see Sloco expanding?

I see Sloco over the next few years developing in to a student-focused application with everything that students need. Things that students actually like, things that you wouldn't get on the platform of a bigger application.



[Image: Jack Roberts]

It can also inform companies who want to know what students want. For example Dominoes, who come to the union every fresher's week and give out free pizza. Sloco follows student patterns, so a few years ago students wanted selfie sticks and I can give that information to companies so if they're coming to this union and say 'this is what students actually want'. What students want changes every month, and you need an application that actually captures that trend.

How's the concept been received, what kind of feedback have you got?

Very good feedback actually. When I present the application I say, 'Imagine how you would find out where people are going to go tonight. Where would you go to find this information?' Or 'do you know what's happening in the Union today?' When you present the problem like that people respond 'Ah, that's actually true. There's nothing that actually tells me this information.' Then I present Sloco and tell them, 'Look, this is what can help you find information like this. Sloco's good in this way, it can add value to your life in this way.' Of course I always get people to sign up as well you know.

How did you come up with the name?

So initially Sloco was meant to be a ticket information platform. I wanted to build a website for students to get information about tickets and events, and initially it was called Night Info. I started thinking about what makes Night Info unique from other ticket sites, and after I spoke to a few ticket providers, and realised it was the student target audience. I thought ok Night Info or Sloco, and it was actually my mum who said 'Yeah I'm not sure about Night Info but Sloco, I like that. It sounds catchy'. I thought that made sense so its Student Life Only Comes Once.

What have you found the hardest, whats been the biggest challenge in creating Sloco? Have you had much support from the University?

This is the first application I've done and building something on this scale is massive. Every single day I programme for at least eight hours. The idea has been around for a year or so, and initially I outsourced it to a company in India but they couldn't do the project because of how big it was. I wasted a grand on that. Then I got another guy who is more experienced than me to develop the application, but because its not his applications he wasn't as dedicated. So in September I decided to learn to develop the application myself; I signed up to tutorials online and I did everything myself. The marketing is actually the easy part when you have a working product that speaks for itself.

So there's a Spark business plan completion and I applied to that, but I haven't heard from them yet. I've spoken to a lot of people about it but University is such a big place. Whenever I go to someone they always forward me to someone else for help. Its difficult finding a single place on campus to get information or someone who can actually help you move your product forward; you have to do the work yourself. Enterprise is there to help, but they don't give you exactly what you need to grow or to move your product forward. Its something they said they're working on but at the moment the University haven't been the most help.

Is there anything you'd like to add?

I just want to tell everyone to use Sloco. Obviously the more people who use the application the more people will get from it. When there's a lot of students on the application, that's when you can actually see the scale of it. The more people who comment on the application the more value it will have to student lives.



EXTREMISTS ALLOWED ON CAMPUS?

**Have a view on our No Platform policy?
Find out what candidates are saying
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15 FEBRUARY >
03 MARCH



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Where Are Your Friends Tonight? Is FoMo More Serious Than We Thought?

The Gryphon explores FoMo beyond the common depiction, casting light on FoMo as a form of social anxiety, which has the effect of engulfing the lives of so many people.



[Image: CleanAndSoberENT]

Meenakshi Parmar

'FoMo', otherwise known as the 'Fear of Missing out', is a term that is regularly circulated in both our social vocabulary and the media. There are trivialised examples of FoMo that we are familiar with: somebody upset when friends congregate without them; a person agreeing to attend events that they may have no personal interest in. Indeed, the top definition for FoMo in Urban Dictionary describes the phenomenon as 'the fear that if you miss a party or event you will miss out on something great'.

The unrelenting need to stay connected with what our peers are doing and be involved in the interactions around us arguably affects all of us to a certain degree. A study at the University of Essex has revealed the psychological basis of this insecurity, suggesting that people who suffer from FoMo may display lower levels of satisfaction than the 'average' person. The less people feel personal autonomy, competence, and connectedness in daily life, the more likely they are to display insecurity regarding their social lives. Essentially it is those who have unsatisfied needs, such as wanting to be loved, that are more likely to suffer from FoMo. This first-of-its-kind-research implies that FoMo needs recognition as a serious constraint on the social lives of much of the population. If there are people experiencing the compulsion to say 'yes' to everything so as not to feel regret if they miss out on an event, feeling anxious when friends are involved in conversations that do not include them, dreading the thought of spending time alone, and repeatedly checking Facebook and Twitter, the colloquial representation of FoMo seems an inadequate label for what can be seen as a curse that

impedes upon lives and reflects or exacerbates personal self-esteem issues.

It seems natural to conclude that the main cause of FoMo is the frenetic use of social media that defines this modern age. Following our reliance on the Internet and an insatiable need to stay connected to the world throughout every hour of the day, FoMo becomes an inevitable consequence. It can be questioned whether this ritualistic use of technology causes anxiety or whether people's fear of missing out drives them to engage with social media in an addictive cycle. We already know that the Internet has the power to greatly influence us; we are merely acting as consenting recipients through our willing use of smart phones. When

...when such a vast range of the population is consumed by social fear, the pervasive impact of FoMo becomes all too clear.

there are photos of events and beautiful, smiling faces plastered across the computer screen, it appears somewhat inevitable that people may experience feelings of jealousy or insecurity. A major implication of social media is that it is one-sided; the bad times and arguments are often brushed under the carpet and so people only see what other people want them to. The solution

to the problem may be to quit social media and simply deactivate Facebook. However, it is probably the case that the mere thought of this racks most people with the fear that they might lose touch with the world and be forgotten amongst friends, laying waste to the online presence that they have cultivated over a number of years.

It is thus important to establish exactly who the 'Fear of Missing out' affects. At first glance, it seems reasonable to conclude that it is young people and teenagers that are the primary sufferers. It is amongst this age group that consistent social media use is a given, and the presence of a peer group can be seen as most important and influential in comparison to any other time in a person's life. Already pressurised by new social trends, perceptions of ideal body image, and the online presence of friends on the internet, it comes to no surprise that young people feel the need to constantly seek approval from friendships and put forward into the social sphere the 'best' version of themselves.

However, the idea of the 'life-long FoMo sufferer' is very much real; surveys conducted by a team of social scientists and tech experts under the marketing communications network, JWT, indicates that in many cases it is adults who are closely linked with the 'Fear of Missing out'. Higher proportions of 'Adult Millennials' (between the ages of 18 and 34) felt left out when they saw that their friends were doing something and they were not, a percentage greater than that of the teenage group. Claire Cohen, a journalist, has suggested that the phenomenon can be felt in the workplace, with adults checking work emails before 7.30 a.m. so as not to lose out on new projects and feeling the need to constantly

EXPERIENCES ARE BETTER WHEN SHARED ON SOCIAL MEDIA

People who have posted, tweeted or shared about their events and experiences in the past year:



Data: Eventbrite - Harris survey of 2,000+ U.S. consumers, July 2014.

browse the professional network LinkedIn for potential opportunities. When such a vast range of the population is consumed by social fear, the pervasive impact of FoMo becomes all too clear.

This issue was explored further when *The Gryphon* spoke to a focus group of students at the University about keeping up with friends and maintaining a social life. First year student, Joe, said that this is about compromise; a balance between doing what you want to do but also acting upon what makes someone else happy. Another student, Sophie, described how she has grown out of FoMo: where when she was younger she would be upset to the point of crying if she saw her friends had met up without her, FoMo no longer bothers her and she enjoys a night in alone. On the other hand, univer-

sity arguably intensifies social anxiety with open-ended opportunities to be 'living like there's no tomorrow' and the challenges presented by living in halls of residence alongside other young adults. In this discussion, FoMo is evidently a common experience associated with the pressure to be going out and be seen to be having fun. A student, Will, said that he fears missing out so much that he will pay money to go on a night out when he does not even want to go to. And Sociology student, Shalanda, agreed that there is pressure to go out all the time but ultimately it is a personal decision; it is about whether you care to keep up or choose to go to a place where you actually enjoy yourself.

These viewpoints illustrate not only the magnitude but also the harmfulness of FoMo. It is something that has

the capacity to make people sacrifice their own satisfaction and character in order to become something they are not and remain a part of their social circle. Getting to the heart of FoMo is important because it reflects how we are stuck in a cycle of constant comparison with others. In believing that those around us are more socially active, successful, attractive, and popular than we are, we look at our own lives with a sense of inadequacy. In this sense, FoMo can be interpreted as a further manifestation of low self-esteem and the cause for which many people put themselves down. To only speak of FoMo in light-hearted discourse seems to downplay a feeling that affects the lives and mental states of a lot of people in varying degrees. Brought to the forefront is the reality that this is a generation which is relentlessly striving for better; social appearance and status often takes priority over personal fulfilment and actually doing things that we want to do.

If people regularly experience FoMo, we are left with a bizarre paradox where the people around us are all aiming for a social ideal that nobody can achieve and from which nobody is left satisfied. So, why we do this to ourselves and to what extent is FoMo self-inflicted? Social media is supposed to bring people together and enhance our social lives. In many ways it is an inspiring technological feat which connects people and enables what was previously unthinkable. However, it also meddles with our own self-perceptions, endorses the daily comparison of the lives of others with our own, and tragically heightens feelings of loneliness and isolation. To move beyond FoMo, it seems that we must both invest in meaningful friendships, which do not require a 'show' or fakery, but also rebuild our own confidence and be grateful for the things in life that we enjoy and make us happy.

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“Parlez-Vous Français?” Is The French Language Under Attack?

The Gryphon explores recent changes in the French language, why these revisions have been proposed, and the effects that they may have upon communication.



[Image: Piotr Bizior]

Rosemary Maher

The recent proposed changes to the French language have sparked uproar amongst the French and the rest of the world alike, amidst claims that the language has become a victim of simplification.

The renowned Académie Française is not known for embracing modifications of the French language. Since its formation in 1635, it has strived to purify the language, purging it of utterances deemed to be detrimental to the language, and, more recently, shunning Anglicisms wherever possible. However, earlier this month, this esteemed establishment was critiqued for accepting orthographical changes to certain French words.

The proposed changes are multifaceted and the Académie Française estimates that they will affect approximately 2000 words, which is equivalent to less than 4% of the total lexicon. The first change – which is arguably the one which has attracted the most criticism – regards the circumflex, which will remain above the vowels ‘a’, ‘e’ and ‘o’, but will be dropped from the vowels ‘i’ and ‘u’; words affected include ‘maîtresse’ (mistress) and ‘coût’ (cost). In the case of homonyms, for example ‘sur’ (on top of) and ‘sûr’ (sure), the circumflex will remain in order to avoid confusion. The circumflex will also remain when verbs are conjugated in tenses that necessitate it. Secondly, hyphens will be removed from certain words that were previously hyphenated, thus ‘le week-end’ will become ‘le weekend’. Additionally, the changes will permit the spellings of certain words to be simplified, for example ‘ognon’ will become an acceptable spelling of ‘oignon’ (onion).

These changes were, in fact, initially proposed in 1990 by the Conseil supérieur de la langue française (Superior Council of the French Language), amidst fears that the French language was losing popularity as a second language. The Académie Française approved them

on the grounds that both spellings would be accepted as correct. The issue has only recently caught the public eye as publishers have announced their intentions to print the revised spellings in textbooks and dictionaries this year.

It was thought that the changes would alleviate difficulties with learning French, as anomalous spellings would be modified to fit with expected patterns, and, in some cases, the adjustments would eliminate the disparity between the written form of a word and its

“The changes are also likely to be problematic for those learning French as a foreign language”

pronunciation. However, upon closer inspection the changes appear to be anything but clear: some accented characters are being removed, whilst others are being added; words that were once anomalous are being altered; loan words are now to be treated as if they were originally French. Even though the new spellings remain optional, the mere existence of them is likely to cause confusion, particularly amongst speakers who have grown up with the original spellings and are resistant to change. The changes are also likely to be problematic for those learning French as a foreign language, as, whilst both spellings will be acceptable in France, it is unlikely that teachers and exam boards in other countries will accept them quite so readily.

The situation is not dissimilar to the long-standing linguistic differences between (and debates over) Ameri-

can English and British English. Whilst some of these differences make speakers of British English silently cringe – take ‘aluminum’, the American variant of ‘aluminium’ for example – others, such as whether sulphur should be spelt with a ‘ph’ or an ‘f’, are a topic of hot debate. When the London-based journal *Nature Chemistry* chose to use the spelling ‘sulfur’, the debate was reignited. However, according to the International Union of Pure and Applied Chemistry, which governs the spellings of chemical elements, the correct spelling is ‘sulfur’.

Such disparities are not limited to the realm of spelling: punctuation has also fallen victim to confusion. Lynne Truss, grammar expert and author of *Eats, Shoots & Leaves: The Zero Tolerance Approach to Punctuation*, laments how punctuation has fallen by the wayside. Truss says that the apostrophe “has never been taken seriously enough” and states that an understanding of the correct usage of ‘it’s’ and ‘its’ “is extremely easy to grasp”. Over time, as less emphasis has been placed on the usage of correct pronunciation, standards have slipped accordingly. Confusion and uncertainty regarding the correct spellings, grammatical constructions, and forms of punctuation inevitably lead to mistakes becoming grammatically acceptable. In many ways, the French circumflex finds its equal in the English apostrophe: both often misused or not used at all, both a vital component of language.

Whilst some languages, such as Mandarin Chinese in the 1950s, have successfully undergone reforms, others have proved more resistant to change. The attempts to standardise the French language may broaden the scope for acceptable spellings but linguistic nuances will be cast aside in the process. Since identity and language are inextricably linked, language standardisation necessitates a renegotiation of identity and so could have irreparable consequences.

[THE PARTNERSHIP Awards]

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”

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UNIVERSITY OF LEEDS

In The Spotlight: LUU Amnesty International



This week, *The Gryphon* spoke to Zoe, a committee member from LUU Amnesty International, to learn more about what the society is all about.

Amnesty International is a society that represents Amnesty, a human rights organisation that aims to restore people's freedoms and rights when withheld. They meet every Thursday at 6pm in Michael Sadler LG.19, to decide on what issues they want to tackle and to plan campaigns that address these issues. If you have a passion for social justice issues, or are simply interested in learning more about the inequalities that are prevalent in today's world, then be sure to attend a meeting or two and become part of this impactful community.

Elsa Amri

What is Amnesty International?

We run campaigns on anything to do with human rights. We're a democratic society, which means that any interests that people have within the society on different issues and injustices across the world, they can put forward as something for us to campaign on. At the moment, we've just had a vote on whether to look at domestic slavery in the UK or the Saudi Arabia arms deal the government is involved in; we've chosen to look at domestic slavery this time. In addition, we do educational talks - we had someone come in and talk to us about Shaker Aamer last year, who was the last British detainee in Guantanamo Bay. Fortunately, he has been released, which is really good. We're a tiny part of a huge organisation that works to get people free from incarceration and that sort of thing. We also have fun as well and have weekly socials.

Could you elaborate upon your role within the society?

I work on the media and promotion side, which includes making Facebook events and making sure people come. If we have an event, I'm the one who has to sort out all the tickets for it, and make sure that people know what Amnesty International is. I also do interviews and sometimes go on LSR to publicise our society. However, our roles are really interchangeable.

What is the platform for discussing these topics? Do you have debates, or is it more of a discussion?

I would say that it is more of a discussion, but if people have views, then they're absolutely welcome to voice them. However, usually it's about educating people, so we're not asking, "Is it right for the death penalty to be used?" but rather, "The death penalty is being used in Sierra Leone or wherever, and therefore we should..." after which we'll discuss solutions, such as campaigning or writing letters to the government.

What would you tell someone who was interested in joining?

I would say that we are a really friendly bunch of people. We're not out there to prove that we know more than each other: we're not pretentious in any way. It's about making genuine impacts in people's lives and getting to know one another. When you're at university, it can feel like nobody really cares about social justice issues, so it's nice to be around people who care about this stuff, and we do have a lot of fun.

Do you need a specific background in politics or something similar to join the society?

Absolutely not. If you don't know anything, you can still come along and just listen to what people have to say. It's really easy. As a committee member, we're only a couple of days ahead, education-wise, to the rest of the society because we have to know what we're talking about before we put out ideas to the group. It's definitely an inclusive society, and you don't have to know any-

thing at all.

If your society was stranded on an island, what 3 things would you carry with you?

We'd have to bring a little post box and letters, so that we could send letters to people and be like, "Free us!" Probably some musical instruments because we're all really musical and enjoy going out and listening to good music. Lastly, loads of food, particularly biscuits... we've always got biscuits.

What events do you have coming up this year?

We have a refugee welcome event, called 'Refugees Speak to Students at Leeds' on the 22nd of February, at the Library Pub. That will involve refugee speakers coming to tell their stories to Leeds students, and we will also have music and spoken word poetry. It's going to be a good night, and the vibe will be hopeful: it's not about feeling down. We've also got Sleep Out, which is when Amnesty, STAR and Homed, 3 societies in the university, all organise to go sleep outside the Union to raise awareness for homelessness and destitution in immigrant populations. It's good fun, and we have live music; last year we had Swing Society come along and teach us how to dance. We do a lot of fun stuff, but when you're lying down there it does get very cold, and it's really important that we understand how these people feel and how it is to have to sleep outside. We also raise money while we do that. Lastly, we're going to plan a trip to go to the anti-Trident march in London, so if anyone is interested in coming along, that would be great.

Henna Society: "This is only the beginning"

Natalie Cherry

LUU's very own phoenix rising from the ashes, Henna Society has made a triumphant comeback this year under the enthusiastic and friendly leadership of Abi, Tabitha, and Maxime. With a packed GIAG, which saw them having to reluctantly turn people away at the door, their comeback has truly been a success.

After the society dissolved at the end of last academic year, the girls saw the opportunity to re-start it this semester, and their GIAG fulfilled and exceeded everyone's expectations. Their GIAG, an informal henna session in the union, saw people perched on every available surface, either learning to trace patterns onto their skin or, for the experts there, teaching others how to use the dye it properly. It was a relaxed, comfortable and welcoming environment, even if there wasn't much space to move!

"The aim of the session was to introduce people to henna in a chilled environment," says Henna Society President Abi Cole, "We run these types of sessions

roughly every two weeks, and it's a nice opportunity for members to meet new people, learn new skills and create some beautiful patterns".

The society are also more involved with charity events, even participating in the Leeds Rag Fashion Show last week, and are looking forward to further collaborations with societies such as RAG and Belly Dance Society. They also have a stall in the union every other week, so you can either get involved or just get some great henna really easily and cheaply!

Off the back of their successful GIAG, the girls are looking forward to hosting more events. As co-founder and Treasurer Tabitha said, "This is only the beginning for us. We can't wait to see what else the year will bring".

