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[Image: BBC]

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University of Leeds rejects calls to divest from fossil fuels

Benjamin Cook

The University of Leeds announced on Thursday that it would reject students' calls for it to bring an end to its investments in companies responsible for the extraction of fossil fuels such as BP and Shell.

Justifying the decision via a statement released on the University's website, four points of contention were raised. The body responsible for making the decision, the University of Leeds Council, claimed it would show an inconsistency on the part of the University to divest while continuing to use fossil fuels as a source of power, to train students "to work in mining and petrochemical industries", and to distinguish between companies who extract fossil fuels and those who sell them claiming, "there is little difference between those that extract fossil fuels on the one hand and, for example, supermarkets that sell petrol."

The statement goes on to claim that any move to divest from fossil fuels would also mean ending any research projects funded by such companies. A reduced influence as shareholders in these companies, and claims such a decision could have an adverse effect on developing nations were also raised as reasons to oppose divestment.

Last November, students voted overwhelmingly in favour of a proposal for Leeds University Union to lobby the University to divest from fossil fuels when

it was put to a campus-wide vote. Of the 1,905 students who voted, 1,554 voted in support of the motion, with only 335 opposed, and 16 abstaining. Students voting in support of the motion alone accounted for more than the turnout necessary for the referendum to reach the quorum, leading to concerns that the University's decision reject the student body's decision undermines the potential for student-led change.

Speaking to *The Gryphon* a University of Leeds spokesperson said: "The University is committed to supporting the transition to a low-carbon economy.

"We believe we can most effectively do this through teaching, and through research to reduce emissions from the use of fossil fuels and develop alternative energy sources.

"After very careful consideration, the Council concluded that widespread divestment at this time would not effectively support the University's commitment to a low-carbon future. Widespread divestment may disadvantage some of the world's most vulnerable nations – the developing world has few alternatives to fossil fuels – and we need to invest in supportive and solution-driven climate research.

"The University will keep the position under review, while continuing to encourage its investment managers to press fossil fuel companies to take greater environmental responsibility and through profiling the world-leading climate research

of the Priestley Centre."

The University's relationship with companies extracting fossil fuels is substantial. An investigation carried out by *The Gryphon* earlier this year uncovered that as of 31 May 2015, investments in such companies equated to 3.24% of the University's investment portfolio of £65,015,550, totalling £2,104,554. Oil and gas giant, BP, also donated £700,00 to the University between 2009 and 2012.

In response to the University's decision, Union Affairs Officer Toke Dahler told *The Gryphon*:

"We are obviously disappointed with the Council's decision not to divest from fossil fuels. We know how much this cause matters to our students. Student groups have campaigned for a number of years for divestment, and as evidenced by the campus-wide referendum in November, a large majority of our membership wants us to continue asking the University to divest from fossil fuels. The council's decision is not the end of the campaign. We will be continuing our work with student groups and activists to follow through on our policy.

"At the same time, we note a number of commitments to the sustainability agenda made by Council. We will continue to represent students and scrutinise the University's commitments to the environment."



29 04 16

Weather

		HI	LO
Friday	cloudy	7	2
Saturday	cloudy	11	4
Sunday	cloudy	11	9

Quote of the Week

“It's a state of mind.”

Associate Editor Greg Whitaker explains the philosophical concept of 'Party at Greg's'.

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Associate Editor ~ Greg Whitaker

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Society - Avigail Kohn

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Head of Photography ~ Jack Roberts

Editor's Letter:

This is the final piece I will write for *The Gryphon*. For anyone other than me that doesn't really mean anything, but for me it evokes mixed emotions. Like many of you who will be currently be struggling through dissertations and exams I face an uncertain future. After four years I will be leaving Leeds. Lovely Leeds. I do not know where I will be living come July or if I will be employed.

It has been an honour and a pleasure to be Editor-in-Chief of this paper. Whether I go on to as illustrious a career as those I have shared this duty with I do not know, but to try in my own way to represent the students of Leeds has been a duty I have been all too happy to perform. To come into work each day to an editorial team of some of the brightest and sharpest minds I have had the pleasure to meet, who have given their all this year to help me produce this paper has been a delight, and to them I can only say thank you.

The job takes its toll, but throughout my time as Editor I have been driven by one idea: 'Demand Better'.

Demand a better University, a better Union, a better Leeds. A Union that pays its staff a decent wage. A University that doesn't put profits before students and the planet.

This paper fails BME students. If student media is the training ground for the journalists

of tomorrow than it is our duty to ensure that the newsrooms of tomorrow reflect the society they are reporting on. Professional media is for the most part the realm of privately educated white men, with a worrying lack of women and BME voices.

During all my time at Leeds, *The Gryphon* has had an editorial team upon which women represent the majority. Indeed, I am the first male Editor-in-Chief for many years, and it looks as though I may be the last for some time.

However, as of this moment there are just three BME members of the editorial team. I do not know how many shall be on next year's, but given our general inability to attract writers of colour to the society, I am not optimistic for a massive increase. Although tentative steps have been taken, it is the greatest regret of my tenure that I did not act soon enough or decisively enough to make *The Gryphon* a more welcoming and inviting society for BME writers.

If we continue down this route without an improvement in representation our failures will be not just long-term but immediate also. It is our duty to help writers of colour kick down the door of professional media, but it is also our duty to report the stories and the issues affecting the BME students of this University. Issues which are easily overlooked by a white

Editor-in-Chief, and white news editors.

I am confident in time that *The Gryphon* will be able to face up to this issue, I will be sure to instill in my successor that we have to do more but I know that this will not be resolved in the next year, perhaps even in the next three or four. But we will be better, because we must be better.

As I sign off for a final time, I'd like to say thank you. Thank you for reading. Whether you pick up a copy of this paper every week, or if you're just reading this while you wait for a coffee, it means a great deal to the two hundred and fifty members of this society. It matters to the eighteen year-old proud to be seeing their first article in print, and it matters to the cynical, and terrified Editor-in-Chief, having for the first time in four years to face a life outside of *The Gryphon* and a life outside of Leeds.

I will never forget the years I spent in Leeds, I will certainly never forget this paper. This paper that gave me so much. This paper which has shaped me. So it is with great sadness that I leave, knowing there is no more I can give back to this paper, although as I face another Thursday midnight deadline I know I've given up plenty.

Benjamin Cook
Editor-in-Chief

Photo of The Week:

Resident Gryphon photographer Nao Takahashi captured this beautiful landscapeduring a recent trip to Iceland



Moped robberies affect North Leeds

Elli Pugh
News Editor

West Yorkshire Police are appealing for information following a series of recent street robberies in the Hyde Park and Woodhouse area.

Various incidents occurred between April 16 and April 23, with WYP reporting that many of the victims were students.

A number of the robberies were carried out on Wednesday 20th April. First to be reported involved a 21-year old woman who was walking along Hyde Park Road at approximately 9:40pm with a friend when she was approached by two men on a dark-coloured scooter, who grabbed her handbag and sped off. Three hours later, at around 12:15am on Thursday 21st April, a 30-year-old woman was approached by two men on a bike on Rampart Road, who proceeded to snatch her handbag.

Approximately fifteen minutes later, three males targeted a 25-year-old man in Craven Road at about 12:30am. After searching his pockets, they stole cash, keys and a Nokia Lumia phone.

The victims have all described the suspects as being white, aged 18 to 20, skinny and between 5ft 6ins and 6ft tall. They all reportedly wore hoodies and had their faces covered.

Earlier that week, at around 3:20am on Sunday 17th April, a 24-year old man was robbed as he walked alone across Woodhouse Moor. He was approached by three males who demanded he hand over his phone. The victim

was punched and kicked until he was forced to let go of his rucksack.

Detective Inspector Neil Thompson, of the Leeds District Crime Team, said: "We are making extensive enquiries to trace the suspects involved in these incidents which we believe may be linked, given the similar circumstances and the locations.

"We are focusing increased attention on the area with patrols by both uniformed and plain-clothed officers and are targeting known offenders.

"We would like to hear from anyone who has witnessed any of the incidents or who has any information that could assist the investigation.

"The majority of the victims have been students and some of these offences have taken place while walking alone in secluded places. We would ask that people give due consideration to their personal safety while out in public, particularly in the hours of darkness, and, where possible, avoid isolated places while we continue to do everything we can to catch the people responsible."

Anyone with any information is asked to contact the Leeds District Crime Team via 101 quoting Operation Diarymount or call Crimestoppers anonymously on 0800 555 111.

Students concerned about personal safety can contact the Advice Centre for help, and are encouraged to make use of the union night bus and local taxi services when travelling at night.

Student debt hits all-time high



Image: Dan Kitwood

Rachel King

A study by The Sutton Trust has found that students in England will now owe an average of £44,000 upon graduating from university. English graduates will now owe more than students in Canada, Australia, New Zealand and even the USA, where the average debt from private for-profit universities is about £29,000.

The researchers expressed concern that a university education would no longer be a viable option for everyone, especially those from poorer backgrounds, saying that although, 'full-time undergraduate university enrolment has recovered since the imposition of £9,000 fees' it was worrying that, 'the number of part-time and mature students enrolling at UK institutions across recent years has dropped'.

The Chair of The Sutton Trust, Sir Peter Lampl said that, "The massive increase in tuition fees from just over £3,000 to £9,000 per annum and the abolition of the maintenance grant results in the poorest English univer-

sity graduates facing debts on graduation of over £50,000 with interest rates on the debt compounding at up to 3% over inflation.

These debt levels are by far the highest in the English-speaking world and are more than double average debt levels at universities in the United States, where students study for four-year programmes, rather than three.

They impact on the ability of graduates to go to graduate schools, to afford a mortgage, the timing of having children and other major life decisions."

This announcement follows a study published by the Organisation for Economic Co-operation and Development (OECD) in November, which found that on average students in England pay the highest tuition fees in the world.

The amount of debt for graduates could increase even further under the governments plan from the autumn, to allow universities who can prove 'good-quality' teaching to set their own tuition fees.

Concerns grow over new head of IT

Sam Robinson
News Editor



cerns have surfaced over whether he is a suitable appointment for the University's IT department. A source from the University, who wished to remain anonymous, questioned why he was appointed "when he has no research experience, no teaching experience and a history of professional incompetence".

The University has come under fire over the recent appointment of new director of IT, Jim Slack, following revelations regarding his former employment history.

Mr. Slack resigned as head of IT at the Co-operative Bank in 2012, after being responsible for a computer system upgrade that cost the Co-op more than £250m, deepening the financial problems facing the company.

Mr. Slack will begin overseeing the IT department from 1st May, taking over from the interim director of IT, Geoff Kendal Smith. The University has welcomed Mr. Slack's appointment, citing his "30 years' experience working in IT". Finance Director, Jane Madeley, has said she is "confident that he will make a significant impact in leading the delivery of an integrated, agile, customer-focused and enabling IT service".

Given Mr. Slack's background at Co-op, con-

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New NUS President receives mixed reception

Benjamin Cook & Rachel King

The election of Malia Bouattia as President of the National Union of Students has led to division this week, as allegations of anti-semitism and islamophobia cast shadows on the celebrations. Incumbent Megan Dunn was defeated 372 votes to 328, in an NUS election which has received more media coverage than any in the organisation's history.

The first woman of colour and first muslim to hold the position, Bouattia was elected having spent two years as the NUS' Black Students Officer, a role in which she has helped champion campaigns such as 'Why Is My Curriculum White?', as well as lobbying to increase ethnic diversity amongst NUS candidates, and for the creation of a Transgender Students Officer role. She has also campaigned against the PREVENT legislation, saying it posed a threat to academic freedom. At the 2016 NUS conference she spoke evocatively about her experience as a child refugee, and swore to fight the government's cuts to bursaries, schools and the NHS.

Ms Bouattia's election has been called historic, with many welcoming her appointment as a positive step for

students of colour, muslim students, and students of international parentage.

In the weeks leading up to the election however, questions were raised about Ms Bouattia's suitability for the role. Allegations of anti-semitism have been levelled at the new President, leading to groups from Oxford and Cambridge to threaten disaffiliation from the NUS. Over 50 Jewish Society leaders from across the country have signed a letter asking her to address comments she had previously made; including referring to the University of Birmingham as a, "Zionist outpost", and calling the government's PREVENT strategy the result of a "Zionist lobby".

In her open response to the letter published via Facebook, Ms Bouattia said, 'I want to be clear that for me to take issue with Zionist politics, is not me taking issue with being Jewish' expressing her alarm that the students had, 'drawn a link between criticism of Zionist ideologies and anti-Semitism'. She also stressed her commitment to, 'creating a cohesive and inclusive society' and, 'to do [her] best to represent all students'.

The attention generated by the letter led to widespread media scrutiny of the NUS Officer's political history, with much of the focus on her decision to oppose a motion

condemning IS until it was reworded to avoid islamophobic language. She would later speak out in support of a new motion condemning IS shortly after.

Widespread media reports that seemed to depict Ms Bouattia as an anti-semitite and a terrorist sympathiser have been in turn condemned by many who have spoken out in defence of the new President, believing she has been unfairly targeted because of her race and religion.

Ms Bouattia finally sought to put an end to allegations of anti-semitism and terrorist sympathies levelled against her in an article published in *The Guardian*, stating, "There is no place for anti-Semitism in the student movement, or in society. If any of my previous discourse has been interpreted otherwise, such as comments I once made about Zionism within the media, I will revise it to ensure there is no room for confusion."

Although acknowledging that many Jewish students remained unsatisfied with her response to their questions, following Ms Bouattia's election the Union of Jewish Students released a statement saying that, "UJS is proud of its long history and long standing positive relationship with the National Union of Students. Now that Malia Bouattia has been elected president, we hope that that relationship will be able to continue."

Local anger over litter-strewn Hyde Park



Euan Hammond

Litter left strewn across Woodhouse Moor in Hyde Park following recent sunny weather caused discontent among students and local residents.

The congregation, consisting mainly of students, left the park's lower field covered in a layer of rubbish.

Nearby resident Wain Backford remarked: "It's a pity none of the people here yesterday have helped. Instead they've gone to uni".

The *Gryphon* also received a complaint from former Leeds student Angry Ariel, of 2008 X Factor fame, who said "I've lived in this place from both sides of

the fence and I don't see why local residents or your fellow students should have to put up with such childish and selfish behaviour.

With students and residents alike reacting with disgust, there is hope this is an isolated incident that will not be repeated.

Jonny Foster, LUU Community Officer said: "We are grateful that the community groups and residents we work with in Hyde Park recognise that the litter was very much an issue that involved only a minority of students, and indeed some members of the public who were not students at all.

"The majority of students were appalled by the mess and

worked with our Community team and local resident groups to help to clean it up.

"There are plenty of student clubs and societies who work to improve and enhance the community around them, including our Community Reps who work with residents to tackle community issues such as this.

The Union will be carrying out a more proactive approach on future sunny days to make sure litter is taken away with the owner.

Our Leave Leeds Tidy campaign will also begin in June to help students to recognise and react to their potential impact on the community when leaving Leeds."

Uni in hunt for new building contractors



Jonny Chard

The University of Leeds is on the hunt for a builder to construct a £29m University gateway project.

Associated Architects has drawn up outline designs for an Innovation and Enterprise Centre, which will be built off Woodhouse Lane on a plot in the south east corner of the main campus, once a building firm has been enlisted.

The planned 100,000 sq ft centre will drive innovation in technology-led companies and will help to stimulate new high-tech

start-ups by providing access to the University's research.

The University is also preparing to start tendering for a new £87m science and computing building.

The building, set to be built in the North Eastern Quarter, will house the Bragg Centre for advanced materials and imaging, and create new homes for the schools of computing, physics and astronomy.

Under the present plans, construction is due to begin in Spring 2017, with completion scheduled for 2019.

Campus Watch



1 Rhodes University Students arrested in South Africa over anti-rape protests

Five students were arrested and have since been released following protests at Rhodes University. Students were protesting over rape allegations supposedly not taken seriously by the university. Angry scenes spilled over on campus on Wednesday's protest following 11 names of alleged campus rapists which were published online. Vice Chancellor Sizwe Mabizela stressed that the university has no record of those names and asserted that rape allegations are taken seriously. During the protests, police were present on campus and used pepper spray and rubber bullets against the protesters. The five students were arrested under the Regulation of Gatherings Act. They have been released temporarily and are due to appear in court on July 20th.

Lydia McMath

2 The University of Edinburgh

Fossil fuel protesters face disciplinary action

The University of Edinburgh is to take disciplinary action against students who occupied the university's main finance office in a bid to pressure the institution to divest from using fossil fuels. After a week of occupation and protest, six members of the People and Planet movement are being investigated for breaching the student code of conduct.

Jonny Chard

3 Strathclyde University

Thousands sign petition for pro-life group funding

After the students' association at Strathclyde University (USSA) stated that groups with anti-abortion views were not eligible for funding from the union, thousands have signed a petition opposing the decision. Gary Paterson, the president of USSA, has spoken out to emphasise that the group has not been banned, but the union will not fund activities that go against their equalities policy, which includes the rights of women to have an abortion if they wish.

Jessica Murray

4 Beaconhouse National University

Pakistani students protest period taboos

Students at Beaconhouse National University in Lahore organised a demonstration for social acceptance of menstruation involving sticking sanitary towels to walls in their university. The hygiene products bore slogans such as "my biology is not gross" and "it's something so natural?". Participants called it an "aesthetically based protest" and welcomed questions from male students in a bid to improve understanding of the taboo topic.

Euan Hammond

The Digest



Queen celebrates her 90th Birthday

The Queen became the first British monarch to celebrate their 90th birthday last Thursday. She celebrated the day with a walkabout in Windsor and a beacon lighting relay, before more formal celebrations begin in the summer.

David Cameron said that, 'She has been a rock of strength for our nation'. The occasion was also marked by a special release of photos of the Queen with her family and beloved corgis as well as the release of commemorative stamps.

Leeds' own Great British Bake Off winner Nadiya Hussain was chosen to create the Queen's cake, a gold and purple, three-tier masterpiece.

Katie Lowes



Alton Towers owner pleads guilty over Smiler crash

Merlin Entertainments is facing a multi-million-pound fine after pleading guilty to breaching health and safety laws over the Smiler roller coaster crash in June last year.

A total of 16 people were injured when their carriage collided with an empty carriage on the lower section of the ride after an operator decided to override a safety system.

The five most seriously injured victims appeared in court in Newcastle-under-Lyme, Staffordshire, on Friday morning.

District judge John McGarva said the firm faces 'a very large fine', potentially reaching seven figures, when it next appears at Stafford crown court on 20th May.

Jonny Chard



Hillsborough verdict: Fans 'unlawfully killed'

Over 2 and half decades since the Hillsborough disaster, an inquest has confirmed that the 96 fans who died were unlawfully killed.

The jury found that the deaths of the football fans were the result of 'manslaughter by gross negligence' on the part of Chief Superintendent David Duckenfield, as well as other errors on the part of police and ambulance services.

In addition, after years of allegations from the police and media, the jury concluded that the victims' behaviour did not contribute to their deaths.

A police inquiry investigating the lead-up to the crush, and an inquiry by the Independent Police Complaints Commission are still ongoing.

Rachel King



Prince dies aged 57

Pioneering musician Prince has died at his home in Minnesota, aged 57. The singer was confirmed dead after his body was found unresponsive in a lift at his Paisley Park home.

The Grammy and Oscar award-winner was one of the most prolific artists in music, releasing 39 studio albums and was best known for his hits, Purple Rain, When Doves Cry and Kiss.

Outside his estate, fans laid purple flowers in tribute, with musicians around the world lauding Prince and his legacy.

A post-mortem examination will take place on Friday to determine the cause of death, amid claims that he was treated for a drug overdose just days before he passed away.

