



[Image: Jodie Collins]

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[Image: Twitter/BalletBlack]

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Only 9% of University Staff of BME Background

Jessica Murray
News Editor

Recent statistics obtained by The Gryphon have shown that in the 2014-15 academic year Black and Minority Ethnic (BME) individuals made up 9% of academic staff across the faculties, with ethnic whites making up 71%.

The faculty of Engineering showed the greatest diversity in its staff members, with 15% BME, whereas BME staff members made up only 6% of the total in the Faculty of Education, Social Sciences and Law and in the Faculty of Arts.

Statistics have also shown that during the 2013-2014 period, BME individuals made up 21% of those who applied for professional and managerial roles across the university, but only received 5% were successful.

59% of applicants were of white ethnicity, and they received 86% of job offers.

This equates to 133 white and 8 BME applicants being offered jobs by the university.

A similar trend is seen in the recruitment of academic staff of the same period, with BME individuals making up

31% of applicants and only 17% of job offers, and white applicants making up 51% of the total, and receiving 67% of job offers.

When questioned about these statistics at a question and answer session in February, Vice Chancellor Alan Langlands defended the university policy by saying that the mix of university staff is in reality better, but still not good enough

He went on to state: "I'm not in favour of quotas. We've got to pick the absolute best candidates. What we should be asking is why are we not producing the best candidates from minority groups?"

The national average of BME staff higher education in 2012-13 was 6.5%, according to ECU research, and there are currently only 60 black professors in the UK, representing only 0.4% of the total.

This is an improvement from the average in 2003-04, in which 4.8% of higher education staff were BME.

Further data shows that 85% of BME candidates applying for promotions in 2013-14 were successful, and 82% of white applicants were.

A spokesperson for the University said: "Currently, of a total staff headcount of

7,780, 9% of our staff have declared they are from a BME background; however, a larger proportion of our staff ethnicity status information remains unknown (20%).

"With reference to academic staff, 10% declared they were from a BME background, however, again, a larger proportion of data is unknown (23%).

"In relation to the recruitment of professional and managerial staff in 2013/14, 21% of applicants and 5% of those offered a role declared they were from a BME background; however, 18% of data at application stage is unknown and 8% at offer stage, therefore it is difficult to provide meaningful narrative.

"We recognise that there are gaps in the equality monitoring data, which do not help to provide meaningful information, so we are currently working towards more fully understanding the composition of our staff by encouraging disclosure in our equality monitoring activity.

"This supports our priority to attract, retain, support and develop an excellent workforce from across the world, which is part of our Equality and Inclusion strategy and wider framework."



16.10.15

Weather

	HI	LO
Friday cloudy	12	8
Saturday cloudy	11	8
Sunday cloudy	12	9

Quote of the Week

"The chance to play against Messi would be unbelievable, or even Brazil. Neymar would be great to come up against. I'd like to test myself against Neymar."

Northern Irish footballer Kyle Lafferty jokingly responds to an interviewer's question over who he hopes his side will face at the European Championships in France next summer.

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Society ~ Avigail Kohn

Features ~ Stephanie Uwalaka, Molly Walker-Sharp

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Science ~ Sam McMaster, Dougie Phillips

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Head of Photography ~ Jack Roberts

Editorial:

Trayvon Martin, Michael Brown, Eric Garner, Sandra Bland, Tamir Rice. Names we all know. At the time of writing 219 black men and women have been killed by the police in the USA this year alone. A horrifying and damning indictment of a society that claims to be the greatest nation the world has known. The struggle to see the value of black life across the Atlantic has stained American society for too long, and although movements in that country seem to be gathering momentum it is a bitter struggle which sadly shows no sign of succeeding soon.

Let us not think that we as a nation are beyond such troubles however. The majority of you reading this will be lucky. Lucky because you have been raised in a society which has not judged you on your race. Lucky because when you have encountered police officers at a train station they have treated you with indifference. Because they have not stopped you and searched you. Lucky because when you have applied for a job you have not been turned down because you don't have the right kind of name. Lucky because a stranger has never asked "but where are you really

from?". We know this because 85% of students at this University are white. If you are one of these number you have been born into a society which has never looked to place a barrier in your way because of the colour of your skin. Many of you no doubt face other levels of oppression: gender, sexuality, disability. But in at least one regard you are privileged.

The struggle for racial equality in this nation is far from over. It is within many of our parents' lifetimes that a Conservative MP ran with the slogan "If you want a ***** for a neighbour, vote Labour". Within our grandparents' lifetimes that landlords would proudly display signs in the windows of terraced houses declaring "No Dogs, No Blacks, No Irish".

Those in power often speak of their desire for equality, but so rarely do their actions reflect their rhetoric. In the space of a week our Prime Minister declared the barriers facing BME communities finding employment a tragedy, and told the world to "get over" slavery. What we so often fail to grasp is we cannot construct a fairer future without first addressing our past. What's past is prologue.

In this week's edition you will find many writers and columnists challenging the euro-centric way of viewing our world. Unfortunately at a time that such discourses should be taking flight, we find our curriculums becoming all the more insular. We should consider it a small mercy then that plans to have our history curriculums redrafted to apologise for empire were scrapped.

This is why the work of events such as Black History Month is so crucial. Not just for forcing us to confront the painful truths of our past, that we have built a nation on the backs of the oppressed, but for celebrating the rich history of those very same people. Acknowledging that Africa was not "the dark continent", the Americas were not "virgin lands", and Asia was not home to "noble savages". Across the world civilisations flourished long before Europe encountered them, and they continue to flourish today.

The Gryphon Editorial Team

Wole Soyinka Returns



Wole Soyinka, Nigerian poet and playwright, Nobel laureate, and Leeds graduate, returned to the University last week to speak to students. Image: Jodie Collins

Student Sprayed with Fuel at Regression Sessions

Jessica Murray
News Editor



[Image: Regression Sessions]

Robin Clapham was attending the Regression Sessions event at Canal Mills when performers on stage spat what he assumes to be paraffin into his eye, forcing him to seek treatment at A&E.

Clapham, a fourth year Economics and French student, was near the front of the crowd at the stage in the main room, where three entertainers were performing with an axe-grinder and flaming batons.

The entertainers started spitting paraffin through the fire to create the effect of flame shooting over the crowd, and Mr Clapham felt some of the fuel hit him in the face.

He promptly rinsed his eyes out in the toilet, and consulted the medical staff on site who treated him with a first aid eye wash kit, but recommended he visit A&E as a precaution.

He and another girl who also complained of a stinging sensation in her eyes took a taxi to the nearest hospital, and due to the strong smell of paraffin coming from the students, the taxi driver almost

stopped the vehicle believing it to be leaking fuel.

At the hospital the pair were advised to rinse their eyes with a weak saline solution for ten minutes, and Mr Clapham reports no problems with his vision to this day.

Speaking to *The Gryphon*, Mr Clapham stated "We can't have been the only people that this happened to, given that it was a packed night and the venue holds a lot of people."

I am genuinely surprised that no one at Canal Mills or Regression Sessions thought that fire spitting over a crowd was a bad idea."

I probably would go to a future Regression Sessions night, but I won't take my chances near the front."

Speaking to *The Gryphon*, Canal Mills said, "We are currently investigating the matter along with the venue and the performers who were involved."

Campus Bike Thefts on the Rise



Becky Ward

It has emerged that there have been six bicycles stolen from the University of Leeds during September.

Whilst reports indicate many of these thefts occurred around the parameters of campus, with bicycles being stolen from near the Engineering buildings on Woodhouse Lane and Clarendon Road, two of the reported six were stolen from within the University precinct. In addition to this, police have stressed that all of the bicycles that were stolen had cable locks snapped.

Speaking to *The Gryphon*, Malcolm Dawson, Acting Head of Security for the University of Leeds, stated that although there have been no further incidents of bicycle theft since Sunday 4th October, typically the bicycle thieves "carry bolt croppers in a bag

and target bikes worth from £100 upwards that have been secured using a cable lock". In addition to this, he stressed that "often thieves target bikes that are left on campus overnight".

When asked what advice he would give to students who are worried about the safety of their bicycles he stressed that buying a "good-quality D-LOCK" would drastically reduce the risk of being targeted.

In addition to this, he urged students to always "secure your bicycle frame to the cycle racks provided" and if necessary to "take your saddle with you when you leave your bicycle as this will make the bicycle less attractive to criminals."

Should you need further advice on how to protect your bicycle or car, contact Andrew Gordon-Platt, our University Crime Prevention Officer, on 0113 343 5005.

Students Fight for Tenant's Rights

Jonny Chard

Two notions aimed at tenants in student housing have been put forward for debate at the Student Forum in a few weeks' time.

It has been proposed that Leeds University Union should lobby landlords to remove holding deposits, charges incurred to reserve a property and take it off the market whilst contracts are prepared.

It is not secured by tenancy deposit schemes and so it is being suggested that the upfront payment of a tenancy deposit and any rent in advance should be used as assurance of the tenant's commitment to renting a property.

Many students have complained about substantial upfront payments, sometimes as high as £100 per student, and, according to NUS, this is affecting a quarter of

students before they even see a contract.

A call has also been made for landlords to give prospective tenants twenty four hours to read through their contract properly and get their contract checked, with the security that the property is not signed to anyone else.

Students feel pressured to find a house, with over forty percent of students beginning house-hunting out of the worry that they will be left with no house.

A signature carries with it a large commitment to paying thousands of pounds so it is believed that this proposal will help alleviate some of the stress surrounding the process.

These proposals, along with several others regarding the Union, the University and Leeds itself will be discussed at the Student Forum in the last week of October.

Campus Watch



1 London

Tory Student Takes £311 Uber Home to London after Party conference

A 19-year-old Conservative student activist 'accidentally' spent £311 on a 4 hour Uber taxi journey back to London after an evening's drinking at the Conservative Party conference last week.

The student, who has worked as Campaign Manager for a Conservative MP and who currently attends a University in London, enjoyed a boozy night out in Manchester following a day of speeches and political meetings was quoted as saying, "Went out in Manchester, woke up in London. Checked my emails to see a £311 Uber journey. Must have been an interesting night."

Becky Ward

2 University of Indiana

Indiana Fraternity Shut Down Following Hazing Allegations

A graphic clip has appeared on website Reddit, showing a male student, allegedly a member of the University of Indiana, performing oral sex on a woman, cheered on by fellow scantily clad students, as part of a fraternity 'initiation ritual'. As a result, Alpha Tau Omega; the fraternity focused on creating a brotherhood of "motivated, confident and respectful leaders", has been temporarily shut down.

James Hicks

3 Cambridge University

Cambridge University Union in Financial Crisis

In June 2015 the Union was forced to request £100,000 'emergency funding' to subsidise 'lost income' from the University as it was unable to fulfil its commitments to students, according to a document released in September. The Council Committee for the Supervision of the Student Unions has emphasised that they would not subsidise the failure of future CUSU commercial projects.

Lydia McMath

4 University of Miami

Student Spends 48 Hours in Prison after Cocaine Prank

A student at the University of Miami spent 48 hours in jail after a cocaine joke went wrong. Johnathon Harrington, 21, left powdered sugar alongside a dollar note and aspirin pills during a routine administrative inspection as a joke. The sample of sugar tested positive for the drug as quick drug tests are often unreliable. Harrington was then jailed. Two days later the charges against him were dropped.

Zara Wood

The Digest



Ben Carson's Holocaust comments cause upset

US Republican presidential hopeful Ben Carson has caused controversy by commenting that the likelihood of Hitler accomplishing his goals during the Holocaust would have decreased had the Jews and other victims been armed. Carson's comments are part of an attempt to promote his stance that the right to bear arms in the US should not be prohibited.

His comments come at a particularly tense period in US politics as rows over gun control laws intensify following numerous mass shootings. The former neurosurgeon, who has no previous political experience, has won both praise and condemnation from the public after his outspoken remarks, rising to second place in polls to become the Republican presidential candidate behind front-runner Donald Trump.

Jonny Chard



US and Russian political tensions escalate

The fractious relationship between the US and Russia has intensified following reports that four of Russia's 26 missiles aimed at western Syrian targets landed short of their desired targets last Thursday, but it is unclear as to whether there had been any damage caused. Reports from Reuters and the New York Times stated that military activity in the area had been monitored by US military and intelligence agencies. They also stated that it had been observed that four cruise missiles had failed to reach ISIS sites in Syria and had, instead, fallen in rural areas of Iran. The Russian Defence Minister was quick to react in refuting the claims along with Iran's semi-official news agency, rejecting the remarks as simply western psychological warfare. The Pentagon and State Department are yet to comment as Russian anti-terror military intervention in Syria increases.

Jonny Chard



More deaths in Israeli-Palestinian crisis

Three have been killed and more than twenty injured in shooting and stabbing attacks in Jerusalem and central Israel, following weeks of hostilities between Palestinians and Israelis. Two Israelis were stabbed and shot by assailants, identified as Arabs, on a bus. Another Israeli died after being run down and stabbed in the city. The attacks come after 31 Palestinians have been killed by Israeli fire throughout the past month. The militant Palestinian Islamist movement, Hamas, have praised those who carried out the attacks. Prime Minister Benjamin Netanyahu has stated that he will be introducing new security measures that would "settle its account with the murderers, with those who try murder and with all those who assist them". Palestinian leader Mahmoud Abbas has stressed, however, that Palestinians are not interested in further escalation.

Jonny Chard



Leeds' Nadiya wins Great British Bakeoff

14.5 million people – the biggest TV audience of the year – tuned in to watch Leeds based mother-of-three Nadiya Jamir Hussain win this year's Great British Bake Off.

30 year-old baker Nadiya, who has become a sensation on social media, beat travel photographer Ian Cumming and junior Doctor Tamal Ray in what was described as the "best-tasting final [the Bake Off] has ever had."

Nadiya rose to victory by impressing the judges in the signature bake with her iced buns. However, it was Nadiya's last bake, a three tiered lemon drizzle cake, that clinched it for her.

In a tear filled ending to the series from all, even with Ms. Berry walking off shot sobbing, Nadiya vowed to "never put boundaries" on herself ever again.

James Hicks

'We can almost see the NHS being dismantled in front of us, and it's really scary.'

The Gryphon chats to Nick Spencer about how junior doctors are under threat from the government, and why we should all be worried

Jessica Murray
News Editor

Can you tell about the issue that medics and doctors all around the country are campaigning against?

After talks with the British Medical Association (BMA) broke down over the summer, the government have decided to go ahead with their new contract for junior doctors which, as it stands, will be implemented next August.

Under the new contract, the definition of social hours will change from 7am-7pm Monday to Friday to 7am-10pm Monday to Saturday. That doesn't necessarily mean doctors will be working 30 more hours a week, but the restrictions that stop doctors from working longer hours have been removed.

On top of this, the banding system which designates rates of pay depending on the level of responsibility and antisocial hours involved in a job will be scrapped. The specifics have yet to be released, but this could mean a 15-30% pay cut for those in higher band roles.

The GP supplement, which makes up 30% of their salaries, is also being cut, and annual pay increases which all doctors receive will be halted for women on maternity leave, making them worse off than their male peers in the long term.

How do you think it will affect the profession?

As medics we understand we have to work antisocial hours. But at the same time, we also want to have families, and working nights and weekends will deprive us of the chance to have a normal social life.

I had never really considered my salary. The reasons why I wanted to go in to the profession were to make a difference and to help people. But what a lot of people are saying is that it's not the money itself, it's the kick in the teeth. We provide a valuable service, and we work beyond our hours. I know it was my choice to get in to it, but I made that choice five years ago, and now ten months before I start, I'm being told that I'm potentially going to work longer and get paid less.

With students having to pay £9000 a year for 5-6 years, do you think some people will see a degree in medicine as a bad investment, considering the working conditions you will end up with?

I think people are being deterred by the profession because it is an expensive investment, and there's a substantial drop-out rate for those who graduate medicine and go out to work. I have spoken to doctors who know people from medical school who within their first few years of working have dropped out or developed mental health issues. I was talking to one consultant who said that within his graduate class, five people committed suicide within the first few years of their jobs. If you're paying yourself in to a career where you're going to be working your socks off to help people and will be at a higher risk of developing mental health issues, and with less time to see your family, even though it's a rewarding job, it's not appealing.



So how are you campaigning on this issue?

Myself and Tom Bamford decided to start a student led campaign. We first worked on raising awareness throughout the medical school, by holding an open discussion evening. We then wrote an open letter from the medical students of Leeds which we sent to David Cameron, Jeremy Hunt, Jeremy Corbyn, Greg Mulholland and others, and we got around 650 signatures. There is a protest going on in Leeds on the 28th organised by the junior doctors, and me and Tom are now being directly involved in this. There will be guest speakers including BMA representatives and Harry Leslie Smith, who recently spoke about the NHS at the Labour party conference. His experience of life before the NHS is heartbreaking. There will also be gurus and specialists answering people's questions on how this will affect everyone.

How do you plan on promoting across campus?

What we want to do is raise awareness about how this is going to affect all students. We want to use the Better University forums to try and lobby the university to take a stance. As school rep I've been feeding back to Melissa (LUU Education Officer) and I've been working with the campaigns team. I've spoken to the exec members and they're quite keen for the union to get more involved. We just want to keep people up to date with changes as they happen, and promote a better awareness of the health service in general.

Why should other people support your cause? How will this affect everyone?

This is going to affect every service user, or potential service user, of the NHS. I know the NHS is not perfect, but I personally think it is one of the best things

to ever happen to this country. Now we can almost see the NHS being dismantled in front of us, and it's really scary.

As a junior doctor, you have to deal with literally anything. I can't imagine that after a string of night shifts, late shifts and antisocial hours that my mind will be in a good place to make life-changing decisions. If you're not on the ball, people could die. It's the same with any job - if you work too hard and don't look after yourself, you're more likely to make mistakes. What we don't want to happen is this to have a negative impact on patient safety.

Would you consider moving abroad to work instead?

In any other profession, if you got offered the opportunity to work abroad, in nicer weather where you will get treated better and paid more for the same rewarding job, you would be tempted. New doctors don't have the same ties as older doctors, so they are thinking 'Why do I have to take this?'

You have to apply to the General Medical Council (GMC) to establish you're fit to work in a different country. People have been doing that as a protest, to prove to the government that this many people are considering moving away to work.

Now the government have been talking to the GMC about preventing junior doctors from applying to move abroad in the first few years of their careers, so you have to have a committed number of years with the NHS.

Tributes Paid to Former Lecturer

Luke Maunsell

A former University Of Leeds lecturer has died after falling fifty feet whilst hiking in the US. Professor Alexei Likhman was pronounced dead at 12:00pm local time on Sunday after paramedics were unable to save him. He left Leeds University in 2007 after eight years of working as a lecturer and was most recently working at Reading University as a Professor of Mathematical Physics.

It is reported that he was photographing the area around The Appalachian Trail, a 2,200-mile hiking trail which stretches from the US State of Maine to Georgia, when he tripped and fell whilst jumping over rocks. He

had been in the US to attend a conference in Baltimore, Maryland and had been visiting the Trail with a PhD student, Jian Zhu, who was not injured in the event.

Mr Likhman's family have paid tribute, saying: 'Alexei was the best husband, father, son and friend anyone could have wished for. He was a kind, tender, caring, loyal and reliable person. He was generous, supportive and wise in every life situation'.

'We were all hugely proud of his achievements as a scientist, but will remember him most as a deeply loving and happy person who lived life to the full'.



[Image: University of Reading]

NUS Issues Environmental Advice for Students

Katie Lowes

The NUS Vice President, Piers Telemacque, has launched a new appeal, Students Organising for Sustainability (SOS). It is a network of 50 student organisations from 5 continents. Its aim is to help these organisations to co-operate internationally in order to tackle the environmental crisis. The project wants to encourage students to think about ways they can help this global movement. Telemacque argues that there is a demand for sustainability to shape the curriculum in more universities. He stated in The Guardian that, according to research carried out by the Higher Education Academy, "80% of students want their institution to be doing more on sustainability, and 60% want to learn more about it". He also suggests that students should be challenging lecturers and tutors

if they think that the educational content in their courses is preparing them to "repeat the mistakes of the previous century".

Another recommendation to students by Telemacque is to focus on the "bigger picture". He writes "only 3% of people in the world go to university, but they make up 80% of global leaders. Statistics like this remind us how powerful education is, and how important it is that we don't only think nationally when it comes to sustainability". He argues that thinking about where food is sourced from and its ethical implications, contacting MPs and joining divestment campaigns are some of the ways in which students can help tackle the sustainability crisis.

Stand up to Racism to Hold 'Refugees Welcome' Demonstration

Katy Frodsham

Stand up to Racism are holding a Refugees Welcome Here demonstration this Saturday the 17th of October in Leeds city centre. It follows on from a successful rally on the 12th of September where 500 people took to the streets of Leeds to raise awareness of the ongoing refugee crisis currently occurring throughout Europe. This weekend's rally is to show refugees that they are welcome here in Britain, whilst simultaneously raising awareness of the thousands of refugees still risking their lives attempting to escape poverty, war and persecution.

