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Overall Leeds Varsity Score: Leeds Beckett 30.5 - 27.5 University of Leeds



Amber Taxi Driver in Alleged Assault

Elli Pugh
News Editor

A woman has allegedly been assaulted by an Amber Cars driver in a row over payment.

Suzanne Giblett, who lives in Leeds, has claimed that she used the Amber Cars app to pay for her taxi journey by card at around 7:30pm last Friday. The taxi driver, saying that the payment had not gone through, allegedly grabbed Miss Giblett's bag and tried to pull her back.

Miss Giblett said "he tried to drag me down the stairs and said 'You're not going anywhere'. I was panicking and crying. Three people stopped to help. He was just shouting in my face and pointing at me."

Amber Cars have since suspended the driver in question and launched a formal investigation into the incident.

In a post on their Facebook page on Sunday, they said: "Customer and public

safety is paramount to Amber Cars, hence the introduction of text back, ringback and the vehicle registration number being sent".

"You can also track your vehicle when booked via the app. This means the customer always knows whose car they are getting in, and that they don't have to wait outside alone until they know the car is there. We transport over 200,000 passengers every week safely."

Speaking to *The Gryphon*, Miss Giblett said that Amber "were very apologetic. Leeds Council...are now dealing with it and [they] also called me to say he's been suspended and will be investigated".

"If one driver is doing things like this, they will not tolerate it. So I would use them again, but [Amber's response] still doesn't make me any less nervous about using taxis now!".

Miss Giblett shared her version of the incident in a post on Facebook, which has received over 10,000 'shares'. A number of people have commented on

the post and shared similar situations.

Krystina Cole, of Leeds, described her own experience with an Amber driver on one of the post comments, saying "It was only a very short journey...the taxi driver made me feel so uncomfortable and frightened ...he kept asking me for drugs and said he [was] going to stop at a shop for wine for me and him to drink alone in the car which I refused repeatedly".

"On the way back he was very persistent at not taking me back to my destination and taking me around Leeds for free. He then locked me in the taxi until I gave him my phone number. (Fake one given)".

Miss Cole urged anyone who has experienced a similar situation to report the incidents. Upon reporting the incident to Amber Cars, she said "they were shocked and appalled...I have had 4 calls back today alone for updates [and] support...they really take every complaint seriously".



09.10.15

Weather

| | | | |
|----------|--------|-------|------|
| Friday | cloudy | HI 15 | LO 8 |
| Saturday | cloudy | 13 | 10 |
| Sunday | cloudy | 12 | 8 |

Quote of the Week

I like Jeremy Corbyn. I like him in every way. British politics just got very exciting.

Hollywood actor Shia LaBeouf throwing his support behind the new Labour Party leader as he reveals his fondness for British politics.

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- Associate Editor** – Greg Whitaker
- News** ~ Elli Pugh, Jess Murray, Shamima Noor
- Society** - Avigail Kohn
- Features** ~ Stephanie Uwalaka, Molly Walker-Sharp
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- Science** ~ Sam McMaster, Dougie Phillips
- Sport** ~ Alex Bowmer, James Candler, Nancy Gillen, Fiona Tomas
- Head of Photography** ~ Jack Roberts

Editorial:

What happens when a BME feminist exercises her right to free speech? Public humiliation, rape threats and an arrest. Those were the consequences Goldsmiths' Student Union officer, Bahar Mustafa faced when she brashly tweeted '#KillAllWhiteMen' in response to the accusations of racism for an event held exclusively for BME and non-binary students. If there's one thing the development of Bahar's case exposed, it is the dire need to defend safe-spaces, the inconsistency in criminalising racism and the illusion that our right to free speech is at leisure.

Throughout our time at University, we are encouraged by our Unions to positively develop our personal experiences and to embrace a culture of tolerance where students feel safe to express their issues. Yet, much of the uproar surrounding Bahar prior to her tweet was centred on the restrictions on cis-gendered, white men attending a Union event which aimed to empower those directly affected by a system which privileges the aforementioned. Many claimed it was an act of 'reverse racism'.

If Bahar's decision to galvanise

minorities is seen as an act of racism, then surely my role as the Union's BME coordinator is also racist, International Women's Day must be deemed sexist and LGBT Pride is an offence to heterosexuals.

Spaces created to empower minorities to speak freely on experiences without the fear of being challenged or questioned by those who are immune to their oppression should be encouraged, not criticised. Those who neglect to see the importance of what are known as 'safe-spaces' are just as chauvinistic as they claim Bahar's tweet to be. Whilst I don't agree with her approach, which she too admitted was 'unprofessional', as a BME woman my sympathy for Bahar's frustration is what characterizes my unequivocal support for her.

Despite a petition calling for Bahar's resignation as a Union officer, many took to Twitter to defend her amidst a string of misogynistic threats. One tweet read, 'I #supportbaharmustafa because safe spaces are incredibly important for all minorities and white people & men shouldn't try to destroy them'.

In a statement, Bahar explained

"It's a way of reclaiming the power from the trauma many of us experience as queers, women, people of colour, who are on the receiving end of racism, misogyny and homophobia daily". Does anyone really believe her tweet was a literal provocation of violence or that men were in real danger by it? And when we talk about racism and incitement to hatred, why not allude to Katie Hopkins' tweets? As a columnist, Hopkins stands on a greater platform of influence than Bahar does, yet it's the student Union officer who faces charges of 'malicious communication'. If we're going to criminalise free speech, let it be coherent.

'Freedom of speech' is just a buzzword which we're told in the West everyone is entitled to, but given the example of Bahar's arrest, not in equal capacity. It is applicable to white individuals in positions of power, especially but not exclusive to men. It's this privilege which reaffirms the need for safe-spaces to protect minorities from those advantaged by our silencing.

Abla Klaa
BME Liberation Coordinator



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Mobile Phones Stolen in Laidlaw Library

Elli Pugh
News Editor



Reports of four phones being stolen in the Laidlaw Library have recently surfaced. Victims of the thefts were targeted in the Café Nero area of the library, which opened in June this year. Some were caught out due to distraction tactics used by the thief. PC Matt Guy, the University's police-liaison officer, told *The Gryphon* that, while some victims left their phones unattended, others were "approached by an unknown male who distracted them with a 'flyer' held over the table and the phone". The thief was then thought to have "removed the phone unseen before leaving building".

While PC Guy commented that "all thefts occurred in the public area of the building", there were a number of laptop thefts reported in the inner part of the Edward Boyle library last year after students left them unattended. While poor CCTV was partially blamed, a university spokesperson noted "some

60,000 users are registered with the University libraries – including students from other institutions, some NHS employees and fee-paying members of the public – so, to all intents and purposes, the library is a public space. Thefts can and do occur within the University's libraries and elsewhere on campus, and we would urge all students to take care of their belongings and not leave them unattended when using the library facilities".

PC Guy has also advised students that "the University is not a student only area, members of the public are allowed in most of the campus. Thieves will try to blend in and steal from libraries, cafes and other areas they can access".

"If someone is acting suspiciously then either challenge them or go and report them. Never just walk away, as you are possibly leaving a thief safe to steal from a fellow student".

Drive-by Mugging Leaves Fresher Shaken

Jessica Murray
News Editor

Two drive-by muggings took place on Tuesday 6th October, leaving a Leeds University fresher with multiple injuries.

It has been reported that a man driving a black Renault Clio along Little Woodhouse Lane grabbed the bag of a 22-year-old woman walking along the pavement, before attempting to drive off with it. However, the woman managed to hold on to her bag and the man drove off.

Just minutes later 18-year-old Sadie Fox, a first year media and communications student, had her bag grabbed by the driver of the same car as she was walking along Victoria Terrace in Hyde Park. She was dragged along the ground as the car sped off due to her hand being caught in the strap of her bag, leaving her with cuts and bruises to her legs. She was only freed when the driver swerved and she collided with a parked vehicle, allowing the thief to make an escape in the direction of Belle Vue Road.

The car was stolen from Dewsbury Road in Beeston earlier that day, and the driver is described as white, slim, male in his twenties, with short, fair hair and wearing a dark jumper or coat.

Fox, who moved to Leeds from Solihull three weeks ago, has said: "He put his foot down and the next thing I knew I was being dragged along the ground because my hand was caught in the strap.

"He must have been going about 50mph, my legs were bumping up and down and I was screaming. I was just trying to keep my head up. ...I could see this Range Rover coming towards me. At that point I thought I was going to die."

Detective Inspector Dave McDougal, of Leeds District Neighbourhood Crime Team, said: "The victim that was dragged down the road was left very badly shaken by what happened and clearly the consequences could have been much worse.

We are conducting extensive enquiries to trace the person responsible and we would like to hear from anyone who has any information that could assist the investigation."

Talking to *The Gryphon*, PC Matt Guy has said: "Can I stress that this is the first robbery of this nature I have heard of in Leeds.

Our Leeds community need to be aware of it and take sensible precautions but I do want this single, and at this point unique crime, making anyone change the way they live their lives."

Anyone with information is asked to contact the neighbourhood crime team at Weetwood Police Station via 101 or alternatively contact Crimestoppers, anonymously, on 0800 555111.

Cameras Found on Local ATMs

Becky Ward



Criminal recording and trapping devices have been found on one ATM cash machine in Hyde Park and on three in Headingley.

It has emerged that criminals are placing cameras and other devices around cash machines in areas including the Otley Road and North Lane, with the intention of recording pin numbers and then trapping cards in order to use them for fraud.

Speaking to *The Gryphon*, PC Matt Guy stressed that "local police and PCSO's are conducting patrols of the area looking for these devices."

However, he urged members of the public to "be vigilant and

to do their own checks", as often the card slot of machines with the devices on can appear misshapen or unusual.

In addition to this, PC Guy has highlighted the importance of cash machine safety and advises students to "cover the keypad when entering your pin, stand close to the machine when using it and to always check bank statements thoroughly."

If you do find that you have been a victim of fraud, remember to contact your bank immediately and follow their advice.

Campus Watch



1 Hong Kong Thousands march in Hong Kong

2000 students and academic staff at the University of Hong Kong took part in a silent march to complain about government interference in their academic freedoms.

The protest was sparked by the university council's decision not to appoint well-known liberal law professor, Johannes Chan, to a senior managerial position; a decision many feel was influenced by the central government in Beijing.

Jessica Murray

2 Plymouth University Hangover Helpers

George Galbraith, a third year student at Plymouth University, has created 'Hangover Helpers', a doorstep delivery service, providing food and refreshments from popular outlets to bed-bound clubbers with a heavy head and rumbling stomach.

For a small delivery charge, the company collects and delivers food from major fast food chains such as McDonalds and Subway who don't offer their own delivery service.

Jonny Chard

3 Oxford University Oxford Uni ban Free Speech Mag

A student magazine entitled 'No Offence' has been banned from Oxford University's Freshers' Fair over fears it may cause offence.

The publication was created for people to discuss controversial topics but the University felt that the content crossed a line and deemed it too inappropriate to include in the fair.

Jonny Chard



4 Edinburgh University Edinburgh Uni face online threat

Scottish police are investigating a threat, posted on online forum 4chan, that warned students not to go into Edinburgh University following the recent college shooting in Oregon, USA.

It has since been removed and is believed to be an unpleasant hoax, but it has been stressed that investigations are continuing.

Jonny Chard

The Digest



USA shaken by Oregon Shooting

On the 2nd of October there was a mass shooting at Umpqua College in Oregon, US, in which 10 people were killed and 7 were injured.

The gunman has been identified as Chris Harper Mercer, 26, who killed himself as police arrived on the scene.

Reports say the shooter asked students to state their religion before opening fire.

Given that this is the 45th school shooting in the US this year, Thursday's events have led to renewed efforts from Barack Obama to tighten gun laws in the US.

He said shootings 'have become routine' and called on the public to put pressure on their local politicians to support reform.

Lydia McMath

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Police snipers spotted at anti-austerity march

The sighting of police snipers overlooking a 60,000-strong anti-austerity in Manchester last weekend has sparked public outrage.

The march, which was planned to coincide with the first day of the Tory Party Conference, was the biggest march in the city's history.

Participants were voicing their opinions against cuts to the welfare budget, NHS reforms and tightening of trade union powers.

Marksmen with snipers were spotted looking down on the crowds during the march, although Greater Manchester Police defended their action, stating: "They are there purely for observation and supporting the police at the march as it's a major public event

They are not there to shoot people."

Jessica Murray



Corbyn's 'new' Labour unveiled at Conference

This past week has seen the beginnings of Corbyn's leadership, with the Annual Labour Party conference.

The event got off to a disappointing start, when Labour members voted against a debate on Trident.

However, many claimed the conference signalled a new era within the party, much like in 1994 when Blair was elected.

Party chiefs announced new goals like the renationalisation of the railways - greeted with a loud cheer.

The conference also showed how Corbyn is going to present his opposition to Mr Cameron, with clear policies opposing the establishment.

This year's conference has changed politics, but whether Labour will succeed is another debate.

Katie Lowes



Shoppers to be charged 5p per carrier bag

After Monday the 5th of October England will become the last part of the UK to begin charging for plastic bags and shoppers will be expected to pay 5p for every bag.

The charge has been issued as an attempt to diminish the amount of bags given away by retailers as the yearly amount of plastic bags given away is a staggering 7.6 billion.

The government believes that the change will help cut the use of plastic carrier bags in supermarkets by 80%, up to 50% on the high street and will also save £60 million of litter clean-up costs.

Zara Wood

'If Hidden Café is a comfortable old sweater, Balcony is a fresh pair of kicks'

The Gryphon chats to recent Leeds graduate Reuben Balkitis about his new role as manager of Balcony

Could you start of by telling us what Balcony is all about. It's a café run for students by students – how is this evident in the café itself and why is it so important?

Having students involved with Balcony is incredibly important. Whether it's through the student staff that work in Balcony or the societies that want to use our space for their weekly meetings, I am always open to hearing ideas from students, because ultimately it is here for them.

We also have the blackboard where we encourage customers to write feedback so that we can act upon these comments to form a "you said, we did" policy. With regards to working with students and societies, we have already formed a relationship with the Coffee Society and provided them with a meeting place and a discount on all purchases. We welcome all societies and will work with them to deliver student led events within the space and support them where we can. We will also be providing barista training for interested students.

How have you tailored Balcony to meet student needs and wants?

By opening Balcony, we have created additional employability chances for students including the new intern role of Training Catering Supervisor, which is what I do. Balcony also provides another source of income for Leeds University Union that then feeds back into providing services and support for students within the Union.

As times change, students have become more discerning coffee lovers, and providing an alternative choice to Hidden Café in different surroundings has been an essential decision to reflect this change in behaviour. The Balcony opens throughout the week and at longer hours than Hidden Café, so offering an alternative venue is always a benefit – who wouldn't want their early morning coffee fix?

How did you go about finding out what students really wanted from a new café on campus?

We started planning Balcony about 10 months ago and once we had formed a basic idea we consulted our food critic club (made up of 20 student members) to give feedback on the ideas and make any suggestions for change. They were able to taste the coffee and look at the menu ideas, which allowed their suggestions and thoughts to be used in the development of the final product.

The logo and brand design was put together by student designers supported by our marketing team and they were also involved in the design and development of the outlet itself.

How does Balcony fit in to the union? How does its atmosphere differ from, say, Hidden Café?

Hidden Café is a fantastic established outlet that is loved by all students at Leeds but Balcony represents something completely different. Where Hidden Café is



Photo: Anna Warren

perfect for students who want to have a sit down coffee and a chat with friends, Balcony offers a bespoke high-street coffee experience for students on the go. If Hidden Café is a comfortable old sweater, Balcony is a fresh pair of kicks!

What's your favourite thing on the Balcony menu?

By far, my favourite thing we make is the blueberry and cream cheese croissant. On the surface, it sounds like a really strange combination but it's really good. Americans have been eating blueberry and cream cheese bagels for years, so why not shake it up with a croissant instead. Plus, I can convince myself I'm being healthy as I'll be eating one of my five-a-day.

You've recently graduated with a degree in Japanese. What attracted you to this managerial position and how have you settled in to the role?

When people see that someone's graduated with a languages degree, the vast majority assume that they're either going to teach or go into translating. That's far from the case. Japanese has allowed me to develop my analytical skills and creative thinking abilities like with any other degree. With this being Balcony's first year of business, I've been using these skills non-stop.

I would say that I'll never settle into this role. Each day offers something vastly different and the moment you feel like you're settling in, something knocks you off your feet. But that's what's fantastic. When something different or challenging comes my way, I have the chance to work through it and really achieve the best.

What are your top three tips for any soon-to-be graduates looking to get in to managing or catering?

When I was in my final year, I felt like I was doing something wrong because I didn't quite know what to do when I finished, so I honestly don't feel qualified to give three top tips. My one piece of advice though, for everyone, not just managing and catering, is try not to feel so disappointed. Don't worry because other people have started applying or getting jobs and you aren't sure what to do. Don't feel disappointed if you get rejected one time, five times, or even thirty times, especially if they were the places you had your heart set upon.

Looking forward, how would you like to see Balcony develop?

Since the initial plans, Balcony has always been seen as a student coffee house, and that's what I'd like to see develop even further. I'd love to see students feeling as though Balcony is part of their daily lives, not only through serving them their food and coffee, but also by allowing them opportunities to become more involved with the outlet. I want to see Balcony keep growing. When someone on campus says "shall we go for coffee?", I want the response to be "Balcony or Hidden Café?".

Balcony is situated on the Mezz above the Refectory and is open Monday – Friday 8am – 8pm.

Zara Wood

Photo of the Week: Will Stanley captured the excitement of Varsity with this shot from behind the tryline.



Black History Month Launched

Shamima Noor
News Editor

Leeds University Union held a successful event last week to celebrate the launch of the annual Black History Month which takes place every October.

The launch lasted from 9pm-2am and involved a variety of events and performances by students.

Each week of this month the union will focus on a particular angle, with Week One titled 'Why Black History Month?' and the month ending with 'Celebrating and Looking Ahead'.

A wide range of events will take place throughout October and include a seminar by BAFTA and MOBO award-winning Hip-Hop artist, AKALA, a talk entitled 'Narcissus and other Pall Bearers: Morbidity as Ideology' by Leeds graduate and Nobel Prize winner, Wole Soyinka, and a 'Heritage Corner Walk' with writer and actor Joe Williams.

A panel discussion called 'Why Is My Curriculum White?' and chaired

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by Education Officer Melissa Owusu will take place during week four and follows on from the UCL campaign.

Gemma Turner, the union's Equality & Diversity Officer, commented: "I'm excited for this year's Black History Month which is set to be the biggest and best yet.

We'll be covering a wide range of issues including why Black History Month is relevant today, intersectionality, such as LGBT, disability and mental health and the Prevent agenda.

"I'm really pleased to have so many student led performances, events and discussions planned from African Caribbean Society, Black Feminist society, Black Minority Ethnic liberation coordinators and more."



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What is PREVENT really preventing?

This September, the government passed ‘the Counter-Terrorism and Security Act’: a strategy designed to ensure that teachers, professors, and academics now have a statutory duty to notice and report signs of so-called ‘non-violent extremism’. But is this simply an attempt to “protect impressionable young minds” and stamp out early signs of radicalism or is it more of a thinly veiled attempt to monitor and patrol Muslim expression? The Gryphon explores the causes and effects that this potentially Orwellian strategy may have.



[source: www.2mccv.com]

Molly Walker-Sharp
Features Editor

After watching *Hunted* on a Thursday night, many have been horrified to discover quite how easily watched we are as a nation: between facial recognition software and phone-tracking systems, nothing we do anymore is really, truly private. Cameras are everywhere and officials can watch your every move – that much is evident. But how would you feel if I told you that we were being watched on a more personal basis?

In August 2014, based upon international intelligence, MI5 increased the national threat level to ‘severe’ for the UK as a whole – indicating that a terrorist attack is highly likely. The government has responded by pouring £140 million into the ‘Preventing Violent Extremism’ strategy, which forms one strand of a four-stage government policy named CONTEST, a counter-terrorism act designed to address both the “immediate threat of attacks” and the “longer term factors which enable terrorist groups to grow and flourish” (www.gov.co.uk). Entering its fifth year of existence, PREVENT itself is pretty self-explanatory – the idea is that it will counteract terrorism by policing students and young persons in schools, local authorities, prisons, and NHS trusts. Anything suspect can and will be

reported – under recent revisions of the bill, people working in these institutions now have a legal obligation to do so. In the wake of whole families heading to Syria to join ISIS and the Islamic State, the government argues that PREVENT could play a vital role in stopping the grooming-like radicalisation process, before it reaches this stage.