Jonny Chard

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Waste not, want not - LUU breaches its policy on food waste

In light of recent investigations into the Union's food policy, *The Gryphon* examines what appears to be a haphazard approach to preventing waste and what goes on behind the scenes in some of its busiest catering outlets.



[Image: Alistair Scott]

Naomi de Souza & Claire Wilsher

The Easter holidays may be a break for some, but the Union has wasted little time in committing one of today's most needless injustices: food waste. Food waste is a huge issue, with UK households throwing away 7 million tonnes of food each year. This waste is happening alongside over 1 million people in Britain being forced into using food banks in 2014-15. With this figure steadily climbing, the inequality in our system being exposed is troubling to say the least. Last week it became clear that food waste is something Leeds University Union is also very much guilty of. Cracks have begun to materialise in union policy, and those that work in the food outlets in LUU have had enough. The catering outlets in the Union comprise of Terrace, Old Bar, Salad Box, Hidden Café, and Balcony, and with plans for further development, the deteriorating situation needs to be addressed.

Attention was drawn to the issue just one week into the Easter break. Last Friday a Salad Box employee revealed how she was instructed to throw away three bags brimming with fresh food. As it was Good Friday and there had been few customers, the waste levels were unusually high. The same went for the other union outlets, with Terrace staff feeling similar frustrations at

having to dispose of a substantial amount of fresh food. LUU has since come forward and stated that the appropriate charities were not available to come and pick up the food, as it was Good Friday. Arguably, this is not an excuse for the volume of food that was thrown away – LUU could, and should, have done more to prepare for this inevitable situation. Their lack of action demon-

“**Food waste is a huge issue, with UK households throwing away 7 million tonnes of food each year.**”

strates a disconnection between their policies and the reality of what goes on in the union.

The Salad Box employee voiced her concerns, ‘on a basic staff level I was upset, it was patronising and made me feel like I wasn’t trusted as a member of staff, as those superior to me didn’t even trust me to have that bit of food’. By not allowing the food to be taken home

by staff, LUU made what could have been a simple loss of profit into what was quite frankly a disgraceful amount of waste.

Moreover, it was not just what appeared to be a general lack of trust, as the employee concerned went on to explain, ‘in terms of current news on food banks and the large scale homelessness that persists in Leeds, it is horrendous, especially considering LUU are meant to be a charity’.

Food waste is a global issue that needs to start being taken seriously by the union. If the available charities could not pick up the waste, why were staff not asked if they would do it themselves? In an open letter written by some of the staff at Terrace, many expressed how they would have been more than happy to take the food waste themselves. With the initiative for preventing food waste seemingly coming from the bottom up, we have gauged that many LUU workers feel there is a lack of coordination from the top, and an inability to enforce what the Union underlines as their strict approach to preventing food waste.

In attempts to clarify exactly what LUU policy is, *The Gryphon* spoke to a Union spokesperson:

“We work with local homeless charities to distribute any un-eaten sandwiches and food from our outlets. We are constantly striving to reduce our food waste and

recycle further and try to make food to order as much as possible so as to further reduce food wastage. We have received the Gold Standard Green Impact for our recycling and sustainability and continue to remain at this standard. Any suggestions for further food wastage or recycling schemes are always welcome from all our

“**LUU itself has schemes such as ‘Leave Leeds Tidy’, which has been running for six years and helped redirect 85 tonnes of waste from landfill.**

student members.”

According to the British Medical Journal, UK households threw away 4.2 million tonnes of food that could have been eaten in 2012 and there is a worrying level of inaction at a higher political level. In September 2015 the Food Waste (Reduction) Bill was proposed in Parliament. It comprised two objectives: to reduce food waste by individuals and public bodies, and for businesses to enter into formal agreements with food redistribution organisations. The bill was due to have its second reading on the 4th of March, but it was placed too far down on the agenda to be debated. However, food waste is still an issue high on the public's agenda.

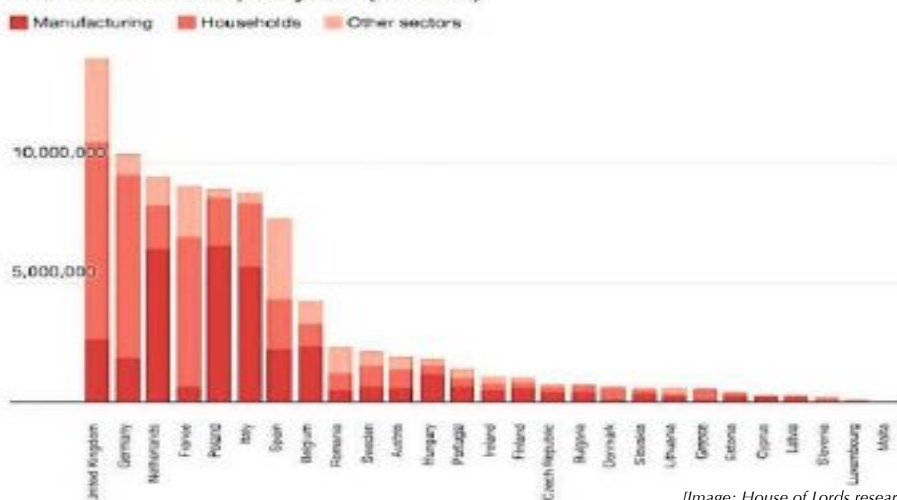
In light of this, local initiatives are having a huge impact. The Real Junk Food Project was founded in Leeds and has had great success. In its first 10 months of opening, it fed 10,000 people on 20 tonnes of unwanted food, raising over £30,000. The idea has spread with

similar schemes popping up across the country. ‘Save Our Sandwiches’ at Sheffield University is one such example, since January 2015 they have saved nearly two tonnes of waste from Sheffield's Union simply by collecting any leftover food at the end of the day and donating it to local charities. LUU itself has schemes such as ‘Leave Leeds Tidy’, which has been running for six years and helped redirect 85 tonnes of waste from landfill. All these successes show food waste can be stopped. But movements such as this can only work with the co-operation of large-scale institutions.

When considering the many other injustices that are happening globally, food waste is not only unnecessary, but also easily avoidable. With it appearing to fall low

on the Governmental agenda, the responsibility falls into the hands of large institutions to set the standard. LUU's lack of uniformity over food, and general waste policy, means that those who could appreciate three bags of fresh food, such as the homeless in Leeds or even hungry students, are denied of this. To put it simply, how can the Union be a charity that aims to ‘ensure the community is a place that everyone can enjoy’ when it is missing these chances to contribute? This may be one instance of large scale food waste, but it has exposed some fundamental problems within the Union, showing that things have got to change and union policy is a good place to start.

EU food waste per year (tonnes)



[Image: House of Lords research]



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Winifred Halliday: A centenary for a former *Gryphon* Editor

The Gryphon takes a look at the student life and times of former *Gryphon* Editor, Winifred Halliday, who held this prestigious position during the First World War – a time when female students did not enjoy the same freedoms we have today.



[Image: Reproduced with the permission of Special Collections, Leeds University Library]



Polly Clare-Hudson

Female students have held their place at the University of Leeds since the institution received its charter in 1904. In the 1911-12 academic year, there were 981 'day students' at the University and nineteen percent of these were women; day students were those taking full time courses, as opposed to part-time or night courses. In 2014/15 there were 31,030 students at the University of Leeds, and sixty-one percent were female. Showing just how significantly things have changed over the last 100 years.

The First World War showed a massive, if largely temporary, shift in the gender balance of the University, as many male students and staff had left to join the war effort. In October of the academic year 1915-16 there were 698 day students enrolled, although this figure dropped to 595 as men withdrew to join the armed forces. Out of the remaining 595, 39% were women.

One of the women who remained was Winifred Kirkwood, who later married and became Winifred Halliday. As well as holding positions on several society committees, Winifred was the Editor-in-Chief of *The Gryphon* for 1915-16, an unexpected but brilliant example of women taking part in university politics even before they had the right to vote.

Long after her time at university, aged eighty-four, Winifred sent a letter to the University archivist, discussing her experiences as a student; it is from this letter that all our information about her comes.

She was an undergraduate studying English and French from 1912-15, and then took a post-graduate course in teaching and whilst at university she lived at home and commuted in by train every day. Her letter contains details about social events such as musical evenings and society meetings in the original refectory, where committee members encouraged men and women to mix, apparently with little success. Women students were expected to put their hair up and wear long skirts, and men to wear hats or caps, be well-groomed, and many carried canes or sticks.

Incidentally, the University at the time would have been unrecognisable to us – nothing south of the Great

Hall and the Baines Wing existed, and even the beloved Brotherton Library was not built for another twenty years.

Even the existing library was divided by gender, as men and women sat separately, and a man crossing to the women's side for a book was apparently "almost an event". Miss Hannah Robertson was responsible for women students in general and had the power to reprimand students for such undignified behaviour as talking to a male student in the hallway for too long.

It also seems that the academic atmosphere of the University was very different – Winifred says, "we had no tutors and never dreamed of approaching a professor or lecturer with any questions or problems".

Talking about her time at *The Gryphon*, Winifred says

“Winifred says “we had no tutors and never dreamed of approaching a professor or lecturer with any questions or problems”

that, “when I look back it seems to have been more like a school magazine than an expression of the outlook of university students”. However, this is not entirely surprising at a time when the student body was generally apolitical, greatly reduced in number, and printing was restricted by ink shortages during the war.

Perhaps the most remarkable occasion that Winifred was involved in was when King George V visited the University on 27th September 1915 to inspect the contribution to the war effort. Although it is not signed, we can assume that Winifred wrote the article in volume nineteen, issue one, of *The Gryphon*, as she also describes the visit in her letter.

She, along with other committee members and staff, watched the King's arrival from the gallery of the Great Hall, where they were then held for an hour, due to security measures. It is interesting to hear about this

event from the perspective of a female student at the time, rather than that simply from the men who were directly involved.

Many women students at Leeds, including Winifred, gave up their vacations to volunteer in the administration of National Registration, which was a kind of census undertaken in 1915. This was a significant contribution to the war effort and was recognised by men such as Sir Michael Sadler, who was the Vice Chancellor of the University at the time. Sir Michael Sadler had banned dancing at the University during the war, as well as the formation of any new societies; this is the reason that the Theatre Group hoodies read 'est. 1919', as Winifred herself tried to form a Dramatic Society in 1915 but was "hauled over the coals by Sir Michael", as she put it, due to the new rules.

Winifred was clearly a great part of the University, made the most of her time in Leeds, and could be considered a pioneer for women students; she even later returned to work with the French department at Leeds.

So after learning more about Winifred's story and student life in the 1910s, we might wonder how the student experience of the 2010s will be viewed in a hundred years' time from now, and exactly how much will have changed by then.

Many thanks are due to Special Collections in the Brotherton library, and the University Archives, who provided all this information. For those who would like to get more information on this, the code for Winifred Halliday's file is 'LUA/PER/068'.

The University has also digitised all the issues of *The Gryphon* from the First World War, including the rolls of honour, which can be found by searching the Digital Library (<http://digital.library.leeds.ac.uk/view/newspapers/>).

Research on this has taken place as part of the FOAR2000 research placement module, and if you are interested in finding out more about student life during the First World War, a website will soon be launched at womenstudentsww1.wordpress.com, or you can follow the twitter account at @ww1leedsuni.

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In The Spotlight: Anime & Manga Soc



This week, *The Gryphon* spoke to Becca McDonald, treasurer of Anime & Manga Soc, to find out more

Have you ever heard of Attack on Titan? Sailor Moon, perhaps? Surely, you must have heard of Dragon Ball Z? All of these are examples of popular anime and manga, and Leeds University Union's Anime & Manga society is dedicated to appreciating these titles and more. Anime is Japanese animation, and manga are Japanese-styled comics. The society offers weekly anime screenings, an impressive manga collection and even cosplay workshops, making it the place to go if you are a seasoned fan of the art form, or just curious what all the fuss is about.

Elsa Amri

When did you join the Anime & Manga Society and what is your current role?

I'm a second year student currently and I joined the society towards the end of my first year. I'm the treasurer for the new committee: we're in the middle of the handover right now, which is an exciting time for us as a committee, as well as a society.

Why did you join the society?

I joined the society primarily to make new friends. I've always found general interest societies to be great places to find similar people to yourself, since you always have a common interest with the other people in the room.

What normally takes place during a society meeting?

Most meetings involve an anime screening and then a trip to the pub. We allow members to bring in their own anime and vote on what we watch, and afterwards, we walk to the Hedley Verity together for food, drinks and conversation. It's the highlight of my week, personally, and I know much of the society feels the same way.

What is your favourite anime and/or manga?

My favourite anime is probably Revolutionary Girl Utena. It's an oldie but a goodie, and I personally have a real weakness for shojo anime, especially ones that focus on empowering female characters. I don't read a lot of manga, sadly, but my current favourite is Uzumaki by Junji Ito. It's an excellent horror series in three volumes, and would definitely be an interesting starting point for anybody that wants to get into manga, if perhaps a little disturbing.

What are some of your best memories from this year?

My best memory from this year has to be our bowling trip a couple of months ago. It was a great night with some wonderful people, and all of us failed miserably at bowling together. Some people came in cosplay as well, which always leads to a fun time. I've also formed some incredible friendships just from our weekly showings, which has to rank pretty high on the list of good memories.

What would you say to people who think anime/manga are just 'childish cartoons'?

I'd say that people are, of course, entitled to their opinions. However, dismissing 'cartoons' – be that anime/

manga or more Westernised forms of art – is to miss out on an exciting, ever-growing form of media that is only going to grow in popularity and relevance over the coming years.

If you had to be a yandere or a tsundere, which one would you be and why?

I think I'd rather avoid being either of the two. I'd probably be a yandere if given the choice though, being both murderous and adorable at the same time sounds like an excellent way to get what you want.

Notes:

shojo – Anime/manga "for girls", which typically include romance and drama that appeals to females.

yandere – An anime character, usually female, who is romantically obsessed with another character, to the point where they use violent and psychotic means to be with the person.

tsundere – An anime character who masks his/her feelings for another character by acting hostile and cold to them.

For more information, visit the society's Facebook page.

Exams got you down? Get to HISTFEST



Avigail Kohn

The most anticipated History Society event of the term, HISTFEST is back and promising to be as spectacular as ever. For those of you not in the know, HISTFEST is a festival run by History Society every year, combining fun with fundraising for great causes.

This year, HistSoc is raising money for STAR (Student Action for Refugees) and Leeds Mind, two charities that

were picked based upon preferences of the 570 members of the society. At just £6, the event is a bargain not to be missed. Half of the money from the tickets will go to the charities, while the other half will fund the entertainment for the night. Along with a chance to do good, HISTFEST promises to have games, a bouncy castle, food, live music and (most importantly) a massive bar tab.

Best of all, HISTFEST welcomes anyone, whether

you're a history geek who loves the past, or someone who's oblivious to history and doesn't think anything existed before 1996. So ditch the textbooks, forget the highlighters and get yourself down to the Faversham on May 7th to celebrate the end of the year before real exam stress sets in.

In The Middle

Issue 15
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Music • Clubs • Fashion • Arts • Lifestyle and Culture • Columns

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Now that Prince has joined the mega-band that has been accumulating in heaven since the start of this year, we take a look at the man who was literally incomparable and beyond metaphor: he was just Prince.

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As I’m sure you will have noticed by now, Game of Thrones has returned for its sixth season, and Tyrion’s summed it up well: ‘whoever you are, wherever you go, someone is trying to murder you.’

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[Image: Christopher Polk]

Bitch Better Take My Money

Robbie Cairns discusses Rihanna surpassing the Beatles for number of weeks at number one

As Rihanna's voracious 'Work' has twerked its way into a ninth consecutive week at number one, yet another long-standing Beatles' record crumbled. Almost ten years since her debut number one single 'S.O.S.', Rihanna, with her fourteenth number one single, has surpassed the Beatles by topping the charts for a staggering sixty weeks. She now stands second in the list of weeks at number one, in the shadow of Mariah Carey and Elvis, who share the pinnacle at a mouth-watering seventy-nine weeks.

To get your head around how Rihanna has achieved this feat, it pays to do some serious number crunching. Between 2006-2010 she released ten number one singles, only producing four since. However, these four post-2010 number ones have dominated the billboard for twenty-six weeks. The album that produced her most number ones was *Loud* (2010), which gave birth to 'Only Girl In The World', 'What's My Name?' and 'S&M'. But the success Rihanna gained from temporarily forgetting her name and demonstrating her partiality to whips and chains pales in comparison to her potency with other artists. The likes of Jay-Z, Eminem and Drake have all boarded the patented Rihanna-train to consistent chart success. Her most successful single remains her partnership with Calvin Harris, 'We Found Love', which dominated the music world for ten weeks across 2011 and 2012. Considering Rihanna's fierce, independent image, it's surprising that of her sixty weeks at number one, forty-five have come as part of a collaboration. Compare this to Mariah Carey, who only topped the charts as part of an alliance for nineteen weeks, or Michael Jackson, who only shared the spoils for seven of his total thirty-seven weeks at number one. This is not to take away from Rihanna's achievement, but it's notable that she proves more popular as part of a team than as an individual.

And this is where Rihanna's triumph turns a little sour. The Beatles were revolutionaries. They were leaders in British musical innovation, and the safe, conventional sounds of *Please, Please Me* (1963) are virtually incomparable to the experimental pursuits of *Sgt. Pepper's Lonely Hearts Club Band* (1967) and *Abbey Road* (1969). But whilst Rihanna's transition from a pop princess into a certified bad-ass suggest a darker and meaner edge to her music, it's hard to shake the impression that she's jumping on the bandwagon rather than leading the pack. The radical evolution she has undergone over her career, on an aesthetic level, doesn't truly reflect the minimal changes to her music that have accompanied them. No matter what disguise it takes, it's commercial led palate cleanser responding to whatever musical trends are the most popular.

Even worse, Rihanna has been accused of plagiarism over last year's 'Bitch Better Have My Money'. Fans noted how the song's hooks and lyrics sounded dangerously similar to Just Brittany's 'Betta Have My Money' (2014). The cover of Tame Impala's 'New Person, Same Old Mistakes' that features on Rihanna's latest album *ANTI* is

"Nothing can take away from the fact that Rihanna is arguably the biggest music star of the century and has the records to prove it."

also uninspiring, showcasing little difference from the original. Plus, the iconic Ghetto Goth style that Rihanna adopted recently has caused fury amongst the underground NYC Ghetto Goth scene. Venus X declared she would be shutting down GHE20GOTH1K in dismay, vehemently accusing Rihanna of stealing her brand and appropriating her style.

Rihanna is a pioneer in fashion and more importantly social change, however the incredible work she does out-

side the recording studio doesn't translate to the less than innovative mixtures she concocts within it. But it works. Nothing can take away from the fact that Rihanna is arguably the biggest music star of the century and has the records to prove it. It's just a shame that her music is not as strong a vehicle for social change as the other elements of her outspoken celebrity life.

So what's next for RiRi? After collecting the scalps of John, Paul, George and Ringo her sights must surely be set on the famous locks of Mariah Carey and Elvis Presley. And since the only surviving integer of that duo hasn't come close to a chart topping single since 2008, it's safe to say that, with some purposefully outrageous fashion choices and some smart collaborations, Rihanna will topple that monument with ease. Her genius manipulation of fashion keeps her looking fresh and prevents her from decaying into another Mariah Carey, who has looked virtually the same throughout her career. Within a few years she'll be donning a new style and collaborating with a bankrupt Kanye West, singing about celibacy and how much money she has.

In the end, we have to praise Rihanna. It's an incredible achievement. And with Bieber breaking another Beatles record for singles in the top 100 late last year, the long-standing success of legendary artists is being overwhelmed by the superstars that the digital age is creating. Yet we should also congratulate Rihanna's less celebrated song writers. They have crafted the music to go with the image; together, who knows how long they'll stay at the top.