Already over 2500 men women and children have drowned as they attempt to reach safety in Europe. Although most of them are from Syria there are also many from Kosovo, Nigeria and Afghanistan. The demonstration also marks the 7th International Day of Hope and Remembrance for those affected by hate crime and the UN International Day for the Eradication of Poverty and Discrimination, which raises awareness of the need

to eradicate poverty and destitution worldwide. As well as there being a range of speakers in attendance, the event will also coincide with a large convoy to Calais organised by Stand Up to Racism, in which food and clothing donations will be brought down to those currently camped out at the border of France. Spokesman and organiser Remi Salisbury commented "We've called the rally to show our great dissatisfaction with David Cameron's deeply inadequate response to the refugee and migrant crisis." He also added "we have an obligation to take far more asylum seekers than Cameron has proposed, and we should simultaneously help to work towards a peaceful resolution in Syria." For those who want to get involved the demonstration will be meeting outside Leeds City Museum at 3pm on Saturday (17th October). Demonstrators are encouraged to bring banners and signs to help raise further awareness of the campaign.

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A New Take On Political Correctness?

‘Politically correct’ has become a loaded term – often people are publicly slandered as being racist or bigots, for expressing their thoughts. So where does the distinction between sensitivity and compassion, and outright slander lie? The Gryphon explores Nobel Laureate, Wole Soyinka’s, views on the subject – and what this means for the discourse of Black History.

Molly Walker-Sharp
Features Editor

Attending Wole Soyinka’s lecture ‘Narcissus and other Pall Bearers: Morbidity as Ideology’ last Thursday, I was somewhat surprised at his apparent discontent with political correctness. As someone who spent twenty-two months imprisoned during the Nigerian civil war, for which a massive factor was ethnic division between the country and the subsequent effects on governance, you could perhaps assume him to be an advocate of such self-declared ‘correct’ ways of thinking. However, his time imprisoned seems to have had the opposite effect: far from allowing himself to be consumed by negativity, he has been empowered by his unjust time in prison to identify what political correctness really is.

In his lecture, the Nobel Laureate stated that he feels that political correctness should be “abandoned”, as only then can we confront dictators and Narcissists, or as he termed it “the phenomenon of power”, in a manner that is free of political connotations or assumptions of a lack of understanding of another culture. At its core, his argument challenges political correctness as an assumption of all cultural identities as untouchable. Rather than being respectful of Black Minority Ethnic groups, this is actually damaging for them: allowing people to continue to dictate societies, whilst hiding behind culture or tradition.

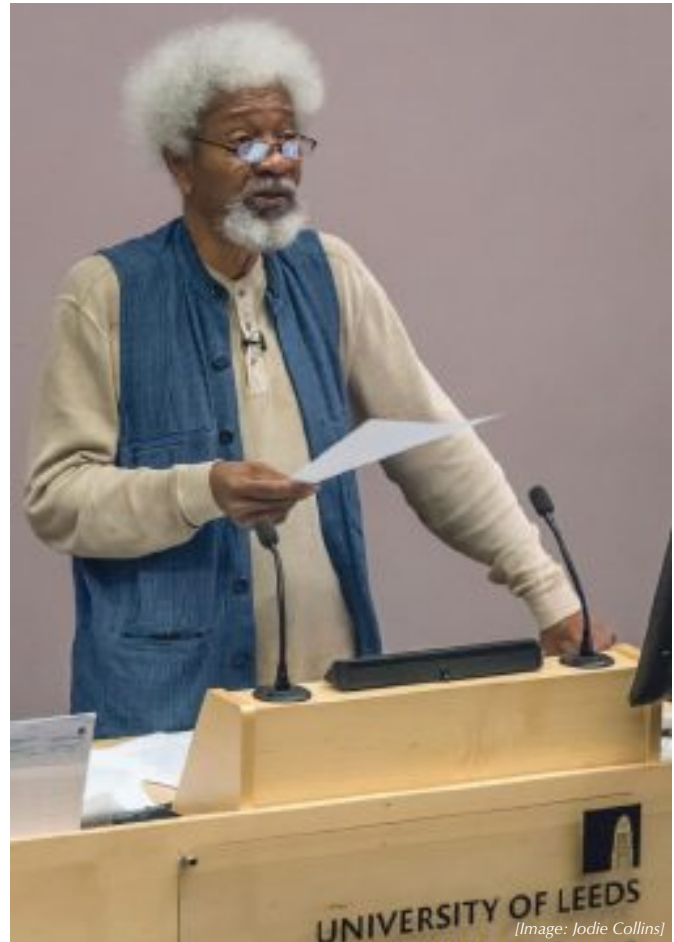
In the 2010 UNESCO conference, he indicated that he felt that it is a concept that actually works against cultural openness – hindering the very cause it was designed to help. In this speech, Soyinka defined the act of political correctness as “an assumption of standing on high moral ground and presuming that others cannot quite attain that moral height”. Such condescension may never lead to empowerment: civil rights movements have always defined themselves on a base of solidarity and strength. By treating African diaspora as though they need to be protected from certain ideas, we establish a distinction between ‘them’ and ‘us’, in which we patronise the ‘them’ by labelling them as a vulnerable group, further maintaining the idea of the ‘us’ as superior. So where can this ‘language’ fit into an ever-growing discourse of Black History?

For many years, white supremacy has distorted and hidden histories that did not meet the charade of perfection – what Soyinka terms “invisible cultures”. We pretended they did not exist. But in a more liberal time, when we have come to reinvestigate and retell these stories, many people still continue to shy away from the task – perhaps, for fear of being politically incorrect or contributing in the wrong way. Anxiety of further appropriating a history and culture that we have already taken so much from comes about, so it is simply ignored instead. Since the beginning of the twentieth century, slave narratives are becoming more and more recognised: from Frederick Douglass’s memoir, to Toni Morrison’s contemporary fiction, to the widely-renowned film adaptation of 12 Years a Slave. But how often do you read a narrative from the slave driver’s perspective, accepting our role in this unspoken history? A phenomenon that we caused, white people should definitely be engaging with and partaking in black histories: reinvestigating the very cultures their predecessors rendered invisible.

It is a tricky topic to discuss, again for fear of being politically incorrect, but in constantly self-censoring ourselves in any discussion pertaining to race, we are constantly oppressing potential healthy debate. In light of this, how are we ever going to form a coherent discussion and conquer the

In constantly self-censoring ourselves in any discussion pertaining to race, we are constantly oppressing potential healthy debate.

very barriers we want to overcome? J W Basher acutely summarises this concept in his book, Intimidation by Political Correctness: “Political correctness is counterproductive to good change, for it stifles debate... If one cannot talk about



[Image: Jodie Collins]

something, he cannot debate it. If he cannot debate it, he cannot isolate the issue or problem. If he cannot isolate the issue, he cannot correct it”.

And it can be counterproductive in other ways too. In 2006, white Tory MP Bernard Jenkin came under fire for using the term “coloured people” in a radio interview – though he perhaps thought he was being sensitive, Toyin Agbetu, a social rights activist and founder of “The Stuff You Should Know” initiative, explains that this one-size-fits-all term actually strips people of their identities and reduces them to a “superficial physical identifier” as opposed to a person with a history and an ethnic background.

Nonetheless, sensitivity is always required when discussing other people’s cultures, backgrounds, and identities. Whilst it would be nice to assume that everyone in this day and age is compassionate enough to recognise social cues, we still cannot say that we live in a world in which every person considers all cultures as equal. As such, political correctness is not completely defunct – it must still be used as a guideline of what we should and should not be doing. But we should not bind ourselves with constrictions either – how can rhetoric on Black History ever be established if people are just not talking? Perhaps a new discourse needs to be established – one of both honesty and compassion, as opposed to just one or the other.

Every Single Word: the Representation of Minorities On-Screen

In the media, there is a distinct lack of coverage of and appreciation for Black Minority Ethnic individuals who positively contribute to our society. The Gryphon explores the underrepresentation of BME individuals in the media today.



[Image: Atsushi Nishijima]

Rosemary Maher

Each year, *The Guardian* put together the Media Guardian 100: a list designed to recognise the most influential people in media worldwide. The 2014 list was filled with white people with just a few BME individuals featuring on the list, including Lenny Henry, Shonda Rhimes, and Richard Ayoade. Henry's place within the top ten – the only black person to have made it within the top fifty, let alone the top ten – was due to his call for new legislation to address the "lack of racial diversity (...) in the creative industries", as reported in *The Guardian*. Rhimes is behind the award-winning drama *Grey's Anatomy*, whilst Ayoade is best known for his role as Moss in the hit show *The IT Crowd*, but is also the director behind *Submarine* and numerous music videos, such as Vampire Weekend's *Oxford Comma*.

In many ways, this list should represent the diverse nature of our global society globally but it fails to do so. Those of BME backgrounds who were on the list merit it; although their achievements should be celebrated regardless of their racial background. The Media Guardian 100 epitomises the view that white people dominate the media and it takes more of an effort for a BME actor, director, journalist, or broadcaster to break into the industry. Last year, the BBC announced their pledge to ensure that fifteen percent – an increase of five percent – of all on-air BBC staff will be of black or ethnic minority descent by 2017 alongside launching their Creative Diversity Development Fund, which aims to increase racial diversity on-air whilst focusing initially on the inclusion of BME presenters, actors, and writers. These two initiatives should inspire other organisations to make the neces-

sary changes in order to achieve a better representation of ethnic minorities in the media.

The International Business Times created several thought-provoking infographics about the Oscars, an awards ceremony which features mainly white nominees; they also refer to a post on the blog section of Lee and Low Books, which offers a pictorial representation of the allocation of the awards, highlighting the racial divide across the awards throughout the history of the Oscars. This year, at the eighty-seventh ceremony, Latino nominees made up a small proportion of the overall collective, whilst Asian and Black nominees were also virtually non-existent. Viewers

This phenomenon needs to be addressed – and not just by the actors to whom it does a great disservice.

were quick to critique, specifically regarding the film *Selma* and David Oyelowo's outstanding performance, which failed to even get him a nomination. Oyelowo has spoken out about the lack of leading roles for actors of ethnic minorities, emphasising the fact that the trend for white actors to be given leading roles could have problematic repercussions for society. Since its inception only thirty-one black actors have taken home an Oscar, although the number is rising each decade.

The Tumblr site 'Every Single Word' neatly puts things into perspective, by clipping entire films and creating videos that include only the lines spoken by

non-white people in films. Take the world-renowned Harry Potter series, for example: over twenty hours of film, across eight instalments, of which less than six minutes of speech is spoken by ethnic minority characters. Given that J.K. Rowling's magical saga is loved by people around the world, it is disappointing to see such a lack of BME actors in the series. In many ways, this issue mirrors the statistics reported in *The Guardian*, which illustrated that "ethnic minority employment in television and film production has dropped by 30% thirty percent in the last six years." Consequently, Lenny Henry's campaigning for better representation of BME producers and actors across the media is of great importance in today's multicultural society.

This phenomenon needs to be addressed – and not just by the actors to whom it does a great disservice. Those who hold the power need to use it – in the right way – to achieve a goal which is mutually beneficial: more BME actors and actresses in films, television series, and other audio-visual forms can only serve as a crucial step towards making the media being more representative of our society. Likewise, fellow actors should support and encourage each other, unlike former Bond villain Yaphet Kotto, himself an African-American, who told *The Big Issue* that "James Bond cannot be black." Incidentally, Idris Elba has been tipped as a potential candidate to play 007. Boundaries are made to be broken: consider Omar Sy's accomplishment in being the first actor of African descent to win a César for Best Actor, for his role in the internationally-acclaimed French film *Les Intouchables*. It is surely high time that Black Minority Ethnic actors and actresses are given the credit, recognition and spotlight that they deserve.

An Audience with... Akala

Last Tuesday, the Union was abuzz for no ordinary guest seminar, with the queue snaking through the Union foyer, not too dissimilar to the ticket queue to get into Fruity on a Friday night; however this was in fact to hear Akala host a seminar as part of a series of Black History Month events at LUU.

Stephanie Uwalaka
Features Editor

The seminar was titled 'Africa In History'; he spoke about the prevalent separatist view of history but rather to encourage the integration of Africa into history as a whole and highlight the largely euro-centric manner in which we are made to view history through our education, when really; all world histories have collectively led up to the world we live in now.

Setting the record straight...

Short on time, Akala spoke quickly, articulately and enthusiastically about the misrepresentations of certain aspects of Africa and African achievements in history backed up by extensive archaeological and anthropological evidence he had researched and analysed, also making reference to Afro-centric scholars and recommending relevant books to read on the subject.

Akala is well known as an artist, writer and historian and is also the younger brother of artist, Ms. Dynamite. The interest shown in his recent seminar at the Union shows just how relevant he is as a public speaker; as he voices ideas which people want to hear about regarding hidden gems in African history such as the numerous pyramids in Sudan: older than those in Egypt. Akala vocalises these ideas in a comprehensive way, making him appealing to young people, as he is an award-winning MC yet remains poetic, a historian but throws in slang to keep you tuned in, a writer as well as an excellent rhetorician as seen on various television debates such as Question Time.

Shining Black History in a positive light...

Black History Month started in the UK in 1987, by Akiyaaba Addai Sebbi, who at the time worked as coordinator of Special Projects for the Greater London Council and established Black History Month in London, and then nationwide, with the month aiming to celebrate and acknowledge the contributions made by African and Caribbean people to society today.

The important point that Akala raised in his seminar regarded the misrepresentations of Africa and African achievements both in and out of the African continent that has led to the euro-centric view of world history we are taught today. He also highlighted that these misconceptions are often used as a tool to misrepresent black people today and have led to a number of racist stereotypes of black people in contemporary society due to what Akala called 'distortions' of Africa and black people in history.

Jacob, a second year studying Biomedical science, who attended the seminar, said 'I've always been a big fan of Akala, I know he's getting to be quite a political music figure and I'm also a fan of his which made me come down for the talk'



[Image: Jack Roberts]

In light of the points raised by Akala's talk, this begs the question why we need to re-think black history for everyone's benefit?

Lack of multi-cultural education in the UK...

According to LSE, the London School of Economics, over twenty-five percent of school-age population is of an ethnic minority background however, Ofsted, the Schools inspection service for England, affirms that cultural diversity and multiculturalism is poorly taught in schools in England. LSE also found the issue with this lack of education was due to:

'The UK Coalition Government has placed history as central to the formation of British identity and citizenship and has redefined the national curriculum, placing greater emphasis on British 'island' history and neglecting the contribution of Britain's ethnic minority communities to that history and to British identity.'

The Gryphon also spoke to Melissa Owusu, Education Officer for the Student Exec, about why we need to have speakers who are as relevant and interesting as Akala, why it should be necessary for people to be educated about a more balanced world history, and also more about what is in store for Black History Month in Union:

"The Union needs to be able to listen to students who aren't always able to speak out. With the success of the Akala talk, the union also needs to understand that extra-curricular activities need to perhaps be more education based as Fruity and nights out aren't for everyone! Also, the union is actually setting up an Advisory board for events and speakers such as Akala and to help students voice their ideas for events at LUU.

In terms of the curriculum, we're subconsciously

taught euro-centric thought and history is somehow 'more valuable' or necessary, but in reality this is creating inequalities and perpetuating an unequal society essentially. At university, you want to get the best learning experience possible, and a more balanced curriculum would make help to make it a more-rounded learning experience."

The LUU Launch of 'Why is my curriculum so white?' campaign, on 26th October in the Conference Auditorium at 7.30pm.

The popularity and excitement surrounding the talk Akala gave about Africa within history, shows the interest in an accurate world history, including people from all kinds of backgrounds and understandings of history, rather than the euro-centric worldview currently offered in the national curriculum. This highlights the need for people with an interest in a wider knowledge in history to read books on the subject to help correct our own beliefs on the euro-centric history we are used to and work to expand our understanding.



[Image: @tusolondon]

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.

We are the Leeds Creative Common.

In The Spotlight: Breakdance Society



This week, *The Gryphon* interviews the President of LUU's Breakdance Society, Liam Hill.

The Breakdance society allows everyone, from talented B-boys and girls to total beginners, to learn the art of hip-hop dance and to find out more about the culture and history of the art form.

I went to the Breakdance GIAG last week and despite having no prior dance experience, I still had a blast. The teachers were enthusiastic and incredibly helpful. While I did wake up the next day with a few aches and pains, I did appreciate learning the basics. Who knows, I might even go back for more.

Elsa Amri

When and why did you join the Breakdance society?

I joined two years ago when I moved to Leeds, as breakdancing has been my passion for a long time. I visited Leeds a few times while studying for my bachelors, so I knew there was a good scene here that would facilitate learning from and performing with other people.

What makes breakdancing unique from other dance forms?

There are a lot of things in breakdancing that are interesting. Firstly is its relationship with hip-hop culture and history, which goes right back to when hip-hop started in the late 70s and early 80s. When it was first formed, hip-hop was all about the dancing, the MC-ing, the music and the graffiti art. The other thing I like about breakdance is that it is a very expressive dance form. You rarely do routines with other people; it's more like gymnastics, where you're taught specific moves and it's up to you how you want to link those moves. If you've got a creative mind-set, it really works because you can connect things the way you want to.

In your opinion, what is the most challenging aspect of breakdancing?

I think the main challenge is remembering it takes time to progress. When I started breakdancing, I was basically teaching myself. I didn't have good instructions, so I spent ages trying to master things that were beyond my ability level. If I'd known that I needed to be practicing more of the basics at the beginning, I think I would have progressed faster. The really good thing about Leeds is that we have some of the best dancers and teachers in the UK, they can help you pace yourself when you start out.

Can you describe one of your most memorable experiences in the society?

I've competed at the University B-boy Championships, which are held in Newcastle every year. One of our crews last year, got to the semi finals, and the other crew got to the knockout stages. That was really exciting for us.

Do you have anything special planned for this year?

We're quite a small society and we're aware that we have a bit of an imbalance at the moment. We need to get more student members, so we're going to be doing a lot more socials and supporting beginners by provid-

ing more beginner lessons. We'll have drop-in sessions where people can come and train. If you're a beginner, these lessons will focus on additional instruction and support your learning. We'll still be doing competitions, but we're putting a lot of effort this year in trying to make sure beginners get off on the right foot, so they can progress as quickly as possible.

If you could describe your society as an emoji, what emoji would you use?

The guy with the sunglasses, and the guy with the bugged-out eyes pulling a face, with his tongue sticking out. On one hand, there's just the sheer fun of the society; on the other hand, you also want to look a bit cool while pulling off your moves.

Who would you recommend joining this society to?

I would recommend it to anyone who is interested in dance styles that allow them to express themselves. If you want something a little bit experimental where you're going to be part of a community, then this society is for you. People who've been dancing for a while in other disciplines may be interested, as well as beginners who just like music and dancing. That's how I got into it. I would go to clubs and dance and people would go, "Wow, you really like dancing," and one day I found a style that was right for me, and stuck with it.

Loosen Up with Bhangra Society

Sian Halas

The positive energy and enthusiasm radiating from the Treehouse hit me long before I'd made it into the room to join Bhangra Society's Give it a Go. I was greeted by the committee members, led by President Anjali Singh and Vice President Prashant Sabharwal, who were working their way around the room, making everyone feel comfortable.

Everyone immediately befriended each other – this society is probably the least scary place to go alone ever. The lively bhangra beats bursting from the speakers only added to the animated buzz of an unexpectedly large and diverse group of people, mostly first timers, all eager to start dancing to such vibrant music.

Although the room already had a friendly vibe, the committee started us off with an icebreaker led by social sec, Becky Morris. The activity was a kind of pass the parcel with a shikkeh, a prop used in bhangra. When the music was paused, we introduced ourselves, and the rhythm recommenced. We then had to grab a partner – someone we hadn't spoken to before – and play two truths and a lie. Anyone who got it right was rewarded with chocolate.

We watched an upbeat and inspirational video of a compilation of Bhangra performances, then prepared

to dance. The drumbeat of the dhol – a two headed South Asian drum – played by Jas Dhadda joined in with the pounding bhangra, and any self-consciousness we may have had evaporated as we were led by competent Team Captains Riz Chaudhary and Kuran Sidhu. The moves started off simple, and we steadily progressed through the dance under the supervision of the whole committee, who'd spread themselves out throughout the crowd, helping to dissipate any confusion that comes with having to move both arms and legs at once – or in my case, having to be able to tell my left from my right.

Everyone had a turn at the front and the back, and Treasurer Nikhil Sabharwal made sure those of us at the back still knew what we were doing. We did arms, then legs, then both together for every move. We practised each move until we'd perfected it and then learned new ones, until we had an entire dance routine down pat. Not once did the smile drop from a single face as we danced with a passion and vigour to match the beats. Everyone was having the time of their lives and personally, I was surprised with how co-ordinated I felt by the end.

It wasn't just fun, but also an excellent workout: a bottle of water and trainers are a must! I love a good dance, despite my ineptitude, and this was by far the most enjoyable style I've ever tried. Beaming smiles,



even those of embarrassment, are encouraged, and when it comes to your dance moves: bigger is always better. You just can't be too enthusiastic. Trust the person who avoids cardio like the plague, there is no better way to get your exercise in.