Universities are classed by the PREVENT scheme as a ‘radicalising location’, that is to say, an unsupervised venue in which radicalisation can take place. According to government statistics, thirty percent of convicted Al Qa’ida-associated terrorists are known to have attended university and many others have been corrupted and recruited by terrorist ideals and groups throughout their academic careers. As such, governments are expecting university personnel to report any suspicious or abnormal behaviour – be that checking a book out of the library or the questioning typically ‘British’ values – under the principle of providing a duty of care and safeguarding “impressionable, young minds”. But does this really act as a preventative, protectionist measure or does it simply lead to yet further

alienation of whole communities?

Despite being issued as a universal clause, the strategy has an unspoken target: the Islamic community. According to a Freedom of Information request carried out by the National Police Chiefs’ Council in 2013 to 2014, fifty-five percent of 1252 referrals were Muslim;

the remaining referrals are made up of followers of seven other faith and belief systems. The question arises as to where lines are drawn: when one young Muslim boy enquired about the making of bombs during a class on nuclear fission in school, he was referred; when non-Muslim students asked the same relevant questions however, they were not. The same applies to Mohammed Umar Farooq, a counter-terrorism student at Stafford-

shire University who was falsely accused of terrorist intent in March after he was spotted reading a library book on his degree subject, entitled *Terrorism Studies*. He was then questioned as a terrorist, necessitating him to justify his beliefs and values; he was left feeling so alienated that he felt unable to return to his course. We are left to question whether the same three-month long saga would have occurred had it been a white

“Governments are expecting university personnel to report any suspicious or abnormal behaviour”

terrorist intent in March after he was spotted reading a library book on his degree subject, entitled Terrorism Studies. He was then questioned as a terrorist, necessitating him to justify his beliefs and values; he was left feeling so alienated that he felt unable to return to his course. We are left to question whether the same three-month long saga would have occurred had it been a white middle-class male seen reading the same book.

On a more global scale, people worldwide took to social media to express their outrage after fourteen-year old Ahmed Mohamed was arrested for building a clock and bringing it into school, after it was assumed to be a bomb. Whilst this left a nation in shock, many Muslim communities were less surprised, citing that it simply feeds into a fabric of anti-Islamic rhetoric and sentiment, sparked by a number of events and the way in which the media portrays such stories. Arguably, the PREVENT scheme is only going to add fuel to a fire that has already been raging for decades: further ostracising a whole community of people for the actions and the mind-sets of very few.

It is important to note that very few referrals result in any kind of 'success': the Muslim Council of Britain found that as few as twenty percent of cases led to any serious need for intervention. As it stands, the Muslim Council was able to provide David Anderson, an independent reviewer of Terrorism Legislation, with a plethora of examples of cases in which the accused were entirely innocent for his report on The Terrorism Acts in 2014. Naturally, the very personal nature of PREVENT can have devastating effects on a person's confidence and happiness, leaving them feeling distrustful of the very people they are surrounded by. In fact, this can actually render the measure as counterproductive – leading to further divisions in society and even encouraging feelings of resentment from an already marginalised group.

Aside from the potential demonisation of whole faith commu-

Aside from the potential demonisation of whole faith communities, the PREVENT scheme poses a very real threat to the freedom of speech.



source: www.holyrood.com

nities, the PREVENT scheme poses a very real threat to the freedom of speech. Something that has been fiercely preserved in British institutions for generations, universities have a statutory duty to protect free speech. But this entirely contrasts with the new government policy, which requires speakers on campus to have been "centrally-monitored" and expression to be policed. The Bill looks to establish a whole new kind of 'thought-crime', under which merely speaking out against traditionally 'British' values could land you in trouble, no matter what your intentions. This brings about concerns over implications of censorship: how can speech ever truly be free if we are terrified of being condemned for our own opinions?

NUS has been very vocal in its lack of support for the policy, labelling it a "radicalised, Islamophobic witch-hunt" and student unions across the country are also declaring their dissent. In April, over 280 academics and public

figures signed a letter against the impending act, under concerns over the division of communities and the effects on freedom of speech. However, it amounted to little with governments warning the NUS and other oppositionists to abandon their efforts, fearing that such a disturbance could cause unnecessary division over a very serious issue. Currently, our university is very much on the fence.

As it stands, the policy seems to be quite a large step back for a generation that is often characterised as 'liberal'. Under this act, thousands of children and adults alike are being stigmatised as likely extremists; the youngest referral is currently a three-year old from London. Terrorism is, without a doubt, a huge security risk and a high-priority problem, which needs to be treated as such. But when did security become synonymous with espionage – not to mention blatant Islamophobia? In a time when so many other stigmas are being overturned, why should this one be the one that sticks?

**AMBER
CARS
01132311366**

'Bigorexia': when fitness goes too far

The Gryphon explores the crippling effects that newly coined 'Bigorexia' disorder can have.

Charlotte Wilson

The pressure to look good has often been seen as exclusively a women's issue. However, with the new pressure on men, particularly the younger generation, to be more muscular, there has been a substantial rise in the use of steroids, extreme diets and weight lifting. This new obsession with being bigger is causing muscular dysmorphia, also termed as 'bigorexia', and has a serious impact on people's mental and physical health.

In a recent feature by the BBC, Yasser Raja, an amateur bodybuilder, talked about his desire to be "as big as the Hulk if he could". Never being content with the size he was, he is willing to go to extreme levels to achieve his body goals. Yasser then admitted that no matter how big he was he doesn't think he would ever be happy. He, like many others around the world, suffers from the disorder, which seems to have been legitimised with famous figures publishing their extreme diet plans and workouts.

The documentary showed just how extreme some individuals would go and the surprisingly large impact the disorder has. One in ten gym-going men are now said to have bigorexia; this anxiety disorder can make men, often of huge stature, believe they are not big enough and leads to taking their obsession with bulking to dangerous levels. In a similar way to anorexia, the disorder has resulted in individuals being consumed by the desire to change their body and in some cases young men have been hospitalised or have even lost their life due to the dangers that come hand in hand with bigorexia. One young man became so consumed by the desire to gain and his feelings of inadequacy that his use of steroids caused two separate heart attacks and eventually resulted in his untimely death.

One of the biggest concerns around the disorder is the lack of information. Rather than being seen as an illness like anorexia, obesity and other body-related health problems, the desire to gain muscle density is often admired and seen as a sign of a healthy, motivated individual. Social media has contributed massively to this and to the pressure on the younger generation to look a particular way. The new fitness craze sweeping the globe has meant that Twitter and Instagram are now a breeding ground for fitness obsessions. With just a few clicks it is possible to find a bodybuilding page, a protein advertiser and even profiles dedicated to steroids. In

an age where it is impossible to ignore social media, it is hardly shocking that individuals can be consumed by these feelings of inadequacy. This new "fitness mania" is ever more present in the free weight section of any gym where men compete against one another to lift the heaviest weights, pushing one another to increase their "one rep max" - the biggest weight they can lift for just one rep.

Alongside the rigorous gym routine, individuals affected by bigorexia often become consumed by their calorie intake. Dwayne Johnson, wrestler turned actor also known as "the Rock", has recently published his diet, which consists of approximately 5,165 calories over seven meals. The detailed meal routine, known as his "Hercules" diet, is just one example of how this culture has been accepted as dedication and motivation rather than as dangerous obsession. The diet, consisting of 36oz of cod and 12 eggs per day, was tried by an ordinary gym goer, Sean Evans, a writer for the magazine "Complex". Evans, after a short period on the diet, gave up on the challenge. He said that, as a result of consuming seven large meals a day, he got to the stage where he was "constantly dreading food". He did however finish his article by writing that he had a "newfound respect for Johnson" rather than acknowledging

“Unless bigorexia is recognised as a dangerous disorder, men will keep putting themselves in serious physical and mental danger.”

the unsettling effects it had on his own physical and mental state.

The danger extends beyond just the over-consumption of protein and heavy lifting; the use of anabolic steroids to increase muscle levels can cause health problems that can often become irreversible. According to the NHS, side effects have included reduced sperm count, shrinkage of testicles and even heart and liver problems. Steroids have caused those taking them to be submitted to hospital on countless occasions due to high blood pressure and risk of



Images: Dwayne Johnson

heart attacks. The so-called positives of steroids for bodybuilders has meant that even with these risks, many still inject on a frequent basis and have become addicted to the drug.

Bigorexia has far surpassed just being a desire to be fit and muscular, and often those affected by it refuse to accept it as a problem. But it is understandable when powerful men such as Dwayne Johnson, Arnold Schwarzenegger and Jay Cutler are idolised and used as motivation for young men in the gym environment. Rarely do we see these men and think they are unhealthy in the

same way that we do with those with other extreme body issues such as anorexia or obesity. Nevertheless this is a serious consequence of the new "gym culture" and the pressure on young men particularly to look a certain way. If women are being liberated from body image expectations then so should men. Unless bigorexia is recognised as a dangerous disorder, men will keep putting themselves in serious physical and mental danger.



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In The Spotlight: Jazz & Blues Society



This week, *The Gryphon* interviews, Hamish, a 2nd year Photography student at the Leeds College of Art, who is secretary of LUU's Jazz & Blues Society.

The Jazz & Blues society is a casual musical society that caters to individuals who either love playing jazz music, listening to jazz music or basically anything jazz and blues related.

When and why did you join the Jazz society?

I've played jazz saxophone since the age of 13, and as soon as I came to university I knew I wanted to keep playing it, to meet new people, explore new styles and improve my skills.

What instrument do you play?

I started playing the alto saxophone at the age of 13. The sax has got an amazing sound, almost like a voice, and you can control it to make it sound different. The sax is the only instrument I've found where I feel like my voice is heard. It's as if you're in touch with yourself - you flow with your sax and speak for it.

Who is your favourite jazz musician and why?

I have to say Soweto Kinch, who is a rapper but also an alto sax player. I like a lot of the old greats like John Coltrane and Miles Davis, but Soweto Kinch has this presence, and when you listen to him you're like, "Where did this come from?!" He overlaps the sax playing and it's really fast, catchy and modern. A lot of jazz artists can sound the same, but when you've found one that doesn't - that's when you've found gold.

What distinguishes this society from all the other musical societies?

We don't have auditions and we're very chilled out. You don't have to come regularly or have any experience. The crazy thing about Jazz Society is that it always sounds good: we always seem to pull it off, even if we're limited in numbers or experience. What distinguishes us from the other band societies is that we play a different range of tunes, ranging from Amy Winehouse to Stevie Wonder. We also go out to jazz bars and listen to music together, especially at LS6 Café and Hifi. Every month we do jam sessions, where we'll play and get people to come on stage and improvise. If you're not interested in the big band, you can come to these sessions and just jam.

Do you have anything special planned for this year?

We're going to go to a lot more gigs this year. Also, following our director change I expect to see a different style being brought to the society through new songs and techniques. At the moment we're trying to organise a three-house Otley run. Instead of the regular Otley Run, we'll go to houses with themes of music at each house, and we'll get people to dress jazzily.

If you had to change instruments, what instrument would you choose to learn?

I wish I could sing more. I only ever do karaoke and I enjoy it, but I don't know if I'm any good. Your voice is the most natural sound: if you have an amazing voice, that's the most natural instrument because it's coming from you.

If your society ever got caught by the police, what would it be for?

Probably playing too loudly, because we do that often and it probably annoys a lot of our neighbours!

Who would you recommend joining the Jazz society to?

If you play an instrument or are interested in listening to jazz, blues, funk and 60's music, we're probably the right place for you. Our society is not just about big band, it's split between playing and listening. We want more people to bring new ideas and sounds to the group. In a few words, we're a really social, relaxed, very musical and creative group who all love each other. We go out a lot, play a lot of music and have a really diverse group of people.

Elsa Amri

Take a Journey Back in Time with Folk Society, One of the Oldest Music Societies on Campus...



Held this Monday at the Packhorse pub, Folk Society's GIAG Open Mic Night was a wonderful glimpse into a world of soft lighting, pints with friends and live music with a rich history. The society members themselves were all extremely welcoming and friendly with a clear passion for folk music and the way that it brings people together in an informal, supportive environment.

A trio of committee members opened the evening with a classic Yorkshire tune - sung entirely a cappella, and from then on the mic opened up to a range of other great performances. Also, somewhat characteristically of folk music, the group harmonies and wry lyrics were aplenty, creating a fun, laid back atmosphere. Any and all instruments were welcome, with harps, acoustic guitars and concertinas all making appearances throughout the evening. Any type of folk was welcome as well, whether it was covers of current songs given a folk twist or traditional songs dating back several centuries.

The society, like the music, also has a well-established heritage. It was founded by a Leeds student during the late 1970s and has never looked back. Open Mic

Nights, held every Monday evening downstairs at the Packhorse Pub from 8.30pm, offer any folk artists the chance to perform and develop their talents, as well as giving lovers of folk the chance to get together, have a drink and listen to some great music.

Other than Open Mic Nights, the Folk Society puts on lots of different events across the year including ceilidhs, gigs, workshops and even trips to festivals! These are open to absolutely everyone, so fear not if you are new to the folk scene. Music is a great way to bring people together and this is what the Folk Society wants to do - to allow performers, enthusiasts and newcomers to get together and share their experiences and stories.

Membership is only £3 and it gives you discounts on entry to gigs, special entry to workshops, a discount on the annual festival trip and guarantees you the opportunity to play at any gig or Open Mic Night. You can get more information through the society's facebook page, or you can join via the Leeds University Union website.

Natalie Cherry

In The Middle

Issue 2
09.10.15



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

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Art is ... Bed Knobs and Boob Jobs: Brian Eno delivers the BBC Music John Peel Lecture

The late John Peel spent the majority of his life tirelessly seeking out new musical talent and presenting it to the eager ears of the British public. The celebrated radio DJ is widely remembered for his great musical mind, and awe-inspiring record archive. Last Sunday, BBC Music paid tribute to this legacy with the fifth annual Peel Lecture, held at the British Library. This year the talk was delivered by one of Peel's own discoveries, and pioneer of ambient music, Brian Eno. Eno spoke of the uniting social force of the creative arts in our 'ecology of culture'. What we can learn is that whilst art is not necessary for survival, this does not make it unnecessary.

Despite being a revered and respected figure, Eno's soft and unassuming delivery was refreshingly meandering. His words led the audience through a medley of musings on the creative process, fluidly interwoven with personal anecdotes and snippets of social commentary. After highlighting the ambiguity of the term 'art', Eno went on to shape his ideas around his own personal definition of the word: 'art is everything that you don't have to do'. To this end he attributes artistic value to even the most mundane of everyday embellishments, from painting your nails to making a Baked Alaska. At one point, he likened dancing routines to a couple of old ladies on a bus discussing the latest development in their favourite soap. Both, he said, are an attempt to synchronise.

Throughout his career, Eno has synchronised and fused his creative interests. As a self-proclaimed, 'nonmusician', Eno's talents stem from a refusal to tie himself to one specific artistic practice. He represents an inclusive approach to the arts, where training is secondary to imagination. Despite attending Winchester School of Art, Eno never intended to become a visual artist. After graduating in 1969, he began experimenting with tape recorders and synthesizers to manipulate

sounds. His unorthodox methods made him a highly influential and desirable figure in British pop culture. Following his years in Roxy Music, Eno went on to produce albums for The Talking Heads and David Bowie, amongst others.

“New ideas are articulated by individuals, but generated by communities”

Working with the painter Peter Schmidt in 1975, the pair produced a set of flash cards, intended to inspire fresh approaches to their art. One card read 'honour thy error as a hidden intention'. Forty years on this message still rings true. Eno's Peel Lecture promoted experimentation and openness when thinking about the function of art. Drawing upon personal experiences in the fields of music production and the visual arts, he argued that recognising creativity in all acts and people develops a deeper understanding of how communities unite and thrive. A word Eno coined to describe the talent of a whole group, as opposed to the genius of an individual, is 'scenius'. 'New ideas are articulated by individuals', Eno recalls pondering one walk home, 'but generated by communities'. It's quite the profound thought to have on your daily commute.

Beneath playful ponderings on the artistic value of bed knobs and boob jobs, however, there was a sense of urgency in Eno's message. The Roxy Music star reminded the audience of the invaluable role public services play in encouraging the arts in local communities. He also criticised education secretary Nicky Morgan's recent drive encouraging students to opt only for STEM subjects - Science, Technology, Engineering and Mathematics. The implication of the acronym STEM, he pointed out, is that the arts are a luxury. By isolating the arts

from science and technology, they are presented as frivolous and unnecessary. However, Eno's own experimentations with evolving technology in music production should be evidence in itself that the arts are far more fluid than Morgan's approach would suggest.

Amidst the rapid changes of the modern world, Eno argued that the synchronising ability of the creative arts is invaluable. 'We need ways of keeping in synch, of remaining coherent. And I think that this is what culture is doing for us'. Listening to Eno's speech, you begin to notice that realisations of

Eno's vision of scenius are on our doorstep. Take Leeds Music Hub in Woodhouse, for example - a perfect example of people using a space to unite a community through music.

At one point, Eno recalled a personal experiment he carried out in which he asked twenty scientists what the purpose of science was. He received a set of results that were generally in agreement with one another. Eno then did the same with art, and received a myriad of responses. This year's Peel Lecture has likely had a similar effect. The spirit of the ambient genre, where atmosphere overwhelms traditional structure, lives in Eno's words. Listening to him speak, there are a number of different messages and quotes to be lifted out and mulled over. However, as he moves seamlessly from the political to the playful and abstract, imagination helps to synchronise the nonmusician's ideas. Eno's words are important at a time when the arts, and public services, are under threat, and the need to recognise and appreciate scenius is more urgent than ever.

The 2015 Peel Lecture is available to listen to on BBC iPlayer Radio

[Nancy Hughes]

Music Complete by New Order

Back with their tenth studio album, their first since 2005's *Waiting For Sirens to Call*, dance royalty New Order are back with an album that sees a return to their classic electronic pop style. *Music Complete* sees the group altered from its beginnings as founding bassist Peter Hook left the band in 2008. This meant a debut for Bad Lieutenant bassist, Tom Chapman, and saw a return of Gillian Gilbert, following a ten-year hiatus from the group. Despite these changes, the legendary Manchester band have been able to conjure up an album that is very much reminiscent of their previous synth pop sound.

The general sound of *Music Complete* represents the excellence of New Order and has a consistently upbeat dance tone throughout, the only exception being 'Stray Dog' which involves Iggy Pop groaning a poem over a tenacious beat. Iggy isn't the only collaboration on this album, with La Roux's Elly Jackson providing vocals on the euphoric 'Tutti Frutti' and there's even an appearance from Brandon Flowers in the melancholic ballad 'Superheated'. 'Restless' shows what might be

a slight reluctance to fully immerse themselves back into dance music, its indie-pop tones jarring slightly with the rest of the album. A stand out track from this album is single 'Plastic', which proves to be the most enthused dance track they have created in a very long time. The seven minute track utilises synth and electronic mastery, mixed in with a typically New Order bassline even without Hook there to provide it.

The album sees the pioneers of 80's dance return to what they're good at; making dance music. The departure of Hook has allowed them to free up their creativity and inspired an album that is the most varied album they've made in years. Following his departure there were claims that New Order would be washed up; this album has proven otherwise. Despite being 30 years in, *Music Complete* still has the freshness and vibrancy of classic New Order.

[Nathan Dale]



Rub by Peaches

On first listen, *Rub* is a frightening mixture of confident electronic beats and aggressively sexual lyrics; unashamedly attention seeking, the album boasts tracks titled 'Vaginoplasty', 'Dumb Fuck' and 'How you like my Cut' to name a few.

It is clear that Peaches uses *Rub* to explore a variety of relevant issues, such as gender and sexual politics. 'Dick in the Air' is an anti-misogynistic rant against the persistent objectification of women. 'I Mean Something' holds some of the most poignant lyrics on the album: "No matter how old, how young, how sick | I mean something"; a direct rejection of ageism. The centrepiece of the album, 'Free Drink Ticket', is a raw, scathing attack on an ex-lover, and a total departure from the tongue-in-cheek tone of every other track. The twofold drop in the tone of her voice creates an unsettlingly real portrayal of post break up emotion; showing listeners that humour is not in fact the sole purpose of *Rub*.