[Robbie Cairns]

HANA by Hana Pestle

HANA is the debut EP by LA-based Hana Pestle. Her 2013 transformation from acoustic singer-songwriter to infectious FKA twigs-esque, electro-pop performer results in what is a truly promising and assuredly successful release. Already receiving the admiration of the likes of Lena Dunham, who featured Hana's music in an episode of "Girls", and musicians Lorde and Lana Del Rey.

Opening single 'Clay', produced by Canadian Blood Diamonds, is stunning. 'Clay' is an infectious precedent for the emotive lyrical content to follow in the EP, surrounding moving on after break-ups and self-discovery (It's 4 in the morning/ I'm finding my own/ You know you never said sorry/ For all that you stole).

The self-titled EP is a collection of confident standalone singles from the explosively powerful 'Underwater' and 'White' to the hauntingly beautiful and synth-littered 'Avalanche' with its strong bass and stirring backing

vocals. Closing track 'Chimera' with its almost six-minute length concludes the EP with shimmering, exquisite vocals soaring into a far away heavenly realm, beckoning the listeners to follow.

Her ethereal and high-pitched vocals teamed with hypnotic beats are a sure-fire recipe for success in 2016, alongside the ranks of other female acts like Bloom Twins or singer-songwriter and producer Shura, hinting at future potential.

Pestle recently supported Grimes on her UK tour, appearing at the O2 Academy in Leeds, showcasing her emotive and powerful vocals alongside an entrancing visual performance.

[Jessica Heath]



Junk by M83

Admitting it in more hip circles may be difficult, but Anthony Gonzalez (the man behind M83) may have to thank *Made In Chelsea* more than anything else for his success this side of the Atlantic. As the lead single to *Hurry Up We're Dreaming*, the success of 'Midnight City' was an odd career-jumping anomaly in the timeline of M83's work. They had happily plugged away as a mid-level hipster concern in the noughties, creating dreamy shoegaze songs rather than big synthpop numbers as background for the sexual lives of socialites. However, the dreamy days are gone.

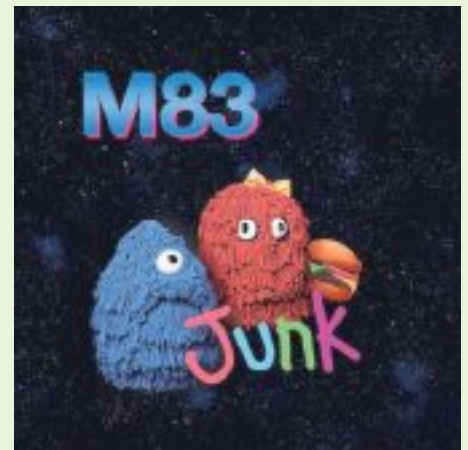
To use a slightly overworn (yet Leeds-specific) metaphor, if *HUWD* was the Good Life the night before, then *Junk* is the brutal Saturday afterwards. It has its moments, with 'Go', one of the singles from the album, having a lovely guest vocal from MAI LAN, a huge chorus (which will sail over festival crowds for the entire summer) and probably the best guitar solo not written by Guns 'n Roses for quite a long time. 'Tension' and 'Solitude' are similar examples of where M83's nostalgia for the 1980s actually works very well, both sounding like perfect replicas of songs that could be right out of the Duran Duran back catalogue.

But a lot of the songs can't help just feeling a bit hollow,

with songs like 'Bibi The Dog' and 'Moon Crystal' feeling like rehashes of better songs. Even collaborations with Beck and Susanne Sundfør on 'Time Wind' and 'For The Kids' fail to hit the mark with both feeling like the kind of thing you'd hear near the back-end of an 80s night on a Thursday in Carlisle. It's not that many of these songs are bad per se, but it's more that they lack enough feeling to even compare earlier works like 'Coeurs' and 'My Tears Are Becoming A Sea'. It feels as if M83's attempt to evoke the music of a certain time fails to hit the mark partly because they can never hit the scale or the vision of *HUWD*'s peaks.

It says the most of all that the best song on the album is one that lacks any nostalgia at all. Lead single 'Do It, Try It' with its stabbing house piano and off-kilter synthesizers is a left turn that M83 execute to perfection. It's a genuinely risky song, one that had many people surprised and disappointed, and it's a shame that that feeling of risk fails to carry over onto the rest of the record. Still, at least the cover's cute.

[Nat Maxfield]



Criolo at Belgrave Music Hall 23/04/16

Despite being a prominent Hip-Hop figure in his native homeland of Brazil, there must have been slight apprehension on behalf of Criolo and his live band. Apprehension built in the fact that they were scheduled to perform in a small city half-way across the world, with no knowledge of how well or badly they'd be received. All those pre-show nerves would have disappeared instantly when taking a peak at the crowd before coming on stage; although arriving slightly late on stage, Criolo was welcomed to a rousing atmosphere, creating a little pocket Brazil in Belgrave Music Hall.

What became immediately clear as Criolo commanded the stage and his talented live band began to sink into their hypnotic melodies is that they are very highly thought of. Jiving, jumping and twisting to his every word, the crowd were really digging what he had to offer. The well-known anthems 'Ainda Ha Tempo', 'Convoque Seu Buda' & 'Nao

Existe Amor Em SP' were all a resounding hit with the willing crowd, but even the lesser hits were met with the same verve and enthusiasm. What was compelling to observe was the different nature of South American Hip-Hop compared to the usual American influenced genre we're so used to; there was more singing, a greater focus on a live band and a very emotive performance. Not things we would usually associate with Hip-Hop, but it made for fantastic viewing. Whether you're an avid fan of Criolo or just generally intrigued by what he has to offer as a musician, I would heavily advise snapping up a ticket wherever he chooses to perform next in the UK. It was both a pleasure and privilege to see this artist up close and personal in such an intimate venue.

[Niall Ballinger]





[Image: HBO]

“You know you that bitch when you cause all this conversation.”

Jodie Yates takes a look at Beyoncé’s powerful new visual album *Lemonade*.

It is a truth universally acknowledged that Beyoncé is a goddess. *Lemonade*’s narrative of sexual, racial and feminine liberation is a political and artistic statement that the goddess is every black woman.

Effortlessly sliding back onto her throne, the Queen is back with her second visual album, *Lemonade*, a multi-sensory celebration of Black Woman Magic. Rich, gorgeous and bold: *Lemonade* is an hour-long, visually narrative exploration of betrayal, womanhood and race. Layered with imagery and weaved together by the poetry of Somali-British poet Warsan Shire, Beyoncé is reinventing the album form in and taking us on a journey through Black America. Female empowerment and the Black Lives Matter movement are set against visuals of the Southern Gothic, from old plantations to the flooded streets of New Orleans, a constant reminder of the mistreatment of black people throughout history.

Criticised throughout her career for selling out to white audiences, Beyoncé makes it clear that this is for black women everywhere in ‘Freedom’, a collaboration with Kendrick Lamar, whose 2015 song ‘Alright’ became an anthem of the Black Lives Matter movement. In this she preaches “I break chains all by myself, won’t let my freedom rot in hell” to an audience of black women. This surreal and supernatural epic evokes the spirit of ‘#blackgirlmagic’, bringing together the achievements of black women from different generations. Beyoncé nods to writers such as Zora Neale Hurston and Toni Morrison in its style, whilst putting empowered black women such as Zendaya, Serena Williams and Amandla Stenberg on the screen. Her intention: centralising the black female experience.

With some critics declaring this an ‘autobiographical album’ due to allegations of Jay-Z being unfaithful to Beyoncé years before, many assume this is a charged reaction to personal anguish. To read *Lemonade* as personal is missing the bigger picture. Her lyrics talk of personal infidelity and betrayal, which some have called out as being shallow, and weakening her critique of the treatment of black people. However this is a dense and layered celebration of black culture and the presence of Malcolm X’s speech on the black woman shows that this is no self-obsessed narrative. Betrayal is the topic at the core of Beyoncé’s lyrics, a potential allusion to the betrayal of infidelity, but more poignantly the betrayal of an entire group in society; the black woman. Malcolm X’s ‘disrespected’, ‘unprotected’ and ‘neglected’ black woman is the axis on which *Lemonade* spins. We see her in Beyoncé’s scorned character. We see her in the mothers of Tamir Rice, Michael

Brown and Trayvon Martin – young, black men killed by American police – clutching photos of their sons.

Similarly, continuing the legacy of female blues singers, the betrayal of men has often been a metonym for the patriarchal betrayal of the black woman. Additionally *Lemonade*’s allusions to black female heritage are not sparse. Dressed as Neferiti, evoking Nigerian Yoruba tradition, Africana feminism and spirituality, Beyoncé places all these things in the heart of the Dirty South. *Lemonade* is born where

“Lemonade is born where traditional and modern blackness collide, reimagining modern black womanhood in the American psyche”

traditional and modern blackness collide, reimagining modern black womanhood in the American psyche.

The album’s second song, ‘Hold Up’, a tongue-in-cheek pastiche of the ‘angry black woman’ is an example of Beyoncé’s finessed ability to reclaim black stereotypes and make them glorious. She skips through the streets, grinning as she smashes car windows. On first glance this is a bout of mania overcoming a woman scorned, yet it seems to be a reminder to her critics, the “albino alligators”, that Beyoncé and black women in general are not to be walked over. *Lemonade* culminates in ‘Formation’, which gathers all the imagery of the album in one raw anthem on the importance of womanhood and black culture. Compared to a Toni Morrison novel chopped up, Beyoncé summarises the hour with a critique of American systematic failings of black people, a celebration of black beauty, the “negro nose with Jackson 5 nostrils”, and a perfectly Beyoncéan indictment of radical self-love. The album’s title is inspired by a speech by Jay-Z’s grandmother we see towards the end of the hour. She states “I had my ups and downs but I always find the inner strength to pull myself up. I was served lemons but I made lemonade”. These words, like *Lemonade*, resonate in the political as much as they do the personal. There is pain as much as there is joy in *Lemonade* which ultimately underlines that black women survive in a society that stifles them.

Lemonade is a poignant, touching and unlike anything she has previously done, hitting new artistic and political heights. Ever empowering, Beyoncé delivers an unapologetic catwalk of black female excellence, rather than an outpour for relationship troubles, using her acclaim to shine light on the marginalised. And if Piers Morgan said he ‘preferred the old Beyoncé’ we know that the *Lemonade*-era Beyoncé is only a step in the right direction.

[Jodie Yates]



1958 - 2016:

[Image: NPG Records]

The Prince's Purple Reign

Well, that came as a shock didn't it? The loss of another global icon. Is our music industry set to shatter at the seams? Is expressionism and liberalism doomed? Or, is the passing of these pioneers of freedom of speech simply a natural goodbye, their work now done, the baton in our hands?

Prince Rogers Nelson was born in 1958 in Minneapolis. From the start he was heralded as a musical prodigy, teaching himself how to master many different instruments, including his voice. His unmistakable vocals and unmatched range is said to have shadowed his insane guitar talents, with some likening him to Hendrix. His determination and passion is one of the many aspects of his character that set him apart from the rest, not to mention his propensity for ping-pong and flamboyant, androgynous stage personas.

But sadly, last Thursday, Prince died at the tender age of 57. He had beyond proven himself, his talents exceeding what many of us could fathom. Prince was an artist with whom many connected on a personal level. Throughout his prolific music career where he crossed genres and genders, he released 39 studio albums, four of these in the last 18 months. His musical vision and passion could not be tampered with: he was a perfectionist, invariably playing and recording every vocal and instrument on any one track or album. Though this earned him the reputation of being notoriously difficult to work with, he got his desired outcome and amalgamated genres that no artist dared to: funk, pop, RnB and rock. He successfully married them in a purple ceremony.

His first four albums were released in quick succession from when he turned 20 in 1978, and were unmistakably funk, a genre (if one must apply genres) embedded in all his music.

However, his fame fountained from 1982's double album release *1999*. Ahead of his times in both subject matter and musical endeavor, this album introduced the world to 'Little Red Corvette' and the titanic title track, '1999'. After having supposedly written 'Little Red Corvette' in his sleep, Prince wished to further display his talents with the release of *Purple Rain*, a loosely autobiographical film. Despite cynicism over the motion picture, inevitably the soundtrack redeemed itself, with two of the five singles released from it taking the shape of 'When Doves Cry' and 'Let's Go Crazy', which both made number one. The title track is one of his most iconic tunes, though only peaked at number two. He won an Oscar for original score in 1985 and other accolades include seven Grammys.

As his fame grew, so did his ambitions and experimentation, meaning *Around the World In A Day* did not satisfy the rock-craving fans. In spite of this, another of his most memorable tracks stemmed from this album – 'Raspberry Beret'. From then on, the hits seemed relentless, but always embedded in albums holding powerful messages and observations, such as 1987's *Sign 'O' The Times*, an unapologetic and outspoken release, arguably his most diverse in terms of genre.

“He amalgamated genres that no artist dared to: funk, pop, RnB and rock, and he successfully married them in a purple ceremony.”

His attack on social and gender stereotypes provoked him to announce his retirement in 1993, when he changed his name to an unpronounceable symbol, embodying male and female genders. This transformation to 'The Artist Formerly Known as Prince' was a response to splitting from his label, Warner Brothers. After this, he became an advocate for independent releases and internet downloads, which was a novel endeavor at the time although it is now commonplace. His pioneering actions were not confined to his audible outputs.

Following his symbolic transformation (pardon the pun), he proceeded to put on impromptu gigs (and flamboyant attire), with many of his recent exerts much more intimate. These intimate concerts would play entirely by his rules – no cameras, no questions, just Prince being Prince with his girl band, the *Revolutions* – but not in an oppressive way. That being said, he held a record 21 concerts in as many days in 2007 at the O2 in London, his hard-graft also rumoured to have kept him awake for 6 days straight in the final days before his death.

Despite his genre and gender fluidity, and seemingly otherworldly presence on our planet, he was in fact human. For me, this is the hardest fact to come to terms with: the emotional investment into the music produced by the likes of Bowie and Prince, both by artist and listener, makes their passing so much harder to accept, heralded as they were as alien outsiders. But thank god their legacy can live on, and just think of the absolute uber band forming in heaven (or whichever planet they've all returned to): David Bowie, Maurice White, Prince, Phyfe Dawg, Lemmy all managed by George Martin. Someone please keep an eye on Iggy Pop, Joni Mitchell and Tom Waits...

[Flora Tiley]

“He became an advocate for independent releases and internet downloads, which was a novel endeavor at the time although it is now commonplace.”

Weekly Chart



Secret Squirrels - #9

Having rapidly reached the final single digit edition of the series, the crew behind Secret Squirrel have released yet another hit. Sticking to their usual format of two tracks on the issue over two sides, punchy reinvented disco edits is once again the order of the day. Featuring a remix of Lenny Williams 1974 record 'You Got Me Runnin.'



Moodymann - DJ K!CKS

A masterpiece of a mix. Each track on the compilation is an absolute gem and when all mixed together it is done in a perfect manner to create a building atmosphere towards a complete selection of complimentary songs. Yaw's 'Where Would You Be' is the finest of them all.



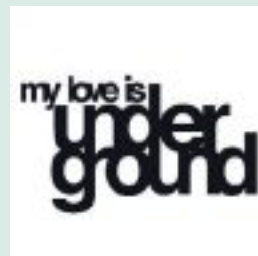
Leon Vynehall - Rojus

Albums by producers who mainly create dance music are usually self-indulgent drivel, releasing poor singles next to filler in poor attempts at concept records. Brighton-based Vynehall is one of the most impressive exceptions. His 'Music For The Uninvited' from 2014 was a masterpiece, with the tracks working perfectly together and effective when used in the club – I'm sure we've all lost it at some point to 'Its Just (House of Dupree)' in the last couple of years. His latest LP, Rojus, is such a success that its even an improvement on his previous full-length release, furthering his unique sound largely through a myriad of bird-call samples. Not want to be missed!



City People/20 Below - Rainy City On MCDE

A rare 3-track record re-released on Motor City Drum Ensemble's label. Originally put out by Manchester's Rainy City imprint in the 90s, the reissue will come as a blessing for those unwilling to fork out £50 for the original.



Various Artists - MLIS 16

The first release from Jeremy Underground's My Love Is Underground label since 2013. Featuring the likes of Rutilance Recordings boss Dj Steaw, Back To Basics resident Tristan Da Cunha and Malin Genie. Steaw's 'East Orange' is perhaps one of the most obvious attempts at ripping off Kerri Chandler that I've heard, nevertheless its lovingly titled after the place where Chandler was born out of respect making it more a tribute than full-blown plagiarism. The compilation's opener, 'Breakfast At Ronny's' has a hypnotic ability to get you moving, setting the tone for the rest of the stellar release to follow.

[Chris Caden]



Review: Acetate Four Tet & Pearson

We are so lucky to live in this city. I mean, it isn't without reason that whenever you mention you're at university in Leeds, people remark 'Oh, that's a good party city, isn't it?' So, when Acetate announced their nineteenth guest would be none other than Four Tet, smugness and pride purveyed for those that scrambled for tickets. Four Tet, Kieran Hebden's solo electronic output, is heralded as one of the finest DJs and producers of our time, his sets usually constituting of every genre under the sun (he has been known to drop Justin Bieber) and his releases vary from techno across to more ambient vibes, with collaborations with other greats at every turn.

Having been on the scene for a good few years now, (his first album release as Four Tet was in 1999) and having recently sold out Alexandra Palace in London, it goes without saying that his appearance at Wire last Thursday was the hottest ticket in town. Elbowing my way through the crowd to admire his quirky, nocturnal appearance, totally focused on the rotating vinyl, buttons and nobs in front of him, my inexcusable fan-girling resulted in simply staring in awe at the master at work, occasionally sloshing beer onto whoever ended up next to me.

But as the night continued, expectations did too: Hebden started with sexy, groovy disco vibes, he dropped a few of his own, notably 'Moth' his masterpiece with Burial (which was super great), but that was about it. He didn't surprise, inspire or impress me. Don't get me wrong, the set was flawlessly conducted and I couldn't resist a full-blown boogy, but there was nothing there to knock me sideways, except maybe the huge crowd. There were occasional bangers, but nothing I hadn't heard before, and we left feeling a little bit let down and underwhelmed. Alas, til next time Kieran; now go and get some sleep.

[Flora Tiley]

Preview: Leeds May Day Bank Holiday

It's that pitiful time of the year again for the students of Hyde Park and Leeds where we've finally found ourselves a slither of free time in between dissertations and our final assessments. Fortunately, this brief period has come just in time for the May Day Bank Holiday, where the city is annually blessed with the first round of two parties starting in the early afternoon and going until the early hours of the next day in the Faversham's Garden Parties and Mint's Terrace bashes.

While neither event represents a cheap option for the strapped student, both offer the chance to pretend that Leeds is somewhere more exotic and have a tango in the sunshine for probably the first time this year. You may even get to don those expensive shades that you've only had the opportunity to wear half a dozen times since 2013. Oh, and the music at both will be first-rate with two programmes full of international talent to soundtrack Sunday's afternoon and evening. If you can make it until then that is.

Headlining the Faversham this weekend will be Jasper James, George Fitzgerald and finally, being a firm favourite in Leeds, Skream. Whilst over at Mint Warehouse Archie Hamilton and B. Traits will be warming up for the globetrotting and unbeatable trio that is, Apollonia. Made up of loveable French selectors Dan Ghenacia, Shonky and Dyed Soundorom. If it was a head-to-head my preference would be for Mint with Apollonia's choice of contemporary tech house groovers alongside older house classics making them both party starters and dance floor educators.

The parties both return after exams too for anyone failing to draw themselves away from the library this weekend. DJ Koze, Bicep and Ame feature at Faversham whilst Riccardo Villalobos, Rhadoo and Nicholas Lutz will be heading up the Mint line up.