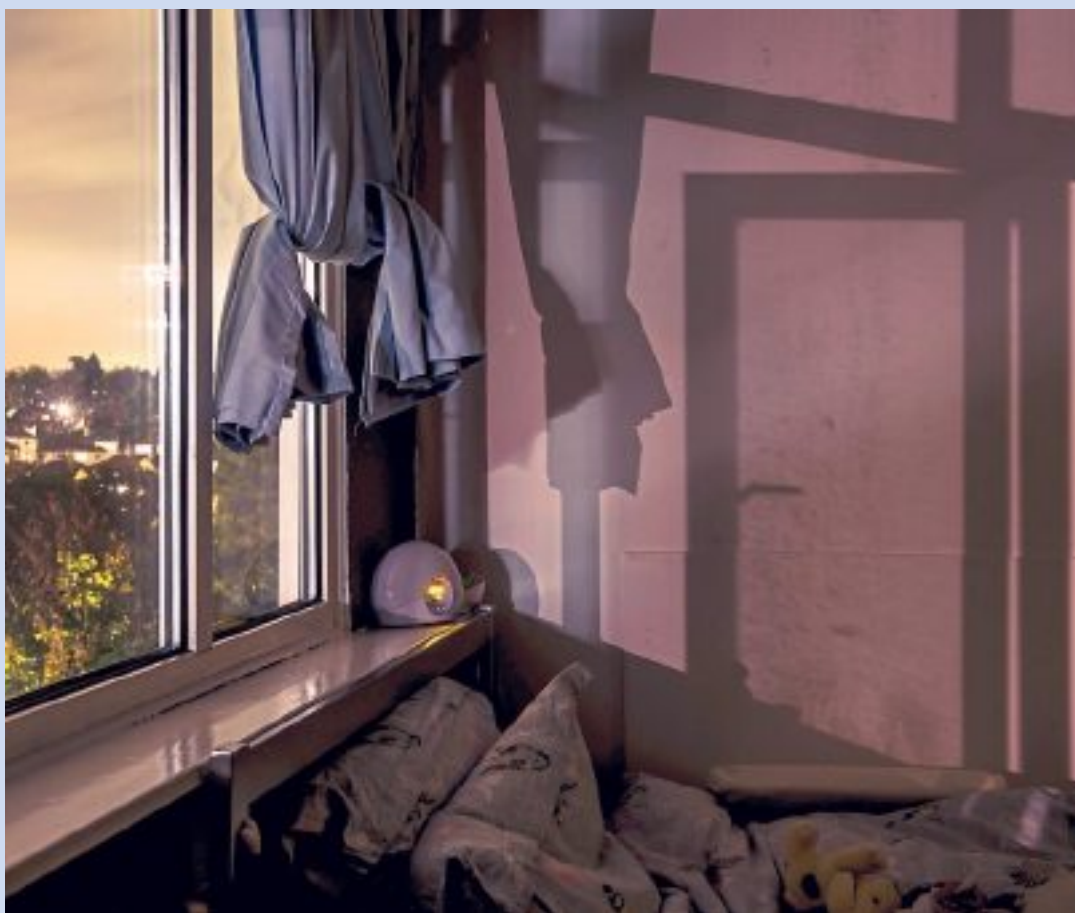
To find out more information, check out the LUU website or search LUU Henna Society on Facebook Page.



[Image: LUU Henna Society]

In The Middle

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Music • Clubs • Fashion • Arts • Lifestyle and Culture • Columns

Credits

Editor-in-Chief

Benjamin Cook

editor@

thegryphon.co.uk

In The Middle**Associate Editor**

Beth Galey

inthemiddle@

thegryphon.co.uk

Music

Alex Fowler

Charlotte Bickley

Stasi Roe

Catherine Dowie

Clubs

Chris Caden

Flora Tiley

Fashion

Emma McCormack

Faye Buckland

Molly Shanahan

Rukaiyah Dadhiwala

Sarah Hamond

Arts

Cameron Tallant

Hannah Tomes

Mark McDougall

Paul Turner

**Lifestyle and
Culture**

Emma Bowden

Hannah Holmes

Zoe Delahunty-Light

Blogs

Amelia Chloe

Dunton

Hannah Lewis

**Head of
Photography**

Jack Roberts

Creatives

Megan Chown

Zara Peterson

Front Cover

Jodie Collins

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[Image: Frank Micelotta]

Teen Spirit

Olivia Marshall explores the impact of Kurt Cobain on the 22nd anniversary of his suicide.

When Kurt Cobain took his own life almost twenty-two years ago I wasn't even born. As I progressed through a childhood sound-tracked by a shallow pool of late 90s/early noughties pop, I was unaware of the tangled mythology that Cobain had left behind. It wasn't until my early teens, when I finally left behind my numerous boy band hoodies, and plunged into guitar riffs and angsty lyrics, that I was propelled into the torment, beauty and complexity of Cobain's world.

It is easy to focus on the ever-expanding mysteries surrounding the circumstances and legacy of Cobain's untimely and tragic death. Questions such as: 'was it really suicide?' 'Was the infamous suicide note a forgery?' still continue to occupy the minds of fans and conspiracy theorists alike. Along with all these unanswered questions, Cobain left behind a shattered family, a wife without a husband and a daughter without a father. What is arguably the most tragic consequence of his death, however, is its ability to distract from his indisputable musical genius. It is important to remember that it was following Cobain's death that he was launched into the realm of musical immortality. Ironic, right?

Nirvana released their first album *Bleach* in 1989, under the independent record label Sub Pop. Although the album did not prove to be a huge commercial success, failing to chart upon its release, it established Nirvana as a band who were not afraid to challenge the mainstream and gave the world outside of the burgeoning Seattle grunge scene, its first taste of the tortured genius hidden behind heavy choruses.

When the band signed for major record label DGC Records, Cobain was thrown into the world of celebrity. He was meant to represent a kind of 'anti-rockstar' and it is with the commercial success of *Nevermind*, that this image was stretched to its limit. It is impossible to discuss the success of *Nevermind* without referring to the infamous first single, 'Smells Like Teen Spirit'. The song became the quintessential grunge anthem, before eventually transcending the grunge scene, and simply becoming the anthem of a generation. Even now, 25 years on from its initial release, the song still manages to epitomize feelings of teenage angst and dissatisfaction. For me, however, it was not this cult phenomenon that made me delve deeper into Nirvana's back catalogue, it was 'Polly'. I was fascinated with the track. From the

dynamic and emotionally volatile lyrics over a progressive acoustic guitar, to the fascinating and disturbing inspiration behind the lyrics, I was unable to stop replaying the track. Years after my first listen, I am still incapable of only listening to the track once. Above everything, Cobain was a storyteller. He appeared, even during his life, ghostly, an invisible companion capable of transporting whoever was listening into a state of otherworldliness.

“He appeared, even during his life, ghostly, an invisible companion”

Following *Nevermind*, Nirvana released what was to be their final studio album, *In Utero*, in 1993. The album was driven by Kurt's detest of the celebrity that had been thrust upon him against his will. It was an anti-mainstream response to huge mainstream success. The band challenged their own audience with songs such as 'Rape Me', an anti-rape song responding to Cobain's distaste at the media frenzy surrounding him. I still find it difficult to understand why the album did not match the sales figures of *Nevermind*. Aside from the notable absence of an idealised anthem, such as 'Smells Like Teen Spirit', the album defined everything that Nirvana stood for and Cobain's tortured lyrics appeared in their most potent, disturbing beauty. 'Heart Shaped Box' is a surreal nightmare that even to this day, still remains ambiguous in its interpretation. The music video for the song focused on how sickness destroys the human body, which undoubtedly made the song and the video all the more poignant following Kurt's death.

Cobain's suicide marked his entrance into musical martyrdom. To this day, fans continue to romanticise Cobain's life and death, clinging to a preserved idealized memory that has manifested itself in many forms over the years. From the 2015 documentary film *Montage of Heck*, to the announcement of a new exhibition in LA of photographs of Cobain's personal belongings, it appears that some are still not ready to let his legacy lie. Personally, I do not believe that delving deeper into Kurt's personal archives will satisfy any longings or appetites; rather, it is closer to grave-robbing than fandom. The answers lie in his music and the tormented lyrics that have now become grunge hymns. Only in them is he truly immortalised. Every time you listen to a Nirvana album, or any post-Nirvana rock band, Cobain is resurrected. Kurt Cobain's spirit lives on in every music fan. He is my teen spirit.

[Olivia Marshall]

The Life of Pablo by Kanye West

After months of anticipation and delays, the time for bold statements is finally over as the self-proclaimed "greatest rockstar alive" has finally released his seventh studio album, *The Life of Pablo*. Continuing down the experimental path that birthed *Yeezus*, *T.L.O.P* is a superior record that acts as both a next step and a homage to the past in the tenacious rapper's career.

The result is an album which feels alien. Musically the album is everywhere; it lacks the previous albums' pop sensibilities as well as their focused coherence that turned each of them into a musical journey. Trap inspired tones ('Facts' and 'Feedback') are placed next to the lyrically cerebral ('No More Parties in LA'). While the album suffers for this, the sheer strength of the variety of material stops *T.L.O.P* from becoming a rambling mess.

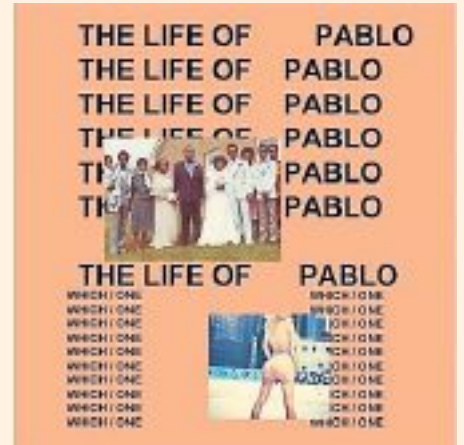
Intro track 'Ultralight Beam' is shrouded in epic grandeur that is only enhanced by a prodigious cameo from Chance the Rapper. The Madlib produced 'No More Parties in LA' features jaw dropping tag-team lyricism between Kanye

and Kendrick Lamar, as well as a ferocious 90-bar verse from Ye that will leave hip-hop heads drooling; while tracks like 'Famous' are tinged in controversial dark comedy and bring in the rapper's famous attitude.

Thematically the album is a more personal, darker journey than what the rapper has released before; with a world-weary Kanye wrestling with family, faith, and vices. But rather than softening him, Kanye is fiercer here than ever before. Throughout the album rapid-fire shots are fired at rivals past and present; with savage insults aimed at Ray J and Taylor Swift, done so with a nonchalant disregard for good taste.

Despite a weak finish to the album in 'Facts' as well as an inferior structure, *The Life of Pablo* ultimately prevails due to its powerful lyrical themes, immense production, and variety of styles.

[Tim Wilson]



Good Advice by Basia Bulat

In honesty Basia Bulat could sing over just about anything and I would still feel like she was pouring caramel over me. But regardless of any prior feelings I may have, it is undeniable that *Good Advice* has that timeless feel of being at once triumphant and mournful, perfectly exemplified in the opening track 'La La Lie'. Although this album seems to stray away from her folk roots towards a more pop orientated sound, it works pretty well. She puts simplistic but heartfelt words over repeating, catchy melodies, making sure you can still hear her country twang resonating in your head long after you've finished listening to the record.

With her country background, Basia Bulat thankfully edges more towards more Joni Mitchell than Taylor Swift or Miley Cyrus. She's intelligent in the composition of her sound, which has helped her to progress to the modest

pop that characterises *Good Advice*. She sets herself apart with bold rhythms and unapologetic lyrics, so that the impression she creates seems far from manufactured or whimsical.

She's undoubtedly the same girl singing to us as the one in *Heart Of My Own* and *Tall Tall Shadow*, but with a different energy. There's more bittersweet honesty and optimism in her words; 'Long Goodbye' opens with "Tell me again how you love me/Even the days when you doubt it". Her voice is the voice of someone looking for some saving grace in a love which is seemingly doomed. With *Good Advice*, Bulat brings her music into a new league which may with a bit of luck bring her more recognition and deservedly so.

[Tess Crozier]



Right Hand Left Hand by Right Hand Left Hand

Right Hand Left Hand return from obscurity with their second self-titled album; the follow up to 2011's *Power Grab* elaborates on their particular brand of looped guitar rock. The Welsh duo have certainly been busy over the past four years, touring with the likes of Los Campesinos!, Super Furry Animals, and Future of the Left. They've been sitting on this material for long enough, letting it stew and mature, and this comes through in the tracks.

It's incredible how much swirling chaos two people alone can create. Opening track 'Seat 18c' starts off in a rock and roll minimalist style, building up each layer gradually, easing the listener in with each new riff and drum loop. Then there are tracks like 'The Milgram Experiment', which kick off with an entirely desperate whirlwind of feedback and cymbals, deceiving you entirely as it moves on into a more restrained frustrated riff that you could imagine Taylor Momsen of The Pretty Reckless crooning over.

With only one song on the album that actually contains any lyrics, the other ten songs build on each other to envision a dystopian future. The beauty of an almost purely instrumental album is that it feeds the listener a feeling, but leaves the rest up to them. No dictating your response with lyrics; instead, the way is left open for the listener to choose in which direction the track should progress. The band have previously noted that their decision to exclude vocals is based on the fact that they view them as an entirely separate instrument, one more difficult to manipulate and adapt than a loop station, although they don't actively shy away from them.

Even if you are initially hesitant about an all guitar, all looped, all instrumental album, let Right Hand Left Hand wash over you and convince you otherwise.

[Jemima Skala]



Bloc Party at O2 Academy 08/02/16



There was very little about *Hymns* to sing to the heavens about. English dance-rock band Bloc Party's latest album fell upon 2016 with mixed reviews, and their latest tour to support it would ultimately be influenced by the divide this album caused.

Bloc Party once shook the British rock world to its core in the noughties; it's hard to believe that here, frontman Kele begun his once-giant band's performance with a quiet "hello" before opening with the forgettable, plodding 'Only He Can Heal Me'. Thankfully the show improved through the first half where a myriad of instruments were whipped out to spice up the performance, which definitely surprised me – saxophones, xylophones; you name it, they had it. It's just a shame the rest of the audience weren't as impressed with 'Mercury' and 'Waiting for the 7.18' as I was.

Instead, the audience dictated the power dynamic of the night – not only neglecting the quieter ballads, but having

their own bit of fun at Bloc Party's expense. Frontman Kele's attempts at banter, where he asked if he should start drinking again, were met with the classic chant "YORKSHIRE, YORKSHIRE", "That isn't what I asked" – what else were you expecting from Leeds? Otherwise, you could almost feel sorry for the band as the bulk of the audience continuously turned their nose up at songs from *Hymns* – almost.

It was only towards the end of the evening did Bloc Party secure their dominance on stage, performing their big hits like 'The Love Within', 'Helicopter' and 'Ratchet' which raised the roof to no end. However, relying on salvaging the mediocre performance with your "bangers" doesn't reflect well in your faith in your own music, does it? Before this much needed climax, Bloc Party could barely hold the audience's attention – I found myself more interested in what Kele was drinking than what he was singing.

[Jekabs Jursins]

Tesseract at Brudenell 07/02/16



In the modern-day world of Metal, Djent has become a dirty word. These negative connotations come perhaps due to the tendency of many Djent bands to compose as a form of musical masturbation, concocting pieces of music which at their core rely on complexity for complexity's sake. However, Tesseract are a band that stand out from their peers due to their ability to blend complexity with simplicity to create music which is truly captivating. This is not what makes Tesseract really special though – Tesseract are one of those rare bands who manage to take songs that, on record, already sound brilliant, and add a whole new dimension to them in the live setting. This is, in large part, thanks to the wonderful countermelodies that lead vocalist Dan Tompkins draws up during live performances.

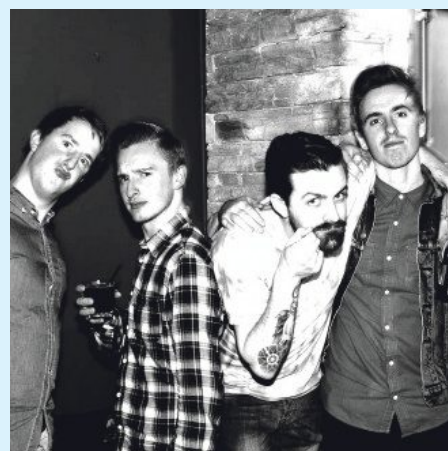
The release of Tesseract's most recent record, *Polaris*, in September 2015 saw the return of Tompkins to vocal duties having previously appeared on both the *Concealing Fate* EP and debut album *One*. And upon seeing them perform at the Brudenell Social Club, one has to say that is has made all the difference. This is not to say that there was anything wrong with the vocalists that stood in between his

stints – indeed *Altered State* was a wonderfully complete album which showcased the direction in which modern Progressive music should be moving. However, neither of those vocalists could pull off the live performance that Tompkins does, making great use of his vocal range as well as introducing those beautiful countermelodies.

Having originally been billed to play Stylus, the band brought a stage production that seemed made for larger settings, but not a member of the audience will be heard complaining. For those who turned up at the Brudenell it was a great night, with the band drawing upon material from throughout their career. The highlight of the night though is their performance of 'Hexes', blending together soaring vocal lines, complex rhythmic structures and stomping grooves to encapsulate all that is great about Tesseract.

[Keiran Suchak]

Where Fires Are at Wardrobe 13/02/16



Local boys Where Fires Are, the five piece alternative rock band, co-headlined The Wardrobe this Saturday night and it appeared to be an enjoyable experience for the audience and bands alike. Unfortunately their set did begin with a shaky start with the under-confident crowd having to be urged to move towards the stage by the lead vocalist, Robbie Gillespie. However, as the boys launched further into their performance, it wasn't long before the crowd were on board with their deep and rollicking tones.

Not only did Where Fires Are play a wide range of their repertoire in the short time allocated to them, they also successfully balanced and incorporated many musical styles. From slower, intricate tracks to rocky numbers with tribal drum beats and even at one point a cow bell, it was clear that the band were keen to experiment within their genre.

Other co-headliners 'City of Lights', a rock-pop four piece who also pride Leeds as their home base, closed the night.

They offered a light hearted, energetic performance which fully engaged the crowd, encouraging many of them to participate by joining them on the stage. This ultimately brought a new level of excitement to the night which hadn't quite been managed by Where Fires Are. It also illustrated the band's capacity for humour as they let the crowd know that there is an important and interactive relationship between their music, entertainment and performance.

Personally I felt the most enjoyable aspect of this final performance was the clear fact that these boys were so engaged with their act and were genuinely passionate about both what they were doing and the music they were playing. The rhythms of the songs flowed effortlessly from one band mate to the next which only further established their performance as both invigorating and refreshing.

[Ellie Montgomery]



[Image: Andrew Sharp]

In the Middle With Lake Komo

Currently in the middle of their UK tour for debut EP *Ritual*, Lake Komo look to have a whirlwind of a year ahead of them. After three successful years, the band has gone from strength to strength as they continue to make a name for themselves in a genre that echoes Bon Iver, featuring some old-school Foals dynamics.

We spoke with lead vocalist, Jay Nudd, who started to write and play music while coming to the end of his time at University in Lancaster, moving on to open mic nights. Just a couple of months in, Jay hit it off with drummer Maxwell, who knew local musicians Jess (keyboards) and Pete (bass). Within just weeks they had formed Lake Komo, “the band that you pretty much hear today”.

So where was the turning point was for this band? When did they begin to get more recognition, as they were thrown into this incredible fantasy of a year? Jay puts it down to a national Battle Of The Bands in Birmingham, that they were invited to just eight weeks into their journey as a band. Winning this, for him, was a huge turning point as it “really validated [his] decision to start this journey”, encouraging the band to continue pushing to do big things in music.

On Facebook, the band state that their genre is ‘action/adventure’... A clever metaphor of their lives as a busy, up and coming band? That they are filled with energy and enthusiasm whilst they play? That their music takes you on a personal journey, or adventure, of your own? All of these things apply, but to them it isn’t a definition for them or their music, just a small touch to allow the listener to decide who Lake Komo are for themselves. “I guess I just don’t like pigeonholing music.” Jay tells me. That said, the band take influences from artists along the lines of Bruce Hornsby, Kanye West, and John Martyn, and validate the assumption that Bon Iver has played a part.

Listening to their EP, it is clear that this band have a sound that is separate from many other up and coming bands at the minute. From gossamer synth, to spacey harmonies, alongside the melodic riffs of guitar, Lake Komo are truly something new. “Different” is their aim, as Jay doesn’t see the point in “making music that has been done before (and probably better)”. Whilst embracing the artists they love, they attempt to find their own sound, as the band layers these dream-like musical elements to create something powerful and fresh. The artwork for the EP is as original and creative as them, all created by Pete’s mum.