In reality her lyrics are not that outrageous by today's standards; yet the likes of Miley Cyrus and Nicki Minaj

saturnate radio play whilst Peaches is deemed too explicit for mass media. She refuses to dress her lyrics up in catchy melodies instead using a minimal range of electronic sounds to place absolute emphasis on the message of each song. On one hand it's admirable that Peaches refused to dilute *Rub* for the sake of mainstream consumption, but it's also a shame that her gritty analysis of social boundaries is reserved for a select audience.

Rub is very similar to her previous albums thematically, yet the audience is very different. We are much more open to transgressive music than we were six years ago, when *I Feel Cream* was released; however, Peaches' insistence on being controversial prevents her from using her music to incite the thoughtful, widespread discussion that she so clearly craves.

[Chloe Smith]



Every Open Eye by Chvrches

Building on the success of their first release *The Bones of What You Believe*, Chvrches' second album *Every Open Eye* sees the Scottish synthpop band engage in sonic consolidation as they look to further define themselves as the pacesetter in the electro-pop scene.

Like contemporaries Beach House, Chvrches in this LP have recognised the authenticity and inimitability of their sound, Laura Mayberry's high, clean voice over a pulsing electro-pop beat is a combination that has drawn huge crowds in their exhaustive touring schedule over the last couple of years.

With 80's synth riffs and ready-made festival hooks, Chvrches pick up where they left off in the first four tracks of *Every Open Eye*. 'Keep You On My Side' is the strongest, with a whirring, relentless synth and a verse, pre-chorus and chorus all competing to be the most memorable element of the song.

The energy built in the first few radio-friendly tracks peaks with the frenetic 'Clearest Blue', an album highlight that bubbles its way into an explosion of synth and hook-filled sound. The song is Chvrches at their feverish,

electro-pop best and salutes the importance of the sharp, bright colour that can so often characterise the band with Mayberry ending with the refrain of "shaped by the clearest blue".

The unessential addition of Martin Doherty's vocals on "High Enough To Carry You Over" unfortunately stifles the momentum of *Every Open Eye* and feels more like an awkward statement from the band that they are a "band" and not just Laura Mayberry plus band.

That aside, and with the second half of the album supported by the excellent "Empty Threat", *Every Open Eye* compliments *The Bones of What You Believe* and affirms Chvrches' billing as festival favourite and the most original act to come out of Scotland since Boards of Canada.

[Joe Perera]



Caracel by Disclosure



After the phenomenal success of debut album *Settle*, Disclosure faced the task of justifying their position as one of the most high profile duos of the house genre. With *Caracel* they have a living, breathing entity capable of taking the world by storm, but the result represents more of a sophomore slump than a superlative success.

After two years of anticipation, Disclosure have neither reinvented themselves nor expanded on the quirky, hypnotic floor fillers that first propelled them to popularity. Instead, *Caracel* festers into a drab endorsement of colourless and displaced dance pop so difficult to engage with it leaves you isolated and uninspired. Like its title would suggest, the album snarls like a wild animal behind an impenetrable cage; untamed, unapproachable and uninviting, *Caracel* fails to grab you and live up to its considerable potential.

Typically trance inducing beats are replaced by a sludge of monotonous loops that plod bereft of any imaginative spark. The signature Disclosure synth sound that usually

overwhelms hardly moves you, and whilst the guest artists give admirable performances- most notably the unerring Sam Smith- they are constantly restrained by the lifeless material provided, epitomised by the sleep inducing 'Nocturnal'. Featured artist The Weeknd's vocals are unapologetically simple and unadventurous, whilst the disinterested lyrics have little hook.

And it's the same sad story throughout the album. What should be a pilgrimage of laid back body bending anthems feels flat. *Caracel* lacks the freshness of its predecessor, so it's annoying that tracks utilising more compelling chord progressions and melodies- for instance 'Willing & Able'- are outnumbered by shoddily constructed songs that feature more popular artists.

Consequently, a soundtrack falling well below its ambitions will leave *Caracel* buried under the weight of its own expectations.

[Robert Cairns]

Foam Island by Darkstar



Electronic duo Darkstar have had a fairly quiet couple of years preceding the release of *Foam Island* and the album marks their move into new territory; in their own words, *Foam Island* is "something so much bigger than just an LP".

The minds behind Darkstar, Aiden Whalley and James Young, were inspired to conduct interviews with young people in Huddersfield prior to the recording of the album, in order to both capture and throw light upon the experiences of those growing up in the North. The result is a bold and compelling collection of songs which are fuelled by the hopes, dreams and worries of young people today. Aiden's haunting vocals provide an apt backdrop for telling these young people's stories, entwined throughout the album with audio of the interviews themselves.

The soothing beat of 'Cuts' contrasts against the monotone voice delivering figures about different government cuts; the music forms a backdrop and space for the listener to both comprehend and appreciate the ideas that the song is

looking to deliver. 'Through the Motions' is one of the more poppy and upbeat songs on the album, which provides a welcome diversity to the sound on *Foam Island*. The pan flute throughout 'Javan's Call' creates a sombre feel to the song and 'Tilly's Theme' establishes an equally dark mood through the use of strings. Again highlighting the diversity of the sound on this album, 'Days Burn Blue' has almost an Arabian feel to it with its upbeat and colourful vibe.

Foam Island is an ambitious collection of songs, which wants to do more than just entertain. It wants to provide a soundtrack to an important message about the experiences of those who would not normally have a platform to share their thoughts; an admirable endeavour on the part of Darkstar.

[Emily Clarkson]

Silence in the Snow by Trivium



Of all of the bands knocking about in Metal these days, Trivium are perhaps the one band with the most to live up to; their 2005 breakthrough album, "Ascendancy", helped to forge the sound of Metalcore and would become a template for many bands to follow. Since then, the band have gone through a number of phases, never really looking back, always pressing forward into new territory. However, each release along the way has been held up against that initial success and, more often than not, has been panned as the band being unable to follow up on their initial promise.

As with previous albums, this release takes another step into the unknown, and be warned Metal fans, there are (almost) no harsh vocals. Before you all go running though, let me make this clear – this is not a Bring Me the Horizon-style "Let's Produce a Pop Album!". This is still Trivium. However, where previous heavier releases have drawn on the band's Death Metal influences, this album has been more inspired by the Classical Metal side of their roots – in

particular, lead guitarist Corey Beaulieu has spoken about the influence of Iron Maiden on the album. Nowhere is this influence more evident than in Matt Heafy's new vocals. Whilst he still may not be the best clean vocalist in Metal, the work that he has put in over the last year has seen vocal range improve leaps and bounds. This new range allows him to belt out the soaring choruses on singles "Until the World Goes Cold" and title track "Silence in the Snow".

With songs being constructed to fit around the new centrepiece, the instrumental parts take a back seat; in particular, the absence of the Heafy-Beaulieu duelling guitars is noticeable. However, let us not jump to conclusions and call them an old band going soft Metallica-style – give them a chance, and you may find that you like what Trivium are maturing into.

[Kieran Suchak]



T.S.

1989



T.S.

1989

Swift or Adams?

Ryan Adams' cover album of Taylor Swift's 1989 has been out a few days now, and Adams is just getting around to all those slots on all those chat shows to support its release, standing up there in his denim jacket - seriously, does he not have other clothes? - being the serious indie rock'n'roll guy figure that we all know him to be. It is perhaps because of his reputation as 'serious indie rocker' that Adams' cover album is garnering attention and reviews from sources that would, let's face it, not give Swift's original pop album the time of day, despite its overwhelming commercial success. In fact, Adams' performance promoting 1989 on Trevor Noah's *The Daily Show*, will be its first ever musical performance. I mean, they're not even his songs.

Publications like *The New Yorker* and *Pitchfork* especially have graciously set aside the space for a review of 1989, whereas they have resolutely refused to cover any of Swift's own albums, through a bid to keep up their 'alternative' or 'respectable' image. This is despite the fact that music critics, even some of *Pitchfork*'s own, have voiced their support for Swift's music time and time again, even polling 1989 in their top 50 of best albums of 2014, in at number 31. It just didn't actually ever get reviewed on its own.

Meanwhile, critics are rushing to claim that Adams' version of Swift's songs give them greater meaning because of their more obviously heart-breaking, or more overtly emotional sound. But Adams has not changed the lyrics - if you're able to listen past the sunny synths in Swift's songs, the heartbreak and disquiet is still very clear. The sadness is not however, more real in Adams' version than Swift's - just because he's slowed down the songs

and played them over some acoustic guitar. Swift's album was already a masterpiece, but you may argue, if you will, that has made it an observable mournful masterpiece. But at its core, it's still an album documenting Swift's realisation that life may not turn out how she exactly pictured it, and that she can not rely on others for her happiness any more; this underlying theme throughout the album is always going to be leave a bitter undertone to the songs.

Let's not pretend that this trend in honouring a male, guitar slinging musician for a cover of a piece of work by, typically, a female pop artist is something new. On a smaller scale, you only have to look at the comment section on any Radio 1 Live Lounge that fits this bill - Hozier's 'Problem', Ben Howards' 'Call Me Maybe' - to find people clamouring that it is 'better than the original' or 'what real music sounds like'.

However, the point I am definitely not trying to make here is that Adams' collection of songs is untalented or an attempt to rip off Swift. It's very clear that Adams has a lot of admiration for the original, considers Swift a talented songwriter, and simply wanted to add his own interpretation to her songs. In fact, he wasn't even going to release the album until Swift persuaded him otherwise, and she has, rather sagely, been very vocal in her support. The two artists have more common ground than you'd think, what with their public relationships and breakups - Adams recently divorced Mandy Moore - and Adams does find emotion in Swift's songs, that's for sure. He has at least made each song slightly different in style, which makes for an engaging interpretation, and

makes it obvious that Adams is genuinely experimenting too, rather than just capitalising on Swift's popularity. He's making a real project of it.

Personally, my favourite song off Adams' album is 'All You Had To Do Was Stay'. I appreciate the jangly guitar, and the way he has taken the peppy chorus on Swift's song and made it into a big vocal performance instead. 'Style' is transformed into a rocking, riffed up growl in places, and 'Bad Blood' is softened into a morose tale of betrayal rather than an amped up battle cry trying to disguise Swift's vulnerability. 'How You Get The Girl' sounds positively haunted with Adams' voice and the echo he's added behind Swift's words. There's mellowness, a whisky warmth comfort to Adams' album that was never going to be there in the original. It's different - that's all. Swift's album is glittering tour de force of pop music, meticulously put together and perfectly arranged to create one of the most powerful albums of the past few years. Nothing is ever going to be able to touch this.

The problem is not in Adams at all. There is something new and interesting to be found in all of his covers, something that lends his album to being well worth a listen. The problem resides in people's reception of Adams' album over Swift's. We need to focus on embracing pop and female artists for what they are. There is nothing wrong with appreciating every artist for what they have to offer.

Adams' album has one advantage, however - it is, conveniently, on Spotify.

[Heather Nash]

Headrow House

As we queued in the late afternoon sun outside Headrow House there was a gentle hum of excitement for this, the opening party, for a brand new venue: the ultimate culmination of art, music, beer and class. Tucked away off the main Headrow - down beyond Crash; opposite Sports Direct - the conspicuous monochrome sign invites you through a small courtyard and into a mysterious warehouse complex. A complimentary beer eased the wait and once at the door we were welcomed with a fruity cocktail. Inevitable attention to detail, style and mood-lighting set the scene for what will only become the hippest venue in town: a fine vinyl sound track courtesy of various DJs, taste buds satisfied by more complimentary Pilsner and an optical feast as you scan the rugged 'Beer Hall' and flyers promoting the admirable list of upcoming events as part of Beacons Metro. Initiated by the masterminds behind Belgrave Music Hall, they've created their biggest rival. Although not fully finished - the tell-tale stench of paint, the subtle box of door handles in the toilets and a few well positioned black drapes - this will be quite the venue.

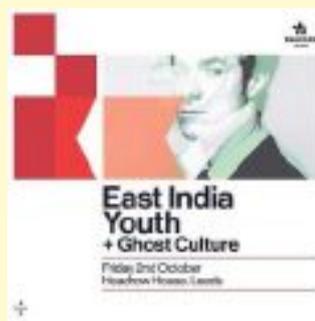
There was an immediate sense of effortlessness on entering the Beer Hall as swarms of people sat around alpine style tables or queued to buy one from a choice of seventy beers from around the world - at very student unfriendly prices perhaps an attempt to cream off the riff raff? After sitting next to some pretty punchy air conditioning for too long we decided to get the blood moving to our toes and went for a nosey upstairs. There was a slightly chaotic nature as we passed austere looking rooms still filled with builders blasting Radiohead: as bare brick walls, dimly lit corridors and half-finished rooms created an authentic atmosphere, it started to feel less like an opening party but more like a teaser of what was to come. However, the roof top terrace was catching the end of the evening sun and became the perfect place to enjoy a couple more complementary drinks. We were once again tantalised by the construction of another terrace above us, yet no one seemed concerned about its being unfinished but instead were intrigued by the potential. Within an hour the building was full of people enjoying free chips and buzzing with anticipation with live music from East India Youth and Ghost Culture on the bill. In the coming months, these will be joined by the likes of Everything Everything, LA Priest, Darkstar and Daniel Avery.

As the sun set, we made our way downstairs to be greeted by the finished, functioning Event Space, which proved to be an ideal space for the night ahead. With space to dance and well thought out layout, clocking smoking area access, bar and toilets the venue leant itself easily to its intended use. The crowd bustled right to the

front, entangled in helium balloons (perhaps the continuous free pairs of free beer goggles came with a good dose of confidence) but ready and waiting for the most current musicians on the scene to take to the stage. Firstly, Ghost Culture: with a style somewhere between an 80s house wife and modern jazz dance instructor, James Greenwood is the newest and best musician on the electronic scene. Totally underrated, his debut album emerged in January, and still continues to baffle me in its beauty. Similarities to Daniel Avery (both are signed to Phantasy Sound) but more vocals and variability make him stand above the rest. Second up was East India Youth who is slightly more established, but equally as talented. Two albums in two years and only 24 years old, William Doyle performs laden with synthesisers, guitars, laptops and dance moves.

This opening party seemed to be the perfect combination of introducing us to a foundation of exciting ideas. One girl was overheard describing her free beer as smelling like feet, but despite this, Headrow House has set the standards high in creating an intriguing new venue with the prospect of many incredible nights to come. If Belgrave is your tatty, loveable teddy bear, Headrow House is your brand new iPhone.

[Flora Tiley & Mary Pattison]





Review

Image: Just A Little/Facebook

Just A Little

With Disco making a popular come back over the last year, it seemed only fitting for Just a Little to host 'Downtown Boogie', a night filled with disco balls and flares to get the Saturday Night Fever rising.

Canal Mills was adorned with decorations, balloons and all things NYC Disco. The stage homed silhouettes of people finger pointing and wiggling to set the scene.

PAYFONE got things off to a start with funky bass lines futuristic synth grooves. The London based DJ outfit warmed up the crowd and got the disco groove started. Next on the bill was the four-piece DJ collaboration Horse Meat Disco. They upped the tempo with Pop Welcome's 'Call me in America', mixed with four-to-the-floor house beats, that bought an up to date version of the 80s disco tune.

The second room welcomed Milkman Delivers DJs Mzungo and Ed Kellard. Celebrating their first birthday this month, the Milkman organisers have upped their game, with the DJs playing cool minimal house from within a giant milk bottle. They delivered a more house-focused set for those that wanted a break from the wiggling in the main room.

Suave and sophisticated disco-house pioneer Dimitri from Paris headlined the night, and having been DJing, producing and hosting radio shows since before us students were born, he definitely knew what he was doing. There were plenty of percussive instrumental breaks, with cross rhythms on dinging cowbells. Spacey laser shooting synth samples soared over disco classics that got everyone singing. Particular highlights were Daft Punk's 'One More Time', followed by 'Relight My Fire' and Whitney's 'I'm Every Woman'.

The theme of the night was done really well: the music and decorations showed a real attention to detail on Just A Little's behalf, that lead to a successful night of boogying all round. It was also refreshing to see a full blown disco night completely sell out – house has fizzled out quicker than you can say Hot Since 82.

[Hannah Ng]

Weekly Chart



Don Armando - Deputy Of Love

Regularly played by Derrick Carter, this disco classic keeps getting better and better throughout. Don Armando, a spin off of Dr. Buzzard's Original Savannah Band with vocals by Fonda Rae, have created a song with great energy suitable for many a dance floor.



Shalamar - Right In The Socket

This popular Shalamar hit from the album Big Fun is an absolute sensation. A driving bassline powers this epic number from 1979.



Ian Pooley - 900 Degrees (Cool Down Mix)

I first heard this song when it was played by Omar S at the Faversham. Uplifting melodies alongside a groovy bassline created by one of the undoubtable masters of dance music.



Agarie - I Can't Get You Off My Mind (Axel Boman remix)

Axel Boman production prowess really shines through this as he remixes Swedish techno producer, Agarie. The use of disco samples in-between warm evolving beats makes for an excellent result.



Mood II Swing - Do It Your Way

Just like every other Mood II Swing song, Do It Your Way puts its emphasis on the groove. This release from the late 90s will forever be a house classic.

[Harry Pemberton]



[Image: newnownext.com]



[Image: dazed-digital.com]



[Image: hypebeast.com]



[Image: totokaelo.com]



[Image: papermag.com]

Mr Controversial

In the week that saw women wearing women at Paris Fashion Week, we look at the designer behind the headlines. So who is Rick Owens?

Over a twenty year career it's fair to say that the American has far from shied away from controversial or sensitive issues within the world of fashion. Whether it's lack of diversity, racism, sexism, nudity or sex, Owens is never afraid to make a statement. His most recent catwalk spectacle was inspired by an image of Leigh Bowery carrying his wife Nicola in a harness, and was said to be a comment on the power of women, the strength of sisterhood and the weight of societal pressure.

However, this isn't the first time Owens has used the catwalk as a talking point; his Spring/Summer 2014 show was also celebrated for its diversity. Owens' choice of step-dance crews from across America was not just a comment, but an attack on the fashion industry. They were real women, they were racially diverse, they were different shapes and sizes, and they danced. Owens once again defended everything the fashion industry seemingly overlooks.

Despite being hailed the 'Goth' of the industry, Owens identifies himself as an early adopter of 'glunge' - glamour and grunge. Then again, he did create the gothic all black My Little Pony to raise money for those affected by the Nepal earthquake.

His Spring / Summer 16 menswear collection "Cyclops" looked at the trails, failings and hopefulness of man. In his normal style, the show was far from normal, with models wearing head wrappings made of hair and intentionally creating a 'single vision' for those walking. This however was far from the most outrageous catwalk creation by the designer. We all know 'Free the nipple', but "Sphinx", Owens' Autumn/Winter 2015 menswear collection

"I would lay a black glittering turd on the white landscape of conformity."

took a slightly different look at the human body. Inspired by all things naval, he even included portholes in his designs, placed controversially to expose models genitals.

It was hailed as a powerful social commentary, saw a little wordplay on twitter #dickowens, and of course outraged some, leading Owens to respond: "boys with their dicks out is such a simple, primal, childish gesture."

Aside from the seriousness of the issues raised by Owens and his catwalk spectacles, the designer is also famed for his tongue in cheek spectacles. Some of his more narcissistic behaviour has included commissioning Madame Tussauds artists to create several waxwork clones, some featuring him urinating on the floor, others sporting a Godzilla tail. The first now acts as a centrepiece for his Paris flagship store, with his Hong Kong flagship hosting tables and chairs created (once again) from life size models of himself.

The reason he likes to shock? The answer is simple: "I like to be shocked." The fashion industry is one with many flaws, that much is undeniable, and however outlandish they may seem, perhaps it is through productions like Owens' that things change, if only by getting people talking about issues that count. He's a fan of fetishism, a supporter of diversity, a leather jacket guru, an advocate of nudity for all occasions, and whether you like him or not he's managed to build a fashion empire boasting over £100m in annual revenue, so he must be doing something right.

He undoubtedly raises the questions that others avoid, so as his women wearing women catwalk continues to fill headlines and tweets alike, Owens is most probably already onto his next masterpiece. Oh, and speaking of questions, he has the answer to the question we've all been waiting to know the answer to; should we ever wear a Juicy Couture tracksuit? "If you have an open heart and an easy laugh I'm sure you'll look great." Well, that settles that then.