[Chris Caden]



[Images: Stella McCartney]

Ethical Fashion on the High Street

Eco fashion and ethical fashion are two terms that keep reappearing and establishing themselves in our lexicon. With a modern-day awareness sparked by Primark controversies and a growing consciousness of where our clothes come from, consumers have started to challenge the way our products are made, seeking instead labels that guarantee environment-friendly, cruelty-free, fair-trade manufacture- or preferably, all free.

The issues of a consumer culture which demands cheap, mass-production are never-ending. For the fashion market, valued at a whopping three trillion dollars and employing over 115 million worldwide, these issues are paramount. Every year people and children in less-developed countries have been exploited, billions of animals have been harmed, tons of water has been wasted and harmful chemicals have been pumped into our environment. The subsequent goods are not recyclable and the problem of sustainability is a frighteningly growing one.

While some brands have been established as ethical and eco-friendly from their very beginnings - take Stella McCartney for example, who among many commitments avoids animal products, uses renewable energy where possible (it running at least 45% of her brand's operations) and takes part in the Clean By Design program- there is a long way to go for many luxury fashion houses and high street brands.

There are various ways in which consumers can begin to tackle these issues and commit to an eco-friendly or ethical lifestyle when it comes to their clothes, and we have decided to help you out with a few ideas to get going.

Recycle clothing and take advantage of Leeds's vintage-clothing and charity-shop hotspots. Down in town Blue Rinse, Aladdin's Cave and Ryan's Vintage are some of everyone's Leeds-famous favourites, but up in Headingley and along the Otley

Road you'll find some gems in Oxfam, Sue Ryder and Mind and other charity-shops. If you're feeling lazy, search for some bargains on Ebay and browse the ASOS marketplace.

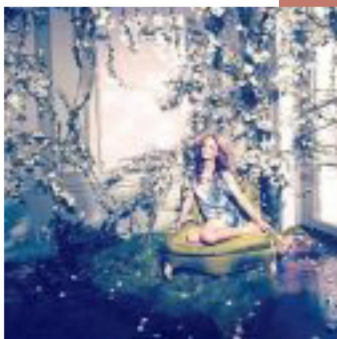
If you can't find what you're looking for there and want to head to the high-street, be particularly selective with who you buy from. Avoid renowned companies like Primark whose ethical standards are persistently called into question and instead shop in H&M, Zara, Marks and Spencers, New Look and Levis, examples of brands who are (maybe surprisingly) somewhat more ethical than their high-street counterparts. If you are unsure about the brand, do some research online.

For 100% eco-friendly and ethical brands you have to look a little bit further beyond the high street, and seek out the smaller retailers. There are many designers whose retail is small enough to maintain ethical and environmentally-friendly standards, or otherwise brands who use vegan and animal-cruelty free materials. Our affordable favourites include Matt & Nat, Della, ASOS Africa, and Reformation.

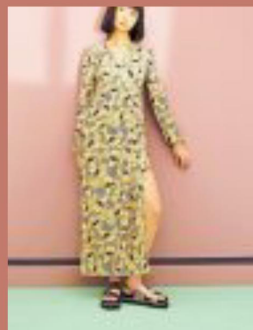
Aside from the question of where you shop, think about what you buy. Turn away from animal-based materials including the less obvious ones like wool and angora. With today's modern science there is an abundance of materials which will often achieve the same effect, but without the cruelty. Avoid cheap, disposable clothes and pick valuable items that will last, for example those from the designers above.

As they say, quality over quantity.

[Mamie Hampshire]



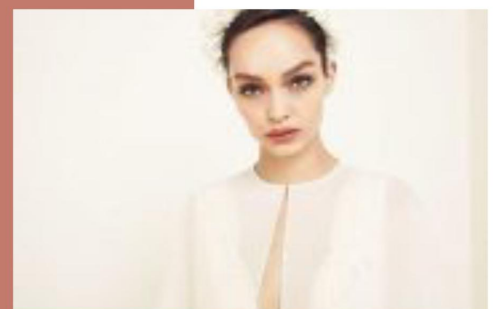
[H&M]



[Image: ASOS]



[Image: nobody's child]



Ethical Beauty For Less

Last week I felt like the worst vegetarian ever. For I discovered that some of my favourite brands such as MAC, Maybelline and Max Factor are not entirely ethical to my furry friends. Though a complete ban on cosmetic testing on animals and the sales of animal tested products, was passed in the EU in 2013, there still exists some loopholes which mean that not all of our beauty products are entirely cruelty free. Despite the 2013 ban, cosmetic giants must still comply with local law abroad. For example, if Max Factor sell their mascara in China, it must be tested in Chinese laboratories, where welfare laws are notoriously neglectful. EU law condenses this loophole in five simple words; 'except when required by law'.

So, if you are similarly outraged that many of your favourite brands, despite being so expensive, aren't actually cruelty free, do not fret. The sheer number and range of choice of cruelty free products is ever increasing and there are really simple ways to shop ethically if you want to. LeapingBunny.org 'connect compassionate consumers' and offer a quick way to search for vegan and cruelty free cosmetics. PETA do the same and you can even download an app called 'Cruelty- Free' which acts as a handy shopping guide to look up companies on the go. *Crueltyfreekitty.com* also have a comprehensive guide of cruelty free and vegan products, complete with reviews.

What brought this issue to my attention was a photo which was circulating Facebook, showing a list of companies which do and don't test on animals. Though it assumedly was not exhaustive nor entirely thorough, it was enough for me to decide to make some changes to my shopping habits. These were some of my favourites.

Do Test

Aveda	Jo Malone
Avon	Lancome
Benefit	L'Occitane
Bobbi Brown	M.A.C
Bourjois	Marc Jacobs
Bumble & Bumble	Maybelline
Chanel	MaxFactor
Clarins	Neutrogena
Clinique	Olay
Crest	Rimmel
Dior	Sally Hansen
Elizabeth Arden	Shiseido
Essie	Simple
Estee Lauder	Tom Forde
Garnier	Vichy
Glam Glow	Wella
Gillette	YSL
Givency	

Don't Test

Anastasia Beverly Hills	Murad
Art Deco	Nars
Barry M	Natio
Butter London	NYX
Collection	Paul Mitchell
Dermalogica	Physicians Formula
Dr. Haushka	Real Techniques
Elf	REN Skincare
Essence	Rituals
Hourglass	Sleek
Illamasqua	Soap & Glory
Inglot	Tarte
Limecrime	The Balm
LUSH	Too Faced
Makeup Geek	Urban Decay
Melt Cosmetics	Wet & Wild
Moroccan Oil	



[Image: Palmers]

Starting from the top down, I began my shopping trip by hunting for a cruelty free conditioner and I was not disappointed. Sustainably sourced and ethically traded, Palmer's Shea Formulae repair curl conditioner was my first purchase. The formulae repairs damaged locks, works with curls and is totally cruelty free.



[Image: Soap and Glory]

Next I decided to switch my eyebrow pencil. Previously I had used Smashbox's eyebrow range but was unsure whether their brand is entirely cruelty free as they have recently pulled their products from the Chinese market, though their parent company (Estée Lauder) still sell 90% of their products there. Instead, I went with the bright and bold brand, Soap & Glory, whose range of eyebrow products are honestly the best I have tried. The archery brow sculpting crayon and gel is my favourite.



[Image: The Body Shop]

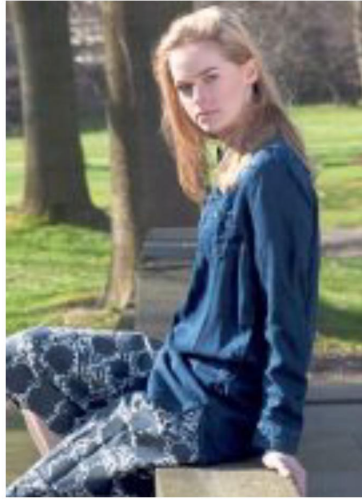
The Body Shop are known for their ethically made, cruelty free products (though they are owned by L'oreal who are not cruelty free) so I decided to try a lip liner from there. Pretty much all the colours are flattering and I preferred them to my MAC lip liner.

So those are a few cruelty free cosmetics if you are thinking about shopping more ethically. I found it difficult to completely change and chuck away my cosmetics but researching my purchases more carefully felt like a good start. Consumers are becoming more concerned for animal welfare and demand for cruelty free products is truly rocketing. So if you are still stuck and searching for ethical brands then Lush Barry M and Superdrug's own brand are three good go-to's.

Spring has Sprung

Shirt: £24.99 H&M CC
Culottes: £55.00 ASOS White
Sandals: £30 UO Sale

Shirt: Vintage
Sunglasses:
£8.00



Spring is the season of bloom and marks the breaking out of prints, denim and crochet aplenty. Make the transition to spring with ease by blending wardrobe staples with playful prints and textures. Don't shy away from floral prints but keep them modern and up-to-date by blending with denim staples, tailoring and a go-to pair of statement sunglasses. As the daylight hours increase and we shirk off the endless 'layers' that have concealed our bodies for as long as we can remember, now is the time to inject that bit of fun into your spring wardrobe. Don't be afraid of doing the outlandish.

This week's fashion section is centred on the emergence of eco apparel and the growing accessibility and access to ethically conscious brands. Although upon perusing the high street we found that sustainable fashion ranges are marketed

at a high price point, and therefore not wholly accessible for the savvy student. H&M's conscious collection is expanding year on year, and the rest of the high street are cottoning on to the need to create fast fashion without compromising on quality and working conditions.

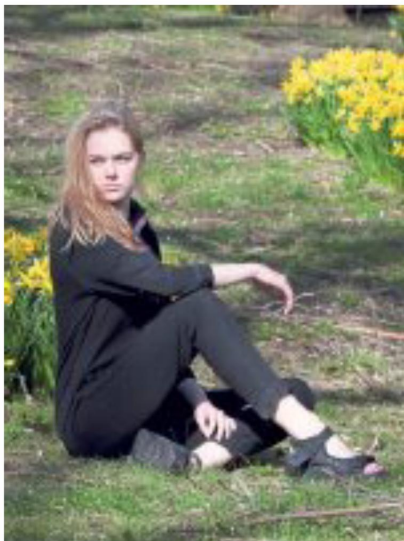
'At H&M, we have set ourselves the challenge of ultimately making fashion sustainable and sustainability fashionable.' (Karl-Johan Persson, CEO)

Their slogan 'looking good should do good too' is something we wanted to play on. The conscious line is not restricted to a clothing line, but H&M have pushed this one step further by providing tips for

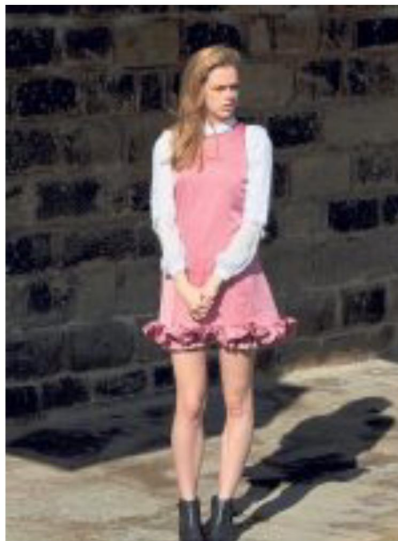
ethical clothes care and a garment collection scheme for unwanted apparel. Unlike other high street retailers, H&M don't own any factories, and instead work with 800 suppliers across the globe. We injected pieces from the collection into our shoot to demonstrate how eco friendly fashion does not directly translate to compromising on style. With styles starting at £6.99, the range is affordable and shows that preserving the planet needn't come at an inflated price-point.

[Emma McCormack]

Stylists: Emma McCormack & Faye Buckland
Photographer: Ryan Blackwell
Model: Amy Bevis



Jumpsuit: £39.99 H&M CC
Sandals: £30.00 UO Sale



Dress: £48.00 ASOS
Shirt: £22.50 River Island (via ASOS)



[Images: Jack Roberts]



[Image: Everett, Rex/Shutterstock]

Eddie the Eagle: A loveable underdog story that will make you embrache cliché

They say that Britain loves an underdog. This couldn't be truer of Eddie the Eagle - both the film and the man it's based on. The real life Eddie shot to fame after placing last in the 1988 Calgary Winter Olympics Ski jumping event. As the only British competitor and a complete outsider he drew a lot of attention and created quite a name for himself. A winner he was not, but the public saw Eddie as one of their own and at a time before viral videos existed, you might have said that Eddie was a viral star himself, carried on the waves of gracious defeat and raucous popularity to become a household name.

The biopic seems to have taken a few liberties with the truth - apparently there was never a washed up Hugh Jackman around to offer wisecracks and a helping hand to the fledgling Eddie - but it's a change we can forgive; Jackman brings a nice edge to the film as the antithesis to Eddie's try-hard persona. Other mistruths include the place where Eddie trains to become a ski jumper, and the fact that actually, he had had a bit of practice at jumping with skis before flinging himself off the real thing.

However, exactly how much of the film is fictional is not the point. These liberal additions flesh out what could be a mildly humorous but actually quite underwhelming story, and turn it into a 'Feel Good Movie'. I use capitals because Eddie the Eagle has all the hallmarks of movie that's meant to make you cry happy tears from the get-go. Eddie spends his childhood hung up on the Olympic dream, despite his lack of talent in running, javelin, or the majority of sporting events. It's only when he stumbles across the Winter Olympics and

downhill skiing that he has any real success. Whilst his mother is ready to pander to her son's hopes and dreams, Eddie's father is more convinced that a steady job as a plasterer would be better for him. When he's unceremoniously booted from the downhill team, off Eddie goes to the world of ski-jumping instead, taking his only chance left as an Olympic athlete, much to his father's disapproval.

“Egerton blinks innocently out from behind his thick frames, and he’s got Eddie’s wide smile and under bite down to perfection, looking every inch the loveable loser.”

With the young Taron Egerton playing the hapless Eddie, you'd have to be hard-hearted indeed not to root for the guy. Egerton blinks innocently out from behind his thick frames, and he's got Eddie's wide smile and under bite down to perfection, looking every inch the loveable loser. Throw in a neatly choreographed training montage to Hall & Oates 'You Make My Dreams Come True' and you begin to embrace the clichés - love them, even. The liberal use of CGI feels like a wink to the audience. All this happiness and hard work might not be realistic, but by the time they come around, you're already crying. You're expected to, but it's okay, somehow.

The film references not one, but two blueprints for similar sports success movies - Cool Runnings and Billy Elliot. It's hard not to group them together. Director Dexter Fletcher was obviously aiming for a similar vibe, and while this film pales slightly in comparison, he gives it a good go— just like Eddie himself.

[Heather Nash]



[Image: Leeds Young Film Festival]

Leeds Young Film Festival Wows All Ages

Last month, Leeds Young Film Festival (LYFF) returned throughout Leeds, with a series of screenings and film-related experiences taking place across Leeds Town Hall, Carriageworks Theatre and Hyde Park Picture House. Now in its 17th year, LYFF is a great initiative aiming to introduce the magic of cinema to children, and this year's iteration amazed and surprised children, teenagers and parents in equal measure.

LYFF is part of Leeds International Film Festival, which takes place every November and celebrates its 30th edition later this year. However, Chris Fell, director of Leeds International Film Festival, decided that it was better to give different dates to LYFF so that it could "attract its own audience". Danny Leigh, from The Guardian, affirmed that Leeds Young Film Festival is "the perfect place for young people to fall in love with film".

This year, LYFF focused on animation workshops in which children and parents could learn how flipbooks, 3D Virtual Reality, stop motion, digital effects and more come together. According to Debbie Maturi, Director of LYFF: "The most important thing about LYFF is to give all young people in the region the chance to experience the power of cinema, with a programme of the best new and classic films from around the world. In 2016 there were films from 24 different countries".

Carriageworks Theatre was home to a range of screenings and animation workshops; I volunteered in the Flipbooks session helping artist, model maker and designer Ralph Shephard, who taught kids the basics of animated books and the ways to create your own flipbook through drawing. Afterwards, with stop motion software, we were able to convert the flipbooks into short movies - much to the excitement of the children (and their parents), who were able to see their drawings come to life.

Carriageworks also saw other workshops, including top motion, LEGO animation, digital effects for film, Minecraft, Cartoon Storytelling and Voice Acting, teach young people the basics of a range of filmmaking techniques through the guidance of specialized professionals such

as animator Paul Couvela and director, writer and voice actress Sarah Ann Kennedy. it wasn't all educational, though, and animated films like *Finding Nemo* and *Frozen Sing-a-long* were also shown in Carriageworks, adding to other screenings at the Hyde Park Picture House, among them *Song of the Sea*, *The Prophet*, *Harry Potter and the Half Blood Prince* and *He Named Me Malala*.

Leeds Town Hall served as a more grandiose setting for the likes of *Star Wars: Episode VII - The Force Awakens* and *The Hunger Games: Mockingjay Parts 1 & 2*. It was also in this venue where the biggest event was organized: *Willy Wonka & The Chocolate Factory*. Following a screening, those in attendance were invited to meet the "real" Willy Wonka and his Oompa Loompas, who needed help to fix some of the machinery at work in the

chocolate factory. At night, adults were able to watch one of the best movies of our time - *The Shawshank Redemption* - in a Leeds Town Hall transformed into the Shawshank State Penitentiary. These experiences were organized by LYFF together with Sneaky Experience.

The "Golden Owl Awards" closed the festival, with a unique twist: the jury members who get to decide the winners are children and teenagers. The Younger Jury Award (with jury members aged 7 to 11) was given to Zip & Zap and the Marble Gang while the Older Jury Award (aged 12 to 15) was given to Landfill Harmonic.

LYFF is an interesting, entertaining and fun initiative for children. As Debbie Maturi says, "film offers young people a unique, enriching experience

and a window onto the world that they won't find anywhere else". LYFF is a great opportunity to introduce children to one of the most beautiful and complete arts of all times: cinema. Children and parents alike would be remiss to miss next year's edition of the festival.

[Silvia Mariscal]

"The most important thing about LYFF is to give all young people in the region the chance to experience the power of cinema, with a programme of the best new and classic films from around the world. In 2016 there were films from 24 different countries."



In Defence of Live Theatre

[Image: Donald Cooper/Photostage]

GCSEs feel like a long time ago. In fact, on meeting younger relatives who are at the beginning of their courses, I have very little sympathy when they moan about having to revise the details of ox-bow lakes or the various stages of the water cycle. This is partly because I don't want to be reminded of my own revision of those same topics now that they have safely been forgotten. Then, as now, I associated GCSEs with what was effectively temporary learning: I had to know the facts for the exam and then, as far as I was concerned, I could forget them and await the grade. GCSEs were an exercise in memory.

However, it should not be ignored that a considerable factor in my distrust for GCSEs came from their lack of relevance to my life. True, mathematics papers desperately tried to show the use of numeracy in a 'real world' context, phrasing their questions so that you could see how fractions were fundamental when shopping in a supermarket. But no matter how hard the teachers tried, they could not prevent the students' discovery that, on embarking on their GCSEs, education suddenly became much more about memorisation and much less about realisation. There were two exceptions: Drama and English. It was here that parallels could be discovered between our lives and the exams did not have set answers. Yet it was no coincidence that these were the subjects where the syllabuses still felt stimulating and fact retention did not guarantee an A*.

Of course, like their fellow courses, Drama and English had their mark schemes and revision guides. The crucial difference was that it was only through Drama and English that we could escape the classroom. Our destination? The theatre.