Just £6 a week gets you a weekly workshop at the very convenient time of 8pm on a Monday evening – I definitely burned off the goat's cheese bruschetta I'd had for lunch at Terrace, at least. It's not just the workshop either. Loads of socials are being planned, the next being a joint event between Bhangra and Salsa, where you can learn some moves from each for an hour – a cultural exploration through dance. If you love a good time, there's nowhere else to be that can rival the great atmosphere that this society effortlessly provides.

In The Middle

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

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[Image: CBS]

Retrospective: Miles Davis - Kind of Blue

Released in 1959, *Kind of Blue* remains today as one of the freshest and most innovative compositions ever produced. Moving away from the hard bop style of jazz that Davis had grown tired of, *Kind of Blue* is based entirely on modality, giving it a freedom and fluidity unparalleled by many jazz albums before or since. Consistently ranked as one of the greatest albums of all genres, let alone just jazz, the album's ability to inspire listeners of all backgrounds stands testament to this.

And this is the case with the jazz art form as a whole. Born in Black American communities across America, the structure, rhythm and style of jazz has arguably inspired, to some extent, almost every modern musical genre. Most notably in the syncopated beats of modern R&B and hip hop, but also in the chord progression foundations of folk, pop and rock & roll. Wherever you look you can see the tributaries of jazz flowing into the worldwide discourse of the music industry's rich reservoir, its ripples reaching far and wide across its dynamic surface.

What I find so compelling about *Kind of Blue* is how it embodies the bleak but courageous record of Black History. Within the chambers of Davis' trumpet echoes the soulful songs of slaves bursting to escape, and the influence of their torturous trial can be heard throughout the album. Every reverberating moan from his solos sounds like an appeal against prejudice, a demand for equality, a cry for freedom. The laid back, almost lazy roll of the swing time drums, the smooth piano slides of Bill Evans' magisterial grace notes, John Coltrane's ground breaking and mind blowing sheets of sound; all culminate in a sincere and honest reflection on life's burdens. *Kind of Blue* therefore,

like all jazz, represents the throwing off of this oppressive mass in a bid for artistic independence. Even if the album was not formed with political motives, the inescapable weight of Davis' renegeant ancestry is inextricable from his music.

Amazingly, Davis only provided his band members with brief instructions and song outlines on the day of recording, and *Kind of Blue*, whilst only five tracks long, shines as a stalwart of jazz through its improvisational vivacity and unsullied production.

The liquid 'So What' is an upbeat opener that throws off the shackles of segregation with lackadaisical ease. 'Freddie Freeloader' continues this trend with more aggressive yet still gorgeously fluid melodies. Arriving at 'Blue in Green', this spirited soliloquy tells a sombre tale of sorrow that morphs into 'All Blues': a twelve minute master class that, recorded in just two takes, reflects the purity and deceptive effortlessness of

jazz. Concluding the album, 'Flamenco Sketches' is a dreamy lament on existence, and whilst it doesn't leave a bitter taste in our mouths, it reminds us that success and freedom in music don't necessarily correlate to success and freedom in life; the struggle for racial equality still rages as fiercely as it did during Miles' generation.

Despite its success, Davis was never content to rest on the blissful laurels that *Kind of Blue* created, instead he was constantly searching for new sounds and methods of composition. Much like the civil rights movement he supported, Davis refused to let others classify him by his genre, and strove for a freedom of expression that translates across all borders of art and politics.

Nevertheless, *Kind of Blue* represents such an important cornerstone of jazz and music as a whole, that its impact on society cannot be understated. In 2002, Miles' masterpiece was added to the United States' National Recordings Registry - a list of recordings that are culturally, historically or aesthetically important, informing and reflecting life in the United States - due to its boundless influence and affirmation of jazz as a key foundation within American culture. Its embrace of its roots and subsequent shaping of humanity's tree of life provide a strong justification for how it was certified quadruple platinum in 2008, and why it is still beloved by modern audiences across the globe.

So even if you don't like jazz yet Black History Month has sparked a taste for adventure in your imagination, or if mounting assignments and that housemate who keeps stealing your food have got you feeling down and out, then do yourself a favour and listen to *Kind of Blue*. As an album that defines its genre, it also has the ability to define its listeners, and it will genuinely change your life... or at least your day.

[Robert Cairns]

“Every reverberating moan from his solos sounds like an appeal against prejudice, a demand for equality, a cry for freedom.”

The Documentary 2 by The Game

With raw lyrics, low ride basslines and some choice misogyny, The Game's terrier-like *The Documentary 2* growls with uncensored tales of adultery, ambition and retribution. A decade after releasing debut LP *The Documentary*, The Game stands out for his maturity and worldliness, suggesting through his mixed career, he really has seen it all.

The Game preaches an extremely personal sermon on his life, dedicating '100' to the deceased Stephanie Moseley and Earl Hayes. Consequently, the initially impenetrable nature of The Game's fast and vicious lyrics moves away from the war cries of influences like N.W.A to provide a relatable recollection on life's battles. With masterful ease he translates the omnipresent Compton in a retrospective light that few have had the ability or genius to do.

The album's full-throttle opening straps you in for a violent ride, but shows little of its emotional side, an epiphany saved for the trance-inducing 'Dollar And A Dream'. Although attacking from an alternative angle,

this subtle shift takes nothing away from the album's aggression; the frightening combination of fierce drum beats and core piercing bass notes continue to drive the album until its conclusion.

Gluing all these pieces together, the album's exceptional production culminates in an exquisite balance that is truly enviable. Exploring the wide spectrum of the R&B genre, The Game provides a perfect blend of trap, hip hop and classic G-Funk. Added to this, the extensive selection of guest artists - ranging from Kendrick Lamar to Fergie - adds a layer of diversity to the album, meaning you don't get bored of the potentially overbearing hostility.

Both funny and hard hitting, *The Documentary 2* will leave you laughing as well as hurting, an experience that only makes you appreciate the album more.

[Robert Cairns]



The Agent Intellect by Protomartyr

The tense, drawn out opening chords of 'Towards Starve' on Protomartyr's excellent, apocalyptic third LP *The Agent Intellect*, creates a bleak and barren landscape reminiscent of the band's Detroit origins and typical of the harsh, anxious nature of the record.

This atmosphere lingers and haunts much of the album. The industrial rasping of 'Uncle Mother's' chorus compounds the already-present tension and affirms the unavoidable sense that the decay of their hometown is glued into Protomartyr's work.

The creation of these landscapes throughout *Intellect* demonstrates a rupture from Protomartyr's *Under Color of Official Right* where each track would be packed into two minutes of guitar distortion and hectic riffs. Sonic expansion is key to *Intellect* and whilst Casey's lyricism is unwaveringly morbid, Protomartyr appears far more at ease as a band, comfortably spilling into spacious four-minute songs.

This newfound space allows Casey to explore his major preoccupation with mortality. The recent death of both his parents inevitably had a profound impact on *Intellect* and is most notable in the monolithic 'Why Does It Shake?' a title that acknowledges his mother's struggle with Alzheimer's. Casey redirects his grief and layers the

track with bitterness towards those living under a "false happiness" of ignoring mortality, rolling through life with the "nice thought" that "I'll be the first to never die". *Intellect* therefore is not a reflective album in the same sense as Sufjan Steven's recent album *Carrie & Lowell*, but rather demonstrates Casey moving through the grieving process.

'Dope Cloud' builds on the unforgiving nature of *Intellect* and with its harsh and jagged punctuating guitar is almost like a Parquet Courts track reworked with an apocalyptic spin. In many ways Protomartyr are the northern counteract to fellow post-punk outfit Parquet Courts with the harsh and crumbling background of Detroit in contrast to Courts' Texan sprawl.

Protomartyr often pose as defeatists, as a band that will point to Detroit to explain their weary cynicism. *Intellect* remains very much rooted in Detroit, but also shows Joe Casey with the confidence to expand beyond his origins and take Protomartyr to a space where the band can become an expression of himself and the demanding, painful experiences he has endured.

[Joe Perera]



If I Should Go Before You by City and Colour

Canadian singer/songwriter Dallas Green's solo project City and Colour takes on a new sound in his fifth album released since 2005. If you've tracked Green's career or are of a certain age, Green will always be associated with punk and teenage angst as the headman for his former band Alexisonfire.

Now, his solo career as City and Colour has brought a new twist to his distinctive writing style. His debut album *Sometimes* is the definitive approach which City and Colour has built a reputation on; introspective lyrics accompanied with a quiet, acoustic melody resulting in heart-wrenching folk music. The accompanying three albums follow suit with slight adjustments to provide additions to the original ideology, but always resulting with similar end products.

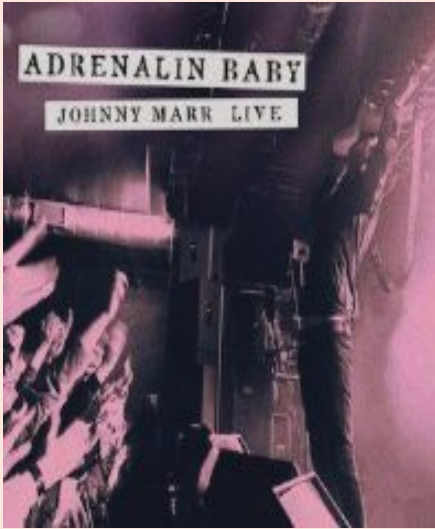
If I Should Go Before You breaks this cycle right from the opening song 'Woman', a nine minute song with shades of rock and blues about the immortality of a couple's love. Throughout the album the drums provide a driving force, with various guitar riffs providing country undertones on tracks 'Runaway' and 'Lover Come Back',

or more of a gospel feel with the addition of the organ in 'Killing Time'.

You can hear the difference with the live recording done on most of this album, as well as the improvements made by incorporating more of a band vibe instead of Green's usual one-man show. *If I Should Go Before You* maintains Green's signature melancholic lyrics of pondering on life and death, paired with writing specifically for band performance. The results are a beautiful rock folk album with fresh spins enlarging a familiar sound, proving that Green continues to formulate stimulating new ideas even after years of successful song writing.

[Jenna Machin]





Adrenalin Baby by Johnny Marr

Since the release of his debut album, *The Messenger*, back in 2013, it feels like there has barely been a moment when the wheels of Johnny Marr's tour bus have stopped spinning and the sound of his iconic guitar haven't filled the airwaves of venues in the UK and beyond. *Adrenaline Baby*, a 17 double-track live album, pays homage to Marr's genius and determination which has propelled him from Morrissey's less egotistical counterpart, to a charismatic and captivating solo performer.

The records opener, title track to Johnny Marr's 2014 album *Playland*, justifies the ambitious record title, kick-starting the adrenalin stream that effortlessly flows through tracks such as 'The Messenger', 'Generate! Generate! Generate!' and anthemic 'Easy-Money.' Marr's distinctive and unparalleled guitar performance undeniably carries the record. Every lick, every riff, so perfectly crafted on previous records, is recreated so effortlessly that you would barely believe the record was live. Even in Marr's cover of

the classic Clash song, 'I Fought The Law', his guitar ability adds a new dimension; a certain charm that can only be created by a certain type of genius.

Although the record is a credit to Marr's back catalogue, even he could not deny fans a throwback to his Smiths days, with these tracks providing the highlights of the album. Despite the inescapable truth that Marr's vocals lack the wit and haunting qualities of Morrissey's, the magic of fan-favourites such as 'Big Mouth Strikes Again' and 'How Soon Is Now?' is certainly not lost.

The true beauty of a live album is the inclusion of an element that cannot be added in a studio: a live audience. Enthusiastic and respectful throughout the record, it is not until 'There Is A Light That Never Goes Out' that the crowd erupts into an impassioned outburst of song.

As one half of a faithful duo or as the main attraction, this record proves that Marr is a mastermind and his light will certainly never go out. [Olivia Marshall]



Haha by The Garden

Bizzare collides with chaos for The Garden's latest cataclysmic multitude of sound release, *Haha*.

Identical twin brothers Wyatt, and Fletcher Shears' two-piece bass and drum outfit ensnares the listener into their concoction of conceptual punk, flirted with 20th century Hip Hop and EDM on this 17 track, 34 minute debut via Epitaph/Burger Records.

Not subscribing to any categorization or genre, The Garden prefer to harness their own "Vada Vada" conceptualisation or as Wyatt describes "an idea that represents pure creative expression, that disregards all previously made genres and ideals".

A refreshingly self-assured outlook present immediately from the opener 'All Smiles Over Here :)' ("This is my life and this is how I choose to live it") which gives way to an unpredictable and difficultly unclassifiable album. Indeed perfectly encapsulating The Garden's ability to defy the constraints of labelling and challenge the convenience of

grouping, meaning *Haha* doesn't become another album to easily digest and forget.

Prodigy-esque Nineties dance is resurrected in later numbers 'Cloak' and 'Together We are Great' alongside the Electronic 'We Be Grindin' ("We be grindin', grindin', grindin' up in the clubs / We be lookin', lookin', lookin' to get all crunk") to clash beautifully with cheerier, keyboard melody littered 'Egg'. A clash that continues The Garden's pledge to defy mainstream coherence, shatter album genre singularity and work to create a work of instability and unpredictability.

The Shears twins certainly have produced a work to divide listeners in two, between confused exclusion and respectful admiration by creating a definitive ode to several genres in boundless fashion.

The Garden hurtle their punk/ hip-hop hybrid into view, arriving in Leeds at Headrow House on 8th November. [Jessica Heath]



Black Lines by Mayday Parade

Mayday Parade's fifth full length album *Black Lines* presents an ambitious cross-over between aggressive rock and tuneful pop punk, still reaching for the familiar heartfelt hooks that have characterised them, but with an innovative and nuanced approach.

An explosive opening, 'One of Them Will Destroy The Other', sets the tone for the much more mature, expansive sound mastered in *Black Lines*. Mayday Parade's experimentalist intentions are apparent from the offset in the additional vocals given by Dan Lambton, of fellow pop punk band Real Friends, whose harsher cries slice through intricate guitar melodies, producing a fast and harmonious flurry of emotion.

Rhythmic power guitars lead heavier songs 'Let's Be Honest' and 'Keep In Mind, Transmogrification Is A New Technology', which provide a particular grittiness and urgency that the band have previously lacked. At the other end of the spectrum, 'Letting Go' and 'Look Up And See

Infinity, Look Down And See Nothing' bear a touching potency, both soaked in emotional rawness; the former brings a refreshing breather from the tireless energy demonstrated on preceding songs. These contrasts are juxtaposed to create a varied dynamic that playfully shifts around and between the realms of poised introspection and boisterous vitality, making for an alluring proposition.

It's a pity that the album trails off into more predictable territory during the last couple of songs, where the generic guitar riffs sound washed out on 'Until You're Big Enough' and the mid-tempo chorus of 'One Of Us' rounds the album off all a little too comfortably, a distant cry from the promising opening.

Black Lines is Mayday Parade at their most confident, which transcends into a array of well-shaped, melodic anthems, representing a significant progression for the band on an album that at best, explores and accentuates its contrasts. [Natasha Lyons]



(Image: Adrian Boot)

Sound System Culture in Leeds: Sixty Years of a Subculture

You've probably heard of dub reggae music, SubDub and Notting Hill Carnival. However sound system culture is something far more than a great night out - it's a movement and verges on being a musical genre and subculture in itself. *InTheMiddle* explores sound system culture in Leeds and the UK, its roots and the dub music scene today.

Sound system culture celebrates its diamond jubilee this autumn, with Channel One sound system going on a 'Sound System 60' tour around the UK to major cities and student towns to celebrate sixty years of this culture in the UK. Channel One is one of the largest, most well-known sound systems in the world, hailing from east London, their resident home of the Village Underground is host to many dub nights, showcasing what a solid hand-made soundsystem is all about. The Channel One brothers, Mikey Dread and Jah T have been playing sound system events since 1979, aiming to unite people using reggae. They have gained their worldwide status from their tours to various countries all over the world and through teaming up with a range of other artists such as Kromestar, The Heatwave and Mala.

"Sound System culture is a 'culture' as it aims to unite people through a sound that can appeal to anyone, and that anyone can dance to"

Sound system culture started predominantly in the fifties in Jamaica, with the sound system eliminating large live bands. The early sound systems started with a record player, a speaker and an amp. The rhythm and blues sounds from the United States influencing artists at the time were transposed into a Jamaican reggae, ska style through sound systems as well as the bringing in the role of an MC through the introduction of tracks by talking over the song. Sound systems used to be rigged by a generator off the back of trucks and vans to host street parties in Jamaica.

This soon spread to Britain. As sound system culture was, and is, such a crucial part of Jamaican cultural history, it travelled with the influx of Caribbean migrants to the UK, continuing to bring people together and diffuse the roots reggae sound. Music being the powerful medium that it is, sound systems were influenced by the social and political changes Jamaica underwent in the mid-twentieth century, including Jamaica gaining its independence from Britain in 1962. Since then sound systems have been linked to

liberal and political ideas, due to their emergence around this poignant time for Jamaica.

Leeds has so much to offer in terms of sound system culture as there are several home grown Leeds sound systems, the most well-known and original being The Iration Steppas, led by sound system expert, Mark Iration. The Iration Steppas sound system is often used for the regular dub

reggae night, Subdub, and is hand built to perfection. Mark Iration lives and breathes his passion for sound system production and sound, which is reflected in the consistency of his performances at dances like Subdub. The Iration Steppas call themselves 'The Vanguard Of Dub, Playin Dubz Inna Year 3000 Style.'

This epitomises their style and use of dub music to take music in a new direction, bringing something new to the dub plate and always keeping it original. In a previous interview Mark Iration explains "you want to hear the freshest sounds you got to get out there, down the dance to hear them sounds." For sound system culture this remains the same today in some respects, as to get real feel for the culture, you have to go to a sound system night, to hear and feel the bass shaking the floor and through your whole body - the best experience of dub reggae music.

The dub roots reggae sound is so specific; it encompasses heavyweight bass, a reggae rhythm and beat, siren noises, horn blares, alongside varying echoed and distorted sounds, creating its signature sound. The dub plates, sound systems and MCs vary artist to artist, and being hand-made makes them one of a kind, giving sound system culture its uniqueness and intricate variety. In the early days of sound systems in seventies Britain, the scene consisted of blues parties in the street where people in areas like Notting Hill in London would set up a sound system on

the corner of the street. It was free for anyone to come and dance, and you would find out about them either through word of mouth or flyers advertising the night that would be passed around to invite people to come down. In contrast, dub reggae nights today very much have an online presence and popularity and are on a much larger scale; for example in Leeds with over a thousand people attending a single Subdub event on Facebook. However, there are still flyers and posters to advertise the night, but tickets need to be bought well in advance of the night as online or paper tickets - this itself highlights the corporate influence upon sound system culture and the lack of freedom to simply set up a sound system in the street as done so in the past; the focus shifting to profitability with people paying up to £15 or more for a ticket.

In light of this, as was the aim with reggae music, sound system culture is a 'culture' as it aims to unite people through a sound that can appeal to anyone, and that anyone can dance to. Its historical associations with liberal political ideas and unity between people of different backgrounds also relates it to messages concerning peace, love, human rights and health. Despite being more commercialised, these ideas remain relevant and necessary to be heard in today's society, perhaps more than ever.

Subdub presents Sound System 60 Tour takes place on 31st October at Leeds West Indian Centre. See Facebook event for tickets.

[Stephanie Uwalaka]



[Image: Arcade Fire]

Reflekctions

Navigating the intensely personal and sometimes fraught relationship between a band and a nation

Haiti is an island thought of by some as riddled with violence, turbulence and poverty. Most will probably instantly think back to the devastation of the 2010 earthquake, where supposedly only 1% of donor funding has gone directly to the government.

Very little acknowledgment is given to Haiti as the first independent nation of the Caribbean and Latin Americas. In 1791, Haiti was the site of the 'largest and most successful slave rebellion of the Western hemisphere' not only ending national slavery, but also French control over the colony. Haiti became the first independent black republic outside of Africa.

The French had banked on Haiti as its wealthiest overseas economy – sugar, coffee, indigo, and cotton exports – maintained through extreme exploitation of its inhabitants. The Haitian revolution was generous, stating that any slave or anyone of Indian descent to set foot in the land would be freed: 'freedom, not slavery, was the natural state of humankind'.

Two centuries of independence does not necessarily make a nation wealthy, yet there has always been a strong sense of belonging. The nation's first constitution stated that no matter the colour of your skin, you were considered black.

Many do not know that Regine Chausagne, one half of the power couple behind Arcade Fire, traces her roots back to Haiti. Or of the relationship between the Canadian band and the Caribbean nation. Chausagne – the prominent female vocalist – is the daughter of two Haitian immigrants, and Haiti's native rara music scene has been an enduring influence on the band. The Reflektor symbol that swarmed social media in the run up to their latest album release was inspired by Haitian veve graffiti, used in syncretistic Vodoun practices. The 'bobble heads' seen throughout the reflektor singles and tour are a reference to the papier mache masks made for the intense whirlwind that is the Haitian Kanaval.

But Haitians do not know the band. Flyers for a midnight gig in the capital, Port-au-Prince to mark the start of Kanaval clarifies them as Arcade Fire de Canada. With this disconnect between the people of Haiti and a band that draws so heavily upon the culture of the nation has come criticism. Claims of exploitation and appropriation.