[Molly Shanahan]

Designers to watch



Name: Sandy Liang
City: New York
Background: Internships at Jason Wu and Phillip Lim
On her work: "Funny, Girly, Happy. Pieces you can wear forever."
What's Next: Launching her e-commerce site in December
Expect: Fluffy with an edge
Instagram: sandyliang



Name: Devon Halfnight Leflufy
City: Antwerp
Background: Studied at the Royal Academy of Fine Arts
On his work: "Connections where one might not expect them."
What's Next: Debuting his first womens collection at NYFW
Expect: The unexpected
Instagram: devonhalfnightleflufy



Names: Dao-Yi Chow and Maxwell Osborne (aka. Public School)
City: New York
Background: Work at P Diddy's streetwear label Sean John
On their work: "Capturing a moment. That 'all eyes on you' moment."
What's next: Recently been appointed the Creative Directors at DKNY
Expect: Powerful athletic minimalism
Instagram: publicschoolnyc



Name: Rejina Pyo
City: London
Background: Born in Korea and graduating from Central Saint Martins
On her work: "Intelligent, effortless with a twist"
What's Next: Showing her newest SS16 collection at LFW
Expect: Structured femininity
Instagram: rejinapyo

Trainers

With the rising popularity of trainers in modern menswear, and the fact that nearly every brand on the high street is looking to cut themselves a piece of the action, this week we're giving you a run-down of the best kicks worth having in your arsenal, the classic must-haves that will never go out of style.



Nike Internationalist

Nike can often be a touchy subject with trainer aficionados due to their focus on the technical aspect of design, however one shoe whose quality is never questioned is the Internationalist. Originally designed as a standard reliable running shoe, it is now an everyday trainer for those gents who prioritise comfort as well as style, bringing a certain degree of class to any outfit.



Reebok Classic Leather

If you're looking for a pair of white leather trainers then look no further than Reebok Classic (they are referred to as simply 'Classics' for a reason). Now you might be worrying about your new white kicks getting dirty, no worries, these respond well to a good wipe clean, and you'll even be grateful; the white leather will take on a whole life of its own, gaining character with each and every wash.



Adidas Stan Smith

Ignoring Pharrell and his plethora of rainbow alternatives cluttering up your shoe rack, the recent high street revival of the Stan Smith has done nothing to stem its favour with trainer fans. Named after the legendary American tennis player Stan Smith, the shoe still retains his iconic status even in 2015, with its green and white colourway slotting easily into a variety of looks with ease.



Adidas Gazelle Indoor

A favourite since the late '60's, the Gazelle offers an iconic yet low-profile silhouette. Its simplicity and lightweight construction makes it an essential purchase, especially if your year abroad sees you heading off to warmer climates. There is no better trainer to team with a pair of shorts; its palette of one/two block-colours combined with a striking gum sole proves a perfect accompaniment to a pair of long-hidden shins.



New Balance 998

You might at first consider these a little awkward looking but this tall, impressive trainer is duvet-soft and comes in a killer line of standout hues. Flashes of colour combined with minimal shades make them a comfortable favourite for those wanting to stand out, in a tasteful way. Yes, they do come with a hefty price tag, however what's a student loan if it's not meant to be spent in style?

The Gamechangers: Mario Testino

Considered to be one of the world's most influential fashion photographers, Mario Testino has Prince William's engagement photos, a multitude of Vogue covers and Anna Wintour's passport photo to his name - and that's not including a tiny sixteen books written about his work. Whilst his name is widely recognised, his influence on the industry isn't as widely acknowledged.

Originally from Lima, Peru, Testino's abandoned study of economics led him to London and photography in 1976. He dyed his hair pink in an attempt to become more noticeable, and from there he left the creative restraints of Peru behind and pursued a career in fashion photography.

Testino's break away from shooting models' portfolios came in 1995 when Madonna requested he shoot her Versace campaign. It was this, followed by his portraits of Diana in 1997, which really kick-started his career. The glamorised images of Diana greatly contrasted her modernity against the tradition of the Royal Family. Testino's work with the Royals endured and most recently he shot Princess Charlotte's christening photos,

relaying an intimate insight into the family.

This capture of raw images is what sets Testino apart as a fashion photographer. One of his most famous shots of Kate Moss revolutionised the image of the supermodel and created a more human idea of the star through his use of reflections. The flash of the camera and Testino's silhouette are seen reflected in the mirror creating an invasive mood.

Mario Testino's contribution to the image development of major fashion houses - Burberry, Dolce & Gabbana, Calvin Klein, Valentino and Estée Lauder to name a few - largely encapsulates his impact on the industry. His collaboration with Tom Ford in the 1990's to aid the revival of Gucci further merits acknowledgement and illustrates the significance of his impressive career. His towel series continues to dominate Instagram and Twitter alike, and with his increasingly young fan base it looks like the power of Testino is showing no sign of slowing.

[Victoria Copeland]



[Image: marious-mag.com]

The Five Best: Fashion Shows



Victoria's Secret 2014

2014 was the year that the famous Victoria's Secret catwalk show was hosted in London for the first time. During the show, Adriana Lima and Alessandra Ambrosio donned two Dream Angel Fantasy Bras each worth an outrageous two million dollars, accompanied by a live soundtrack from Taylor Swift, in a candy floss coloured dressing gown and matching lingerie, naturally.



Chanel Autumn/Winter 2008

Who wouldn't want to climb on board a Chanel adorned carousel? Karl Lagerfeld's models did just that during the Chanel Autumn/Winter show after walking the circular catwalk displaying timeless skirt suits and effortless oversized sweaters. The show was an example of why the fashion house has remained a strong favourite for celebrities and fashion fans alike, across the last two centuries.



Alexander McQueen Autumn/Winter 2006

McQueen made clear to us that fashion is most definitely an art form, as he exhibited his Autumn/Winter 2006 collection which revisited and refined the 'Highland Rape' show: his career starter. Immaculate tailoring paired with textures of ruffled feathers and silky chiffon in muted tones made for an eerie atmosphere, heightened by a holograph of a floating Kate Moss enveloped in layers of billowing fabric.



Versace Autumn/Winter 1991

Linda Evangelista, Cindy Crawford, Claudia Schiffer, Naomi Campbell, Stephanie Seymour, Christy Turlington, Helena Christensen, Yasmeen Ghauri... Versace's Autumn/Winter 1991 show was all about 'The Supermodels'. It was a chance for the girls to have fun as they bounced along the catwalk in bold colours accessorized with tousled locks and super-sexy thigh-high boots, embodying its soundtrack ('Freedom!' by George Michael).



Thierry Mugler's Autumn/Winter 1995

This collection was a celebration of experimentation and the extreme; the show was opened by five dark silhouettes in black latex bodysuits and black platter hats. The exhibition was filled with show-stopping creations including that iconic bare-bottom dress and cyborg style corseting.

[Frankie Cooke]



Richard III

[Image: West Yorkshire Playhouse]

The West Yorkshire Playhouse's adaption of Shakespeare's *Richard III* is likely to be one of their biggest draws this season, as it should be. After all, Shakespeare can be argued to be the lynchpin of theatre and will always attract audiences for this alone, if not for the richness of story and character promised in any Shakespearean work. Director Mark Rosenblatt's production reaches for the heady heights of murder and manipulation in a modern setting, and mostly rises to the occasion.

Richard III is the bloody tale of the historic Duke of Gloucester, who systematically and ruthlessly removes all obstacles in his way in order to be next in line for England's throne – which includes murdering his own brothers, and infamously the young princes in the tower. Needless to say, WYP's production is intensely dark. Set in what appears to be the 1940s, it cleverly hints at the fascist elements of Richard's reign. The opening set, featuring a large drain swimming in blood, sluiced away by masked figures, creates a strong opening image suggestive of the stark terror the play is awash with. Set designer Conor Murphy uses the WYP's round theatre in innovative ways. Large grey backdrops open and close narrowly, making the space feel claustrophobic, whilst descending lighting rigs and white sheets create prisons and isolated rooms effectively. Small spotlights succeed in creating the sense of intense scrutiny the characters are under both from the audience and each other.

It is in the casting of Wakefield's own well seasoned actor Reece Dinsdale that the play finds its strength, however. The character of Richard III is nuanced; not only is the actor playing him required to portray disability on stage but also the Duke's absolute heartlessness, his lurid flirtatiousness and his ability to charm his way to the top. All this is clear in Dinsdale, carrying the play throughout its long running time. There are times where his performance perhaps plays up Richard's comedic elements too

much, rather than his much disturbed mental state, but Dinsdale keeps the character engaging and repulsive in every scene. His lines with young actress Dorothea Myer-Bennett's Queen Elizabeth create the powerful highlight of the play – cutting, quick and bitterly sarcastic, the two actors interchange keeps the pace quick. Credit is also due to Ben Addis' sycophantic Buckingham, and Rose Wardlaw's desperate Lady Anne.

“The production is very entertaining, nicely stylised, and definitely gruesome enough to leave you thoroughly disgusted”

The play falls down unfortunately through its limited cast. Quick costume changes and multi-roling are impressive feats for the actors, but the confusion of characters can make the important distinction between the two houses of Lancaster and York hard to follow, added with

the already confusing familial relationships between the characters. The modern setting, although visually pleasing in staging, is not explored fully enough, and inconsistent use of modern devices like the telephone and microphone can feel somewhat misplaced still. There is the overall feeling that the play is still treading the line between a fully realised modern adaption, and wanting to remain true to the historic blood bath Shakespeare created. However, the production is still very much entertaining, nicely stylised, and definitely gruesome enough to leave you thoroughly disgusted.

Richard III runs until the 17th October in the Quarry Theatre, West Yorkshire Playhouse.

[Heather Nash]

The Art Aficionado's Weekly Planner

Art

British Art Show 8 Launch 9th October
Leeds Art Gallery

Beyond repetition Everyday
Bowery, Headingley

Light Night 9 October
City-wide

Theatre

We Want You To Watch 13th October
West Yorkshire Playhouse

Superfundventuretimes - Mouths of Lions 8th October
Stage@Leeds

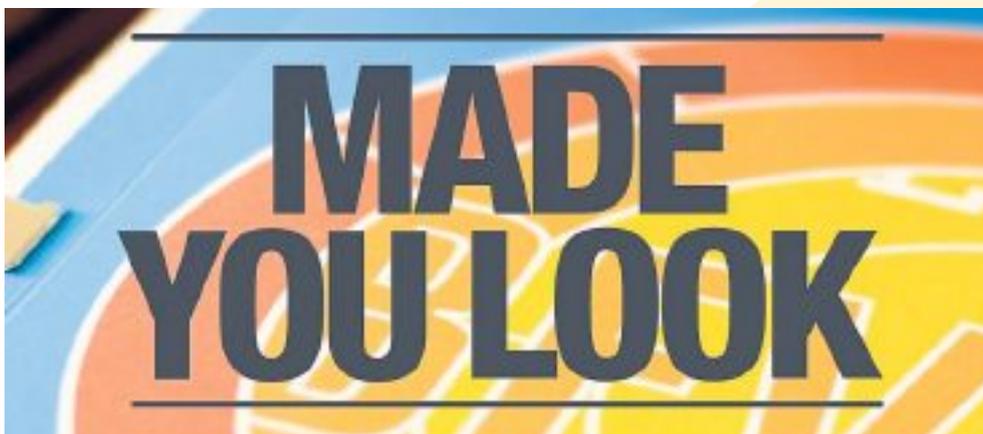
Film

Macbeth Everyday
Hyde Park Picture House

Dance

Salsa GIAG 13th October
Michael Sadler LG.10

[Cameron Tallant]



On the first of October, the Hyde Park Picture House hosted a screening of *Made You Look*, a largely Crowdfunded documentary about graphic designers and illustrators in the UK, directed by Paul O'Connor and Anthony Peters. The screening was followed by a Q&A with co-director Anthony Peters, Leeds-based illustrator Matt Hodson and the owners of Leeds' own graphic design gallery and bookshop, Colours May Vary.

Over two years in the making, this tells the previously unexplored story of UK graphic design and illustration in the post 2000s digital age – how technology has affected both the work processes and the accessibility of illustration. The film interviews several eminent UK illustrators from different backgrounds about their relationship with their art, with technology, and how they expect the community to evolve in the coming years. Although every artist has a different relationship to their art and media, they ultimately agree that variation in medium allows the art form to continue to evolve, and that technology has altered this evolution unequivocally.

The film strongly emphasises the layers and tactility of illustration and design media, be they complex paper sculptures, the multiple vectors of a digitally produced image, or even the messages and ideas that fuel artists such as Ian Stevenson to challenge what is culturally accepted. Although there are a few face-to-face interviews, much of the dialogue is cut with footage of the artists working. This ultimately gives their opinions much more weight and context, as we are given a glimpse in to each artists' own creative process.

There is also a real emphasis on a return to childhood in this film, particularly in the context of rediscovering the simplicity of art. The artists speak about their earliest memories of creating art, and the freedom that it gave them. Many artists point out that technology has a tendency to overcomplicate that which should be simple, both in terms of producing and distributing their work. The film points out that whilst the advent of the Internet has made graphic design more accessible, particularly to people outside big cities, it has also led to a saturation of graphic artists and illustrators all trying to find an audience online. In the Q&A following the film screening, director Anthony Peters noted that this saturation has also meant that illustrators are often frustrating their creative processes by comparing their work unfavourably to other artists'.

Although there was some discussion of digital and traditional mediums existing together, this was really a topic that could have been explored further by the film. There was not a particularly strong representation of solely digital illustrators, and so this unique voice was not strongly heard in a film that could and really should have represented this growing contingent of artists. This film did, however, encourage the growth and evolution of an often under appreciated art form. A joy to watch and a brief glimpse in to complex world, *Made You Look* is a compelling and inspiring film that will leave you itching to create.

[Elizabeth Cooney]

A Taste of China in The Parkinson

As part of Chinese Culture Month, the Business Confucius Institute has put together an exhibition of Chinese watercolours at the Stanley and Audrey Burton gallery. The Institute, whose focus is to facilitate relationships between the UK and China, has produced an exhibit that captures this sense of multicultural exchange. The two artists displayed, neither of whom professional, draw on both Chinese and British watercolour traditions.

The collection opens with The Educational Consul of the Chinese Consulate General in Manchester, Mr Wang Ying, who studied the art of bird-and-flower painting and calligraphy as well as gaining a BA in Life Sciences in China. His work gives us a glimpse of the quintessential English landscape he encountered during a yearlong stay in Manchester, seen through a filter of Chinese artistic techniques. 'Manchester – A glimpse of the centre' conveys this sense of cultural exchange most strikingly. The bright pink blossoms – a speciality of Mr Wang Ying's, and an emblem of Chinese watercolour – foregrounding the scene contrast strikingly against the industrialised nineteenth century architecture of Manchester. His paintings of traditional English landscapes such as Hope and Buxton portray Britishness as it exists in a multicultural world. A strong sense of Chinese identity flows off the canvas, but doesn't feel out of place in Didsbury or at 'Castle Howard'.

This sense of cultural coexistence is continued with the Bamboo Paintings of Sir Konstantin Novoselov, a Russo-British Nobel Prize winner for his work with graphene. His research closely connected him with electronic companies in China, which is where he studied Chinese painting. His



work is minimal and delicate, executed with a microscopic crispness, like scientific specimens carefully arranged, and the grey black tones could even be reminiscent of graphene. Novoselov successfully adopts traditional ink and water techniques to create art that not only draws on different cultural influences, but is also reminiscent of scientific botanical drawings.

The overall exhibition creates a multicultural, interdisciplinary space reflective of our modern world. The aim of The Business Confucius Institute, to build business bridges and friendships between the UK and China, is certainly the prominent narrative of the show. It's definitely worth a visit.

[Katie Robertson]



Convenience

Convenience premiered on Friday 2nd October with a real bank of talent behind its production. Including Keri Collins, BAFTA winning director and writer for film and television, Adeel Akhta (Shaan) BAFTA Nominee, Ray Panthaki (A.J.) BAFTA Breakthrough, and Vicky McClure (Levi) BAFTA Winner (*This is England*). Not to mention some seriously talented name-dropping opportunities in the form of Verne Troyer, Antony Head, and Tony Way. This 90-minute comedy heist satire is set up for some pretty big things and I was intrigued at what the result might look like.

What you get is no disappointment. I found it to be part *Attack the Block* meets *Hot Fuzz*. Collins delivers straight up comedy with a very British awkwardness and effortless silliness throughout.

The story involves two unsuspecting albeit foolish friends, A.J. and Shaan, settling on robbing the local convenience store to recover the £8,000 debt Shaan owes to two reassuringly stereotypical Russian criminals. Problems come when the money is locked away in a time-locked safe leaving the boys to fake-it as em-

ployees manning the store all night and taking its real employees hostage. Simon Fantauzzo (writer) introduces quirky and comedic characters to shake up A.J. and Shaan's nightshift debut.

Performances are strong and believable; McClure is especially notable in her characterisation of the bad-tempered shop assistant with a sufficiently sad back-story to counteract her attitude. Her relationships with Shaan (Akhta) and A.J. (Panthaki) are authentic and sincere amidst

~I found it to be part *Attack the Block* meets *Hot Fuzz*~

the drama and hilarity of the whole situation. There is an attempt at a love story between Levi and A.J. with an odd (and I think misplaced) frustrated outburst from A.J. as he finds himself caught between telling Levi the truth or carrying out his criminal persona. Clearly Fantauzzo doesn't want us to get caught up in this, or in Shaan's learning difficulties, and never pursues them to any cinematic

effect. However, combined with the charmingly shot camerawork, which has a natural simplicity, the story-line plays off extremely well and will have you sniggering throughout.

There is nothing pretentious or overly complex about the production, this stretches to the music, a kind of classical-come-rock infused soundtrack that can at times seem to intrude on the dialogue. However the music certainly adds to the drama of the funny skits and more violent episodes well.

It is genuinely funny. It isn't ground-breaking in political content. It's effortlessly stupid - if there is such a thing - and awkward enough that its British ludicrousness will leave you chuckling on your way home.

CONVENIENCE is in cinemas 2nd October and On Demand/DVD 5th October

[Rosella Barnes]



Image: Estate of Paul Neagu / DACS London 2015

Paul Neagu: Palpable Sculpture Exhibition Henry Moore Institute

The Henry Moore Institute has long been renowned as a groundbreaking centre in the study of sculpture and artistic forms. It is unsurprising then that the multi-faceted work of Paul Neagu should find its way within these walls, as the institute welcomes one of the scenes most intriguing and sensory artists to come out of the Eastern bloc in the last century. The exhibition puts on display a wide variety of Neagu's work spanning from 1968 to 1986 including sculptures, drawings, films, texts and archive material which convey the artist's alternative approach to the visual arts, as is outlined in his 'Palpable Art Manifesto'.

For Neagu, art is an expression of 'desire in the face of the systems that attempt to inhibit it', and such desire includes not just seeing with your eyes but with the involvement of all five senses, lending a sensualist approach to a traditionally visually dominated aesthetic. Such a physically orientated philosophy is reflected in Neagu's manipulation of what he calls 'tactile objects', a series of physical mixed media objects which dominate a large part of the exhibition. These pieces often referred frequently to the importance of hands and the use of touch as a way of interacting with art, as works like 'Tactile Object 1' used a series of hollow wooden boxes which invite the viewer to place their hands inside. Another piece entitled 'Tactile Object 2' was displayed as a variety of cross-like shapes hanging from the ceiling in the middle of the room, here inviting the viewer to feel their way around the work as a form of physical artistic interaction.

Perhaps the centrepiece of the exhibition lies in Neagu's 'Nine Catalytic Stations,' a series of sculptures aligned in a star formation which appropriate in some form or another his use of the tripod-like 'Hyphen' form as a structural base. These multi-dimensional sculptures purportedly represent the nine 'Stations of the Cross' in Christian orthodox iconography, as each piece reflects a differing iteration of Christ in both physical and symbolic form. What further embellishes this piece from his other work is its portrayal of Neagu's final philosophical level; that of the cosmos as embodied in the star shape formation. Neagu believed in a complex cosmology divided between three levels: that of the natural earth, the intermediary of the human and analytic, and a final releasing dimension in which objects are appropriated and developed into a universal space.