Jay states that ‘Tides’ is “probably the most accomplished” by means of songwriting, but ‘Thinktank’ is the “most important lyrically”. Whilst ‘Thinktank’ is a largely upbeat track, the lyrics echo a melancholy vibe, creating an emotionally satisfying vibe for the band and listener alike. “I guess I write about experiences and situations that have had a profound affect on me in some way or another, and the writing process is a way in which I deal with how I feel.” Jay reveals, with his heart on his sleeve, validating his sincere and impassioned lyrics.

In 2015 alone Lake Komo played Kendall Calling and Bestival, yet their most memorable performing experience is still their first Sofar Sounds gig:

“It was held in this beautiful bookshop in Manchester and our set was completely stripped back, which really tested the strength of the songs as opposed to the delivery of them. This resulted in us creating a really special connection with the audience in a way which we had never done before.”

After having already played seven of their twelve date long tour (which kicked off at the end of January), the band describe it as a “warm fuzzy blur”. Experiencing new places, meeting new people, playing songs that have had mounds of effort put into them, and all with good friends. Jay lovingly reflects on the tour: “Sure you miss out on some sleep but...I couldn’t recommend it any more!”

2016 is looking to be one hell of a year for this band. A band that have made a name for themselves on the music scene in a particularly short amount of time compared to many top artists of the minute. They plan to “enjoy the moment, and make the best music we possibly can”, as Jay adds, “bit of a contrived answer but it’s the truth!” After performing at some of the most popular festivals in the country, featuring on Burberry’s acoustic sessions in October of last year, followed by a number of headline shows to kick off 2016, and even a mention in Best of the Week by Apple Music, it seems that this band are already well on their way towards their dreams.

These wide-eyed newcomers are grabbing their spot in the foreground of British music with both hands this year, a spot they have made themselves with an abundance of both diversity and quality.

[Madi Brown]

“I guess I write about experiences and situations that have a profound affect on me”

Weekly Chart



Solar Side's Experience - The Solar Sequences Experience

This jazzy number was recently acquired for my collection. Coming from way back to 1996 this French record is the epitome of house music with a groove. Released on Apricot Records.



Lood feat. Donell Rush - Shout N Out (The DJ Dub)

Originally released on Feel The Rhythm in 1996 this classic record is a collaboration between two legends in the deep house scene, Mr 'Little' Louie Vega and Mood II Swing. The bouncy hypnotic bassline drives the track through out with vocals by the late great Donell Rush. This track has recently been re-released on a Masters At Work compilation on Defected Records.



Kerri Chandler feat. Dee Dee Brave - Mookies Bio

A bit of a hidden gem in Kerri's impressive catalogue, this dreamy number recently caught my attention as one of his most accomplished singles. Released back in 1998 on 11:07 Presentations record label this track really is a classically deep Kerri record, with Dee Dee on vocals.



Doublet - Paradise Village

Recently featuring on Baby Ford's Fabric 85 mix, this track comes from the production moniker of friends and musical partners Tomoki Tamura & Tuccillo, who have previously released on together on other labels, but have come together to form the new eponymously named Doublet imprint as a channel for their own music.



Cookie Watkins - I'm Attracted To You

A personal favourite, this record is one of those certified club tracks that get all the ladies (and some fellas) on the dancefloor. Released back in 1991 on Smash Records this track has stood the test of time as an unbelievable house track.

[Edward Grey]

COMPETITION - Fancy Winning One Of 2 Pairs Of Tickets To Love International Festival This Summer?

Love International

Weds 29th June – Weds 6th July 2016

At The Garden Resort, Petrica Glava 34, 22240, Tisno, Croatia

www.loveinternationalfestival.com

Love International is the spiritual successor of the acclaimed original Croatian odyssey, The Garden Festival, and seeks to build upon the decade's worth of magic created already in the region. By day a harmonious holiday beneath the sizzling sun, and by dusk as the sights and sounds change gear to welcome each balmy night beneath a canopy of stars. The infamous and intimate setting holds a unique energy, sound tracked by some of the world's leading underground DJs and producers. Headliners this year include: Axel Boman, Ben UFO, Bicep, Craig Richards, Dixon, Eats Everything, Gerd Janson, Horse Meat Disco, Hunee, Jackmaster, Job Jobse, Joy Orbison, Midland, Motor City Drum Ensemble, Prosumer and Roman Flugel and many more!

The event will run from Wednesday June 29th – Wednesday 6th July and we have 2 pairs of tickets to give away! Just head over to The Gryphon Clubs facebook page - <https://www.facebook.com/TheGryphonClubs/> - and Like the competition post. Winners will be picked at random and announced on Friday 26th February so you can get those flights booked!



Deep Fever: The Final Party

Recently, the guys behind Deep Fever threw their final party after a successful three-year run. Three is definitely the magic number for this underground house, techno and disco event, having acquired a loyal following and a reputation as a much-loved 'party for the people' since its inception. Their intimate events have always involved brilliant music, an energetic crowd and a seriously feel-good atmosphere all round, so it came as no surprise that Friday's event delivered on all these fronts and then some.

Musically the night was superbly varied, with the DF residents and headliners Move D and Hesseltime effortlessly mixing everything from feel-good disco to smooth deep house and infectious afrobeat. Mint stayed full right through to the end and the vibe was something none of us will forget in a hurry. The party didn't even stop when the club closed its doors at 6am, as the most faithful dancers moved to Musiquarium (where it all began for DF) for an after party with Move D taking to the decks once more. If you want to re-live the magic of the night, go and watch the videos on Move D's Facebook page taken from the DJ booth – you'll be beaming afterwards.

It's also only right to commend the promoters' hosting duties of past bigger events. Most notably, their residents Will Eastlake, Gessture_ and TMS have always delivered the goods when Deep Fever have hosted the Black Box at Flux, and only a lucky few will remember the electricity they created on that ever so intimate hidden gem of a stage at Beacons Festival in 2014, where DF was an official music partner.

So all good things must come to an end, but it's safe to say the Deep Fever brand has made a lasting mark on Leeds' nightlife. We asked Adam Lind and Ryan Kaye, Deep Fever's head honchos, for some final thoughts.

With things now at an end, what will you look back on as your favourite moments in Deep Fever history?

Adam: Having Move D play at the last ever after party at our original home of The Musiquarium was definitely a huge highlight. It was such a great feeling of nostalgia to even be back at this great warehouse space in Kirkstall that holds such a special place in our heart. It was like doing a complete cycle for us to finish where we started and Move D gracing the decks just topped it all off. Another top moment has to be our warehouse loft party, we always had the dream to hire out a completely empty space and do everything ourselves. It was definitely the hardest party we've ever put on but the results also made it the most rewarding. Being a club partner at Beacons festival was also a huge moment for us. Beacons was always a festival we'd admired so to be an official club partner and have our resident play was an honour.

Ryan: The Final Party for me was the highlight of it all; the whole 24 hours were amazing, the best party we've ever thrown with one of the most unbelievable atmospheres I've experienced. Second to that, the Dog Eat Dog loft party was another special one as the concept took so much time and effort and to this day I am still so bloody proud of that night. Finally, the Tief showcase is my third top moment as that whole night was completely flawless; our first party on a weekend too and it was so much fun.

Given the unanticipated extent to which your parties have grown over the past few years, what do you think has been the secret to your success?

Adam: A lot of people ask me for advice on how to start their own club night and on how we started and I think our success boils down to a few main factors. The fact that we had no original expectations when we started is a big one, looking back to when we created Deep Fever as a music blog I would never have believed you if you told me that three years down the line we would have thrown the parties and grown in the way that we did. This meant it all happened quite naturally without us pushing to grow too fast too quickly. Another strong point was the brand, we built a name for ourselves that people took to as a Deep Fever music page a good couple of months before we decided to try throwing a party. The fact that people were already aware of our brand I think helped too. And finally the overwhelming support we had from our friends and local Leeds DJ's contributed massively.

Ryan: I think part of the secret is that people like Deep Fever for whatever it is and would come to the night to be a part of it rather than going to any random night that made a big booking in a decent club. Things like party atmosphere, the love of the music and a general positive vibe were what we had to offer and luckily the right people found us I guess; I believe the passion is infectious. I also think the support has been a massive factor and we would have never achieved such 'success' if it wasn't for all the people around us.

What tips can you give for promoters just starting out?

Adam: We were once given a piece of advice to 'never book something bigger than you are' and that is something we carried with us throughout. Some new nights starting out book really big names in big clubs before people have even heard of their brand. I think that's a common mistake as it often overshadows the brand and party itself.

We threw our first three parties using only local, unsigned talent in a fairly unknown out of town venue which really let us scope the sound and vibe we wanted for Deep Fever whilst letting people become attached to the party rather than the headliner.

Ryan: If you're gonna do something, make sure you put your back into it and believe. Anything is possible. Try not to be disheartened if events don't always go well. Keep it real.

Now that Deep fever has come to an end, which other Leeds events do you particularly recommend?

Adam: My personal favourite party in Leeds is definitely Cosmic Slop. I love the whole family-feel ethos of the party, the fact that there's a free guest list and that all the proceeds go to charity. The crowd and the vibe are always really special and I love the venue and the diversity of the music. There aren't many parties like it.

Ryan: ALTER is really cool upcoming techno night with some top promoters behind it; I would seriously recommend checking that out for the harder industrial stuff and regular live sets. Twisted Giesha at Distrikt is also an interesting new night to look forward to with some fresh parties in the pipeline. Once a month you will almost always find me front left of Wire for Butter Side Up, top bookings and the best residents in Leeds, hands down.

[Julia Connor]

Can Fashion and Feminism Work Together?

Two writers make the case for why fashion and feminism should no longer be considered strange bedfellows.

Although not often obviously linked, fashion and feminism undoubtedly influence each other. While it has been widely argued that fashion perpetuates the idea of appearance being of highest value to women there has been a recent shift in the attitudes of designers and workers in the industry. The discussion of empowerment over objectification has started to collapse the idea of fashion and feminism being fatally incompatible.

A common perception drawn when considering the 'is fashion feminist?' question is that the fashion industry as a whole objectifies women. While historically this bears some truth, this isn't necessarily the case today. Many critics believed Rick Owens to be objectifying women in his SS16 show where women were carrying women down the catwalk. There was heavy criticism of Owens with the women being likened to the newest accessory, however his statement after the show provided illumination on his thinking. "Straps can be about restraint but here they are all about support and cradling. Straps here become loving ribbon". He stated that the main message of the show was "women raising women, women becoming women and women supporting women." This marks a definitive shift in designer thinking away from the past where fashion houses such as Chanel (with Lagerfeld's faux demonstrations proclaiming "history is her story") have been accused of using feminism as a marketing technique to fit with the zeitgeist of third-wave feminism.

The phrase "the personal is political" was popularly used throughout second-wave feminism as a direct challenge of the nuclear family and the traditional roles of wom-



Here's my reasons for believing that feminism and fashion go hand in hand...

Firstly, the world of fashion is invaluable as a contributor to the 'establishment of the political, social, and economic rights of the female sex'. The career opportunities generated for women by the industry are incomparable; editors, stylists, designers, writers, merchandisers, management, the career choices are endless. Of Conde Nast's magazines Allure, Lucky, Vanity Fair, WWD and Vogue, all five 'have a female editor-in-chief and majority female editorial team', highlighting how fashion promotes the female boss.

As well as creating job opportunities, the industry and the attention it gets can be used as a political platform for women. For example, Stella McCartney used her worldwide brand to establish the Kering Coporate foundation which aims to tackle issues surrounding 'violence against women and women's empowerment'.

Secondly, fashion as a mode of personal adornment, is a form of self-expression. Women use what they wear to show us how they feel, to communicate their personality and to state quite clearly that they have a choice. Previously, fashion may have been considered restrictive (when wearing trousers was for men only), however, progression within society and the industry means that anything goes (you only need to take a look at the latest designs heading down the runway at NYFW this week to

en. It also has the meaning of everyday individualism creating powerful statements which can be directly applied to fashion. Women choose what they wear everyday which in itself is empowering and constructs a statement of individual liberty that goes beyond the image of women as visual objects. With the progression of third-wave feminism, style has become a significant means of expression.

Away from its face image, fashion is starting to be used as a tool for making progression within the feminist agenda. In the last few years fashion brands aiming to create a social impact and improve the lives of women have been on the rise. One example is the aid of an online site called Fashioncompassion which brings small brands to a bigger market than they would otherwise be able to reach. In 2014, the fashion brand Palestyle (which aims to provide money and jobs for female Palestinian refugees in the Lebanon and Jordan camps) joined with the market website and is having a considerable impact on the lives of the women who work there.

Whilst the debate surrounding fashion being feminist has compelling arguments against and we must recognise a difficult history, fashion and feminism aren't fatally incompatible. Significantly, fashion remains to be the most female dominated industry. There is a huge potential to increase awareness of feminist issues through fashion and reach out to women with both aid and empowerment.

[Victoria Copeland]



recognise that) regardless of your sex. Fashion gives women the freedom to choose how they appear to the rest of the world.

Nonetheless, people often suggest that fashion, as a focus on how our bodies are presented, feeds a patriarchal society, as women's bodies are sexualised and they dress to please their male counterparts. For me, this couldn't be further from the truth; when I go out I wear something because it makes me feel confident, sexy and empowered and because I like how I look, not because some guy at the bar thinks I look good. Remember Rihanna parading around in THAT Adam Selman dress at the CFDA awards? The press considered it to be 'all too much' but Rihanna couldn't care less as she asked a disapproving reporter 'Do my tits bother you?' And why should they bother her? The dress was Rihanna, doing what she wants. She perfectly used fashion to demonstrate her self-autonomy.

These are just a few of the reasons why I believe fashion is a tool that can be used by feminists to promote the equality of the sexes and to give women greater political, social and economic rights. What is clear is that while fashion is focused on women that focus can be used to our advantage.

[Frankie Cooke]

Behind The Lens: The Male Gaze

In April 2014, Rihanna set off a media storm over her bare, pierced nipples. She shared the snaps from her shoot with Lui Magazine on Instagram, a platform which explicitly prohibits any nipples of the female kind, and everyone had their own reaction. What got lost in this storm was the concept behind the images: while all eyes were on Rihanna's tan-lined cheeks on the page, who was looking through the camera lens?



Lui Magazine is a French adult entertainment magazine founded by three men including Daniel Filipacchi, alarmingly once a fashion photographer. This man who was once telling us what to wear and how to wear it, is now capturing women wearing nothing at all. Moreover, the photographer was Mario Sorrenti, a photographer best known for his work in Harper's Bazaar and Vogue. We can assume that Rihanna is both comfortable and willing to do shoots like these - she has no problem with nipple exposure elsewhere - but the problem is that in shoots like these we are faced with both a male director and the male gaze.

Apart from Rihanna, the other women making choices and suggestions on how she displays her body are seemingly missing. More than Lui Magazine; Gigi Hadid



famously landed her first cover of Paris Vogue only this month and the male duo Mert and Marcus were her photographers. Last December she joined Lily Aldridge and Joan Smalls for a Stuart Weitzman campaign in which the trio are naked, gazing seductively at the camera. Behind this camera is Mario Testino, the shoot's photographer. In fact even more problematic is Terry Richardson, the infamous photographer associated with sexual misconduct and inappropriate behaviour but still hired by Diesel, Valentino, Vogue and Tom Ford among many others.

This is not to claim that the fashion industry is run by men only. But instead to point out that often the choices being made are by men - and we face a quandary where male photographers are instructing female models on how to display their bodies and use their sexuality. Of course, women are free to express themselves or assert their sexuality in front of a lens, but how can we curb the male gaze when we are lacking in a female one?

[Mamie Hampshire]

Off The Runway

There are huge strides being made in the fight for feminism, and by its female centric nature the fashion industry could seemingly be something to hold up as an example of female strength and independence. Catwalks are often about accentuating and celebrating women, yet the disparity we see between catwalk attitudes and those that surround us everyday could actually demonstrate just how far there is to go before we truly embrace the female body. Although catwalk fashion reflects future trends on the high street, the clothes are often significantly altered to make them wearable. Of course there are practical considerations to be made, but how much are these alterations based on what is deemed 'acceptable' or 'appropriate' for women to wear?

When Rita Ora attended the Paris 2016 Couture Fashion Show in January she wore a bright orange Versace 'bungee dress' for the occasion. The dress was straight from the catwalk that she was attending and there was no negative press about the model in the same outfit. What was the difference? Her body. Rita is curvier than the model, and so she was criticized. On the catwalk the female body is deemed art with outfits that emphasise that, and yet we fail to embrace such values day to day. Women are becoming more and more empowered through dress, yet they remain heavily judged for choosing to reveal their body, especially when it doesn't fit catwalk proportions and ideals.

This was once again demonstrated when Rita Ora was a guest on *The One Show*. She wore a plunging white blazer, and the show received 400 complaints. *The One Show* then apologized on Twitter for her outfit choice, saying if they had been consulted they would have "requested she wore something more suitable for 7pm". Which begs the question, is clothing really something to be offended by? More importantly, is the female body? This view seems to disappear on the catwalk, where experimentation is encouraged and celebrated. Hopefully it's only a matter of time before this is the case within society as well, because while this disparity exists, so does the existence of these damaging attitudes towards women.

[Harley Wild]



[Image: Pascal Le Segretain]

Nudity: Empowering or Objectifying?



Nudity in art is nothing new; in fact, it is considered commonplace in the realm of art with the naked female form traditionally and intrinsically having a place in this world. So, why is female nudity still sometimes met with outrage in the fashion industry? Why does one nude shoot still have the ability to 'break the internet'?

With 2014 being deemed 'the year of the nipple' and 2015 exhibiting yet more nipples, in what Cosmo called "the biggest runway trend of fall", it is clear to see that nudity - and the feminist message that goes alongside it - has a prevalent place on the runway.

Whether or not this is a good or bad thing harbors much debate; female nudity in fashion continues to create tension among feminists; debating between notions of objectification and empowerment. Ultimately, it is a question of who decides? To his critics, Tom Ford notably said that there is nothing stronger and more powerful than a beautiful woman - whether they're naked or not. Whilst it is impossible to say whether Ford is right or wrong, a display of the female body, in a creative and artistic space, shows a woman in control of her image, which in a society of screenshots and 'slut-shaming', is absolutely paramount.

Undeniably, it is most disempowering for a woman to be told how to dress, rather than undress, to be told a skirt is too short, a bra strap too visible. However, high fashion has headed in the other direction and nudity is quickly becoming the norm.



[Image: REX]

It is Gigi Hadid's cover for French Vogue, where she bares all in black and white, which has been grabbing people's attention most recently. On the cover she looks poised, strong and certainly empowered, however I couldn't help noticing that her body matched so many of those on the catwalk and covers of fashion magazines. A distinct lack of diverse female forms was realized; for female nudity to be empowering, fashion needs to include diverse bodies. For if the same nude body becomes the only presence on the catwalk, female nudity becomes disempowering for so many women.

[Charly Bowen]

The Female Creative Space

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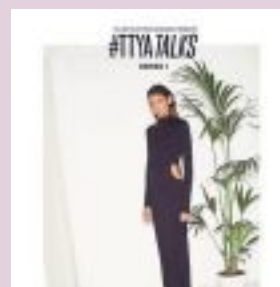
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Style, diversity & confidence





[Images: Jason Lau]

A Bigger Splash

[Image: Shutterstock]

Luca Guadagnino's new film *A Bigger Splash* stars Tilda Swinton as Marianne, a rock star recovering from throat surgery. She has retreated, along with her boyfriend Paul (Mattias Schoenaerts), to a Mediterranean island near Tunisia. They reside there in complete peace, isolated from the world, communicating in gestures, necessitated by Marianne's inability to speak. Their Eden-like existence is shattered by the arrival of Harry (Ralph Fiennes) and his daughter Penelope (Dakota Johnson). Harry is Marianne's former record producer and lover. He bursts onto tranquil landscape of rural Italy with a manic energy which is both repulsive and transfixing. With Harry and his daughter installed in the house, tensions begin to rise; Harry clearly still cares for Marianne, despite having introduced her to Paul years ago. Observing this fraught love triangle is an enigma for Penelope, who maintains a detached coolness, hinting at something concealed beneath the surface.