Arcade Fire are to their credit heavily invested in the nation. Regine scribed a most stunning plea for *The Observer* in the wake of the 2010 earthquake, and the band has been working in partnership with the charity Partners in Health since 2004. Through this partnership the band donates a percentage of every Arcade Fire ticket sold, and donations from the band themselves have been regular occurrences. The work done through this partnership has led to pioneering work in bringing HIV treatment to rural areas of Haiti.

To see bands contribute to the development of nations in such a fashion is not uncommon - Arcade Fire also seeks to help develop Cine Institute, Haiti's only film school - but to see such a personal and emotional connection is rare. One need only listen to 'Haiti' from the band's debut album to hear the tender affection Chausagne holds for her parent's home, whether or not you believe the band are guilty of exploiting their connections to this island nation, that cannot be denied.

[Flora Tiley]



[Image: Arcade Fire]

Weekly Chart



Nina Simone – Feeling Good (Nicolas Jaar edit)

Through her musical storytelling, Nina Simone became known as the voice of the civil rights movement, fighting for black justice throughout the 1960s. Notorious for his experimental recordings with worldwide influences and sounds, Nicolas Jaar has reworked this Simone classic into a funky upbeat dance track.



Maalem Mahmoud Guinia & Floating Points – Mimoun Marhaba

Styled 'master' of traditional North-West African sound, Maalem Mahmoud Guinia joined Floating Points for a one-off collaboration recorded in Guinia's hometown of Marrakech. His distinct vocals and looping percussion add a soulful, subtle twist to the characteristic Floating Points sound we're used to.



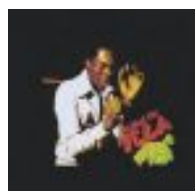
Ella Fitzgerald – Blue Skies (Maya Jane Coles remix)

With a popular appeal extending beyond the borders of jazz, Lady Ella was the first African American to win a Grammy Award in 1958. Beyond her debut album, Maya Jane Coles is known for her many remixes, and transforms this track into a dulcet night time vibe, with Ella's silky smooth vocals laced throughout.



Gramatik – Hit That Jive

As an African American jazz pianist, Nat King Cole fought racism all his life. Instrumental hip-hop and electronic artist Gramatik has sampled elements of this legendary swing classic into a freaky fresh and fun track.



Fela Kuti – Roforofo Fight (Auntie Flo remix)

Pioneer of the Afrobeat music genre and human rights activist, Fela Kuti was arrested and beaten over 200 times due to his political lyrics questioning the Nigerian government. Consistent to those hypnotic groove sounds, Auntie Flo has reworked this iconic Kuti tune into a modern, hip moving jam.



William Onyeabor – Fantastic Man

A hilarious love song, to himself...

[Ellen Wilson]

Skip into Winter

Autumn dressing needn't be a dull affair this year. As the evenings grow darker, the temperatures plunge and the memories of going out without a jacket are nothing but a figment of the past, the idea of getting dressed for the day ahead can become a dreaded chore. But this year it could be different.

With the return of corduroy, dungarees and vibrant turtlenecks, there is no reason for the fun to stop as the days become shorter, chillier and more gloomy. Layering aplenty and injecting textures, prints and brights into a look is all you need to transition your look seamlessly from summer to winter without breaking the bank.

Turtlenecks and textured shirts are key in channelling this look successfully and updating those summer pieces for the colder climes.

Keep suede and fringing season appropriate by opting for blacks and earthy tones as the focal piece to throw over an understated look.

A statement boot is just the key to brightening up those drab, grey mornings, whilst still being appropriate for tackling the unpredictable Leeds weather.

Make sure your cosy by investing in a comfortable lined throw on coat that can compliment any outfit. Whether you opt for a simple throw on, a duster style or the celebrity staple robe inspired number, you will be sure to keep snug this season.

Winter also calls for golden and copper clad lids and opens up the possibilities for all sorts of bold lip shades – from reds to rich purples, it's the time to experiment with your vampy side and have fun with it.

[Emma McCormack]

Style Editors: Faye Buckland and Emma McCormack

Models: Frankie Cooke and Claudia Cardinali

Photographer: Ryan Blackwell



Fringed Waistcoat: £14.00 Primark
Turtleneck Jumper: £12.00 Urban Outfitters (Sale)
Skirt: £26.00 ASOS
Boots: £24.99 New Look



Polo Neck: £8.00 Primark
Pinafore Dress: £28.00 Blue Rinse
Boots: £36.00 Topshop





Denim Shirt: £18.00 Blue Rinse
Denim Mom Jeans: £40.00 Topshop
Belt: £3.00 Primark
Trainers: £64.99 Office
Lipstick: £15.50 Viva Glam II by MAC



Shirt: £32.00 MEGAN x ASOS
Cullottes: £19.99 Zara
Lipstick: £15.50 Ruby Woo by MAC

Coat: £10.00 Primark
Turtleneck Jumper: £12.00 Primark
Trousers: £16.00 Blue Rinse
Belt: £8.00 ASOS



[With thanks to Blue Rinse for their generosity this week]

Finding Fela



[Image: Frans Schellekens/Redferns]

The significance and diversity accorded to Black History Month this year in Leeds has been truly refreshing. With artists such as Akala and the poet Wole Soyinka already blazing the trail to diversify dialogues on African identity, perhaps it is relevant then to one of Africa's greatest modern figures in artistic expression and rebellion, the great Fela Ransome Kuti. The documentary recording this enthralling musician took place at the Belgrave Music Hall, and provided a fitting tribute to the counter-cultural figure accredited with creating Afrobeat whilst standing up in the face of extreme oppression.

Here Fela's life is stylishly portrayed through merging narratives, as the documentary tells Fela's story whilst incorporating the recent Broadway production of Fela! in order to frame it within a modern context. The Broadway production is ultimately used as a way of exploring his lasting impact and legacy in the world today, whilst also providing an insight into the creative processes and challenges of directing such a problematic musical. These two narratives then produce interesting and differing ways of looking at Fela's life, although it must be said that the constant presence of the Broadway adaptation could be cynically read as an advert in itself, inciting us to go out and perhaps watch the production for ourselves.

Fela came from an influential family in Nigeria whose roots were steeped in emancipation, with his mother being an influential figure for women's rights on the continent. After receiving a classical musical education in England, he branched out and formed his own band entitled Africa 70 which played a mix of jazz and the 'high life' music pop-

ular in Nigeria at the time. With the rise of soul in the 60's and black liberation movements, Fela managed to combine all these elements into a coherent musical form which took Lagos by storm and catapulted him into the spotlight.

However, in light of the political unrest of post-colonial Nigeria, he became a crucial image of African counter culture as his constant resistance to the government and army elevated his musical prowess. His founding of the sovereign state of Kalakuta within his own compound incited repetitive raids on his home and brutal treatment of his family, to the extent that his mother was viciously murdered in one such attack. Fela responded defiantly through his music, with the song 'Coffin for Head of State' declaring that her body would be placed on the steps of the army barracks in a blatant gesture of refusal to back down.

Whilst his music and defiance had a touch of the visionary, it must be said that some of his less appealing characteristics are slightly glossed over in the film, particularly with regards to women. Fela was a traditionalist in many senses, taking wives when he pleased - he had 27 at one point - and treating them as he saw fit, sometimes with violence. The song 'Lady' encapsulates his ideology on women, and whilst the documentary attempts in many ways to come to terms with his more combustible elements, it equally looks to glorify his musical achievements whilst perhaps lightly brushing off the darker elements to his character.

Either way, the documentary makes enthralling viewing for the uninitiated to Fela's life and music, and gives a decent and honest portrayal of one of Africa's most significant artists to come out of the twentieth century. The raw power and energy of Fela is embodied on the screen, as his electrifying catchphrase 'Music is a Weapon' continues to resonate today.

[Oscar Ponton]

“He became a crucial image of African counter culture”

The Art Aficionado's Weekly Planner

Art

HEART art exhibition Everyday (Heart, Headingley)
Lust For Life in Leeds Fri 16th Oct (Wharf Chambers)
This Is Renaissance Sun 18th Oct (Wharf Chambers)
British Art Show 8 Everyday (Leeds Art Gallery)
Life Drawing hosted by ArtSoc Wed 21st Oct LG.19, Michael Sadler Building)

Theatre

Boys by Theatre Group Tues 20th - Thurs 22nd Oct (Banham Theatre, Michael Sadler Building)
The Barber of Seville Sat 17th - Thurs 29th Oct (The Grand)

Film

Suffragette Fri 23rd Oct (Hyde Park Picture House)

[Cameron Tallant]

'It's Not All Sequins and Bikinis'

Xa Rodger and Emma Thornton give us an insight to their findings when they attended 'It's not all sequins and bikinis' at Leeds City Museum last Wednesday.

The talk given by Emily Marshall at the Leeds City Museum on Wednesday covered a number of interesting aspects related to the celebration of carnival in Trinidadian culture. Her focus on whether the increasing commercialisation of carnival has distanced the festival from its traditionally subversive roots, introduced us to elements of carnival we had not previously encountered. With its roots under colonialism, carnival offered inhabitants of Trinidad an opportunity to critique elements of official culture. In modern times the carnival has become a huge tourist attraction, intent on producing a lavish spectacle. Consequently, the celebration is no longer accessible to all, as many find themselves unable to afford the elaborate costumes.

In an attempt to prevent this commercialisation taking place, the organisation of Leeds carnival has remained firmly in the hands of the people. There has also been an attempt to regain that political aspect of carnival which may have been lost. Quite apart from the political slogans that appear yearly in the crowd, Emily spoke about how women have begun to challenge the opinion that the carnival has become too sexualised; the idea that there is too much female flesh on show. Women have begun to reclaim the, traditionally male driven, world of carnival. They have turned an event that originally marginalised or sexualised the female form into a celebration of women's bodies. This is one of the many ways in which carnival has changed for modern times. It is an expression of festival with often unappreciated weight behind it, certainly not all sequins and bikinis.

[Xa Rodger]

Most interesting were her comments on commercialism and authority and how these subjects have great effect on modern Carnival. The Trinidad Carnival has always been a symbol of defiance from those repressed to the oppressors, however the modern Carnival can perhaps be described as less of a political statement but as more of a capitalist exhibition. The Leeds Carnival does include a political presentation every year to keep up the anti-establishment traditions but money is still an important and limiting factor every year. In some ways however this works in favour of the Carnival as the mass of volunteers that endeavour to make the event great each year, unite to create a hard working community. Should the Carnival become more about spectacle and therefore money, it would then serve to benefit the very people it was created to mock and resist.

This talk serves to enlighten and raise awareness for Black History Month which serves as a celebration, like Carnival, of African-American culture. There is a danger for some Carnivals of becoming too influenced by spending power and therefore inviting the bourgeoisie to enjoy what was once for slaves almost exclusively, at least in African-American societies and culture. There is an argument developing that perhaps it is all about 'Sequins and Bikinis', particularly for the younger generations, as they tend to focus more upon the pageant than the history.

[Emma Thornton]



[Image: Max Farrar]

“They have turned an event that originally marginalised or sexualised the female form into a celebration of women’s bodies.”



Ballet Black:

Where are the black ballet dancers?

Image: Twitter/BalletBlack

At a time of growing diversity in other arts sectors such as musical theatre and contemporary dance, classical ballet seems to have stood still. Stunted by tradition, habit and the expectations of a niche audience, directors of the world's top classical ballet companies settle with the 'safe'; employing fair Sugar Plum Fairies and snowy white swans in principal roles.

In 2012 Olivia Goldhill and Sarah Marsh wrote a rousing article for *The Guardian* titled "Where are the black ballet dancers?" The piece revealed startling figures on the amount of black female dancers in top classical ballet companies around the world, encouraging and urging change and almost promising it. Yet, three years after the article was published the question still remains: why is the industry so whitewashed?

The English National Ballet and Bolshoi Ballet in Russia each boast no black female principal dancers in the company. Closer to home, Leeds' very own Northern Ballet does not have a single black female dancer among its ranks. The reasons why are unclear with dancers arguing of an inherent racism within the industry while directors suggest that there are a lack of black dancers to choose from in auditions.

A lack of black dancers turning up to audition for the top companies points to a more acute issue at a community level, bringing the problem full circle; no role models for young black dancers can be created if there are no young black dancers to begin with. Ballet Black was founded in 2001 by Cassa Pancho "in order to provide role models to young, aspiring black and Asian dan-

cers", and to set them up with "inspiring opportunities in classical ballet". The British company began with six dancers and has now grown to a larger company which tours across the UK and also includes a junior ballet school based in West London to inspire the next generation of black and Asian classical ballet stars.

Across the pond in the States, there is a new engagement with black ballet dancers after Misty Copeland was promoted to principal dancer with the distinguished American Ballet Theatre in June this year; the first African-American woman to have achieved this in the company's 75 year history. Copland is an icon and inspiration within her field, making the cover of *Time Magazine's* '100 Most Influential People' in 2015 and publishing a memoir "Life in Motion: An Unlikely Ballerina". She stands apart from the white dancers that classical ballet audiences are accustomed to. Copeland has spoken extensively on the lack of black female dancers in ballet, in an interview with *New York Magazine* she said, "[Ballet is] such a traditional and historic art form that people are afraid to change it".

In a similar vein, at the age thirteen, *The Washington Post* called Shannon Harkins "the face of African American ballet dancers' struggle," as she performed as the only African-American in The Washington Ballet line up. The article also points to Copeland as Harkins' idol, two years before her appointment as principal dancer.

Black male ballet dancers have generally fared better in the industry with a greater percentage than that of black female dancers taking on principal roles within companies. Carlos Acosta being the most famous black British dancer who draws in sell out audiences with the

English National Ballet. Despite this, black male dancers are still underrepresented compared with their white counterparts. Christopher McDaniel, a dancer at the Los Angeles ballet states in *The Guardian* that, "a lot of black men are cast in full-mask roles, like the Mouse King or the wolf in *Sleeping Beauty*. It's also common for black men to be cast in aggressive parts."

The lack of black classical ballet dancers at professional level is a conversation that has been echoed time and time again and will continue to be discussed until directors and choreographers represent the real world on their stages. As far back as 1990 Lauren Anderson became the first black female principal dancer at any major dance company in the USA upon her appointment with the Houston Ballet. Despite this, in a 2007 interview with *The Times*, she spoke out on the courage it, shockingly, still takes for directors to cast black dancers: "but why should it take guts?" she says, "It's art, it's ballet, it's dance and it's for everyone."

See Ballet Black perform a Triple Bill at the Stanley and Audrey Burton Theatre in Leeds on 20th and 21st November 2015, 7:30pm. Tickets £15.00, £12.50 conc. See the website for more details: www.balletblack.co.uk

[Hayley Reid]



[Image: Mouth Of Lions]

Superfuntheatre review

Mouth Of Lions are a young theatre collective hailing from Camden, and on Thursday 8th they performed their first show outside of London in the University's own Workshop Theatre, which was a pretty big deal for them. Their play, aptly named *Superfunadventuretimes*, is a creative, comical and clever look at pop culture and the tropes that help make up our favourite stories.

The actors don't need elaborate sets or costumes to tell their story, instead using placards to label characters, and creating costumes out of the basics – the knight carries a feather duster as a sword and the warrior has armour made of cardboard. It gives the play a delightful light-hearted feel immediately, more like children playing dress up with what they can find, than costumes. But that of course is the idea – as the characters in the piece go on a quest, the subtle message is that we use stories and films and yes, theatre, to dress up and escape ourselves.

There is laughter abound, especially when the actors introduce themselves as characters from Harry Potter, and then their corresponding roles in *Lord of The Rings* too, before finally becoming the characters in their own piece. Just as our most loved franchises are built on stereotypes, such, the actors are saying, is their own. Like a film too, the play starts by presenting us with the end of their quest, before travelling back to the beginning to guide us through the events, almost via flashback. Like a fairy-tale, we are quickly reassured that there is a happy ending.

As the play unravels there are knowing nods to well-trod narratives in fiction – a knight who once beaten pledges his alliance to the victor, a magical instruction book, a mysterious dark cave that they must explore. Scenes that could be tricky to portray with their limited means are instead set against music. Kate Bush's 'Hounds Of Love' is a

dramatic backdrop to a magic conjuring scene, and very funny too.

Mixed with the fun of the quest there are a few moments where the actors strip away their adopted personas and deliver small

personal monologues, telling the audience about their dreams as children, or about a Japanese ritual to rid the house of bad spirits, which are touching to hear. Interspersed too are sections where the actors reflect on the big questions, like what different things make a hero, and who their hero is. One of the answers is 'My mum – because she's

my mum' which is a lovely, realistic break from the Hero trope the rest of the play so accurately depicts.

All the young actors are talented at switching between the comical over-the-top acting of the quest, to the quiet sincerity of the personal sections. The play as a whole is incredibly self-aware in order to make fun of itself, and very knowing when it comes to pop culture and our expectation of archetypes. Consistently funny and incredibly imaginative, *Superfunadventuretimes* is all that it promises to be.

[Heather Nash]

Blake Remixed: Poetry with a Hip-hop twist

As an outlet for emerging and new work, the Furnace Festival programme at West Yorkshire Playhouse provides artists access to develop new ideas and performance work. *Blake Remixed* is a show that certainly adheres to the Furnace mantra, and the show itself contained many interesting elements that fused the world of hip-hop with the poetry of William Blake. With a small set, we are taken on the journey of rapper Testament as he guides us through parts of his life using devices such as multimedia and music fusion. With the help of filmed appearances from the likes of Jehst, Soweto Kinch, Schlomo and Ty, this unique form exemplified how new work can reinvent existing art forms such as poetry or even hip-hop within a performative framework.

Whilst the notion of hip-hop may connote a target audience of niche music fans, the form complimented the overall concept of *Blake Remixed*. Perhaps the first surprise was just how tightly entwined the two art forms were. From the outset, one would imagine that the use of hip-hop more as an accompanying score for the poetry of Blake; instead, both forms fused within the show's structure. The most interesting elements of this show were the effective transitions and appearances with film. This gave the performance more of a structure, which was needed at times. Testament gave a good one-man performance, but it was occasionally hard to decipher quite whom he was portraying. The concept of using the filmed appearances as a way to represent Blake's Four Zoas as guidance through Testament's life assisted in telling an effective story overall, but this didn't forgive the overarching lack of structure.

Although the show's concept was extremely appealing, the direction of the execution sometimes left the audience disappointment. Some parts of the humour felt uncomfortable and gave a nervous energy, whilst the lack of distinguishable character changes halted the shows structure. Whilst this left spectators underwhelmed at time, the incorporation of live DJ Woody helped to keep the performance on a particular level of interest. Entering the auditorium to a live DJ session proved to create an exciting atmosphere ahead of the show, and throughout DJ Woody provided the audience with exciting beats and rhythms, which complimented the performativity of Testament.

Blake Remixed was developed in association with Furnace Festival before playing at the recent Fringe festival. It is clear that this sort of show would survive these venues, and the show's overall concept whets the audiences' appetite. However, due to the jagged structure, it's easy to lose concentration. The music used on stage can only captivate the spectator for so long before the performance needed to take responsibility for the show's impact. Testament and DJ Woody engage in an interesting performance with a unique concept, yet at times, it felt underdeveloped on the stage. The incorporation of filmed appearances provides a nod in the right direction, but the overall performance needed that something extra.

[Mark McDougall]



[Image: Richard Davenport]



Good afternoon!

We are the Scribe, LUU's very own arts magazine, and we'd like to welcome you to our sophomore selection of poetry and art in this newspaper. We had a wonderful event on Tuesday 13th at Clock Café, so a large helping of gratitude juice is due to those who attended that, and also to those who have submitted for our next issue, due for release into the wild on the 26th October. This week, however, is dedicated to Black History Month, so we asked people to send work our way that they felt was relevant. To our pleasure and excitement, they did exactly that, and you can find it below.

Yours cathartically,
The Scribe

Hey you gyal, how you hair so pretty?
A farrin you gon fi big up you city?
Yea! You dun know mi gway mash up di place.
A Jamaica mi bahn, dem cyah question mi race.
Heathrow, visa check, a black,
foreign girl.
"What are you?" they ask
In awe of my curls...
Take a guess, be my guest,
Why bother be discreet?
Do you impose your label system on every person you meet?
Don't call me a mongrel, or even a mutt,
Some cultural question mark who won't let your mind shut...
Your ideas are unwelcome,
when you dishonour my own
Smash your racial jigsaw, embrace this unknown.
You can't define me. Confine me.
Trace my race to a place, you won't find me.
I abhor your desire to name the mix in my skin.
Your need to contest my own melanin.
Stop questioning me stranger
You will take what you see.
I will not allow you to categorize me.
My name is Dana
And out of many, I am one.
I embody ethnic wealth and will not be undone.