Neagu sought then to defy gravity, and through his various works attempted to find a gateway to another aesthetic dimension. The work of the Romanian émigré maintains the ability to provoke serious reflection on artistic forms as we know them, which challenges us as viewers to actively engage and reflect upon his art in a more demanding and visceral manner. It is this lure of Neagu which ensures that he will continue to be seen as a pivotal figure in the avant-garde world of sculpture, defying simple categorisations and understandings through his multi-sensual artwork.

[Oscar Ponton]



Image: Universal

The Visit

The latest release from M. Night Shyamalan was a truly mixed package. After fifteen years of no contact, teenage Becca and her younger brother Tyler receive an invitation to visit their maternal grandparents. Hopeful, the children are sent on their merry way into Pennsylvania farm country to meet them for the first time – what could go wrong? As insinuated from the trailer; a lot. The seemingly innocent arrangement goes horribly, horribly awry.

Behind an outwardly promising blend of fairy-tale and the hand held camera, unfortunately the film itself was flawed. The acting isn't awful but the children are tiresome; teenage Becca (who does the filming) speaks in contrived commentary that wears very thin, and younger brother Tyler has a penchant for rapping that isn't quite as funny as it's intended to be. The actors playing Nana and Pop Pop seem as though they took instructions to act weird a little too far; it's an obvious display that renders you kind of unable to take it seriously. In fairness, the script leaves little room to excel dramatically. As time went on, I got the feeling that no well-known, established actors would touch those roles with a bargepole.

In typical oh-look-everything's-fine-but-not-for-long fashion, effort is put in from the start to keep it jovial. The problem is the comedy seems to continue - it's pretty amusing, generally - but counterproductive. I laughed as often as I jumped; not what you're looking for in a horror film. If you weren't fazed by paranormal activity (I'm still convinced people lie about that), this won't do the job either.

The best thing about this film, by a mile, was its twist. A directorial trick card, it's really noteworthy. Post-twist however, the denouement leaves you a bit lost for words. The scares are upped and things take a blindingly repulsive turn. Was I laughing? Was I scarred for life? Who knows. They didn't hold back at all, let's put it that way. Shyamalan seems to have brainstormed the worst thing he could come up with, and made it into an hour and a half of twisted, confused plot.

Ultimately I have to say *The Visit* fell quite far from expectation. It isn't all bad, though, and delivers to some degree. The concept is strong, the execution not so much. You've got to give it kudos for its audacity, at least.

[Cassie Robinson]





[Image: Jones Mabea]



Review: A Taste of Thai at Bangwok

On Wednesday afternoon I had the pleasure of having lunch at Bangwok, a new unique Thai restaurant located underneath the train station on Sovereign Place. Although a small space, the combination of the fairy lights scattered across the ceiling and the tin roofs covering each table made me feel as though I was eating on the streets of a foreign country, not under a railway bridge in central Leeds.

When we first arrived at the restaurant, which is open daily for lunch from 12-3, it was quite empty. However, as the lunch hour went on, people were queuing out of the door to get their lunch. Despite becoming quite busy, the restaurant remained a relaxed atmosphere - you can even play a game of Jenga whilst you eat. Unsure of what to order, I asked what the manager recommend to eat, as the specials change daily. She suggested the Thai green curry and the Pad Thai, both of which have a vegetarian option, from the fixed menu. As someone who avoids spice, the Pad Thai was perfect; the chillies were placed on the side of the dish, along with a pile of crushed peanuts, which gave me the option to choose how spicy I wanted my meal. It was a sweet dish with tender chicken and chunks of fried egg, perfect for fulfilling lunchtime cravings.

My friend ordered the Thai green curry, which was as equally delicious and had quite the kick to it. We both felt that our meals were authentic Thai street food, which I think is hard to find in other high street restaurants; Bangwok get it just right with the combination of fresh ingredients and a blend of fragrant but not overpowering flavours.

As a student I would definitely recommend Bangwok as a lunch option. Their prices are reasonable at around £6 and £7, which is always a good thing when your student loan is running low but your appetite isn't, with very generous portion sizes that keep you going throughout the day. If, like me, you're from the countryside and can't navigate your way around the city, don't fret. From the 18th of October, Bangwok is opening up a pop up stall in popular Trinity Kitchen for 6 weeks, so there is no excuse not to give them a try. Furthermore, the restaurant has now started a curry club, which takes place on Thursday evenings. This is the perfect opportunity to fill your stomachs, relax and have a Thai beer.

Leeds is filled to the brim with unusual and quirky places to eat and drink, and Bangwok is a perfect addition. The uniqueness of a restaurant in a railway bridge archway is enough to encourage anyone to visit, but the delicious meals, welcoming staff and laid-back atmosphere make it the ideal spot to hide away from the busy town centre and grab a taste of Thai.

[Anna Jenkins]

Living Gluten-free in Leeds

Moving to a new city is daunting enough, but for those new students embarking on a gluten-free lifestyle, the task can appear even more overwhelming. Thankfully, you're not alone: awareness of medical wheat and gluten intolerances has been growing in recent years, and one of the benefits of living in a city as big as Leeds is that there are plenty of shops and restaurants that can cater to a multitude of dietary requirements, including gluten-free. I'm a third year student and I've suffered from Coeliac Disease since 2012, so I've had some time to experience what gluten-free options Leeds has to offer. With that in mind, I thought I'd share a few recommendations and tips to help you enjoy the culinary side of living in Leeds!

2 Oxford Place

This place has an entirely gluten-free menu. Yep, you read that right. I was astounded when I discovered it, having never seen any restaurant like it before. What's more, their menu is surprisingly varied, serving amongst other things a pastry-topped chicken and leek pie, which I have to recommend for anyone who's missed pastry as much as I have. 2 Oxford Place is otherwise thoroughly enjoyable – a little pricey for a student budget, and limited space means it's a good idea to book in advance, but definitely worth it for those of you who want peace of mind in what they eat.

Ecco Pizzeria

Whilst the regular pizza delivery companies make a show of catering to gluten-free diets now, none are anywhere near as enjoyable as Ecco Pizzeria, located in Headingley. Although slightly blowing the budget for most students' takeaway fund, their choice of toppings and thin, crispy, and most importantly gluten free 12" pizza bases are well worth the money. Just be aware that you do have to ask for a gluten-free base for your pizza.

Out of this World

Located on New Market Street, Out of this World is an organic shop that also sells a wide range of rarer gluten-free ingredients. Once again, their prices are what you'd expect of an organic shop, but they're great for those elusive ingredients that recipes call for, such as chestnut flour and gluten-free brown bread flour.

Some tips

- (1) Enjoy cooking. You can't just stick an oven-bake pizza in the oven like your friends, but you can buy fresh ingredients and get stuck into cooking whatever you want. Make time to make the most out of what you can eat. If nothing else, you'll start to resemble a pretty badass chef by the time you graduate!
- (2) Don't be afraid to ask. A surprising number of places in Leeds actually cater for gluten-free diets; they just don't make it very apparent.
- (3) Make use of gluten-free organisations. Glutafin and Juvela (amongst others) not only sell gluten-free products, but can provide some great recipe ideas, competitions and support.

[John Craige]



Rotterdam vs. Amsterdam

The thing I miss most about Rotterdam is the remarkable Dutch architecture as soon as you leave the centre, positioned amongst tall luscious trees and flowers. Central Rotterdam is a beautifully-modern little metropolis; the first word that comes to mind is 'shiny'. The small centre is jam-packed full of sleek, silver skyscrapers, each one entirely built with reflective glass, but still with its own unique design. If New York is a concrete jungle, then Rotterdam central is a jungle of mirrors. You can't help but admire these futuristic buildings and, what's more, the streets are immaculately clean. They have dozens of lanes of traffic, and you'll have to nimbly avoid oncoming trams and veering cyclists. The thing that's so endearing about Rotterdam, is despite the looming skyscrapers and their post-modernist presence, in every free space there are impeccably well groomed trees and flowers, constantly in full bloom, no matter the season.

When I think of Amsterdam Central, all that comes to mind is how insanely busy it is ALL THE TIME, crowds of tourists charging around wielding selfie sticks. Now, I'm from London, so I'm used to the constant rush hour, but this was another level. Not only do people seem intent on creating a mass stampede in every direction, but also some appear to be competing to be the loudest group of tourists in the Netherlands. It was as though these groups wanted everyone around them to know where they were from. The worst thing of all was the heavy commercialisation and gentrification of what used to be an astonishingly beautiful central. Now, you

can't walk an inch without having some form of garish advertising or neon light blinding your view. In my opinion, it's not tourism or "I AM AMSTERDAM"; it's selling out.

What comes as a shock to most people is that there are many coffee shops all over the Netherlands, not just Amsterdam; in fact, the best voted coffee shop is in Maastricht. And yes, Vondel Park is a lovely place to frolic about, but Kralingse Plas and its gorgeous lake rivals this, especially in the summer when people from all walks of life go for a dip. Undeniably, Amsterdam's nightlife is incredible and an adventure in itself. But who says Rotterdam doesn't have one on the same scale of brilliance? Yes, there aren't as many venues, but there are still a good deal to choose from. Be it a tiny underground club with expanding walls, or an outrageous monster of a warehouse. Or even the same warehouse, only on the 10th floor, accessible only by a mammoth lift. Maasilo, despite the fun and games, is the one place I would fear for my life if it weren't for the many techno enthusiasts and their funky Dutch dancing to keep me company - it's definitely worth going against the grain and visiting Rotterdam.

[Nicky Djokaran]

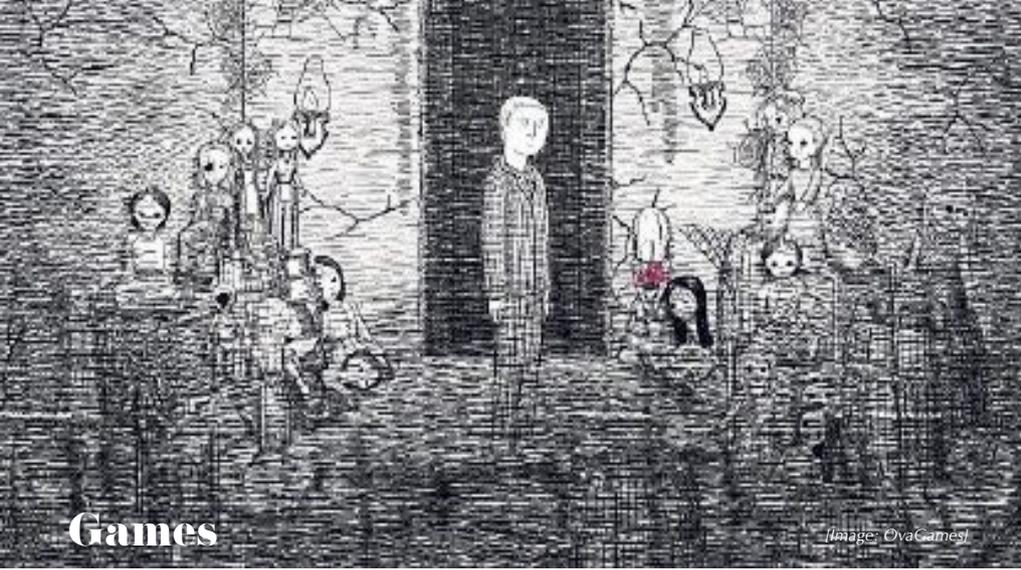
Belgrave's birthday giveaway

Free pizza and burgers for the whole of October

The weather has taken a turn for the worst, and Freshers is well and truly over. But don't fret, as Belgrave have stepped in to help beat the October blues by giving away 5,000 free burgers and pizza slices throughout October (yes, you read that right, free). "We wanted to celebrate the Belgrave Music Hall's second birthday by involving the award winning food brands that we have in Belgrave" reveals co-founder Simon Stevens, "we decided to give away 5,000 burgers and pizza slices, but also see this as a great opportunity to raise some money for British Red Cross who are doing great work with the Refugee Crisis Appeal".

For the whole of October, Patty Smith's will be giving away six burgers on the hour, every hour from 11am - 9pm, and Dough Boys follow suit with eight slices of pizza on the hour, every hour from 12pm - 12am. The rules to qualify are simple; follow Belgrave on Instagram (@belgravemusicall) and queue up at your chosen food counter. Well done, Belgrave; raising money for a great cause whilst eating free food is a birthday celebration we approve of.

[Emma Bowden]



Games

[Image: OvaGames]

Neverending Nightmares & Mental Illness

“Er, did that doll just blink?” my housemate asked me as I cautiously shrunk back in anticipation. It was hard to tell which doll she was referring to, considering that they littered the decrepit corridor I was edging myself down, and to be honest I didn’t fancy going back to check. No, we weren’t trying out the newest haunted house attraction at the local funfair – I was playing *Neverending Nightmares*, a horror game intended to replicate the feelings of anxiety, terror and mistrust that the lead designer Matt Gilgenbach suffered when he struggled with OCD and depression.

My housemate, seeing my terror and hearing that my voice was three octaves higher than usual, decided to keep me company just as I was mentally reminding myself that it was broad daylight and that I had a replica of Sting on my bookshelf in case anything escaped from the screen. Within the game I had been walking around my house, searching for the colour among the monochrome palette, the presence of which indicated I could interact with some objects. Doors could be opened, paintings looked at, wreaths lifted from graves. I had ‘woken up’ from my nightmare countless times already, triggered by being faced by my sister dead in the attic, or seeing her grave, or pulling a vein out of my arm. The creator described these visions as ‘intrusive thoughts’, visions your mind conjures up ‘for the sole purpose of upsetting you’ Gilgenbach explained in a Gamespot interview.

“I realised what it must be like to live with these uncertainties, a shadow of what OCD and depression must feel like, every day.”

I woke up again after the floor crumbled beneath my feet and I fell into darkness. My heart raced. I began to mistrust my own eyes – did that wallpaper look like that before? Didn’t that use to be a painting of something else? It was then that I realised what it must be like to live with these uncertainties, a shadow of what OCD and depression must feel like, every day. You walk with slow and heavy steps, and running wasn’t much better – my character began to gasp for breath after a few strides, and had to completely stop eventually. Gilgenbach explained this was meant to reflect his own asthma and I certainly felt frustrated and angry at myself for not being able to get away quick enough from the monsters that began to walk the halls with me, but also a desire to give in and allow them to destroy me so I could put off playing the game for a short while. The graphics resemble freehand drawing, always in black and white, simple but effective with an overlay of dashes that mimic darkness, meaning that even in the dark you can see yourself eerily walking behind the shadows.

Neverending Nightmares is a valuable insight into mental illness and serves to demonstrate that games are as good as books and film for exploring human conditions, if not better due to the degree of interaction you have with the issues. My talk of monsters and blinking dolls might make it sound typical but it is far from it, and I for one am eager – and absolutely terrified – to play its sequel, *Devastating Dreams*.

[Zoe Delahunty-Light]

Books

Get Wallace: Eccentric Espionage

Consider yourself a connoisseur of crime fiction? If mysteries, enigmas and quintessentially-British secret agent mystiques are your sort of thing, Alexander Wilson’s timeless thriller will not disappoint.

Get Wallace is the fourth novel in the *Wallace of the Secret Service* series, though it’s worth noting that each instalment can be read as a stand-alone novel. I first encountered the series whilst proof-reading texts on a placement; it certainly lived up to all of the accolades which have been lauded upon it by various broadsheets throughout the decades.

Featuring the eponymous hero Sir Leonard Wallace, head of the British Secret Service, Wilson’s narrative is one of sleuthing, undercover intelligence and ingenious tricks that even 007 would be proud of; the series is even considered to be a predecessor to Fleming’s ‘M’ and Bond. The premise of the novel is that Europe is under threat: national secrets are at stake, which no-one wants revealed, and a hefty dose of espionage is required to rescue the confidential information before it is sold on the black market. Before long, eccentric Wallace is hot on the trail: his nifty manoeuvres and clever schemes form the backdrop to the undeniably fast-paced action. Arguably the supreme master of subterfuge, Sir Leonard Wallace leads us on an action-packed adventure, jam-packed with daring escapades and stirring shenanigans – involving surreptitious schemes by foreign figures, who will stop at nothing to thwart Wallace’s every move.

Though in many ways the characters are entirely detached from us, in that they exist in a period pre-dating our existence and work for an organisation that many of us know little about, they are crafted in such a way that we connect with them and eagerly anticipate their next move as we consume the narrative, one exploit at a time. Armed with an enviable collection of gadgets and an uncanny knack for deducing who is the weakest link in the enemy line, Wallace is certainly the archetype of British Intelligence. As a reader, half of the magic of mysteries is attempting to put together the clues for ourselves – something which is almost impossible to do in *Get Wallace* as despite having all of the clues laid out in front of us, just how Wallace is going to pull off this feat remains a conundrum until the very last page.

Throughout the novel, Wilson’s own background in military intelligence provides a degree of ingenuity which is almost unparalleled in many of today’s thrillers. Whilst Wilson led an undeniably nonconformist lifestyle – he was accused of being a bigamist, alongside finding himself in numerous other equally unpleasant predicaments – his works are critically acclaimed and well worth devouring. There are rumours of a film in the pipeline, which will document Wilson’s extraordinary life, but for now sit back and enjoy the nine explosive narratives chronicling Wallace’s – and his sidekicks’ – adventures around the world.

[Rosemary Maher]



[Image: Ten Foot Films]

Review: A Syrian Love Story

In the year that Europe has been bombarded with news of the Syrian crisis, Sean McAllister's personal and harrowing BBC documentary 'A Syrian Love Story' films its escalation with a fresh perspective. Through the eyes of a close-knit family, he exposes the beauty and passion of their nation and the heart-breaking consequences for those who have to leave it behind.

Starting 18 months before the Arab Spring, the documentary begins by portraying Syria as an up and coming tourist destination. However, as he delves for a "real story", the underlying turbulence of the Syrian government is exposed. Images of President Bashar plaster the screen, featuring on posters, decorative plates and children's school books, hinting at his worryingly Stalin-like status. Amer, found by McAllister on the street one night, is all too happy to affirm this likeness as he tells the story of his wife, Raghda; imprisoned for being a democratic revolutionary. Amer explains that, after spending 9 months in prison, Raghda has become "a flag for the people". Her sons, who wait at home for her with Amer, are unashamedly devoted to their mother whilst at the same time wishing she could come back to them. This combination of proud adoration and heart-breaking sorrow makes for an emotional reunion when Raghda is finally released, and it seems that this family of fighters are impossible to break.

However, these heart warming scenes do not last for long. A twist of events sees McAllister thrown into prison himself, forcing the whole family to flee to Lebanon and causing tensions to rise. In Lebanon, Raghda continues her fight

for Syria's freedom, whilst Amer longs for a safer life in Europe. The laughter and affection once shared between husband and wife becomes replaced with tension and bitterness and it is clear that their love is trapped in Syria, where the death toll has now escalated to 150,000. "She's a very strong woman, I am a weak man," says Amer, highlighting the differences that are beginning to tear them apart. The pull to save the destruction of Syria eventually becomes too much for Raghda and she abandons her family to fight for the cause. By 2013, the family have been reunited and are living as refugees in the South of France. Touching scenes of the boys speaking fluent French to their new school friends demonstrates the way they have finally become accepted members of their community; "I am not an Arab, I am not English, I am French" says 9 year old Bob. However, even the boys can see the damage that the journey has had on their parent's relationship. "Do you think mum and dad will ever get back together?" asks 17 year old Kaka to McAllister, before answering himself "I don't think so".

In the end it is clear that by losing their homeland, Amer and Raghda have also lost their love. Once "comrades", with a shared determination for freedom, they have become bitter counterparts with differing desires in life. Through McAllister's intimate relationship with this family, the Syrian tragedy becomes more than just images of anonymous bodies on the streets. It becomes an engaging and heart-breaking story about the destruction of love, marriage and identity. 'A Syrian Love Story' is available on iPlayer until 28th October.