This is why the new syllabuses for GCSE Drama on the AQA and OCR exam boards are so concerning. As of September 2016, "schools can choose to show their drama pupils a recording of a play – such as those produced by National Theatre Live and Digital Theatre – instead of a trip to the theatre." Both exam boards have cited affordability and accessibility as reasoning for the move, with Karen Latto, subject specialist for Drama at OCR, stating that the exam board "is committed to equality of provision for all our students, and the flexibility to include

digital theatre productions is in place to ensure that every student can access live theatre." But that is exactly the problem, recorded theatre is not "live" theatre. The shared experience, the uniqueness of the particular performance, the minor imperfections that make a performance human, the sheer escapology of the doors closing and the lights going down.

These are just the beginnings of why live theatre matters, why it is

irreplaceable. If we want our children to learn from humanity at its rawest, surely this is our access point, not the ability to pause, rewind and condense humanity on to a DVD.

I had planned to structure this piece around the argument that AQA and OCR's decision is merely a fair reflection of the pure extortion that is modern-day theatre ticket pricing. But the answer to this question does not warrant an article; the answer is simple. Unless you want to price theatre out of the hands of those who arguably need it the most, to make it the reserve of solely the wealthy, reduce theatre ticket prices now.

[William Reece-Arnold]

"If we want our children to learn from humanity at its rawest, surely this is our access point, not the ability to pause, rewind and condense humanity on to a DVD."

Arts in Leeds: 30th April - 7th May

Hyde Park Picture House:

The Muppets: Sat 30th, 12pm
Eddie the Eagle: Mon 2nd May, 3:50pm
Deep Time: Tues 3rd May, 6:30pm

Leeds Vue: The Light

Bastille Day: ongoing
The Jungle Book: ongoing
Eye in the Sky: ongoing
Friend Request: ongoing

Stage @ Leeds

Barbaric and Wild, Fri 29th, Sat, 30th 6pm, 8pm

The Wardrobe

Wardrobe Sessions: Sunday 2nd May

Studio 24

Riptide Presents: Swarm: 4th-14th May

Carriageworks Theatre, Millennium Square:

The Best Thing: 4th May

Leeds Grand Theatre:

Last Tango: Tues 3rd - Sat 7th May

[Mark McDougall & Hannah Tomes]



Platform 3: PROD

[Image: Emma - Bentley Fox]

You'd be forgiven for having never heard of La Bohème, the abandoned nightclub looming in the depths of a city centre side street. Several people are to be seen peering in through darkened windows, double-checking their phones to make sure they have the correct address. It's an unlikely setting for an interactive art event. But that's what PROD is all about. Forget The Henry Moore Institute, forget Leeds City Art Gallery and The Tetley, this is art in motion, a new breed of exhibition focussing on you and your place in the art. Oh, and you can forget your phone too.

PROD is the first offering from student art collective Platform 3, the brainchild of Emma Bentley Fox, Lily Lavorato and Phine Mitchell, all currently studying art in Leeds. The event description is suitably ambiguous: "showcasing the best and wackiest of the Leeds art and music scene," we are told to expect an event that is "immersive and conceptual", fittingly leaving much to the imagination. Indeed, if PROD is tonight's vehicle, imagination is certainly the fuel. Platform 3 have discussed their desire to engage the viewer more formally in a dialogue with both the art and the artist, a bold objective rooted in improving accessibility and communication within the arts. PROD goes some way to achieving this; entrance, for example, is free and the breadth of art on display is set to appeal to a range of tastes. As the warehouse-space that is La Bohème begins to buzz, one can't help but sense that Platform 3 are tapping into something unique, with bags of potential in reserve.

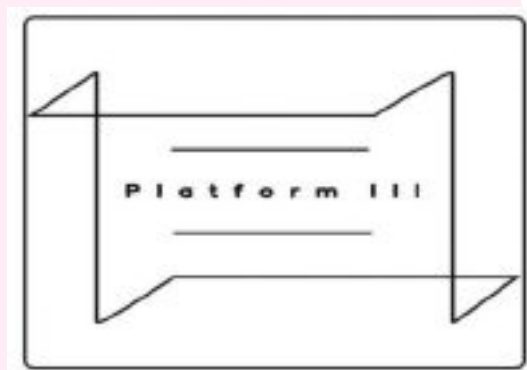
The art itself is diverse, making the most of the sprawling space La Bohème has to offer. Indeed, the two main rooms at the heart of the venue are given over to such an array of exhibits that to summarise would be to diminish their effect. Particular highlights came from local artist Tilly Davies whose impressive canvas was accompanied by a table of paints, strings and other materials, inviting the viewer to add to the piece, transforming it as

the night went on. A lot also has to be said for the visual artistry of Momo Takeuchi and Melt Trip, two respective artists whose immersive, captivating displays do much to transform the atmosphere. Yet it is in the darkened corridors, cramped rooms and abandoned stairways where the most enthralling art is to be found, spilling out around people who had arrived as spectators and become performers.

It is in one of these rooms that we find Seren Metcalfe, a conceptual artist from York currently studying at Leeds College of Art. You can hear her before you see her, a resonant thudding echoing down the corridor. The piece, Empathy for Inanimate Objects, sees Metcalfe interact with a block of concrete, dropping, cradling and kissing it in what is arguably the most engaging art of the evening. Speaking to me later, Metcalfe talks of her desire to depict a human's "intimacy for an object"; are humans only capable of relationships with fellow humans, or is there a way we can tap into what the artist calls "concrete emotion"? It's a beautiful, haunting piece and epitomises PROD's ethic of a tangible engagement with art.

What Platform 3 have achieved with PROD is undeniably impressive: a collective, grassroots initiative pushing to improve accessibility to the arts without losing any integrity. That all of this has been conceived and developed by students is testament to Platform 3's knack for seeking out this city's most vital, important artwork. As the night draws to a close, one voice rises above the rest: "It's thanks to nights like this that we can tell what is art and what's just f*cking not."

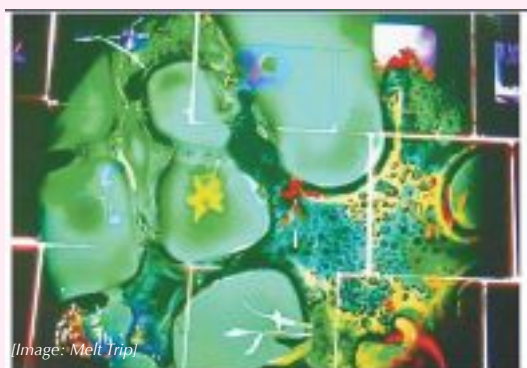
[William Rees-Arnold]



[Image: Platform III]



[Image: Amy Stewart Mager]



[Image: Melt Trip]



Reveal the Deep: Thalassophobia Ahoy

Reveal the Deep might be bare on the instructions side, but the title more or less gives you all the information you need. A lone deep sea diver, trudging around in gear similar to *Bioshock*'s Big Daddy or a pre-Delta Johnny Topside, you find yourself on the deck of a hollow ship's carcass, not the kind with sails and a sensual mermaid figurehead but the kind with an industrial steel hull and questionable crates lurking at the bottom. *Reveal the Deep* is an exploration-platformer with wonderfully simple pixel art which quickly turns unsettling. Waiting for a soundtrack to chime in, I paced my way back and forth across the deck until I realised that the only sounds that would be accompanying me would be heavy clanks and groans from the pulsing sea inside the ship's innards.

Games which spoon-feed you controls and instructions make me want to bang my head against a wall - after all, how difficult is it to assume that A and D move you from side to side and spacebar invariably comes in use? *Reveal the Deep* gives you the basic controls to begin with and then leaves you alone to figure out that turning your helmet light off casts you into a wholly different world: the past. Gone are the decrepit steel walls, gone are the broken floors on which your metal boots stamp. Instead there are wooden floorboards linking you to distant rooms; paintings on the cabin walls; the murmur of voices in the canteen. Journals and letters appear on tables which reveal the malaise of the ship's Victorian passengers, who begin to suspect that something is not quite right with the crate that has been recently boarded onto the ship. As your arm reaches up to tap your helmet your light flickers back on, pushing you back into the decaying ship. The first chapter of *Reveal the Deep* is a slow burner, based mainly on exploration and getting a feel for the story of why this ship ended up at the bottom of the ocean. But lingering on the edges of the first chapter

are glimpses of burningly bright eyes in the dark, slashing tendrils whipping at you from innocuous holes in the ship's walls. Solving puzzles as you go, you voyage deeper into the hull to begin chapter two.

Like something out of H.P. Lovecraft, the interior of the ship becomes wreathed in black sludge. Statues that look unnervingly human protrude from the floor, only to crumble into dust when you get near. From the dust rises something small, round, black, with bright eyes and a wide toothy smile...but at the sight of your light it flees, screeching. Chapter two is where the creatures which lurked on the edge of your sight before become bolder and torpedo towards you with high pitched cackles. What was the occasional enemy at the beginnings of the level turns into dozens, appearing in front of you and behind, though easily scared away by your beam of light. But when you can only shine it in the direction you're facing traversing chapter two quickly becomes a case of sporadically switching which way you're facing to chase off the hordes, which can become tiresome.

Is it you, the deep sea diver, or the ship which is in a strange liminal place, swinging between the present and the past? It doesn't take long to figure out that the creatures lurking in the hold are a product of that malicious crate which so many of the journals warn about, so it's not difficult to see where the game is going. Nor was it difficult to see what the effect of *Reveal the Deep* had on me; I now have a gentle thassalophobia (fancy word for seeing the sea makes my knees feel a bit like jelly) and the thought of deep sea diving is something I doubt I will ever be comfortable with.

[Zoe Delahunty-Light]

Hinterland: The Welsh Answer to Scandi-Noir

Reminiscent of Scandi-Noir productions such as *The Bridge* and *The Killing*, *Hinterland* (or *Y Gwyll*, in Welsh) combines haunting scenery with suspicious disappearances, cold-blooded murders and family feuds which are guaranteed to see you coming back for more. The stunning though desolate landscape of Ceredigion, west Wales, provides the atmospheric visual backdrop to this BBC bilingual masterpiece.

As is the case with driven detective Saga Norén in *The Bridge* and investigator Sarah Lund in *The Killing*, *Hinterland*'s lead character DCI Tom Mathias - played by Richard Harrington, star of numerous BBC dramas including *Silent Witness* and, more recently, *Pol-dark* - has an inherently flawed persona yet is a first-rate detective. Arriving in Aberystwyth following a ten-year career at the London Met, outsider DCI Tom Mathias' unorthodox methods steer his investigations to their conclusions - though not without compromising his reputation in the process, and garnering some less than supportive comments from his superior, the enigmatic CI Brian Prosser. On the run from his own past - though forced to relive it in order to resolve the crimes of the present - Mathias seeks solace in his ability to find justice for the living. Harrington's performance is commendable as he faultlessly captures the innate vulnerability of a character who is on the brink of emotional collapse. With her knowledge of the close-knit local community and calm rationale DI Marek Rhys, played by Mali Harries, is the antidote to Mathias' impulsive nature. Accompanied by talented DC Lloyd Ellis and ruthless DS Siân Owens, played by Alex Harries and Hannah Daniel respectively, the dynamic of this small team is nothing short of exceptional.

Vistas of farmhouses scattered across the remote countryside, isolated quarries, and secluded marshland are accompanied by an eerie soundtrack, which, in its lyric-less state, encapsulates the ethereal aura of the landscape. *Hinterland* opens with the discovery of a blood-stained bathroom and the mysterious disappearance of its owner Helen Jenkins, a children's home manager. As the case unravels, so does the past - and there is no shortage of twists and turns as the case draws to a close. Subsequent episodes feature carefully-orchestrated murders in secluded locations, all fuelled by seemingly incomprehensible motives. Although each episode stands alone as a separate case, sub-plots surrounding the quartet of detectives at the heart of the show provide continuity. Perhaps the most interesting aspect of the show is how its bilingual format gives the characters further depth, as the language spoken creates subtle changes in their mannerisms. *Hinterland* is the first BBC drama to feature dialogue in both English and Welsh, and was well-received by both Welsh and non-Welsh speakers alike.

A word of advice: a predominantly anglicised version of *Hinterland* is available on Netflix, but for the authentic experience opt for the bilingual version (series two is currently available on iPlayer) and prepare to see a darker side to the seemingly sleepy town of Aberystwyth.

[Rosemary Maher]



[Image: HBO]

Game of Thrones: Blood, Battles & Breasts

Game of Thrones is back. Arguably the TV event of 2016 so far, April 24th's hotly anticipated 'The Red Woman' saw the return of the Starks and Lannisters, in an episode that fans hoped would provide a bit of relief from the madness that was the final hour of series five. Since often the only relief from *Game of Thrones* is the deceptively merry theme song, as the opening credits rolled I wondered perhaps if this was asking too much.

Of course, the main question on everyone's lips for this episode is what, if anything, will become of Jon Snow? His death seemed so incredulous to me that prior to watching this episode I questioned what on Earth writers David Benioff and D.B Weiss could throw at us now, given that unexpected shock.

For those of you who haven't been sucked into *Game of Thrones* yet, most episodes - if you can forgive this bit of slightly cheeky reductionism - can be easily summarised using 'three Bs': blood, battles and boobs. Only a teeny bit of nudity this week, from the titular Melisandre (no pun intended...), but there are a few suitably gory scenes in Dorne and in the woods beyond Dreadfort that provide the 'blood' aspect. We also witness altercations between 'blood' in the familial sense - we see members of one house reuniting to find strength together, while another experiences a sudden dissolution - reminding us that the writers are never ones to appease our preconceptions, which is what makes *Game of Thrones* so thoroughly engaging. Bar a few sword fighting scenes, this episode is slower in pace and more tense in mood - so as to carefully set up the

remainder of the series, it would appear. As we move focus from Daenerys to Arya to Jorah Mormont, I couldn't help but succumb to the general feeling of disillusionment experienced by the characters. This helplessness is realised by Tyrion in a brilliantly off-handed line to Varys that encompasses the franchise excellently: "Wherever you are, wherever you go, someone is trying to murder you".

Once again, the fantastic acting is complimented by the beautiful range of filming locations: we travel from the sweltering plains of Essos to the chillingly bleak Castle Black, but the scenes never feel rushed, and while the CGI 'piggy-bank' doesn't appear to have been dipped into excessively, I always enjoy the expert special effects that bring the fantastical elements of the show to life.

As usual, the hour long episode just never feels long enough, and as we reach the culmination of the season six premiere we are once again left with an unresolved ending that, irritating as they can be, wonderfully maintain that all-important intrigue.

This was a fantastic episode that hopefully will be a precedent for the rest of the series. Since the show has now overtaken George R.R Martin's writing, I have a lot of expectation for HBO and co, and can only hope they pay the beautiful books justice, and that viewers get a suitable outcome to match expectations.

[Lara Groves]

Louis Theroux's Drinking to Oblivion

Drinking culture has become something which defines Britain and the way us Brits are seen across the globe. Alcoholism itself is something surrounded in stigma, and a problem which most of us would merely turn a blind eye to because we quite simply don't want to acknowledge it as a mental disease. Louis Theroux has a beautiful way of empathising with those with alcoholism, and is never judgemental or demeaning towards them - instead I felt like he was something of a guiding light for some of the addicts that he interacted with.

Whilst all of the addicts that Theroux met had harrowing and emotional backgrounds as to why they fell into their seemingly inescapable addiction, my heart was truly broken when it came to Joe. A young man, who encompassed everything that could have gone right in the world, had gone wrong. The ceaseless self-hatred and loathing in his speech was seemingly a result of graduating from Kings College as a medic but never landing a job. He also had a strained relationship with his father and dealt badly with a break up which led him to become an alcoholic. One word describes why and how he became an addict: rejection, and the fear of it. Even as he lay in hospital after a relapse, he said to Theroux "I bet you hate me, don't you". This kind of assumption that the whole world is out to get you is something one could have dismissed if it wasn't for Theroux's documentary highlighting it in a subtle yet forceful way.

I thought the disease had got the better of Joe, as almost immediately after accepting rehabilitation he tells Theroux he's off to the shop for one last bottle of vodka. When pushed for why he wants the alcohol, he merely responds that it's "easier". That line

felt like a punch in my stomach; the concept of ruining yourself merely because it's 'easier' is one that many people frown upon, but it's the sad truth about addiction. It's always easier to descend into darkness than it is to find the right support networks and get out of a self-destructive routine. Joe did return with a bottle of Perrier, not a bottle of Vodka. If I could have leapt through that TV screen to tell him I was proud of him, I would have.

Cathy, an alcohol liaison specialist, explained that "the logical endpoint to alcohol dependency is the person sitting in the room on their own with a bottle and nobody else around them". This point echoed the beginning of the episode where the partner of an alcoholic tells Louis she's considered leaving him, but knows he'd drink himself to death if that were the case. It was proved to be true when Joe explains that he has next to no one, and Aurelie only has her dog.

Do you know what else they all have? Alcohol.

We as a nation need to stop distancing ourselves from people with such serious illnesses, and need to start letting them know that they have access to all the support they need. If there's one thing Theroux made me understand it's that alcoholics need a friend, but the only friend they feel they can truly rely on was at the bottom of a bottle.

[Rianna Julian]

Preview: Leeds Indie Food Festival 2016



Leeds Indie Food Festival Launch At Headrow House: A Religious Experience For Your Tastebuds

For me, the Press Launch of the Leeds Indie Food Fest '16 started off with a religious experience. After I walked in the door of Headrow House I was handed a warm box of food, which very well could have been a mini ark of the covenant for all my tongue was telling me, and ate the best steak and chips I've ever had on British soil. Cooked by Ben Davy of the Belgrave Music Hall, it was the perfect way to begin an evening hearing about the 2016 Leeds Indie Food Festival. As my friend and I were discussing what magical ingredients Ben could have miraculously mixed to create such a tastebud epiphany, Matt Dix strides up to be interviewed on stage. Matt is the Festival Director of LIF16, having begun the festival because he thought Leeds deserved something 'quite interesting'. The festival itself, started on Kickstarter in 2015, raised the £6000 needed in a mere six days, with the initial ten planned events turning into 120.

This year was intended to be 'better not bigger', but in fact, is 'accidentally bigger', with film showings (Chef in particular, which is being cooked along to on the 18th), art installations made of cake by the Tattooed Bakers and a Woman | Art | Food exhibition. Last year 16,000 people went to LIF16 events, but it appears their appetite wasn't sated with some pleading with Matt to make LIF16 stretch across a month this year. But why set the food festival in Leeds? For Matt, what Leeds does best is casual dining where you eat incredible food but not always in a restaurant, instead from

street vendors, cafes or pop-up restaurants like Belgrave or Bundobust. Hand-in-hand with casual dining comes the festival itself being, in Matt's words, 'transparent and open as possible', with no entry fees and a range of events, from tiny intimate ones like Dinner at the Manor (already sold out) to the Belgrave Feast. Plans to 'democratise' the festival next year are already in the works, with suggestions like baking clubs and Matt hinting he wants to involve 'university societies who like wine'. But, as ever, keeping to the LS postcode remains the chief prerogative for Matt, and during his interview his pride for the Leeds food scene becomes overwhelmingly apparent. The whole experience of organising the festival for Matt was - in his own words - a 'flying by the seats of our pants' experience, but judging by the amount of people at the launch, it's a flight everyone wants to take with him.

The Leeds Indie Food Festival is running from the 12th - 30th of May, so keep your eyes peeled for tantalising opportunities to give your tastebuds free reign!

[Zoe Delahunty-Light]

LIF16's Events: Editor's Picks

Leeds' independent foodie scene unites once again for the month of May to present Leeds Indie Food Festival, a celebration of the city's unique food and drink industry. Last year saw over 100 businesses collaborate to delight diners, drinkers and street food lovers, and this year's events only promise to be bigger, better and bolder.

Tickets to the festivities are available from <http://leedsindiefood.co.uk>, and this year sees the return of the Festival Passport scheme. Passports are priced at £10, and give festival-goers a chance to try new venues, with exclusive discounts and freebies.

