



● *The Gryphon* talks to local Labour MP and Shadow Foreign Secretary, Hilary Benn p.4



● *In The Middle* reviews the second series of the surreal *Fargo* p.19

Views
p.13 *The Big Debate: Should Britain Leave the EU?*

Society
p.12 *The Gryphon* Looks Ahead to Next Month's RAG Week

Sport
p.21 *The Gryphon* speak to England Women's Rugby Union Captain, Katy McLean p. 21



"Let's be Happy, Let's be Hopeful, Above all let's be Optimistic"

● **Jeremy Corbyn visits University**

● **Voter Registration Campaign Launched**

**Benjamin Cook
Greg Whitaker**

Newly elected Labour Party leader, Jeremy Corbyn, visited the University on Thursday to speak to students about the Party's voter registration campaign, as well as conducting a brief question and answer session with the 500 strong audience.

Labour estimate that there may be as many as one million voters missing from the electoral register following recent changes to the way people must register to vote.

Speaking to a capacity crowd inside the University's Great Hall, Mr Corbyn claimed that recent alterations to the voter registration system, meaning that every member of a household must register individually, will see a disproportionate number of Britain's young and poor fall off the electoral register.

According to Mr Corbyn, "Only 47% of young people voted in the last General Election and many, many more were not even registered to vote because of the individual voter registration laws."

The 66-year-old identified the need for members of the electorate to register to vote before the 1st of December in order

to impact the boundaries of redrawn constituencies that is due to happen before the next General Election. Mr Corbyn said, "The other issue that is serious for our democracy is that the boundaries for the new constituencies, all of which have to be drawn before 2020, are going to be drawn on the basis of the number of people registered on December 1st of this year."

The current MP for Islington North also touched on a number of other issues in his half-hour speech, notably stressing the Labour Party's focus on the importance of education, commenting, "You have to open the door to those opportunities for everyone. Not saddle everyone with massive debts because they have the ambition and the ability to learn and help the rest of our society."

Speaking to the assembled media after his speech, Mr Corbyn was also questioned about his Party's stance on the Government's new PREVENT legislation, which has been introduced at all UK universities, as well as the Labour Party view on the recent junior doctors' protests. Mr Corbyn said, "I am concerned that the PREVENT scheme

may be easily misinterpreted and end up with the fear of people taking up genuine academic research and genuine activists around university campuses. The way we enable people not to involve themselves with extremist activity is in enhancing democracy, participation and respect for each other's faith and religion."

"On the issue of junior doctors, I think it is quite disgraceful the way they are being treated. They work very hard studying and then they are confronted with a complete change in their conditions, a loss of earning expectation, and a loss of opportunities. I have met with junior doctors all over the country, they are universally very, very angry with what's going on and I am completely with them on this."

Speaking after the event, Jamie Ali, President of LUU Labour Society told *The Gryphon*, "The event was amazing, but we couldn't have put it all together without the help of LUU and University site staff. I just hope we can take all this energy and use it to make sure that we'll see Jeremy elected as our next Labour Prime Minister in 2020"



30.10.15

Weather

		HI	LO
Friday	rainy	17	11
Saturday	rainy	17	7
Sunday	cloudy	14	8

Quote of the Week

Ah, we managed to get Bill Cash to say tampon on the record - who says progress isn't possible!

MP Stella Creasy forces MP Sir Bill Cash to say 'tampon' during the debate on sanitary products tax.

Contents

3-8	News
9-10	Features
12	Society
14-15	Views
16-17	Science
19-24	Sport

Credits

Editor-In-Chief ~ Benjamin Cook

Associate Editor ~ Greg Whitaker

News ~ Elli Pugh, Jess Murray, Shamima Noor

Society - Avigail Kohn

Features ~ Stephanie Uwalaka, Molly Walker-Sharp

Views - Rachel King, Freya Parr

Science ~ Sam McMaster, Dougie Phillips

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

Head of Photography ~ Jack Roberts

Editor's Letter:

You can't imagine the delight with which I met the news that Jeremy Corbyn would be visiting the University. Like many of you the chance to see the newly elected Labour leader in the flesh proved almost too much to handle. Luckily for us it also meant that we'd manage to magic up a front page news story without any leg work of our own.

What really set my heart racing was the thought that I, Benjamin Cook, Gryphon Editor, could get the chance to interview Jeremy Corbyn. Never mind that four years from now I'll likely be writing obituaries for cats in the Croydon Guardian - this was it, I'd peaked.

Despite the heady visions of Jeremy and I facing off in a Frost/Nixon standoff, my interview preparation mostly consisted of scribbling Mr Benjamin Corbyn all over my notepad. Finally I settled down to the brass tacks of journalism and whacked out roughly ten questions that would blow Jeremy away, the kind of questions he'd never been asked before but wished he

had been. Questions ranging from PREVENT to tuition fees, feminism to housing.

After over an hour of waiting for Jezza to actually show, falling victim to the Corbyn side stare, and an awkward question from the floor about "liquid democracy" that left everyone in the hall feeling embarrassed, we were finally in the media room. Although even this proved somewhat of a challenge as a security guard seemed to think a dissenter may be sad enough to pose as the editor of a student newspaper.

Face to face with the man who had revitalised the Labour party almost single-handedly, who will lead us into a glorious future, and a bloke in a suit leans over to say "one question each please, we've only got a few minutes."

Dejected I hoarded as much free cake as possible which has fuelled me in transcribing these questions I would have asked Jeremy:

- What makes you think you can reach the youth vote that so many have failed to in the past?

- You've made clear your support for free education, but what else will you do to support young people?
- Will you abolish unpaid internships?
- How will you make housing more affordable?
- Where do you stand on the government's PREVENT scheme? Many in your party claim they see its merits.
- Are you a feminist?
- What's your favourite Kanye album?
- Are there any good episodes of The Simpsons after Season 10?
- What's your favourite 90s RnB girlband?
- Tupac or Biggie?
- If you weren't a vegetarian, would you prefer Chicken Cottage or Morley's?
- Any tips for grooming such impressive facial hair?
- Do you want to come to mine for Christmas this year?

Benjamin Cook,
Editor in Chief

Photo of The Week:

The Gryphon falls victim to the infamous Corbyn death stare. Editor, Benjamin Cook, and Associate Editor, Greg Whitaker, were subjected to Mr Corbyn's shade whilst trying to ascertain the perfect angle for optimum snapchatting.



(Image: Greg Whitaker)

Amnesty Demonstrate against Refugee Deaths



[Image: Nancy Kelehar]

Lottie Carden

Even at a distance on approaching the the Union, signs could clearly be read '71 people died in this space' accompanying a small cordoned off area.

This display comes as part of a demonstration conducted by LUU Amnesty International society following the tragic deaths of 71 refugees in August of this year.

The 59 men, 8 women, and 4 children had been travelling in an enclosed freezer truck from Hungary to Austria, although officials believe that all individuals inside the lorry had suffocated before it passed into Austria from Hungary.

The refugees in question were said to have been of Syrian origin, seeking safety from the conflicts of their home country and joining the staggering 9 million others who have fled since the outbreak of civil war in March 2011.

The LUU Amnesty International society hopes with demonstrations such as these, the magnitude of the migrant crisis may be realised by the people of Leeds, allowing productive action to be taken in order to aid those in need.

The society's primary goal from the demonstration is to gain signatures on a petition to Leeds central MP and shadow foreign secretary, Hilary Benn to take action against this crisis.

Leeds city council's current pledge to take on 200 refugees over the course of the next two years is especially modest for a supposed 'City of Sanctuary' after considering that the number of empty properties in Leeds currently stands at 15,000.

As expressed by the society; "Everyone has a human right to shelter, a right to work, and to refuge, and we believe that Leeds City Council and the UK Government has the capacity to save the lives of thousands of refugees more than they are currently pledging to".

Break In at Law School

Jessica Murray
News Editor

An intruder broke into the Liberty Building off Moorland Road during the early hours of Tuesday morning, stealing cash and stock from a number of vending machines, as well as two MacBook Pros.

He carried out the burglary of the building, part of the School of Law, between 00.10am and 6.30am, entering and leaving a number of times through the course of the night to pack the stolen goods in to carrier bags, a rucksack and possibly a metal trolley.

The thief was disturbed at 6.30am by cleaning staff who arrived at the scene, and he fled on foot into the Hyde Park area.

The suspect is described as a white male of average build wearing a black hooded top with a light blue inner trim, black bottoms and dark footwear.

Police are calling for anyone who was in or around the university campus, especially Moorland Road and Belle Vue Road, at the time to get in touch.

Please contact West Yorkshire Police on 101 and quote reference 13150436748 or call the independent charity Crimestoppers anonymously on 0800 555 111.



[Image: University of Leeds]

Hundreds Turn Out for BHM Event

James Hicks

On the 26th October, Leeds University Union held a "Why Is My Curriculum White?" forum, discussing a lack of diversity in the University Curriculum. On the panel for the forum were: Richard Tavernier, a member of University of Leeds academic staff; Malia Bouattia, NUS Black Students Officer; Remi Joseph-Salisbury, a PhD candidate and seminar tutor at the University of Leeds; and Say Burgin, a Lecturer in American History.

The event is following the nationwide movement, founded at University College of London, in which universities are challenging the 'whiteness' of their curriculum, demanding that it is as diverse as the national population which they are teaching.

With the demographics of the nation changing, the campaign looks to change the curriculum in line with this, challenging the 'Eurocentric' approach that university and school curriculums have, usually focusing on 'Western, White Males'.

The forum was not simply looking to challenge the

curriculum that we have taught to the student body, but also those that are teaching it to us. With education institutions acting as a mirror to societal expectations, the forum challenged the lack of diversity within academic staff, pointing to a lack of professors from minority groups – "both our curriculum and our professors need to be more reflective of multicultural Leeds, and multicultural Britain."

Our Education Officer, Melissa Owusu, who organised the event was "extremely pleased with the event, [it's] incredible to see over 500 people gathered to speak about the curriculum."

This has hopefully opened a lot of minds to a key aspect of the education system that is far too often overlooked, and hopefully the University will take a diverse curriculum seriously when we present the findings. If anyone would like to discuss this further or has ideas for going ahead, please contact me at unimo@leeds.ac.uk."

A University spokesperson said: "The University works closely in partnership with students and our Equality and Inclusion Strategy specifically states that one of our major priorities and objectives is to 'Ensure a world-class student experience through inclusion and

academic excellence'. We undertake a wide range of activities in this area, including liaising with student course representatives to consult on any issues associated with course and curriculum content."

The University fully expects staff to talk to students and discuss their questions about curriculum content in relevant meetings. Indeed, one of the 'core programme threads' that we have been embedding through all our undergraduate programmes is 'global and cultural insight'.

"Our Equality and Inclusion Committee (E&IC) is chaired by the Vice-Chancellor and includes representatives from Leeds University Union (LUU) who have raised awareness of the NUS 'Why is my curriculum white?' campaign."

The University's Inclusivity Strategy Group – which reports to the E&IC – has invited LUU to present and summarise the findings, evidence, discussions and developments across the University related to this campaign. In the meantime, we will continue to look for opportunities to further improve academic excellence and inclusiveness here at the University."

'Jeremy had a stonking great victory and now it's up to the rest of us to support him, and that's exactly what I intend to do.'

*The Gryphon speak to Labour MP and Shadow Foreign Secretary **Hilary Benn** about Jeremy Corbyn, the future of Syria and the government's new PREVENT laws.*

Greg Whitaker
Jessica Murray

Hilary Benn MP

Labour MP for Leeds Central

Current Shadow Foreign Secretary

Former Shadow Secretary of State for
Communities and Local Government

Majority at 2015 Election: 55%

First Elected: 1999 (By-election)

Since *The Gryphon* last spoke to you quite a lot has happened within the Labour Party, most notably Jeremy Corbyn being elected as your new leader. It is well documented that despite taking a role in Mr Corbyn's new shadow cabinet, you did not support him in his leadership campaign. How have things changed since his election and do you think the Labour Party has grown stronger as a result?

Well the Party has certainly got stronger because we have gained a lot more members, registered supporters and affiliated supporters and I think that is a great thing. I think Jeremy's campaign has enthused a lot of people; we saw that clearly during the campaign and since. People have said they feel he is refreshing, he is as he appears, he's totally unspun, he says what he thinks, he stands up for what he believes in, and I think people feel this is an opportunity to discuss things that maybe weren't being discussed before. So, I think the party is in very good heart.

We had an election and different people supported different candidates. I supported Andy Burnham, but the overwhelming view of the Party is that Jeremy was elected. He had a stonking great victory and now it's up to the rest of us to support him, and that's exactly what I intend to do.

You've recently voiced your opinion against the abolition of Britain's Nuclear programme, TRIDENT. However, in the past Jeremy Corbyn has been a big campaigner for nuclear disarmament. Could you see this becoming a splitting issue in the Labour Party, and if so, how do you see this issue being resolved?

The policy of the Labour Party remains as it has been for thirty-odd years – we support the maintenance



[Photo: Jodie Collins]



[Photo: Martin Argles]



[Photo: Leon Neall]

of our nuclear deterrent. Why do I think we should stick with the policy we have got? One, because I, like Jeremy, want a world where there are no nuclear weapons, but that is not the debate. The debate is how we get there, and I think we get there by a multilateral approach. If Britain was to get rid of its nuclear weapons tomorrow, does anyone really think any of the other nuclear states would follow? No they wouldn't. So would our nuclear disarmament contribute to working towards a nuclear weapons-free world? Sure, there would be one less nuclear state, but it would not achieve the overall goal of a world without nuclear weapons.

The second argument is that we still live in a very dangerous world. You only have to look around you to see that this is the case, and it is obviously the responsibility of government to protect the nation,

which I think our nuclear deterrent certainly does.

Finally, the purpose of our nuclear deterrent is not to be used, but to deter. Nobody wants to be in a position where they are faced with that choice, and luckily no British Prime Minister has ever been in that position. Apart from Hiroshima and Nagasaki, which taught the world of the awful destructive power of nuclear weapons, they have not been used and therefore I think you can argue that they have successfully deterred.

Having said all of that I absolutely respect those who take a contrary view and as Jeremy and I, and everybody else agrees, the Party need to have a debate and discussion about defence policy more generally, including the place of the nuclear deterrent within that, and the Party Conference will decide.

However, as you may be aware, the future of the deterrent was not one of the issues voted for as a contemporary motion at this year's Conference, and therefore was not discussed.

What is your opinion on PREVENT, the government's new anti-terrorism legislation, which is obviously having an effect on students by obliging university staff members to report anything which could be interpreted as a sign of extremism?

This is a really difficult issue for our society. There are a small number of people who wish to do you and me harm, and you only have to look at the plots

“We had an election and different people supported different candidates. I supported Andy Burnham, but the overwhelming view of the Party is that Jeremy was elected. Jeremy had a stonking great victory and now it's up to the rest of us to support him, and that's exactly what I intend to do.”

that have been foiled by the police and other security services to understand that there is a balance that needs to be struck between our individual liberty on the one hand, and government being able to identify who is a threat to us on the other.

When it comes to PREVENT, it raises the question - what do we do about ideology that can lead to this? What causes radicalisation? What causes these young women, completely unbeknown to their parents, to find themselves radicalised at home on the internet and decide at the age of 15 to buy a ticket, travel to Turkey, cross the Syrian border and join Isis Daesh?

As I understand it, guidance is being offered by the government, however, in the end the balance will be decided in the courts, I think. For universities in particular, this is especially challenging, because what do you accept as free speech and where do you challenge people?

Look, if you suspect someone of terrorist activity and you have enough evidence, then they should be prosecuted. The tricky bit for any government is if you suspect someone, but don't have enough evidence. Do you wait for people to carry out their plot and act afterwards while people have died in the meantime, or should the government act using these preventative measures? So how do you strike this balance? The honest answer is that it is not easy to do, because you get it wrong one way and it appears heavy handed, but on the other hand, you get it wrong the other way and people die.

The last time you spoke to *The Gryphon* you emphasised the importance of further investment in the north to prevent Leeds graduates from moving to bigger cities such as London in search of work. Do you think the current government's concept of a 'Northern Powerhouse' can achieve this?

I am very strongly in favour of devolving powers and in my previous role as Shadow Secretary of State for Communities and Local Government I argued for that, and we had a set of commitments at the last General Election that were very clear. I think local

authorities look at the current government pretty askance and think 'Well over here you are cutting our funding enormously', which is creating increasing problems for local authorities just to keep the basic services on the road. Over here, in the Leeds and Yorkshire region, if there is an offer to devolve further powers then councils are going to take it and I completely understand why.

I'm passionate about this for two reasons. The first is we can make better use of the economic potential of the North. London is a great powerhouse, but so are Leeds, Manchester, and Newcastle and we can do better.

The second reason I'm passionate about it is that it helps to deal with the crisis of conflict that is in our politics at the moment. A big theme of British politics at the moment is the great thirst for devolution of power. Look at Scotland, Wales and Northern Ireland. Look at the debate within European countries around this. Where decisions can be made at a lower level, and better taken, we should be supporting it because England remains a really centralised country and that is not good for our politics.

You've recently expressed support for airstrikes in Syria. Why is this the case, and how would you ensure they would not worsen issues such as the refugee crisis?

I don't think that's correct. I expressed support for a UN Security council resolution to deal with the threat Isis Daesh present. We have absolutely not taken a decision; we don't know what the proposition is, parliament hasn't even debated it. What Jeremy Corbyn and I have together said is that we want a UN security council resolution that will address the threat from Isis Daesh, and that will increase humanitarian aid to deal with the refugees.

Yvette Cooper is chairing our taskforce that has been out in Lesbos this week, because we've argued that as well as taking refugees from the immediate region, we should also be helping vulnerable refugees who have made that dangerous and perilous journey to Europe, because countries like Greece simply can't cope.

“The honest answer is that it is not easy to do, because you get it wrong one way and it appears heavy handed, but on the other hand, you get it wrong the other way and people die.”

We want to refer suspected war crimes to the international criminal court.

We also want to ask people to look at whether it is possible to establish safe zones in Syria, and I know there's a whole debate about that. Half the population of Syria are no longer living in the homes they were in before war broke out. Can you just imagine 32 million people in Britain having to flee their homes and find somewhere else to live in the next four years? You realise the scale of it.

Lastly, the only way you're going to bring the civil war to an end, is by a negotiated agreement involving all of the powers, and Jeremy and I want that to be done through the United Nations. In relation to Isis Daesh, there are 60 nations who are now part of the coalition taking action in one form or another against them. But we have taken no decision about possible

UK participation in air strikes in Syria, because the government hasn't brought a proposition forward, and I think it's important that we as Britain seek a United Nations resolution.

How would you like to see Leeds, along with the rest of the UK, deal with the refugee crisis in Europe right now? How can we help?

We have a long tradition of giving shelter to people fleeing persecution and civil war. Leeds also has a long tradition of this; those who came from Kosovo in '99 came to Beeston and people welcomed them. It's really important we give a warm welcome. If our homes had been bombed, and we had to flee to Syria, what kind of welcome would we like? This is a really important moral question for our society.