Dana Fletcher

Black

History proved it expected,
But it was remarkable still to the estab-
lished
That a strange fruit could be buried
Then its legacy would resurrect it
And carry with it a sickle and breeze
To reap its sin
And so unleash it still

Not so remarkable then is it
That there is a black of death
And an all-black threat
That the coat that death wears
And the terrors and fear
We see in our sleep hoping not to slip
into eternity
Is black

Black shades, black hat
To hide the blank stare
Of a blackened heart
The poison of withheld truth
And a deadly fruit
Creates generations that sing vengeful
blues

Liquor is poured
Then leaves a hole in the soul
Like a pore
That the dirt creeps into
So liquor is spilled
Shots like scythes
And lick a pill
That embodies everything
That oppresses me
Yet feigns ecstasy

A backlash on the mass
A rash judgement of the Lord's
Or the so-called, the backwards
Forgive the generic
Black is a synonym for future

Your black will never be the same as
mine
Mine is darker than night yet reveals the
light
Mine is like a word for your mind
Separate your thought from reality
Just hanging
So we just dying

History proved it expected
But it was remarkable still to the estab-
lished
That I'd be here in your ears playing
with poetry
Increasing the tempo in the society
Dare I preach tonight?

Move like a king
It is all lost once composure is forgone
The anarchist within these kids blows
that weed
The anarchist within these kids don't
wanna hear me
The anarchist within these kids
Glorify the hip hop and the buried
fruits
Of a different society

What is black when your black aint the
same as mine
What is black when I don't identify
with your lies
What is black
Ma nigga
You won't lay down and neither will I
You slay these bitches and I slay these
beats
I slay these percussions and you slay in
the streets
Your black ain't the same as mine

Neither black nor white
Lives are lived through different eyes
Forgive the generic

Your black will never be the same as
mine
Mine is darker than night yet reveals
the light
Mine is like a word for your mind
Separate your thought from reality
Just hanging
So we just dying

Taiwo Ogunyinka



Travel

Stone Street Over Wall Street



Everyone knows New York City, The Big Apple, The City That Never Sleeps. They could tell you about Fifth Avenue, Times Square, Broadway and every other attraction featured on a postcard on some cart at the side of the street selling trashy tourist merchandise.

Undoubtedly, these are some of the best places to visit in New York, I'm not saying you should miss them out. But what many fail to do is to look past the bright lights of the city and see that, lurking in the shadows, there are some less glaring gems waiting to be discovered.

By chance I stumbled across one of these rare finds in the form of 'Stone Street.' Hidden away in Man-

hattan's Financial District, Stone Street is a bustling cobbled street, small and indiscrete yet with the same dynamic atmosphere associated with Midtown New York. Renovated from a derelict alleyway, Stone Street is now one of Downtown Manhattan's liveliest spots. The short street is crammed with half a dozen energetic restaurants and cafes, selling the infamous New York deep-crust pizza, tasty salads and a range of sharing platters such as tapas or nachos. Lined with trestle side tables with benches either side spanning the entire width of the street, people squeeze past to find a seat where they can or have a drink at the Stone Street Tavern. It's a refreshing alternative to the traditional Wall Street steaks and suits. It's hot, humid and noisy, but it's an ideal spot to while away a couple of

hours and chat to some friendly New Yorkers - yes, there really are friendly New Yorkers out there.

Stone Street is a step back in time, a place where New Yorkers can escape the professional constraints of Wall Street and simply drink and dine, popular with many young professionals and students alike. Sure, when you go to New York you want to see the Empire State Building, Central Park and Rockefeller Centre, but make the time to visit Stone Street or to discover your own treasured spot. If you ever find yourself caught up in the hustle and bustle of New York City, take a step back and explore the less well-lit streets

[Emily Powter-Robinson]

Paris On a Student Budget

Paris is the diamond in the tiara of Western Europe, famous for its beautiful architecture, abundance of art, high fashion, romantic atmosphere, and mouth-watering food. Unfortunately for those of us with a tight student budget, it's also notorious for its high prices. Here's why you shouldn't be put off.

Trying to find cheap accommodation can seem daunting. If you're not particular about staying in a hotel, Paris has a thriving network of hostels, which offer beds in great locations for great prices. Not the most luxurious, but often an even better, more sociable experience of the city. Paris has a convenient transport pass called the Paris Visite pass, which allows you travel on all transport, including the Metro and buses, at any time of day in the centre of the city. But, of course, walking is free and many attractions are within easy distance of each other. If you pick a particular arrondissement each day it's rewarding to walk the streets between destinations; you never know what you may find tucked around a corner or down a side street. This is where Paris excels - away from the tourist traps, boutiques and bistros are so easy to stumble upon. Just make sure you have a good map.

But if it's the tourist traps you're after on a checklist tour of Paris, it's worth noting that many attractions, including the Notre Dame, the Panthéon and the Arc de Triomphe, offer free admission for EU students - just

show them your passport. Many museums share in this too - like The Musée d'Orsay and the Picasso Museum, whereas The Louvre is free to students every Friday evening. Many more are always free, so seek them out.

For fresh air, the banks of The Seine are well worth wandering down, and many stretches have riverside markets to peruse - and maybe find a few bargains. Paris has pockets of green space all over the city, but the most beautiful large gardens are the Jardin de Luxembourg and the Jardin de Tuileries. Charmingly, both

"Never order a soft drink from a cafe if you're not prepared to pay €5"

are scattered with stacks of chairs which you can move about at your own pleasure, so a good afternoon can be whiled away in beautiful surroundings, watching Parisian life go by. A picnic is never a bad idea; a baguette is all of ninety cents and wine and a packet of crisps can easily be found cheaply too.

The Montmartre area is famous for its rich artistic, lively atmosphere evoked by its large street markets. Whereas the Latin Quarter is home to little bookshops and street cafes, and most of Paris' independent cinema scene. Some cinemas show films in English with

subtitles and frequently show Hollywood classics. Shakespeare & Company, an English language bookshop, can also be found in the quarter. Cramped with teetering shelves of books just waiting to be taken away and read in a garden somewhere, it also wins bonus points for being based on the original shop Hemingway frequented years ago.

Père Lachaise Cemetery is a slightly different attraction, a sprawling metropolis of tombstones and memorials. A wide array of famous names are buried here, including Molière, Edith Piaf, Chopin, Oscar Wilde, and notoriously, Jim Morrison. Wandering through the pathways stirs up a slightly morbid curiosity perhaps, but the large ostentatious tombs are fascinating to look at, and the scale of the cemetery is something to be marvelled at too - you are well advised to pick up a map on your way in.

A bit of general advice for you now; never order a soft drink from a cafe if you're not prepared to pay €5, and keep away from restaurants too close to big attractions or along major roads like the Champs-Élysées, as they always increase their prices. Paris also has a wonderful abundance of crêperies, which provide a warm filling meal, often for around €3. So, there's no excuse not to visit Paris as a student.

[Heather Nash]

Food

Afro-Caribbean Inspiration

Soul Kitchen.The Wardrobe, St Peter's Square

To celebrate Black History Month we're promoting Afro-Caribbean inspired cuisine by looking at some local restaurants, as well as fun exciting Afro-Caribbean inspired dishes that can easily be made at home on a student budget.

Located in the heart of Leeds City Centre, Soul Kitchen offers a diverse variety of authentic dishes from deep south, Caribbean and Creole cuisine with a "Soul Kitchen" twist and a commitment to creating innovative aboriginal dishes.

In particular, many personal reviews (whether this be friends of mine or generally online) have raved about the "Creole Jambalaya" on the menu - which consists of chicken, smoked caribbean sausage, king prawns, bell peppers, rice and peas - for its unique and authentic taste. Offering 3 different menus; Lunch Menu, Pre-Theatre Menu and Dinner Menu, and each contributing a different twist on Afro-Caribbean food, the innumerable options given to seated guests ensures to accommodate for all different taste palates.

Price Ranges around £9-14 for both the Lunch and Dinner Menu, so could be a potential option if your loan has just dropped and you're feeling a bit frivolous with your money, or just wanting to treat yourself after a long week of tiresome lectures. If the idea of trying a new exciting cuisine interests you, you can find a menu detailing everything they have to offer on their website: <http://www.soulkitchenleeds.co.uk/>

Plantain Pancakes Recipe

For those of you looking for a sweet alternative to the bog-standard banana, Plantain is a low-growing plant which typically has a rosette of leaves and a slender green flower spike. Most frequently used in many savoury dishes, predominantly in Western Africa and Caribbean countries, it is most commonly prepared by being fried or baked. It's slowly being infiltrated into European culture, however, still remains relatively unknown amongst the westernised audience so if you haven't heard of them or tried them before, now is your opportunity to give it a go!

Ingredients

6 very soft, blackened plantains, chopped
1 1/2 cups yellow cornmeal
1 cup buttermilk
1/2 cup all-purpose flour
4 tablespoons (1/2 stick) unsalted butter, melted
3 scallions, thinly sliced
1 small sweet onion, chopped
3 tablespoons minced fresh ginger
2 teaspoons kosher salt
Canola oil, for the griddle

- (1) Mash the plantains in a large bowl with a potato masher
- (2) Add the cornmeal, buttermilk, flour, butter, scallions, onion, ginger and salt and mash and stir with the potato masher
- (3) Cover the bowl and refrigerate for 30 minutes.
- (4) Using a non-stick pan or griddle on medium-high heat, and cover with canola oil
- (5) Fry the pancakes until they are golden brown

[Karis Aldridge]



Review

Bill's Make Themselves at Home on Albion Place

With Leeds often regarded as the capital of the north, it's a wonder it's taken this long for Bill's to make their mark on the city centre. With restaurants up and down the country, and a large presence in and around London, it's clear the brand has come a long way from its humble beginnings in East Sussex. Beginning as a greengrocers and expanding to what is now 66 restaurants nationally, every choice has been carefully made to reflect their heritage. Bill's have taken up residence on picturesque Albion Place, right in the heart of Leeds' city centre, in a building previously owned by the Leeds Law Society.

Despite choosing my first Bill's experience to be midweek, the restaurant was busy with students and young professionals all looking for tried and tested good food. With mirrored walls, chalkboards and an array of candles, the atmosphere feels intimate, and a warm and welcome setting for anything from a date to a group meal. Serving a large menu of breakfast, lunch and dinner, the choices vary from typically British to dishes a bit more adventurous.

With the attitude of 'if I'm going to do this, I'm going to do it properly', I opted for the pan-fried sea bass and parsley potato rösti. As anticipated, the presentation of every meal was aesthetically pleasing to the eye, and the flavour combinations well thought out and well delivered. My friends chose the slow cooked duck leg and lime and coriander chicken respectively, all of which was to the same high standard with good portion sizes. Never one to shy away from a sweet treat, the warm chocolate brownie and ice cream caught my eye and certainly didn't disap-

point. My fellow diners went for the warm mini cinnamon doughnuts with a chocolate dipping sauce - which I really, really regret not ordering - and the treacle tart, a British tradition done perfectly.

If you're looking to incorporate a meal into a night out, Bill's has an extensive drinks selection that shouldn't be overlooked. The cocktail list consists of old favourites, such as the classic Bloody Mary, but also includes a few twists like their Bramble Mojito. The extensive wine list and range of lagers, including Camden Hells, wouldn't be out of place at a bar on Call Lane, but if you fancy breakfast at Bill's the choice of smoothies would mend any hangover. Staying true to their greengrocer roots, they even have a little shop incorporated in the restaurant selling jams, chutneys, and confectionary to take a taste home with you.

Although I usually tend to stray from chain restaurants in Leeds due to such an abundance of quirky independent food outlets, Bill's doesn't fulfil the usual cliché and offers something different. It may be pricier than what an average student might expect to pay, but the quality of ingredients, general atmosphere and friendly and courteous staff makes splurging that little bit more justified.

[Emma Bowden]

Video Games



Diversity in Video Games - On The Right Track

Just as in other forms of media, race has frequently been a controversial topic in video games, attracting criticism for faults ranging from racial stereotyping to casts consisting solely of white characters. However, while there are still plenty of problematic and exploitative examples, there are a few gems of recent years that have featured well-written and well-designed black characters. In honour of Black History month, I thought it would be worth sharing some of my person favourites out of a range of incredible black characters in recent video gaming.

“Video games are becoming more representative, but they’re a long way from doing a half-decent job of it.”

Voiced by the universally cool Keith David, Captain David Anderson is without a doubt one of my favourite characters of the Mass Effect series. Aside from his on-paper achievements marking him as one of humanity’s greatest soldiers – perhaps having achieved more in his years than the protagonist, Shepard – Captain Anderson leads with charisma and a determined ferocity that makes him impossible to dislike.

Telltale Games delivers an emotional experience in the form of Lee Everett, the lead of The Walking Dead: Season One. Flawlessly voice-acted by Dave Fennoy, Lee Everett is easily likeable for his level-headedness and fiercely

protective bond with his adoptive daughter, Clementine. He makes the hard choices when they matter, and his struggles throughout the game are extremely relatable, making him place highly in my list of well-written characters.

Now fighting games are hardly renowned for their well-written characters, but Street Fighter 4’s Dudley has a certain charm that I find hard to resist. Combining comically-overdone ‘English politeness’, a boxer’s physique, and a Freddie Mercury-esque look, Dudley is charismatic enough to make him stand out from among the other characters of the line-up, and gives a refreshing take on black characters in fighting games.

There are a multitude of questionable character design choices in the Suda51-directed No More Heroes and its sequel Desperate Struggle, but Scarlet Jacobs – better known as Shinobu – is one of the better ones. As a playable character in Desperate Struggle, she’s not only more complex than the protagonist Travis Touchdown, but is undeniably more kick-ass and stylish, making her a joy to play as, even if only for two levels.

Of course, none of this is to say that black characters are given anywhere near the amount of representation and recognition they deserve: one of the biggest issues in the video game industry continues to be an utter lack of black protagonists. Video games are becoming more representative, yes – but they’re a long way from doing a half-decent job of it. So the characters above stand not just a testament to what has been achieved, but what can and should be achieved in the future. Hopefully, with enough encouragement, game developers will support working towards this achievement.

[John Craigie]

Biographies

Harriet Tubman: Slave, Spy, Suffragette.

An icon of American courage and freedom, Harriet Tubman was born into slavery. In 1849, she managed to escape. Instead of only looking out for herself she returned, helping to rescue family members and friends through the Underground Railroad to Pennsylvania. She never lost a passenger, earning her the nickname of Moses.

During the Civil War Harriet worked as a spy, scout and nurse for the Union government. She was also the first woman to lead an armed expedition which liberated over 700 slaves in South Carolina. After the war ended Harriet continued to work as a humanitarian and activist in her local community of Auburn.

A feminist before feminism, she was an active member of the suffragette movement, travelling all over the USA to speak about women’s right to vote. At the National Federation of Afro-American Women she was a keynote speaker for their first ever meeting. Even though Harriet lived the last years of her life in relative poverty, she never stopped fighting for what she believed in.

[Sophia French]

Langston Hughes: Creator of Jazz Poetry

With such an extensive list of titles to his name, Langston Hughes (1902-67) has deservedly earned a mention in this week’s issue. Known as American poet, social activist, novelist, columnist and dramatist, Hughes is both a distinguished literary figure and champion of the African American identity. Perhaps most notable is Hughes’ influential contribution to the ‘Harlem Renaissance’ – a movement spanning the 1920s and described as the “rebirth of African American Arts”. Throughout the period, Hughes promoted African American pride and defended an ethnic image of dignity and self-confidence.

His determination to highlight racial consciousness permeates through his many works and accounts for his advocacy of the “New Negro” – a popularized term referring to the younger black artists whom Hughes claimed expressed their “individual dark-skinned selves without fear or shame”. Hughes is also accredited with the creation of “Jazz Poetry” – a fresh, unique art form that featured purely African American voices therefore intentionally differentiating itself from the work of white poets.

[Grace Ellerby]

Tsitsi Dangarembga: Critic of Colonialism

Tsitsi Dangarembga, a Zimbabwean author, is famous for her perceptive eye and subtle criticism of both Zimbabweans and European colonisers in her debut novel, *Nervous Conditions*, which won her the Commonwealth writers’ prize. Its sensitive exploration of the effect of colonial rule had upon small Zimbabwean family units, particularly girls and women who had to negotiate the dual challenges of both colonialism and the patriarchal Zimbabwean culture. As a young girl, Dangarembga was educated in a missionary school in Zimbabwe, which provided her with the experiences that she would draw upon in her novel *Nervous Conditions*.

Her refusal to shy away from challenging subjects is epitomised in Dangarembga’s first foray into film, *Everyone’s Child* (released in 1996), which explores the lives of four orphans who lost their parents to AIDS. Recently, Dangarembga has spoken at TEDx in Harare, and employed her observant, distinctive style to criticise Zimbabwe’s current issues with greed – by using a metaphor that included her pet cat and extra-terrestrial cockroaches.

[Esther Marshall & Zoe Delahunty-Light]



Review: Is Britain Racist?

'Now, I'm not racist, but...' is a phrase we've all heard and, more often than not, it's followed by a spot of light racism. 'I've got black friends' is also a fan favourite. Many Brits don't consider themselves racist, but has society shaped our brains in racist ways without us realising?

Mona Chalabi's BBC Three documentary aims to answer the ever ambiguous question of whether Britain is actually racist. Within the first minute of the documentary, footage of various verbal attacks on people of colour is shown, such as the infamous Chelsea fans shouting 'We're racist, we're racist, and that's the way we like it.' Such footage seems to lessen the ambiguity of the question, pushing the needle further towards the 'yes' section. A survey showed that 70% of Brits said that they have no racist prejudices, and the number of self-proclaimed racists has stayed the same, so it seems rational to question why the rate of aggressive attacks based on race and religion has risen. One answer that the documentary offers is that Britain is conservative with its racism; the majority of people, obviously, will not tell you to your face that they're racist.

A group that has frequently been accused of being not so conservative with their racism is the EDL, the English Defence League. It was inevitable that a documentary on racism in Britain would touch upon this group as a day doesn't pass when they aren't accused of being racist. Everyone has that one friend on Facebook who has liked the EDL, who constantly shares their photos, who believes that they're England's last bastion of defence against Islam, protecting our nation, one share at a time. Chalabi attended an EDL rally to find out whether members identified themselves as racist; the people who were asked said no, only that they were against radical Islam. Footage also shows protesters chanting 'stick your Islam up your arse', showing that not all members adopt this non-racist position. This hostility is based on the wrongful generalisation that all Muslims are violent, a belief that has become more widely adopted following the 9/11 and 7/7 terror attacks. The resulting tension from these attacks has become somewhat of a social norm, as society has indoctrinated Brits to feel tension towards Islam, both consciously and unconsciously.

The documentary also touches upon the racism suffered by individuals: a Muslim woman named Hanna, a black man named Deji and a Jewish man named Richard, all three of whom have been subject to racist remarks. With 39,000 hate crimes recorded last year and hate crimes against Muslims and Jewish people rising by 70% and 50% respectively, it would seem correct to assume that Britain is becoming more hostile and racist.

So, is Britain racist? The documentary offers an enlightening insight into the question, ultimately providing the answer that, technically, yes we are; we have been shaped by society in racist ways whether we realise it or not. However, Chalabi ends the documentary by stating that if we acknowledge this issue, we can change it.

[Charlie Green]

Zombies, a Cultural History: Haitian Ghosts & Brain-Eaters

by Roger Luckhurst

One thing can definitely be said about this new biography of one of horror's most scary phenomena: it does what it says on the tin. Luckhurst showcases his epic amount of research, compiling zombie knowledge that spans well over a century. Starting by revealing the origins of the word (originally zombi), the book moves through intriguing areas such as the strong connections of zombies to voodoo, zombies as a metaphor for black people under imperial rule, and even cases of 'real life' zombies. Luckhurst also takes a close look at everything fictional zombies have been involved in. This includes the wild array of pulp fiction from the 20s and 30s, the first zombie flick (The White Zombie from 1932) and many, many more films that followed, and even the ridiculous number of video games that feature this stumbling menace. All in all, the book covers the evolution of a creature that started as a synonym for a Haitian ghost, and has ended up as the brain-eating member of the undead that we know (and love) today.

Luckhurst's book succeeds in the first and the most interesting few anecdotes of each chapter. Unfortunately, the writing gives legions of examples of

the same thing, over and over again. If the book were on trial, the crime would certainly be the vast amount of name-dropping, as Luckhurst jumps wildly from person to person, explaining how each and every one had at least some tiny contribution to this history. While some might see this as a compliment, congratulating

"Historically, zombies have been used as a metaphor for black people under imperial rule"

the writer on the attention to detail, it in fact makes for a dull and repetitive read. It is not something that is easy to sink your teeth into, a cynical view being that the book is no more than a large pile of zombie trivia cards held together with sellotape.

The overarching flaw with this book is the fact that the zombie field is a rather limited one. Zombies suffer the same fate as mummies, Frankenstein's monster, and werewolves, in that what they are is

extremely well defined. There is little or no room for improvisation in fiction. Yes, the writer can alter the location, the situation, or even the speed the zombies attack, but the fundamentals never change. This separates the monster from other creatures such as vampires or ghosts, where there is quite a lot that can be amended to make them more interesting. Just think of the ridiculous number of vampire movies and novels out there, covering everything from gory horror to forbidden love, and even existential reflection. Zombie fiction, on the other hand, seems to stick almost exclusively to the realm of survival thrillers. It is because of this that Luckhurst's book gets bogged down with examples that all seem to sound the same after a while.

An interesting topic, but Luckhurst doesn't make it easy for his readers. Instead, he gives us a 200 page book that could have been remarkably shorter, the gist which could be gleaned from just a few pages of each chapter.