[Beth Lazenby]

Review: KKK - The Fight For White Supremacy

If you were under the impression that the influence of the Klu Klux Klan in the Confederate South is long dead and gone you were sadly mistaken. The abhorrent and badly-dressed racists claim that they are now as active as ever before in BBC Three's 'KKK: The Fight For White Supremacy,' aired last Monday at 9pm. Brought to you by Dan Murdoch, the man behind 'Teen Exorcists' and 'Transsexual Teen, Beauty Queen,' the film delves under those infamous white hoods to reveal the chillingly illogical ideology of the Loyal White Knights, a faction of the KKK based in rural Alabama. Bizarre allegations range from claims that Auschwitz was merely a 'summer camp', to one man's ignorant musings that Black Americans are, apparently, the descendants of white humans who mated with apes. A lot of these claims are made by po-faced Klan members solemnly sporting pointy hats - and a lot of really awful beards, you'll notice. It's hard to take these people seriously when they're wearing shiny green cones on top of their heads and calling their leaders 'Grand Wizards'. One member tells the camera he is unemployed 'because of Mexicans.' Really, Bubba? I think it might be something to do with the bandana and missing teeth. Also, can we take a minute to appreciate how incredibly bad white supremacist music is?

Filmmaker Dan Murdoch strikes a perfect balance between gaining the trust of the Klan members and challenging the views he hears. Sometimes he cannot contain his disbelief; 'Sorry, you're telling me Auschwitz was like a summer camp?' he asks incredulously, 'But whose history are you reading, where you think it's a summer

camp?' If it is possible to make light out of all this horribleness, some parts are downright hilarious.

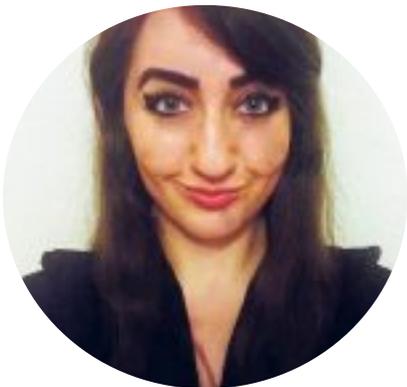
If you hadn't guessed already, this documentary is not one for the easily upset. Be prepared to scream at your TV screen as one white supremacist makes monkey noises at black protesters. Ugh. That's not to say you should give this documentary a miss. Without a doubt, 'KKK: The Fight For White Supremacy' is a 10/10 start to BBC Three's Race Season. Cameras follow two opposite ends of the spectrum; the new black panthers amidst the anti-racist groups, and the KKK and other white supremacy gangs. Following the tragic events of the Charleston church shooting last June, race tensions culminate at a rally in South Carolina. Whilst it may temporarily destroy any remaining faith in humanity you have, this thought-provoking film does provide a fascinating insight into modern day race tensions in the Deep South. Probably not the best bet for your average 'Netflix and Chill' or a hungover Sunday morning, though. 'KKK: The Fight For White Supremacy' is available on iPlayer until the 28th of October.

[Helen Woodhouse]

"Allegations range from claims that Auschwitz was merely a summer camp"

Columns

Long Distance Love



Another Academic year has commenced. Another relationship faux pas has been achieved. It may or may not be known that this time last year I did the 'forbidden' thing of entering into a relationship with my flatmate Stan which actually worked out quite well for us!

For this year's extravaganza we have commenced a long distance relationship. Thanks to the blessing that is having different years abroad, he left for China in August. As it stands we currently live around 7000 miles away from each other; that's approximately 1000 miles per time zone between us! As a delighted added bonus, because apparently life wasn't being cruel enough, shortly after he returns I shall be jetting off for my year abroad. Although, as I regularly point out, France is much closer and convenient than China, therefore making me the less awkward person in the relationship.

Long distance life is a lot less fun than living with your flatmate/other half. I have to make my own breakfast these days, which has been one of the biggest hardships of this whole ordeal. I got too accustomed to being allowed to sleep for an extra fifteen minutes whilst someone else made my toast and coffee for me. It is really rubbish missing someone you're used to seeing all the time, although there are some advantages.

To say that I have let my physical appearance go

is the mother of all understatements. I set myself the challenge of not shaving my legs until he comes back for Christmas. We're nearing two months in and even I'm pretty disgusted with the result. I'm just thankful it's jeans season and that nobody bar my housemates will see them. Sorry guys. Also, given the monstrous time difference, Stan goes to bed at around 4pm my time. It's proving really handy to have my evenings free to get on with Uni work...or watch Netflix. When I'm asleep here, he's at university there, so he gets to go to classes without me bugging him. So really it's working out just fine on that front, although it is still weird to Skype someone who is getting ready for bed when you've just got in from Uni.

It's not all unshaven legs and film nights though. Long distance loving is hard work, whether it's 20 miles or 2000. Most people at Uni are either in, or know someone, that is in a long distance relationship. They're not uncommon, although most people just traverse between cities or across to Europe as opposed to the other side of the world (Cheers, Stan.) However, after being thrown into the deep end of the long distance life I have learnt a few things and am excited to share these nuggets of wisdom.

So here we have it, some top tips to survive being away from the one you love!

1. Communication is key. Quite an obvious one really, given you are thrown into the terrifying realms of relying on WhatsApp instead of your actual voice to keep in touch. In this technological age, talking to your significant other is a breeze. Skype is an absolute lifesaver, even if it is only once a week. There's something lovely about getting to see each other's faces. Although be warned, Skype is unpredictable and only works when it feels like it. I've spent many an hour tearing my hair out over the terrible Chinese Internet connection.

2. Trust is essential. Jealousy is no longer an affordable luxury. We've all been there, let us not lie. Whether it is because bae has liked another boy/girl's Instagram photo or because an ex crops up. It happens. When your beau is far away, you've only got their word that you have no need for concern.

Of course, that's absolutely terrifying; take it from someone who struggles in the trust department. Trust is essential for all couples and when you're hearing about your other half's new friends you've just got to ignore the tempting pull of paranoia and believe in them and your relationship.

3. Discuss problems as soon as possible. I am one of those godforsaken people who just cannot bring themselves to admit when something is bothering me. I've improved in recent months but, my word, I used to be a nightmare. When body language can't do the talking for you, it is up to you to disclose what's on your mind. No matter how insignificant, talk it through before it manifests into a massive kerfuffle about an unanswered text (an offence I've committed.) After all sharing is caring! I nearly always realise that once I've stated what's wrong that it was an absolutely pointless worry, but talking about it still helps and it always shall!

4. Show them that you care. In long distance relationships you can be really cringey and it just comes across as endearing. Admittedly, Stan and I bought pet fish together, which I'm looking after this year and he'll look after next year. This, I'd like to express, isn't the simplest way of going about it. Doing little things, like sending a photo of where you are or maybe even a hand-written letter upon occasion, can really help to brighten the moments when you miss your other half the most. Also keeping a countdown of when you'll see them again is glorious, watching the number get smaller is so exciting! Or you could just get fish because they're really cool.

To paraphrase Coldplay: Nobody said it was easy, however they definitely said it was going to be hard! I'm a firm believer in long distance love (just as well really) and although it's not for everyone, it can really bring out the best in a couple. If your relationship can survive long distance, it can survive pretty much anything. So stay strong and keep loving!

[Becci Fell]

#WMHD15: Holding on to your dignity whilst enduring a mental illness



When I'm crippled by anxiety, when I see things others don't and when I am physically paralysed by my emotions, I feel as though any dignity I once had has been cruelly snatched away, preventing me from being the woman I envision myself to be.

To myself and those others who may feel the same, let me tell you this: We actually have the most dignity. To be engaged in a battle with our own minds every second of every day and not give up is actually rather admirable. So, well done to us, and let's all give ourselves a pat on the back. I bet most the people that we come into contact with don't even realise what we're going through either, so how's that for keeping your dignity?

Social media is alight with awareness raising activity for this annual event. Exploring the hash tag '#WMHD15' on Twitter will give you an insight on the work that is being done across the globe in a bid to raise awareness and eradicate the stigma attached to mental health.

There will be many events going on across Leeds aid of World Mental Health Day 2015.

Saturday 10th October – Feardom Festival - This event is taking place down at Clarence Dock, and is centred on living with anxiety. The day is said to include various workshops, exhibitions and activities

about controlling stress and anxiety. More information about the event and details on how to get tickets can be found on the Feardom Fighters website: www.feardomfighters.wix.com

Thursday 15th October – World Mental Health Day Event 2015 (Hosted by Volition) - Over at the Civic Hall there will be a number of stalls between 11am and 4pm, as well as live entertainment. The purpose of the event is to stamp out the stigma attached to mental illness for good whilst educating the public about the services available here in Leeds. Join the Facebook page to find out more.

Friday 6th November – Lived Experience Conference: 'Between Them and Us' - An interactive day long event on the value of 'lived experience'. Details can be found at <http://www.nsun.org.uk/news/mental-health-events/#Lived15>

Try and get yourself down to a couple of these events, regardless of whether you suffer with a mental health condition yourself, know someone who does or would just like to learn more about mental health in general.

Take care of yourselves, and don't forget to get involved in #WMD15, even if it's from the comfort of your own living room via your laptop!

[Hannah Lewis]

It's the lead-up to World Mental Health Day 2015, which is taking place this Saturday on the 10th October. Each year, the day itself and the week leading up to it will focus on a different theme surrounding mental health issues, in a bid to raise public awareness. This year the emphasis is on 'Dignity in mental health', and this theme struck a chord with me as I have often felt as though my dignity has been robbed from me by my mental illnesses.

Netflix and Chill?



and semantic drift; I can now avoid my fumbling British awkwardness to get what I want, when I want- for just £7.49 a month! So you pop round to my house, we make love all night etc. etc. and I even get to watch snippets of the US Office. My god is Dwight Schrute hilarious. A courtesy cuddle in the morning, you're out the door and I'm having a good day. Everyone wins. We're just keeping things light hearted and casual.

Yeah, right.

My Tuesday evenings consist of a very different kind of relationship- a tale of unrequited love between myself and various job websites-

'Linkedin and Weep.'

Here's how it goes....

It's late, too late. I'm staring at my computer screen agonizing over my response. Was I too forward? Did I come across as too needy? I should be so used to rejection by now but every time it brings that very same sickly, empty feeling, that knocks down all my defenses leaving me as an emotional wreck. With what little confidence I have left, I throw myself onto the next one. Maybe this time it'll be different? I may not be as experienced as the others, but surely motivation and transferable skills have to count for some-

thing, right?

Am I aiming too high? That's just it. Why would someone like you be interested in a nobody like me? I promise once you get to know you'll realise just how much I really do have to offer you! But you're all the same. Do you know how many nights out with friends I've turned down to spend an evening with you? Why do I feel like I'm the only one making an effort in this relationship? How can you be so cold? I was in it for the long haul; I'm talking an official, grown-up, long-term commitment. But I guess I was mistaken.

When it's over, it's always the same story. I buy Cadbury's Fruit & Nut, have a few mugs of red wine and listen to Taylor Swift on loop; but your presence, or lack there of, it still haunts me. You are the first thing I think about when I wake up in the morning and the last thing when I go to sleep. Your insidious siren's call is inescapable; I'm always coming back for more. I guess I'll have to accept that I'm going to be lonely and unemployed forever.

[Amelia Dunton]

It's just another classic midweek evening. It's been a long day at the Laidlaw, I haven't even made a dent in my never-ending reading list and I'm finally in bed; but I'm feeling restless. I toss and turn, trying to get comfortable but I just can't get you off my mind! I stare at the ceiling then pick up my phone, scroll through the contact list and send the following text message;

'Netflix & Chill? ;)'

How brilliant is 2015? Thank you, Internet memes

We're in the business of **IDEAS**. We are a collective of students, artists, writers, designers, illustrators, photographers, all fuelled by our desire to collaborate. We **ARE** creatives dreaming BIG. We are creatives dreaming together. Ideas are our currency. Imagination is critical. So is coffee. The best work is always ahead of us. We are persistent. We are relentless. We are all painters and performers working on screens big and small. Our **BEST** projects are born from what we learn as we fall, as we grow, as we create, collectively. We are **SHARED** learning. We work hard and party often. Creative comrades, come together.

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Views

Following Wednesday's annual Varsity competition, *The Gryphon* asks: Is it fair that the Men's Rugby Union Team get all the Varsity attention?



Yes

Michael Everett

Leeds Varsity is so much more than just a sporting event. Above all else it is a showcase demonstrating the virtues of friendship, passion and pride. Represented within this event are no less than twenty five different sports played by both male and female athletes. Each of these sports is of course, worthy of attention. Given infinite time and money, every match of every sport could be played out in an arena before a twelve thousand strong crowd. In reality this would never be feasible. Even if it were feasible, the fact remains that there can only ever be, by definition, one centrepiece. Naturally we can only shortlist those sports whose form suits a stadium setting. Of these remaining contenders, it is Rugby which has the sense of spectacle this event calls for.

Friendly though it may be, Leeds Varsity is nothing less than a war between two arch rivals. How better to represent this than with a sport defined by blood, sweat and never any tears?

With this having been established, we come now to the meat of the question; why showcase the men's team at the expense of the women's? It goes without saying that the women's team is no less worthy. Equally there is no reason to doubt their talents. The cold hard fact of the matter is that the women's game lacks the profile of the men's. Rugby is associated with some very masculine imagery. That is what the people buying tickets, many of whom are not going to be hardcore fans of the sport, are paying to see. Attitudes can be changed and it is indeed my hope that they will do

so over time. We need only look at how England's women's football players won the support of the nation during the recent World Cup, not to mention England's victorious woman at the Rugby Union World Cup last year. However, it is only fair to say that women's rugby, in public perception, is not quite there yet. Would making it the showcase of Leeds Varsity give its profile a much needed boost? That argument could certainly be eloquently made but that is not the issue at hand. Ask yourself, instead, if Leeds Varsity, an event which means so much to so many people, is really the place for such a social experiment? Financially and with regard to public opinion, it's a risk.

Ultimately, an event of this magnitude will serve to raise the profile of rugby,

which has for so long played second fiddle to football. Just as a rising tide lifts all boats, you may rest assured that Leeds Varsity will raise the profile of women's rugby. A few generations from now social attitudes may well have changed to the point where students are surprised to learn the validity of women's rugby as the centrepiece of this event was ever questioned. We have a lot of work to do as a society before we are living in such a world. In the here and now let Leeds Varsity be what it has always been; students coming together, irrespective of their gender, to celebrate friendship, passion and pride.

No

Dom Johnson

Despite the fact that amongst my most painful memories exists one of being repeatedly bulldozed into the mud by boys double my size during cold, rain-soaked PE lessons, I do not argue against the unbalanced coverage towards the Men's Rugby Union side due to my inability to master the sport. Rather, it is an issue that encroaches on ignoring Varsity's eclectic variety of sports.

Varsity, undoubtedly, is an incredible day that enables Leeds' two largest academic institutions to battle against each other for victory in over 25 different sports. But why does an event that boasts such diversity not reflect this in its publicity of the big day?

The hysteria around Rugby Union could perhaps be justified by the fact that the Men's 1st team game exists as Varsity's culminating and most watched

event. Yet, after a brief glance through the University's promotion for the day, the face of Varsity seems eternally emblazoned with a player from the Men's Rugby Union team, staring down at students from the Union's poster-covered walls as if part of some Orwellian dystopia; the quasi-Big Brother athlete that ensures attention shall not be diverted from the precious headline sport.

The famous Wednesday has come a long way since its 2005 inception where only 10 sports were the platform for competition. The University's attention must therefore respond to the last decade's increase in sporting inclusion and advertise in a manner that reflects the entire spectrum, rather than pinning interest on one single event.

In order to start combatting the gender

inequality that exists within sport, there must be a large-scale shift in the coverage that women's sport receives, starting at grassroots level, laying the foundations for change in the professional game. If equal attention is not given to both genders, in this case to Rugby Union teams, how can female sport ever be expected to amass the same kind of coverage as its male equivalent?

Varsity is the perfect opportunity to redress the balance here at the University, with the Men's Rugby Union sell-out game hardly likely to lose support if a percentage of its attention is diverted into ensuring support across the field.

The fact that we have never to beat Beckett in the 10 years of Varsity is a hint that a change in approach to the event's support must be realised. Moving the

attention away from the Men's Rugby Union game towards marginal fixtures that we have narrowly lost in the past may be an invaluable way to create more support for those teams, and earn our first victory in the event.

Overall, as noted by Piers Cottee-Jones, LUU Activities Officer, in last week's issue of *The Gryphon*: "Varsity is so much more than a big rugby match". Let's honour the array of talent that is showcased on the hallowed day, and spread support across the ever-growing field of competition.

#DoILookDstrkt protests - HL needed

Helen Brealey
BA English and French

A little over a week after four women were refused entry to exclusive West London club Dstrkt, outrage is still rife. If you've somehow missed what has happened, you need only Google 'Dstrkt' to find that the second most popular search result is already 'Dstrkt racist'; an unsurprising conclusion on learning that Zaliqa Miller, 26, Lin Mei, 29, and two other friends were denied access on the grounds that they were 'too dark' and 'overweight'. Yes, you

“Yes, you read that right – it’s 2015, yet people are still facing discrimination in relation to race, colour and body type.”

read that right – it’s 2015, yet people are still facing discrimination in relation to race, colour and body type.

Despite these allegations, a

representative for Dstrkt stated that the club 'has never operated any sexual or racial, discriminatory door policy' and used external promoters for the event in question. However, no formal apology has been issued following this discrimination. Regardless of whether an external promoter is to blame or not, the lack of explanation that Dstrkt have even tried to offer is both embarrassing and frustrating.

It's also worth noting that the racism involved in this incident started well before the women arrived at the door. Invited by a promoter, Mei was required to send photos to the nightclub of her and her friends, after the promoter made reference to the fact that it was 'harder for black girls to gain entry'.

On arrival, at a modest 10pm to ensure ease of entry, the women faced numerous excuses before being allegedly lined up against a wall and told they were not allowed in.

Whilst the biggest issue here is, of course, race, I can't help but question to what extent this is also a sexist issue. Do these rules only apply to females? At what point were these rules suddenly applied, given that the women claim

“Whilst the biggest issue here is, of course, race, I can't help but question to what extent this is also a sexist issue.”

to have visited the club, frequented by the likes of Rihanna, Drake and Jay-Z, before? And more importantly, looking not just at sexism and racism but also elitism, what gives someone the right to make a judgement as to whether someone is 'enough' to get into a venue? Too drunk/underage/rude to staff? Fine. However, too dark or too fat? Surely never acceptable; something I assumed went



Image: voice-online.

without saying.

As is to be expected, the shocking information prompted widespread dissatisfaction in various forms. Most notably, members of the public protested outside the nightclub, questioning 'DoILookDstrkt'? What some fail to grasp is that this incident is not just representative of one single nightclub, and the fact that it has a much more widespread impact is made glaringly obvious here. In addition, musician Omarion was due to perform at the venue on Friday night, yet tweeted shortly before the scheduled event 'I will not be attending #DstrktLondon tonight period.'

Whilst these demonstrations of unacceptance of this kind of behaviour are promising, the lack of shame on behalf of the club shows exactly why issues surrounding race and colour still pose a serious problem that desperately needs addressing. Not just at Dstrkt, but nation wide.

Is Corbyn the man to turn Labour green?

Daniel Dolado-Hollyman
BSc Geography

Young people generally have a much better awareness and indeed, understanding of environmental issues than previous generations. The words 'sustainability' and 'climate change' probably mean very little to our grandparents' generation. Yet, we are highly aware of these concepts. However, society isn't changing fast enough to deal with the imminent environmental crisis.

Ever since David Cameron's 'vote blue, go green' campaign back in 2006, the Conservative government has been widely criticised, not least by students, for abandoning many of its promises on green policy and environmental issues. In truth, the subject has been somewhat avoided by politicians and has quietly disappeared from the political agenda since the aforementioned campaign almost ten years ago.

With the current government selling off a large chunk of the Green Investment Bank and continuing to support shale gas exploration

projects, requiring the controversial use of hydraulic fracturing or 'fracking', it brings up the question as to whether they are committed to the environment at all.

So, in a political sense, what can we do if we are to avoid an environmental catastrophe?

The Labour Party, now led by the 'firebrand left-winger' Jeremy Corbyn, may offer a better deal for the environment than previous governments. As well as a whole host of social democratic policies, the recently elected leader places huge emphasis on protecting the environment. Stating

“So, in a political sense, what can we do if we are to avoid an environmental catastrophe?”

in his own leadership manifesto that, "Promoting the well-being of our planet, its people and ecosystems must be at the heart of the Labour Party's vision."

A greater focus on renewable energy,

encouraging sustainable living and creating climate jobs are all part of Corbyn's long-term plan. Labour is setting out a greener vision of Britain

“The Labour Party and the Green Party are natural allies in defending and protecting our environment for future generations.”