Judith Blake, the leader of Leeds City Council, has already looked at the places we can provide, as are all parts of the country. The government has said that funding will be available in the first year out of the international development budget, which is allowable under the rules governing the use of your aid budget. But the unresolved issue is what happens in year two and year three, going back to my earlier point about the huge cuts in funding councils are facing. They will say "Of course we want to help, but we need to know how you as government are going to assist us in paying for it." We need to just get on with it, because to say to a refugee in a camp in Jordan, we might be able to help you in four and a half years time, is really not much cop is it? So the priority is to get on with bringing the people we have said we'll take as quickly as possible, with the government working with local authorities and Yvette is leading our taskforce. I attended a meeting with her about a month ago with some representatives of local authorities and other voluntary organisations who are really keen to work together to make this possible.

The Labour party has a commitment to remaining within the EU, but unions have called for the party to join the campaign to quit if workers' rights are affected by Cameron's negotiations. How do you see the Labour party responding to this challenge?

I am absolutely with all of our trade union colleagues in saying to David Cameron do not mess with workers rights as part of this renegotiation. After all, the reason we have paid holiday in this country, the fact that agency workers have better protection and the fact we have improved maternity and paternity leave is down to the European Union. Where I take a different view from some of the things being said is, if he were to make the mistake, the answer is not to say, "Right, we're leaving." The answer is to say, let's get a Labour government, and let's get those rights back by being part of Europe. We want a strong social Europe, that's what we've argued for as a Labour movement, and that's the difference in view in relation to that.

The reason the Labour party is in favour of staying in the European Union, actually regardless of the outcome of Mr Cameron's renegotiation, is not because we think Europe is perfect - it isn't. It's not because we don't want to see change in Europe - we do. But what has Europe given us? It's given us jobs, growth, investment, security and influence in the world. Actually Britain's voice is louder because we're part of Europe.

Thousands protest Junior Doctor Contracts

Alice Handy

Wednesday night saw thousands of Junior Doctors, medical students, other allied health professionals and supporters descend upon Victoria Square in Leeds City Centre to protest against the proposed changes to the Junior Doctor's contracts.

The demonstration focused on doctor's two main concerns with the changes, namely that the new contract will make health care unsafe by stretching resources and potentially putting patients at risk.

Secondly, the changes are unfair and will damage the morale of junior doctors and medical students.

Jennifer, a third year medical student at Leeds University, expressed how "everyone at the protest was so unbelievably passionate about the NHS and providing the best care for their patients - it was overwhelming."

Jennifer also believed that the intended changes could "jeopardise the quality of the care patients receive", as well as "demotivating" and "devaluing" junior doctors.

Speakers from the demonstration included Harry Leslie Smith, a British writer and political commentator who is an avid support of the NHS, Alistair Hall, Professor of Cardiology at Leeds, and Dr Johann Malawana, the Chair of BMA Junior Doctor Committee.

The line up also included a musical performance from junior doctors currently based at the LGI.

In a rousing speech, Harry Leslie Smith stated that "all citizens are worth care and compassion" and that "the NHS, Britain's greatest achievement, is as essential to our nation's wellbeing, as our armed forces are to protect us from threats."

Speaking to *The Gryphon*, Nick Spencer, a Leeds University medicine student and one of the event organisers said: "The protest was an undoubted success."

"The amount of people there alone was testament to how important the NHS is to each and every one of us. As medical students, it was fantastic to support our future colleagues and ultimately our future patients."

"We sent a clear and united message for the government to drop its pre-conditions for negotiations and return to discussions to produce a safe and fair contract."

Contract proposals including the introduction of a 7-day NHS, as well as alterations to working hours that are determined 'unsociable', were among the main issues addressed by the protestors on Wednesday evening.

Jeremy Hunt's proposed changes would increase 'sociable' hours to include from 7am to 10pm Monday to Saturday, resulting in the number of working hours classified as 'normal' to be increased by 50%.

The BMA has suggested that earnings could fall by 15% for some, and whilst NHS employers have said that basic pay will be increased, there has not been a full disclosure on what this will entail.

The government intend to impose this new contract in England in 2016.



[Image: Tammi Nowell]



[Image: Tammi Nowell]



[Image: Zach Owen]

Leeds scholars sign up to Israeli boycott

Elli Pugh
News Editor

Eleven University of Leeds scholars have declared that they will be boycotting Israeli academic institutions in response to Israel's illegal occupation of Palestinian land.

The declaration to show solidarity to Palestinians has a list of 300 signatories from a range of British universities who will be boycotting the universities. It was published in *The Guardian* on Tuesday.

In the article, named 'A Commitment by UK Scholars to the Rights of Palestinians', the scholars have collectively said "we are deeply disturbed by Israel's illegal occupation of Palestinian land, the intolerable human rights violations that it inflicts on all sections of the Palestinian people, and its apparent determina-

tion to resist any feasible settlement".

The scholars will continue to work with their Israeli colleagues in their individual capacities but will not visit any Israeli academic institutions or act as referees in any of the processes at these universities. The scholars have also declared that they will not participate in any conferences funded, organised or sponsored with Israeli universities, "or otherwise cooperate with them".

The scholars have declared that they will maintain their stance "until the State of Israel complies with international law, and respects universal principles of human rights".

The University of Leeds scholars who have signed the Guardian's petition are Professor James Dickens, Dr Sam Durrant, Dr Ahmed Elgindy, Professor Ray Bush, Professor Malcolm Povey, Professor Janet Watson, Dr Rasha Soliman, Professor Rex Smith, Dr Abdul Shaikh and Dr John Moreton.

Dr Abdul Shaikh told *The Gryphon* "The Palestinian people today are the only people that have not been given statehood and have not been afforded the freedoms we in the free world enjoy...I felt morally compelled to sign this petition in order to stand side by side with the Palestinian people in their quest for justice, compassion and equality".

Professor Ray Bush also told *The Gryphon* "Persistent links with Israeli academics and institutions that promote occupation, and the barbarism that results from it, has done little to create conditions for either a now fanciful two state solution or the possibility of a unified secular state in Palestine/Israel".

"The commitment by UK scholars to the rights of Palestinians has already generated anxiety among Israeli policy makers who are frightened of boycott and unfavourable publicity that Israeli receives as a result of it."

Campus Watch



1 Tennessee University

Shooting Leaves One Dead and Three Injured

A 19 year old man and three female students who were passing by have been injured after violence erupted following a row over a dice game on Thursday night. A spokeswoman from the University has reported that the two men involved in the argument who were believed to have been gambling were not students. The incident comes a week after three people were wounded by gunfire at an off-campus part near the college.

Becky Ward

2 Cardiff University

Student Protests over Germaine Geer Lecture

An online petition has been posted to stop Germaine Geer from lecturing at Cardiff University in November, as a result of her "problematic" views on transgender people. The petition was created by Rachael Melhuish, woman's officer at the student union, it alleges Geer has demonstrated misogynistic views towards trans women.

Zara Wood

3 Bremen University

Doppelgangers meet on year abroad

Two identical-looking women have declared themselves "twin strangers", after their resemblance was pointed out. Ciara Murphy and Cordelia Roberts are both studying abroad in Germany and were strangers before meeting. The pair uploaded a video to YouTube which has now been viewed more than 500,000 times.

Lydia McMath

4 University of Liverpool

Students Held at Gunpoint

Two Liverpool University students were awoken at 2am by masked men who were demanding cash. The armed thugs smashed through the door of Ashwin Adegowda and Umender Rana's Kingston home. They then held one of the students at gunpoint within their bed whilst their rooms were ransacked. The men escaped with two mobile phones, watches and a wallet. The tenants were unharmed, but extremely shaken. Merseyside Police are continuing to investigate the incident.

James Hicks

The Digest



[Image: Jonathan Nackstrand]

Two Dead after Swedish School Attacks

Horror struck a school in Trollhättan, Sweden last Thursday, when a man dressed in a Darth-Vaderesque mask carrying a sword attacked four people.

The attacker initially posed for photographs with the children who believed it to be a Halloween prank.

The bloodshed only began when a teacher's assistant told the unannounced visitor to leave, prompting the intruder to suddenly stab the 20-year-old man.

Thord Haraldsson, the lead investigator, describes how the assailant "selected his victims and attacked darker-skinned ones".

The assailant, shot dead on the scene, was found with a suicide note revealing his racist motives. He warned in his note that "Sweden should not take in so many immigrants".

James Hicks



[Image: Albert Titian]

Five Britons Dead after Boat Sinks

Five Britons have been killed whilst whale-watching off the coast of western Canada.

Three of the victims were tourists on holiday from the UK and two were British nationals living in Canada, ranging in age from 18 to 76.

One person is still said to be missing as the Royal Canadian Mounted Police dive team continue their search.

The boat, Leviathan II, was carrying 27 people when it sank about 8 miles west of Torino, a popular tourist area on Vancouver Island.

The cause of the accident remains unknown and Canada's Transportation Safety Board are still conducting the investigation.

Jonny Chard



[Image: TalkTalk]

Teenager Arrested over TalkTalk Cyber Attack

Communications giant TalkTalk were last week hit by a "significant and sustained cyber-attack".

The phone and broadband provider first stated that the bank details and personal information of its four million UK customers could have been accessed.

Chief executive, Dido Harding, has since declared that the attack was smaller than originally thought and that credit card details taken would have been incomplete and therefore not usable for financial transactions.

A criminal investigation was launched last Thursday and a 15-year-old boy from Northern Island has since been arrested in connection with the attack on suspicion of Computer Misuse Act offenses.

Jonny Chard



[Image: Manchester City]

President Xi Endorses 'Northern Powerhouse'

President Xi Jinping of China paid his first state visit to England last weekend.

Despite criticism from some because of China's questionable human rights record, he was invited to speak before both houses of Parliament.

This was followed by a banquet at Buckingham Palace attended by the Queen.

He spent the last of his four day visit in Manchester, cementing its reputation as the 'Northern Powerhouse'.

President Xi announced a new direct flight between Beijing and Manchester airport and a £130m "China Cluster" project at Airport City Manchester, an £800m joint business development between British and Chinese companies. In a joint statement, the leaders commended the trip as opening a 'golden era' in UK-China relations.

Katy Frodsham

LUU Launch 'Tampons Don't Grow on Trees' Campaign

Jessica Murray
News Editor

The union have launched a campaign to raise awareness of the difficulties homeless and low income women face in being able to afford sanitary products.

The "Tampons Don't Grow on Trees" campaign will coincide with "Homelessness Week", and students are being encouraged to donate sanitary products at the donation points provided in the Union or make a monetary contribution at the tills in Essentials.

All money will be donated to homeless and refugee charities in Leeds.

The campaign hopes to educate people about the difficult situations vulnerable people, such as the homeless, refugees and those on low incomes, have to face, often including a choice between buying sanitary products or food.

The campaign is being led by Freya Govus, LUU's Welfare Officer, who said: "Choosing between starvation

and humiliation should never be a decision people have to make.

"Sanitary products are often seen as a luxury item and are taxed accordingly, an issue that no longer applies in our own shop.

In our student shop we do not make any profit from periods - all sanitary products are sold at cost price.

By launching "Tampons Don't Grow on Trees" during "Homelessness Week", I hope to raise awareness of the cost and indignity of the tampon tax and encourage students and the general public to donate products or cash to support this important message."

The issue of taxation of sanitary products has been at the forefront of national news this week, after politicians voted against scrapping the "tampon tax".

The campaign is running until 4th November.



Surprising Unity Despite Political Divides

Luke Maunsell

The Union's Political Societies debated key issues, from tax Credits to the EU, at Friday's Question Time debate which was chaired by Politics student Edward Hardy.

The issue of cuts to tax credits saw the political societies united. All of the societies involved opposed the moves with the Conservative representative, Melieha Lloyd calling the move "ill thought out" and the Socialist Student Maddy Steeds calling for a "national strike" on the issue.

Ryan Cairns, of the Liberal Democrat Society, claimed that the Fiscal Charter was a "nonsense piece of legislation", where the Green Party's Joshua Alston highlighted that "a surplus does not determine the goodness of the economy" and is largely "irrelevant to day to day

needs".

Labour's Liron Velleman shared his pride at the "50:50 female Shadow Cabinet" but acknowledged there was "still a long way to go" in terms of equal representation, with all panellists praising the creation of the Women's Equality Party.

Key areas of contention proved to be on Europe and the divisions on the left. Ryan Cairns accused Labour of "abdicating its role in opposition" and Melieha Lloyd said that Corbyn's victory had a "snowball effect". Liron Velleman stated we had to "wait and see" but was optimistic that "values would be elected" in upcoming elections. All wanted to see further EU reform and criticised the idea of a "British Bill of Rights" and all raised concern at the declining farming industry.

Uni Pioneers to Turn Leeds into First 'Self-repairing' City

Becky Ward

Academics at the School of Civil Engineering at Leeds are leading a £4.2 million research project to develop new small robots and drones to help make Leeds the world's first 'self-repairing city'.

Academics hope that the new robots and drones will be able to help fix street lights, identify problems with utility pipes and spot potholes in the road, making the disruption caused by the digging up of roads and pavements in the city a thing of the past. In addition to this, the scientists hope that the robots, which are not yet fully developed, will cause minimal impact on the environment around them, further boosting their benefits to the city.

Researchers at the University of Leeds will develop the new robot designs and technologies in three main areas. These areas are: perch and repair - so that the drones can perch like birds on structures at height and perform repair tasks; perceive and patch - so that drones are able to autonomously inspect, diagnose, repair and prevent potholes in roads; and fire and forget - so that the robots will operate indefinitely within live utility pipes performing inspection, repair, metering and reporting tasks.

The team will work with Leeds City Council and the UK Collaboration for Research in Infrastructure and Cities to ensure that the robots are thoroughly tested before being trialled in a safe and responsible manner in Leeds. The project will also track the social, environmental, political and economic impacts of these new technologies in the city.

Big Hair, Don't Care

As *Black History Month* comes to a close, *The Gryphon* discusses hair within the history of the Black community and speaks to community project, *Crown Me Natural UK*, about their work.



Stephanie Uwalaka
Features Editor

If you picture the most wonderful hair you can think of, do you think of something similar to your own? More often than not, we tend to want what we cannot or do not have; this ideology also applies to the kind of hair we have on our head and that we are born with.

Hair has been an integral part of the history of Black people and a part of Black identity. Hairstyles were used as way to mark status, amongst other social markers, in many traditional and ancestral African communities throughout history such as twists, braids, Bantu knots and locks and so on. As such, hair forms an essential part of black culture: it is both a way of expressing oneself as well as being a practical lifestyle measure. The term 'natural hair' is predominately used today to describe the varying afro hair textures people have and to wear your hair naturally is to not use any chemicals or heat treatments to change it, instead styling and caring for your hair in natural way.

Hair as a vehicle for social change...

In the sixties and seventies, the Afro was the popular hair style in popular culture, as the Civil Rights movement in America spread ideas concerning pride in black heritage and encouraging black power and change; here hair links into the social matters of the time.

More recently, braids have become popular for festivals, events and going out. Whilst many stars including Miley Cyrus, Katy Perry and the Kardashian-Jenners, are happy to partake in and appropriate Black culture, they are less willing to participate in the growing rhetoric of the history of Black people and the criticism of on-going endemic and institutional racism. So whilst today it is fashionable to have braids, we must not forget that the roots of braided hair lie deep within African history.

“

Whilst today it is fashionable to have braids, we must not forget that the roots of braided hair lie deep within African history.

”

Often thought to be solely a Jamaican hairstyle, dreadlocks actually pertain back to various different cultures and religions: Ancient Egypt and other parts of Africa where dreadlocks were used as a sign of wisdom or knowledge, so that people in communities could identify them when necessary. But when singer and actress Zendaya chose to have this traditional and culturally significant hairstyle at the Oscars in February, “to remind people of color [sic] that our hair is good enough” (Zendaya), she was mocked by TV presenter Giuliana Rancic as probably “smelling like patchouli oil... or weed”. Such ignorant comments breed the very negative views surrounding black hair and perpetuate the detrimental effects to the confidence of young black women.

Challenging accepted beauty standards...

Mainstream society has long viewed natural black hair as a problem in need of ‘fixing’: the differing textures of Black hair are ignored in favour of a ‘sleeker’ style. Western standards of beauty are hard to avoid in mainstream culture and, for everyone, straight hair is portrayed as the ideal, with films showing any character undergoing transformation starting with unruly, curly hair and ending up with straight, smooth style and almost every single haircare product is marketed with models with either straight or unnaturally curled hair.

However, there are several celebrities who wear their hair naturally and are examples for the members of the black community to be proud of their natural hair, for example; Lauryn Hill, Lianne La Havas, Solange Knowles, Corinne Bailey Rae and Lupita Nyong'o, Janelle Monae and The Internet's Syd the Kid. It is important to have these examples of natural hair in the public eye as this allows natural hair to be visible and can be seen as attractive to a wide range of people.



[Images: Crown Me Natural UK]

The Gryphon spoke to Angeline and Melinna from Crown Me Natural UK, a Leeds-based community project aimed at encouraging people in the Black community to embrace their natural hair and take ownership of their beauty and haircare.

What made you come up with the name Crown Me Natural UK?

M: We came up with a name that was us, about being proud of our cultural heritage and also to make a strong statement about the power and ownership of beauty.

Why should we embrace our natural hair?

A: It comes from out of your scalp! It is a part of you and your personal identity, it is something that no-one can take away from you, so when you embrace your natural hair it is about loving and understanding yourself.

M: It is also about not being scared of what's appropriate, as it has been said that natural hair can look 'unprofessional' but what we do is encourage you to care for your hair and embrace it.

It is about getting people to see natural hair as beautiful and can be a daily thing for people who wish they could but don't go natural as there are pros and cons of every hair type, but its about embracing the pros and accepting the cons with your hair.

What is Crown Me Natural UK's ethos?

M: Our mission is to help people with natural hair to care for it and help them to

realise that it is beautiful and versatile as well and that they don't have to chemically alter it.

A: We help people wanting to transition to natural hair and give them advice with the process. We reach out to people creating a community surrounding embracing natural hair and creating a platform for natural hair care products in Leeds. As there is a big need for a community like us for socialising and supporting people to embrace their natural beauty.

How do you get your message across?

M: We have a WhatsApp group, which started with women we know and now we invite everyone we meet to join. We also have a newsletter via email which includes haircare tips and we organise meet-ups and host monthly haircare workshops.

A: We also help with those who have damaged hair and aim to solve hair issues with natural solutions, we're not professionals but we're sharing our stories and the stories of others and our own experiences. We also refer people to experts if they are in need of expert help.



It is also about not being scared of what's appropriate, as it has been said that natural hair can look 'unprofessional' but what we do is encourage you to care for your hair and embrace it.



You also make homemade natural hair care products, what are the benefits?

A: After a lot of research on natural haircare, caring for you hair gives you self-confidence in caring for yourself and you growing as an individual, also homemade and natural products allow you to save money and take power back in using natural ingredients that are good for your hair without additives or preservatives.

Natural hair is sometimes treated as controversial and with a degree of misunderstanding, but in truth it should be regarded as beautiful and supports the idea that how you present yourself does not necessarily have to conform to Western ideals of beauty. On a personal note, having been on an at times troublesome journey with my hair, I do not feel the need to change my hair to conform with ideals of beauty, instead of denying my natural state, what really needs to change is the attitude towards natural hair in society and for individuals to be increasingly accepting of diversity of people's appearance in general. Although, it is ultimately up to you how you choose to present yourself and there is no right or wrong way to do so.