The aura of things unsaid surrounds every encounter in this film. Marianne's silence, contrasts strongly with Harry's never ending spiel and Paul seems to be constantly biting back the words he wants to throw in Harry's face. Ralph Fiennes draws the eye in every scene as he brilliantly embodies the comically obnoxious Harry, whether this is by dancing with cringe inducing enthusiasm around the room, or by retelling Rolling Stones anecdotes, repeated so often that Marianne can mouth along. It seems that Fiennes is continuing to successfully embrace more comic roles since his fantastic performance as M. Gustave in Wes Anderson's *The Grand Budapest Hotel*. Opposite Fiennes is the ever-brilliant Swinton, giving a surprisingly physical performance as the

silenced Marianne. She conveys more clearly in gestures and glances her meaning than others do in pages of dialogue, bringing a Bowie-esque quality to the flash backs of Marianne's glory days, and infusing the present with a nostalgia for times past. The real surprise of the film is the performance given by Dakota Johnson. She compels the audience to forget the dire *50 Shades of Grey* and focus on her measured portrayal of the watchful and enticing Penelope.

A Bigger Splash marks an assured switch to English-language film from director Luca Guadagnino. His previous, Italian-language film, *I Am Love* established his brilliantly ability to juxtaposition the beauty of landscape with increasingly tense situations. The focus of *A Bigger Splash* is the pool, around which the cast gather daily. However in the behind these typical holiday scenes is the constant buzz of radios and televisions, reporting on the refugee crisis slowly encroaching on the island. Thus, Guadagnino subtly politicises the story, exposing the blinkered world view of the protagonists whose major concerns revolve around whether Marianne will regain her voice.

The climax of the film coincides with the arrival of a long-threatened storm on the island. The final hour takes an unexpectedly dark turn, causing the audience to re-evaluate the conclusions that they have reached about these characters. *A Bigger Splash* is a film that succeeds at being thought provoking and, often, very funny.

[Xa Rodger]

Deadpool: Unapologetically Meta

Ryan Reynolds portrays the 'Merc with the Mouth' once again after his first outing in *X-Men Origins: Wolverine*, and it manages to right the many wrongs that film committed. It's an energetic film, filled with fourth wall breaks, outrageous comedy, and takes plenty of jabs at itself, showcasing the potential of a brash film that takes risks. But does it pay off?

Deadpool is both a revenge story and love story, neither of which slow down the quick pace of the film. The first half an hour of *Deadpool* does outshine the rest of the film, showcasing the potential of superhero movies in the near future. The plot trudges along after we learn of Deadpool's origin, and the villains are lacking; they are generic with unclear motivation, and the film doesn't make up for it in ridiculous humour and light-hearted fun. This kind of humour won't suit all tastes, but if you enjoyed the trailer you shouldn't worry - what you see is what you get. Surprisingly, the love story doesn't drown the tone, nor does the continual breaking of the fourth wall destroy the film's reality, keeping the audience engaged throughout.

Deadpool is a refreshing take on an origin story, told through a series of flashbacks which keep the audience hooked throughout, rather than presenting a typical chronological story. *Deadpool* has certainly raised the bar for superhero movies, proving that taking risks can make for an immersive story. Superhero movies have gained mo-

mentum over the past decade, shifting from Joel Schumacher's awkward and childish Batman and Robin, to the exploration of more mature plotlines, as seen in Nolan's *The Dark Knight*. Nolan's *Batman Begins* showed the industry the potential superhero movies have after the cinematic disasters a few years back. What *Deadpool* does well is push the limits, and it's not afraid to delve into new territory.

The genre has developed considerably; gritty stories serve to demonstrate how influential comic book movies can be. Showing that comic book movies are not just for children, that these stories could have substance and style, which has led to superhero movies becoming a more critically respected genre. An issue superhero movies still suffer from is that many of them are PG-13, to appeal to as many people as possible, meaning there isn't enough leeway for the true potential to be tapped. *Deadpool* is paving the way for mature audiences, unafraid to show blood, guts and gore.

Deadpool is a fun film which panders to the fan's wants, and if you are already a fan, chances are you are going to love it. Tim Miller respects the material he has, and Reynolds loves the character. A movie filled with love and sentimentality to the character, it's not one to be missed.

[Ellecia Sands]



[Image: Felix Clay]

Hollie McNish Wants Us To Love Poetry

In continuing the trend of diversity on display at the World Unite Festival, the Union last week proudly welcomed the multi-talented spoken word poet Hollie McNish to its doors as part of its Speak Up programme. Speak Up works as a range of events for spoken word, poetry and knowledge sharing that aims to bring students and the literary community closer together, a goal epitomised in Hollie's evocative performance workshop. Running earlier in the day than most gigs, Hollie shared with her audience a collection of poems before leading the audience on their own poetic course of creation. Her educative and welcoming approach to poetic performance offered the audience an opportunity to create their own poetic works, lending a friendly creative atmosphere that is what Speak Up ultimately stands for.

To say Hollie's poetry has been an up and coming force on the spoken word circuit in recent years would be an understatement; the enigmatic dub poet Benjamin Zephaniah himself recently proclaimed 'I can't take my ears off her' in praise of her acutely fashioned and neatly phrased poetic voice. She was UK Slam poetry champion in 2009, representing the UK and finishing 3rd behind Canada and the USA in the World Poetry Slam Finals in Paris, whilst her most popular YouTube videos 'Mathematics' and 'Embarrassed' have garnered over 3 million views and are well worth a listen. Yet what makes her ultimately enjoyable has to be the delicate touch of the ordinary she brings to her poetry, transforming the mundane, trivialised aspects of her existence into personalised accounts that skilfully play with language and rhyme in an amusingly self-conscious fashion. So much of her poetry resides from her everyday experiences and thoughts, and her ability to transform these reflections into a complex type of poetry produces a result that is consistently pleasing to listen to.

While her creative output has been consistently strong over the last few years, with two poetry collections – Cherry Pie and Papers and three poetry albums, Touch, Push Kick and Versus, her recent touring has been to promote the work from her newest book Nobody Told Me, a collection of poems and stories taken from her diaries during and after her pregnancy. The book perhaps offers a more matured poetic style than previously anticipated in Hollie's work, yet one that is still fully relevant as she ponders the diversity of personal and political issues on raising a child in modern Britain. Her readings from her most recent book, interspersed with older poems such as one about her loving relationship with her Grandad, were exceptional and offered a rare insight into her beautifully simple poetic thought process.

However, Hollie's aim in performing is not just about promoting her own work, but in equally getting everyone else involved in poetry as a form of expression, which is what her workshop ultimately aimed to do. The workshop offered the audience a fun and open platform on which to express and experiment with our own poetic ramblings, the results of which were certainly engaging and provided some pretty entertaining insights. What's clear is that everyone has a story to tell, and while most might not like expressing it, performances from poets like Hollie McNish certainly go some way to unlocking those stories and allowing poetry to flourish where it may not have done so before.

[Oscar Ponton]

Arts at a Glance: This Week in Leeds

Dance

Dance Expose presents Seven. 17-20th February. 7.45pm @LUU, The Refectory
Phoenix Dance Triple Bill. 17-20th February. 7:30pm West Yorkshire Playhouse

Theatre and Performance Art

Lydia Cotterall presents Atlantis Preview. 7pm. Pay What you feel @ Live Art Bistro Stage @ Leeds Theatre Company presents A Midsummer Night's Dream. 18-20th February. 07:30pm

Film

A Bigger Splash - Vue: The Light
Deadpool - Vue: The Light

Art

Henry Moore Institute: Katrina Palmer: The Necropolitan Line Galleries 1, 2 & 3
Yorkshire Sculpture Park: KAWS. Longside Gallery and Open Air

[Mark McDougall & Hannah Tomes]

Holly Rowan Hesson at & Model

The blurred image of a window, printed on an unbound canvas, is suspended against a wall and illuminated by two upward-pointing lights. The shadows crisscross over the photo and around the creaky, nineteenth-century room. This is the first installation of artist/photographer Holly Rowan Hesson's latest exhibition at &Model Gallery this month. All the art Rowan Hesson presents here displays a remarkable ability to transcend its image and captivate the viewer. They don't boast the same realism that has come to be associated with photography, instead they evoke a feeling similar to recalling a memory rather than merely looking at an image.

During her four week residency at the &Model Gallery, the artist has used the buildings rustic, stripped-back interior as an integral element of the new works she has produced. This means that the pieces seem like part of the walls they have been hung or projected on rather than being artificially imposed on top of them. The main theme throughout Rowan Hesson's collection here is the dialogue between various materials and techniques, allowing her to explore the interaction between the space and architecture of the &Model building itself, which makes for a very engaging and thought-provoking exhibition. Spectators stand gazing at the dream-like images of the same rooms in which they are stood gazing at the dream-like images.

Holly Rowan Hesson offers an innovative, original approach to architectural photography in this latest project. Her exhibition is on display alongside the *Seven Turns* show, which occupies the downstairs of this quaint gallery, and will be open until 5th March. I highly recommend experiencing this exceptional artist's collection before she moves to her next residency in Manchester.

[Cameron Tallant]



[Image: Tammi Nowell]

Hamilton: Paving The Way For New Musicals

If you're even vaguely a fan of musical theatre, the hype surrounding Broadway's new smash hit musical *Hamilton* has probably reached your ears. For once, the new Internet bandwagon actually deserves the praise that's been piled upon it. With a formula that doesn't seem like it should work, but totally does, *Hamilton* tells the story of America's founding fathers, merging traditional musical theatre style numbers with hip-hop and freestyle rap - with amazing success. Credited with opening musical theatre up a whole new demographic, tickets for the show in New York (the only place it's currently playing) are completely sold out until the end of the year, and ticket re-sales are being flogged for hundreds of dollars online. While there are plans to take it on tour, and a West End opening is surely very likely, it doesn't look like British fans will be able to see the show anytime soon. In the meantime, we will have to just make do with putting the soundtrack on repeat.

What people might not know is that the creator, composer and lyricist of *Hamilton*, Lin-Manuel Miranda, has also written a previous musical *In The Heights*. Set in the New York suburb of Washington Heights, it tells the story of a small community of mostly Latina immigrants struggling with the threat of gentrification. *In The Heights* is currently playing at Kings Cross Theatre in London. In similar fashion to *Hamilton*, *In The Heights* merges musicals styles, with elements of salsa, hip-hop and rap mixed in with big musical theatre ballads. Miranda's genius is as obvious in *In The Heights* as it is in *Hamilton*, with clever, witty and often endearingly funny rap sections, and warm, engaging characters ready to burst out of the theatre. *Hamilton* is being lauded as 'reinventing' musical theatre, but *In The Heights* was already laying down the foundations for *Hamilton's* success, and is a colourful, electrifying performance in its

“It's a shame when musicals like *In The Heights* are around, at the cutting edge of musical theatre, and don't get all the attention they deserve.”

own right.

King's Cross Theatre is small, and the vibrancy of the musical feels like it could easily fill a much bigger theatre. Back when it debuted on Broadway in 2008 it was a word of mouth success and the same thing is happening in London at the moment; large groups of young people are going back again and again to see it. That successful, innovative, modern musicals like *In The Heights* are being restricted to small or off-West End venues is a sign of the times where musical theatre is concerned. Long-running musicals like *Les Miserables*, *The Lion King*, *Wicked* and *Mamma Mia* are dominating over newer musicals or smaller revivals, and even forcing them into shorter runs. Musicals like *Bend It Like Beckham*, *Funny Girl*, *Memphis* and *In The Heights* are having to fight for their place in the West End in smaller venues against the more heavy weight names that more people have heard of, and are sure of recognising the songs before they go. That's why *Hamilton* itself is such a surprise, the sheer scale of its success an anomaly for such a new musical, and surely a testament to Miranda's talent and the influence of the Internet.

It's a shame when musicals like *In The Heights* are around, at the cutting edge of musical theatre, and don't get all the attention they deserve. If more people were aware that it was playing and that it is the sister production to *Hamilton*, and an equally fabulous show on its own, perhaps we could open it up to more people. And yes, if you're waiting on *Hamilton* in London, it's definitely worth a visit in the mean time.

[Heather Nash]



[Image: West Yorkshire Playhouse]

Dancing Bear: Bold and Brave

An ambitious and challenging piece of new work premiered last week at West Yorkshire Playhouse. *Dancing Bear* explored stories from LGBTQ* perspectives through the forms of theatre, dance and song. With original music throughout and the incorporation of a British Sign Language interpreter, *Dancing Bear* proved a determined piece of work with an extensive range of stimulus. However, the inclusion of a slightly overpowering, almost preachy series of religious themes throughout and a lack of development in some areas meant that there are still many aspects of *Dancing Bear* in need of further development – without which the company will find it difficult to effectively communicate its powerful messages to those beyond the LGBTQ* community.

Dancing Bear would not have had such a strong impact were it not for Owen Farrow, who was mesmerising throughout. Performing partly as himself, and largely as drag alter ego, Divina De Campo, the audience were exposed to a performer of true talent. Whether it was singing with the live band, or entertaining the audience similar to what one may experience in a cabaret, Farrow / De Campo successfully communicated to the audience the meanings and reasoning behind drag culture and the struggles which a gay man may have when growing up in society.

A particularly resonant highlight was a movement sequence devised to Faithless' *God Is a DJ*, where the stage, usually half inhibited by a gig and half a space for other forms of performance was transformed into a ritualistic dance sequence involving the ensemble. The sequence started when De Campo exclaims 'You explode like a glitter ball' – a distinct reference of coming to terms with one's sexuality, but the strong message here wasn't necessarily just coming out as gay but one that could also speak to heterosexual members of the audience, be they students, young adults or middle-aged.

Whatever important stage of their life a person is at, there was something magical about this scene. Coming full circle and headed by De Campo, the dance sequence was captivating to watch, leaving each audience member to devise their own interpretation of its purpose.

The company involved with *Dancing Bear* were brave to share and stage their stories. However, the overpowering religious themes stifled the impact. Modestly entering the stage in a large line and claiming that no one would be outed and that everyone would be safe, it felt almost hypocritical when at the end the audience watched in discomfort as Farrow was stripped down and had homophobic scriptures daubed on to his naked body.

The music had a comforting appeal to it, but at times felt a bit like Glee. However, the range of talents which each member of the company contributed made for a thought provoking show. Katie Fenwick was fascinating to watch as a British Sign Language interpreter throughout and Andrew Gardiner's dance and movement sequences were inspiring to view, as he majestically danced his way through wearing what appeared to be a very warm bear suit indeed.

Dancing Bear has a lot of potential and with some refining and greater focus in areas to communicate to a wider audience, it will go far when it embarks on a national tour in 2017.

[Mark McDougall]

LUU Opera Soc: The Magic Flute

Opera Soc successfully performed an interesting adaptation of *The Magic Flute* last week in Stage@Leeds. This contemporary adaptation of the 1791 Mozartian opera is at once skilfully performed, clever and amusing. Set in a post-apocalyptic future, *The Magic Flute* tells of the adventures of Prince Tamino and Papageno on their quest to rescue Princess Pamina. Along the way, the characters find love and alter the balance of power in the realm.

Traditionally known as a serious classical piece, Opera Soc has managed to transform *The Magic Flute* into a winning show suitable for students and young adults alike. Clever scriptwriting allowed for a variety of student humour – from cheeky jibes about student loans, to LUU's rugby socials at Fruity – and even some puns relating to *Lord of the Rings*. Comic relief was also created by actors deliberately breaking character. Well-timed and well-distributed wit provided consistent entertainment without being overindulgent.

Most impressive were the superb performances; the entire cast displayed amazing vocal talent. A particular highlight was the Queen of the Night, who perfectly hit all the notes, and the unaffected performance of Papageno, who kept the audience drawn in from beginning to end. As an ensemble, the performers created beautiful harmonies and their highly stylised costumes and makeup formed an eye-catching aesthetic.

Opera Soc should be commended for their hard work which clearly paid off in *The Magic Flute*. It was a thoroughly engaging production, cementing Opera Soc as ones to watch on campus for future productions.

[Mariana Avelino]



[Image: Campo Santo]

Firewatch: Voyage into the Wild

Firewatch is a dangerous game. Why? Because it lulls you into a false sense of security, makes you want to leave it all behind and escape into the Wyoming wilderness. Man goes out into the wilderness to forget his wife, Man reconnects with the simplicity of nature, Man forms a lasting, special bond with the woman on the other side of the radio, Man finds peace.

The game doesn't achieve even one of those aims. But it's not meant to, and that doesn't mean Firewatch is a bad game; far from it – it's one of the best I've ever played. Firewatch shows you that there are other ways to find peace. It starts with looking outside of your own problems to people who you think are just background extras who are there to give the illusion of depth to the story: a Vietnam veteran and his son; a park ranger who gets lucky with the ladies; a lone hiker spied from the mouth of a cave, two girls skinny-dipping in the lake. But some of these characters – I won't tell you which – end up being at the centre of the story, with you as an unsuspecting extra. Firewatch puts your ego in perspective, with no better aid than the Wyoming wilderness, as it's inevitable that you'll get swallowed by the landscape.

With delightfully simple, cartoonish graphics reminiscent of Team Fortress 2 or a Pixar film, abundant in saturated colours and bright light, Firewatch exists in a world I never wanted to leave. The voice acting from Rich Sommer (Henry,

the protagonist) and Cissy Jones (Delilah, your only human contact for the entire game) is superb; you don't see the faces of the characters as they converse strictly over a radio, and you don't need to because their voices say it all. You can talk to Delilah about practically anything in the game, from trowels to cardboard cut-outs, and it's up to you how much you tell her about your past, but it didn't take long for me to mention everything I saw to her and I even found myself seeking out things to strike up a conversation about. Finding things to chat about wasn't difficult as they're strewn across the landscape which you navigate with only a map to guide you, and I don't mean a mini-map in the corner of the screen: I mean a map on paper which you annotate as you go along, naming features of the landscape as you see fit (my personal favourite being 'Shitty Boss is Trying to Get Me Killed Hill!'). But Firewatch isn't an open-world game, only taking me about four hours to finish, even with some loitering around the landscape and chatting leisurely to Delilah.

So, as well as being taught the basics of fire safety in the wilderness, like not letting off fireworks or littering (yes, picking up litter is one of the thrills of Firewatch), Firewatch resists making any big statements. You're left with stories about the actions of a few people, and it's up to you to decide whether it matters how they fit together.

[Zoe Delahunty-Light]

**“Man goes
out into the
wilderness to
forget his wife.
Man reconnects
with the
simplicity of
nature.
Man finds peace.”**



[Image: BBC]

Happy Valley

The Broadchurch wannabe TV drama *Happy Valley* returned to our screens for a second series last week, giving a whole new meaning to the term ironic as even the weather is miserable from the offset.

Sarah Lancashire continues to play the role of the darkly humoured Catherine Cawood, a Yorkshire Police sergeant living with her sister Clare (Siobhan Finneran) and young grandson Ryan. Wainwright doesn't hang around when it comes to introducing this series' investigation, after only a few sips of tea and the first bite of that digestive biscuit, we are faced with the discovery of a dead body. This launches Cawood into the murder mystery of her nightmares.

The episode becomes slightly confusing for those who aren't already *Happy Valley* fans and failed to become addicted to the previous series, due to the introduction of Tommy Lee Royce (James Norton), a key character in series one, who was convicted for the rape of Catherine's daughter. Luckily Lancashire's character fills in the gaps with a brief recap of events, bringing us up to date with all the drama, so if you are new to the valley don't be put off.