[Dan Sareen]

Columns

Why is my Curriculum White?



I've always been a great believer in education. I genuinely think it is the most amazing thing life has to offer, mind the cheese, but I don't know how else to describe just how incredible and valuable it is. In my view, nothing else in life has the same impact on the way a person thinks and lives out their life than the education they received in their former years – both academic and social.

I believe everyone deserves to receive an education that is free and open to all, something that our country does do quite well at. However, it is in this gratification of our country as far more progressive and equal than states in say Africa or the Middle East that demonstrates the narrow and shaded perspective that education is administered through our current curriculums.

It should be evident to all young people that Britain's progression to the world leader it is today was built on the backs of people from those states we now deem backwards and look down upon in their 'impoverished' and 'regressive' countries.

We far too quickly resign the issues beyond the Great British Isles as simply not our problem, creating a false dichotomy of us and them, whilst living

in almost complete ignorance of the way our histories interlink.

Just because people of the colonies were not always on British shores in the same way African American slaves were, as you probably learnt in your year 10 history class, doesn't mean the British did not own their lands and to some large extent the people. We are taught our country just sprang into an Industrial Revolution without questioning what sources actually fuelled such a time of prosperity. With this element of unknowingness also comes ignorance and blindness about why the world's inequalities are as prominent as they are today and why 'progressive' countries like ours owe so much to the rest of the world.

So statements like David Cameron's two weeks ago suggesting that Jamaica should "move on" from "painful legacy" of slavery should not be taken so lightly. Today we all benefit from the brutal horrific actions Britain carried out. The legacy of these events live on today and are evident in the institutional racist nature of many institutions both domestic and global, akin to the Nkrumah's idea of neo-colonialism, which states Western imperialism and hegemony is simply the next phase of the colonial project, a position I do indeed agree with.

Educational value is not always awarded for pure academic worth, does a pure academic worth even exist? Frantz Fanon's thesis, which shaped the basis for his seminal piece 'Black Skins, White Masks' work was initially rejected. However, it is now one of the most read texts in post-colonial studies. His work pertinently explores how colonialism didn't just impact on the lands but on the minds of the colonised people, where it remains as a way of further oppressions. This is a clear example of the Eurocentric nature of the way we look at and value knowledge production and expect knowledge to perpetuate our current beliefs of the world as opposed to challenge them.

What is education? To me, education should push the boundaries of current thought, it should question the status quo but for too much of the time it simply reinforces it.

Personally, I came to University to study Politics and Philosophy, an area that I love. I almost romanticised the education I would receive at University, especially given the subject areas I chose, I came to discover knowledge, to question the world, and explore new ways of thinking.

Not to be faced with a curriculum that entirely erases people that look like me as if we didn't have anything good to say about these things. In the philosophy side of my course, I never once read anything from an individual who was not white.

The question "Why is my curriculum white?" stretches far beyond the Eurocentric nature of the curriculum, I want it to facilitate a broader discussion around student co-construction of the curriculum and let students know they can influence and shape their own education too.

We will be holding an open discussion on Monday 26th October in Conference Auditorium 1 to hear from both students and academics about how to move forward with the curriculum and address the structural inequalities that exist here. So please come along and contribute to the discussion.

For more information head over to the Union website and check out our Black History Month campaign page.

[Melissa Owusu]

Dear White People...



Here we are again, Black History Month (BHM): Or to some others, October, and 30 days before Halloween. For many people the very existence of BHM is a sign of social regression, a sign that we still think in terms of colour. Some even go as far as to argue it's no longer necessary and that we live in a post-racial society, this is just dragging us back.

Although I was cringing heavily while writing that last sentence, I think it raises a very impor-

tant topic, and the topic is ignorance. Ignorance is bliss, Ignorance is abundant, and Ignorance is life. The purpose here is not to create a hierarchy of 'the ignorant and the non-ignorant' because the truth is; everyone is ignorant to varying degrees. We are all selectively ignorant, we as human beings take interest in areas we are passionate about and tend to ignore the vast seas of knowledge available to us. In such a way I urge my readers to be compassionate towards those who are blissfully unaware. The girls in the club who wear bindis as decoration, the guys who when first see I am a black male, proceed to tell me how much they love hip-hop, or articles that will do anything to link the victory of Nadiya Hussain in the Great British Bake off to Islamic extremism.

However, I'm not here to discuss the line between appreciation of cultures and cultural appropriation or even begin to try and tackle socialized behaviours of racial stereotyping. What I am here to do is, cut through the bull and give my subjective take on reality. Black History Month, to whoever created it. Thank you, sincerely everyone who gives a damn. But, sorry in this day and age it's just NOT ENOUGH. Firstly we as 'black' people are not and I repeat are NOT a homogenous group of people, we do not all share the same history. Our history does not begin at slavery and end with the Civil rights movement. Nor is it a romanticized and fetishized view of the

'motherland' full of 'kings and queens' and pyramids and inner cities with 'black is beautiful' plastered everywhere. NO. Sorry, but as necessary as those movements were to the re-actualization of the black identity in a racist system still operative to this day, it is not by any means an accurate representation of a diverse peoples. 'We' and I use that term loosely, 'black people' are just like every other person on this planet: a collection of individuals not bound by stereotypes and rigid institutional constructs. 'History is told through the eyes of the victors' a quote I often resurrect when explaining to people who ask why we still have BHM: Because our history is riddled by slavery, colonization, institutional racism: Because our history is complex and multi-dimensional: Because we can tell our own story. This is not about black and white, this about the accurate re-telling of history, not black history: human history.

#OURHISTORYMONTH

[Sifan Zelalem]

Alabama's Unknown Heroine



Rosa Parks. Lauded for her bravery for standing up to the segregated status quo of 1950's America. A pioneer in African American history and a woman to boot. At a time where women were considered inferior and black people were viewed as sub-human, her solitary actions created not ripples but waves through society. She is remembered now and will be forever. Claudette Colvin, however, is not. She is instead an unknown figure of the past. Few have heard of this brave young girl who did something momentous and then was unfairly forgotten by history.

March 2 1955. Claudette Colvin was little more than a child in Montgomery, Alabama. But at 15 years old she stood up to an unjust society that was readily accepted by most adults. A society that did not even allow black people to try on clothes or enter department store dressing rooms. Where the wrong colour of your skin meant having to draw a diagram of your foot on a brown paper bag and take it into a shop rather than try on a shoe. A society, which dictated that when Claudette, at the age of 4, naively touched a white man's hand in public she was slapped in the face for it.

Her parents did not own a car so she relied on the city busses - segregated, of course - as a means of transport to and from school - also segregated. One particular day started like any other and Claudette made her way to the back of the bus where black people were herded to their separate section. It was a busy day, at a busy time and the vehicle was full. A white woman was forced to stand. In a society where whites were considered to be supremely superior, Claudette's skin colour dictated she get up and move. But she didn't.

Treating her like the criminal she was now deemed to be, the driver threatened this young girl with police action. He stopped the bus. He demanded back up. People watched as the law-enforcers of Montgomery forcibly removed Claudette from the bus.

She was arrested. Thrown in jail. Charged with disturbing the peace, breaking the segregation law and falsely accused of assault.

She had only sat on a bus and refused to move.

Nine months later Rosa Parks made the same statement. She was 42, an active member of NAACP and had the appearance of being middle class. By this point Claudette was pregnant at 16, unmarried and branded a troublemaker by her community. Parents of friends warned their children away from this 'crazy extremist' and she reluctantly left her college. She was not the spokesperson Montgomery's black leaders wanted to publicise. She disappeared into the background of history, remembered by some as the spark that enflamed the bus boycott movement, but forgotten forever by most.

[Laura Keenan]

Views

With welfare cuts increasing, and the NHS on the brink of collapse, *The Gryphon* asks: Can we justify as huge an expense as Trident?



Luke Maunsell

Yes

As the conflict in Syria rages, ISIS grows, and Russia remains an obnoxious threat, to remove one of the cornerstones of peace seems illogical, dangerous, and a little insane.

It can be too easy to be critical of Trident, many highlight that it 'would never be used, so what's the point?' but this misses the point, it is not meant to be used. As a deterrent its purpose is simply to be a continuous threat which has, clearly, been successful since its creation five decades ago. It has, in short, helped prevent escalating warfare thus keeping this country relatively safe.

Conflicts will always happen, terrorism will always exist, admittedly not to the scale or style of those of the past. International conflicts have been forced to change

and, broadly speaking, become more manageable with fewer casualties than the conflicts of the past. Whilst we must keep renewing our efforts and ways we handle conflict, we need a safety blanket to protect us from the lunacy of this world. Removing Trident, especially on its own without international agreement or conversations, would be reckless and could risk us going back to the Pre-Cold War days. Why would we want to do that?

Beyond the horrific thoughts of nuclear warfare, there have been proven benefits from the project. Fifteen thousand jobs would be saved/developed in the future with its renewal and, vitally, its existence on the Firth of Clyde has enabled the local community to flourish when there are over half a million people in Scotland

living in poverty. Why put all of this at risk on a whim, especially as there is no substantiating evidence to suggest there would be any benefit to that community or even job prospects in general with the removal of this industry.

Many argue about the cost of its renewal however, it is important to remember that it is only 5% of the overall Military budget, any savings would be completely trivial at best from the £34 billion annual defence budget. The costs from removing would be greater with decreased National Security and severe risk of direct attacks. Also, imagine the cost of the damage that could have been inflicted on the UK if Trident hadn't been in existence.

Protection can take many forms and, despite the huge cuts imposed on the

Ministry of Defence, this protection is still needed. Sadly, in this world protection does have to come in the form of nuclear weapons as well as a wide range of methods and technologies. We may never use these weapons, hopefully we'd never need to, but if we were ever in a position where it is our only alternative any Prime Minister worth their salt has to implement this necessary evil for the greater good. This may be a horrific thought but, unlike many of the fantasies about the benefits of Trident's removal, is true.

No

Let us be clear about one thing; Trident is not there to protect us. It will not defend us from a nuclear missile. The one and only purpose of Trident is retaliation. Imagine if international relations really were to break down to such an extent that another nation felt justified in launching nuclear weapons at Britain. The very last act of the British people, before we were wiped off the map, would be vengefully inflicting of no small number of civilian casualties. What kind of prospective legacy is retaliation? In rejecting this very attitude, Gandhi put it that "an eye for an eye only ends up making the whole world blind." Ask yourself what we are teaching our children when we tell them that such a plan is in place?

This argument, some will say, is missing the point. Trident is justified on

the basis of its being a deterrent. We do not ever intend to use it. We just want our enemies to live in fear of the fact that we could use it if we ever wanted to. They used to call that Mutually Assured Destruction, better known by the acronym MAD (make your own jokes). This concept, like Trident itself, is a relic of what veteran military men call "the good old days of the Cold War." Back then our enemy was the Soviet Union and they were very much like us. They thought like we did and feared the same things that we did. A case could be made for a deterrent when faced with such a comfortably familiar enemy.

So who is the enemy now that the Cold War is over? The Soviet Union is now the Russian Federation. Their economy depends heavily on a stable Europe buying their oil and gas. This

is exemplified by the opening of the Nord Stream pipeline between Russia and the economic powerhouse that is Germany. Russia now has more to fear from an embargo than from any nuclear weapon. What of the other states we nominally consider enemies? Iran has long ago abandoned its nuclear weapons program. North Korea has repeatedly failed to produce an ICBM. If a suicidal rogue state such as ISIS were to ever acquire a nuclear weapon, they would have no reason to be deterred by the threat of retaliation.

Even if a hostile nation had the desire to launch a nuclear weapon, what possible reason could they have to even bother with attacking us? We are of increasingly little significance on the world stage. The Commonwealth is just a vanity project, Nato is obsolete and

the Special Relationship is just a painful memory. As a military power, Britain has always suffered from delusions of grandeur. This is the real reason little men like David Cameron can not let Trident go; it lets them pretend that they are still playing with the big boys. This young century belongs to newly emerging superpowers like Germany, Brazil and India. The main reason we no longer need Trident - among the many good ones - is that, quite simply, our time is over.

The Right to Bear Arms: A Devastating Addiction

Dom Johnson
BA History and Spanish

The grave situation the United States faces is far more than a macho obsession with weapons. It goes beyond an obsession for personal safety. America faces a population with a tragic addiction to the feelings of power that arise from the possession of a firearm.

It can be hard to comprehend: whilst the world's richest and most powerful nation sits at the helm of the Western world's democratic table, carefully presiding over the growing threat of ISIS, it is being crippled by an internal mortal culture.

"They're the means that preserve of our liberty!" one cries. "Guns don't kill people, people do!" bellows another. Yet, tragically, these calls do not come from the mouths of an outnumbered extremist faction. Instead, those chanting are amongst almost half of the

US population opposing anti-firearm laws.

“Pro-gun America continually reacts in the same way that any addict does to criticism [...] insisting it is not to blame”

After the recent Oregon shootings, the speech Obama gave was equal in its anger as it was in its sincerity. And the President is right to feel such frustration, with the killings taking the number of mass shootings this year to 45.

The cyclical nature of these events is particularly tragic. Once the initial media hysteria has cooled, pro-gun America continually reacts in the same way that any addict does to criticism of their dependence – insisting it is not to blame for such pain. The scapegoating of the convicted as crazed or isolated individuals can be seen by an onlooker

as the establishment's excuse for its intractable lack of action, and its unwavering defence of the status quo.

This addiction is now part of American culture. To a large amount of Americans, it is baffling that the average British police officer is not armed, and it is unfathomable as to how they would go about protecting citizens. Yet, the US police have now killed over 900 people this year, compared to the UK police's 1 – are firearms really keeping people safe?

“The US police have now killed over 900 people this year [...] are firearms really keeping people safe?”

With the establishment setting such an example, it is hardly surprising that there are roughly 90 guns for every 100 Americans. This brutal culture has catalysed the unrest between police

and many young African Americans, with one only having to look as far as the events in Ferguson to see the effects of the unchanging US constitution.

To an outsider, the solution is clear: less guns, more gun control. However, it is critical to remember that it is not simply an obsession of the few; it is an addiction of the many. The size of the US gun lobby shows that the right to bear arms is a product created and maintained by capitalism, with the phrase 'profits before people' concisely summarising the motives of those who have the power to implement change.

It seems impossible not to sympathise with Obama, whose tenure as President has been rife with countless numbers of mass shootings, though his hands remain firmly tied by the delusion of the house.

To foresee a solution with America's virtually unchangeable 2nd amendment seems almost impossible. Yet, the number who have fallen victim to such a devastating addiction continues to rise.

Northern Ireland: Unionist Resignations Reopen Old Wounds

Sam Robinson
BA PPE

Eight years since Westminster returned control to Northern Ireland's power-sharing executive, the country is again in danger of falling back into direct rule. That was the warning spelled out by Northern Ireland's Secretary, Theresa Villiers, in her speech at the Tory conference last week.

The latest crisis, sparked by the murder of former IRA member Kevin McGuigan in August, saw the UUP - and shortly after the DUP - withdraw ministers from the power-sharing executive in protest. Peter Robinson, the First Minister, has not actually resigned – only stepped aside – so the power-sharing executive is still, technically, functioning. But everyone knows this political limbo cannot go on much longer.

Disbandment of the IRA was a cornerstone of the peace agreement, so the unionists have cause for outrage over possible IRA activity. But in putting Stormont back on life-support, this latest manoeuvre by the

unionist parties is an unnecessary blow to the hard-won peace process that has been toiled over for over 20 years.

Regarding the immediate situation, the murder of Kevin McGuigan is not conclusive proof that the IRA still retains an organisational structure; Northern Ireland's Chief Constable concluded that individual IRA members carried out the killing but it was not evident that this was sanctioned by IRA leaders.

Furthermore, McGuigan's killing was seemingly a retaliation for the murder of another former IRA member in May.

“The power-sharing executive is still, technically, functioning. But everyone knows this political limbo cannot go on much longer.”

Perhaps this is a resurgent IRA, but it also could be little more than a blood feud. Thus for the unionist parties to walk out over this incident so hastily, without acknowledging other potential

implications of this case, was reckless.

It is also unrealistic of the unionists to expect that the IRA is completely extinct. As much as we all want that statement to be true, it hardly seems plausible. Likewise, loyalist militias such as the UDA also remain intact. If the unionists, as well as nationalists, publicly acknowledged that these organisations are still very real, and took the situation as it is, there could be a more constructive debate; resigning government posts seems an unhelpful response that is not conducive to the atmosphere of trust necessary for this discussion.

Perhaps there is some truth in Sinn Féin's claim that this is all pre-election sabre-rattling; both the DUP and UUP want to be seen as living up to their unionist credentials by taking a hard line against the IRA. Furthermore, even before the McGuigan case erupted, there were strong disagreements in the power-sharing executive about welfare reform.

The nationalist parties must take some blame on the issue of welfare reform, over which they were stubborn

and made life difficult for the unionists. But with elections to the Stormont Assembly due next May, it's certainly conceivable that much of the unionist parties' unrest is driven instead by a tactical desire to jostle for position.

The unionist parties have made a careless mistake - or perhaps a callous election gamble - in endangering the power-sharing executive. There are signs however, that the DUP are softening their stance. Arlene Foster, the DUP's only remaining minister, recently indicated that the DUP may be willing to end their "in-out" protest based on the conclusions of the independent panel set up to review the status of paramilitaries in Northern Ireland.

Hopefully the DUP will continue with this more pragmatic line in the ongoing talks to avoid returning to direct rule, and work seriously with the nationalist parties to ensure Stormont returns to business as usual quickly. To lapse into direct rule would mark a step backwards for Northern Ireland.

Jeremy Corbyn: Cameron's Attacks Are An Affront To Democracy

Finn McKay
BA History

"There is only one thing you need to know about the new Labour leader", Cameron said to his adoring army of sycophants at Conservative Party conference last week. "He thinks that the death of Osama Bin Laden was a tragedy." Drawing a comparison with the horror of 9/11, he concluded that "we cannot let that man inflict his security-threatening, terrorist-sympathising, Britain-hating ideology on the country we love."

What Jeremy Corbyn actually said was that the US and the UK's approach to foreign policy in the Middle-East – the war in Afghanistan, the war in Iraq, the bombing of Syria – which results in destroyed, unstable countries and huge loss of civilian life, amounted to "tragedy, upon tragedy, upon tragedy", and he suggested – shock horror – that it might have been better to put Bin

Laden on trial.

Cameron's tabloid-esque rejection of context is typical of Corbyn's recent treatment by his opponents and the media. Through manipulation of quotes and facts he has been labelled variously as an anti-Semite, a Britain-hater, a terrorist-sympathiser, and a "threat to your family's security". It is in this vein that he has recently been lambasted as unpatriotic for not singing the national anthem, and for refusing to kneel before the Queen to become a member of the Privy Council.

But if patriotism is about having a unifying national identity of which we can all be proud, then what is patriotic about glorifying a symbol of vast inherited wealth and luxury while thousands of British people live on the streets and a million are forced to use food banks to feed their families? And what could be more patriotic than, to quote Corbyn himself, striving for a society in which

"people look out for each other, and everyone looks after everyone else"?

However, putting aside the fact that singing the national anthem or kneeling before the Queen are acts of homage to an archaic institution which constitutionally entrenches grotesque levels of inequality, the point is that these are trivial and irrelevant events. Whether or not Corbyn sings the anthem, or grovels prostrate at the Queen's feet, has no bearing on his

“Cameron's tabloid-esque rejection of context is typical of Corbyn's recent treatment by his opponents and the media”

policies. And yet they are seized on as atrocities by the media and by his opponents.

Because Cameron knows that by writing Corbyn off as a "Britain-hating"

ideologue, he avoids addressing the real issues. If he can discredit Corbyn in the eyes of the public, he is no longer held to account over questions he simply can't answer, like why we can afford to spend £100 billion on Trident, but can't afford child tax credits for working families. Or why we can afford to cut the top rate of income tax, but university maintenance grants must be scrapped. Why corporation tax is reduced, while £1bn is cut from social care this year. Why, under his watch, the wealth of the richest 1000 families has more than doubled, while homelessness soars and 1 million people rely on food banks.

Cameron's tactic of launching personal attacks on Corbyn rather than engage in genuine debate over his policies is anti-democratic but not surprising. The tragedy is, unless people see through it, it could work.

Black History Month: On Whose Terms?

Marukh Adnan Shaukat
BA International Relations

Black History Month. It's internationally celebrated in February, so because we're British...eight months later it is. Starting in the good old United States, the concept was picked up by the UK and Canada and then spread around the world as a symbol of governmental tolerance of a people who were known

“Can we really say that Black History Month is now offering an alternative perspective to Western history? And consequently is it as meaningful a celebration as it should rightfully be?”

for the longest time as the 'other'. But can we really say Black History Month is now offering an alternative perspective to Western history? And consequently is it as meaningful a celebration as it should rightfully be?

Looking back through the books, heroes and heroines of the civil rights movement, Martin Luther King, Nelson

Mandela, Malcolm X, Rosa Parks, weren't given their accolades until the West decided to recognise them for their own reasons. They eventually became role models but at the time they were made out to be and treated as disturbers of the peace. When they finally became recognised as freedom fighters they had suffered for their beliefs. They made history but were shoved onto the dusty shelves amongst false promises and unacknowledged crimes until faces needed to be saved. Black History might have shown them as heroes from the start because they were emancipators, but the official records took a long time to change their tune.