Crown Me Natural UK also fundraises for Women's Shield: a charity run by women for women in business. Find 'Crown Me Natural UK' on Facebook to keep up with their future events.

RAG WEEK 2015

2nd November - 6th November

All in support of the Community Fund



▲ RUSSELL GROUP UNIVERSITIES

POSTGRADUATE STUDY

ROADSHOW

Your chance to meet the
UK's leading universities...

University of Leeds, Parkinson Building



Tuesday 3rd November
11.30-3.30pm

Register now at postgraduateroadshow.com

In The Spotlight: LUU Book Club



This week, *The Gryphon* interviews the President of LUU's Book Club, Jenny Morgan.

The LUU Book Club is a place for lovers of plot-twists, opening hooks and in-depth discussions. All book and reading enthusiasts are welcome to join for the bargain price of £3, no matter what genre or course they study. To find out more, The Gryphon interviewed Jenny Morgan, resident bookworm and this year's Society President.

Natalie Cherry

How did you get involved in the Book Club, and why did you decide to run for President?

I've always loved reading and I've always enjoyed talking about books, so I thought joining the Book Club would be a good opportunity to do that more regularly with fellow book enthusiasts. I went to the first discussion last year where we discussed a book called *Warm Bodies*, and joining gave me an incentive to read other books that I wouldn't usually read. I wanted to run for president because I wanted to make the society a bit more social and lead more in-depth discussions. I felt that last year we sometimes spoke about the book for ten minutes and then moved on, so I thought being president could help change and improve that.

What are your main responsibilities as president?

My role as president is to oversee what's going on in the society and make final decisions about which books we will be reading. However, I'd like to think that I share the responsibilities equally between myself, the treasurer, Adele, and the secretary, Hannah, as we make most of the important decisions together. I'm

also trying to make the Book Club as fun and sociable as possible this year.

What kind of things does the book club do?

We discuss a book every fortnight, so for example this Wednesday we will be discussing *A Thousand Splendid Suns* by Khaled Hosseini, and we usually have a chat about other things at the same time. We also have fun socials, such as our book themed quiz last week, and our welcome drinks at Old Bar a couple of weeks ago. We are planning to go on an Otley Run, although the theme is yet to be decided. At Christmas we will be having a meal and a 'Christmas book swap' where members bring their favourite book and randomly swap it with a partner.

What is your favourite book?

That's a hard question. I would have to say *The Perks of Being A Wallflower* by Stephen Chbosky. I read it within a few hours and fell in love with the main characters. I would recommend it to anyone. I also really enjoyed the film adaptation, as I loved seeing how the book was translated to the screen.

If you could take one book onto a desert island with you, which would it be and why?

I'm not sure really, probably something funny which

would lighten my mood and take my mind off the fact that I was stranded.

How can people get involved in Book Club?

The easiest way to get involved is to come to any of the discussions or socials and see what it's all about. We meet fortnightly throughout the semester on Wednesdays 6-8pm in Baines Wing 2.37 to discuss a book, so even if you haven't read the book we are discussing, it would still be useful to come along. There's no obligation to join for the year if you attend a discussion, so it's a chance to see what we're all about with no strings attached.

What makes Book Club special?

I think it's special because it's very rare that you're in a room of over 20 people who all share the same interest as you. The members who attend are always really enthusiastic about books and eager to share their opinions. It's especially good if you've read a brilliant book that no one else you know has read, because when you turn up to book club you are bound to find someone who also loves that exact book. It's always very friendly and welcoming as well, so if you need a break from university work or everyday stress then it's a great place to be.

RAG Week: Your Opportunity to Give

Jess Herbert

Not heard of RAG yet? You should have. For those who don't know, it is the fabulous society with members that wear those garishly bright-green T-Shirts, often with the collecting buckets in the Union – and so much more. And it's all for charity. As one of the largest societies in the Leeds University Union, RAG organises a huge variety of events throughout the year in order to raise money for a host of different charities. Depending on what your taste is, there is something for everybody. Are you a cyclist? Bike to Berlin and Pedal to Prague are two among the excellent sponsored cycle rides that RAG organises. Fancy climbing a mountain? Reaching the peak of Kilimanjaro or Everest Base Camp is something many would love to cross off their bucket list, and Leeds RAG make it possible to do this while simultaneously giving to deserving causes.

We know that many people, whether due to their busy schedule or simply because they don't feel like climbing a mountain, may not feel that they can fully engage with what RAG does. However, we have an opportunity that everyone and anyone can get involved in - that opportunity comes in the form of RAG week.

Kick-starting the week is a Launch Party taking place in Hidden Café on Monday 2nd November, running

through from 10am until 5pm and boasting special appearances from several societies throughout the day. Among these will be Acapella showcasing only the best of their excellent harmonics, Comedysoc who will be attending to lighten everyone's day, and Street Dance busting their moves. Also, and most importantly, LUU's very own Baking Society will be there with all sorts of yummy treats on offer.

On Monday evening get your thinking caps on and your teams ready for a good old fashioned Pub Quiz starting in the Terrace at 7:30pm. The £3 entry fee all goes towards RAG's Community Fund, a pot of money which is donated every year to small Leeds based charities.

Rolling on into Tuesday, Take Me Out is here to entertain with five charming young men all trying their hardest to score that 'lighty' from twenty scrutinising young women. Kick-off is at 7pm in Terrace, and be aware tickets for this event are limited - they will be sold at a stall in the Union foyer for £4 on Monday 2nd and Tuesday 3rd.

If reality style shows aren't really your thing, RAG is also running an intriguing Secret Social on the Tuesday evening; I would tell you more, but it's a secret... All you need to know is that a night of fun, friends, and cheap drinks is ahead of you in an exciting mystery city, and you're meeting at Terrace at 8pm.

Other events taking place throughout the week include an Open Mic Night takeover in Terrace on Wednesday evening; the first acts commence at around



(Image: Lucy Bradbury)

7:30 complete with free entry, good music, and cheap pints. RAG will also be attending Roundhay Park on Bonfire Night, armed with buckets and sporting hats, scarves, and gloves - make sure you keep some of your spare change and find us there.

Last but by no means least, RAG week is being sent off with a bang *sounds the Fruity horn*. Yep, it's everyone's favourite night, and this time it is all for charity - well, mostly. 200 tickets will be available from Monday 2nd in the RAG Charity Shop located in the lower floors of the Union and they will be the usual £4 - with £1 from each ticket dropping straight into the RAG Community Fund.

With so many fantastic events planned there is an opportunity for anyone and everyone to get involved and do their charitable deed of the year - it feels good, believe me. See you there.

In The Middle

Issue 5
30.10.15



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

Credits

Editor-in-Chief

Benjamin Cook

editor@

thegryphon.co.uk

In The Middle

Associate Editor

Beth Galey

inthemiddle@

thegryphon.co.uk

Music

Alex Fowler

Charlotte Bickley

Stasi Roe

Catherine Dowie

Clubs

Chris Caden

Flora Tiley

Fashion

Emma McCormack

Faye Buckland

Molly Shanahan

Rukaiyah Dadhiwala

Sarah Hamond

Arts

Cameron Tallant

Hannah Tomes

Mark McDougall

Paul Turner

**Lifestyle and
Culture**

Emma Bowden

Hannah Holmes

Zoe Delahunty-Light

Blogs

Amelia Chloe

Dunton

Hannah Lewis

**Head of
Photography**

Jack Roberts

Creatives

Megan Chown

Zara Peterson

Front Cover

Elisabeth Walton

Contents

4-5

We speak to the Leeds graduates who have decided to give up their day jobs and share their love of music - from the back of a van.

7

Check out our reviews of Twin Atlantic and Vessels' gigs at the Brudnell.

8-9

Along with our usual Weekly Chart, we speak to Ram Jam legend, David Rodigan.

12

Halloween doesn't give white girls from the home counties a free pas to wear bindis. Cultural appropriation is a real and problematic issue that needs to be adressed.

15

Despite its star power, Tom Hiddleston and Del Toro, Crimson peak has underperformed at the box office - why?

16

Who's the greatest horror movie killer of all time? Leatherface? Freddy Kruger? We're making the case for it being Ghostface - seriously, hear us out.

19

Another Metal Gear Solid game, another controversy. This time Kojima's got people talking about the oversexualisation of female characters.

21

In columnds this week, Ellen struggles with looking much younger than her years, and Lauren tackles D for Depression in our Mental Health A-Z feature.

Reviews



Product 3 by Beat Connection

A rich landscape of low-key synths and breezy vocals form what is essentially an album of beautiful, effortless love songs. Beneath the drum machine lies an unbound wave of cheeriness in the face of romantic defeat, that seeps through in not least the lyrics: "I still like the sound of another round with you". *Product 3* maintains an unwavering, succinct sound in the album's two poppier pinnacles, 'So Good' and 'Rosealene', the most explicit in their dreamy intentions, crooning "I want to get to know you Rosealene" over swirling keyboards. Instantly catchy 'So Good' bounces along in a state of blissful hope, captured by jangly guitars and a chorus that arises from the stripped back verses like a soulful burst of euphoria.

With a deceptively smooth sound, Beat Connection have weaved an impressive range of electronic samples and beats into their album, and this lies at the heart of what

makes this an original collection of songs. Understated opener 'Hesitation' unfolds into a lush jungle of exotic pan flutes and offbeat handclaps, where electro meets funk, as it drifts between the two in ethereal tones. This blend of genres is maintained throughout, and works best when the slick guitars are played in contrast to the electronic beats such as on 'Illusion', which features an indulgently cool funk guitar refrain. While its limited lyrical themes can become somewhat worn out, it's undeniable that the music retains its vitality and carries the sentiments of the song far further.

Somewhere in the escapes of reality, Beat Connection are enacting their vision of a dream-filled paradise, in sound and spirit alike, on an album of refreshing and highly contagious optimism.

[Natasha Lyons]



Exit Youth by Shepherds

Exit Youth, the debut album from this Atlanta based four piece leads the listener through a meandering world of trotting basslines, dirtily distorted guitars and cyclical drum beats.

The opening song 'Tension' provides exactly what the name would suggest, building from a single chord, through to a conservative bassline, drums and guitar, providing anticipation and a taster for the rest of the album.

Synthed-out keyboards provide a sonic landscape in which the other members of the band inhabit and provide their own atmosphere, helping to evoke a hazy trance, evident in the more relaxed tracks such as 'Reviere'. Stomping basslines are a-plenty on this LP. 'Too True' and 'Brevity' are outstanding examples, with repetitive but well-placed bass riffs that beautifully accompany the intoxicating guitars.

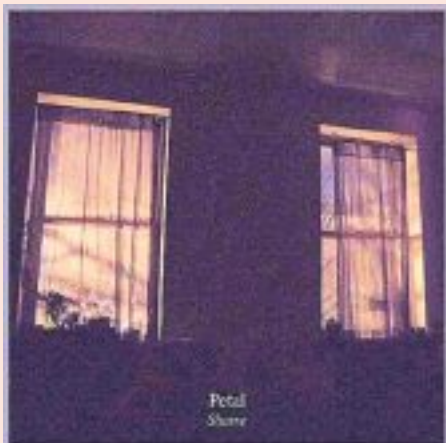
'Faith in Soul Pt.II' begins curiously, with a synth pop sample of 'Too True', before transforming into a fast-paced

blitz that gallops into the forefront, keeping you hooked thanks to the vocalist Jonathan Merenivitch preaching the lyrics with increasing ferocity.

Merenivitch's vocal aptitude is particularly clear on 'No Mortality', where the vocals smoulder and fill in the gaps between a minimalistic bass and drum section. The track is somewhat let down by an oddly-placed bridge, which, although intriguing by itself, breaks the build-up that the song initially seems to aim for. The band's self-appointed genre of "reconsider yr life decisions n' roll", proves very apt, with 'Dark Surfaces' feeling like a call to arms to change your life and face the world, before ending in a sci-fi frenzy thanks to the inclusion of a Theremin.

All in all the *Exit Youth* is a fine debut and the experimentation employed will likely appeal to the more avant-garde of listeners.

[Euan McDonnell]



Shame by Petal

Following self-released 2013 EP *Scout*, Petal has finally released their debut *Shame*, an album that wears its heart on its sleeve, is packed with genuine lyrics, and boasts an honest sound. There is a feeling of melancholia which travels throughout the album, as Kiley Lotz's sweet vocals get caught up in personal reflection in opening track 'Camera Lens' and similarly on closer 'Silly Heart', a contemplation of her romantic choices. The cast of band members switch from album to album, but this time Lotz is accompanied by Tigers Jaw's Ben Walsh and Brianna Collins. The band's sound is echoed in the debut, yet the flowing and tender vocals give it a different feel entirely as McIlwee's grittiness is exchanged for euphonious undertones.

The guitars are kept simple and mellow in order not to intrude on the soft melodies, as everything here is written to compliment a feeling, rather than for musical experimentation. Perhaps the sound is almost too undemanding at times, lacking the depth such a sentimental

album may usually possess, missing out on the opportunity for the instruments to echo the feeling of the vocals in order to enhance the effect on a listener. However, this simplicity can be welcomed too, in gentle acoustic tracks such as 'Feel', and in the effortless 'Nature' which has sweet harmonies accompanied solely by bass drum and floor tom, boasting the power of words.

'Silly Heart' may have worked more successfully as an acoustic track, capturing the sincerity of heartbreaking lyrics like "I've counted it a couple hundred times, as you lay sleeping I lay terrified". Yet, this forlorn and wistful lyricism consistently both calls and answers as "please don't leave sooner than you have to" in 'Sooner' echoes Lotz's juxtaposing feelings of needing both love and freedom from its suffering, exposing the listener to the war between head and heart.

[Madi Brown]

Gigs

Bassekou Kouyaté and Ngoni Ba at Howard Assembly Room 24/10/15

Bassekou Kouyaté and his band Ngoni Ba transported the audience in the Howard Assembly Room to their home of Mali on Friday night. Kouyaté radically changed the way in which the ngoni is traditionally played by electrifying the instrument and subjecting it to distortion and modulation.

Keeping a traditional vibe – every song is sung in Malian and all instruments used are from Malian origin, and Kouyaté brought the traditions a new lease of life. The result is beautiful and powerful and more rock'n'roll than you'd expect. The African rhythms resonated through the intimate venue captivating the audience and the band's performance was vibrant.

The flawless harmonies echoed in the great acoustics of the small venue. The solo ngoni riffs were astonishing and the sound of this African lute resonated with ease. The mixture between traditional rhythms and

new technology on the ngoni created a dazzling combination that sends shivers down the spine.

All the songs from Ba Power were played as expected but hits from the last album Jama Ko were also added to the set. Songs such as 'Jama Ko', 'Musow Fanga' and 'Abé Sumaya' gave the performance a warm, poignant and powerful atmosphere. The strong sound of Ba Power is the result and evolution of Jama Ko.

After chatting with Bassekou Kouyaté, he briefly explained that he was going to revisit the roots of the blues for his next album, after this performance it's an album not to be missed.

[Samantha Cabral]



Twin Atlantic at Brudenell 24/10/15

In the Brudenell Social Club, Twin Atlantic took their well-earned place on this stage after support from Life and Creeper. Even after playing Reading and Leeds festival main stage, T in the Park and numerous headline tours, the Glaswegian four piece still exhibited excitement and anticipation as they blasted through their eleven song set list, flaunting their catalogue of rock hits.

Lead man, Sam McTrusty, littered his flawless vocals with occasional classic rock screams during their set of their best and most popular songs, opening with 'Edit Me' to get the crowd jumping. Others included their first big single 'What Is Light? Where Is Laughter?' and 'Brothers and Sisters', playing a range of hits from all of their albums and EP's to please both old and new fans. People rarely took their eyes off the stage, and only then would it be to repulse crowd surfers or moshers.

In the middle of the set, slower anthems 'Oceans' and 'Crash Land' created a sombre atmosphere after hints of a long break from the band and devastatingly, a

potential break up.

A woman who was at her 100th Twin Atlantic show was invited onstage as the band displayed their "soppier side". During 'Free', another excited fan was invited to scream the chorus as he'd apparently sang it with such passion the band had "not seen before".

McTrusty, McKenna, McNae and Kneale still looked at each other with pride as the crowd sang back whatever was asked of them. 'What Is Light? Where Is Laughter?' was dedicated to those in Leeds that had seen them at the Cockpit, graciously thanking the venue for being one of the first places in the UK to accept and embrace their music when they first began.

After genuine connection with the crowd, flawless performances of hits that wouldn't feel out of place in a stadium, this tiny Leeds venue has seen some incredible performances, but this was undeniably one of Brudenell's and Twin Atlantic's best.

[Beth Keyes]



[Image: Claire Greenway]

Vessels at Brudenell 19/10/15

I'll be honest and admit to very limited knowledge of Vessels before trundling down to their show at our infamous Brudenell on Monday night. This was the start of their UK and international tour off the back of their 3rd studio album release in March of this year. Support came in the form of DJ sets from Will and Held and Alex Banks who were amazingly sustained in the familiar, quaint venue. With heavy bass and electronic vibes, the enthusiasm and raw talent of these warm up acts got the crowd into an ideal mindset with tentative dance moves filling the space. The new album, Dilate arguably brings the band up to date with a more electronic genre, synonymous with 65daysofstatic or Four Tet.

Following dismantling of decks and maneuvering of multiple synthesizers to a soundtrack of Daniel Avery, and keeping the lights down low, the main event were hotly anticipated. The five members emerged each clad

in a different coloured t-shirt, and meandered amidst synthesizer, keyboard and drum kit, somehow squeezing in elbow to elbow to perform. With strong Portico vibes, they allowed the twangling and heaving of the sounds to direct the graphics projected onto the back wall. A live drummer really emphasized the complexities of the mish mashed beats and rhythms – truly sublime.

Most of the band members were bespectacled and relatively unbecoming, but each was totally immersed in their respective facet of each tune. Such teamwork and ingenuity, combined with fluctuating beats and rhythms lasted a mere hour, concluding with a brand new tune 'because we are Leeds and you are Leeds'. It will be interesting to see where this tangent from their 'post-rock' origins will flourish – so far, so good. Keep your eyes peeled for further news from these Leeds lads!

[Flora Tiley]





The Music Bit

Ex University of Leeds Students Launching A Music Venue In The Back of a Van to Support Local Musicians

Jack Miles and his partner Gabriella Barrett, both 23, are launching a crowd-funding campaign to open a unique live music venue in the back of a vintage van. The young couple are hoping to raise £5000 to start the project, which is aimed at discovering and sharing undiscovered local musicians. Once funded, they will tour the UK inviting in local artists to perform in the back of their Renault Estafette van to three audience members at a time.

Jack Miles has been a self-confessed radio geek since he was 15 where he appeared on a friends breakfast show on community radio. From there he's worked for some of the country's leading broadcasters, producing shows for Capital FM, Bauer Media and now the BBC. Since 2014 he has produced and presented The

Music Bit podcast, a show dedicated to discovering new music. It will be on this show that the recordings from the van sessions will be played, allowing everyone to experience new music and discover musicians in their local area.