The main sub-plot provides a well measured amount of relief from the dominant story line, it is not, however, any less intense. A rather dishevelled looking Kevin Doyle plays the role of a cheating husband, John, and Amelia Bullmore succeeds in fulfilling the role of jealous and slightly - slightly being the understatement of the century - insane

girlfriend-on-the-side, Vicky. Their tale of deceit and blackmail gives the main murder investigation a run for its money, and will leave you dropping the rest of that digestive in your tea.

Combined the two make a gripping and exciting first episode to the new series. These are, however, interjected with what seem to be less significant mini plots, including a darkly humorous 'sheep rustling' incident, a rather slow potential romance between Catherine's sister Clare and her high school fling Neil, and the later appearance of Catherine's son Daniel, and Tommy Lee Royce's girlfriend, Frances.

The introduction of these will result in you involuntarily taking on the role of a paranoid police officer as suddenly, everyone's a suspect, including Catherine Cawood. Cue over analysis of every facial expression, exchanged glance and nervous fidget. Throw in a few gory details and, hey presto, you've got yourself an increasingly intriguing murder investigation.

Whether you're already a dedicated *Happy Valley* watcher, or you've never heard of it in your life, you won't be disappointed. Although, in my opinion, it has nothing on the outstanding *Broadchurch*, it's definitely getting there. So free up your Tuesday nights and be prepared to get hooked.

[Megan Fryer]

How To Die: Simon's Choice

'An emotional documentary.' This is how *How to Die: Simon's Choice* is described by the gentle introductory voice. It is an obligatory and predictable understatement. More provocatively, others have described it as 'advertising suicide'. The hour and a half long programme is both humorous and brutal, and usually at the same time. It will include the moment Simon Binner opens the drip which will anaesthetise his life.

While Simon's family and friends cling on to the ebullient, prolific joker they love, motor neurone disease increasingly deprives 'Bins' of the things which he feels are integral to his humanity and dignity. It is hard to hold my gaze as his eyes stare, filled with the knowledge of impending loss. His grandson can no longer understand him, and Simon's distress at the barrier building between them is painful to witness, as is his increasingly laboured speech.

At the heart of this emotionally wrought and contentious debate is the unresolvable question of whose life Simon's is. I was initially convinced of an adherence to the principle of bodily autonomy, but I underwent the same realisation as Simon himself. Other lives are intertwined and knotted with his. He reconsiders his decision to go to Basel and makes it through several stages he had considered to be too humiliating to countenance with a resilient humour. His wife Debbie believes that he can carry on if he sees that he isn't a burden and still has a right to enjoyment. It is only when he attempts to hang himself that those around him must undergo a painful emotional turn of their own.

Being trapped inside his own body with no means of communication is a future Simon cannot bear. 330 MPs voted against the assisted dying bill which was going through the Commons at the time of filming. I wonder how those 330 MPs would vote if they thought that this might be their future.

Despite everything, my lasting impressions of Simon lie not in a hospital bed, but in the beautifully expressive scenes which encapsulate the life Simon and those around him enjoyed and which he refused to relinquish to his disease. Notepad messages showed mounting despair, but Bins was still fooling around at a games party, being hurled about in a wheelchair. His email invitation was predictably hilarious - a friend was appointed to the 'high office' of CBTO: Chief Bins Transportation Officer. This is still recognisably the man an older clip showed dancing in the kitchen, partnered by his dog.

Everyone will approach this documentary differently and with pre-formed notions through which the emotional turmoil will filter. To criticise any opinion on the subject would be crass. Perhaps the only judgement we can make of a documentary of this type is whether the stories it captures open a space for renewed and re-invested thought on all sides. *Simon's Choice* does this and, although many viewers will shed tears, they will have been glad to have met Simon.

[Sarah Berry]

Books

Review: Room

As Room debuts in cinemas. In The Middle takes the book back off the shelf.

Inspired by the real Joseph Fritzl case, Emma Donoghue's *Room* is a powerful and poignant story about the strong maternal bond between a mother and her son. Born and held captive in a room with his mother, Jack is an admirable character who bravely risks everything to save her. The film remake was recently released this year to acclaimed reviews.

The book is written from the perspective of a five year old Jack, who only has his mother and the inanimate objects in 'room' as his world. 'Room' is all Jack knows, but for Ma it is the prison where seven years of her life were stolen when she was kidnapped by Old Nick at the young age of nineteen. The child narrative throughout the story is highly effective, Jack is oblivious to his mother's attempts to protect him from the reality of their situation. He only views the situation through the eyes of a self-centred child, and becomes upset that they cannot return to room when they have escaped.

The inanimate objects in 'room' are personified, Ma creates characters for each and every object as they are the only company Jack has. Ma places all of her effort and energy into ensuring that the room is as entertaining as it can be, sheltering him from the shattering truth that he has really been a prisoner all his life. That is until his fifth birthday, when Ma tells him that there is a world outside the room and devises a plan for their great escape. A plan that rests on Jack's bravery and a lot of luck.

Despite the slow beginning, the book rapidly becomes a page turner. The author portrays Jack and Ma in a way that's relatable to the reader, even though the situation is far from identifiable, so by the end of the book you have a real attachment to the pair as you will them to escape. If you previously enjoyed *The Curious Incident of the Dog in the Night Time* by Mark Haddon, then I would recommend this book. It is refreshing to read a well written story, through the innocent eyes of a child.

[Tanya Goode]



A (Netflix) Series of Unfortunate Events

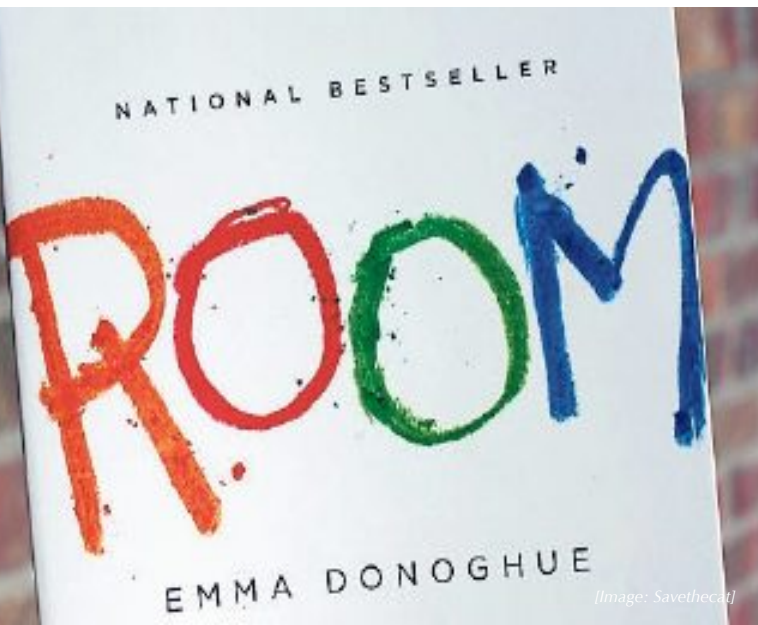
After initially announcing its production in 2014, Netflix has finally taken the show off the back burner, and let the audience in on the latest update. Lemony Snicket's (aka Daniel Handler's) dark twisted children's books are coming to the smaller screen in a thirteen episode adaptation - and we couldn't be more excited. Netflix prides itself on providing fun for the whole family, and although technically intended for children, *A Series of Unfortunate Events* has become popular amongst adults too due to its satirical approach to dark themes and spooky visuals.

We will once again be seeing the Baudelaire siblings reliving their terrible misfortunes, although hopefully this time it will be better than the 2004 Jim Carrey rendition. Daniel Handler will serve as executive producer, having made the following statement: "After years of providing top-quality entertainment on demand, Netflix is risking its reputation and its success by associating itself with my dismaying and upsetting books."

How I Met Your Mother fans will be delighted to know that the adaptation will see Neil Patrick Harris as Count Olaf - the dark, sinister, money-driven uncle trying to steal the Baudelaire siblings' inheritance. It will be interesting to see how Harris takes on the role - whilst he is a talented actor, the part is not an easy one. But he certainly fits the aesthetic of the tall, skinny villain; and the makeup department will sort out the rest.

No official trailer has been released as of yet, but an exceptional 35-second fan-made teaser (or could it be an untimely leak?) is already on YouTube. The clip stays true to the books' eerie style, panning a Gothic room swarming with maggots, spiders and monsters in jars. Maybe this hasn't come directly from Netflix, but it makes us hope that their version will be no less creepy.

[Sofia Dedyukhina]



[Image: Savethecat]

Food

There's No Smoke Without Fire: Smoke BBQ Review

[Image: frontlinepresentsblog]

If anyone suggested going for a barbecue last night, I would have thought they were mad, but in this case I would have missed out on a real treat. Believe me, we have really beaten the weather – this barbecue is indoors.

Smoke Barbecue, found on Merrion Way, offers an exciting choice of various meats appealing to a variety of tastes and preferences. Go through some large glass doors and you will be met by a large contemporary space, which cleverly marries elements of the outdoor with soft lighting and trendy background music. The warmth of the surroundings was easily matched by the warmth of the welcome - friendly staff were helpful without being overbearing and the service was fast and efficient.

Forget the half cremated, half raw sausages your dad proudly serves in the back garden on the occasional summer's evening. The food here offers an ambitious choice; pork, chicken, beef, ribs – as well as those sausages if you really must! After being sat at a contemporary metal table with a picnic style wooden bench, we were immediately brought a glass filled to the brim with barbecue flavored popcorn. This was a very nice touch and gave us an opportunity to get into the barbecue spirit whilst choosing our main courses.

I chose the Bacon Mac and Cheese burger, which comes with a large portion of twice-cooked chips. The succulent meat combined with the creamy macaroni is a real indulgence and definitely does not disappoint; the burger was of very

good quality and cooked to perfection. My companion opted for the baby back ribs with a side of crisp onion rings. The meat again was beautifully cooked, and the barbecue glaze was delicious without being too sickly. The food was well presented on silver trays, allowing an extremely good portion size and complementing the restaurant's casual, no fuss attitude that recommends a 'put the fork down...it's time to get dirty' approach. A range of traditional desserts were offered, ranging from homemade chocolate cake to cheesecake. My friend and I shared a banoffee pie, which came in a small metal ramekin and was decorated with melted chocolate and a dusting of sugar. While the portion was on the small side, this was undoubtedly a good thing, considering the large main courses. The small dessert allows you to treat yourself to something sweet, avoiding being over-whelming.

Whilst the main course portions were substantial, perhaps the pricing is a little high - £11 for a burger might break the budget for many students. Perhaps they might consider a student discount with a NUS Card, or a special offer during the week? Nevertheless, this might well be the place to go for that no holes barred blowout.

And so, a new kid on the barbecue block has opened up, and you will not be disappointed.

[Hannah Lawrence]

The Well-Fed Student: Lunar New Year Veggie 'Duck' Jackfruit Recipe

My pescatarian housemate has been craving duck pancakes, so when we heard about jackfruit – a fruit that is native to Southern China and Southeast Asia which has the consistency of pulled pork or crispy duck when baked – we had to give it ago. We decided to use a sauce recipe inspired by a dish our other housemate made earlier this week, when she created a Chinese-themed feast in honour of the Lunar New Year (she is an expert on Chinese food after living with a family in China on her gap year).

I tweaked a few ingredients of the original recipe to make it easier, and a bit more nutritious, but no less tasty. This recipe is vegetarian, free of refined sugar, and if you use a gluten free soy sauce, such as tamari, it is completely gluten free, but those who are only a bit sensitive to wheat may be okay with soy sauce. If you are vegan you could use agave syrup instead of honey.

Jackfruit is high in Vitamin B6, which is mainly found in animal products, and helps you absorb proteins – so it is great for vegans and vegetarians who don't usually get a lot of B vitamins. It's sold in cans in brine for £1.15 in Taste of the Orient, the Asian supermarket on Vicar Lane, or from Sing-Kee Oriental Supermarket on Woodhouse Lane; just make sure you don't buy it in syrup by accident, as it's sold this way to be used in desserts!

We had them with rice and Chinese pancakes, sushi wraps and crispy seaweed that we bought from Sing-Kee, which I would highly recommend.

Serves 4 people.

Ingredients

For the jackfruit:

- 2 tins of jackfruit in brine
- 1 tsp Chinese 5 spice
- 2 tbsp of any flour (I used buckwheat)
- 1.5 tbsp coconut oil, ghee or butter (or oil of choice – these fats are just better for making things crispy)
- 2 cloves garlic, finely chopped
- Chunk of ginger (about half a thumb-size), finely chopped

- 2 spring onions, finely chopped
- 1 tsp chilli flakes
- 1 tbsp peanut butter
- 2-3 tbsp soy sauce
- 1 tbsp balsamic vinegar
- 2 tsp honey
- 1 tbsp cornflour
- 200ml hot water

To serve

- 2 spring onions, chopped into matchsticks
- ¼ of a cucumber, chopped into matchsticks

A packet of Chinese pancakes and/or enough cooked rice for 4 people

Instructions

- [1] Heat the oven to 200 degrees/gas mark 6. Drain and rinse the jackfruit in a sieve, then dry it a bit by putting it on some kitchen roll or a tea towel. Put the jackfruit in a bowl and coat it with the 5 spice and flour. Spread it out on a tray lined with foil and greased with ½ a tablespoon of oil, and bake for 30 mins, mixing it around halfway through.
- [2] After 30 minutes, take the jackfruit out of the oven and shred it with two forks so it looks a bit like shredded meat, then put it back in the oven for another 5 minutes. Mix the peanut butter, soy, vinegar and honey in a small bowl or mug.
- [3] Once the jackfruit is cooked, heat the rest of the oil in a pan and add the garlic, ginger, chili and spring onion.
- [4] When these are cooked, but not yet browned (which should only take a minute or so) add the jackfruit with the peanut butter, soy, vinegar and honey mix, and then add the cornflour.
- [5] Mix to coat the jackfruit, before adding in the 200ml hot water. Keep stirring for a couple of minutes until the sauce has thickened and become sticky. Serve each portion in a couple of pancakes or on top of rice, and garnish with spring onion and cucumber matchsticks and some more soy sauce or sweet chilli sauce if you fancy.

[Patsy O'Neill]

Columns

Make The First Move, You Won't Regret It



I've never been the prettiest girl in school. Actually, as a teenager I wasn't pretty at all. I can hear you saying this is not true: that I'm beautiful and full of interesting qualities. Well, trust me when I say that when I was seventeen I was totally not. I can see that there are some girls who find their way very early on in life: you know the one – wonderful hair, wonderful smile, wonderful clothes. I could see some space for improvement for me, somewhere between my bright green eyes and my clever humour. But let's be real: High School boys don't really care if you're smart, and that horrible makeup I used to wear totally overwhelmed my eyes' potential.

And then, a bunch of makeup tutorials and a significant weight loss later, High School was finally over and I moved away to University. That's the thing: when you've grown up in a small village where everyone knows everyone and you've been surrounded by the same people for your whole life, it is not easy to change who you are. So there it was, my big chance: new friends, new place, and new confidence. Maybe this is the reason why I decided to ask that guy I liked out first: I had nothing to lose, and I felt totally attractive. I have to be honest, it was a total disaster; he thought I was kidding (we were at a party and lots of alcohol was involved) and ended up making out with one of my (ex) best friends. It was tough, indeed, but it was also a life-changing lesson.

And here I am, five years and some guys later, with my experience to share: because from that moment I started being the one who asks guys out and I've never regretted it. Here's what I've learnt:

No more overthinking.

I've always been one of those people who have to think a billion times before choosing what to have for dinner, and at the end of the day is not even sure if they've made the right decision. So that's it: I spent five years or more of my life thinking I loved this guy, and thinking about the way to tell him how I felt, and thinking of risks and consequences. I didn't tell him, of course, and then I moved on, knowing for sure that I wouldn't have made the same mistake again. Therefore, if you ever find yourself asking if that person likes you or not, stop thinking and start doing: go on and just ask them.

No more daydreaming.

How much time do you spend imagining the perfect date? Well, unfortunately reality doesn't match your dreams at all. The ugly truth is that they will never say and do exactly what you've thought, simply because, surprisingly, they have their own personality. It won't be what you pictured in your head, and it could be much worse or even much better than you expect. but, the only way to know is to go and find out. But I can assure you, reality beats the imagination one hundred per cent of the time.

No more idealising.

You still think they're the one, don't you? So, there's something you should know: feelings can be terribly wrong. In your mind they have no faults, but you should really get to know them before you judge them. Do you know that on the majority of first dates, people find out something about the other person that annoys them so much not to want to see them again? Before deciding if they are a prince or a frog, give them a shot - a proper one.

No more waiting.

You like that person, and they know it, you wait for them to do something: a story of everyone in the world. Well, waiting is not romantic, most of the time it is just boring. Moreover, have you ever thought about how much time you have spent desperately looking at your phone? I can understand why people think that guys are the ones who have to do the first move: every girl likes being desired. But let's change the point of view for a moment: you actually desire him, why not to play your best cards? Stop waiting, you'll win anyway.

Being loved for what you are.

I can swear I've heard every person on the planet saying they want someone to appreciate them for their personality and not just their appearance. Well, how could they fall for your sense of humour or your intelligence if they don't even know you? We all seem to secretly crave 'love at first sight' stories, but if you've just met someone, you can only like what they look like. Do you think you have much more to offer? Go and show it.

No more fear of being rejected.

We all know the pressure of the first date: what you're wearing, the ice-breaker conversation, the place. And the scariest thing of all, the question of if they like you or not. I will tell you something: you are beautiful, funny and smart, regardless of what insecurities you have about yourself. Sometimes, you just need the right eyes to look at you, that's all. If you think of it, you'll be confident enough to show the true you without any fears. You are the one who's trying to find out if they're the right person, not the other way around: it's all up to you.

No more regrets.

I have to admit that this is my favourite. My past is full of blank spaces starting with "if only". And you know what? Making the wrong move is still better than regretting not having moved at all. You may think that it's just easy for me, but you should trust me: making the first move will save you so much time, energy and false memories. I for one would rather take happy endings over comfort food. But think about it: which is the most painful between a bad first date and weeks (or months?) in the dark? I've chosen to come clean to myself, what about you?

So that's what I've learnt in the last few years, and I couldn't be more grateful for my choice. The truth is I really do deserve my slice of happiness, and I will not let someone else be in charge of it anymore.

[Martina Mastromarino]

Craving Quinoa: The Trials Of Trying To Be An Ethical Consumer



So, I want to buy some quinoa, but there's been so much press on its unethical production that I can't bring myself to buy any that isn't fair-trade, and certified fair-trade quinoa is a FIVER a pack. What's a girl to do? Healthy eating vs. ethical consumerism?

In recent years the rise in publicity for vegan lifestyles, holistic wellbeing and general healthy living has seen an increase in awareness of ethical rating of the food we consume. There's been a noticeable increase in people becoming vegan and vegetarian, often because they've watched documentaries that tell them that's the best way to live.

There is a huge amount of evidence to support this claim, and I'm not saying this is wrong. Eating a good, balanced vegan or vegetarian diet can be fantastic for your environmental footprint. However, I feel like there's a lot more to the picture than first meets the eye – for example, in the popular documentary, *Cowspiracy*, the makers talk about the amount of water used in animal agriculture. It takes 1 gallon of water to produce 1 millilitre of cow milk – that's a lot, but when I did a bit of research, I found out that it also takes 1.1 gallon of water to produce 1 almond, and it takes 4 gallons of water to produce 1 gram of chocolate. That last fact was a knife in the heart for me. You only need about 16 almonds to make almond milk so its production does use less water than cow milk, but then a bit more research told me that the production of almond milk is harming colonies of honey-bees, and the process of growing almonds involves drilling into the earth, potentially causing earthquakes in California. I don't really understand, but it doesn't sound good.