I don't mean to say that Black History Month has nothing of value. Oh no. However, I worry to what extent we can relate to the concept when every coin has two sides?

Even now, we are unlikely to see a black president of an African nation celebrated for his determination and steely political game. It is only if he gets into the White House we see that, because the Commander in Chief of The Greatest Nation in the World

can't be a corrupt individual. But

“When talking about Arabs, Asians, Africans, South Americans why still use the word Black specifically for promotion?”

are the presidents/prime ministers/honourable leaders of African nations ever reported as being anything but morally bankrupt?

Even here, at the University of Leeds, our brilliant student body has widened the scope of Black History to encompass a far more diverse community of people. People of colour. But, when talking about Arabs, Asians, Africans, South Americans why still use the word Black specifically for promotion? Does it refer to people who at one time or another have been considered inferior? Does it mean unrecognised, marginalised, poor? I ask because Arabs aren't all dark skinned and neither are Asians or Africans or South Americans so we're still pointing

fingers, calling out a sector of each society and lumping them together. While celebrating our differences, we have managed to retain an element of what could be considered isolation and with it certain generalisations such as oppression, poverty, disempowerment etc. and in holding on to these preconceived ideas we hinder the process of learning anew. How to fill a cup that is already full?

Whilst in principle Black History Month is a wonderful idea, in practice it is still fundamentally flawed. It is still, for many people of colour, isolating. If we had to explain the reasoning for our actions to someone else we'd still have to say, "those ones aren't treated the same". Those ones, the black ones.

NHS get set for UK's First Womb Transplant

In the week that the first UK womb transplant was given NHS approval, The Gryphon looks at the science behind the process .



[Image: Nanny Snowflake]

Amy Cleaver

The UK's first womb transplant has been given the go ahead by the NHS health research authority as part of a clinical trial, due to start next year. Ten women have been selected to receive the surgery following the success of the Swedish trial undertaken in 2014. The team of surgeons led by Dr Richard Smith, a consultant gynaecologist at the Queen Charlottes and Chelsea hospital, hope to start the embryo implantations as early as next spring, with the first UK baby from a transplanted womb set to be born in two years time.

Around 1 in 7000 women are born without a functioning womb as a result of disorders, such as Mayer Rokitansky Kuster Hauser (MRKH) syndrome, leaving women without a vagina, cervix or womb. Additionally, many more women have their wombs surgically removed during their fight against cancer. The development of this technique could offer hope to thousands of women whose only options to date have been surrogacy or adoption – they may soon have the chance to carry their own child.

Last year marked a medical first; the birth of a baby boy using a transplanted womb. The 36 year old Swedish mother, who had been born without

a womb, received the transplant from a 61 year old family friend who had already given birth to two sons. The baby – dubbed a 'medical marvel' – was delivered by caesarean and, fittingly, given the name Vincent, meaning 'to win' in Latin. Following this success, Dr Smith's team has been given ethical approval to continue their research; taking it to the next level following 20 years of work on the project. Dr Smith stated, "Surrogacy is an option but it does not answer the deep desire that women have to carry their own baby. For a woman to carry her own baby – that has to be a wonderful thing."

Around 300 applicants approached the womb transplant team, however only one third has met the team's criteria. The new clinical trial requires women aged between 25 and 38 years with healthy ovaries and the capability to produce their own eggs. They must also be in a long term relationship and of a healthy weight.

How Does it Work?

The couple will first undergo IVF treatment, using the women's egg and the partner's sperm, to create an embryo which is then frozen. The women will then undergo a 6 hour operation to receive a womb from a donor who has been classified as brain dead but still

has a beating heart. This donor choice differs from that of the original Swedish team – who used a live donor – due to the high risks involved with removing the uterus from a living donor. The recipient will then undergo 12 months of immunosuppressant drug therapy to prevent their body from rejecting the new organ. It is only when the team are sure the womb is safe from rejection that the embryo will finally be implanted.

If all is successful the baby will be born by caesarean, which prevents the donor womb from going through the strain of childbirth. After 6 months the women will be given the opportunity to try for another child, otherwise the womb will be removed. The removal of the womb reduces the risks related to continued immunosuppressant drugs use, which has been linked to an increase in infection, osteoporosis and even, in some cases, cancer.

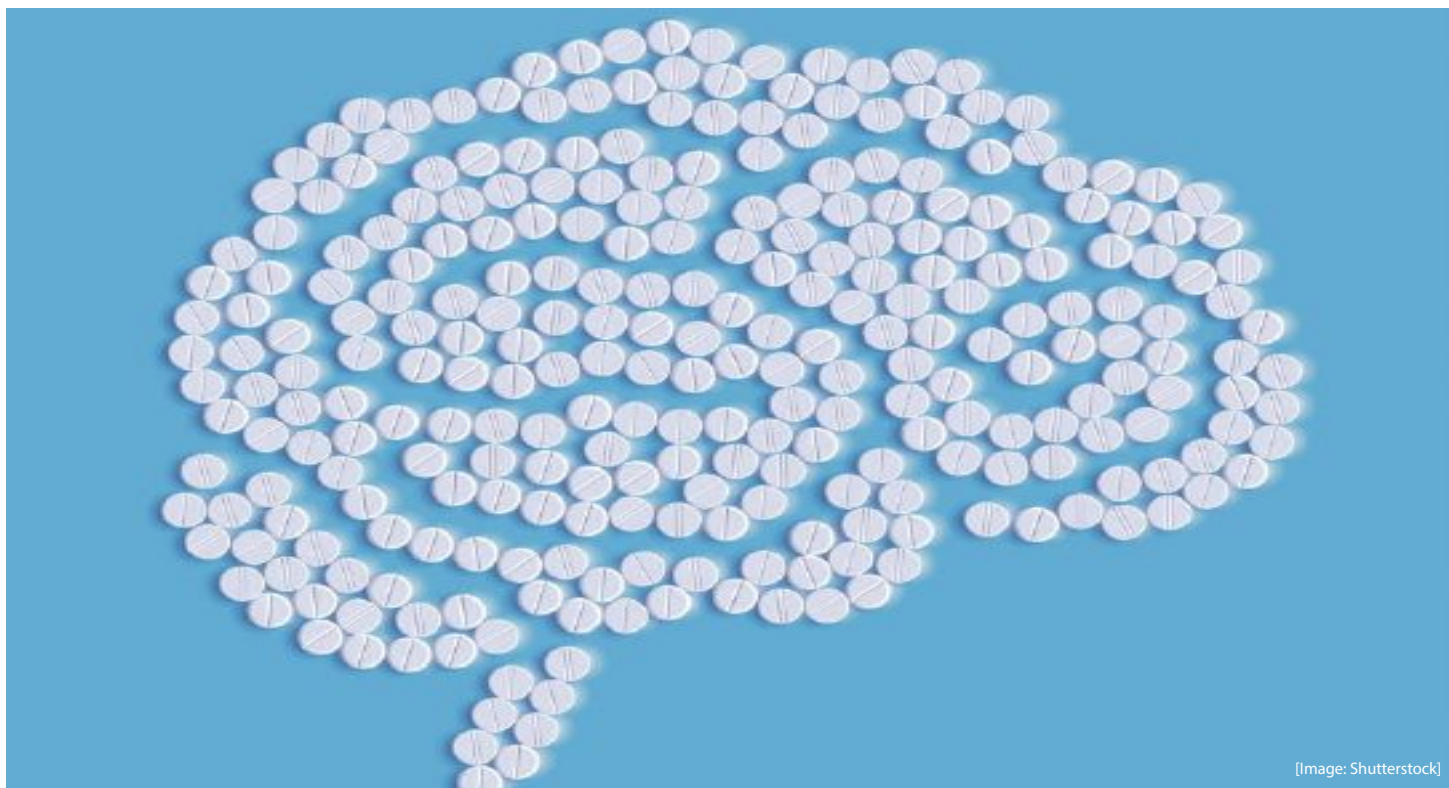
The Risks

As opposed to most transplant surgery, womb transplantation is not a lifesaving procedure; therefore the potential risks to both mother and baby must be reduced before ethical approval could be given. Following the successful births, further studies on the babies will be required to

ensure no damage was caused as a result of the procedure. Additionally, questions have been raised over the use of immunosuppressant drugs and their potential to cause damage to the developing foetus. However, current examples of successful pregnancies involving the use of immunosuppressant drugs have been highlighted by Dr Smith and his team, resulting in their confidence in the outlined procedure. The exact details of how voluntary donors will be identified is still uncertain, however the NHS Blood and Transplant UK team say they will work with the Womb Transplant UK team to ensure the appropriate protocols are in place.

The UK trial – due to start next spring – needs to raise £500,000 before any operations can take place, but Dr Smith is optimistic. "I've always been an enormous optimist. The project has run with no money from the start. Somehow or other, somebody has always turned up and given us enough money to keep it going." With just over £40,000 already donated to the project, there is a growing hope that womb transplants could prove to be a huge step forward in fertility treatment in the UK.

Mind Over Matter - The Placebo Effect Could Influence Drug Development



[Image: Shutterstock]

Steven Gibney

In a field hospital, at the centre of World War II, the surgeon Henry Beecher is operating on a severely wounded soldier. If he doesn't receive an injection of morphine, there's a risk the soldier will go into cardiovascular shock and die. However, during the war morphine is in short supply. Instead, one of the nurses fills a syringe with saline and gives that shot to the soldier. The soldier calms down and says he's no longer in pain and doesn't go into shock, allowing the surgeon to operate. This is one of the earlier recorded examples of the placebo effect at work.

The placebo effect involves the use of a supplemental treatment which has no medicinal value, usually consisting of a sugar or saline solution, but nonetheless administration of this compound results in a measured improvement in the patient's condition. This phenomenon has been well documented and many attempts have been made to understand the reasons behind this mysterious effect. Recent evidence indicates that the placebo effect may not only have increased but it may determine how we respond to current drugs and influence the development of new drugs.

A group of researchers at McGill

University, Montreal, have analysed the effect on pain relievers in clinical trials undertaken since 1990 in Europe, Asia and America and have found some surprising results concerning the placebo effect. The paper, published in the journal *Pain*, suggests that over the past 25 years people have become more susceptible to the placebo effect, however this effect was only seen in trials carried out in America. The reason behind this localised placebo effect remains unclear, but Jeffrey Mogil whom directed this research suggests that "Either there's something about Americans, or there's something about American trials."

While this geographical trend adds a new element of intrigue to the placebo effect, previous research has found that the placebo effect has the potential to influence the effectiveness of currently available drugs. For instance, research into the impact of the placebo effect on patients suffering depression suggests that a person's reaction to antidepressants is influenced by how they react to a placebo drug. This is particular evident in a study where participants underwent a brain scan and received a saline injection, but were told it was a strong and effective antidepressant.

Following the brain scan participants reported a decrease in the severity of depressive symptoms. Prior to a second

brain scan participants were given a real antidepressant and it was observed those who responded positively to the placebo, responded even stronger to the actual treatment and exhibited fewer depression symptoms. While this study examined the placebo effect, we still do not fully understand the mechanism behind it.

However, the recent *Pain* study at McGill University identified a number of factors which may influence a person's susceptibility to the placebo effect, in particular why Americans appear to be increasingly susceptible.

Firstly, Americans have a fairly unique interaction with their pharmaceuticals; only in the United States and New Zealand are companies allowed to directly market prescription drugs to consumers. Therefore, it is possible that market advertising has influence on how effective Americans believe their drugs are.

Secondly, the increased placebo effect in American clinical trials can be explained by the difference between trials conducted in the US and those conducted elsewhere. For instance, trials held in the US consist of, on average, 400 people per group and can last for 12 to 16 weeks. Meanwhile trials undertaken outside of the US are relatively smaller and shorter, consisting of around 70 people and lasting up to 6 weeks. This explanation is supported

as data from the past 25 years of clinical trials suggests that longer, larger trials have a greater placebo effect. The impact of this revelation is still uncertain, however it has been implied that this could change how companies conduct trials in the future. For example, many of the drugs which are tested in clinical trials are compared to a placebo compound. If the placebo effect is strong enough it could result in new drugs being rejected as the placebo will appear more effective than the actual drug. This could limit the amount of effective drugs which successfully pass clinical trials, thus limiting the amount of potentially effective drugs available to patients.

Overall, the evidence indicates that the placebo effect is not only real but is getting stronger and could have major consequences for the development of drugs. On the one hand, it has been observed that the placebo effect can improve the response to treatments such as antidepressants. However, on the other hand, using the placebo effect to measure the effectiveness of a drug may negatively impact the number of drugs which are developed. It would appear that the placebo effect may be a double edged sword, one which will impact the future of how we develop and assess the action of future therapeutics.

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Fly-Halves: Institutional Racism in Rugby

James Candler
Rugby Union

English Rugby Union, it seems, still has a problem with race. This is a statement which may seem jarring at first and it may even seem down-right false. Though not very successful, Lancaster's England selection for the Rugby World Cup featured many prominent non-white players who play a pivotal role in everything the team try to do. Billy Vunipola is the main-man where breaking the gain-line is concerned and his brother offers dynamism in the front-row when England need it most. Courtney Lawes is England's fiercest lock and Jonathan Joseph, their most creative centre. How then can rugby be racist? My problem is not with the lack of athletes in English Rugby who are from an ethnic minority. My problem is with the quite stark lack of non-white fly-halves.

One does not have to look very hard in order to see signs of this rather bizarre and specific example of inequality. In the Aviva Premiership this coming season, only one of the 12 sides competing has a starting non-white fly half. This is Ben Botica who was born in Takapuna, New-Zealand, and who currently plays as the incumbent fly-half for Harlequins. Of course, one may seek to criticise me for the statement and claim that there simply are not any black fly-halves in the Premiership, I am reading too much into things and making an issue of race where there is not one.

But, if this is true then what can the possible reasoning be? Are there no black players skilful enough to be a fly-half? Of course there are, look at Jonathan Joseph or Kyle Eastmond, both of whom are black centres that frequently display their intelligent, skilful footballing abilities in the Premiership. So what is in fact going on?

Well, the problem in my opinion, begins at an early age. Young black players are dissuaded from (or perhaps just not as well considered for) the play-making positions, as coaches possibly feel they can be used better in the more 'physical' positions: centre, back-row or winger. This is a problem which is hard to solve, as many rugby coaches for these grass-roots teams will potentially possess a certain racial bias, which can be attributed to the unconscious racism that many in this country are undoubtedly guilty of. Now, please do not think I am saying that children's rugby coaches are racist. This would be an unfair and quite frankly ridiculous statement. What I am saying is that all people are susceptible to their own unconscious racial prejudices and that all rugby coaches are going to be inevitably



[Image: AFP]

susceptible to this as well. A similar problem can be seen in the NFL, which is often accused of featuring far too few non-white quarter-backs.

Sadly, there are no easy answers to this systemic problem. The lack of black fly-halves in the Premiership is not simply a result of racism in rugby; if it were so, then it would be much easier to solve. It is, rather tragically, indicative of a much wider problem that this nation still has with unconscious bias and racial stereotypes.

Jesse Owens: Becoming a Sporting Icon

Katie Whyatt
Athletics

"Not merely the fastest but incomparably the most beautiful. He seemed to float along the track like water," *The Guardian* reported in 1936, as Jesse Owens blew the lid off the greatest series of individual performances of the Berlin Olympic Games. Hurling over the finish-line to clinch gold in the 100 metres, Owens' effortless majesty was reported all around the world as the planet stood still for all but one man. Four gold medals – in the 100m, 200m, long jump and 4 x 100m relay – were hauled home.

The landscape surrounding Owens' feat provides startling context to the magnitude of these achievements. In the political maelstrom that swirled around the Games, Hitler sought to use the Olympics as a platform to assert the superiority of the German people, anticipating a monopoly on medals that would visibly reinforce the polemics sustaining the systematic persecution of non-Aryan people. The Nazi party's paper had called for Jews and black people to be barred from competing, relenting only after other nations threatened to boycott the Games.

Amidst this would come the Games' defining image, as Luz Long, a German long-jumper and Owens' competitor, offered advice to his opponent that would see Owens win his second gold medal. Long set an Olympic record during the preliminary round and coasted through; Owens, meanwhile, notched up two fouls. With one jump left to seal a place in the finals, a defeated Owens conceded it was a step too far, and

slumped down in despair. At this point, Long stepped forward, and suggested Owens take off several inches before the line. His thinking was underpinned by the logic that Owens repeatedly leapt beyond the distance needed to progress here, and would nonetheless qualify with ease. Jumping with four inches to spare, Owens slipped through under Long's guidance.



In the final Long hit the leading jump. But it was Owens' day. Landing a jump of 8.06 metres, he took gold; Long, silver. After the podium ceremony, Long tucked his arm under Owens', and they strode, united, from the track.

In a climate where notions of white supremacy reigned, Owens returned to America and remained faceless to the powers that were. "When I came back to my native country, after all the stories about Hitler, I couldn't ride in the front of the bus," Owens said. "I wasn't invited to shake hands with Hitler, but I wasn't invited to the White House to shake hands with the President either."

In truth, the rest of Owens' life played out incongruously against his Olympic heyday of 1936. Returning to America to capitalise on the newly-surfaced lucrative commercial interest, US athletic officials responded by withdrawing his amateur status to bring the curtain down on a career that shook the world. The perceived interest quickly waned. He lived the remainder of his life stuttering between ephemeral sports projects and mundane nine-to-fives. A chain-smoker for most of his years, he died in 1980, from lung cancer.

Yet Owens' story remains among of the greatest the Olympic Games has ever produced. His place in the pantheon of heroic sportspeople, of great mobilising historical figures, is assured forever. In less than a week, he produced four moments that challenged Hitler's regime in the country where it first surfaced, foiling the plan the Nazis had meticulously outlined. He entered a land where the black man was anonymous; he departed festooned with four gold medals as the face that defined an Olympics.

Euro 2016 Qualifiers Come to a Close

Ryan Kirkman

Euro 2016 Qualifiers

There was a shock in Group A as 1988 champions Netherlands slumped to a dismal fourth place. Surprisingly Iceland will be going to France for their first ever major international tournament, and will be joined by 1996 finalists and group leaders Czech Republic. As the best placed third team Turkey will also be going directly to the group stage without the need for a play-off.

Out of Group B come Belgium and Wales. For Belgium it is the next tournament for their 'golden generation' as they look to give legitimacy the claim that they have one of the best international squads in the world. A Gareth Bale inspired Wales have qualified for their first international tournament since the 1958 World Cup, and in fact this is arguably their first 'proper' qualification in 1958 they finished second in their qualifying group and only went to the World Cup thanks to a special playoff.

Threetime winners Spain have progressed from Group C, winning eight of their nine games and conceding just three goals along the way. They were poor in the World Cup in Brazil, but the team has been reinvigorated and they will be a major threat in France. Slovakia will be going to their first ever Euros thanks largely to the efforts of their stand out player Marek Hamsik, whose five goals were the most in the squad.

Germany edged out Poland to top Group D thanks

to a final game 21 victory over Georgia. The defending world champions will most likely be the pre-tournament favourites. For their part, Poland have the game's inform striker in Robert Lewandowski who equalled the record for goals in a European Championships qualifying campaign with 13. The man he equalled? Northern Ireland's David Healy, obviously.

Ten games. Ten wins. England were the only team to record a flawless qualifying campaign, although Group E was one of the easier to navigate. Still though, it's pleasing for England fans that they've seemingly figured out how to win the games. Joining the three lions are Switzerland, as you would have predicted before qualifying got underway.

Northern Ireland will be going to their first ever European Championships thanks to a brilliant top place finish in Group F. They were the ranked fifth in their six-team group when the draw was made, but with six wins they have taken everyone by surprise. Romania's sturdy defense was enough for them to get through, they conceded just two goals in their ten fixtures which was the lowest amount of any nation.

Austria's 28 points was second only to England's thirty as they strolled through Group E. They will be ones to watch out for as potential giant-killers when the finals get underway in 2016, with Bayern Munich's David Alaba pulling the strings. Russia finished second and will be looking for a repeat of their Euro 2008 performance where they impressively reached the semi-finals.

Italy struggled at times to play great football but in

typical Italian fashion they were able to get the results needed to top the group. They are a side who always seem to fare better in the finals of tournaments as opposed to the qualifying stages, but this will be one of the poorest Italian squads to go to a major international tournament. It says a lot when Giorgio Chiellini is your joint-top scorer, and it says even more that he only scored twice. Croatia just clinched second ahead of Norway despite their one point deduction after a swastika was drawn on their pitch.

Always the bridesmaid but never the bride, Portugal have gone out three times in the semi-finals and also suffered a shock defeat to Greece in the final of the 2004 edition of the tournament. With most of their key players reaching the latter stages of their respective careers, this will be the last chance for this generation to right previous wrongs. Minnows Albania are also one of the nations for whom Euro 2016 will be their first ever major tournament as they surprisingly finished above the likes of Denmark and Serbia.

France, as they are hosting the tournament, automatically qualified.