After graduating from Leeds Uni with a degree in Broadcast Journalism, Gabby went on to work in print journalism writing for the international press before pursuing a career in television production. Since 2014 Gabby has helped with the production of The Music Bit podcast.

Jack talks to *InTheMiddle* about taking the podcast further...

Where did the idea for the project come from?

The core of it came from getting tired with the traditional music press. It's very easy to complain about the likes of NME, however for discovering emerging musicians it really is pants! Within the first 3 weeks of its re-launch Taylor Swift was its front cover, and although she's a credible artist in her own right she isn't NME.

We first realised there was a taste for music discovery when I launched the podcast back in 2014. Each week I scour the Internet and find some records that hopefully are new to people's ears. I also conduct interviews with artists and those from the industry. It proved popular... On launch we were listed in the iTunes New and Noteworthy and we have increasing download numbers, despite little marketing.

Gabby and I are both creative people. We make radio and TV shows for a living! We wanted something that would create brilliant memories and moments for both the audience and those that play in the van. Hosting session in the back of a camper is unusual. The audience will be really intimate and the bands can get their records heard as we feature it in the podcast and on YouTube. Plus we can travel! Thus saving costs for the artists.

What's the reaction been like so far from the public, as well as your friends and family?

Mostly support for The Music Van has been good! Telling family and friends was actually the most nerve-racking part as they give you an honest answer. At first my

mum was confused but I think she just about gets it now... At least she will once we launch! Dad nodded but I'm not sure how much went in.

When we launched the Kickstarter we asked for feedback from bands that we've featured on the show. It was mostly positive but we had one really negative review that hit home quite a bit. Fortunately we were in the stage where we could change things so we did and he actually replied saying how impressed he was.

The only thing that we have struggled with is converting positive feedback into pledging. Sharing the story is brilliant but we need pledges! The Music Van has some brilliant rewards ranging from T Shirts to Vinyl to events. Check it out because you'll get something back whilst supporting our project.

How are you both feeling about the start of the project?

I'd be lying if we said we weren't terrified when we launched The Music Van. It's something that is completely new to us. When you do something like this you stick your neck on the line... It's either boom or bust! If The Music Van doesn't hit the Kickstarter target then we'll get NO funding. That's terrifying because we've told everyone we know that this is what we are doing.

Positive thinking is the name of the game. If we stop and think about what we're doing (quitting our jobs and starting a brand new project) then we'd cry. If we think positively and keep hopes high who knows what will happen! We just need kind people to pledge towards our creative idea.

You both seem to be incredibly enthusiastic about finding and supporting new musical talent. How has your experience making podcasts for The Music Bit fed into this?

It's always something we've enjoyed. I started in radio when I was 15 and am a complete radio geek! Whilst working in the industry I've managed to interview artists such as Frank Turner and The Cibs... I also met One D but hey, let me just pick up that name I just dropped.

For me, doing the podcast has shown that people are really interested in finding new music. As we become ever more digital there is a whole world at our fingertips. This is something that traditional media struggles with - magazines are great and play their part but you can't listen to the music, and similarly radio struggles with people having to listen at a certain time.

With the content that The Music Van creates it will be discoverable at the touch of a button. No more gathering round the wireless to hear the latest 7" on the Light Programme but instead you can watch and listen to what is discovered.



With your backgrounds in film and television, how do you feel about the challenge of organising live performances?

It's uncharted waters. However the ethos behind everything we do is to create something we would enjoy and go to ourselves. We have some ideas about gigs that we want to do... Not the usual sticky floors with sweat dripping from the walls... But cosier lounge style gigs. Part of me wants to do a cheese themed gig... BIG cheese board and brilliant musical talent. Quirky, yes, tad too middle class? Maybe. But enjoyable? Definitely!

Whilst I'm here... My brain is scatty. Whilst I can come up with lots of ideas, Gabby keeps me grounded and organised! It's one of her great strengths and she gets things done that NEED to be done!

How do you think a project like this compares with the current streaming and live music services offered by companies like Spotify and Apple Music?

Who can't be impressed with Apple Music? They sign huge talent from our radio stations and have the opportunity to launch bespoke music programmes to be downloaded whenever... What do they do? Make a radio station.

Music streaming is undoubtedly the way of the future. It's how people enjoy music these days, however it doesn't beat going to see a gig being performed and having that shared moment with other people. Plus it favours artists that are already established as they can afford to raise their necks above the other millions of artists on the services.

I think The Music Van offers something different. It's a unique way to discover new music through memorable sessions and podcasts. Who knows who we will discover.

What made you decide to raise funds by crowd-sourcing rather than go solely for commercial sponsorship?

This is a good question. For me it's because those that back us are part of the project. At the end of the day we're making it for them to enjoy and if they can wear a t-shirt showing they built it or have their photo displayed outside the van then it shows what we can do when people work together.

I think people don't understand the work that's involved to getting a Kickstarter up and running. I work really early so I'm up at 5 and in work for 6. When I get home in the afternoon I'm back on my emails, creating graphics or nagging my friends to stick a fiver in! Unfortunately it's not a case of sitting back and watching the dosh roll in!

Commercial funding is obviously something we will have to seek out. The money we raise on Kickstarter for The Music Van will only stretch so far! However the key to the project will be making great content for those that have backed us.

When can we expect to see The Music Van here in Leeds?

As soon as possible! But to do so we need backing! It's all up on Kickstarter... Search The Music Van or themusicbit.co.uk/kickstarter. We're both Leeds graduates and love the city, and plus there's a real creative vibe at the moment. We hope to have The Music Van up and running in the New Year and by May 2016. Once we have it bought there's a lot of work involved. We need to make sure it's road worthy, kit it out to be a studio and book in the music to be seen! One of our rewards is to choose a city for us to go to. It's only £30. Any backers, we'll be there!

[Jemima Skala]



Weekly Chart



Flabaire - Esoteric Audio Research (Organic-Music)

Coming from one of the main guys behind DKO records, Ralph Maruani, Esoteric Audio Research is a three-track EP of all killer and no filler. Kemia Fever is a punchy groover sandwiched in between two stellar deep house tracks that add to the Parisian's early promise.



JV -EditChannel XXX (EditChannel)

Reissued disco magic based on Bobby Thurston's 'You Got What It Takes' from Justin Van Der Volgen. A dancefloor weapon which stays true to the original, the nine and half minutes just fly by with each listen, even if you want that guitar loop to go on forever.



Khruangbin - People Everywhere (Still Alive) (Late Night Tales)

Even without a huge amount of touring or a professional promotion campaign, Khruangbin have nonetheless created a great deal of hype over their forthcoming album, 'The Universe Smiles Upon You.' The Texan 3-piece first received positive attention after their 'A Calf Born In Winter' single was featured on Bonobo's Late Night Tales compilation. 'People Everywhere', out next month, is another example of their ability to display all manner of different influences in one three minute pop song.



Mr. Tophat & Art Alfie - KVK 300 (Karlovak)

Two previously hard-to-get-your-hands-on tracks from this consistent duo have resurfaced this month with an anticipated repress. B-side 'I Want You To See (That You're In Love With Me)' stands as the stronger side compared to 'Karvolrak'. The B-side's shimmering highs and hypnotic vocals make it a perfect peak-time record to play out.



Various - From Hell With Love - 5 Years of Lumberjacks In Hell (Lumberjacks In Hell)

A celebration compilation for Marcel Vogel's Lumberjacks In Hell imprint. Eight tracks of disco funkiness from the likes Borrowed Identity, Boogie Nite, Dan Shake and Marcel Vogel himself.

[Chris Caden]



David Rodigan

Last week The Gryphon sat down with one of UK dance music's elders, David 'Ram Jam' Rodigan, ahead of his second performance at Canal Mills this year. He discusses his longevity and how he is still successfully reaching out to today's youth.

Few broadcasters can hope to have a career as distinguished as David Rodigan. He boasts a radio career spanning over thirty-five years, in which time he has become the leading reggae broadcaster in the UK, as well as starring in a massively successful "Ram Jam" club night throughout the UK. In 2012 he even received an MBE for his services to broadcasting.

But even by his lofty standards, 2015 has been a year to remember. Alongside top slots at Bestival, Secret Garden Party and Outlook festival amongst others, he headlined the Radio 1 stage at Reading and Leeds Festival as part of Rebel Sound, sharing the stage with Chase and Status, Shy FX and Rage. As we approach the one year anniversary of the Red Bull Culture Clash that started Rebel Sound, Rodigan shows no signs of slowing down.

"I do enjoy what I do, I wouldn't still be doing it at my age if I didn't enjoy it". Rodigan told us speaking ahead of his second show at Canal Mills this year, he is playing with Bonobo, DJ EZ and Maya Jane Coles the very next day. These days it's nothing unusual for Rodigan to be playing twice a weekend alongside such esteemed acts. But he plainly finds his busy schedule rewarding: "There's nothing more exciting for me than discovering new music and sharing it, and I am in a privileged position that I can share my love of music with like-minded souls when we come together in a club. I've always maintained that if I wasn't up there playing music I'd be out there dancing to it".

This love for music and performing certainly results in a strong live show, and you can now expect to see the Ram Jam name on club listings for years to come. However this was not always the case. By his own admission, David Rodigan is going through a "career renaissance" in which he is gaining fans from outside of reggae, and winning the 2014 Red Bull Culture Clash was a standout part of this journey. When asked if he ever envisaged being part of such an event, his reply was "No, I never thought that would happen. Not in a million years".

The beginnings of Ram Jam were six years ago, with various parties at Fabric in London and for Chibuku in Liverpool, and whilst you sense he isn't quite sure how those earlier nights resulted in the success he has now, he does identify a special atmosphere that has been present and prevalent throughout its development; "I believe that if you give out a feeling of love, of joy and happiness, I'm sure that people get that and give it back,

and that's what happens. It's not conveyed on video, it's not conveyed in photographs, it is only when you're there feeling it... it's an amazing thing to have that vibe".

As Rodigan is a man who made his name by sharing the music he loved on the airwaves, it is therefore not surprising that he hopes to use his Ram Jam nights to help a younger audience develop a love for reggae. "That's exactly what it's about. I use it as a way of introducing people to music which I've loved all my life, which I hope they will love too". But he is equally aware that a show should never be all about him; "One of my important lessons in DJ'ing is that you're not DJ'ing in your bedroom, or on the radio where people can turn off without you knowing. You're DJ'ing in a public place where if you're not entertaining people, they leave or they won't want you to come back".

From one short interview, it is abundantly clear that David Rodigan is a man who cherishes emotional bonds between music and the individual, whether that individual be himself or a member of his audience. This position is paralleled in his views on radio, and his dissatisfaction with the trend towards streaming non-stop music. "There is nothing that matches the relationship between a listener and a broadcaster and the music they have in common. I don't think streaming will ever replace radio. There is something about pictures in the mind, and about the joy of sitting in my hotel room listening or streaming radio. In one two hour show you can learn about the songs of a certain era and why those songs meant so much to people. Music is a driving force in many people's lives, and there is nothing more exciting – well certainly there wasn't for me – aged 16, 17, discovering new music and learning that I'd found something that I felt was mine".

Somebody who has reinvented himself so successfully without compromising his values has to be admired. David Rodigan has built a stellar career on a love of music and an appetite for crafting a bond between himself and his audience. And he has mastered his craft. That is why he keeps surprising himself with Ram Jam's success and proving that age really is no barrier to achievement. It is certain that Leeds will be seeing Ram Jam again in the future, and you can be assured that a night of blissful reggae with a unique rapport between performer and crowd will last long in the memory.

[Dan King]

"I believe that if you're giving out a feeling of love, of joy and happiness. I'm sure that people get that and give back...it's an amazing thing to have that vibe."

Young In Fashion: Harry Rowley

At just 20, Harry Rowley is already making a name for himself as the next big thing, gracing catwalks and campaigns alike for some of the biggest fashion houses around. We had a quick Q&A with the young model to talk high fashion and imaginary instruments.



Instagram: @Harryrowley
Twitter: @harryrowley0

How did you first get into modelling?

I was scouted when I was walking around London.

How has your life changed since you started modelling?

I travel more and I have a lot more freedom and opportunities.

Tell us something we wouldn't expect about the world of fashion?

There are a lot of kind people in the industry despite the fact that the industry is normally linked with arrogance and big egos.

What do you most admire about the fashion industry?

I most admire the creativity of the designers.

Who is your favourite designer?

Dolce & Gabbana.

What do you think are the biggest issues fashion houses face today?

Competition from rival fashion houses.

Was modelling how you expected it to be?

Yes and no, it is a lot harder to make it as a big model than people think.

What would you be doing in another life?

I would be in my third year of a business and marketing degree.

What is the best place you've travelled to with modelling?

Milan, Italy.

Do you think the lack of diversity on catwalks is something that is changing?

I think that there is quite a lot of diversity already. Especially with the biggest fashion houses.

What is the achievement that you are most proud of?

When I walked my first show for Dolce Gabbana in Milan fashion week or shooting with Tom Ford himself.

Do you feel you have sacrificed a lot to be in this industry?

I sacrificed my university degree in order to pursue modelling as a full-time career.

Have you had any modelling horror stories?

I once had to pretend to play a banjo at a casting in a silent room which was quite an embarrassing experience.

What are your future aspirations?

To travel and work in as many countries as I can and work at the highest level in the industry.

What would be your dream job to book?

To land a big fragrance campaign for one of the top fashion houses.

What's next for you?

I'm looking to move to New York.

[Molly Shanahan]

[All images Harry Rowley Instagram]



The Instagrammers:



@isamayaffrench



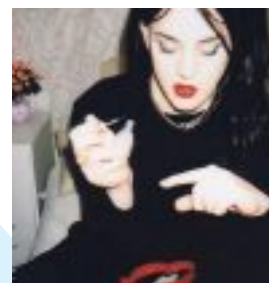
@dr_woo_ssc



@cimonnicholas



@sainthoax



@charlie_craggs



The Gamechangers: Carine Roitfeld

Carine Roitfeld is one of the most influential women in the fashion industry, boasting over 40 years of experience and showing no signs of slowing down. Born in Paris in 1954 to a mother, that Roitfeld herself describes as a 'very classic Frenchwoman', and a film producer father - it is no wonder that Roitfeld found herself within the fashion sphere so quickly.

At the age of 18, Carine was scouted to model on the streets of Paris and this acted as her way in. She subsequently went to work as a writer at French *Elle*, where she turned her attention to styling and remained for 15 years.

Despite Roitfeld stating that she was "not the best stylist", this did not prevent those at Yves Saint-Laurent and Gucci, to name a few, from taking inspiration from her effortlessly cool style and asking for a helping hand.

Not only were all those in the industry captivated by the fierce Parisienne, Roitfeld also caught the eye of former Equipment Clothing owner, Christian

Restoin, in an uber cool Parisian nightclub - naturally. Restoin and Roitfeld remain unmarried and have two children together - Parsons graduate Julia and artist Vladimir. Although, the children came along early on in the relationship, she dotingly insists "it was a good accident".

However, this "accident" did not stop Carine in her tracks. She progressed in her career further and took her arguably most renowned position as Vogue Paris Editor in 2001, which she held for 10 years. She then moved on to pursue other projects, such as styling Chanel campaigns alongside long-term friend Karl Lagerfeld, and publishing fashion books.

Roitfeld established her own magazine, CR in 2013, amongst her many other projects and "Mademoiselle C" continues to pave her way through the industry, leaving the footprint of a Chanel stiletto behind her.

[Faye Buckland]

Fashion News

1 Raf Simons steps down as creative director at Dior citing "personal reasons". Famed for reinventing the brand, the move has sparked rumours of change in the world of luxury fashion.

2 Nick Grimshaw releases his limited edition twenty piece collection for Topman said to be inspired by his own personal style. Featuring further inspiration from his bull terrier, Pig.

3 'Grace Coddington The Movie'? The film rights to the fashion icons memoir have officially been bought by filmmakers A24.

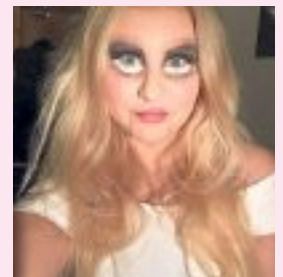
4 Balmain's limited edition H&M collaboration was finally unveiled at an exclusive catwalk in New York City. It will hit selected shops on the 5th November.

5 Chanel backs female filmmakers and directors as it launches program with Tribeca offering support and mentorship for selected candidates, with the winning filmmaker receiving a \$75,000 award.

[Molly Shanahan]

Our resident beauty experts, vlogger Harley Wild and writer Sophie Learman

Unsure of what to go as this Halloween? We've got you covered! Our resident beauty vlogger **Harley Wild** is here with a quick and easy guide for the spooky doll look. See the full video and catch up on everything else Harley is up to over on our online pages and her YouTube account.



The Western Culture of Cultural Appropriation



[image: @khloekardashian]

Now here we have a term with a stigma on its sleeve. And rightly so. As we draw closer to the end of October one-night-only geishas, Arabs, Native Americans, zombies, vampires, and ghouls plan their costumes for Halloween. And let's not forget the more overt and wildly offensive adoptions of 'blackface' to portray African-American rappers and characters from 'Orange is the New Black'. If you dressed up as a zombie from 'The Walking Dead' last year, what makes it acceptable to go as an Indian bride this year? The negative impact of cultural appropriation is, of course, not something you have to consider on a night out. Wearing a costume derivative of cultures that are hardly honoured in a room teeming with drunken students and white privilege everywhere is part of the fun. Bit harsh? Try justifying it.

The comments beneath the Instagram photograph of Khloe Kardashian, which she captioned 'Sheik Pussy', came as an unwelcome surprise to her. In this particular episode of Keeping up with the Kardashians she was confused as to why it was considered offensive. The ignorance was honestly adorable. It doesn't take a genius to understand why the caption itself is insensitive, but Scott Disick - and whoever the gentleman in the back is - are in equal contempt for misappropriating traditional Arabian clothing as Halloween costumes. Perhaps it wouldn't have been as bad if he could pronounce 'sheikh' as well as he could 'chic'.

Of course, cultural appropriation isn't a seasonal issue; it doesn't just happen during Halloween or at music festivals. On campus, in fashion magazines, in music videos, in Philosophy, teachers who try to convince a class of disinterested students that they 'found themselves' on that one trip to India, cultural appropriation is entrenched in Western society. Arguably, it has carved a problematic niche for itself. What is, perhaps, most disturbing is the justification for it. There are many half-considered responses when the issue is raised, i.e. 'it's a form of self-expression', 'it's a celebration of our diverse community', 'fashion has no borders', 'it shows that I am interested in *insert name of an entire continent's* culture'. The 'identity is flexible' one is quite popular too.

But what many white people who actively appropriate don't understand, or don't agree with, is that their body cannot use as a garment a culture that their race subjected to unspeakable brutality. We still live in its wake, and we cannot pretend that history has left no traces of itself on the present, or that politics do not affect our attitudes to one another. Neo-colonialism

and white supremacy provide us with the capitalist system we thrive off, as underpaid and undervalued bodies are exhausted to create the very clothes that mock their culture. Yes, H&M, Zara, Primark, and countless others, we're looking at you. It is the sentiment behind cultural appropriation that needs addressing even more than the adoption of cultural artefacts themselves.