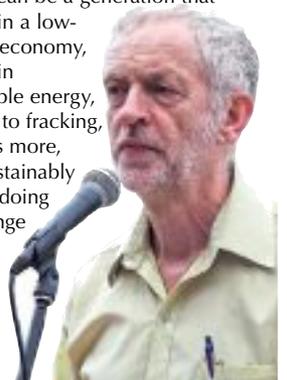
unlike anything we have seen before. Challenges like climate change along with all its social and environmental implications will no longer be left for future generations to deal with, but faced up to now, by us.

How do we know that Corbyn will actually keep his promises? Time-after-time politicians say one thing and then do another once in power. However, Corbyn was elected on a platform based around straight talking and honest politics that has attracted a massive surge of enthusiasm and hope, especially from young people, many of whom are aware of these issues. Although specific policies haven't

been unveiled as yet, the underlying agenda and motivation to deal with the environmental crisis is there.

I attended an assembly in Manchester just this week where Jeremy Corbyn and the leader of the Green Party Natalie Bennett shared the same platform together in solidarity with the People's Post. The Labour Party and the Green Party are natural allies in defending and protecting our environment for future generations. We can be part of that change.

We can be a generation that invests in a low-carbon economy, invests in renewable energy, says no to fracking, recycles more, lives sustainably and, in doing so, change our society for the better.



Fancy Dress gone too far?

Victoria Beyai
BA English Literature

University sports can embody the best of the student experience; fun, dedication, perseverance, camaraderie and the desire to improve. However, on the flip side Leeds University Union sports clubs can also demonstrate behaviour that is far from admirable. Whilst it can be argued the only thing you are judged on whilst playing is your own ability, this doesn't hold true after the final whistle has been blown and societies' barriers fall back into place. In the name of celebrating or commiserating a number of sports clubs participate in social themes that are at best questionable and at worst downright offensive.

'Chav' themes are a perennial favourite and members seem have no understanding of the damaging effect their choice of theme may have on others. The Netball Club, LUU's 'Club of the year' 2014/15, and Women's

Hockey both favour this theme for a social and relish the opportunity to don hoop earrings, mock baby bumps and tracksuits. Considering the exorbitant cost of playing sport at university level (students can easily

“There is a sinister note when one can pick and choose elements of a culture without taking on the prejudice that people who share that culture face.”

spend the best part of a thousand pounds on kit, socials, membership, transport and related costs) the adopting of a theme that mocks those from disadvantaged backgrounds seems distasteful. Whilst I am not suggesting that all who play university sport are super wealthy there seems to be a structural framework in place that benefits those from comfortable backgrounds within a university that already disproportionately admits such students.

The main objection I have to this and similar themes is that whilst for the majority

of the people donning these costumes they can take it off at the end of the night after drunkenly stumbling back to bed; the people these costumes mock cannot. There is a sinister note when one can pick and choose elements of a culture without taking on the prejudice that people who share that culture face. When the university invests so many resources in improving access from underrepresented groups it seems a shame that once here students from these backgrounds can feel the butt of jokes and have to live in a culture that seems to find humour in their respective backgrounds. This

“This isn't just friendly competition, but is insidious elitism that perpetuates negative stereotypes and narrow-minded thinking.”

all exists within a continuum where classism colours sports in Leeds with the best example being at Varsity where chants of 'your Dad works for mine' are thrown across the field towards the Leeds

Beckett fans. This isn't just friendly competition, but is insidious elitism that perpetuates negative stereotypes and narrow-minded thinking. Considering the relative levels of privilege at each university this further demonstrates how these social themes are not only a bit of fun but actually have real world impact.

In order to bond as a club it shouldn't be necessary to poke fun at those from underprivileged backgrounds. Speaking from experience, being surrounded by your teammates who seem to think it's funny to pretend to have grown up in social housing, or as a person of a different ethnic background, such as the equally as popular 'Cowboys and Indians' theme, isn't conducive to a good night out. If the clubs were engaging in 'blackface' or overt racism then there would be outrage but because economic disadvantage is less visible it's deemed acceptable. Maybe I'm just missing the punchline but I just don't think the joke is funny anymore.

Is the Cold War heating up once again?

Liam Kerrigan
BA Philosophy

The prospect of yet another force seeking to assert its dominance in a country already engulfed by conflict is something few would welcome. However, the flames of an already large blaze were stoked up this past week when Russia announced that it was to begin conducting a bombing campaign

“Despite Obama's insistence that the situation in Syria is not verging on becoming another Cold War style proxy war, one cannot help but cast their mind back in time and experience a slight shiver.”

in Syria against the Islamic State (IS) and “all terrorists” in the region.

In recent years, Russia's forces have come to the aid of Bashar al-Assad: the current President of Syria and the latest in the hereditary Assad regime – a regime guilty of, among other

things, flouting the Geneva Protocol by allegedly unleashing chemical weapons upon its own citizens. Assad is under threat from the Free Syrian Army, an army of anti-government rebels backed by the US and UK. The US has, for some time now, been conducting its own bombing campaign in the east of Syria where IS forces maintain their rule. Russia, however, has concentrated its strikes in the west of the country. It appears that areas controlled by the Syrian rebels have been purposefully targeted by Russia. In fact, it is irrefutable.



Defence Secretary Michael Fallon has stated that MoD intelligence suggests a mere 1 in 20 raids conducted by Russia have hit IS targets, a statistic which categorically undermines Russia's

denials. There has been widespread condemnation of Russia's actions which resulted in at least 39 civilian

“IS must be stopped - on that all are agreed. Resolution must now be sought to decide who will hold power once IS have been removed.”

deaths over the first four days of bombing. A statement issued by the UK, US, France, Germany, Saudi Arabia, Qatar and Turkey denounced Russia for targeting civilians and rebels rather than IS. Assad at least has support from Iran. The Shia power has donated billions to the Alawite regime which allows Iran to use the country to transit weapons to Hezbollah.

So, it would seem that Russia and the US are preparing to square-off against each other once again. Russia backs the regime and its forces whilst the US back the anti-government rebels. Despite Obama's insistence that the situation

in Syria is not verging on becoming another Cold War style proxy war, one cannot help but cast their mind back in time and experience a slight shiver (if you'll excuse the pun). Syria has just become the latest board upon which the two superpowers have elected to play. Some fear this may be one of many increasingly tense standoffs between the US and Russia which shall emerge given the rising unpredictability and boldness of Russian Premier Vladimir Putin.

For now, the focus must remain on preventing the further suffering of the Syrian people. IS must be stopped - on that all are agreed. Resolution must now be sought to decide who will hold power once IS have been removed. To allow Russia to continue its assault of the Syrian rebels, thus leaving the murderous despot Assad in power, would be to condemn the Syrian people to a future of tyranny and cruelty. No doubt many will share this view. Though given the subsequent outcomes of recent US-backed regime changes in the Middle East, one could be forgiven for being somewhat hesitant.

Wetland Futures 2015

A chance for freshwater specialists to get a bit salty and marine specialists to freshen up.



[Source: Sacha Dench, WWT]

Flora Tiley

What do you get if you cross a sheep with a starfish? Sheepfish? Shish? Steep? No, a solution to water policy.

The high moorlands of the UK are home to thousands of sheep, all respiring, reproducing and excreting. They graze the land and help seed dispersal, provide us with snuggly knitwear and fill us with meat and cheese. However, sheep manure is impacting our starfish. No, sea level rise has not led starfish to the highlands, nor has global warming provoked sheep to develop gills, but if you think back to the endless drawings of the water cycle done for GCSE Geography, a link is inevitable. The terrestrial hydrological cycle starts in the moorlands and ends in the ocean, via various additions and subtractions of nutrients, minerals, sheep poo and pollution. The process works conversely too: rising sea levels result in salt water encroaching upon agricultural land and killing crops. Water policy plans rarely acknowledge these issues as a whole; in fact, marine and freshwater specialists stick firmly to their respective fields. The Wildfowl

and Wetlands Trust (WWT) notes that not enough people are acknowledging the connections, such as our starfish and sheep.

From mountain to sea, numerous important features can be identified, most notably wetlands. Seasonal or perennial wetlands provide the environmental conditions for a highly distinctive and characteristic fauna and flora, the survival of which is essential to conserving biodiversity. Hydrologically, under certain conditions wetlands may also have an important role in controlling water quality, and regulating surface water flow. Strict wetland management has only really been established in recent years and with that, a distinct divide between freshwater and marine sites. WWT has identified this as a severe shortcoming in water policy, given the intrinsic link between all terrestrial water bodies. The US has been a forerunner in establishing the Integrated Wetland Conservation (IWC) framework and it is high time the UK adopted a similar strategy, to help move wetland issues from their place on the periphery to a central component of integrated environmental management.

In an attempt to marry marine and freshwater (and everything in between) areas for a universal examination and management of our hydrological cascade, Wetland Futures has been established. This year's conference takes place in Birmingham on 15th and 16th October and is entitled 'Bridging the gap between freshwater, saltwater and marginal wetlands'.

WWT's Conservation Policy Officer Hannah Freeman said: "You wouldn't think Birmingham is the obvious place to discuss the interrelationship between rivers and coasts. But actually that's the point, we need to appreciate that runoff from agriculture and industry in the West Midlands drains into the Celtic Sea and North Sea, both of which are over a hundred miles away. The more we realise our impact on the wider environment, I think the more we'll realise how much good work is already happening and hopefully we'll find ways to join that good work together."

The conference is the ideal place for specialists in their relative fields to voice issues and hopefully procure a more sustainable future for wetlands, covering issues from land to sea (and everything in between). It is ignorant

to believe that these sites should be addressed in isolation and it is bemusing that they have been until now. With ever increasing disruption and interference to the natural world from humankind, it is more important than ever to act in relation to conservation. Everyone is involved somehow – we're all consumers and, no matter how much we recycle, there's still an estimated 2,500 items of rubbish per kilometre of beach.

To book a place, visit www.wwt.org.uk/wetlandfutures - there is a student rate available for the event of £70 for 2 days. With an incredible list of speakers booked, a debate and panel session concluding each day and professionals in the field both appearing as delegates and sharing their knowledge as a presenter, this is a prime networking and learning opportunity. There are representatives from the RSPB, Natural England, The National Trust, Yorkshire Water and many other reputable charities and companies. This two-day event offers progressive insights into drivers and constraints to the development and management of healthy wetlands for a range of audiences.

Discoveries and Exploration: A Modern Adventure



Amy Wardle

Reading the word “discoveries” and “exploration”, it is difficult to not conceive images of impressive galleys out at sea and intrepid middle-aged men in beige and khaki. This is part of a portrait of history we consume in primary school. This stereotype is problematic for many reasons, one of which is how ignorant we become to the research teams and scientists who uncover new places, cultures and species every day. It has become difficult to imagine what else is left to find on a planet made smaller and smaller thanks to the ease of long-distance travel and the growth of the human population.

Turns out, there's a lot. The WWF publication 'Hidden Himalayas: Asia's Wonderland' – released this Monday – chronicles the discovery of 200 hitherto unrecorded species in the Himalayas, from 2009 to the present day. This is despite the fact that three-quarters of the original habitat has been manipulated by man, causing massive vegetation and animal life loss. New species recorded include *Channa andrao*, the dwarf snakehead fish; a primitive fish which breathes air despite the gills they possess.

There is a multitude of life we terrestrial settlers are just not aware of. Take for instance a case from Amami-shima, Japan. For 20 years, divers had been spotting 6.5 foot-wide circular structures, intricate and appearing seemingly out of nowhere, with no cause or perpetrator. However, Nature's Scientific Reports published a journal in 2013 – and videos were later filmed, narrated of course by David Attenborough – revealing that the creator of these underwater geometric sculptures were 5 inch-long male pufferfishes (of *Torquigener*) attempting to attract a female with their artistry. These dedicated artists take up to twenty days to manipulate the sand into surreal underwater crop-circles, even decorating the outer peaks with fragments of coral and shell.

Let's not forget, as published in the journal *Elife*, last month's revelations of a new human ancestor, *Homo naledi*, found deep in a cave system in South Africa, named the “Star chamber”. Professor Lee Berger told BBC News: “By the end of that remarkable 21-day experience, we had discovered the largest assemblage of fossil human relatives ever discovered in the history of

the continent of Africa. That was an extraordinary experience.” Through such excavations, we are enabled to learn ever more about our shared planetary history and our own selves.

Modern technology is now allowing us to explore the deep and record our findings like never before. Better late than never, as our oceans and underground cave systems are perhaps more unknown to us than some aspects of the observed universe! In spite of the recent (and awe-inspiring) Martian water discoveries, before we go up to space in search of life and places beyond our stratosphere, perhaps we should instead look down and around at the plethora of species yet to be discovered. With global extinctions ever increasing and the landscape shifting and altering, it's tragic to think we have lost places, artefacts and species of which we never knew and could learn from.

To help conserve this little bit of the world, see the LUU Conservation Volunteers.

Light Night Delights

Dougie Phillips

The days are getting shorter, the weathers getting worse and X Factor is in full swing. This can mean but one thing – summer is over and winter approaches. However it's not all doom and gloom, as the darkness brings its own benefits, namely the annual Leeds Light Night Festival, now into its 11th year. This Friday (9th October) will see Leeds City Centre hosting more than 60 free art events, including spectacular large-scale light projections, exhibitions and a variety of performances.

As 2015 is the UNESCO International Year of Light, the performers and artists have based their events on the importance of light within our everyday lives; ranging from its foundations within nature to the innovative role it plays in design and technology. In fact, Light Night is more than just an art festival located within the city; it is an art festival which incorporates Leeds – its people, its architecture – within the art itself. The event, part of 'Lighting up the North' – a network of light festivals across the North of England, is a celebration of the senses; integrating sights with sounds and art with science, to produce a plethora of phosphorescent performances. Light Night events can be found throughout the city – which has been divided into 10 different zones – catering for students, families and all those in-between. We've put together just a few of the things to look out for, however check the website www.lightnightleeds.co.uk for more events!

Top 5 Events

1. Painting with Light – Millennium Square, 6-11pm
2. Prometheus – Millennium Square, 6-11pm
3. Pulse – Briggate, 8pm, 9pm, 10pm
4. The Mirror Ball – Outlaws Yacht Club, 6-11pm
5. Whale Song – Calls Wharf, 7.30-11pm

Corrections and Clarifications: Please note that the article *To Boldly Go: The First Manned Mission to Mars* that appeared in last week's issue of *The Gryphon* was written by **Ethan Jull**

The Gryphon interviews Olympic heptathlete Louise Hazel...



Freshers' week is infamous for students around the UK drinking copious amounts of alcohol and attending overhyped events at questionable nightclubs, with exercise and healthy living the last thing on their minds.

However, here at Leeds University, one event took a new approach on the partying culture of Freshers'. "Fruity Fitness" combined the popular student night at the union with a full-on workout led by the celebrated heptathlete and Olympian Louise Hazel.

Having gained a BA in French from Birmingham University, Hazel knows perfectly well how to integrate exercise into student life. She balanced her academic work with training to be a world-class athlete, and it all became worthwhile when she won gold in the 2010 Commonwealth Games and participated in the London 2012 Olympics. The Gryphon had the opportunity to chat with her about "Fruity Fitness", exercising at university, and participation in sport:

Mixing clubbing and exercise together is a unique idea. What drew you to participate in Fruity Fitness?

Leeds University is known for being very forward thinking, creative and vibrant place so it felt like the right venue to host my first Live Student Union Workout Class with DJ Odin. I thought the Freshers' might benefit from something different for Freshers' Week!

How important do think it is for exercise to be a regular aspect of a student's life while at university?

I think that a lot more could be done to engage students with exercise whilst at University; there is always a big focus on sport, but sport isn't for everyone. Exercise should be top of the agenda as it inevitably leads to greater productivity, improved health and mental well-being!

What advice would you give to a university student wanting to become fitter and healthier?

Don't wait until you start feeling like crap to get involved in exercise whilst at university, start straight away. I have an online plan www.thepodiumeffect.com with a FREE 60 day challenge and nutritional advice so there's no excuse!!

My top tips:

- exercise everyday, first thing in the morning and you'll feel more energised
- get involved in group workouts
- grab a friend and get involved so you aren't on your own.

Having completed a degree yourself, did you ever struggle to balance university work and your blossoming athletics career?

If I'm honest it was never really a struggle, studying at University was a blessing I had more time than ever to commit to athletics and it really paid off. Use your free time wisely and go and get some work experience!

Why do think there is a lack of young women that regularly participate in sport and what can be done to change this?

I think that the number of women participating in sport will always be disproportionate to men. Sport isn't for everyone and not every man finds sport exciting so it's only reasonable to assume that not every woman will be turned on by sport either. However, what I would like to see more of is an increase in exercise amongst both young men and women and hopefully live workouts like the one I am hosting is a step in the right direction.

Your career highlights include competing in the London 2012 Olympics and winning gold at the Commonwealth Games, making you an extremely successful sportswomen. Do you feel a responsibility to be a positive role model to girls wanting to get involved in sport?

Yes, I would always strive to encourage any young women who are passionate about sport to pursue their dream not matter how big or small because I was once that young girl...

Nancy Gillen

'Uni Girls Can' Comes to Leeds

Behind the closed doors of a certain office tucked away in the upstairs of Leeds University Union, big things are happening. Phones are constantly picked up, meetings scheduled and emails monitored in a hawk-like fashion among a group of workers each sat at their own crowded desk. One of these is Emma Mackenzie Hogg, the University's Club and Recreation Development Manager, who, next week, will launch her exciting and innovative campaign – 'Uni Girls Can' across campus.



Fiona Tomas

Despite having been kept relatively on the quiet up until now, 'Uni Girls Can' will seek to engage more female university students in physical activity and help them overcome the social and personal challenges when participating in exercise.

The campaign will hope to emulate the success of 'This Girl Can' – an initiative launched by Sport England earlier this year after staggering research revealed a significant gender gap in sport participation. The country's largest Sports Council revealed that two million fewer women than men aged 14-40 regularly participate in sport each week. The investigation also disclosed the reasons why most young women choose not to participate in physical activity – because of fear of judgement, for competency fears or for feeling guilty at neglecting their parental role.

As a result, 'This Girl Can' was launched; whose promotional video includes slogans such as "Sweating like a pig, feeling like a fox". The video has been positively embraced by thousands following its initial publication on national television and has since stormed social media using the hashtag #ThisGirlCan.

After attending a conference chaired by the CEO of Sport England, Emma, like many other university representatives, was asked how they would realistically endorse 'This Girl Can' for a student framework. Inspired by 'This Girl Can', Emma decided to launch a university-based adaptation from the national campaign at Leeds University, translating its message from a national context to one that is suited

for a student framework. 'Uni Girls Can', was born as a result.

And since giving birth to her twenty-one month-old baby, Emma herself has found that her life has taken a different turn in terms of inactivity. "Throughout different periods in your life your priorities change. I for one am not as active as I used to be. Now I sometimes do feel the fear of judgement when I'm out on a run as I don't like leaving my little girl. It's something I can definitely relate to. I do, however, want her to grow up and be proud of who she is and participate in sport," she said.

Monday 12 October, the official seven-day launch of 'Uni Girls Can' will see a mixture of practical, motivational and academically stimulating events take place across Leeds University. Six guest speakers and two former athletes will descend on campus to share their unique experiences, tips and advice about participating in sport. Among these will be 21 times world champion Dame Sarah Storey, Great Britain's most decorated female Paralympian. The ex-Leeds Beckett Sports Science student will deliver a practical spin session followed by a talk that will look at her outstanding sporting career; the barriers she has faced as a woman and her recent challenge of becoming a mum.

Mother and daughter marathon runners, Dr Jayne Rodgers (herself a former Leeds alumna) and her mum Bibi, famous for their award-winning food and fitness blog, 'Veggie Runners', will talk about the pressures women face when doing sport and share nutrition tips, followed by leading some runs.

The launch also includes a conversation panel at the Business school on 15 October, where BBC sports

broadcaster Tanya Arnold, international hockey umpire Sophie Ashcroft, Alison Rose (Jessica Ennis-Hill's Physiotherapist) and World Aikido Champion Laura Beardsmore will openly discuss the future of females in sport and what needs to be done to ensure participation remains a high priority among women. To top the week off, a 'Catwalk Run' is being organised at Cromer Terrace, where students are invited to embrace the fun, glamorous and colourful side of running. After a free nail painting session and the chance to sample Lornah Sports gym wear, guests will run down to the First Direct Arena before hitting up the Hidden Café for coffee and cake.