With over 130 events across 19 days, In the Middle has picked out this year's tastiest treats that shouldn't be missed.

Northern Monk X Northern Bloc

[12th May - 18.30-22.00 - Northern Monk Brew Co]

Ice cream meets Indian Pale Ale when these two Northern traders join forces to create a truly unique tasting experience. Forget Mr Whippy and everything you thought you knew about frozen goods with these unusual flavours and combinations.

Free (Unticketed)

Brandon Street Night Market X Hedonist Project

[13th May - 17.00-23.00 - Chapel Allerton]

Another killer combination, everyone's favourite food and drink venue Canal Mills are teaming up with cocktail heroes Hedonist Project to present a boozy edition of their street food night.

Free (Unticketed)

Vegan Best Before Bistro

[14th May - 19.00-22.00 - Armley Junk-tion]

Armley Junk-tion hosts a fundraiser for Simon on The Streets, a charity who aim to make a difference to people living rough across Leeds, Huddersfield and Bradford. Craig Worrall (Edible Leeds), Elly Robinson (That Old Chesnut) and The Real Junk Food Project create a supper from a fusion of wild and foraged ingredients.

Pay As You Feel (Booking Required)

Women | Art | Food: A Woman's Place

[19th May - 20.00-22.00 - Cafe 164]

If six courses of puddings sound like something you'd be into, look no further. Cafe 164 plays host to an evening celebrating and honouring powerful women in the patisserie and confectionary trade - perfect for those with a sweet tooth.

£30 (£29 for Passport Holders)

Koko Afternoon Tea Party

[22nd May - 14.00-16.00 - House of Koko]

Take a tumble down the rabbit hole to Chapel Allerton and the House of Koko cafe for an afternoon tea party that promises to be anything but ordinary. Expect cute décor and speciality teas.

£22 (£19 Passport Holders)

[Emma Bowden]





The Well Fed Student: Super Scrambles

Lots of people don't see breakfast as a proper meal, but it is just as important as the others, and it's good to try to get a balanced combination of carbs, protein, and fruit/veg into every single meal. A portion of protein at breakfast time will satiate you and keep you full until lunchtime - cereal and toast just don't do the same job.

Eggs are a cheap source of protein, but really valuable in terms of their nutrient content. I've given you recipes for eggs two ways – one savoury, one sweet. Sweet eggs sound weird, but trust me on this one. Both recipes are SO delicious, and are my favourite breakfasts at the moment. It's really important to make sure you use free range eggs – this means the chickens were better treated and healthier, so you will have a much more nutritious egg, as well as a clearer conscience.

Loaded Scrambled Eggs with Tomato, Spinach & Feta

You will need:

- 1 teaspoon of butter.
- 1 salad tomato (or 5 cherry tomatoes).
- A big handful of spinach, roughly chopped (or 2 chunks of frozen spinach).
- 2 free range eggs.
- 20g feta.

Melt the butter on a low heat in a saucepan.

- [1] Chop up the tomato into small pieces and fry it in the butter until soft, then add in the spinach until it is wilted.
- [2] Whisk the eggs together in a mug, jug or bowl, then add to the tomatoes and spinach. Keep the pan on a low heat as you stir.
- [3] When the eggs are almost cooked, crumble the feta and add it to the mix, stirring until the eggs are cooked to your liking. Season with salt and pepper.
- [4] Serve on some buttered bread. I like to use rye bread (which is wheat free, but not gluten free).

Sweet Scrambled Eggs with Banana & Blueberries

You will need:

- 1 teaspoon of butter or coconut oil.
- 1 ripe banana (the spottier the better as this means it will be sweeter).
- 2 free range eggs.
- A handful of blueberries (or any other berries you prefer, I used frozen blueberries).
- A sprinkle of cinnamon.
- 1 teaspoon of peanut butter or almond butter (optional).

- [1] Mash $\frac{3}{4}$ of the banana, leaving a quarter as a topping – I find it easiest to mash on a small plate.
- [2] Put the mashed banana in a mug, jug or bowl, add the eggs and whisk together.
- [3] Melt the butter or coconut oil on a low heat in a saucepan, and add the egg and banana mixture with a sprinkle of cinnamon.
- [4] Keep stirring on a very low heat, and when the eggs are starting to cook add in the blueberries.
- [4] Cook the eggs to your liking and then put them on top of some buttered bread (again, I like rye). Top with slices of the leftover banana, more cinnamon, and a drizzle of peanut butter or almond butter if you want it to be extra amazing. You could also add some honey if you like, but I don't think it needs it!

[Patsy O'Neill]

Rostrevor, Ireland: A Fantastic Fairy-Land And Where To Find It

In a letter to his brother, author C.S. Lewis reportedly wrote 'that part of Rostrevor which overlooks Carlingford Lough is my idea of Narnia'. Over spring break I visited this village nestled between the Mourne Mountains and the Carlingford Lough sea. If you take the bus from Newry towards Kilkeel, you'll soon find yourself in the centre of Rostrevor. In April the 'Merry Christmas' sign was still in the square and the bells from the churches rang out in welcome as I exited the bus. Though the village may seem small, it's like a Mary Poppins bag bursting with surprises.

Fairies are believed to live in the Fairy Glen along the Kilbroney river. Historically, the locals wouldn't venture here after dark because they feared the fairies might snatch them. Though I failed to find any fairies whilst walking through this wonderland, I left nearly convinced of their existence. The glen borders the 92km Kilbroney park on the edge of the Mourne Mountains. This park abounds with biking and walking trails, including a 'walk through Narnia' path. Warning: you may become a giddy child as you enter through the wardrobe door and stand beside the lamppost in the middle of the wood...or maybe that's just me.

If you ask locals what to do in Rostrevor, they will send you to the Cloughmore Stone in the Mourne Mountains. Legend has it that this 30 ton boulder sitting 1000 feet above Rostrevor was thrown there by the giant Finn MacCool during an altercation with a Scottish giant. The hike up is only 45 minutes, and the view of the rolling mountains and the sky flickering its reflection upon the sea is surreal. Meandering along, the trail circles back through the unassuming Fiddler's Green. In July, an Irish folk music festival transforms the field and people come internationally to participate. This year marks the 30th anniversary of the Fiddler's Green Festival, and for any music lover it's a perfect excuse to visit.

If you're not there in July, live music is sure to be playing in at least one of the eight pubs on any given day of the week. If you do have a night out in mind, some popular eateries include the Old School Café, the Rostrevor Inn, and the Church bistro. Maud's is also delicious, and their 'Poor-Bear's Delight' ice-cream is what dreams are made of.

Whether you fancy taking a ramble along the coast, hiking into the mountains, sipping on a Guinness in the pub, or visiting one of the nearby towns-- Rostrevor has something for everyone. This village is steeped in legend and fantasy, history and nature, and as you explore it you'll begin to understand why Lewis could imagine nymphs in the forest and talking animals traipsing through the misty mountains. In fact, you may start to imagine it for yourself.

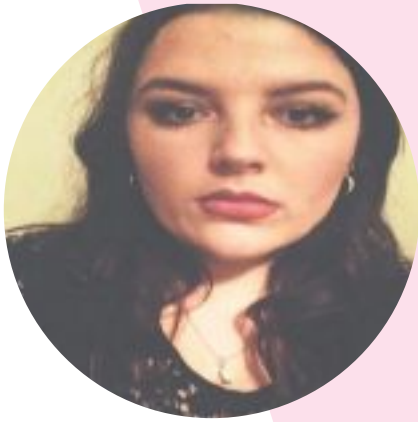
Other Nearby Places

Robert Ross Monument (this dude is credited for burning down the U.S. White House in 1814)
 Saint Bronagh's Bell and the Benedictine Monastery
 The Kilfeaghan Dolmen
 The Narrow Water Castle tower house

[Renee Goble]

Columns

A Russian Roulette: Depression or Anxiety?



In challenging the stigma associated with mental illness, I've vowed to be as open and honest about my very real battle with it. I should not be ashamed, although it does make me want to crawl into a corner. The people who judge me on speaking up about it aren't worth my attention, because the more stories I read about mental illness, the more I feel like I'm part of a great #squad, where solidarity and frankness are our endgame and we can help out those who need it most.

I suffer from depression and anxiety co-morbidly, which makes me feel a bit like I've drank fifteen vodka Redbulls at once. My mood is in a constant limbo, oscillating between feeling too much and being overwhelmed and feeling nothing and a kind of numbness washing over me. For example, when my anxiety is at its most heightened I'll feel an inexplicable butterfly feeling in my stomach and my chest will like its clawing at itself. I'll have a compulsive urge to seek reassurance in others - "Have I upset you/Is everything going to be okay/Have I done something

catastrophic and ended the world" - which, believe me, is as frustrating for me as I imagine it is for my friends and family. As someone who naturally enjoys both being alone and being with people, although the former often wins, the anxiety forcing me to lean on others like a crutch is humiliating. I become scared to leave the house or even, really, to speak to anyone in case what I say offends them or I say something stupid (which is highly likely irrespective of this because I do have a tendency to engage my mouth before brain). The feeling of dread and the reason behind it which is somehow undetectable feeds into my feelings of depression.

I've always said, and perhaps I'm a masochist or an idiot or most likely, both concurrently, that I would rather experience my depressive episodes ten million times over than my anxious ones. Depression is being devoid of energy and desire and therefore, whilst maybe having a cry and a suicidal thought or two, I can lie in bed and watch *Girls* and worry about leaving my room another day. Anxiety sends my mind into overdrive, I'm exhausted, I'm convinced something terrible is going to happen and I feel physically sick.

Both my anxiety and depression mean I am the least confident narcissist in the world. What I mean by that is I find in my mental illnesses to be highly introspective and they oxymoronically operate together, even though they are complete opposites. One creates a feeling of over-stimulation, the other a feeling of total apathy. I spend a lot of time trying to gauge what other people think about me, but I definitely care too much what others think of me. I am thinking about how I can make this internal pain easier for myself, whilst thinking how much better off the world would be without me. On a less existentialist scale, I am thinking about all the things I need to do and lying awake at night tossing and turning, but come morning I have morphed into a sloth and am lucky if I brush my teeth some days.

A few months ago and this was maybe naïve, but

I thought I was over the worst of it. I was mostly attending university, my medication was working brilliantly and I functioned like a semi-normal human being. Mental illness is not unlike a dormant volcano and has the potential to erupt its shitiness all over you at any given moment. This time, unlike the other times, I felt the depression the most. Normally, my anxiety is worse but on the plus side (doesn't this sound like an awful Russian roulette!) I can kind of live my life and attempt to make wry observations about things and channel my frenetic energy to disguise the fact that, like most of us, I can't navigate the world. Fluoxetine, the third time lucky of my meddling with SSRIs, coupled with the beta-blocker Propranolol, seemed to be a beautiful harmonious duo. But now, my depression has reared its ugly head and often I feel completely zapped of energy. That's okay though, it doesn't mean I've lost the war - just this battle.

I think the worst thing you can tell a depressive or, albeit, anyone with a mental illness is that there's a cure and they can "get over it". That might sound so cynical, but what I mean to say is you can manage mental illness. To tell someone there's a cure, and it might all go away, undermines the very real possibility that it might reoccur. What is most important, I believe, is to encourage people that they don't have to live day by day expecting it to come back whilst giving them the tools to cope if it does. To paraphrase *The West Wing*, it's okay to fall down the hole again and be the friend who helps another out of the hole that they may fall down, because you know how to help them out. My depression might have come back, but if I give up the hope that I can get out of the hole, that's when I've lost the war.

[Lucy Atkinson]

Football: “It’s a Man’s Game”



This idea that certain sports are tailored to certain audiences applies to quite a few different games, but since I’m a football fan, I thought I’d relate more specifically to this particular sport and my experience as a fan.

I’ve grown up around football since I can remember, and have travelled all around the country watching my beloved Chelsea F.C as well as playing for a local club for most of my younger years. So I would argue that I know a fair bit about the beautiful game. Now, those of you who have ever had the pleasure of attending a football match will probably agree that it is a very male based ‘day out’. There’s beer, pies, chanting, some

aggression – a day were boys can be boys and release their frustration with the ‘lads’ watching their team. This isn’t to say that women spectators are unheard of, because of course you do see them dotted around in the crowd, some just out for the day with their significant other, friend or family, while there are some with a genuine passion for the game. I’d like to think I fell into the latter half of this description.

Get me in the crowd and I’m singing, cheering, even getting angry at certain decisions or performances. Yet I will very rarely, if ever, scream out and voice my opinion on say a ‘bad tackle’ or a ‘good finish’. Why? Because I can’t help but feel that as a girl, my opinion in football is less wanted and even invalid. If I’m in a group with male friends, I do feel more comfortable to state an opinion, but I am always very conscious of what I am saying, ensuring that I think before I speak. The boys who I’m friends with who are interested in the game have different levels of knowledge of the game – some know everything and anything, some know just the basics. I’d say I was somewhere in between. However, if those who know ‘the basics’ make a ridiculous statement, it’ll get laughed at and rejected, but generally he’ll still be a valued member of the ‘football conversation’. If I say something that everyone doesn’t necessarily agree with then I automatically lose my status as a respected member of the said conversation. In general, the boys’ opinion, whatever it may be, is regarded over mine, despite some of these opinions coming from lads who watch maybe two or three games a season.

This idea doesn’t apply to every boy of course, and I am just referring to my own experience. I admittedly do have some good conversations about the game with lads who know what they’re talking about. I find that those who aren’t maybe as closely acquainted with the game are the first to call me out if I say one thing that isn’t generally agreed upon, but the fact is that football fans are all pretty subjective anyway. I’ll always put faith in my team, even if I know there’s a good chance that they may be facing a defeat, and that’s just the nature of the game. But I do wish that I could voice my opinions more openly without the fear of being looked at as a clueless fan based solely on my gender.

Going to watch Chelsea is probably one of my favourite things to do (despite their recent form) and I do enjoy the whole environment. I just hope that my voice can be heard as a valid football opinion, not as a girl who is thought to be there for a ‘fun day out’ and stare at the men in shorts. Granted, the players do look good on the field, but I can tell you when I’m watching a game, that’s the last thing I’m thinking about.

[Josie Penfold]

Standing at the Crossroads



As a final year university student, I find myself at a crossroads – hundreds of paths forking off in different directions each one offering me a different future and a different life. Spinning around with no idea what path I should venture down leads to huge feelings of confusion and uncertainty.

I know that there are directions that others want me to take – working in the public sector, social work, law, a ‘professional’ job – and some of these really appeal to me. They are solid career choices where I can map out a path of what I could be doing in ten years time. They offer me a chance to really help and create meaningful change for the lives of so many people. It means that

I can put into action all that I know and believe and make the world slightly better.

There are other paths I can take that are less clear, foggy, winding, but exciting. I have the option to pursue some of the things I truly love and feel passionately about – the idea that I could make a career out of my love for words and the joy I receive from writing is something that chokes me up when I think about it. Nothing makes me feel more alive than expressing my creativity on pen and paper.

Thinking of my future, there is such a surge of emotions, I can sense the trepidation in my throat, I can hear the excitement in my pulse, and I can feel the smile spreading across my face. Mostly though, I just feel anxious and stressed.

I know that whatever path I do take, I can be happy. The bonus of having such varied interests is that my life can take me in so many directions, the downside is maybe there are too many to choose from. It’s a choice that feels so permanent – and I think everyone can empathise with how scary that is.

Instead of over-analysing what career I should pursue, I have chosen to think about the kind of woman I would like to be – what characteristics I would like to see in myself in five years time.

Something I care deeply about is the way I treat other people – gender studies, feminism, and intersectionality have played a large role in my understanding of society and the power imbalances that exist within it. There will always be those who are more marginalised and those who dominate. In five years time, I would like to be the

kind of person who stands up for marginalised people and can elevate their voices and their experiences to create better social understanding and equality.

Since I was very young, I have always been very independent – and often this is a strength. I work well by myself, I am happy with my own company, and I draw strength from myself without having to rely on other people. I would like to retain this independence, I don’t ever want to have to depend on somebody else, but equally I would like to be able to ask for help when I need. To be able to recognise where my limits are and that asking for support doesn’t mean you are weak. In a society where independence is so highly valued, I think support networks are often shunned.

To be able to healthily deal with the stresses of everyday life is something that is becoming more important in our culture, especially with the increase of conversations around mindfulness and meditation. It’s an undervalued skill, but one that is truly invaluable. Whether you meditate, or dance, or in my case write – being able to let go, to not get caught up in what we cannot change is vital. In all honesty, it is a skill I struggle with – but it is the thing that I would most like twenty-six year old me to have.

I don’t know yet what career will let me become this person, if any will, or if multiple will – but if I can make a difference, if I can help others, and if I am able to help myself, I think it will all turn out okay.

[Emma Healey]

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Views

Representatives of the nation steeped in tradition or tax-dodging spongers, *The Gryphon* asks: Should Britain abolish its monarchy?

Yes

Only a few days ago, the nation was abuzz with news. It wasn't news of junior doctors striking, refugees, or indeed, anything that matters – instead, the media decided that we all needed to know about the Queen's 90th Birthday. Even monarchists must admit the wide coverage seems excessive, and it goes to show what an outdated institution it is.

I'm reminded of news of the royal baby, with the constant coverage getting tiresome after just a single day. The very fact the BBC had a 'Royal Correspondent' constantly on the scene to check when a woman, whom the majority of viewers will never meet, was giving birth makes it seem like we are still servants of the crown, rather than free citizens. Why should we need to know when someone

gave birth, or when someone reaches ninety? No-one else gets that coverage, but the royals get it by right. It solidifies inequality when it's clear that we raise one family on a pedestal whom didn't earn their respective positions through hard-work or talent but by simply getting lucky in the lottery of birth.

And, for an institution that doesn't really do, well, much we still see fit to pour money upon the royals. Indeed according to the organisation Republic, Royal funding has increased by 38% in the past five years. That's a huge waste of taxpayers' money. It could be better spent combating poverty – but I suppose the monarchy solidifies such attitudes. We can pour money on grandiose ceremonies whilst people starve, it's a

very medieval attitude for an institution that indeed was created to lift one family above the peasantry.

I also find fault with the very idea of a monarchy in general. The fact that our head of state is unelectable, unaccountable and worst of all simply born into the job is outrageous. There is no way a layperson could line themselves up for a position in the head of state. It doesn't send out a great democratic message if the head of state is simply there by birth right.

It's about time Britain joined the 21st century and became a republic. The head of state should be an elected, accountable figure whom everyone has the chance of running for. Monarchists may argue that it brings in money – but I'd

like to think that people don't just come to Britain to see one family, and reducing our country to simply one family doesn't seem all that patriotic despite the flags that the monarchists wrap themselves in. Britain shouldn't be a country where a child is born into royalty with constant rolling coverage and praise, whilst 3.5 million children grow up in poverty. That isn't something that makes me proud to be British.

It's an institution that's outdated and unnecessary – the constant media coverage and the staggering amounts of wealth we throw at them is sickeningly excessive. Britain should be a place where its people are citizens, but whilst the monarchy remains, we are simply subjects.



Rory Claydon

No

After the London Olympics, the repurposed park needed a new name. The obvious answer was to name it after one of the athletes, but which one? To choose a white athlete would bring accusations of racism. To choose a male athlete would bring accusations of sexism. To choose an Olympic athlete would bring accusations of prejudice against Paralympians. To choose a black, female and disabled athlete would bring accusations of tokenism.

Caught between a rock and a hard place, the decision was made to name the park after the queen. No one was particularly happy with that idea, which made it the only option everyone agreed on.

In an age when what it means to be British is in constant flux, the monarchy

is an eternal constant. When we learn our history, we begin with the monarch of the time and work our way down. As institutions rise and fall, the monarchy endures. Five centuries from now, school history books will contain a chapter titled "New Elizabethans."