Minority cultures that are marginalised must first become validated and normalised in Western culture, uplifted, on their own terms, by people who belong to them. I am not saying that global communities in the West are by any means homogenous, nor do they need to express their culture in order to be validated, but it is unfair that often, our medium for global cultures in the West for fashion, for example, is a Caucasian model who somehow 'reinvented' the dashiki/sari/cornrows in a 'bold', 'epic', 'edgy' way. Subtle indicators that suggest it is 'inspired' by a particular country's culture are expected to be sufficient to avoid backlash.

Arguably, a culture cannot (yet) be perceived as 'celebrated' by white/non-minority ethnic bodies, only socially validated. Some may disagree, and argue that cultures don't need to be validated by Western society at all, which would be true, except we cannot pretend that representation doesn't matter. Imagine it this way: as a child, you hear jokes about the bindi you see women in your family wear, the food you eat, the clothes you wear, the people in your community, YOUR NAME, only to grow up and watch 'bohemian-chic' become a fast-growing trend, one followed by the same bullies? When glossy pages protest that a banarsi 'Rebecca' dress from Monsoon is in today, the implication is that it will be out tomorrow.

To watch cultural and religious symbols go from stigmatised to trivialised to disposable makes it difficult to expect young adults who are born in to cultures that are deemed costumes or aesthetics to have a healthy sense of self in today's society. Why is it that a South-Asian should have their identity slowly stripped as they 'assimilate' into dominant Western culture, where a Caucasian can slip in to the snippets of that identity without being stigmatised based on the racial stereotypes involved?

Accessing parts of cultures that have been heavily romanticised and thus made alien to us, without having to suffer racial discrimination that is experienced by people from that culture is a deeply sinister business. You only need to search the #reclaimthebindi movement on Twitter to learn how representation and celebration through familiar bodies has done the opposite, and empowered thousands of young girls. Some of these girls are OK with their culture being embraced by people of other races and cultures, but more than it being a means of experimentation and an edge to an outfit, they want people to LEARN about where they come from. They want people to eradicate stereotypes, rather than reinforce negative ones that label the clothes (and the people) exotic and mysterious, quaint or, as fashion magazines reiterate, 'resort chic'.

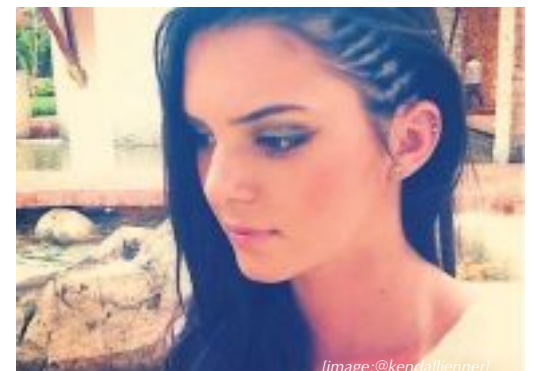
To engage with actual people from the culture that adds a twist to your outfit every now and again, and perhaps learn what it's like to live in your favourite

summer location, arguably, seems far more necessary than any other form of 'appreciation'. There is no issue with, for example, wearing a sari, or traditional Indian clothing to an Indian wedding, because a) you are adhering to the norms of that particular culture for a very limited period of time b) there is a balance of power, i.e. as you have been invited to a cultural event, you are permitted access to the clothing, and may (in some cases) even be expected, out of respect, to adopt it. Zara, Mango and the high street fashion fraternity's recent obsession with the kameez, (long tunic with high waisted splits), however, is a monopolisation of the enduring sartorial symbol and national dress of South Asians. I'm sure wearing a leather jacket and statement necklace with it wouldn't get you any funny looks on the train, though.

Donna Karan, in a bid to celebrate her love of New York and the eclectic sartorial choices of its women, released her Spring 2015 campaign 'New York Nation'. Show notes described the collection as "multi-coloured, multicultural, multitasking," but some of the campaign shots that circulated were... questionable, to say the least. The runway show featured models of various racial backgrounds, however, the campaign shots told a different story. Cara Delevingne, fashion's favourite it-girl, cool-girl, and apparently, every other girl under the sun, is centralised, whilst her gang of ethnically diverse models pose on the side-lines. Despite the fact that the curled baby-hairs with braids immediately bring to mind images of chola and African-American girls in hi-tops, hoops, and bandannas, not one is visible in the shots. That these girls are often deemed too 'ghetto' for the fashion industry to gain equal representation whereas elite, white bodies can authorise it as 'high fashion', shows that fashion is not exempt from the dictates of Western supremacy.

Designers are more than happy to 'borrow' (ahem, profit) from personal style choices, but all they have done in terms of 'celebration' of cultures is brandish them in the face of ethnic minority peoples and excluded them. Givenchy, Stella McCartney, Rodarte are all recent offenders, and everyone's favourite culturally shocked machine, Katy Perry, front rows at such shows, because, let's be honest, she epitomises them. The fashion industry, thus far, has given itself unpermitted access and creative liberty to cultures through exoticisation and fetishisation on runways and in magazines, but is not prepared to foreground or engage with people who belong to them.

[Nitha Noor Kamran]



[image: @kendalljenner]

According to Marie Claire, Kendall Jenner took 'bold braids to a new epic level'. I think they meant 'cornrows'. Pretty sure they aren't new either.





Crimson Peak: Bleak Times At The Box Office

Audiences of *Crimson Peak* are more than likely to see the film for one of two reasons. Either they know that the film features a scantily clad Tom Hiddleston at a least one point, and are firm fans of the English actor's charm and good looks, or they're dedicated followers of the director, Guillermo del Toro, and are looking for *Crimson Peak* to deliver the same artful terror shown by 2006's *Pan's Labyrinth*.

Critics are heralding *Crimson Peak* as del Toro's first successful English film, filled with sumptuous Victorian gothic horror, a love letter to the likes of Edgar Allen Poe, Wilkie Collins and Charlotte Brontë hidden in every line. It revels in its own over the top ghostly happenings and suitably creepy setting (a dilapidated Victorian mansion on a suitably desolate English moor). There's mystery, blood, wailing women, romance, and there's also Tom Hiddleston smiling crookedly as he enacts his dastardly plan. Jessica Chastain shows another side as the evil but fragile sister and cold-hearted host, and Mia Wasikowska fulfils every cliché as the naive young heroine thrust into a house full of horrors. Unpredictable? No, but it is a fun and immensely entertaining piece of tongue in cheek period horror. Not del Toro's best perhaps, but worthy of a viewing for the immaculate, upscale production alone.

Box offices however, especially those in America, seem to disagree. *Crimson Peak* has failed to bring in anything near its \$55 million budget, with a US opening of just \$12.8 million. For such a heavily marketed Universal film, with a string of weighty names and a star director attached, that's a pretty

poor performance. In the US, the Halloween audience has been captured instead by the child-orientated *Goosebumps*, which raked in an opening of \$23 million in comparison.

So what went wrong? Perhaps it was that del Toro himself was quick to label the film gothic-romance instead of centering on horror, and that put people off. Whilst this is true – the film plays up the creepy love affair with much pomp – perhaps cinema-goers were looking for a more stereotypically fright-inducing film. It also ran the risk of passing audiences by due to its middle-of-the-ground certificate. Families will have opted for the more child friendly *Goosebumps*, and with Tom Hank's political drama *Bridge Of Spies* and crime thriller *Sicario* also in cinemas, there were many adult films to choose from. In short, *Crimson Peak* appeals to only a niche audience, and it lost out.

It's also being slated as being all style, no substance. That's sort of the point – del Toro's created a pastiche of gothic-romance, but it's leaving some people decidedly disappointed. People are bemoaning his supposed loss of talent for the truly disturbed on blogs the Internet over. There was a lot of hype for *Crimson Peak*, and inevitably it fell short. Or perhaps Americans just don't understand a purposeful send off and an artful mix of genres when it's presented to them.

[Heather Nash]

A Film Fan's Spooooky Planner

Paranormal Activity: The Ghost Dimension, (All week) Leeds The Light Vue, LS1 8TL

Crimson Peak, (All week) Leeds The Light Vue, LS1 8TL

Regression, (All week) Vue Kirkstall Road, LS4 2DG

Sneaky Experience: Psycho, (30th) Kirkstall Abbey, LS5 3EH

Sneaky Experience: Wicker Man, (31st) Kirkstall Abbey, LS5 3EH

Scream, (31st) Hyde Park Picture House LS6 1JD

Halloween Film Special: Poltergeist and The Babadook, (31st) Carriageworks Theatre, LS2 3AD

[Cameron Tallant]

Is Ghostface The Greatest Horror Movie Killer?

As far as horror-comedies go you don't get much better or original than *Scream*. The late Wes Craven's seminal 1996 flick ticked all the right boxes and went on to bring back the horror genre from its 80s slump. Combining American high school teen drama and slasher-horror gore was a winning formula and went on to inspire multiple other teen horrors and numerous parodies of what is essentially a satire itself.

As a 111 minute skit on slasher movies, *Scream*'s allure is in its own self-awareness. "Do you like scary movies," breathes the gruff, almost comical voice of the Ghostface killer in the iconic opening sequence. Throughout the film there are regular references to horror films, even Craven's own earlier film *Nightmare on Elm Street* which Drew Barrymore – upon being told the film was scary – replies "well, the first one was, but the rest sucked." Everything within the film references another and it's here where the movie holds its own.

Within *Scream*'s 'monster', Ghostface, is every horror movie killer that ever existed up to that point: Michael Myers, Freddy Krueger, Mrs Vorhees, Jason, Norman Bates and Leatherface all in one. Ghostface wears a disguise, stabs, guts and disembowels his victims, is human with superhuman qualities yet also – and this is where Ghostface stands superior to the rest - a slapstick genius. It's for these reasons that I will argue Ghostface as the ultimate horror movie killer spanning all 4 films with the possibility of more to come.

My first argument is that the ever-changing nature of the character behind the slack-jawed Ghostface mask keeps audiences guessing. *Scream* is a mega movie franchise with the success of the first film sparking a further 3 and an MTV spin-off TV series. Similarly, if you have seen *Scary Movie* you'll know that it's almost impossible to think of Craven's *Scream* without being reminded of the former. In all of these versions a new incarnation of Ghostface is born. Ghostface is not just one person but a changing collection of people always with different motives, methods and intentions. The only prerequisites of becoming Ghostface is that you must have a love for -and breadth of knowledge of- horror films, and any reason for wanting Sidney Prescott (played by Neve Campbell in all 4 films) dead.



[Image: Miramax]

Secondly, Ghostface is charming, allowing him to navigate through a teenage high school world and survive so long before eventually being the one to unmask himself. We only ever hear the voice of Ghostface when they converse with their victims on the telephone using a 'voice-changer' in the form of Roger L Jackson's voice which Craven states has an 'evil sophistication'. It's this charm and evil sophistication that keeps the victims on the phone long enough for Ghostface to play his deadly game.

As with most slasher horror films, Ghostface is ultimately human. Yet, despite his humanness, he displays superhuman strength and the alarming ability to disappear and reappear in impossible scenarios at will. In addition to adding suspense and drama, this plays with the audience's perception and keeps them guessing who Ghostface is until the unmasking at the climax of each film.

Finally, Ghostface is comedy gold. All that falling and flailing, getting hit in the face by a bottle of beer and almost flying backwards, sneaking around the bushes and stumbling away when someone looks; he really is a slapstick genius. The greatest part is that when Ghostface's identity is revealed, the unmasked character is never even a little bit funny. Where, then, do all the brilliant quips and gags from over the phone come from? The only explanation is that donning the mask instantly imbues the wearer with extraordinary comedic prowess.

Ultimately the self-referential style and satirical nature of the film is what draws *Scream*'s audiences in and keeps them wanting more even after almost 20 years of the franchise. I, however, suggest that it's Ghostface who has changed the genre and, despite all the gruesome murders, revived horror and brought it back from the brink of death.

Scream is showing at Hyde Park Picture House this Halloween, 31st October, 11pm. Tickets from £5.50 with a student card. See the website for more details: <http://www.hydeparkpicturehouse.co.uk/>

[Hayley Reid]



[Image: Miramax]



[Image: Fox Searchlight]

Preview: Leeds International Film Festival

From the 5th – 19th November, Leeds welcomes the 29th International Film Festival. From first glimpse of viewing what's showing during this film fortnight, you will be just as impressed as I was. With films being shown throughout unique venues such as the Hyde Park Picture House and Everyman Cinema in Trinity, the festival sets to impress attendees more than ever this year.

This year's films will be split into the following categories:

- **Official Selection**, including previews of eagerly-anticipated international films coming out this year.
- **Retrospectives**, looking back on some of the greats of the last century.
- **Cinema Versa**, featuring a range of documentaries.
- **Fanomenon**, showcasing films from the more niche genres.
- **Short Films**, for all your indie needs.

On top of this, there's a one-off special - and free - screening of *The Breakfast Club* that film fanatics would be remiss to miss: the film's 30th anniversary will be celebrated at the Town Hall at 9am, Saturday 7th November.

For those feeling especially patriotic, this year's fest includes a British film week that will start from the 7th November, which will be dedicated to celebrated British filmmakers that have gone on to display their work around the world. Even if you're not a huge movie fan, it's still worth checking out some of the British documentaries or short films that will be playing during this week.

As students always looking for a great deal, it's worth taking a look at the Leeds Free Cinema Week. Throughout the festival, there will be 25 free screenings that have been handpicked by the organisers and will be on shown at some great venues around the city.

Tickets for each film, or the festival as a whole, can be bought online (www.leedsfilm.com) or at the box office (Carriageworks, Millenium Square). While a ticket for the entire festival will set you back £95, individual films are reasonably priced, ranging from free to £8. Not a bad price for films you won't be able to view anywhere else.

[Nabihah Parkar]

TG's Boys

Theatre Group's first production of the semester attracted a buzzing crowd to the Banham theatre this week as we sat down to witness *Boys*. As MGMT's 'Kids' faded out (an ironic choice), the lights revealed an all too familiar sight: a student kitchen, post-party. The set consisted of a chaotic display of empty bottles, deflating balloons and bags upon bags of rubbish, hinting at the similarly chaotic lives of the students that spilled out messily in front of our eyes in two hours of frighteningly naturalistic theatre. The choice to take on Ella Hickson's award-winning play is a decision that has to be applauded. With themes including a confused cocktail of drug abuse, relationships and strained dreams of the future, this stripped-back interpretation was able to bring a raw intimacy to Hickson's script.

The narrative followed a houseful of four boys and their female counterparts, Laura and Sophie, who were approaching, and trying to escape, the reality of finishing university and being forced into the adult world. The audience was drawn in as each character was convincingly developed by the close-knit cast of six. The variation in lighting was used effectively to give the audience an abstract insight into the darker sides of the friends as they littered their problems over the stage. With the claustrophobic one-room setup, it wasn't long before clashes occurred and secrets were spilled.

The story was uncomplicated and yet the audience's

superior, all-seeing position made us complicit in the countless dilemmas that tore apart the students, driving them to extensive alcohol consumption and drug abuse. Such heavy topics were lightened by the regular use of comedy, yet even the laughter this generated seemed bittersweet. For example, we learnt that Timp was cheating on his girlfriend, Laura, it was alarming to find it humorous as she innocently commented on the evidence:

"You've scratched your back, babe!" But jokes made at the beginning of the play rapidly turned sour as the worries and betrayals of the characters mounted up like the symbolic bags of rubbish that they suggested the council probably wouldn't collect because "we're students". And this was one of the most striking things about the whole play; it was fueled with common worries that a student-

-filled audience could undoubtedly recognise and empathise with.

Boys was presented to the audience, through Chloe Beddoes's effective direction, almost like a fly-on-the-wall documentary, making the piece strangely chilling. The script was scattered with nuggets of realisation that comes with the fear of growing up, from the poignant interactions between characters to the posters that loomed in the background like thoughts in the back of minds: "life is full of difficult decisions". One of the biggest su-

ccesses of this play was the complexity of the characters that were stripped in front of our eyes, juxtaposed with childhood memories until they seemed even less ready for the 'real' world than at the play's opening. But the message we were left with was in the final scene. Cam, a gifted violinist, injured his hand in such a way that he would never play again but instead of despair, Cam found liberty in this realization. He could now break free from expectation and stray from the "path", perhaps alluding to the fact that we are all in control of our futures; the unknown can be shaped into whatever we want it to be.

[Jessica Newgas]



[Image: Ryan Blackwell]

Review: *Jane Wenham: The Witch Of Walkern*

Rebecca Lenkiewicz's play *Jane Wenham: The Witch of Walkern*, directed by Ria Parry, has recently begun a national tour. The play draws on the story of the 1712 witch hunt in the Hertfordshire village of Walkern. Opening with the distressed daughter of a woman who has recently been hanged after accusations of witchcraft, the play focuses on the religious fanatic Samuel Crane's belief that he can save the souls of witches. After the mysterious death of a young girl, Crane focuses his hunt on the eccentric Jane Wenham. Through this story of female repression, Parry's production successfully raises and addresses questions surrounding female sexuality, male dominance and religious supremacy.

Owing to the subject matter, this play is incredibly intense, yet there are moments of profound bravery, strength and touching compassion that ensure that the experience is an enjoyable one. Occasionally accompanied by heart-breaking songs sung by the servant girl Kemi Martha (Cat Simmons) this dark play offers a glimpse of the human ability for compassion, and criticises an apparent refusal to exercise this ability. Speaking to the ever relevant issue of equality, there are scenes of touching tenderness between the female characters that serve to offer a reprieve from the constant fear of patriarchal governance founded in religion.

The entire cast seemed invested in the importance of the play performing an uncomfortable moment in English history to a riveted audience. Notably, Tim Delap played the role of the ardent chaplain Samuel Crane with such sincerity and likeability that his portrayal of astoundingly flawed misogynistic logic becomes a terrifying insight into the abuse of power by well respected men.

There is a moment in which the earnest Crane declares Wenham as a spinster, and therefore a witch. The mutual feeling of shock within the audience was palpable. To have one of the darkest aspects of England's history depicted so fluidly in Delap's respectable Crane was truly thought provoking. With the cast's impressive and obvious dedication to their roles, there was the sense of an earnest need to bring this play to a contemporary audience in order to highlight our society's current issues with equality.

The opinions portrayed in the play served at times to stagger an audience who seemed caught somewhere between an exasperated eye roll and shocked laughter. The few moments of humour within such a meaningful play were somewhat awkwardly received by an audience visibly uncertain of their laughter. Conversely, there were ripples of perhaps unwarranted laughter during the more intense dramatic scenes.

However, far from detracting from the performance, this only served to highlight the necessity for such plays in breaking through awkwardness and allowing audiences to acknowledge the more painful aspects of history. This play calls for an unashamed confrontation of past female repression and its relevance to society today.

With flawless attention to detail in the costumes and set, the entire cast are able to provide impressive performances in a powerful but thoroughly enjoyable play that draws on history to throw today's society into the limelight.