Bosnia, Ukraine, the Republic of Ireland, Slovenia, Hungary, Sweden, Norway, and Denmark will need to progress from the playoffs if they are to take part next summer.

Funding Dilemma in Women's Football

Nancy Gillen
FA WSL

The Women's World Cup this summer was a dream come true for many supporters of women's football. Not only was every game either televised or available online, but newspaper coverage and public support soared as the Lionesses progressed further and further into the tournament, eventually returning to England with a well-deserved bronze medal around their necks.

There were fears that this attention would quickly die out, but it hasn't. Attendance at FAWSL games has dramatically increased, with the FA announcing a 48% rise in the attendance of league games in 2015. The Women's FA Cup Final was held at Wembley for the first time. The growth in coverage of the women's game has even extended to gaming, with FIFA 16 finally featuring female players.

These achievements looked unlikely when the Women's Super League started in 2011, but the professionalism of the league has played a big part in helping women's football grow. Investment from Premier League clubs has allowed teams to introduce professional contracts, improve facilities and therefore attract international players from all around the world. A prime example is Manchester City's women's team. They joined the WSL in 2014 after receiving funding from the men's team, and drew in top players such as Steph Houghton, Jill Scott and Toni Duggan through their ability to offer a professional contract. The team

play at the £200m Etihad Campus in a 7,000 capacity stadium, the quality of which far surpasses any other team. City finished second in this season's WSL. Whereas Arsenal Ladies used to completely dominate the women's game, the league is now much more competitive.

However, there has been a downside to the increase in funding and coverage of women's football in England. Bristol Academy, who reached the FA Cup final in 2011 and 2013, finished bottom of the WSL and so will play in the second tier of women's football next season. In an interview with BBC Sport, Chairman Simon Arnold attributed this to the vast difference in budget between teams such as Arsenal, Man City and Chelsea, and his own, which has no affiliation with a men's team. This gulf can be seen when considering wages; Man City captain receives £65,000 a year while Arnold claims that his players don't receive a wage or get "£35 a week". When this is realised, it is easy to see why smaller clubs are losing their best players to the richer teams, and how in a few years, paradoxically, the WSL may once again be dominated by a select number of clubs. Therefore the world of women's football is currently facing a difficult dilemma. The investment from affiliated clubs is excellent for those who have it, but for those who don't, it is becoming increasingly difficult to compete. Therefore, some kind of financial limit akin to 'Financial Fair Play' may need to be put in place. Without this, women's football may actually start going backwards.



Weetwood Breaking New Ground



Fiona Tomas
Hockey

Some students, during their time at Leeds, never play, let alone set foot in the Weetwood playing fields which are located just two miles north of the University's campus. This is the hub for most of the sports action for the University's Gryphon teams where each week, tackles are made, goals scored, conversions kicked, friendships formed, hardships endured and victories won. Even most Gryphons themselves, however, have never stumbled across the office at the pavilion, where a certain Gawaine MacKenzie-Hogg, sat at his desk, is masterminding his personal mission to promote Weetwood as a centre for university, regional and elite sport.

The latest development that Gawaine has been involved in is a new water-based astro pitch. At first, this might sound pretty boring, but on the contrary it will prove a major landmark in the history and development of sport at Leeds University. The pitch, due to its water-based nature, has been fully certified by the FIH – the Federation of International Hockey – which will host international fixtures and with it establish Weetwood as one of the most impressive sporting venues in the country.

Gawaine was determined to bring a state-of-the-art playing facility to the home of sport at the University of Leeds not only to attract more professional sport, but as a way of supporting the grassroots of England's junior hockey programme, which itself feeds into the University level. "We were encouraged by wanting to secure international junior games because of the Olympic legacy," he says.

To qualify for international playing status, the former sand-dressed pitch had to be extended by five metres to build a 'run-out' to comply with international hockey rules. A six-metre fence has been installed to improve game-time continuity and even the turquoise colour was chosen for a reason (it being the closest colour to the green Gryphon brand). And, although the new £572,000 pitch doesn't include seating for spectators, Gawaine doesn't see this as a problem. It will in fact mimic the current set-up of most hockey stadia up and down the country, where temporary seating is brought in for big matches. A perfect example of this is Lee Valley, the old Olympic stadium, where the European Championships for hockey were held this year.

With Weetwood already home to England North Hockey, the idea of installing an international standard pitch at the pavilion was perhaps overdue. However, despite the prestige of the pitch and the sporting icons it will inevitably attract to Weetwood, Gawaine is determined to not get carried away with it all. "If we get England training here – then great, that's brilliant for me – but at the end of the day, the most important thing is that we've got a global FIH-approved pitch for our students to play on." And, with Leeds University's hockey society being the largest of any university society in the country, it's no surprise that Gawaine pulled out all the stops to make the new hockey pitch happen.

The new hockey pitch is part of the very big picture that Gawaine is painting at Leeds University. Since joining the team in 2008, he has striven to put Weetwood and all its 100-acre playing potential on the map and to encourage students to wholly appreciate it – something that can't always be said.

"The drive is to keep improving the facilities for the benefit of the students and really enhance what is essentially one of the biggest grass expanses in the university sector – if not the biggest," he says. Two years ago, extensive work had been continually been carried out on the rugby pitch to bring an England rugby training programme to the complex, hosted by Stuart Lancaster. It is this sort of prestige that undoubtedly allowed Weetwood to put a foot in the door and welcome the Scottish rugby union team, whose team trained at the pavilion for three days prior to their Rugby World Cup game at Elland Road back in September. The park's two football pitches have also recently had extensive improvements too, and the cricket pitch is the next big step.

Already home to Yorkshire Cricket and the University's Cricket Club programme, the cricket pitch is the next big step, and Gawaine hopes to secure first-class county games at Weetwood. "I really want Sports Park Weetwood to be home for Leeds University sports clubs, where they get treated professionally, and to raise the quality and experience for the students."

"If students enjoy good facilities whilst at university, they're more inclined to stay in sport and form that link as a student and that, at the end of the day, is what we want."



Badminton 1s (M) 7-1 Newcastle 1s
Badminton 2s (M) L-L Sunderland 1s
Badminton 3s (M) L-L Durham 3s
Badminton 2s (W) 0-8 Newcastle 1s
Basketball 1s (M) 55-81 Sheffield 1s
Basketball 2s (M) 67-94 Sheffield 2s
Basketball 3s (M) 38-79 Newcastle 3s
Basketball 1s (W) 25-34 Lancaster 1s
Fencing 1s (M) 134-90 Durham 2s
Fencing 1s (W) 135-99 York 1s
Football 1s (M) 1-2 Manchester Met 1s
Football 2s (M) L-L Leeds Trinity 1s
Football 3s (M) L-L Hull 2s
Football 4s (M) 1-3 Bradford 1s
Hockey 1s (M) 0-1 Leeds Beckett 1s
Hockey 2s (M) 2-2 York 1s
Hockey 3s (M) 2-3 Hull 1s
Hockey 4s (M) 4-2 Bradford 1s
Hockey 5s (M) 1-1 Teesside 1s
Hockey 6s (M) 1-3 Sheffield 4s
Hockey 2s (W) 0-4 Newcastle 2s
Hockey 3s (W) 1-0 Sheffield 3s
Hockey 4s (W) L-L Leeds 5s
Hockey 6s (W) 1-4 Leeds Beckett 3s
Hockey 7s (W) 2-4 York 3s
Hockey 8s (W) 14-0 Leeds Trinity 1s
Lacrosse 1s (M) L-L Newcastle 1s
Lacrosse 1s (W) 22-3 Newcastle 2s
Lacrosse 2s (W) 7-15 Durham 3s
Netball 2s (W) 23-34 Northumbria 2s
Netball 3s (W) 27-39 Durham 2s
Netball 4s (W) 51-28 Newcastle 4s
Netball 5s (W) 27-30 York 2s
Netball 6s (W) 36-37 Hull 2s
Rugby League 1s (M) 24-50 Sheffield Hallam 1s
Rugby League 2s (M) 10-54 Bangor 1s
Rugby Union 1s (M) 10-15 Newcastle 1s
Rugby Union 2s (M) 26-24 Leeds 3s
Rugby Union 4s (M) L-L Teesside 1s
Squash 1s (M) L-L Manchester 2s
Squash 2s (M) L-L Hull 1s
Squash 3s (M) 3-0 Hull 2s
Table Tennis 1s (M) 3-14 Newcastle 1s
Table Tennis 2s (M) 4-13 Bangor 1s
Tennis 1s (M) L-L UCLAN 1s
Tennis 2s (M) L-L Sheffield 2s
Tennis 3s (M) 2-10 Newcastle 1s
Tennis 4s (M) 4-8 Leeds Beckett 6s
Tennis 1s (W) L-L Manchester 1s
Tennis 2s (W) L-L Durham 4s
Tennis 3s (W) L-L York 2s
Volleyball 1s (M) 3-0 UCLAN 1s
Volleyball 1s (W) 3-0 Northumbria 3s

Leeds Fall Short in Badminton Showdown

Katie Whyatt
Women's Badminton

Despite battling admirably, Leeds University's women's badminton doubles teams ultimately failed to bridge the gap to two well-drilled Loughborough pairings, and racked up losses despite stoic displays on Wednesday.

The Leicestershire University left with the spoils after defeating Leeds duo Joanna Minihan and Ashleigh Buck in straight sets. Serena Midha and Ellie Travers were staunch and resilient for Uni, but marginally overpowered as they grappled doggedly from the outset.

It was a joyless afternoon for hardy Minihan and Buck, losing by sizeable margins. Leeds were willing in their resistance but handled well by an athletic Loughborough, as Minihan's strong drive from the rear of the court rendered academic as Loughborough's net play proved difficult to combat. The disparity between the teams was becoming increasingly hard to detect as Leeds grew in stature, Minihan repeatedly retorting with uncompromising returns, but the visitors were too potent in their presence and rolled out eventual winners. In the second round of ties, Minihan and Buck were undone with two scorelines of 21-6.

It was via Midha and Travers that Leeds showcased their most dominant play. In a high-octane rally,

the duo responded assertively to sustained phases of pressure. A low shot from Loughborough offered scant hope of a return, but there was no chance of riposte for the visitors as Travers equalised through a forehand clearance from the baseline. Although losing the first game 21-15 and the second 21-11, the bar was set for the restart.

An increasingly complacent Loughborough initially struggled for cohesion yet increased the tempo, which saw Leeds reply with equal intensity. Loughborough sealed the inaugural game with an eight-point margin, but the hosts nonetheless exhibited grit and guile in their reply. With the game locked at 19-19, a ruthless high-drive from Midha handed Uni the edge, before an audacious net shot from Travers trickled over to clinch a win by the narrowest of margins. With the bit between Leeds' teeth having forced a third set, furious phases

of play followed, the sides inseparable for long spells. Travers was commanding from the baseline, twice restoring parity with bold clearances, while Midha patrolled the court with intent and levelled with an artful drop shot as the visitors upped the ante.

Despite their best endeavours, however, Leeds could not dent the deficit, and a short backhand clearance trickled over to seal the win for the visitors.



[Image: Carlotta Grimaldi]

Entertaining Match Christens New Pitch

Zoë Thresher
Women's Hockey
University of Leeds 1 - 3 Loughborough

Despite beating Loughborough in last year's BUCS competition, it was always going to be a challenge for Leeds competing against a team two leagues above. With an evening push-back and favourable playing conditions, Loughborough set off to a strong start.

Loughborough immediately seemed the dominant team from the outset, scoring the first goal of the match within one minute of play, breaking through Leeds' defence. However, Leeds captain Katie Hopkisson brought the game back to Loughborough's half, dribbling the ball up three-quarters of the pitch, posing a threat to Loughborough's lead. Before Loughborough could get too comfortable, forward Flo Esplin scored Leeds' first goal ten minutes later, shooting the ball right into the bottom of the net straight past Loughborough's defence.

Having found confidence from their goal, possession of the ball was predominantly with Leeds which saw them attempt a few shots, and miss the target narrowly on each occasion. Loughborough fought back confidently, deflecting each shot made by Leeds and eventually regaining a stranglehold on possession.

After a few penalty shots on each side and a lot of end-to-end play, the game could have been anyone's. Following many attempted goals from both teams, the player to make the difference was Loughborough's

number 26 sneaked another goal for the visitors, pulling the score up to 2-1 just before the end of the first half.

Despite Loughborough's 2-1 lead, Leeds didn't waver in their game whatsoever but continued to battle on, showing strong defence and attack throughout. However, at the beginning of the second half Loughborough seem determined to maintain their leading position, lingering around Leeds' goal and attempting two goals that missed only marginally, both veering too far to the left-hand side. Loughborough maintained possession for long spells, putting the Gryphons' two-year winning streak under threat. However, after the East Midlanders gave away two penalties to Leeds, Hopkisson danced past the Loughborough defence from beyond halfway and took the ball into Loughborough territory. Leeds' ability to constantly wrestle back possession even after opposition dominance led Katie to praise the "gelling of the team". This is promising given it is so early on in the season.

Regardless of unfaltering defence on Leeds' behalf, Loughborough managed to find another goal in the 30th minute. From the end of the first half it seemed that Leeds might not be able to claw their way back into



[Image: Jack Roberts]

the game following Loughborough's resilient play, but they certainly fought heroically to maintain this score for the majority of the second half. Hopkisson called it "the best they had played all season" and praised the new hockey pitch which "sped up play".

Despite Leeds' loss, there is a lot to be positive about for the rest of their season. They battled gallantly against a strong Loughborough side and managed to sustain a steady score throughout the game.

Leeds Outclass Newcastle in Netball

Matthew Norman

Women's Netball

University of Leeds 56 - 12 Newcastle

The University of Leeds netball 1st team got their season underway with a crushing 56-12 victory over a lacklustre Newcastle 2s on Wednesday. The victory is the perfect start to a season in which the Gryphons will be potentially pushing for promotion.

Leeds asserted their dominance from the off as their quick style of passing proved to be too much for a sluggish Newcastle, who constantly struggled to get back into their defensive positions before the ball had made its way to the goal circle. It seemed as though the Gryphons had their opponents on the back foot and Leeds were able to capitalise on their early dominance in the first quarter. Both Sarah Haynes and Beth Horridge were looking in dangerously good form in front of goal, meaning that the teams entered the first break with Leeds 14-2 in front.

Somehow Leeds managed to step it up another gear in the second quarter, scoring an incredible 20 goals as Lucy Hemsley totally outplayed her opposing Newcastle centre. Newcastle failed to find any rhythm during the match, as a lack of concentration in the attacking third and complete supremacy from Bea Skingsley and Megan Clark in defence meant Leeds could take complete control of the game. Newcastle were beginning to look outclassed, so much so that they

never even remotely troubled our girls in green. As the half-time whistle blew, the Gryphons were totally dominant, up 34-6.

Despite a couple of changes being made at the break and their clear advantage, Leeds ensured they didn't drop the intensity and even extended their lead to 46-10 at the end of the third quarter. With the result now a foregone conclusion and both teams starting to tire, goals were becoming harder to come by for both and at the final whistle, with Leeds deserving 56-12 winners. It was an utterly dominating performance after an amazing effort from all the players – each comfortably getting the better of their opposing number.

The 1s unfortunately suffered relegation last year but they couldn't have asked for a better start to this season's campaign. The team look purposeful in attack and impenetrable in defence, and although this is just



[Image: Ann Wyman]

the season opener, the side are definitely worth getting excited about. It certainly is not every day that you see a side put half-a-century past their opponents, but it seems that we can be cautiously optimistic that this is not the last time the Gryphons manage to win by such a margin.

Leeds Meet Their Match Against Manchester

Mac White

Men's Football

University of Leeds 1 - 2 Manchester Met

A late goal deflated any chance of a Leeds University win in men's first-team football action on Wednesday at Sports Park Weetwood.

Manchester Metropolitan University's second-half substitute James Plumb scored a penalty kick past Leeds' keeper Alex Gunn deep into the match to give the visitors a 2-1 victory.

Despite playing with renewed and frenetic energy in the game's remaining minutes, Leeds was unable to grab a decisive equaliser.

A curling Leeds corner kick just missed a sliding Jack Bullock on the far post and the game ended when midfielder Lusungu Ndovi's overhead kick attempt sailed over everyone around the goalmouth, and ultimately the crossbar.

This was the first game in the two teams' season in the BUCS Northern 1A division, as both sides were promoted to the top level after strong showings last year.

The Gryphons were coming off another one-goal loss to Leeds Beckett University at Leeds Varsity a week ago. Beckett's goal in that match was also scored on a penalty.

The game's first half often saw Leeds hemmed in their own half, unable to generate many attacks. Much of Leeds' attacking strategy consisted of clearing the ball up to one of the forwards waiting alone and outmanned

downfield.

However, when their attack was working, the Gryphons were able to create some magic.

A pretty drawn-out play that began back on halfway led to the Gryphons scoring the game's first goal. A Leeds cross found forward Jack Bullock who



[Image: Mac White]

definitely headed the ball, as it was deflected into the far right corner of the net.

To their credit, the Gryphons' swarming defence and keeper Gunn looked like they were up for the challenge of slowing a relentless Manchester attack.

Gunn was forced to be on alert at all times throughout the match, having to make saves left and right, and was bailed out by his posts on a couple

of occasions.

Nevertheless, Gunn couldn't keep everything out. The keeper's green and maroon team-mates couldn't clear a Manchester corner after several tries before Met forward Michael Scofield drove a heavy shot just inside the left post.

In the second half, the game's pace quickened dramatically. While Manchester largely controlled possession, both teams were attempting to launch attacks.

With the pace elevated, the game became a bit stop-start, with numerous hard sliding tackles leading to the intervention of the referee. Leeds' Ndovi earned a yellow after one such infraction, and a Met defender also earned a yellow a few minutes later.

While the Gryphons were generating some shots on target, their attempts were often straight into the Met keeper's chest.

Their closest chance came when Ndovi dribbled it around a group of Met defenders dangerously into the box. Ndovi's valiant attempts to make the highlight reel were thwarted when he lost his balance attempting to turn and shoot.

The Gryphons will try to rebound and earn their first win of the season next Wednesday when they travel west to face Liverpool John Moores University.



Gryphons edged out against strong Loughborough side p.24



The Gryphon look back at the career of sporting icon Jesse Owens p.19



New hockey pitch unveiled as Leeds women's 1s play Loughborough p.21-22



Euro 2016 line-up begins to take shape as the qualifying stage ends p.20



[Carlotta Grimaldi ©]

Gryphons Suffer Harsh Defeat

● William Salt and Pantelis Kardakaris stand out despite loss ● Leeds look to bounce back next week against Sheffield

James Candler
Men's Water Polo
Loughborough 6 - 13 Leeds

The University of Leeds men's Water Polo team were unfortunate to come second-best on Wednesday, in a match against the esteemed squad of Loughborough University. The end result of 6-13 is perhaps one that is too scathing towards the Leeds side and does not necessarily reflect how well they competed for much of the game. It is however, what the final score turned out to be and let there be no doubt that Leeds were up against an accomplished Loughborough side, who thoroughly deserved their win.

In recent history, matches between Leeds and Loughborough have always been close and produced some thrilling Water Polo. There seemed to be a certain awareness of this rivalry going in to the match, as both teams started with

a frenetic energy, looking to enforce their style of play. Leeds were able to gain possession from the blow of the whistle and clearly looked to put some real pressure on Loughborough in both attack and defence. Up until the first stoppage, the two teams displayed great tact in defence but offered two very different styles. Leeds opted for a high-risk style of defence, which put great pressure on Loughborough to use the ball quickly, but did inevitably result in many ordinary fouls and a noticeable amount of major fails leading to players being ejected. Loughborough's defence was one of great organisation; the team re-grouped quickly and made it difficult for Leeds to achieve many fast-breaks.

As a result of these two effective styles of defence, the score was only 1-1 after ten minutes, with each goal coming from powerful shots on goal way beyond the 5 metre line. The

first Leeds goal came from number 6 Kelleher, who continued to have an impressive performance. The match continued in this cagey, tense style for some time as both teams struggled to unlock the other's defence. As a result the score at half-time was 4-6, with impressive goals being scored for Leeds by Goulding and William Salt.

After the break at half-time however, Loughborough seemed to seize control of the game and were able to navigate their way around Leeds' impressive defence. It seemed as though the physicality and pace of the match had somewhat taken its toll on the Gryphons, who were now conceding a considerable amount of penalties and allowing their opponents to make far too many effective fast-breaks. The Gryphons did at least manage to visibly disrupt the afternoon of Loughborough captain Ben Kobler, who was frequently caught out committing rash major fouls

out of frustration.

Although Leeds were able to claw back a couple of points in the dying minutes, courtesy of Kelleher, the game was already won. Loughborough had proven to be clinical when it mattered most and were quite rightly the victors of a highly entertaining Water Polo encounter.

The Gryphons look very promising this season and there are plenty of positives to be taken from Wednesday's match. Despite conceding 13 points, the goalkeeper Kardakaris was outstanding at times and the whole squad appeared very assured of their style of play and how to enforce it.

The game was far closer than its outcome would suggest and consequently, the side will surely be confident when they play Loughborough again, later in the year.