Whilst the mass consumption of meat and animal products has an extremely detrimental effect on the environment (and so personally I would *always* choose free range/organic over factory-farmed animal produce, and don't eat meat too often) it is not the one and only evil to be aware of when trying to make ethical consumer choices. In this new hippy-food, toxin-free yogism boom, people don't seem to be talking about whether their yoga pants were made in a sweat shop,

or how much the people that grew their superfoods were paid. In this environment of heightened concern over animal cruelty, it seems many are forgetting about human cruelty. When the health conscious are enjoying an animal-cruelty-free fruit salad, are they using fair-trade bananas? Was that pomegranate flown over from Asia? Did they buy their berries from a chain supermarket instead of supporting their struggling local greengrocer?

The increase in awareness of what we are consuming is definitely a step in the right direction, and it's great to consider ethics when spending money – I am definitely not saying 'Give up, eat chicken nuggets' – but when your budget only allows for a limited amount of superior food produce and sweat-shop free clothing, and these things can be difficult to source to be (not everything says on the packaging where or how it's made), it can be tricky. Maybe the answer is to buy everything second hand, grow my own vegetables, keep my own livestock, and collect rainwater to drink and wash in. But right now this isn't possible in the scrapyard at the back of my student house in Hyde Park, so instead I will keep doing my best to buy free range eggs and resist Asda quinoa.

[Patsy O'Neill]

My Neck, My Back, My Netflix And My Snacks



I snack. I snack a lot. I love snacks. This is one of the core fundamental truths of my existence – eat and eat often. I eschew the traditional societal constructions of meal times – embracing a return to the life style of the hunters and gatherers. A time when one would be free to graze with gay abandon, free from the worry of "spoiling your dinner". The idea that you must eat between the hours of 8-10, 12-2, and 6-8 leaves you hungry and wanting. I prefer to eat when I feel and what I fancy.

As a consequence of this, I always have food in my bag. We're out on a daytrip and you get peckish, I have a cereal bar to hand in seconds. I've come over to chill and you realise you have no food in the house, I whip out a bag of popcorn and a bar of dark chocolate. You've got way too drunk at a house party and have not eaten in a while, I get a satsuma, 7 cherry tomatoes, and a packet of mentos out my bumbag (true story).

My true love of snacking has earned me the title of snack queen and now I have established this accolade, I have to keep it up so constantly have a well-stocked cupboard with a variety of treats for all occasions. My shopping list consists half of 'healthy' food – eat clean and all that – and the rest of snacks. Marshmallows, biscuits, ice cream, cereal bars, crisps, chocolate, nuts, bite sized fruits. It's like an 11 year old has been let loose in a supermarket in preparation for a midnight feast.

I fully expect my housemates to put on about three stone this year – they can attest to the fact that I am always trying to feed them up. Likenesses have been drawn between me and the witch from Hansel and Gretel. Constantly asking if people are hungry, if they want a biscuit, a hot chocolate, or a cup of tea – but when I am at my worst, or maybe best, is when someone is hungover. As someone who suffers from

horrific hangovers, 2 day affairs minimum, I know how important food is in recovery. So when my housemates are yet to have eaten that day, I continually offer to cook for them and don't stop nagging until they have. Whilst they might be annoyed by it at the time, an hour or so later they are generally grateful.

They may not be so grateful when they have to buy an entire new wardrobe due to having grown 2 sizes – but at least we won't need the heating on as much due to the natural insulation we are all sure to have gained.

There is little I will not do for snacks – whilst you might be drawn to careers evenings for networking opportunities or free wine, I heard there might be canapes. It's raining and blowing a gale outside but I can see the lights of one stop and the lure of a packet of oreos. I have a 3000 word essay to write in one night and no motivation, but a starburst for every 100 words means I can get it done in under 6 hours.

I encourage you to embrace the snacker life – eat and eat often.

Snacks are bae.

[Emma Healey]

Views

Levelling the Playing Field or Inhibiting Meritocracy, *The Gryphon* Asks: Do Quotas Represent A Good Way of Achieving Equality?



Yes

Quotas. Even the mention of the word can lead to a heated exchange like a spark lighting a powder keg. It's one of those marmite issues; you're heavily principled either for or against. Here in the UK, there's a lot of suspicion surrounding quotas; for many, they meddle in the affairs of businesses, have no obvious benefits, and sound the death knell for meritocracy. How could anyone sensibly agree with such a policy?

In fact, there are very practical reasons for agreeing with quotas. A substantial body of research indicates that diversity is good for productivity; companies with gender-diverse boards do better than those without, while a number of academic studies conclude that at least some forms of diversity can help team performance, creativity and morale. It's not hard to see why; diversity in the workplace brings a more comprehensive,

broader range of ideas to the table. The collective viewpoint of a diverse group is bigger in scope and more balanced in judgement than that of a homogenous group. For private firms, this means a richer understanding of target markets, brands able to reinvent themselves, and companies more willing to take risks. For government, it means organisations that represent their communities in more than just name, which might even come up with policies vaguely resembling something reasonable. So as to whether diversity and quotas have benefits to business, it's fair to say the answer is clearly yes.

"But we need to promote meritocracy and fairness!" opponents of quotas say. Yes, meritocracy and fairness are vital. So would you say it reflects meritocracy that women comprise the majority of graduates, but only a fraction of the

workforce at top levels? Or that research points to massive gender bias in the hiring process, with as much as a two-to-one gender preference for candidates with equal qualifications? The point is we do need meritocracy. No one is seriously suggesting meritocracy is a bad thing. However, the way to achieve meritocracy is not simply by keeping on doing what we're doing. It's by levelling the playing field, working against hiring bias for gender, ethnicity, sexuality, and any arbitrary attributes that should not affect an employer's choice. That's where quotas can be a powerful policy tool. Note that I say "policy tool". People don't argue for quotas for the sake of it. They're a practical way to make things fairer, unleash potential, and achieve better representation. When, after over a century of campaigning for women's rights, women make up less than 30%

of the Commons and less than 10% of executive directors in FTSE 100 companies, I think it's more plausible to say society needs to catch up than it is to say women just need to try harder.

In other words, opponents of quotas object to the idea of people getting ahead purely on the basis of, say, their gender and race. But actually this is a lived reality. Centuries of stereotypes and biases do not just go away overnight, which is why middle-aged, middle-class, middle-of-the-road white men are so disproportionately represented in government and elsewhere. The point of quotas is not to undermine meritocracy to pursue some progressive fantasy. It's to acknowledge our system is not truly meritocratic yet, and that our progress towards that is too slow. Seems pretty sensible to me.

Sam Robinson

No

If we want a more equal society, which I assume most of us do, we have to take the most holistic, rational approach possible to issues of representation. Telling organisations, 'YOU MUST SELECT THESE PEOPLE!' is just not the way to do this. We must look at why certain groups appear excluded and progress with this knowledge.

Maybe there are more subtle reasons for the differences in representation than just... oppression? Maybe it's naturally occurring, and a reflection of society itself? Or maybe it is oppression. But one thing's for sure – when you slap a quota on something and force it to change unnaturally, the truth will remain unknown and a much larger issue will arise.

Whether separated by beliefs, abilities, interests, wealth, age, sex, race, class,

sexual orientation or our favourite football team, all of us are different and unique – and that's a wonderful thing. Everyone has different strengths, which work to complement one another, and the world works really well because of this. It's very possible that these differences in representation, or 'inequalities', would stem directly from these natural differences in ability.

But even if they don't... Equality in opportunity is what matters, not outcome. To deny someone an opportunity is to openly discriminate against them – and yet, through the introduction of quotas, that's exactly what starts to happen – only, it's in the interest of the minority so suddenly it's a moral and glorified move? But nonetheless, it is directly opposing the idea of equal opportunity!

So concerned are we as a society with

proving our righteousness that we're willing to sacrifice democracy under the false flag of diversity.

I'd love there to be more women in power; I'd love there to be more female CEOs and female best-selling authors because it'd be nice to know that if I wanted to, I too could reach those dizzying heights.

But do I want to? God no. So why should it be assumed that that's what women want but are failing to achieve? There is a wealth of evidence to suggest that men are more ambitious, competitive and motivated to achieve these top spots, and even that they're better suited to them – so why prevent their achieving this? To give someone who wants it less and is less capable a better shot? It applies across the board – if someone isn't capable of something,

why intervene to ensure they are, when that directly infringes on another's opportunities?

To artificially remove competition for certain (less capable) individuals is to weaken the pool from which candidates emerge and ensure the roles become occupied by those less able, worse suited to them.

Naturally occurring differences should be allowed to play out in real life, and merit alone should distinguish one from another. It is patronising and counter-intuitive to suggest otherwise by imposing arbitrary rules on such a complex issue.

We need to work from the ground up on this one and find and treat the cause of inequalities, not hope another 'trickle-down' power system is going to do the job.

Georgie Stuart

Unforgivable Sins: Systematic Child Abuse Within the Catholic Church

Liam Kerrigan
BA Philosophy

Father Lawrence Murphy was a beloved priest. A charming, charismatic individual, his prowess as a fundraiser for St John's school for the deaf in Wisconsin, at which he worked, was unmatched. As an individual who could hear, but was also fluent in sign language, Murphy was

A document released by the Vatican revealed that new bishops are told that it is "not necessarily" their duty to report claims of child abuse by fellow

cherished by children and adults alike. Father Lawrence Murphy was also a predatory paedophile.

In the 24 years he spent at St John's, Murphy is thought to have molested over 200 children. His victims were not random; Murphy would deliberately select children that he knew had parents who could not converse using sign language. Thus the children abused by Murphy could not tell their parents even if they wanted to, though it was unlikely that they would have anyway. Somehow, Murphy's actions have exceeded what many of us would have thought were the limits of cruelty. To molest children is heinous, but to abuse deaf children who could not communicate their suffering with their parents had they wanted to, this seems to surpass the limits of depravity generally thought possible.

Priests were put on a pedestal and seemed beyond wrongdoings. Moreover, an attack on a priest was seen as an attack on the Church as a whole – something absolutely unthinkable and unacceptable for the parents and for the children. Whilst some of his victims understood the abhorrence of Murphy's actions at the time, others felt special having been selected to spend more time with the keeper of the Sacraments, and besides, priests are holy men and can do no wrong.

Individuals victimised by Murphy filed

numerous complaints with both the District Attorney and Archdiocese of Milwaukee. Nothing was done in either case. Documents show that there had been many complaints made to the Archdiocese who chose to ignore them. What's more, documentary evidence shows categorically that the Vatican knew about Murphy's crimes and did nothing. When public opinion in Milwaukee turned against Murphy, he was moved to a small Church in Boulder Junction, Wisconsin, though it was claimed this was due to health reasons. Despite Murphy having confessed his abuses to therapists provided by the Church, The Bishop of the Diocese in which Boulder Junction is located was not informed of Murphy's crimes, nor was the public made aware. He lived in Boulder Junction until his death in 1998 having never answered for



Image: Franco Origlia

his crimes.

This is just one horrific example, but it is by no means unique. It shares the characteristics of every other incident and captures the disgraceful handling of child abuse within the Church as a whole. As much as the Church has tried to make incidents like this seem isolated and has even tried portray it as an Anglo-American issue, they have failed on both fronts. There are hundreds of cases of priests and bishops and cardinals participating in, and/or covering up, incidents of child rape and molestation that we know of (there are almost certainly more that

remain unknown), and this problem is global. The Vatican was not unaware of this pandemic within the Church. Joseph Ratzinger, prior to becoming the Pope, ran the Congregation for the Doctrine of the Faith, and in 2001 he issued a directive demanding that all reports of child abuse by Church figures should come to his desk. Child abuse within the Roman Catholic Church is systematic and the Vatican has never sought to address it.

It appears that the Vatican still has no intention of tackling child abuse committed by the clergy, as evidenced by the fact that last week a document released by the Vatican revealed that new bishops are told that it is "not necessarily" their duty to report claims of child abuse by fellow members of the clergy. As has always been the way, the Church states that such issues should be

This document is an affront to the victims and common decency that demonstrates not merely a lack of compassion, or a sheer abundance of callousness on the part of the Church, but genuine contempt for the victims of the most abhorrent

"If the Catholic Church is ever again to be considered a serious moral institution, let alone a prescriber of morality, then it must clean up its own affairs."

crimes because of the threat they pose to the Church's image. The realisation that the Church still deems it necessary to impose a code of silence upon those who might know of priests continuing to rape and abuse vulnerable children can only suggest one thing: that it is still a problem rife within the Catholic Church and that the Vatican knows this. Admittedly, this can hardly be considered some sort of revelation – it is exactly what you can expect if you give sexually repressed men power over young, vulnerable, impressionable children who are taught never to question the clergy and into which the priests can quite literally instil the fear of God.

The signals emanating from the Church this week further suggest that they are receding back behind closed doors and resorting to old ways now that Peter Saunders, an outspoken member of the Pontifical Commission for the Protection of Minors set up by Pope Francis two years ago and a survivor of child abuse committed over five years by two priests, has been sacked from the commission.

If the Catholic Church is ever again to be considered a serious moral institution, let alone a prescriber of morality, then it must clean up its own affairs before it tells us to clear up ours. Child rape is the most sickening of all crimes. Yet the Roman Catholic Church has, and continues to, unapologetically do nothing about it.

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The Limits of Hospitality: Should We Ease the Pressure Off Turkey?

Naomi de Souza
BA History

Earlier this week, Turkey announced they were reaching the end of the road for being able to accept refugees. With Assad relentlessly shaking Syria like a piggy bank, Turkey is struggling to cope with the 2.5 million refugees spilling over onto its soil. Perhaps what is most disheartening, is seeing this

“If alleviating the pressure from Syria’s neighbours isn’t reason enough to welcome refugees, the rapidly deteriorating weather conditions on the arduous journey they face surely must be.”

group of people, the majority of whom are professionals, stigmatised. With an influential few in the media keen to establish a ‘them and us’ narrative, a feeling of foreboding is being cultivated

alongside the possibility of refugees coming to Britain. With most, their lives have been put on hold by the civil war that continues to cripple their country and many just wish to continue their studies or profession.

This week Turkey rebuked the international community for not doing their part. Indeed, central Europe is being called upon by the UN to take more responsibility in this escalating crisis. David Cameron’s promise to resettle 20,000 refugees over five years has been branded by many as “inadequate”. This certainly seems to be the case when you see the conditions of the sprawling refugee camps in Jordan and Lebanon. Recent drone footage taken by the Turkish Humanitarian relief foundation gives a sense of the vast scale of the situation at the Turkish – Syrian border.

If alleviating the pressure from Syria’s neighbours isn’t reason enough to welcome refugees, the rapidly deteriorating weather conditions on the

arduous journey they face surely must be. Back in September we all saw the image of the motionless Syrian toddler,

“So often, glib headlines spinning tales about the ‘immigrant problem’ detract from the reality of this being a humanitarian one.”

Aylan Kurdi. So often, glib headlines spinning tales about the ‘immigrant problem’ detract from the reality of this being a humanitarian one. The turmoil this summer so tragically highlighted the fragility of life, and how war could just as easily reach our ‘sacred’ shores. In light of our Government’s response to the refugee crisis, I fear to think how we would be treated in a similar situation.

According to the UN more than half of all Syrian refugees are under the age of eighteen. Many have been deprived of the joy to learn, and owing to their transient status never quite

settle into a community. With children being the main victims of warfare, it is more than our duty to simply ‘relieve’ Turkey. Solely down to its geographical situation, Turkey has unfairly shouldered responsibility for navigating the crisis and President Erdogan is understandably feeling the pressure.

Refugees are often victim to the most callous of smugglers, they are simply hedging their bets on the best way to survive. It is perhaps time that we stopped expecting gratitude, and started treating them with the dignity and humanity that they have so far been deprived of. It would be a privilege to welcome a cohort of such resilient and talented people. Back in September with our own university joining campaigns across the country to proclaim that refugees are welcome, now more than ever is a time to take that promise seriously.

Holocaust Convictions: Lest We Forget

Michael Everritt
BA Philosophy

There is a ninety four year old man currently standing trial in Germany. Under normal circumstances we might call into question the validity of convicting someone of such an advanced age. His crime was committed over half a century ago. It would seem too late for justice to be done when someone has gone free for so long and is now not long for this world. These are not however, normal circumstances. The man in question, one Reinhold Hanning, is a former guard at Auschwitz charged with 170,000 counts of accessory

“Time is not a factor here since we are still very much living in the same world; a world which allowed the Holocaust to happen and has yet to absolve itself. That is why we cannot afford to forgive or forget.”

to murder. Hanning has pleaded not guilty on the basis that he does not consider himself personally responsible for those deaths. After all, his role are to keep order within and to protect the compound from without. He was not

directly involved in the actual business of the place and it is this logic which has seemingly spared him from feeling guilt.

The Holocaust was an act of genocide conducted on what can be described as an industrial scale. The smallest component to be found within any machine is as responsible as the largest component is for the continued operation for the whole. So too, by way of analogy, is it clear that a concentration camp guard is as responsible for the Holocaust as was Hitler himself. It was the political philosopher Hannah Arendt who first coined the phrase “the banality of evil” to describe such cases. In fantasy evil people are portrayed as objectively different from the normal, fundamentally good citizens of the realm. Real life does not work that way; all people are capable of evil, given the right circumstances.

Time is not a factor here since we are still very much living in the same world; a world which allowed the Holocaust to happen and has yet to absolve itself. That is why we cannot afford to forgive or forget. There have been and, tragically, will continue to be, acts of genocide. What there can never be again, so long as we continue judge all those who were responsible, is another act of genocide in which so many ordinary people were



[Image: AP]

willingly complicit. It is too late to punish Hanning in any significant way but, if he is convicted, we can set an important example.

No matter how banal a person’s actions may be, they are responsible for the consequences of your actions. One of the few good things to come out of the Holocaust is an increased awareness of an individual’s social responsibility. From the Stop the War Coalition to Occupy Wall Street, we can see that the lessons of history are being learnt. People are growing ever less willing to pretend that the banality of their role

in society absolves them of blame. We ensure that this lesson is not forgotten by bringing those responsible for the genocide, whether they were a guard, an admin clerk or a dictator. That is indeed virtue in convicting a ninety four year old man.

Total Recall: The Science Behind Genetic Memory

Michelle Heinrich

Have you ever known something without having a clue why? Well, memories, experiences and knowledge that we have never experienced or learnt ourselves can be inherited from our ancestors. This occurs through genetic or ancestral memory; memory which is passed down from preceding generations by DNA and has been linked to the phenomenon of instinct. Discussions on genetic memory extend to the fields of psychology and the natural sciences, and as such, it is of no surprise that we are able to find lots of information

// If genetic memory is responsible for the transmission of knowledge from previous generations, how likely is it that they were able to make use of the entire range of artistic, photographic or musical ability? //

about it on the internet. However, genetic memory is not to be confused with *déjà vu* – which is instead, a psychological sensation giving you the feeling of having been somewhere before when in fact you haven't.

One relevant example of genetic memory is the savant syndrome. Savants are highly talented people that show significantly above average ability in either arts, music, calendar calculation or photographic memory. Although 'acquired' savants exist, most are born with the ability to perform extraordinarily in these areas and very often lie on the autism spectrum. Those who acquire the abilities usually do so from experiences of severe head trauma or damage to their central nervous system. It can even happen to the elderly who suffer from dementia. A specific type of dementia, frontotemporal dementia, affects the region in the brain responsible for artistic ability. As the illness progresses there is a decrease in inhibition in that region, causing the hidden artistic talent to surface unexpectedly. Out of the blue it appears that they now know things they've never learnt. How can this be?