[Charlotte Lancashire]



[Image: Richard Davenport]



[Image: Richard H Smith]

Jenufa

Leos Janáček
Dir. Tom Cairns
Conductor. Aleksander Markovic

The 1904 story of Leos Janáček's *Jenufa* would not look out of place in an Eastender's Christmas special. Pregnant out of wedlock, *Jenufa* is caught up in a love-triangle between the flaxen-haired Števa who she loves, and the dark, brooding Laca who loves her. Orphaned *Jenufa*'s woeful tale enters its climax when she discovers, at her own wedding, that her foster mother has drowned her baby. Slow at times but set to a beautiful score, *Jenufa*'s lyrics and stunning set will have you moved as you have never quite been moved before.

Tom Cairns returns to Opera North this year to direct *Jenufa* after previously directing *The Makropulos Case*, another of Janáček's Czech operas. The original direction for Cairns' *Jenufa* was devised 20 years prior to this performance, yet arranged with a new set and with the exceptional talent of Ylva Kihlberg in the title role. Kihlberg's *Jenufa* is meek yet strong with a powerful voice which really does hit you deep down in all the feels you've never managed to feel before. Often though, *Jenufa*'s character falls slightly flat and limp as she constantly blames and scolds herself to the point of audience eye rolling. When will this girl give up? Luckily *Jenufa*'s dampness of character is saved by the likes of David Butt Phillip's incredible Laca and the tortured, calculating Kostelnicka, *Jenufa*'s foster mother, performed by the mesmerising Susan Bickley.

The opening scene is striking thanks to the stunning sparse and minimalistic set of a slanted white stage, green backdrop and the bare white tree branch which cuts through the seemingly pleasant village scenes, foretelling what is to come. The colours shift between the III acts from the fresh and hopeful green of act I, to the brooding blue of the sad and heart wrenching Act II and finally to stark white where the tragic and dramatic narrative reaches its disastrous climax. The contemporary set, designed by director Cairns, is a sight to behold and a testament to the world class reputation of Opera North.

Jenufa is a great place to begin for any opera novice. Opera North offer student tickets for the incredible price of £10 to see world class performers, directors and the best set designers in the industry at work. *Jenufa* is also a fairly accessible opera, sung in English and with a story that is easy to follow and relate to, I suggest bagging a ticket to this tragic masterpiece while you can.

[Hayley Reid]

Video Games



A Controversy That's Anything But Quiet

Just a few months ago, millions of fans were preparing themselves for the imminent release of the fifth instalment in director Hideo Kojima's renowned Metal Gear Solid series, anticipating yet more quality 'Tactical Espionage Action' with Metal Gear Solid V: The Phantom Pain. The game was set to be one of the biggest in the series, and would end it in spectacular fashion. Except that for all it looked to be Game Of The Year, there was one particularly controversial problem: Quiet.

Without wanting to give away crucial plot spoilers, I'll suffice in saying that Quiet is a silent female sniper whose role in the plot of The Phantom Pain is, or rather, can be, rather prominent. Controversy exploded across the Twitter-sphere when her character design was unveiled in early trailers, revealing an outfit that was rather... well, revealing. Yet Hideo Kojima himself insisted that there was an excellent reason as to Quiet's lack of warzone-suitable clothing, and the criticism began to subside.

The explanation behind Quiet's appearance was ultimately flimsy. It had clearly been written into the storyline after she was designed, rather than her design being based around her writing. But far more troubling was the fact that this explanation was, according to Kojima, enough to outweigh all of the critical first impressions levelled at Quiet's design. This was also quite frustrating, because design aside, Quiet is an endearing character. She's incredibly competent in her own right – far more so than the protagonist in many respects – and most of her storyline is compelling and, at times, tragic. But her clothing design and absurd, sexualised posing haunts any attempt to appreciate her as a character, and leaves a somewhat bitter after-note to the whole affair.

There are obviously arguments for and against 'sexy' character designs. Many fans and online journalists have justified Quiet's design by arguing that 'sexy' doesn't necessarily mean 'objectified', or that demanding a reason for her attire is shaming her. I personally believe that the developers' focus on Quiet's sex appeal is utterly dissonant and out of place with the brutal themes of the game, most of which involves moving around in the middle of a warzone trying not to get shot. Besides this, the rest of the game's primary

"Her absurd, sexualised posing haunts any attempt to appreciate her as a character, and leaves a somewhat bitter after-note to the whole affair."

cast of characters consists of gruff, muscle-bound soldiers who remain fully-clothed throughout—The Phantom Pain thus falls into the trap of video game double-standards, where the go-to design brief is that male characters must be 'cool', and female characters must be 'sexy'.

That said, I hope that as The Phantom Pain's biggest flaw, Quiet doesn't simply get swept under the carpet. It's no benefit to the future of video games to simply dismiss her as the product of the abominable male gaze and then simply forget about her. Instead, developers need to take heed of the debate raised because of Quiet, and many other characters like her. After all, it's way past time they cut the double standards out of gaming, and started treating male and female characters with the same amount of respect.

[John Craigie]

Biographies

Waris Hussein: Groundbreaking Director

Moving from India to the UK at the age of just nine, no one could have predicted that Lucknow born Waris Hussein (1938-present) would have gone on to have such a successful and arguably ground-breaking career as a television and film director.

There's no denying that from the outset, Hussein strived to be at the top of his game, aiming for excellence in his studies and work. Educated at Eton, he went on to study English Literature at world-renowned Cambridge University before attending the reputable Slade School of Fine Art where he studied theatre design.

Having tried his hand at directing whilst at university, Hussein realised his passion for the trade and, at 21, landed himself a job as a trainee director at the BBC where his mother, Attia Hussein, already worked, broadcasting on a variety of topical issues (often with an artistic focus) and even featuring as a dramatic star for the corporation. It would seem that her involvement with and contribution to the media were of great influence to her son, inspiring him to embark on a career in the same industry.

As a homosexual Indian director, Waris' appointment was remarkably unconventional for the 1960's during which diversity was far from accepted or embraced and Indian directors were virtually non-existent in the West. Impressively he was not only the first Indian director to work for the Drama Department of the BBC but also goes down in history as the youngest ever director employed by the company.

Hussein's fantastic list of works speaks for itself in revealing his talent and commitment to his trade. Perhaps most notably, in 1963 he worked alongside esteemed English television and film producer Verity Lambert, directing the first ever Doctor Who serial: "An Unearthly Child". Despite reservations about how an association with televisual science fiction would impact his career, his subsequent direction of television and film, as well as his work alongside reputable theatre productions and collaboration with acclaimed composers, it's fair to say that Hussein's impact has been wonderfully positive, consequently making a name for himself across several continents.

His contribution to the entertainment world has been suitably acknowledged and he is first Indian to win BAFTA and Emmy awards for his prestigious collection of works. More recently, he has begun teaching the next generation of film enthusiasts – a venture that is greatly indicative of his valuable experience and distinguished talent.

[Grace Ellerby]

TV



[Image: FX]

Fargo: Disrupted Normality

1979. Luverne, Minnesota. Offscreen, Ronald Reagan is being impaled with (fake) arrows whilst the extras playing the wounded soldiers at the massacre of Sioux Falls yell out for blankets to keep them warm whilst they wait. How is this relevant to Fargo, the terrific crime drama that manages to appear implausible whilst actually being directly based on true stories? To be honest, I have no idea. But I'm sure I'll find out at some point.

'At the request of the survivors, the names have been changed. Out of respect for the dead, the rest has been told exactly as it occurred.' The familiar mantra pops up on the screen and is something that I bear in mind as the episode goes on, trying to wrap my head around how all of this – the odd dancing lights in the sky, the dim-witted younger brother eager to prove himself, and the absurd ritual closing-time goodbyes at the local butchers – actually took place in our world. Fargo is brilliant because it constantly subverts our expectations at the same time as taking place in a normal setting. It's

non-fiction. Believing that it's not made-up – that's the challenge.

The toned down wackiness that nudges at the edge of the Fargo reality, verging on hyper reality, is what makes it a compelling series. The emerging technology in the 70s seems banal to us now, especially when a crime family is trying to get in on the distribution of a new model of electric typewriter in Luverne, which makes the events that spiral from this premise even more incredulous. The soundtrack mirrors this unsettled tone, with an atmospheric off-kilter score that is halfway between sound effects and music, like something out of The Twilight Zone.

There are hidden aspects in those around us that we don't always realise are there. Fargo draws out these dark streaks of their personality, these hidden potentials for violence and murder, out of people and we see them struggle with them, all while trying to maintain an air of normality. Well, at the beginning at least. Sometimes they're not as scared of

that darker side of them as we assume they would be, and sometimes they are. This isn't done in a pantomime, notorious 'evil' way with cackling and glinting eyes under demure blouses. They just don't shy away from something we logically think they should. It's uncanny. Strange. Strange, because their former normality is determined to persist. But then that idea of the ordinary gets twisted as the episodes of Fargo reel onwards, which is what I'm looking forward to at the moment.

Nick Offerman and Kirsten Dunst pop up on the screen, amongst other vaguely familiar faces, with Offerman playing a conspiracy-theorist who ironically speaks the most sense with his familiar line from the trailer 'this thing's only going to get bigger.' He's right, and I cannot wait to see more. From the looks of the shadowy figure at the end lurking behind a whirring projector, digging has already started on someone else's grave.

[Zoe Delahunty-Light]

Once you check in, you can never check out...

American Horror Story returns with a brand new season

Season five of one of the most terrifying TV shows in the United States premiered on October 20th on Fox UK, and will keep its spot in the timetable at 10pm every Tuesday. After much speculation about whether or not American Horror Story would be renewed for a fifth season, it came with a great surprise that producers Brad Falchuck and Ryan Murphy chose Lady Gaga to star in the show. Despite the public's accelerating enthusiasm online regarding the singer's contribution, the spotlight should also shine on other new cast members such as Matt Bomer, Max Greenfield (New Girl) and surprisingly Naomi Campbell. Rumor has it that Michelle Pfeiffer will also join the cast, which still consists of Kathy Bates, Evan Peters, Sarah Paulson, and Denis O'Hare, but this season seems to be one of many first, as it's without original cast member Jessica Lange.

This series will not be as psychological as Asylum, it will not be crafty like Coven, or as freaky as Freak Show, instead, if you are able to imagine something even scarier you will get American Horror Story: Hotel. As the name suggests, it takes place in the controversial Hotel Cortez in Los Angeles, currently under investigation by Detective Lowe (Wes Bentley) due to a series of murders and unusual events. The season opens with two girls checking in and finding something terrifying that haunts Room 64, followed by the title sequence and an adapted version of the usual theme song. Compared to the previous intros it's more gruesome, sexual, and splattered, three words that shouldn't be used in the same sentence. Don't be surprised to see blood and sex, both at the same time, just twenty minutes into the first episode 'Checking-in.'

What contributes to the overall feeling of terror and unexpectedness is the eccentric lighting and dark scenery followed by bright shots and trippy fish-eye camera angles. However, the signature element of the show remains the same; the supernatural contrasted with the ordinary. Even though it's based in this decade, the scenery is like something out of the 1920's Art Deco, but within the luxurious and maze-like hallways of the hotel lie many terrifying secrets ready to haunt our dreams. Murphy reveals in an interview for Entertainment Tonight his own fear of hotels, "A lot of people have keys to those rooms and they can come in and get you, since I started shooting, I always check under the bed now."

As we wait for the next episodes to air, spoilers go viral on the web as much as complaints do. The first episode has been branded as 'disturbing,' 'vile,' and 'inappropriate.' But American Horror Story lovers know that it is full of graphic, nail-biting scenes and that the nature of the show is indeed to shock, and this season will surely meet our expectations. So, are you ready to check in?

[Matilde Rossi]



Celebrating Halloween Culture

The air has grown colder, and Halloween is upon us once again. One of the oldest holidays in the modern calendar, dating back as far as the Pagan times, it has reached global popularity. Bring on the pumpkins and trick-or-treaters, right? Perhaps not; your associations with the 31st October may be not shared worldwide, as it's interestingly celebrated differently in all cultures.

Originating in Ireland, where it's still very much celebrated, their traditions have been heavily adapted by the United States, including the most recognisable trick-or-treating: dressing up and Jack-o'-Lanterns. There is also a traditional game called "snap-apple" where an apple on a string is tied to a tree and players are supposed to try and bite it (think apple-bobbing, just a bit more intense).

One of the most interesting Halloween traditions is the Mexican Day of the Dead (Día de los Muertos). It starts annually on the 31st of October and ends on the 2nd of November, celebrating death and the spiritual af-

terlife. It's believed that on Halloween, the souls of the dead return to their bodies, and candles and incense are burned to help the deceased find their way home. In this tradition, death is not seen as something sad – they welcome death and acknowledge its significance by building altars, honouring the deceased using sugar skulls and offering the favourite foods of the deceased. These gifts are then brought to the graves in a ceremonial manner, and the graves are decorated with wreaths and flowers. This is something we could adapt and welcome into Halloween culture in the UK, as it provides a very healthy attitude to death and the afterlife.

Having grown up in Russia, Halloween was never really a big deal for me as a child. I had seen it being celebrated on foreign TV shows and movies, and it always intrigued me, but I never really had the whole experience until I moved to Spain. That was when I first went trick-or-treating, and got a chance to dress up. Since then, I have embraced Halloween as a tradition; it's an excuse

to go all out with a costume, try out scary new make-up techniques and embrace the spooky atmosphere.

It was interesting for me to learn how the view of Halloween can differ between individuals. One of my housemates made a comment that she's never cared for Hallows Eve, possibly stemming from her parents not letting her go trick-or-treating when she was younger. Granted, knocking on strangers' doors asking for candy does sound a little dodgy, yet it's somehow perfectly socially acceptable on the 31st of October.

For some people, Halloween doesn't seem to be more than just another excuse for a big night out; a time where everyone will go out together or have a huge house party. Either way, we all need a holiday between summer and Christmas—and Halloween could not come at a better time!

[Sofia Dedyukhina]

Travel

A Journey Through Columbia

Already thinking forward to next summer and proposing travelling to Latin America? Then make sure to visit Colombia; it's the perfect place to start exploring the continent and a place to begin practicing your Spanish.

If you're not sure where to start, Bogotá, Cartagena and Medellín should be top of the list. Bogotá is the capital and is located inland. It has plenty of things on offer; you can wander around the historical district of La Candelaria, experience the salt cathedral of Zipaquirá, or even ride the funicular to the Montserrat Sanctuary from which you can see the whole city.

Looking for sun and a beach? Then head to the colonial city of Cartagena, notorious for its small cute streets and its magical realist feel, something which Colombian author Gabriel García Márquez is famous for. Gaze out from the city walls towards the sea, or visit the old castle. Make sure to sample 'ceviche' when you're in this part of the world, especially if you visit the close town of Santa Marta.

Now on to my favourite city in Colombia; Medellín, in Antioquia. It's located in a rich green valley, which you may have seen in Netflix series 'Narcos', and

has a warm tropical climate. A modern Colombian city, reflected in its buildings as well as its people, it has numerous festivals around the year, such as the flower festival, and plenty of museums, nightlife and activities to attract visitors. It also boasts a metro system, one of the only cities in the country to do so and which its inhabitants are proud of. If you ask any Colombian about Medellín they will tell you that they have the most beautiful girls in Colombia. Make sure you try hot chocolate and cheese, a strange combination but one that works.

So how do you get around? There aren't many trains because of the mountainous landscape, so the best ways to travel are by intercity buses or flying. It's a vast country so getting from Bogotá to Cartagena is probably best by air since it's a long journey by bus. Buses are reasonably priced and sometimes you can haggle to get the price lowered, but only if your Spanish is good enough - wearing a Colombian Football shirt usually helps.

Be prepared to try fruits you have never heard of, such as Lulo or Guanabana, and make sure to try Colombian empanadas which are typically served with a range of sauces. One of the most delicious dishes is

called 'Bandeja Paisa'; it's a mountain of a meal but you won't regret trying it.

As for the nightlife, many Colombian clubs mix a range of salsa, bachata, merengue, and reggaeton with popular Western music. This means that they switch from dancing one style to the next, so be prepared to learn some new moves, something which Colombians are more than happy to show you. El teatrón is popular in Bogotá and there are plenty of places to choose from in the other cities.

Colombia is far too big to explore in one trip. There are places I haven't mentioned like the coffee zone or the Amazon in the south, but hopefully this has given you a small taste of what to expect. The people are extremely nice and are keen to show foreigners the real Colombia and how different it is from its violent past. Maybe it's time to start brushing up on your Spanish?

[Zach Marzouk]

Food & Drink

A Round Up of Halloween Events in Leeds

As October draws to a close, arguably the biggest student night of the academic year looms over us in all of its ghostly, ghoulish and gruesome glory. Halloween, this year conveniently falling on a Saturday, brings Leeds to life with events all over the city, from haunted houses to disused warehouses. If you're looking to incorporate something a bit different into your Day of the Dead celebrations this year, we've rounded up a selection of some of the best undercover events happening over the weekend.

Nightmare on Call Lane

This year, after-dark favourite Call Lane and its residents have united to create the ultimate sleepless night, 'Nightmare on Call Lane'. A host of the most popular bars on the street, including The Black Swan and Revolution, will transform their venues into a spooky surprise for one night only. Jake's Bar and Still Room are set to become 'Jake's Batcave and Kill Room', and Neon Cactus is transformed into a Mexican Pachanga party, providing face paint to get everyone in the Halloween spirit. With the festivities stretching out way past the witching hour, Call Lane has even outdone Beaverworks and Canal Mills by keeping the party alive until 8am, with free entry to every bar.

MEATLiquor Monster Mash Disco

Every student knows that if they're craving a burger, MEATLiquor is one of the first places to spring to mind. Going all out for Halloween this year, the excitement at MEATLiquor isn't just restricted to the dark. Hosting a pumpkin carving competition during the day (for those who don't have deadlines looming) followed by a party into the early hours, MEATLiquor should definitely be an option for those interested in food as well as a good time. If all of this isn't persuasive enough, there's a 100-pound bar tab for those in the best costume - time to get out the fake blood and fangs.

Yorkshire Scare Grounds Scream Park

If you're seeking more thrill on Halloween than that found in a pint glass, it can be sought a bit further afield than Leeds town centre. A few minutes away in Wakefield and set on a 24 acre estate, The Yorkshire Scare Grounds Scream Park promises thrills and frights with live actors, authentic sets and moving props. With each attraction in the park dedicated to a different terrifying theme, the price of £18.95 is justified for the scare factor they promise to provide.

[Emma Bowden]

Books

Death By Video Game: Hidden Killer?

Halloween is here and the usual offenders are making an appearance: Hannibal Lecters, flesh-eating zombie cheerleaders and mad axe murderers to name a few. Have you ever considered a different killer, however? One more associated with killing time than people, but lurks among all corners of society nevertheless? *Death By Video Game* opens with the death of Chen Rong-Yu, who lay dead in a Taiwanese cafe for 9 hours before anybody noticed. He had been playing the popular game League of Legends for more than 23 hours.

Written by esteemed video game guru, Simon Parkin, *Death By Video Game* asks why it is that some of us are playing games beyond the limits of our physical well being? In other words, what makes video games so addictive? Novice or pro-gamer, it's a feeling anybody who has sat in front of a screen playing Sims 2 until their bladder is bulging and their eyes are watering will recognise. 'Video games give us a sense of achievement that is, in the moment at least, indistinguishable from success outside of the game,' writes Parkin; 'In reality, success is rarely reported so straightforwardly.'