Is there someone more worthy of representing this period of our history? Each period of our history is messy and complicated. It would be all but impossible for us to identify a single individual that is representative of our age. Worse still, the nature of the representative individual would vary considerably from one age to the next.

Even in the here and now, there is good reason for accepting the monarch as our representative. In the global market place, brand recognition is important.

Say the word 'Britain' to any citizen of any foreign nation and the vast majority will doubtless think of the queen. To put it frankly, we need the queen in the same way that Disney needs Mickey Mouse.

Our little nation might so easily be forgotten when the big boys sit around the negotiating table. Consider the global success of films like *The Queen* and *The Kings Speech*, contrasted with the failure of the arguably more representative *Made in Dagenham*. Like it or not, our monarchy is an inexorable part of our brand identity.

Might there not be a way of appointing a more representative head of state? To adopt a presidential system would prevent us from treating our head of government with the contempt he deserves. To attack the US president is,

by extension, to attack the nation he represents. To attack the Prime Minister is to attack an individual, which rightly makes him all the more vulnerable.

You could hold a popular vote, if you wanted to put being appointed head of state on a par with winning *The X-Factor*. In an age of celebrity, when charlatans like Donald Trump can win popular support, we must be wary of validating popular opinion. The beauty of the monarchy is that it rises above what is currently trendy.

At the end of the day, the only person who can represent all of us is someone who represents none of us, someone who is objectively not one of us.

Michael Everitt

“Trying to establish a career in Tory Britain feels a bit like being in the Hunger Games”



[Image: Rob Stothard/Getty]

Rachel King
Views Editor

One month and six days. That's how long until I finish my degree and I am done with education forever. One month and six days to sort my life out. But my biggest worry isn't my final exams. It's not my increasingly urgent dissertation. It's not even what I'm going to be doing next year. It's money. Because I can't see for the life of me how I'm going to afford to make the transition from undergraduate student, to adult-ing full time.

There's the option of a Masters. But with scholarships being rare and competitive that would probably mean another loan, to add to the £30,000+ of student debt that is a bachelor's degree. Internships or professional training schemes are an option, but mean accepting little to no pay whilst still having to support yourself.

According to the Office for National Statistics last year unemployment in 16-24 year olds was nearly three times that of the national average, and the worst it has been since 1992.

Rent alone is an incomprehensibly large expense even on a proper salary, especially if you plan on caving to the pressure and moving to London. Which most of us will have to, because that's where all the

jobs are. Graduate jobs are the majority's option but even then you often need to pay for travel and accommodation to take interviews and assessment centres; and that's before considering the first month's rent, deposit, food and other living costs needed to set up somewhere new.

Come June there will be tens of thousands of graduates in exactly this position. Many of them will be forced to move back in with their parents until they can save enough to get their own place. Torture for all involved no matter how much you love your family. Plenty more young people, although not moving back home, will rely on their parents for continued financial support in order to pursue their dreams and/or soul destroying corporate career. But how long that's sustainable for relies entirely on how willing and wealthy your parents are, so not an option for everyone.

And it's only going to get worse. Come September the government's legislation scrapping maintenance grants will come into effect; this move will see grants for those from lower income backgrounds replaced with loans. Leaving those who are already less wealthy with even more debt. In addition, The Sutton Trust found this week that, with new adjustments to tuition fees and maintenance loans, students at universities in England will now be paying back an average of £44,000. That's even more than in the US. You could get one undergraduate degree in Canada and another one in Australia for a mere £35,000.

At this point trying to establish a career in Tory Britain feels a bit like being in the Hunger Games. There's only so many resources to go round and you'd probably kill your best friend to get a paid internship. The only difference is if you do secure said internship or a good postgraduate course there is no prize, you just get more debt. Rent is soaring, post economic meltdown companies are still tight on hiring and chances are you'll never pay off your student loans. Aside from the fact that they leave both

It's not that I'm afraid of working hard. I'm afraid of having to move back in with my parents whilst working a job that both destroys my soul and doesn't make the world a better place in any way.

the economy and students worse off, the horrible thing about massive tuition fees is their representation of a system which punishes the young for not contributing to society, before they've even had a chance to.

According to the Office for National Statistics last year unemployment in 16-24 year olds was nearly three times that of the national average, and the worst it has been since 1992. In pandering to more reliable older voters and the rich this government has left an entire generation up debt creek without a paddle. That national living wage they're so proud of? Not available if

you're under 25 no matter how hard you work. What's more, with cuts increasing and the potential for another financial crash looming, it's not like those statistics are going to improve. Obviously cutting the national debt is important. Even to the economically challenged like myself that's just common sense. But it's also pointless if it's not sustainable; and the difficult reality is if we don't start investing in younger generations there won't be a future worth saving for.

I know that to whine about the expense of my Russell Group University degree and not getting my dream job sounds entitled. But it's not that I'm afraid of working hard. I'm afraid of having to move back in with my parents whilst working a job that both destroys my soul and doesn't make the world a better place in any way. Someone needs to start looking at ways to support young people, preferably in ways that actually work. Because then young people in turn will be able to contribute to society. It's a cliché that the young are the future because we are, and what does Britain want its future to look like? Because at the moment it's going to be a vast amount of unemployed, disillusioned individuals who hate the system and will probably emigrate to find better options. Oh, and did I mention they'll be in a metric shit tonne of debt.

“Hunt has abandoned all pragmatism for, at best, political expediency”

Sam Robinson
News Editor

The all-out junior doctor's strike, which saw junior doctors withdraw from emergency care, is certainly ethically contentious – walking out of a crucial public service is always an extreme decision that cannot be taken lightly. This is one of the biggest reasons why, though polling shows the majority of the public support the strike, junior doctors have faced criticism from parts of the public and the press for being irresponsible by putting patients' lives at risk, and for being motivated by pay rather than safety.

The junior doctor's strike should be scrutinised, but these objections fall flat once you consider that emergency care is still being covered by consultants filling in for junior doctors, and that health bosses reported that hospitals ran smoothly for the most part during the strike. Junior doctors are not that stupid, reckless or immoral – they knew the implications of walking out, and so made sure that emergency care could still function.

As for the “it's really about pay” argument, the first question is why, if junior doctors were in it for the money, they would choose such a demanding, time-consuming job – for which years of training is needed – rather than simply go for a job in, say, finance, or law. Consider that the average graduate starting salary of a junior doctor is £23,000 (excluding benefits for working unsocial hours) while the average graduate starting salaries for banking and law firms are £31,250 and £37,000 respectively. But also, since when was it unethical to demand fair pay for one of the most crucial and highly skilled jobs around?

When A&E departments have to call in military assistance to keep running, and are unable to keep improving performance, it's clear that the NHS is spread too thin.

Put simply, the problem does not lie with junior doctors. When the Health Secretary is trying to spread a five-day elective service across seven days - when

junior doctors are already struggling to cope with understaffing and rota gaps – without investing in more doctors, his approach is, clearly, conceptually flawed. When A&E departments have to call in military assistance to keep running, and are unable to keep improving performance, it's clear that the NHS is spread too thin. When the Equality and Human Rights Commission has warned the government's contract disproportionately discriminates against women, part-time workers and carers, it is clear the contract must go back to the drawing board.

On the contrary Hunt's response has been to: shut down negotiations, by trying to impose the contract when talks did not go his way; bury his head in the sand by avoiding contact with junior doctors; misrepresent statistics and papers on the “weekend effect”; and perhaps even exaggerate the extent of his legal powers.

Such behaviour demeans the office of a Secretary of State, and shows that Hunt has abandoned all pragmatism for, at best, political expediency, and at worst an ideological zeal to shrink the

state. When the man in charge of the NHS refuses to talk to experts who are trained to run it, who are virtually united in saying the proposed reforms are ill-

Dennis Skinner recently implored Hunt to “wipe the smirk off his face” and “sort the matter out”. It is Hunt's refusal to do so that has backed the junior doctors into the corner they are in today.

conceived and disruptive, I don't see how you can avoid this conclusion.

Dennis Skinner recently implored Hunt to “wipe the smirk off his face” and “sort the matter out”. It is Hunt's refusal to do so that has backed the junior doctors into the corner they are in today. For that reason, it is the government, not the junior doctors, who are to blame for this tragic point in the history of the NHS. It is Hunt who should step down.

“The solution is choosing to stay in Europe and seek reform from there onwards”

George Jackson
BA Philosophy

The pressing question on the political landscape in Britain today is, without doubt, that of Europe. The trouble is there's no easy answer to this question. But with that being said, it is clear that Britain is better off staying in the European Union. A victory for the ‘stay’ campaign on 23rd June in the upcoming referendum would not only be a triumph for Britain and its own interests, but also for the interests of those nations with whom Britain has close relations. Even current US president, Barack Obama, has claimed that the ‘special relationship’ between Britain and the USA is ‘far more effective if it extends across Europe.’

In an age of globalism, one of the most conspicuous reasons for the UK

corporations, including major world banks, such as HSBC and JP Morgan Chase, have their European headquarters in London, which is one of the most important financial centres in the world. At first glance, it wouldn't seem foolish

Maintaining EU membership is not without its problems. Last year, the UK paid £13 billion into the EU budget and received only £3.5 billion on UK spending in return.

to assume that firms would maintain their headquarters in the UK capital, even if the ‘leave’ vote succeeds. However, the facts tell us otherwise, with numerous firms, including the banks previously mentioned, expressing a desire to move their headquarters, should Brexit happen. Beyond multi-nationals, leaving Europe would mean an end for Britain's access to the common market enjoyed by EU members, making both the purchase of European goods and selling of British goods to Europe more expensive.

Besides the economic advantages of remaining part of the EU, Britain has to take

into account the numerous political advantages of being integrated with the rest of Europe. After being torn asunder by centuries of conflict, this reaching its peak throughout the 20th century in the First and Second World Wars, the EU has provided European nations an opportunity to form political alliances that would have otherwise been impossible. Leaving Europe jeopardises all of this progress, which is not advisable, particularly in times such as these, when Europe needs to remain strong and united in the face of challenges, such as that of Islamic State, which has already terrorised several major European cities.

Maintaining EU membership is not without its problems. Last year, the UK paid £13 billion into the EU budget and received only £4.5 billion on UK spending in return. It is likely that what was lost from these contributions was re-distributed to help other nations within the EU, most likely Greece and Spain, with their (self-perpetuated)



[Image: PA]

financial difficulties. This is not just, nor is it actually beneficial to the parties involved. Furthermore, some believe the level of UK migration to be a problem that needs addressing. Britain needs to discuss and negotiate a course of action for dealing with issues such as these, but it cannot do so if it does not remain at the bargaining table; the solution is choosing to stay in Europe, and seek reform from there onwards.

Leaving Europe would mean an end for Britain's access to the common market enjoyed by EU members

voting to stay is the net economic benefit of doing so. Many international

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Bilingualism's benefits outweigh pitfalls

Michelle Coan

Until the first half of the 20th century, bilingualism was thought to be the reason for children having communication problems such as delayed speech and confusion between languages.

Eventually, in 1962, a study by Peal and Lambert compared the results of monolinguals and bilinguals on a variety of standard intelligence tests. The subjects were 10-year olds who spoke French or both English and French. Bilinguals were expected to achieve lower scores but, actually proved superior in most tests, especially in those requiring non-verbal skills and symbol manipulation. A few disadvantages were noted, such as in verbal skills and grammar, which were explained to be due to the fact that bilinguals require the additional processing cost of knowing two languages rather than one.

The bilingual speaker is characterized by languages that, although there is always one that dominates the other, are constantly active at the same time and switch according to different circumstances. According to Albert Costa, a researcher at the University of Pompeu Fabra in Spain, the constant switching of languages "requires keeping track of changes around you in the same way that we monitor our surroundings when driving." More specifically this has a positive impact on the brain's executive control system, which enables multitasking and problem solving.

The multitasking ability of young bilinguals was researched in a 2009 study conducted by Agnes Kovacs of the International School for Advanced Studies in Trieste, Italy. In these tests 7-month-old babies, exposed from birth to one and two languages, were tested with an audio cue and then shown a puppet on one side of a screen. At first all the infants learned together to look in anticipation at the puppet. However, when this began appearing on the opposite side of the screen, the

babies exposed to multiple languages quickly learned to switch their attention in the new direction. It has also been demonstrated by Janet Werker, a psychologist at the University of British Columbia, that at the age of 7 months, infants can differentiate two languages by distinguishing the grammatical structures and the duration of sounds; there is therefore no confusion between native and second languages even from early age.



[Image: Gwladys M. Williams]

Bilingualism even benefits the elderly; as knowing two languages improves the mental acuity of the person. Different studies have compared the cognitive function of monolingual and bilingual patients. One of the largest experiments in this field was conducted by researchers at Edinburgh University who examined the medical records of 648 Alzheimer's patients in the Indian city of Hyderabad. They found that the bilingual patients are subject to less brain degeneration and, on average, have

a 4 year delay to the onset of cognitive and behavioural manifestations of dementia and neurological diseases such as Alzheimer's.

Between 2004 and 2011 different studies showed that people activate and utilise the brain's functions differently depending on the language spoken and the age when they were learnt. English and Chinese, for example, have different rules for grammar and phonology and different areas of the brain are activated when each language is used. In English, verbs are stored in the frontal region of the brain and nouns are processed further back of the brain. Chinese, on the other hand, activates words broadly across the brain. Research found that if a person learns English and Chinese at an early age, they will use the brain differently according to the language in use. If a native Chinese speaker learns English as a second language after the age of 12 then English words will also be activated broadly in the same neurological manner of Chinese.

Varying brain activity between languages shows that adults and children use their brain differently according to when they learn their second language. Children pick up information more easily but this does not necessarily decrease the ability of an adult to learn another language. Recent studies demonstrate that, for adults, the obstacle isn't a biological one; rather it is a perceptual one. According to Amy Finn, a postdoctoral researcher at MIT's McGovern Institute for Brain Research, children learn much easier because they do it unconsciously, without the distractions of other knowledge and life experience.

What is known is that more than half of the world's population is, at least, bilingual and this prevalence will increase in time. The benefits of being bilingual vastly surmounts the few apparent disadvantages. Research has confirmed that bilingualism has positive effects on all ages, therefore even if an adult may be less receptive, one is never too old to learn a new language.

Could antidepressants reverse heart failure?

Michelle Heinrich

Paroxetine is an antidepressant that has been prescribed since 1991 in the UK and is classified as a Selective Serotonin Reuptake Inhibitor, or SSRI. SSRIs, amongst other types of antidepressants, are used to treat clinical depression, anxiety disorders, and obsessive compulsive disorder. They are said to work by blocking the reabsorption of serotonin in the brain, increasing the level of serotonin in the synaptic cleft (the gap between nerve cells) and making prolonged chemical communication between nerve cells possible. It is theorised that the signal that is sent to the nerve cells makes the person feel happy.

A myocardial infarction is an irreversible condition that affects around 146,000 people yearly in the UK. A blood clot in the coronary arteries is often the cause for a heart attack. The coronary arteries supply the heart with oxygen and essen-

tial nutrients. If the blockage is sustained for an extended period of time, the heart is deprived of oxygen and parts of the heart tissues, especially parts of the heart muscles, die. In effect, the heart grows in size and loses its efficiency since it has difficulties pumping blood through the body.

In the long-term, a myocardial infarction is generally treated with beta-blockers, ACE inhibitors and sometimes low doses of aspirin. Aspirin is known for its blood thinning property, preventing clots to form by accumulation of platelets. Platelets are blood cells that typically clot to stop a bleeding in the body and on the skin.

Despite existing treatment options, scientists have discovered that paroxetine could be an alternative treatment. Paroxetine alongside all other antidepressants come with side effects, but one side effect seems to reverse heart failure result-

ing from a heart attack.

The study was carried out by a team of researchers led by Walter J. Koch from the Temple University School of Medicine in Philadelphia, USA. Mice that showed left ventricular dysfunctions after a myocardial infarction were treated with paroxetine and fluoxetine, also a SSRI, two weeks after the heart attack. After four weeks of treatment the mice treated with paroxetine showed improved functioning of their left ventricle, known as the left heart chamber, and various factors that contribute to heart failure were inhibited or reversed. Yet, the mice treated with fluoxetine showed further degradation of their left ventricular function.

The group of researchers used fluoxetine as a control measure to show that improved functioning of the left ventricle after a heart attack is due to the inhibition of the enzyme GRK2 that is present in paroxetine but not in fluoxetine and

thus not due to the antidepressant effect. GRK2 stands for G protein-coupled kinase 2 which is an enzyme that shows increased levels during heart failure. Previous research by Dr Koch indicated that reducing the levels of GRK2 reverses heart failure.

Additionally, paroxetine was found to be more efficient in treating heart failure than the frequently prescribed beta-blocker metoprolol.

It may be difficult to increase the scale of these findings and test them on humans. Nonetheless, Dr Koch suggests that it would be worth considering whether prescribing paroxetine to patients that suffer from clinical depression and heart failure might be beneficial to the patient, especially since paroxetine has been approved for humans.

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Doing the treble and making history: LUUWAF C's successful season



[Image: Julian Barker]

Nancy Gillen Women's Football

Leeds University Women's Football have had a resounding season, the best yet in their history. The club has broken records, won titles and the 1sts even received a nomination for Team of the Year at the Sports Colours Awards, which they just missed out on to the Triathlon team. This nomination was fully deserved, with the 1sts enjoying the best season a LUUWAF C team has ever had.

They won the Northern 1A league in style, beating local rivals Leeds Beckett 6-0 to spark jubilant celebrations. Two goals came from Alexandra Gummer, with Vicky Palin, Fiona Worts, Rachel Newborough and Maria Abad Sangrà also hitting the back of the net. This comfortable result reflected the team's season; winning the majority of their games by large margins. With the league title in the bag, the 1sts then travelled to Sheffield to compete in the BUCS Trophy final. Yet again, they showed their superiority by beating St Mary's University College 1sts 4-0 to do the double. Worts had two goals here, with Captain Lil Stanton scoring from the penalty spot and Gummer completing the scoring. No team in LUUWAF C's history had won both the league and the Trophy before, and this is testament to the 1sts' outstanding performance on the pitch this season. Unfortunately the team lost to Loughborough in the play-offs and so will not be promoted. However this only gives new Captain Ailie Rennie the chance to win the league once again.

With the 1sts performing so well, LUUWAF C's other two teams had to follow suit. The 2nds had an excellent season and were also nominated for an award at the Sports Colours Awards, the Mike Brook Most Improved Team of the year. They pushed for the league

title for most of the season, only faltering when they had to face Beckett in the final week. The poor weather in Leeds meant that many games had to be cancelled, resulting in the team playing three rescheduled matches in the final week of the season, two of which were against league leaders Beckett. Winning all three games would see the 2nds crowned league champions. They won the first game comfortably, beating York St John 5-2. However, the next game two days later would be their downfall. In a very exciting and fast-paced game, the 2nds lost to Beckett 5-3, ending their hopes of the title. However, they maintained their pride by beating Beckett 5-1 the next day in the last game of the season, finishing in third place, joint with second on points. Despite not managing to win the league, the 2nds were much improved from the previous season and played excellent football. 2nds Captain Rachel Weaver had this to say at the culmination of her team's season: "The 2nds have come on leaps and bounds over the last few years, from fighting the relegation battle last year to being in the title race this season. I have full faith in the 2nds and believe that next year we can become the first LUUWAF C 2nd team to get promoted."

The 3rds were also a much-improved team. Having come to the end of its third season in existence, the team has gone from strength to strength. The highlight of the season was beating Sunderland 2nds 5-2. This was a tremendous day for LUUWAF C in general, with all three teams winning on the same day for the first time in the club's history.