It has been suggested that the concept of genetic – or ancestral – memory could explain the savant phenomenon. If savants haven't learnt their abilities, then there must be an innate component that is responsible for providing the knowledge. Some researchers go as far as to suggest that every one of us is a genius – just waiting to be unleashed.

However, there are several problems with this theory. If genetic memory is responsible for the transmission of knowledge from previous generations, how likely is it that they were able to make use of the entire range of artistic, photographic or musical ability? Perhaps the ability to perform exceptionally in one of these areas accumulated over generations, until it reached its peak and was transmitted to savants? This theory has the potential to explain why there are so few people born as savants. This though, doesn't explain how it is possible that some people become savants after head trauma – with the question remaining as to what extent savant-like abilities are inherited. Maybe everyone is born with



[Image: Hermes Trismegisto]

the creative abilities of a savant but that the body has a way of inhibiting them?

Genetic memory is also used to explain the genetic link between family members suffering from phobias, anxiety, fear or other similar health problems. This means that ancestral experiences which have accumulated over several lifetimes have made it into the genome. As a result, the following generations inherit the emotional reactions previously experienced by ancestors; for example, descendants react to an external stimuli, like spiders, in the same way as their ancestors. It is possible that the inheritance of fears can act as a defence mechanism or as a warning sign to dangerous situations.

Inheritance of fearful experiences could also cause the fight and flight reaction – a response that occurs during a dangerous situation, in which survival is under threat. Today we still experience these feelings, even if we are not in any actual physical danger. It's interesting to ponder what impact an anxiety sufferer who overcomes their fears will have on their children. Is it possible to override a previous fear with a newly learnt non-anxiety response?

An experiment on mice showed that fears can be inherited by offspring. Researchers at the Emory University School of Medicine trained mice to fear

the smell of cherry blossoms by administering electric shocks. Afterwards, the mice produced offspring that presented the same fear to the smell of cherry blossoms without encountering the smell beforehand. The researchers also found that, when compared to other mice, structural changes had occurred in the region of the parents' and offspring's brain responsible for processing odours.

Genetic memory could also be a plausible explanation to other phenomena that may be of interest to the average person, but have not yet been explored by scientists. Some people are convinced that they have lived on this earth before – recalling specific facts about

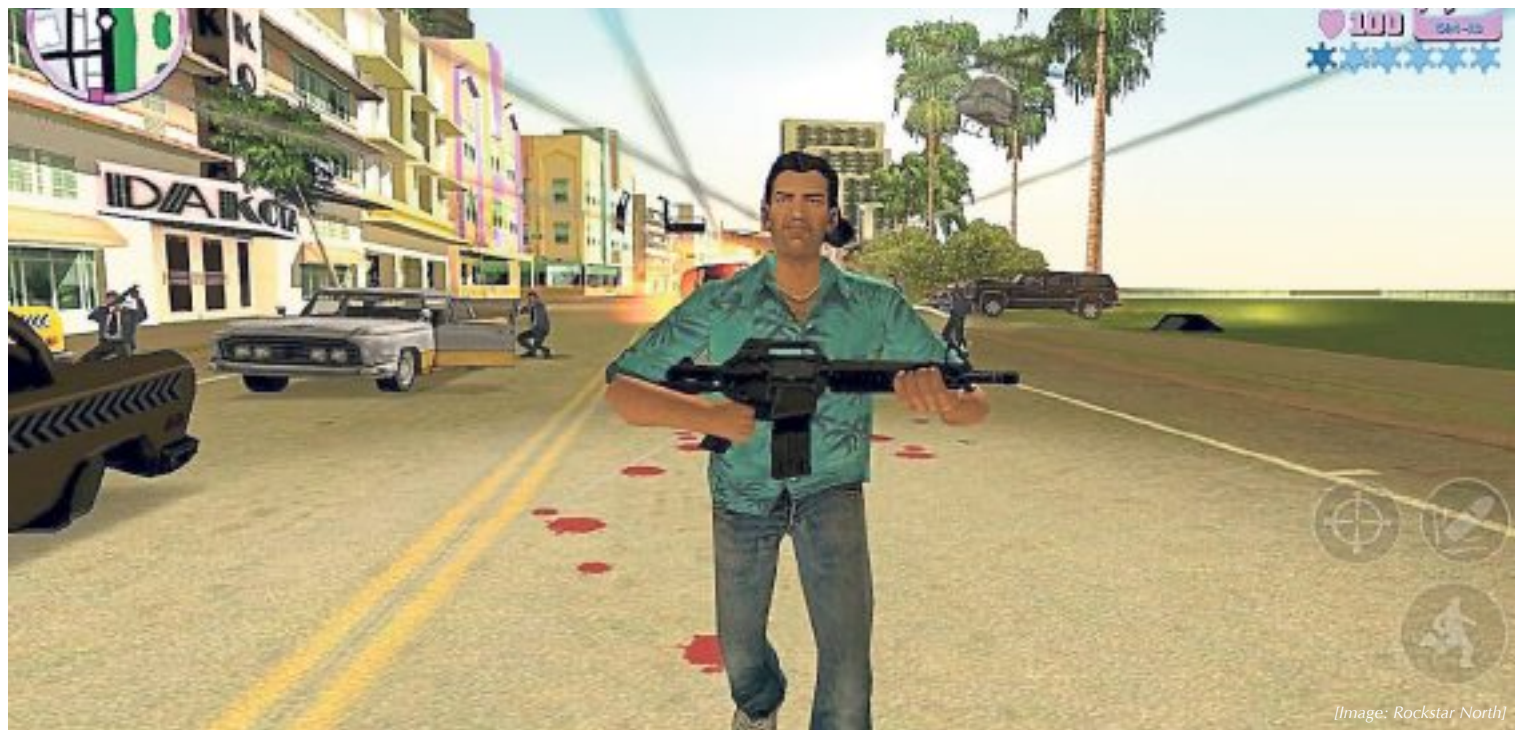
the period of time they believed they lived in. If we consider the concept of genetic memory, it is possible that the recalled experiences of a past life are in fact those of an ancestor – although ascertaining the legitimacy of these claims is of course difficult.

Whatever your opinion, genetic or ancestral memory has a level of scientific evidence in support of it. It has the potential to shed light on life's mysteries;

how fears can run in families and how individuals are able to demonstrate a high perfection for skills that they haven't been trained for. Genetic memory seems to be encoded in the genome, however it will require further research to identify correlations between DNA and the inheritance of knowledge and experiences.

// If we consider the concept of genetic memory, it is possible that the recalled experiences of a past life are in fact those of an ancestor – although ascertaining the legitimacy of these claims is of course difficult. //

Video Games: Making A Murderer?



[Image: Rockstar North]

Steven Gibney

Rock n' Roll, Television, and Social media. In the days when these developments first came about it was thought they would negatively impact society and create anti-social cynics out of younger generations. This led to headlines suggesting that these forms of media were responsible for all the world's problems and were the reason society would come screeching to a halt. As far as I can tell they were wrong.

With the rise of video games the cycle has begun again. Over the last decade there has been no shortage of headlines and studies claiming that videos games like *Grand Theft Auto* or *Mortal Kombat* will turn you into a raging psychopath. However, there appears to be minimal publicity for those studies which show no link between video games and aggressive behaviour. Likewise, the media seems more concerned with berating game developers than discussing the studies which investigate the positive aspects of playing video games. For example, a review by the American Psychological Association found that adolescents who play strategic video games display improved problem solving as well as higher cognitive ability and social skills.

More recently, the positive aspects of video games, particularly learning new skills, is gradually being embraced by the wider public. Recently, Microsoft released *MinecraftEdu*; a form of *Minecraft* designed to be used in schools, to teach Chemistry, History, and even study Shakespeare. While this demonstrates a willingness to explore new avenues there are still a significant number of people opposed to the idea that video games could have a positive impact.

This side of the argument is supported by stories of people suffering from serious video game addiction. For instance, in 2010 in South Korea a couple were arrested following the death of their daughter, who died of malnutrition while they were playing a massively multiple online (MMO) computer game. Likewise, in

March last year a 24 year old Shanghai resident died at an internet café after playing *World of Warcraft* for 19 consecutive hours. While these examples are thankfully rare, they unfortunately represent the extremes which can occur when playing video games.

While the term "video game addiction" may sound like a term designed to scare parents it is now considered a medical condition. As of 2013 "internet gaming disorder" features in the Diagnostic and Statistical Manual of Mental Disorders (DSM), used by psychiatrists to diagnose patients. The DSM indicates that playing games prompts a neurological response that can influence feelings of pleasure and reward and can result in, in extreme situations, addictive behaviour. Anyone who has successfully completed a game or received a particularly difficult achievement can attest to the sense of accomplishment that a game can provide. However, exactly how that sense of achievement causes addiction is unclear. It has been suggested that certain individuals have brains which are hyper-reactive to positive stimuli, making them susceptible to addiction. The previous examples are extreme instances of this kind of video game addiction; the kind which the media gravitate towards. One of the key aspects which the media ignore, which is usually clear in the scientific literature, is that the negative consequences of gaming involve those who play excessive amounts of video games.

Currently, there is little evidence that playing a moderate level of video games has significant adverse effects. This is reinforced by the fact that, after years of research, there is no consensus concerning the link between video games and violent behaviour. One of the reasons for this controversy is that many of the studies which have been conducted do not account for all the variables. In an attempt to counter-act this, a recent meta-analysis was carried out by the American Psychological Association. This study pooled data from 170 research reports in an attempt to identify a common thread in all the previous studies on video games. Once

again, the outcome of the study was that they did not have enough evidence to evaluate whether violent behaviour is affected by video game use.

In an attempt to understand why people enjoy playing games a group from The University of Queensland, Australia, investigated the demographic of those who play video games. Interestingly, rather than a link between violent video games and violent behaviour they identified a strong link between violent video games and the desire for sex. In particular, the results suggested that sex was more important to those who played violent video games. Furthermore, both men and women view themselves as more attractive and a better romantic partner the more violent the video game they play. While the consequence of these findings remains to be seen it is refreshing to see research which investigates other aspects of video games, not just that they are rotting our brains.

While, there are an increasing number of studies which investigate the impact of video there are still some areas which have yet to be fully investigated. For instance, the effects video games have on those younger than 10 has yet to be seen. Likewise, there has yet to be studies done on how technology affects the video game experience; something which will become increasingly relevant given the rise of virtual reality.

Overall, it would appear that when looking at the link between video games and violence the jury is still out. While there are examples at the extreme end of the spectrum we also need to consider the potential positive impact gaming can have. Now that many of the people who grew up playing games are getting involved in research we may start to see more objective research into the effects of video games. Hopefully, future research will be fuelled by people who understand the hobby and can once and for all tell me whether playing Mario will turn me into a serial killer.

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LFC Back Down After Fan Protest

John Gibby
Football

It's not often that in an industry that has become as commercial as sport, and in particular, football, that club boards will take the time out nowadays to listen to the pressing concerns of the humble fan. So in the age of owners arguably being more concerned about finance than performances, it was refreshing last week when Fenway Sports Group (FSG) wrote an open letter to Liverpool fans reversing their decision to increase the top band of General Admission ticket prices to £77. 'It has been a tumultuous week', as the letter began, was something of an understatement.

Days previously furious fans had staged a walkout during Saturday's Premier League fixture with Sunderland, appropriately at the 77-minute mark, and brandished banners reminding FSG that 'Football Without Fans Is Nothing' and they are 'Supporters Not Customers'. There were accusations that big business was gradually pricing football's traditional working-class fan base out of the sport with gradual, but significant increases in the ticket prices.

Supporters welcomed the news, then, that admission prices will be frozen at their current amount for the next two seasons, and that the number of £9 tickets available will be increased to 10,000 per campaign. But in the days following this change of heart, some commentators have been wandering whether the measures go far enough. At £710 and £869 respectively, Liverpool's lowest and average season ticket prices are the highest in the Premier League when taken as a percentage of average earnings of local residents; only



London clubs Arsenal, Spurs and West Ham are more expensive.

Even for the fans who don't turn up on a weekly basis, the cost of attending even one game can be very high when taking into account additional expenses. Taking Liverpool as an example again, the cost of attending a home game, complete with programme, pie and drink, will be well over £50 per adult at the very least, and that price doesn't reduce much when looking at clubs further down the Premier League table. Campaigns such as the Football Supporters Federation's 'Twenty's Plenty' call for a cap on the price of tickets for away matches in particular, referring to the 'spiralling cost' of attending a football match, but with tickets on the

whole continuing to rise, the risk of fans taking direct action against the cost of football is clearly increasing all the time.

Following FSG's announcement Liverpool supporters' group Spirit of Shankly and Spion Kop 1906 made their views on the matter known: "More must be done to make football affordable. However we have always stated that this is a journey that the owners should embark upon and this is a positive step in the right direction towards fairness and away from greed, but it is only one step." Clearly, although recent events at Liverpool may have shown the tide beginning to turn, this issue is far from over.

Wicket Win For Women In South Africa



Luke Etheridge
Women's Cricket

England's women have beaten South Africa 2-1 in their first one-day international series under new Coach Mark Robinson. The series win keeps them fifth, just behind South Africa in the ICC Women's Championship, with the top four qualifying for the 2017 World Cup, which is being held in England.

First ODI: South Africa 196, England 150-3, England win by seven wickets (Duckworth/Lewis)

The first match was a rain-affected affair in Beroni, with South Africa setting a target of 196 and opener Trisha Chetty hitting 90 for the hosts, with Anya Shrubsole taking the first four wickets. Robinson tinkered with the line-up for his first match, with Lauren Winfield and Amy Jones opening the batting, with Captain Charlotte Edwards moving down the order to number three. England

managed 63-2 before the rain first hit, before reaching 120-3 when play was interrupted for a second time. Set a revised target of 150, Sarah Taylor and Heather Knight brought England over the finish line, with Taylor top-scoring with 41 not out to secure a comfortable victory.

Second ODI: England 262-9, South Africa 265-5, South Africa win by five wickets

It was a bad start for England in Centurion, with Winfield, Jones and Taylor (out for a duck in her 100th match) all losing wickets early, to leave the visitors 18-3. Knight was the only England player to make 50 on a favourable pitch for batters, with her fourth-wicket partnership alongside Edwards giving England a chance in the match. An injury to bowler Katherine Brunt early on proved to be a boost for the hosts, with Wolfvaardt and Chetty putting on 113 for the first wicket. Although England managed to get two swift wickets to make the score 134-3, a 69 by Lizelle Lee helped tie the series

going into the final match.

Third ODI: South Africa 196-9, England 198-5, England win by five wickets

Heather Knight was the player of the match and player of the series, with her 67 helping England to a comfortable victory at the Wanderers. England won the toss and elected to bowl, restricting the Proteas to 85-6, before another high-class batting performance from Lizelle Lee helped the hosts reach 196-9. There were a few worrying moments for England, dropping from 30-0 to 38-3, before Knight, Charlotte Edwards and Georgia Elwiss racked up the runs to secure the victory for the visitors, giving Robinson a great start to his new job.

The two sides will now play three T20 internationals, with the last two being played back-to-back with the men's games. The matches will serve as preparation for the World T20, which will start in India on March 15.

They Can Run, But Can't Cheat

Fiona Tomas
Athletics

EVER since twelve FIFA officials were arrested in Zurich in April 2015, the world of sport has been relentlessly plagued with allegations of corruption scandals, betting fraud and cheating.

It is unsurprising that the media so viciously scrutinizes the world elites of sport today. Earlier this month, the first elite case of "technological fraud" was discovered after a bike was seized for examination at the Cyclo-cross World Championships after the International Cycling Union (ICU) used electromagnetic-based technology to detect an in-built motor in what was the first case of 'bike doping'. No wonder Froome was horrifically spat at whilst climbing La Toussuire on his way to claim his second Tour de France title last year, not to mention the cup of urine thrown at him on stage 14. Only last week, tennis fans learned how two of the umpires were banned and how four others remain under investigation for allegedly taking bribes to manipulate scores in tennis matches. As for athletics, well, you could almost call the transition from 2015 to 2016 a clean handover (delete pun as applicable).

It's no longer just the Russians that tick the doping boxes - cheating is snapping at the heels of Kenya's athletic governing body, which was in turmoil last week amidst fresh allegations that its athletes are using performance-enhancing drugs. The Kenyans now risk being disqualified from this year's Olympics - just

like Russia - who are currently banned from all international competition after they were accused of state-sponsored doping in November 2015.

The East African country, renowned for its tremendous success in long-distance running, failed to adhere to a deadline set by the World Anti-Doping Agency (WADA) in the organisation's ongoing fight to eradicate cheating from athletics and Kenya has now been placed on a 'watchlist' by WADA. Kenya will be given two months to comply with new legislation and funding and will attempt to collect the overdue annual funding of £3.5m from the country's parliament.

Automatic disqualification from athletics' most prestigious tournament in Rio 2016 will be a far cry from the seven gold medals the Kenyans brought home in Beijing, not to mention their table-topping performance at the 2015 World Championships.

We can take our hats off to the IAAF for disqualifying Russia last November, but have Kenya been let off too lightly? Why haven't they been reprimanded more



[Image: AFP]

harshly? There is no WADA-accredited laboratory in Kenya, and the regional agency does not have the facilities to carry out blood tests, with all blood and urine samples having to be sent to either Europe or South Africa respectively. But these shouldn't qualify as mitigating circumstances.

The Kenyan government must raise the £3.5 million needed for the country's annual funding for dope screening, as requested by WADA, or else there'll be no races to run - let alone win - come the summer. They'll simply run out of time.

Adam Johnson Underage Trial Continues

James Candler
Football

Having pleaded guilty to two charges of grooming and sexual activity with a 15-year-old girl, former Sunderland winger Adam Johnson is denying two further and more severe charges of sexual activity with said girl, who cannot be named. This is a story that has continued to shock both football fans and the British public as a whole. As more and more evidence is released, what can be revealed is a story of a celebrity abusing his power in order to manipulate a vulnerable fan. For some, the crime has been made even worse by the fact that the footballer was (and still is) in a relationship with girlfriend Stacey Flounders, with whom he has a newborn daughter. Prosecutors have been quick to highlight this in their case, with a key piece of evidence early on being an incriminating message from Johnson that was sent moments after he sent a text to his girlfriend, relating to a picture of their baby.

One of the first major revelations of the case came from leaked Whatsapp messages that clearly demonstrated the football star's awareness that the girl he was pursuing was indeed underage and in later messages stated that she 'owed' him for signing a Sunderland shirt for her. This compiled with further evidence revealing that the footballer searched the legal age of consent in the UK, all seems to suggest a man who knew precisely the severity and illegality of his actions, and yet

remained in pursuit of this under-aged girl - a girl who when called on for testimony, burst into tears amidst reflections that she felt both 'compelled' to engage in sexual acts with Johnson, as well as 'disappointed in [herself]'.
Of course, there is evidence to suggest a different side to the story. In testimony that was released in the early



[Image: Richard Pevsner]

evening of Wednesday, one of the schoolgirl's close friends agreed that her friend had a tendency to 'exaggerate'. This was a fact that was quick to be exploited by Johnson's defence and certainly could have a considerable impact of the outcome of the case. Whilst there will be those that are unsure how one can exaggerate instant messages which explicitly state that Johnson '[couldn't] wait to get her jeans off', it must be remembered that it is the explicit sex acts and not the grooming that are being disputed here.

A new development in this ever-expansive and spiralling story, has seen the Sunderland star signing autographs outside of the courtroom. This behaviour certainly can be interpreted as incongruous given the circumstances, and helps to shape a narrative of a remorseless criminal. Consequently, the public's somewhat morbid fascination with the story continues to grow.

What has been made clear in these past days is the following. Adam Johnson wilfully and knowingly pursued an under-aged girl, whom he knew to be a hitherto adoring fan of his. He did this whilst in a relationship and whilst being father to said girlfriend's child. What remains to be seen and what will continue to instigate rampant speculation is just how severe were Johnson's crimes and just how bleak is the future of this once adored Premiership footballer?