If you're not an avid video gamer, don't be put off. The only games in my repertoire are a couple of Crash Bandicoot PS2 discs from 2006 and I still found it a deeply thought-provoking read. At times, Parkin goes into so much detail about gaming history and technique I felt it would be more appreciated by the 'addicts' than the book documents.

However, the thoughtful social and cultural analysis makes it all worthwhile. Attempting to defend video games and tackle the stigma they face in the media, the book retells a series of case studies in which the creation and the act of playing video games can enlighten or benefit us. One gamemaker created an autobiographical game in order to cope with the diagnosis of his son's character, after attending a Meaningful Gameplay Jam event, one of many which aim to inspire games that 'cause someone to live differently'. Dear Mother, freely available to play on the internet, was created by a man trying to find a way to deal with his mother's rejection after coming out as bisexual. Another man uses Skyrim to cope with the death of his unborn child.

Sometimes it seems that the book is slightly too defensive. Given the target audience, I felt that Parkin was trying to convince the already convinced of the 'shimmering, vivid, endlessly exciting potential' that video games can provide. It goes without saying that this is one for the shelf of any game fan, but don't dismiss it if this isn't your usual area of expertise – *Death By Video Game* is a universal tale of obsession, addiction and healing.

[Helen Woodhouse]

Columns

21 Going On 15



"Is your mummy or daddy here?" My 18th birthday, and my first holiday away from parents, I am walking through security when this woman rudely interrupts my sophisticatedly sassy I-am-of-age strut. In shushing tones, I swiftly assert; "I'm 18 and they're at home." My head spins frantically to assess how many have overheard this moment of humiliation, and I scuttle off to join my friends who seemingly don't need their mummy or daddy.

For as long as I can remember, I have never felt quite my age. Even at times where I've thought I was at my most mature and independent, I am quickly made to feel younger again. Family days out aren't complete without the inevitable "You're 16 for today ok, Ellen?" followed by a smug grin from my 18-year-old brother who gets to keep his age. It's been my most successful acting role to date - I have so often begrudgingly handed my 'child' ticket to the ticket inspector just to save my parents that extra £3. I can only assume that my acting has been of an impeccable standard so far.

I'm not quite sure how old I must have looked in my mid teens (despite somehow regularly grimacing my way past bouncers at Oceana with the ID of a dark haired 20-year-old), but according to the bubbly lady at cinema ticket office, my facial development is somewhat delayed...by 7 years to be

precise. "You are 15 and over aren't you?" With a disgruntled laugh and an eyebrow raise, my friend replied, "we're 21."

Oh! You should take it as a compliment!

While I would love to have accepted such generous flattery, somehow, being told that I look like I enjoy spending evenings weaving scoobies while texting my crush in front of Tracy Beaker didn't fill me with gratitude.

I expect to be asked for ID when buying alcohol at Tesco. I would most certainly ID myself. But a lifetime of confirming my age to flabbergasted strangers has led me to jump to self-defence in situations where it is quite unnecessary. In hindsight, telling the checkout staff member that him asking for my ID 'makes me feel young again' sounds a bit ridiculous for someone born in 1994. I may as well have gone for "Gosh! I'm a 52-year-old mother of three!"

Most disconcerting are the moments where not only is someone surprised by my age, but they are so completely bowled over by it that they simply cannot let it go. During a family holiday in Dubrovnik two summers ago, my parents were enquiring about a possible boat trip around the coast. I was minding my own business, probably applying some after-sun to my lobster-tinted skin, when my mum beckoned me over. As I turned I noticed Mr Boatman pointing at me with an expression of pure disbelief on his face. Before I could begin to assess the situation, he burst into a roar of laughter and exclaimed "20!? 20!?". For God's sake. This was about the 5th time that holiday and it was beginning to get tedious. Not to the rest of my family, of course, to whom this was the best source of holiday entertainment - at my expense.

What is it then, that makes me look so young? A question I have so often asked friends and family in the hope that it's simply an asset I can tweak, such as my hair, dress sense and so on. To my dismay, the answer is almost always "I don't know...maybe it's your height." This is a reply that only confuses me more. At 5'2 (at a push) I'm hardly the BFG, but not often do you see a 5'2 70-year-old being made to

show ID at a supermarket, or getting away with a child ticket at a theme park. This is as tall as I'm going to get, and if height really is synonymous with age, I don't have much hope.

What does "looking your age" even mean? The only thing I am certain of at this point is that looking "younger than my age" is perceived as a rather negative thing. Apparently, this is not how you're meant to look at 21. To be 15 and look older means you're flatteringly mature (relatives say to small children, "you're so grown up now"); to be 40 and look older means, not that you seem wiser and more experienced, but that you're a bit wrinkled and haggard. To be 50 and look your age is not a compliment - but what's wrong with looking 50?

At this key point in my life, where I'm having to consider a career and some sort of future plan, I'm suddenly finding myself having to be 'my age'. Somehow, a lifetime of being "little Ellen" the "cute" one has not been of great support in my quest for wisdom and responsibility. I find myself reinforcing belief in my own capabilities far more often than I'd like, and evaluating my appearance to outsiders far more often than I should. Young on the outside = young on the inside, surely?

It's not all bad of course. I can buy kids' trainers, get cheap tickets and fit through small gaps. I get pitied in large crowds and lifted onto people's shoulders when I can't see, and it's always nice to be given the option to colour at a restaurant table. All I ask is that people believe me when I tell them my age and not respond with the ever-patronising "Nahhhhh, no chance. You're joking!"

It's given me the tiniest insight into what life may be like for others who are judged by their appearance. It may be an age-old problem but let's all be a bit more polite and open-minded.

That would definitely get my vote. Assuming I can convince someone I'm old enough to cast it.

[Ellen Leach Hutchings]

Mental Health A-Z: D is for Depression



Depression not only includes the psychological symptoms that people may already be aware of (such as low mood, irritability, and a lack of motivation), but it can also have a huge physical impact, including symptoms like fatigue, disturbed sleep, and changes in appetite.

I first started to show signs of depression when I was 13 years old, and I've dealt with it on and off, to various degrees of severity, ever since. For several years I hid and invalidated how I felt out of fear that I 'wasn't depressed enough' to warrant any form of help. Looking back, I realise that this was by no means the case, but I think that my willingness to go to huge lengths to hide my illness shows a lot about how society perceives depression and mental health as a whole. It shows that depression is still treated as a trivial illness or a sign of weakness, a perception that shames people into completely hiding their problems.

With all of this in mind, I chose to keep my own struggles to myself, only confiding in a handful of people. Trying to portray that I was mentally well whilst simultaneously caught up in a spiral of depression and anxiety led to me becoming isolated from my friends and family, which ironically only made my depression worse. However, the support I received from the people I did confide in was the one thing that helped me keep it under control.

Fast forward to when I started university. My first semester in Leeds brought back all these feelings that I'd spent several years trying to manage. Moving to a new city, being put under a lot of stress, combined with the fact that I didn't get along with any of my flatmates meant that by Christmas I was on the verge of dropping out altogether.

I feel extremely lucky in that despite the problems, I managed to carry on at university and find a group of people who at the very least try to understand what I'm going through. University has allowed me to become a lot more open about my mental health; the stigma hasn't been entirely eradicated, but I feel that unless people like me use their voice to have an honest conversation about mental health, it never will. There are so many sources of support available at the university, including the Student Counselling Centre, Nightline, and Mind Matters society. Regardless of whether you choose to use these services, it's important to know that there is always help available irrespective of the problem!

[Lauren Davies]

To follow our mental health A-Z feature, go to <http://www.thegryphon.co.uk/category/blogs/>

Although it's one of the most common mental illnesses, the misconceptions about depression are still prevalent and helping to contribute to the overall stigma that surrounds it. Everyone feels down in themselves from time to time, but the persistent sadness, apathy and hopelessness that comes with depression (along with a whole host of other symptoms) means that for the majority of sufferers, the illness dictates how they go about their everyday lives.

It may be cold, but Autumn is the best time of year.



I think many people would agree that as the weather becomes cooler having an excuse to wear (and buy) more clothes is never a bad thing. I am the first to admit that a lot of my budget is spent in the first few months after September convincing myself I need a whole new winter wardrobe. Coats can be paired with almost any outfit. They provide multiple benefits of not only looking great, but keeping you warm and having big pockets to hold all your necessities... especially the mounds of tissues as we collectively suffer from the new strain of freshers flu and the starting of our winter cold.

I am also a firm advocate of winter boots and believe everyone should have a pair or 3 to stomp around in during the Autumn and Winter months. Not only are they really comfy but there is also space to wear fluffy socks without anyone noticing, which is a major plus. I am finally able to layer my clothing and experiment with different looks. I can break into my selection of jumpers, shirts and trousers and am able to wear whatever I like without being judged - because it's cold and most people will be jealous of how warm I look...in my multiple layers of coats and scarves.

This may not be everyone's favourite aspect of Autumn time but I love when the days become shorter as I see this as my excuse to stay in, cuddled up with a hot chocolate watching my fair share of series on Netflix.

I find Autumn and Winter the happiest time of year simply because of all the exciting events that we get to enjoy. First up is Halloween, during which I plan to go all out on my costume this year and decorate the house in full. Bonfire night soon follows where everyone crowds around the massive bonfire at Hyde Park, watching the fireworks with an excuse to indulge in anything sweet: candy apples, toasted marshmallows and my favourite - hot chocolate. Then before all the stress of exams start (sorry for that reminder everyone) we arrive at Christmas...

Although this article explains my love of Autumn I feel obliged to also mention my love of Christmas. I must confess I have already been looking at Christmas gifts from October and I cannot wait for all things Christmas: sparkling lights, Christmas films, decorating the house and tree, buying and giving gifts and finally being able to play my Christmas playlist on repeat after a year of suffering without it (much to the dismay of my housemates who already have to listen to my attempt at singing). This is the time of year to eat to your heart's content without feeling guilty and I don't know anyone who could argue with that.

So as you regrettably wake up for your lectures and walk to university on that cold morning, think about all the exciting events coming up and join me in my, albeit early, anticipation of all things fun and festive.

[Kat Muir]

We are so lucky to have the changing seasons in this country. Out of all of the seasons my favourite is Autumn for many reasons. It is the perfect balance between the hot sweaty days of summer (or at least the few weeks we get abroad from England, when I have to avoid burning my fair skin to a crisp) and the horrible cold mornings of winter when you question whether to even get out from the warmth of your duvet for fear of frostbite. Autumn is the time of year where you can don your new winter coat, step on the crunchy leaves and wake up to cold but beautiful sunny mornings.

We're in the business of **IDEAS**. We are a collective of students, artists, writers, designers, illustrators, photographers, all fueled 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.



facebook.com/groups/creativecommon

Views

Better Off Out Or In? With The 2017 Referendum Looming *The Gryphon* asks: Should Britain leave the EU?

Yes



Lawrence Cwerner

The argument to leave the European Union is often lumped in with UKIP's policies but, if you look beyond their xenophobic nonsense, then there are actually very compelling reasons to desire a Brexit. The EU was created to give European nations a greater voice on an ever increasing world stage, to promote trade between member states, and to create a standardised political, economic, and social system for all members to operate in. This seemed like a good idea, with Russia, America, and more recently China dominating the world stage. Now however, the EU has become like a prison, and the UK finds itself trapped in its corrupt and incompetent claws.

Take the way Greece were treated (#thisisacoup). After being crippled by

austerity measures, they voted in an anti-austerity party, and then voted against another bailout from the corrupt European Central Bank. This decision was overridden by Angela Merkel and Wolfgang Schaeuble, the German finance minister. The draconian demands given to Greece, including 50bn Euros worth of public Greek assets were handed over to private German companies, clearly this is anything but a fair system. The EU has always existed like this, the bigger nations bullying the smaller ones. In the 1990's Germany and France persistently breached the rules set in the Stability and Growth pact however, neither received any fines due to political pressure.

Why should the UK play a part in this? The EU creates a lot of trade the UK, but

what good is trade when all the money is being made by big businesses. The free trade agreement is perfect for tax avoiding, multinational corporations like Uber, who can easily start up in the UK and undercut British taxi firms, driving them out of business. Over fishing is another serious issue, as big European fishing companies can fish in British waters, meaning local fishermen lose out. Instead of having a common agricultural policy for millions of farmers, we could allow British farmers to have their own policy for their own farm.

The argument about a loss of trade if we left is incorrect, as we would be able to trade much more freely with non-EU countries than is currently possible under the common external tariff. In the 1970's trade in Europe amounted to 36% of world

GDP, but by 2020 this will fall to just 15%. Emerging markets such as Brazil and India give much better opportunities to trade. Norway, a country who never joined the EU have a surplus of half a trillion dollars. That doesn't sound like a country struggling to be competitive in a global market.

The need to be a powerful voice in the world is a ridiculous arrogance derived from our hideous colonial past. The EU is a desperate attempt to try and make Europe world leaders again. In the coming years we will have a golden opportunity to start afresh and leave this stagnant union, and this is surely an opportunity to big to be missed.

No

Jack Adshead

Since Ted Heath shakily ushered the UK into the EEC in 1973, the country's position as a truly 'European' nation has remained an uncomfortable one. Whilst today British cultural identity has somewhat moulded to the European image doubt prevails, and once again will be afforded forum in the upcoming 2017 referendum.

Back in May, Nigel Farage and his merry band of pseudo-patriots achieved a landmark 3.8 million votes in the General Election. Hence the advocates for Brexit are many, made so by Farage's capitalisation on an already confused national image and furthered by general suspicions surrounding foreign control of domestic issues. The prevalent attitude appears at all points to be that the EU cannot be reformed and that

exit is the only reasonable option. The presentation of Brexit as the only path to harnessing the national potential begs a wider catalogue of questions as to the overall feasibility of divorce from the EU.

The EU affords Britain the power of influence which advocates of Brexit seek to gain in leaving. Retreating from the EU would forfeit this seat, potentially ridding Britain of the powerful political identity it has enjoyed for centuries. Ignoring the clear economic and cultural benefits of the EU, it at minimum provides a platform with which we can maintain a voice in an ever-changing world. It is in the all-too-recent past which we have seen the eruption of the Arab Spring, the advent of ISIS, and the Russian annexation of the Crimea; these events provide evidence enough for the

need of a united European continent, with a clear British voice at its head. As such, to discard the idea of the EU is to discredit in all capacities the value of the UK's involvement in foreign affairs.

In addition, a short glance back to 2014 and the Scottish Independence referendum is enough to understand that ostensibly sound economic reasoning can be pathetically misguided. Alex Salmond claimed Scotland's oil wealth as a key asset in the nation's independent future – oil prices crashed. Markets cannot be trusted to continue growing or to remain stable in the event of Brexit, nor will the continent look favourably upon a litany of new trade deals. With the Bank of England Governor Mark Carney establishing last week the overwhelming economic

benefits of membership to the EU, the strident calls to scrap this decompose into the weak and wishful thinking they are. Those who favour divorce forget how long patriotism withstands empty tables and emptier stomachs.

The most overt patriot is the most basic. To truly love this country is to understand its potential but to accept its constraints. We must therefore be clever and shrewd; striving to reform the EU as a trading bloc and as a political body, shaping it to resemble a union that we can all be proud of and which can represent us all in equal measure. Only then through honest, pragmatic, discourse, will we achieve a union and a Europe of unparalleled economic, political, and cultural success.

Feminism is Not Done: A Response to Emily Hill in The Spectator

Freya Parr
Views Editor

It is the mentality of individuals like Emily Hill that has stunted societal growth since Day Dot. Despite Hill's insistence, we aren't ranting and raving over nothing. Caitlin Moran, who Hill appears to take personal offence to, isn't sitting at home with a mug of Earl Grey, working her way through a packet of Digestives mulling over what she can moan about in her next column. She's addressing real issues that continue to be a problem in today's still highly unequal society.

The "pointless attention-seeking" Hill suggests feminists in 2015 are accustomed to is frankly laughable. That's exactly what people said at the time of the women's suffragette movement. The fact that people are still resenting feminism in this way surely proves the need for its existence.

The main issue of Hill's argument

I take offence to is the notion that this "new wave of feminists" are portraying females as weak, "unable to withstand a bad date". She is belittling aspects of gender relations which are wrongly accepted as social norms, and should be broken down and improved in the same way as second wave feminists did, when they took the debate from the public sphere of suffrage to the private domestic

"I am by no means belittling the success of feminism to date. There is no doubt we've come a huge way, but I cannot accept that we are now a perfectly equal society."

sphere of equality. Today's feminists are looking to take this one step further, whilst maintaining feminism as an issue to not be overlooked. Rape culture is ever-present, and is born out of these small, seemingly insignificant moments that Hill dismisses as "trivial". If feminists succeed in changing people's attitudes

towards the root of this problem, society can be improved for the better, and hopefully lower the huge numbers of sexual assaults in the UK.

I am by no means belittling the success of feminism to date. There is no doubt we've come a huge way, but I cannot accept that we are now a perfectly equal society. Hill's belief that when our generation reaches the peak of our careers, "the entire management structure of Britain will have been transformed – and feminised" is idealistic to say the least. Women's ability to give birth is the factor that is preventing this from happening, and employer's opinions aren't likely to change regarding this in the foreseeable future. Until men are able to shoot babies from their wombs, the world will never be equal. If a man and a woman were equal in their abilities, the vast majority of companies would employ a man, because he was not about to nip off on a whim to, I don't know, bring life into this world or some such horrifically

weak feminine act.

Call me a killjoy, a moaner – I could not care less. There's no denying we've come a hell of a long way since the turn of the 20th century, but why settle for the

"Until men are able to shoot babies from their wombs, the world will never be equal."

current state when we can continue to rally for improvement? And please forgive me for not having the utmost respect for someone who refers to the "real feminist icon Margaret Thatcher". This needs no further explanation.



Is The House of Lords Proving its Worth?

Sam Robinson
BA PPE

The House of Lords has voted to delay the tax credit cuts proposed by the government and make moves to protect people set to lose out from them. In a vote on Monday night peers approved, by a majority of 17, an amendment from

"The Tories have vociferously criticised the Lords for breaking this convention and, in essence, overstepping their constitutional reach by 'holding the government to

Lady Hollis that declines to approve the cuts until the government responds to analysis of the policy by the Institute for Fiscal Studies (IFS), and sets out a plan to protect existing tax credit claimants for at least three years.

The Lords stopped short of a so-called "fatal" motion, put forward by the Lib Dems, which would have totally

rejected the tax credit cuts. Instead, Hollis' amendment slams the brakes on this legislation and demands the government think the policy through again.

This move by the Lords is certainly controversial; since the 1911 constitutional crisis, when the Lords blocked the "People's Budget" of the Liberal government, the convention has been that the Lords does not obstruct the will of the Commons on matters of finance or taxation. Indeed, the Tories have vociferously criticised the Lords for breaking this convention and, in essence, overstepping their constitutional reach by "holding the government to ransom".