This is a fantastic opportunity for female students from all backgrounds and physical ability to learn more about the importance of staying active whilst studying and the benefits that can be enjoyed.

Emma hopes that her campaign will be able to match the positivity of 'This Girl Can' and will ensure that university females have the support, guidance and impetus to challenge the stereotypical gender issues that have traditionally discouraged women to partake in sporting activity. "After the conference at Sport England, I went away and thought to myself, I'm in a bit of a position here to really make a difference for our students and staff," she said.

To view the full programme of the 'Uni Girls Can' launch at Leeds University, visit <http://sport.leeds.ac.uk/sport/uni-girls-can/>

Leeds Uni Dominate First Ever Varsity Korfball

Matt Norman

Varsity Korfball

Leeds Beckett 9 - 17 University of Leeds

Leeds University dominated Leeds Beckett from the off to clinch the first official Korfball Varsity match on Wednesday. After taking an early 5-1 lead, Uni never looked back to finish 17-9 winners after a commanding team performance with six different players getting their names on the score sheet.

Leeds Beckett managed to grab the first goal of the match to go ahead early on, in what turned out to be for the only time in the whole game. Uni responded in spectacular fashion with five unanswered goals through Rachel Muir, Captain Luke Hawthorne and Nicola Bramley. Uni were definitely looking the brighter of the two teams in the first 20 minutes after picking up a couple of penalties with some slick passing around the Beckett defence to secure the 5-1 lead. However, Beckett showed great character by staying in touching distance in the run-up to halftime, scoring a couple before Cooke got his first with a long shot and Hawthorne added his second after some quality interplay with Matt Hadfield. At the halftime whistle the 7-3 score was uncomfortably close for Uni, with everything still to play for.

Uni started the second half strongly as Hawthorne and Matt Norman combined to capitalise on lacklustre

defending from Beckett, giving Norman a simple runner shot which he put away easily. Becket managed to grab one back but Uni once again asserted their dominance with another period of five unanswered goals. Muir added two more to her personal tally after easily getting away from her defender. Hawthorne then picked up his third, finishing off Evie Lilly's tireless work around the post to help put Uni 13-4 ahead. Beckett was unable to mount any serious threat to the lead but kept the scoreboard ticking with a couple of good long shots. Nevertheless, Uni remained focused and, after some excellent link up play between Lauren Taylor and Debs Cray, Louis Harrison found some space to get a shot away and grab his first goal of the match.

With the result never really looking under any real threat, the match finally finished 17-9 to Uni, a thoroughly convincing outcome for this exciting team.

Before the match, The Gryphon spoke to Leeds University Club President Jacob Cooke about Korfball being included in Varsity for the first time: "It's great to finally get the chance to play in Varsity, especially for a sport like Korfball which not many people have heard of. Leeds Beckett has only been playing for a couple of years but has become very competitive in a short space of time. They play a very physical game that we're not used to so we know it's always going to be tough against



them and we'll have to be on the top of our game from the off to get the win. Whatever the result it's fantastic for the club to be a part of Varsity finally and have the opportunity to help Uni come out on top!"

Leeds Beckett Handed a Defeat

Fiona Tomas

Varsity Women's Handball

Leeds Beckett 24 - 26 University of Leeds

Leeds University's women's handball team edged past a resilient Beckett side in a hotly-contested match at The Edge on Wednesday afternoon.

Uni started brightly, with Ellie Whitehead scoring in the first 45 seconds of the match, beating the keeper by firing a shot into the bottom left-hand corner. The Gryphons then won back possession from the re-start and hit the target again to bag what was a deserved 2-0 lead.

Beckett took longer to settle into the game and they took time to adjust to a resilient Gryphon defence. After some brief exchanges of play, they grew in confidence and began to dominate possession, and with it, scored three goals to take the lead at 2-3.

Indeed, the first fifteen minutes of the game were fairly equal, with both sides squandering shooting chances at either end. Uni forward Whitehead came close when she hit the post twice but Uni lead at the break by a slender margin of two points at 10-8.

Beckett, however, ferociously cheered on by a large group of supporters, came out on the front foot at the start of the second half and thwarted Uni's defence. A shot was fired through the hands of Uni's goalkeeper in the first 30 seconds to make it 10-9. Beckett continued their attacking prowess and forced Uni to give away a penalty soon after, which was scored to make the game all-square.

The Gryphons grabbed their first goal of the second period in the next counter-attack, but Beckett pounced yet again, coolly slotting low into the corner to make it 11-11. Indeed, Beckett looked the livelier side – they were

increasingly finding their rhythm and were causing defensive problems for Uni.

The superb Whitehead – arguably Uni's best player of the game – responded with a powerful throw into the bottom left-hand corner of the net to the applause of the pitchside Gryphon supporters to level the game at 12-12.

The match was proving a difficult one to call, with both teams closely tied at 14-14 at the end third of the quarter before a moment of magic from Whitehead. The Fashion Design student proved why she is a Super-8 League player, showing excellent agility with an impressive pivot at the top-centre of the box to turn and shoot, edging Uni in front at 15-14.

Beckett once again responded and scored twice from two counter attacks to peg Uni back, before captain Authen scored brilliantly from ten metres out.

With eight minutes to go, the game was tied at 21-21 and the match was becoming increasingly tense, as both teams drew saves from their respective goalkeepers. Kitty Ottman converted a Uni penalty, but it was to go down to the wire.

Uni's victory was in part due to the late heroics of their substitute keeper, who tipped a fierce Beckett shot over the bar and fantastically saved a penalty with her foot in the 56th minute. And after Authen danced her way through the defence to blast her shot past the Beckett keeper and establish a two point lead at 24-22,



the game looked increasingly like it would belong to the Gryphons. Beckett clawed their way back to 25-24, but couldn't respond, as Uni's goalkeeper pulled off another dramatic save from close range before Authen charged up the court to have the last say and fire in as the final whistle went.

Beckett Outclass Gryphons

Nancy Gillen
Varsity Women's Football

As Varsity day loomed, the Leeds University women's football teams knew that they had a big challenge ahead. Aside from the obvious close rivalry between the two teams, each Leeds University side was facing off against a Beckett team two leagues above.

The big day came accompanied with torrential rain and an icy wind. Fittingly, the 1sts were the first to play, confident despite last season's top scorer, Fiona Worts, sitting out with an ankle injury. However, coming up against a Beckett side who play in the Premier North league was always going to be a tough ask. Within 30 minutes, despite playing well, Uni were 3-0 down. A scoreline like this is always hard to come back from, and another goal just before half-time pretty much cemented a Uni loss. Unfortunately in the second half the going got much tougher, and a superior Beckett side put another seven goals past Uni. Despite this, the 1sts never let their heads drop and managed to grab a goal with what was literally the last kick of the game, restoring some pride. After this disappointing 11-1 defeat, Leeds Uni 'player of the match' and defender Catriona Stobie stated "It was a tough match against a very strong Leeds Beckett side but from here on out we hope to take some positives away and look towards the rest of the season".

Next up were the 3rds. Immediately after kick-off the team realised what a testing game this was to be, with Beckett scoring a goal almost straight away. The

majority of the 1st half went the same way, with the Uni side struggling to deal with the creative Beckett attack who were almost scoring for fun. However, like the 1sts before them, the 3rds didn't give up. The second half saw much better play from Uni, producing some well-worked passes and preventing Beckett from scoring. However, as the match came to a close, Uni began to tire, and Beckett added a few more goals to their tally. The match finished 16-0 to Beckett, but in all fairness, this was not reflective of the hard work and effort put in by the Uni 3rd team. A lot of the play created will give them hope for the upcoming BUCS season.

It was left to the 2nds to try and salvage at least one win for Uni. Unfortunately it was not to be, with Beckett immediately getting off to a good start with a goal after 5 minutes. Nonetheless, it was a good performance for the team, and Uni often linked up well to play some eye-catching football. However, they simply came up against a stronger team, and against lesser opponents it is easy to see the 2nds performing well in their league this season. Team captain Rachel Weaver said after the game: "Although we lost we can take a lot of positives from the match. It was the first time we played together and everyone put in 100% and played very well, and it was good preparation for BUCS next week."

Overall, Uni women's football did not have the best Varsity results wise, but there is much reason to be optimistic for the upcoming season.



Lacrosse Teams Experience Mixed Fortunes

Mac White
Varsity Lacrosse

The University of Leeds' men's and women's lacrosse teams earned mixed results in their Leeds Varsity matches on Wednesday.

While the women's team demolished their rivals from Leeds Beckett University 20-9, the men's team struggled to find their offence, losing 9-1.

The games were played at Beckett's Headingley Campus, where both teams battled not only their rivals in purple and black, but the biting wind and rain too.

Despite the disparity in the ladies' final score, the match remained close in the early stages. The Gryphons only led by three at the halfway point before ultimately pulling away.

Star centre and Team England representative Caitlin Baty directed most of the Gryphons' play. The fourth-year player was all over the pitch, with much of the team's offensive attack being run through her.

Baty finished with seven goals on the day as the Gryphons pulled away in the second half. Baty's play included a highlight-reel solo effort where she carried the ball through the entire Beckett team to score.

Lucy Yates also had an impressive day, scoring five goals. The Gryphon's tight defence and stellar play by goalie Hannah Bruton nullified the Beckett attack.

"Our play was absolutely awesome. It was really close through the first two quarters," Baty said.

"We had a time out, got our heads together and then

absolutely bossed it."

Second-year player Lydia Griffiths said she was also very proud with how her team fared on the pitch, especially with some new faces wearing green and maroon.

"There are five freshers on the team today and four or five girls returning back from a year abroad. Some of the girls I've never played with before," Griffiths said.

"The freshers performed really well. The transitions on the field were amazing. You wouldn't know from the pitch who was a fresher and who wasn't."

In the men's game, the Gryphons fell behind early and never quite recovered. Beckett started strongly and led by six at the halfway stage. The Gryphon's lone goal was scored by midfielder Alex Brodes.

The spectators who braved the elements in the match's second half saw a much different Uni team. Beckett only scored two more goals as the Gryphons' defence and goalie George Ross clamped down on much of the Beckett attack.

While the men's side didn't enjoy the same outcome as their female counterparts, the team said they still felt like it was a positive outcome.

"They had the jump on us pretty quick, but towards the end we were buckling down, controlling the ball, being patient,"

said defender Lucas Kramer, an exchange student from Buffalo, New York.

"We made it a good fight by the end."

Despite being new to the Leeds Varsity concept, Kramer said he could feel the tension and competitiveness on the pitch.

"Absolutely, you could look around and see all the fans from each school coming out and cheering and just looking to get the better edge on one another. It was a really great atmosphere," he said.

Both the men's and women's teams will officially kick off their BUCS season next Wednesday when Newcastle University comes to play at Weetwood.



Gryphons Batter Beckett in Badminton Showdown

James Candler
Varsity Badminton
Leeds Beckett 2 - 6 University of Leeds

The women's badminton team were able to defend last year's Varsity victory, winning the contest 6-2 and in doing so displayed great promise for the rest of the season. The University side were initially met with stiff competition from their arch-rivals, but as the day progressed the side proved to be the fitter of the two universities both physically and mentally.

Though the Gryphons entered the fixture as firm favourites (having beaten Beckett last year) the underdogs were quick to show that they were not merely cannon fodder in the grand scheme of the Varsity tournament. The first round of doubles was ended in swift and efficient fashion by first-teamers Ellie Travers and Joanna Minihan who were able to constantly force errors from their opponents and test them physically with some intelligent shots both at the net and from the baseline. Following this, first-team singles player Serena Midha won her first match in straight games, and yet the subsequent matches of the first round proved increasingly testing.

Second-team singles player Hannah Down was unable to hold her own against a sharp-looking Beckett first team player and (despite offering up valiant and impressive opposition) lost in straight games: a result that did not necessarily reflect the competitiveness of the match.

Meanwhile, the Gryphon's doubles 2nd team were up against the Beckett 1st team in a match that proved far more tense and far less one-sided than one might initially anticipate from a mismatch of a 1st team against a 2nd team. University players, Phillipa Wauman and Ashleigh Buck showed a gritty determination which put their opponents under real pressure at times, as the Beckett girls often struggled to return powerful baseline serves and well executed drop-shots. The university side lost however, and the second round of matches began with the score at 2-2.

The match that followed (between Serena and her 1st team counterpart) was arguably both the most pivotal and most entertaining match of the day. The match lasted three games, with Serena losing the first. Consequently, the next few minutes were crucial. Luckily it appeared as though Serena's composure and fitness allowed her to break down her opponent, who soon began to seem flustered as the Gryphon served-up fast-paced shots which required too much mental and physical exertion for the Beckett player to handle. This University win seemed to take its toll on the Beckett



players, who collectively seemed fatigued towards the latter stages of the day.

The Gryphons finished the competition with a certain ruthless efficiency and as a result, the team convincingly won all their remaining matches. It certainly seems as though the Varsity crown of women's badminton is not one which the Gryphons are willing to relinquish any time soon.

Plenty of Positives Despite Uni Defeat

Alex Bowmer
Varsity Women's Rugby Union
Leeds Beckett 32- 10 University of Leeds

Uni fought valiantly but ultimately came up short against a strong Leeds Beckett side at their Headingley Campus on Wednesday afternoon in a well-contested rugby union encounter. It is fair to say that the previous results in this event at Varsity have been overwhelmingly in Beckett's favour, although given the disparity in resources and quality of facilities between the two outfits, this is understandable. The departure of Uni's coach could have been taken badly by the girls, but they knuckled down and continued to put in the hard graft that had started in pre-season at the very beginning of September. Even so, they knew that the odds were stacked against them. Beckett ply their trade in the Premier North Division, and are the second strongest team in that league behind Loughborough. Last season saw them record crushing wins over the likes of Birmingham, Durham and Newcastle, and so it would be a tough ask for Uni, despite their meticulous preparations for the new season.

True to form, Beckett came out of the traps fast, looking to rack up a big score. They demonstrated why they are one of the best teams in the country, spraying the ball around with confidence, as Uni were pushed onto the back foot and forced into some last-ditch defensive tackles. Around five minutes in, the favourites reaped the rewards of their territorial dominance, breaking through the thicket of bodies to score the first try. Their power and pace was a potent combination, and led to a second try being scored only five minutes later, with the Uni girls being punished for any mistake. However, if Beckett expected to romp home, they were in for a rude awakening. Despite their continued dominance at the

breakdown, the Gryphons were enjoying their first real sustained spell of possession, and were demonstrating impressive skill and agility with ball in hand. Having fallen victim to another Beckett try, the girls scored one of their own through No.8 Tilly Heggie, who drove over against fierce resistance, to the delight of the raucous contingent of fans and players on the sidelines who helped to galvanise their friends and team-mates.



The first period drew to a close with Beckett 12 points to the good, but seemingly wary of a spirited riposte from the feisty underdogs in the second half. The physicality that shone through during the build-up to Leeds' first try was in evidence after the interval, with the team running purposefully and tackling ferociously. This positivity allowed Uni to narrow the gap with a second try. Having danced past the Beckett defence, it seemed a sure bet that she would go over for the five points. However, she elected to kick through for Nicky Dobra, who kept her eyes on the ball before grounding, sparking jubilant celebrations from players and fans alike. There was now a real sense that Uni could record their first Varsity victory over their intra-city rivals.

Unfortunately, Beckett responded well in the face of adversity. Despite their opponents enjoying a lot

more territory now than at earlier stages in the match, the home side were still gaining a significant number of metres during their attacks. Their determination to preserve their unbeaten record in Varsity matches was perhaps what inspired them to step up their game as the 12-point cushion was restored. The Gryphons' defence was starting to fragment, as the herculean rearguard action from the team was beginning to take its toll, and a breakaway try added further gloss to the scoreline as Uni were out on their feet. A further try at the death was more than Beckett deserved, and was an unfair reflection of the contest as a whole.

After the match, Dobra and Hannah Carmyllie spoke to *The Gryphon*. Try-scorer Dobra acknowledged that the coach's exit had been a slight setback but said that 'luckily, my housemates all play rugby, so they were happy to help out, and have been really useful. We have also have good links with the RFU, so they helped us sort out a coach quite quickly.' Despite admitting that it had been a bit of a scramble, she did point to the fact that they have been in training for a while.

Carmyllie added that 'it was going to be a difficult match, but we've trained so hard in the last couple of weeks, and then we also had three weeks of pre-season, which were really well-organised; we were training every day. We all felt really prepared, and we've had so much confidence we hadn't even thought about losing the match, and approached the match very positively.'

If they can take the same mentality into their BUCS season, they will prove a tough proposition for anyone.



The *Gryphon* interviews Olympic heptathlete Louise Hazel p.19



We review a successful Varsity result for the Women's Badminton team p.23



Uni drum up support for increased female participation in sport p.20



We look back at a victorious day for LUU Korfball p.21



Varsity Finale Blighted by Fans

● Gryphons suffer 13 - 27 defeat to Leeds Beckett team

● Pitch invasions cut short match by ten minutes

James Candler
Rugby Union
Leeds Uni 1st XI 13-27 Leeds Beckett
1st XI

The University of Leeds rugby union team were unfortunate to be on the losing end of a physical encounter which would have been dubbed a 'tale of two halves' if one half had not been shortened as a result of disruptive behaviour by many of the supporters. The Gryphons appeared to be shifting the momentum their way after half time and (though I would not conclusively say that they were going to win the match) the team were certainly let down by many of their fans who disrupted the play and blighted the uni team's resurgence.

The Beckett side began with furious intensity and the men in green struggled to cope. Though the University team tackled fiercely, Beckett drove on with unwavering intent; an early penalty which was kicked to the corner displayed their confidence going forward. After eight minutes of defending well, the Gryphons conceded their first penalty

and lost their first player to injury: tighthead prop Oli Lamprell was taken off for Tommy Pritchard. For much of the first half, the Gryphons struggled to put pressure on their opponents, making multiple handling errors and conceding penalties at the scrum. This meant that despite the best efforts of scrum-half Lewis Hall and full-back Ethan Allen (both of whom were outstanding all game) overall the team's attack lacked continuity.

25 minutes in Leeds University number 8 Oli Holt was given a yellow card for a high tackle. Consequently, the Gryphons were a forward down and thus unable to win first-phase ball and really compete at the breakdown. The side however, coped with this unfortunate period and went into the tunnel at half-time just ten points down.

Beckett again started the half well as winger Hutson went over for a scintillating try that was created by the skilful delivery of their fly-half Smith. At this point the University crowd became noticeably more agitated. The Gryphons however, did not seem put-off by any of this and quickly hit back

with a very dominant period. The University team were able to gain a quick ball from the breakdown and using an effective system of hard-hitting runners, soon won territory and penalties. The score was 6-20 when, in the 62nd minute Leeds centre Cameron Hudson showed his tremendous pace and power, making a break which set-up Allen for a well-deserved try.

At this point, with the score at 13-20 and with the Gryphons looking more confident, the match descended into an embarrassing display of alcohol-fuelled idiocy. It is rather tragic that this poor conduct is even worth reporting on, but sadly it played such a crucial role in the day's events. No less than eight people (many of whom were students at the University of Leeds) brought the game to a grinding halt by exposing themselves on the pitch and even attempting to run into players. As a result, Beckett remained in the Gryphon's 22 for a solid five minutes and were eventually awarded a penalty try, as a visibly confused and frustrated University team, collapsed

the rolling maul.

The final score was 13-27 and meant that Leeds Beckett had once again won Varsity, this year with a close score of 30.5-27.5 overall. Afterwards *The Gryphon* caught up with a visibly distressed captain, Luke Harris. Luke praised his team in the second half, claiming that he was very proud of the way they responded, especially the boys in the front row. Commenting on the behaviour of the crowd, Luke acknowledged that when Varsity and alcohol are involved one expects a certain level of rowdiness. However, Harris did say that he was gutted that the match had to be cut short as the pitch invasions disrupted the flow of the game. Leeds were in the ascendancy before the interruptions and the captain believed that, if the final ten minutes were able to go-on unimpeached, then having worked tirelessly in pre-season his side's fitness would have shone through. The University of Leeds can be proud of the performance of its Rugby Union team. It is just a shame that it cannot be proud of its fans.