The Gryphon Meets Philip Hobbs



[Image: Patrick McCann]

Michael Andrews Horse Racing

Although I haven't yet met Balthazar King, one day I hope I will get the opportunity to share a carrot with a horse that epitomises the sport of National Hunt racing. Horses may all look similar, sound alike and act comparably to each other, but we know better; some of them have a controlling power over your feelings that a four-legged animal shouldn't possess.

Your emotions are intractable every time they race, powerlessly vulnerable to their fate: whether it's the euphoria of a gallant victory, the heartbreak at narrow defeat or the utter dread if they fall. Balthazar King's dramatic and horrifying fall in the Grand National last year exemplifies the latter to an extent racing rarely sees. The drama of the day was not missed by anyone, with a frantic Ruby Walsh waving the field around the stricken King before he was transported to the University of Liverpool's Equine Hospital. Although both his broken ribs and punctured lung were treatable, trainer Philip Hobbs revealed to *The Gryphon* the life-and-death scenario they were really in: "He had a really bad infection in his lung which could have been fatal. We were preparing for the worst, but we were fortunate."

The racing community knew just exactly how to act. How to show the world and all involved with Balthazar's recovery that this courageous, plucky battler from Somerset meant much more to them than just another horse. "It was totally amazing; he had hundreds of cards and emails" sent to him from racing fans and non-racing fans alike, enthused Hobbs. It'd be a nice metaphor to suggest the racing community lifted The King from tragedy to present day, but I think the Chumbawumba line 'I get knocked down, but I get up again, you're never going to keep me down' may be more fitting. Balthazar King – nine months ago – got knocked down, but he's back up again and he's not going back down without a fight.

On the 16th March, The King shall return to the scene of one of his greatest triumphs – Cheltenham Race-

course – for the Cheltenham Festival. For four days the greatest equine stars of the season grace the grounds of Prestbury Park for the most eagerly-awaited festival of the year. Few horses in history could challenge Balthazar's supremacy at the track; from seventeen racecourse starts he's won eight, with Philip Hobbs believing "he's either equalled, or bettered the record for the most chase wins at Cheltenham". His following of fervent fans didn't simply exist; they were spiritedly earned by his tenacious resolve in defeating those that tried to pass him up the hallowed Cheltenham hill.

This year will be different. At the age of twelve now, Balthazar King faces a huge challenge in returning from his injury to win over the challenging three and three-quarter miles of the Cheltenham cross-country course. "All he's got left now is a bit of an indentation at the back of his ribcage, which isn't bad at all. One thing we're not going to know is how badly that will affect his lung capacity. If it was to, I don't believe it can affect it more than five percent – but saying that that might make a lot of difference at the end of a race." However, current indications are positive. "The first good sign was last Tuesday, when he had his first serious gallop with Cheltenham in mind and he went as well as he ever would have done".

He won this race in 2012 and 2014, on the second occasion carrying the welter-burden of 11 stone 12 lbs, while the horse that finished second carried a mere stone and four pounds less. To counteract the possible remnants of his Aintree injury, the Cheltenham Gods have seemingly spoken: the race has been transformed from a handicap to a conditions event. Balthazar will resultantly shoulder the same weight as the majority of his rivals. "At one stage it looked like he might not survive and now, in the next month... he's probably our best chance at the Festival."

Racing fans around the world will descend on the Festival in four weeks, but will we see what we crave most, the ultimate resolution to this roller-coaster of a racing journey? It can't happen, can it?



Badminton 1sts (W) 5-3 Imperial 1sts

Basketball 1sts (M) 98-48 Bangor 1sts

Cricket (Indoor) 1sts (W) 88-110 Sheffield Hallam 1sts

Cricket (Indoor) 1sts (W) 81-118 Sheffield 1sts

Fencing 1sts (W) 133-108 Sheffield 1sts

Fencing 1sts (M) 116-118 Aberdeen 1sts

Football 3rds (M) 0-2 Bishop Burton 1sts

Futsal 1sts (M) 6-3 Edge Hill 1sts

Futsal 1sts (M) 6-2 Manchester Met 1sts

Futsal 1sts (W) 6-4 Manchester 1sts

Golf 1sts 0-6 Loughborough 2nds

Hockey 1sts (M) 2-2 Newcastle 1sts

Hockey 1sts (W) 2-4 Cardiff 1sts

Hockey 2nds (M) 2-3 Manchester Met 1sts

Hockey 5ths (W) 4-4 Newcastle 4ths

Hockey 6ths (M) 0-0 York 3rds

Hockey 7ths (W) 1-6 Leeds Trinity 1sts

Lacrosse 1sts (W) 13-5 St. Andrews 1sts

Netball 2nds 22-61 Northumbria 2nds

Netball 5ths 49-38 Huddersfield 1sts

Rugby League 2nds 24-38 Lancaster 1sts

Rugby Union 1sts (W) 10-0 Nottingham 1sts

Rugby Union 1sts (M) 29-29 Northumbria 1sts

Squash 1sts (M) 0-5 West of England 1sts

Tennis 1sts (W) 8-4 Manchester 1sts

Tennis 2nds (M) 10-2 Liverpool 1sts

Tennis 3rds (M) 8-4 Newcastle 2nds

Ultimate 1sts (M) 6-13 Manchester 1sts

Efficient Newcastle Beat Lacklustre Leeds

Luke Barr
Men's Football
University of Leeds 0-2 Newcastle

The University of Leeds fell to a disappointing 2-0 defeat at the hands of Newcastle University on Wednesday afternoon, as visiting striker Olly Walker scored a well-taken brace to continue their pursuit of the BUCS Trophy.

In what was a hard-fought affair at Weetwood Park, the hosts ultimately paid for a lack of composure in possession, as well as a failure to monitor the visitors' tenacious attack, who sealed the victory with two second-half goals.

However, even with this relatively convincing scoreline, the opening stages of the match were fairly even in terms of possession, with Newcastle perhaps edging it thanks to their composed back four.

This superior calmness very nearly paid dividends after only seven minutes when the ball fell kindly to Walker on the edge of Leeds' penalty area, whose accurately-placed strike rebounded off the post and was subsequently cleared to safety.

As the goalless half progressed, a lackadaisical Leeds side continued to struggle, as the strange tactic to play with a solitary striker was certainly affecting the home side's creative output, whose reliance on the long-ball was dealt with easily by the resolute Newcastle defence.

However, even with this lack of accurate service, the isolated forward, Jack Bullock, still proved to be con-



[Image: Jack Roberts]

siderable handful for the opposition, as he persistently scampered between Newcastle's cramped defensive lines, forever closing down loose balls from midfield.

With the game approaching half-time, the away side were soon provided with two superb chances to break

the deadlock. However, Walker and Allan Owen were unable to control their close-range shots and fired wide.

This chance proved to be a fretful wake-up call for the Gryphons, who swiftly retaliated and had their own attack upon the opposition goal not soon after. The impressive Jack Soccombe picked up the ball on the edge of the penalty area, subsequently waltzing past two static defenders, ultimately firing the ball straight at the upright goalkeeper.

Following this fleeting resurgence, the interval soon arrived, and despite some stern words from Coach Steve Grimes, Leeds were unable to learn from their previous mistakes and soon conceded after replicating their disappointing style of play. The goal came from the unawareness of the Leeds back four, who were unable to track the running of Walker, who unsurprisingly found space in the penalty area and dispatched the shot calmly into the back of an open net.

As the fixture entered its latter stages, Leeds did attempt to claw back the scoreline, although they were soon made to pay for their offensive ventures, as Newcastle strode down the other end of the field and earned a penalty after a tired foul on an attacker.

The integral Walker was the man to step up to take the spot-kick and made further amends for his previous misses, as he doubled his tally for the North Eastern outfit and sealed an all-important victory for the visitors.

Cup Heartache for Women's Water Polo



[Image: Carlotta Giamaldi]

James Candler
Women's Water Polo
University of Leeds 11 - 12 St. Andrews

Leeds' female water polo team had their hopes of winning a cup title dashed on Wednesday, in a breathtaking encounter with a formidable St. Andrews side. The visiting team currently top the Scottish 1A league and consequently this match saw two teams at the top of their game going head-to-head in one of the most entertaining fixtures that this reporter has covered all year.

The opening two minutes provided an appetising amuse-bouche of what sort of match was to come. End-to-end, physical and competitive. An initial goal was afforded to St. Andrews when Leeds' defensive structure let them down (thereby allowing the attacker plenty of time to prepare her shot at goal), but the home team soon hit back, as Hannah Patchett executed a sterling skip-shot to equalise. The visitors soon racked up the score, with a still unsettled Leeds side unable to organise defensively, thereby allowing St. Andrews many fast breaks on the counter-attack. The score was 1-4 when Leeds began to find some form, and thanks to goals from Rebecca Lumley and Nat Yates, the score was soon alleviated to a more comforting 3-4 as the first quarter drew to a close.

The second quarter saw a noticeable increase in

physicality from both sides, but in particular St. Andrews seemed to be skewing this match into a veritable arm-wrestle. Leeds' first goal of the quarter made for satisfying viewing, as the team skilfully executed dry passes between Joanna Thorpe and Patchett, which put Lumley in prime position for a powerful shot on goal. St. Andrews did look to be coming under some pressure, but after a much-needed timeout, the visitors quickly put clear water between them and Leeds, which made the score a disheartening 5-8 at the end of the first half.

The objective going into the next half was clear. Leeds needed to resist the temptation to be sucked into a violent game by an increasingly aggressive St. Andrews, and instead trust their defensive and offensive structures. The first two goals of the following quarter went to the visiting team, as Leeds were squandering possession, with players not making themselves available for passes into space. An emergency timeout was called after yet another St. Andrews goal; the score now 5-10.

It was at this point that Leeds delivered on their potential. Demonstrating unparalleled resilience and ability, the girls in green responded to hardship by winning a penalty shot, which Patchett slammed into the bottom-left corner. The Gryphons were a different beast now; organised and penetrating. After winning yet another penalty shot and scoring yet another goal, the home team were only down by two points as the final quarter got underway.

Leeds now pulsating with anticipatory hunger, they dived into the final few minutes. Everything seemed to be falling into place. The attack was punchy, the defence solid and debutant goalkeeper Kim Spijkers-Shaw was blossoming – saving some truly blistering one-on-one shots. A succession of glorious Gryphon goals made the score level with just two minutes to go. Sadly however, this was not to be the Hollywood-esque comeback that this reporter was envisioning. St. Andrews immediately hit-back with a crushing goal that decided the fate of the match. All the visiting side had to do now was implement a delay game, which they inevitably affected and therefore the match ended 11-12.

After the match, *The Gryphon* caught up with top goalscorer Patchett, who said that: 'The match really showed our character as a team, to come back after losing by that margin nearer the second half was brilliant. Although we are obviously disappointed, we lost as a team [and] we are stronger than ever. We really look forward to play-offs for promotion into the Premiership next season [...] we've won our BUCS league and have only lost one match this whole season before today'.

Clearly this is not a side dismayed by defeat, but rather a team who continue to grow in confidence towards the climax of their season. Though the losing team this time, you can certainly put your money on the Gryphons bouncing back next week.

Gryphons Hit Double Figures



[Image: Nancy Gillen]

Nancy Gillen
Women's Football
University of Leeds 10-0 Manchester

After beating them 8-0 in BUCS two weeks ago, Leeds Women's 1st football team faced off against Manchester once again, this time in the cup. Recent bad weather forced the teams to line up on artificial turf, but ultimately this didn't seem to affect what was a fast-paced and goal-filled extravaganza.

15 minutes in and Leeds were already 2-0 up, reflective of their dominant start. Striker Charlotte Cork was the first to get on the Leeds scoresheet, before midfielder Alex Gummer doubled the lead.

Despite their 2-0 advantage, Leeds continued to push for more goals, while remaining solid at the back to deny Manchester any tangible attacking chances. A third goal came in the 30th minute, with an excellent shot from Gummer outside the penalty box, which looped over the keeper's outstretched arms to hit the back of the net. Two minutes later and it was 4-0, as Cork got her second goal of the game after an assist

from Fiona Worts.

Leeds were now dominant, and yet still looked for more goals. Captain Lil Stanton had a great chance from far out which was saved by the keeper. However she had her goal five minutes later, after another great pass by Worts which split open the Manchester defence. Stanton found herself in space on the corner of the box and fired a shot into the bottom left-hand corner, with the ball ricocheting off the post into the back of the net.

The half-time whistle went with the game already wrapped up at 5-0. It had been an extremely positive first half, except for a severe injury to defender Catriona Stobie, who had to have her bleeding knee patched up as she bravely lay on the side-line. In an inspirational half-time talk, Coach Phil said the team had been 'good at times', and Captain Stanton told her team that they were 'playing well' but needed to 'up the tempo'.

The second half got underway with excellent support from the side-lines. Cork soon had her hat-trick with a header from a Leeds corner, putting Leeds 6-0 up by the 50th minute. Rachel Newborough then made it 7-0, with a fierce low shot from outside the penalty box.

After extending their lead in the opening ten minutes of the second half, the next 20 minutes was relatively quiet for Leeds, as they comfortably kept possession and denied Manchester any goalscoring chances.

Hannah Hale scored the eighth goal of the day after being put through one-on-one with the Manchester shot-stopper, keeping her cool to slot the ball into the back of the net. She then doubled her tally in the 85th minute with an impressive shot. After receiving the ball on the far side of the pitch, she swung it into the top corner of the goal.

Leeds were 9-0 up but still did not sit back. The last touch of the game was Leeds' tenth goal, with Cork scoring her fourth of the game. With that, the final whistle went and Leeds went through to the next round of the cup after an extremely impressive performance. After the game first-team Captain Stanton only had '18 goals in two games', referring to Leeds' complete dominance over its weaker northern rivals in recent weeks.

The 1st team will face Edinburgh next week in an effort to progress to the semi-finals.

Proud Performance in Ultimate Nationals

Amelia Kenneth
Ultimate Frisbee

Leeds University Ultimate Frisbee Club have made history with the women's team following in the men's footsteps from last year and coming second at BUCS Indoor Nationals in Glasgow.

For the first time in a long time all three divisions of Indoor Nationals were held at the same venue, making it a very sociable weekend. Unfortunately, this venue was all the way up in Glasgow. The men's and women's squads set off for the freezing North on Friday afternoon and with a few hiccups and stops on the way including a stop at a Llama café and one car getting lost three times, all the club finally made it safe and sound to Glasgow. Friday night prep consisted of an 'all you can eat' buffet and some inspirational basketball videos and an early night ready for Saturday's pool games. The men's team were on first and came out strong with a 10-7 win over Plymouth, followed by wins over Lancaster 7-5 and Bangor 6-4 to stay top of the pool. The power pool games didn't go as well and the boys finished the day with losses to Sheffield Hallam and Cambridge, putting them fifth in Division Two at the end of day one.

The ladies were in what they thought would be a tough pool composed of local (friendly) rivals Loughborough, winners of 2013/14 Indoor Nationals Dundee and GB-dominated Birmingham. The Saturday kicked

off with a 7-2 win over Dundee which set the tone for the rest of the day, with the team going on to beat KCL 8-5 and Loughborough 6-4. The final pool game was against Birmingham, which ended 8-6 to Birmingham



[Image: Amelia Kenneth]

meaning Leeds held seed in fifth. The final game of the Saturday was comparatively slow with a small squad and tired legs, but the girls pushed through and dug deep to beat Edinburgh 7-5 to finish the day.

Despite the early start on the Sunday the men's team were loudly supported by a strong ladies' sideline and came out fighting, putting in a very impressive performance to beat Newcastle 7-1. The boys suffered a loss to Sussex Mohawks but finished strongly with a win against Sheffield Hallam, who they lost to on the Sat-

urday and an impressive 11-3 victory over Brunel rounded off perfectly with a layout grab for the final score from Robert White, meaning the men finished fifth in Division Two. Inspired by the men's tenacity, the ladies' 4v6 crossover against Herriot Watt was a competitive, hard-fought match, but the ladies' slick offence and assertive defence meant they came away with the win 7-5 meaning they were in the semi-final against Oxford. The ladies came out fighting against Oxford, with potential aggression left over from the previous physical game, which led to some calls being made against them. The team's quick offensive play, speed and run through d's meant they beat Oxford 8-3 putting the ladies in the final for the first time in memorable history. The final was against Birmingham and both sides were very equally matched, trading points throughout with both teams making few errors and playing beautiful ultimate. The men's team formed a noisy, encouraging and helpful contingent, with a little help from Bristol boys, keeping the ladies focussed and somewhat calm. The final buzzer went with the score tied at 6-6 amidst a discussion over a foul call. Birmingham got the disc back, kept it and scored the winner to make the final score 7-6. Though feeling slightly disheartened at getting so close to winning, the ladies played inspirationally and with good spirit all weekend, and should be incredibly proud of their achievements.



[Image: Patrick McCann]

The Gryphon catches a rare interview with King Balthazar Trainer, Phillip Hobbes p.21



[Image: Nancy Gillen]

LUU's women's football team annihilate Manchester p.23



[Image: Richard Rayner]

The Gryphon looks at Adam Johnson's uncertain future p.20



[Image: Carlotta Grimaldi]

Girls in green edged out in Water Polo Thriller p.22



[Image: Jason Lau]

Beckett Edged Out by Gryphons

- Local rivals vanquished
- Leeds women's volleyball remain unbeaten

John Gibby
Women's Volleyball
University of Leeds 3 - 1 Beckett

There was more than the usual level of anticipation on Wednesday afternoon as the unbeaten Leeds University women's volleyball team lined up to face Leeds Beckett. This game was a must-win in order to keep pace in the league with fellow unbeaten team Sheffield Hallam, all whilst maintaining their dignity against their local rivals. Early in the first set Leeds harnessed this energy to power into a 10-2 lead, owing to a series of mistakes from Beckett and clinical tips over the net from their own front line. A series of pacy returns from the visitors saw them win five of the next six points and bring the score back to 11-7. In-form setter Catherine Laffan helped maintain the advantage for the Gryphons throughout the next few points, until Beckett found themselves on a good run coinciding with some unfortunate mistakes from their

opponents, winning eight points in a row to almost level up the game at 16-15. The home side managed to get back on track soon after though, and aided by some inaccurate serving from Carnegie amid the first of a few controversial fault decisions, fought to secure the first set by 25 points to 23.

The second set was a much more closely-fought affair from the off, with a series of crucial finishes from both sides resulting in the score going to 11-11 with Beckett looking far more dangerous than through most of the first set. Though Uni managed to open up the scoreline to a fairly comfortable 18-15, their opponents worked to push them back within their own half, and forced a series of errors that resulted in the set being levelled again at 19 points each, a fair scoreline at that stage by any account. Whatever it was the Beckett coach had to say to her players during the ensuing time-out clearly worked well however, as they managed to edge the set during its tense final exchanges, again 23-25.

The third set, again, was a close affair, with Laffan

and teammate Anu Vall working well alongside each other to stay in contention despite Beckett constantly threatening to run away with it at scores of 5-7 and then 9-12. The following run of good form and some quality serving from the home side saw them eventually go on to reach the necessary 25 points for the set with their rivals back on 18.

Despite some excellent play from Beckett near the beginning of the fourth, and as it turned out final set, Uni soon gathered some momentum with the help of İrmak Gökçesu amongst others. With Vall's powerful serving and their opponents on the other side of the net looking tired, defeat never seemed likely, and they went on to seize victory in the set and the match again by 25-18, though this time having made it look that bit easier. The Gryphons remain undefeated, and a crunch fixture against Sheffield Hallam next week beckons. Never mind local derbies; that will be the real test.