The club finished its season on a high at the Christie Cup in sunny Manchester. The 1sts essentially did the treble, drawing with Liverpool 3-3 in a dramatic game and then beating Manchester 4-0 to clinch first place in the tournament. 2nds were not as successful but still finished in a respectable second place, drawing 1-1

with both Liverpool and Manchester. The tournament saw some skilful individual goals, in particular from El-lie Hall, Nancy Gillen and Catriona Stobie.

Superb individual performances in general have been prevalent in LUUWAF C's 2015/16 season, resulting in recognition at higher levels. Newborough was selected for Northern Ireland's Euro qualifiers, and has joined Gummer in the Doncaster Belles first-team squad. Individuals also received awards at the Sports Colours, with Worts, Shona Macleod, Stanton, Weaver and Newborough receiving Club Colours, and Gaby Noé receiving the White Rose Award for being an exceptional Club Captain this season. She had this to say about her time at the helm of the club: "It was incredible watching the club grow and achieve so much this season, both on and off the pitch. I'm unbelievably proud of every member of LUUWAF C. It has been an absolute honour and privilege leading the club with a fantastic group of girls in the committee who all played a crucial part in making our success possible."

There is a sense that every member of LUUWAF C has thoroughly enjoyed their time at the club this year, with first-team defender Stobie stating: 'It has been an absolute pleasure playing with such an excellent bunch of people and it has made my university experience truly fantastic.' Indeed, the phrase 'LUUWAF C is love, LUUWAF C is life' has even been coined and is now regularly heard at training, matches and socials. The new committee for next season has been elected and the club is in safe hands. Hopefully LUUWAF C will only continue to improve and see even more success.

There is no denying that LUUWAF C have had a special season and is a club on the rise.

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Richard Johnson rises to the top of the tree



[Image: Alan Crowhurst]

John Gibby
Horse Racing

Imagine being one of the greatest competitors your sport has ever seen, only to spend the best part of two decades in the shadow of an all-conquering champion. Until last weekend, that is exactly what jumps jockey Richard Johnson had to endure, finishing runner-up in the season-end standings to Sir Anthony 'AP' McCoy 16 times until the twenty-time champion retired at the end of last season. If AP had, for one reason or another, never started riding, we would surely be talking about Johnson as the best of all-time. Now, finally he has received the recognition he deserves. Yet, for a man who has spent so long in the shadow of a recognised sporting

icon, he seemed as humble as ever when collecting the trophy at Sandown Park on Saturday. He referred to the victory as a 'team effort' and paid tribute to agent Dave Roberts, to AP and the trainers who have supported him and to his family. The forceful effect of this 'team' was shown again in all its glory during racing that day, when Johnson rode the Philip Hobbs-trained Menorah to a third success in the Oaksey Chase, his 235th and final winner of the season, with Aidan Coleman in second on 130. And what of the threat of Coleman and his weighing room colleagues to Johnson's crown next season? The new champion has already spoken of his hunger to defend the championship next season, and with competition starting again as early as the following Thursday, he will have precious little time to recuperate

before the riding, the travelling and the winning begins once again.

Elsewhere in jumps racing a thrilling trainers' championship also came to an end on Saturday, with Paul Nicholls emerging victorious for the tenth time in eleven seasons. He saw off a late effort from pre-eminent Irish handler Willie Mullins to win by just under £100,000, a small sum of prize money in the grand scheme of things, with the placing of Just a Par and Southfield Theatre in the Bet365 Gold Cup accounting for almost half of that sum. Mullins was bidding to become the first Irish trainer to win the British trainers' title since Vincent O'Brien in 1954, but as it stands the Emerald Isle's wait for a champion in the UK goes on.

Million milestone for London Marathon

Zoë Thresher
Athletics

From athletes running Rio 2016 qualifying times to those that choose to run 26.2 miles dressed as dinosaurs. The vast diversity of all runners in the London Marathon are what makes it a truly uniting event for all to watch as it took to the roads of London on April 24th.

Having begun as mere chit-chat in Richmond's Dysart Arms, the dreams of the Ranelagh Harriers bringing the New York Marathon to London became a reality in Spring of 1981. Enticed by the mass spectatorship, famous sights and uniting of all runners in New York; co-founders John Disley and Chris Brasher locked down a £75,000 sponsorship with Gillette and pulled the trigger for the first 7,747 runners of the London Marathon.

The one-millionth runner has now crossed the marathon finish line, with a record number of 39,140 people finishing in 2016. This year marks a particularly important marathon as it doubled up as an Olympic trial race and saw Scottish brothers Callum and Derek Hawkins, as well as Alyson Dixon and Sonia Samuels secure their places on the flight to Rio. Not only are the Hawkins brothers going to be running in Rio representing Team GB, but Leeds can be proud to claim Derek Hawkins as one of the home-grown athletes from Leeds City Athletics Club. Leeds can definitely boast the talents of world-class sibling athletes – the Brownlees and now the up-

and-coming Hawkins brothers.

British patriotism has reached a new level as astronaut Tim Peake took to the marathon in a slightly different style as he ran 26.2 miles on a treadmill whilst orbiting the earth two-and-a-half times at an altitude of 400km.



[Image: Alex Bilton]

Peake managed to secure his name in the Guinness Book of World Records as he outran fellow space runner Sunita Williams' marathon time by 49 minutes.

Back down to earth, Eliud Kipchoge of Kenya managed to retain his men's title running the second quickest time in history. His 2:03:05 finish meant he crossed the line just 7 seconds later than the world record. Jemima Sumgong, of Kenya also, didn't have quite as smooth

a race as she had hoped for as she suffered a dramatic fall, after colliding with fellow runner Aselefech Mergia. Despite a minor head injury and cuts to her head and shoulder, she managed to close the 30m gap with only Ethiopian Mestawet Tufa to take on in the final moments and take the glory.

David Weir was denied a record seventh London Marathon title as Marcel Hug of Switzerland managed to take the title in a tense sprint finish in the men's elite wheelchair race. He boasts his second London win in a time of 1:35:19 whilst the 'Weirwolf' claimed a third-position finish. Despite missing out on the gold medal this year, Weir promised that 'I still feel I have more to give and I'll be back next year'. Tatyana McFadden of the USA won the women's race for the fourth consecutive year with a time of 1:44:14 whilst, sadly, Britain's Shelly Woods had to pull out with a puncture for the second consecutive year.

The Gryphon's very own Hannah Tomes also made an appearance, ensuring that Queen Elizabeth Hospital Birmingham was proudly represented at the event, and will be running the Leeds Half Marathon on May 8th. The London Marathon is over for another year, but here's to even more sibling success, flamboyant fancy dress and British prosperity in 2017.

Is canoe polo the sport for you?

Sam Watson
Canoe Polo

Leeds University Men's Canoe Polo are the 2016 BUCS champions (British Universities and Colleges Sport) and the 2016 Christie champions, but what is canoe polo?

If you imagine a sport that combines American football, basketball, and water polo but in two-and-a-half-metre long kayaks, you're half way there. Polo combines paddling and ball-handling skills in an exciting contact team game, where tactics and positional play are as important as the speed and fitness of the individual athletes. Two teams each with five players on the pitch at any one time (and up to three rolling subs) compete to score goals in their opponent's rectangular

net, which is suspended two metres above the water. The ball can be thrown by hand, or flicked with the paddle.

On 15th-17th April, three teams from Leeds University travelled down to Doncaster to compete in BUCS, in the Men's League, Women's League and B-League. The A-Team won all their seeding and qualifying games to reach the final 16, where they beat the likes of Loughborough, Nottingham and London to set up a final against two-time defending champions and huge favourites Durham University. After a strong penalty claim early on, Leeds scored around midway in the first half before Durham quickly equalised not long before half-time, to set up a tense second-half. After some very strong defending there were no more goals and the score finished 1-1 at full-time, meaning golden goal – the first team to score wins. After some great chances including hitting the post from a dominant Leeds, they scored the winner deep into golden goal to win the final 2-1. Winning BUCS topped off a period of huge improvement and commitment from the A-team, improving on seventh place in 2015. The Men's team continued their run of form in the Christie Championships on 20th April, smashing Manchester 9-0 and Liverpool 6-1 to take home the trophy. Throughout the year, Leeds also won every game they played in Yorkshire Division 2, meaning the A-

team have now not lost a match in over 12 months.

The Women's team also had a successful year, finished in 14th place at BUCS. For the first time in club history, many of the ladies have teamed up with the B-team this year to enter Yorkshire Division 3 and they surprised everyone, coming in fourth place and narrowly missing promotion. The Men's B also entered BUCS, coming third in the B-league after narrowly missing out on a final position after losing to the eventual champions on golden goal in the semi. This represents Leeds B's highest-ever finish, in only the second year since the B-team was rebuilt.

The Men's A, Men's B, and Ladies' teams are always looking for new people who are keen to learn a dynamic and fast-growing sport. The canoe club have beginner-orientated sessions in the swimming pool at The Edge on Monday evenings at 8.45pm-10.30pm that teach kayaking skills for all disciplines and all abilities. Canoe polo sessions are on Thursday evenings at 8.45pm-10.30pm; the session has a good balance between having fun and training with games at different abilities to allow everyone to play at a level that suits them. Currently, our B and Ladies' teams are entirely made up of people who had never played canoe polo before university and were introduced to the sport at our Thursday sessions.

Want to join? Visit <http://www.luucc.co.uk/> or email thecaptain@luucc.co.uk



[Image: Sam Watson]

Leeds unite with season-ticket offer

Rob Cairns
Football

With the increasing concern over the price of football and ever-rising ticket prices in recent years, it is an unexpected breath of fresh air when a club has the decency to offer its fans an incredible incentive. It comes as even more of a surprise when that club is the chaotic and financially-mismanaged hellhole that is Leeds United.

The football club has offered, "as a clear statement of our intent to gain promotion", a 25 per cent refund for season-ticket holders - who purchased their ticket before June - if they fail to reach at least the play-offs next season. As if that wasn't enough, the club's hierarchy are prepared to offer season-ticket holders a substantial 50 per cent refund if more than 15,000 fans purchase a season ticket by the end of July. This message is self-explanatory: Leeds United want a return to former glory. With recent crowds on average filling a dismal 23,000 of Elland Road's 39,460 seats, it's clear that reviving Leeds' infamous 12th man is the first step in achieving this goal.

Having fallen from the Premier League in 2004 and last reaching the Championship play-offs in 2006, the distant memories of success have almost faded from recognition. The sketchy actions of the club's President, Massimo Cellino, have been the only source of entertainment for the long-suffering fans since the club's return to the Championship. Therefore not only does

this allow the board to reconcile grievances with the fans, it also offers fans the opportunity to reconnect with the club. Whilst a team like Arsenal charge - at the very least - an extortionate £1035 for fans to watch their team slump to an inevitable fourth place every season, Leeds United will reward their fans for their continued support despite the lack of silverware. For season-ticket holders, the prospect of a 50 per cent refund is a lot of money to consider, and shows that, at some clubs, the fans come before the finances.

Responses from fans and neutrals on Twitter have been overwhelmingly positive, with many praising the board for taking the fans' views more seriously. Steve Evans, the current - for now - manager, says it will not add any more pressure to the club, who are already stumbling under the weight of expectation that they've endured for so many years.

Hopefully then, the club's gutsy move will cause a trend amongst clubs that are continually disappointing their fans. Perhaps Aston Villa's embarrassing surrender to relegation could have been made less bitter for fans - who paid between £335 and £615 - if they knew they would be getting some of their hard-earned money



[Image: Huw Evans]

back. Manchester United could offer refunds for every game in which they fail to score more than one goal. Liverpool fans could receive a £10 gift voucher every time Simon Mignolet makes a howler, or Sunderland could enter their supporters into a £1000 cash raffle every time they sack another manager.

It is wishful thinking, but the amount of money 'big' clubs receive from their fans is excessive, and it's about time they started rewarding their fans when they fail to provide their money's worth.

Is British Cycling in danger of losing its gloss?

Fiona Tomas
Cycling

On the day that Team GB's kit for the Rio Games was showcased by some of Britain's finest medal hopefuls, as the likes of Jessica Ennis-Hill and Tom Daley posed for the cameras, British cyclists who have qualified for the Games might well have been forgiven for not posting any fashionable snaps of themselves on social media.

It was, in truth, hardly worth celebrating a bit of lavish Stella McCartney-designed lycra on the day that Shane Sutton, the technical director of British Cycling, resigned from his role – less than 100 days to go before the start of the Games in Rio.

After a long week in the media glare, the 58-year-old Australian, who took over from the retired talisman Sir Dave Brailsford, has been accused of making sexist and derogatory remarks about Jess Varnish and Paralympic cyclists respectively. The British Cycling board took the decision to suspend him on Wednesday after Kenny revealed that he heard members of the British disability team referred to as “gimps”.

Jess Varnish, in light of narrowly missing out on Rio qualification last week, spoke out about the sexism that she had supposedly received from Sutton, who allegedly told her to “go and have a baby” and made comments about her body shape, sparking heated reactions from fellow GB cyclists. Fellow Olympian Victoria Pendleton – who partnered Varnish in London 2012 –

and Nicole Cook, the 2008 road race champion, both individually criticised British Cycling subsequent to Varnish's revelations. Pendleton mounted an attack, claiming in *The Daily Telegraph* that she never felt as “respected” as her male peers whilst racing, and revealed that British Cycling had made her “miserable” for years, whilst Cooke said she could “sympathize” with Varnish.

Sutton said that allegations against him had “become a distraction” and he had stepped down “in the best interests of British Cycling”.

Whether Varnish's claims are true or not, a grey shadow has, for now, been cast over British Cycling. The race now is not to immediately find a replacement director (although another Sir Dave Brailsford wouldn't go amiss), but to establish why a 25-year-old female felt compelled to speak out about her experience in a sport which, although ostensibly male-orientated, has produced the stars who are currently on top of their game – particularly Laura Trott and Otley-born World Series 2016 leader Lizzie Armitstead.

Is this just a case of a grumpy girl who wants to kick



[Image: Andy Jones]

up a fuss over failing to qualify for Rio and others who want to jump on the complaints' bandwagon? Or does British Cycling have two serious cases to review? According to its chief executive, Sir Ian Drake, British Cycling is “not in crisis” despite Sutton's departure. If it's not in crisis, the sport which brought home Team GB eight golds in Beijing – a feat which it emulated in London four years ago – has suddenly found itself with a lot of questions to answer.

Ferrari frustrated, Rosberg relentless



[Image: Bill Atwood]

Luke Etheridge
Formula 1

Imagine the situation. You're fourth on the grid, your teammate is third, the reigning World Champion is 22nd, so it is a perfect opportunity for the team to make up some ground. The CEO is in the garage watching, so the one thing you must not do is crash into your teammate on the first corner.

It is perhaps unsurprising then, that Sebastian Vettel blamed Daniil Kvyat's 'torpedo' manoeuvre for the first-corner crash with Kimi Räikkönen, which then led to Lewis Hamilton losing his front wing in the follow-up, and potentially caused the puncture on the car of Kvyat's teammate, Daniel Ricciardo. This series of events left Nico Rosberg free to take his sixth successive victory, and he now has a 36-point lead over his Mercedes partner Hamilton, who will be hoping for a trouble-free weekend this time around in Russia.

It has been the troubles of Hamilton (and others in

China) that has helped to contribute to an exciting start to the season, especially compared to the processional races of last year. Bad starts to races have forced Lewis to fight his way through the field, which will give him hope that a trouble-free weekend will allow him to close the gap at the top of the standings. This combination of fast cars further down the grid, and the new freedom teams have when it comes to tyre compounds, have led to battles throughout the field, something that the fans will hope continues throughout the year.

Ferrari will also be hoping for a good weekend in Russia, after reliability problems and the crash in China have given Mercedes a big advantage in both championships. Although they do appear to be closer to the reigning champions on race day, they are still lagging behind in terms of outright qualifying pace, and the hunt for extra power has led to issues for both drivers. Red Bull will be pleased with their start to the season, just three points behind Ferrari, and with hopes that an upgraded engine

midway through the season will enable them to challenge for their first race win since Belgium 2014.

Hamilton will have reason to be optimistic ahead of the Russian GP, having won both of the previous races at the Sochi circuit. Force India will also be hoping for a repeat of last year, where they achieved a podium with Sergio Perez to turn attention away from the legal troubles of their owner, Vijay Mallya. Renault will be hoping for their first points since their return as a constructor, while Sauber have more pressing matters than results on track, with their financial problems leading to unpaid staff bills, with many wondering if the team will fold before the end of the season.

With teams likely to bring upgrades to the first European race of the season, it could be interesting to see how the pack has shuffled, and what Hamilton, Ferrari and Red Bull can do to stop Rosberg ruling the roost again in Russia.



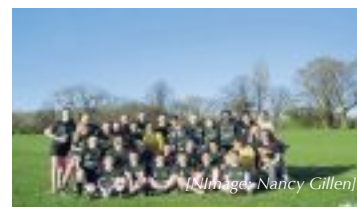
British Cycling in turmoil following sexism and ableism scandal p.23



The Gryphon gives you the lowdown on canoe polo p.22



The London Marathon reaches a prestigious one million participants p.21



The Gryphon reviews women's football's sensational season p.19



[Image: Jack Roberts]

Female fencers step towards promotion

● Gryphons defeat Birmingham 132-99 ● Emma Kurtis awarded Woman of the Match

James Candler
Fencing

A remarkable season for LUU Fencing continued on Wednesday, and is set to culminate in a final promotion play-off against Warwick. Having been nominated for team of the year at the Sports Colours awards, and finishing top of their league, the fencers already have a lot to be proud of. However, an impressively clinical performance against Birmingham in the first of their two play-offs demonstrated that they will not be satisfied until they are promoted.

The Epee was the first class of the day, and it initially proved to be a cagey encounter, with each fencer appearing wary of the other. The action was cautious, with neither making any rash lunges. However, once each team had

a chance to figure out their opponents, the action became discernibly more lively. The likes of Emma Kurtis (who was outstanding all day) and Captain Ava Martinez-Lambert managed to secure a healthy lead in the Epee, with some aggressive lunges and expertly-timed parries. With the score at 40-36, it was up to Shannon Sweeney to close out the round, which she did with consummate authority - this ensured a respectable victory of 45-39.

The Foil would prove crucial now, as a comfortable victory in this class would potentially ensure Leeds' success. The on-form Kurtis began the round with a 5-0 victory over her opponent, which acted as a clear statement of intent. Miranda Carins followed, and despite a tough start (against what was undeniably Birmingham's strongest fencer) she managed to grow in confidence and

flourish as the Foil class progressed. Consequently, Leeds won the Foil in rapid time and attained a scoreline of 45-15, which although impressive, meant that they still had ten points to score in the Sabre.

Leeds' Sabre specialist Madeline Ee was tasked with getting the round off to a good start, and she most certainly delivered. Her aggressive attacking style both put her opponent on the back-foot and at one point took her off her own feet, when a particularly savage lunge resulted in Ee toppling onto the floor. However, she soon got right back up, and managed to secure a 5-1 victory in the first round. Quite fittingly, it was up to Kurtis to secure the win, and the stand-out fencer did not disappoint, as she gained that tantalising tenth point that ended the contest. Although the match had undoubtedly been won, the

Gryphons did not rest on their laurels. Instead, they displayed a reassuring tenacity that bodes well for the upcoming play-off. The contest became rather heated towards the end, with controversy surrounding the referee's interpretation of what constituted a fair hit. Consequently, Leeds did lose the Sabre overall, with a score of 42-45, but crucially this was not because of any complacency or poor fencing.

Next week's play-off is sure to be an exhilarating affair and one which is a must-see for anyone who supports Leeds' Gryphons, and is being played right here in Leeds. After the season that the team have enjoyed, it seems hard to imagine any team putting a stop to their victorious run.