However, the Lords are right to take a stand against the government's tax credit cuts. The function of the Lords is to be a revising chamber that prevents ill-conceived legislation from wrecking people's lives. The fact that the tax credit cuts have not been sufficiently thought through should be clear; analysis from the IFS and other bodies such as the Resolution think-tank clearly shows that the tax credit cuts hit the lowest-earning

households hardest, weaken work incentives and are not compensated for by increases to the minimum wage. The Lords can and should delay legislation that has not been soundly devised.

Not only this but the Lords has a role to play in holding government to account. The Conservatives have argued that the Lords are breaching the Salisbury Convention – that the Lords refrains from blocking the manifesto promises of a winning party. This would be a valid point, were it not for the fact that the Tories repeatedly gave assurances at the election that there would be

"Think-tank clearly shows that the tax credit cuts hit the lowest-earning households"

no cuts to tax credits. Much of the Tories' platform at the election was also based on being the party of the working people – a claim that's

rendered laughable by the effects of tax credit cuts on low-earning, in-work households.

What the Lords are doing is quite the opposite, then, of obstructing a manifesto promise. They are holding the government to account on a pledge they made at the election. This is not the same as holding the government to ransom; it is worth stressing that the Lords have delayed the policy to make the government reconsider, not blocked it outright. This is not an unelected chamber forcing its will upon the people. Rather, the Lords is acting as a constraint on the excesses of the government. That is surely an important feature of any democratic system. If anything, it helps to prevent a further decay in the already tattered reputation of the political system by calling the Tories out on the promise they broke.

The Lords has many problems and itself needs reform, but it has shown its value in forcing the government to make a serious case for its policies and protecting those who would be affected by the cuts if they retained their force.

Why We Need Holocaust Memorial Day

Liron Velleman

BA Politics

On Monday evening I proposed that LUU should officially recognise and support Holocaust Memorial Day, which was agreed by the panel. In the past couple of years, Leeds University students have been able to hear testimonies from Holocaust survivors Hannah Lewis and Iby Knill. This gave some the opportunity to listen to Holocaust survivors for the first time and to understand the atrocities committed by the Nazis in Central Europe from 1939-1945 against the Jews, LGBT people, political prisoners, disabled people, Roma people, and communists.

What was more worrying for me was that three members of the panel voted against the idea. Whilst I fully respect their choice to vote in this way I believe that this is a result of a lack of education and understanding

of the darkest period in human history. A report published this week from the UCL Centre for Holocaust Education which surveyed 9,000 schoolchildren aged 11-18 showed that, despite a huge effort to increase the levels of Holocaust

“This is why Holocaust Memorial Day is so important. Not only is it a day to commemorate the events of the 1930s and 1940s and subsequent genocides, it should also be a day to remind ourselves to learn from history

education in the UK, only 73% of the students surveyed recognised the word ‘Holocaust’. There were also significant percentages that were unaware of the extent of the persecution, with 10% believing that fewer than 100,000 Jews were killed. Not only were there large gaps in awareness of the Holocaust amongst UK schoolchildren, this also

translated into a lack of understanding of the more general issue of antisemitism, where 68% of students were unaware of what the term meant. This is a growing trend in the UK where anti-Semitic incidents rose by 53% in the first half of this year compared to 2014. Another reason given at the forum against HMD was the worry that it would become ‘politicised’. I would love to know how commemorating the murder of 6 million Jews and 5 million others comprising of LGBT, disabled, political prisoners, Roma, and communists can be considered a political statement nor the millennium long hatred of the Jews that continues to this day.

This is why Holocaust Memorial Day is so important. Not only is it a day to commemorate the events of the 1930s and 1940s and subsequent genocides, it should also be a day to remind ourselves to learn from history what can happen when such hatred exists in society. This is a hugely personal case for me and one that I feel I have a responsibility to pursue as a 3rd Generation survivor of the

Holocaust. On both sides of my family, most of my family were wiped out by the Nazis. My grandfather was one of the few who survived from his town in Poland after enduring two ghettos, two concentration camps, and three slave labour camps.

After he was brought to Britain and made a life here, he started telling his story in schools, religious communities, and more with one central theme; ‘I implore you not to hate.’ I have always carried this with me as have many others who have had the privilege to hear him speak.

I hope that now this has passed we can have our largest Holocaust Memorial Day event at Leeds University, with a speaker, stalls, information, and more. If anyone is interested in getting involved with the day then please find me on Facebook or email me at pt13lv@leeds.ac.uk

“Menstrual Hygiene Isn’t A Privilege, It’s A Right.”

Jessica Readett

BA International History and Politics

When 305 MPs voted to reject the Finance Bill amendment which would have brought about a negotiation between David Cameron and the EU over taxing VAT on tampons, you had to question if any of them had any idea what a tampon was and what a period involved.

“Let’s just get it clear that having a period is neither luxury, nor optional, and so taxing tampons as a luxury item doesn’t really sit well with me. Perhaps the 305 MPs missed that part of Biology lessons?”

Let’s just get it clear that having a period is neither luxury, nor optional, and so taxing tampons as a luxury item doesn’t really sit well with me. Perhaps the 305

MPs missed that part of Biology lessons? Luckily though, they made it to the lessons where helicopters, maintenance on private jets, and crocodile meat were deemed as essential items and thus, they could make an educated vote to exempt them from tax. I’ve never had this lesson either, must be an Eton boys thing.

Taxing tampons on the grounds of them being a ‘non-essential’ item totally baffles me. In fact, when I’m next on my period, I would love to personally invite George Osborne to live with me for a day, tamponless, to then see how ‘non essential’ he deems them. Taxing Ben and Jerry’s, the Bridget Jones box-set, my hot water bottle and fluffy slippers? Fair enough. I agree that these are not essential items and simply there because sometimes having a period feels like being punched in the tummy by a thousand monkeys and something only Hugh Grant, Ben, and Jerry can solve. But for God’s sake, a tampon is hardly something an individual opts to treat themselves too. Menstrual hygiene isn’t a privilege, it’s a right.

The more debate arises surrounding the tampon tax, the more you realise that this is not a debate around money at all. This is about the government capitalising on misogynistic values

“The more debate arises surrounding the tampon tax, the more you realise that this is not a debate around money at all. This is about the government capitalising on misogynistic values

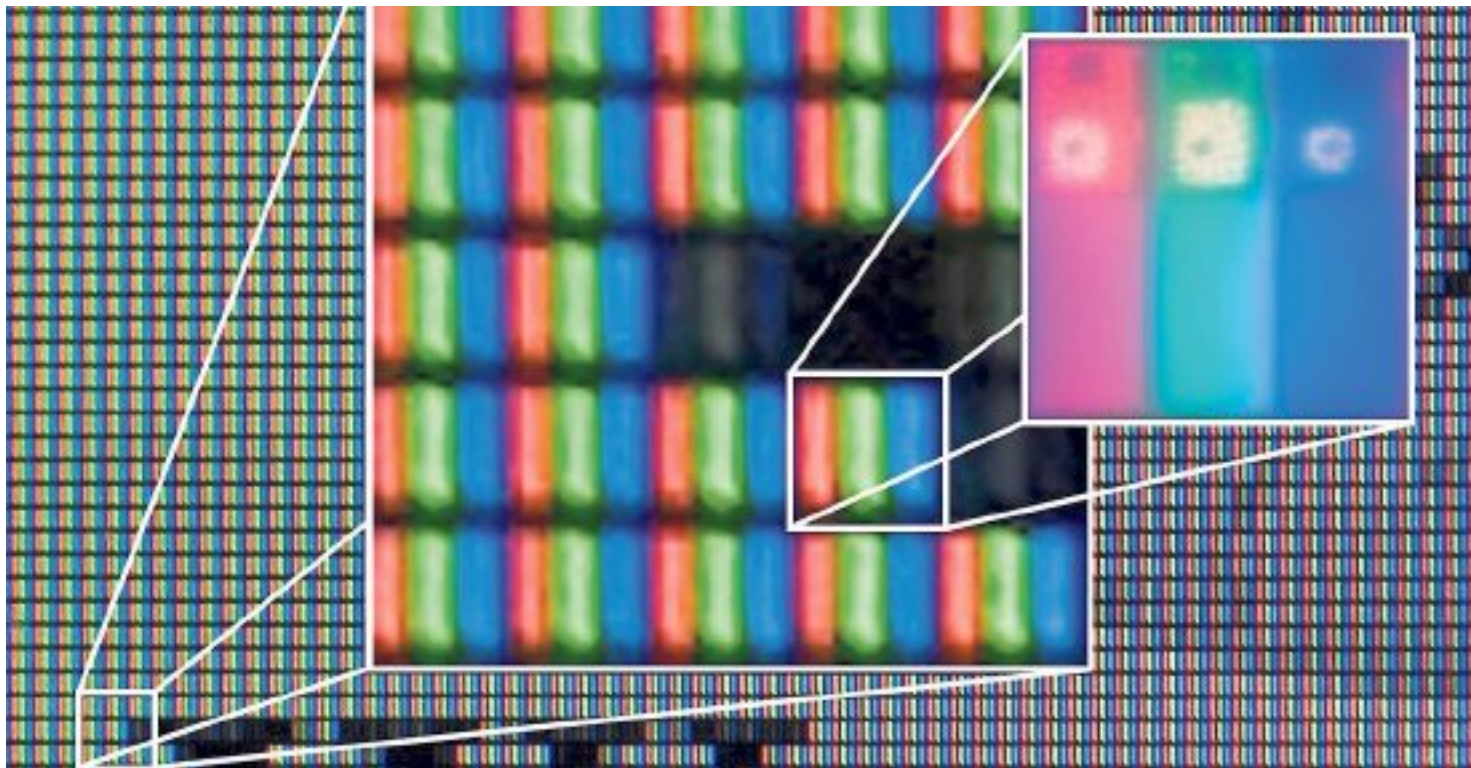
and the fact that women are quite frankly bored of being taxed for having a uterus. Its 2015 and if you aren’t taxing men’s razors, I wanna know why you are taxing tampons? They’re both there as sanitary items to control the inevitable and yet the only difference between the two is that one is for women and one is for men. No prizes for guessing who’s goes tax free.



(Image: Jack Roberts)

So whilst I’m living the high life and rolling around in luxury thanks to my pack of tampons, I’ll be thinking of Mr Osborne, barely scraping by and reliant on the tax free nature of his exotic meats and private jet maintenance. Oh, and helicopters. Can’t forget the essentials!

Looking Through the Liquid Crystal Ball



Ethan Jull

Ultra-thin Liquid Crystal Display TVs (LCDs) are commonplace in many households, but how do they actually work and how will this new technology change our lives in the future?

Three weeks ago, Prof. Helen Gleesan gave a public lecture entitled "Looking through the Liquid Crystal Ball" in which she highlighted ongoing research and development in Liquid Crystal technology and how they could be implemented in new futuristic tech.

The three phases of matter are very well known: solid, liquid and gas. These phases are all temperature dependent. If you start with a cold solid block of ice, heat it up and it will melt to liquid water, continue heating and you will get steam. However, a less understood and more mysterious fourth state of matter exists - Liquid Crystals. The liquid crystal phase appears when the material does not melt directly from solid to liquid, it forms an intermediate liquid crystal phase.

The liquid crystal phase appears if the constituent molecules of the materials are 'Rod-like', long and thin. This rod-like structure means that the molecules order themselves, all pointing along the same orientation. This is known as a 'Nematic Liquid Crystal', which comes from the Greek 'nematos' meaning worm or thread.

Chirality plays a strong role in Liquid Crystal Devices (LCD). Chirality is when

the mirror image of a molecule cannot be superimposed on the original. An excellent example of this is your hands, they are mirror images of each other but cannot be superimposed. This chirality of a liquid crystal causes them to stack in a helical structure, this is known as a 'Chiral Nematic Liquid Crystal'.

When implemented in LCD TVs two main properties of liquid crystals are utilised: birefringence and dipoles. The birefringence is the difference between the horizontal and vertical refractive index. The refractive index defines the difference in the speed of light through the material. Light is made up of two parts - horizontal polarized light and vertical polarized light. When light passes through a matter that exhibits birefringence, the vertical and horizontal parts of the light wave travel at different speeds and become out of phase with each other.

Liquid crystals also often have a dipole, which means that one end of the molecule is positively charged whilst the other is negative. This means that when a voltage is applied across the liquid crystal sample, the molecules will orientate themselves to point along the electric field.

LCD TVs use an active matrix display; the screen is made up of lots of individual pixels, which in turn are made up of smaller pixels of Red, Green and Blue (RGB) that combine to make the pixel colour desired. Each of the smaller pixels of RGB are made up of individual Twisted Nematic Devices.

Twisted Nematic Devices are made up of three main components that form a liquid crystal sandwich. If we start with our first slice of bread which is a vertical polariser, this only allows the vertical element of the light to be passed through. This then passes through the mayonnaise which is just a layer of glass. Next comes our filling, the liquid crystals. Next we pass through another layer of mayonnaise and the final piece of bread which is a horizontal polarizer, which only lets horizontal components of light through.

The liquid crystals sandwiched in this device are chiral nematic, which means that as the light passes through, it becomes rotated. So the first slice of bread only allows vertical light to be passed through, this vertical light is then rotated by 90 degrees, meaning it can successfully pass through the second slice of bread. However, if we were to apply a voltage across the sample, the chiral structure would be broken and the light would no longer be rotated meaning it cannot pass through the final slice.

By adding a RGB colour filter onto these devices it is very easy to select which colours to allow light to pass through. You build up each pixel by applying voltage to stop some colour showing, and then not applying voltage to other colours and allow the light to shine through.

The main problem with current liquid crystal devices is that they are not fast enough. The switch rate on and off, is

1ms in the best displays which is faster than the eye can detect. Most displays are slower than this though with response times of 5ms or more, making them unsuitable for competitive gaming or true 3D displays. Researchers are attempting to create molecules that are rod-like with a bend. This means that they are biaxial and it is predicted to have a switch time of <1ms around their shortest axis.

When Prof. Gleesan looked through her liquid crystal ball, she highlighted a very interesting future use of liquid crystal technology. As people get older their eyesight starts to deteriorate and they develop what is commonly known as "long arm syndrome". By creating contact lenses with a liquid crystal layer it is possible to change the refractive index of the layer using an applied voltage and therefore the focal point. This means that you can switch from long to short vision without having to change contact lenses or glasses. The switches have been $\pm 2D$ when less than 3V is applied to the liquid crystal.

There is also hope that liquid crystals could be implemented as food expiry date sensors, sensing when the food is too old or has been exposed to high temperatures.

This technology is still very much in development with teams of people testing and researching liquid crystals. This new state of matter has revolutionised many technologies, who knows what it will change next.

Is Language Programmed Into Our Genes?



Michelle Heinrich

Language is a cognitive skill that seems to be unique to humans. There have been multiple debates on whether language has a genetic component to it and whether we are conditioned by the environment to acquire language. In linguistics, Noam Chomsky, a well-known linguist, is in favour of the hypothesis of a genetic predisposition. Chomsky proposed the idea that humans have an innate mental faculty that stores knowledge of Universal Grammar in the human brain. This faculty is also known as the Language Acquisition Device (LAD). Universal Grammar refers to the notion that humans are born with a knowledge of grammar that can be applied to any language in the world. Interestingly enough, there is evidence that supports Chomsky's stance. It has been found that the stages and duration of language acquisition is universal.

Additionally, there is the evidence that there needs to be some input of the environment to activate this LAD. The amount of input, however, does not correlate with the language output produced by children, this is known as the poverty of the stimulus argument. This argument hypothesises that the input children receive when learning their first language is often incomplete or incorrect but is still enough to enable children to learn their native language correctly and completely. Chomsky hypothesised that this is a phenomenon that suggests that we are born with an internal knowledge of how languages are structured.

Further evidence for the genetic predisposition for language can be presented by the critical period, the time frame in which a child is able to learn their native language with ease and needs to learn to be able to speak it at all. This is evidenced by a case study involving feral child called Genie. Genie was abandoned at a young age

and was never exposed to language before she was found. When she was found at age 13, she could not speak. After extensive language training it became evident that she would never be able to produce speech in the way we know it.

All those pieces of evidence suggest that we are indeed born with the ability to learn a language. But have researchers actually found a genetic component to aid the acquisition of speech and language? Until 2001, researchers were not sure what role genes were playing in the development of language. The gene that was found to be associated with language is called FOXP2 but it has several other functions that are not related to language. FOXP2 can be found on chromosome 7 and is responsible for switching genes on and off by producing a protein called a transcription factor which affects the expression of several other genes. It is also responsible for brain development and consequently affecting the development of language and speech.

FOXP2 has been found through analysing the DNA structure of KE families. KE families are British born families with a Pakistani origin. About half of the members of one family have a language and speech disorder called developmental verbal dyspraxia. Affected KE family members are unable to coordinate tongue and lip movements necessary to produce coherent speech. They also have a hard time stringing words together. It has been found that the mutation of the FOXP2 gene of affected KE family members comes down to the substitution of one amino acid which deactivates the FOXP2 protein. FOXP2 deactivation results in the inability control the expression of other genes. It is not clear whether the genes that it normally regulates are involved in speech and language directly. Researchers are working hard to find this out.

Beware The Zombie Ant-pocalypse



[Image: David Hughes]

Emma Garside

As popular horror genres go, there are none bigger than that of the 'post-apocalyptic Zombie', with the likes of *Zombieland* and *World War Z* dominating cinema screens in recent years. However, with Halloween approaching it's perhaps a fitting time to consider nature's real life Zombies – in particular a fungi family which can wipe out entire ant colonies, turning them into six-legged versions of the walking dead.

The fungi – named 'Cordyceps' – affect a variety of insects, prompting parasitic growths within their chosen host, manipulating their behaviour whilst feeding off its non-vital organs. Fungal spores attach themselves to the external surface of their victim, where they germinate before entering the ant's body through its trachea. Once inside, the germinated spores begin to produce fine fungal threads, called mycelia, which start to grow inside the ant's body cavity. The threads absorb the host's soft tissues whilst avoiding the insect's vital organs, allowing the body to be used as an extension of its own.

The zombie ants, true to any Hollywood depiction, stumble clumsily – walking aimlessly and convulsing whilst the fungus continues to hijack its body. Once it is ready to produce reproductive spores, the mycelia threads penetrate the ant's brain

producing chemicals which alter the insect's perception of pheromones. Then, with the fungus in full control, the ant is forced to wander from its nest and march to the site in which it will meet its pending fate.

On arrival, the hijacked host – nearing its demise – climbs a nearby plant, attaching itself to the top where the conditions are optimum for fungus growth. The unwelcome guest then devours the ant's brain, killing its hapless host. These sites are mass graves, littered with the bodies of nest-mates that have previously succumbed to the fungus. Unfortunately for any inhabitant insects, specimens of the Cordyceps family can persist in the same location for years, growing steadily in numbers as ants continue to arrive, one after another, to die.

Although dead, this is not the end of the ant's worth, as its empty exoskeleton acts as the perfect vessel for the fungus to complete its growth. Finally, the fully mature Cordyceps fungus – one of around 400 different 'Zombie-producing' species – disperses its spores as far and wide as possible to find its next unsuspecting victim, beginning the deadly cycle again. Whilst we live in a generation inundated with zombie horror stories, it is in nature where the undead are much more than just works of fiction.

PRINT & COPY BUREAU

EXPRESS PRINTING SERVICES



Colour and B&W printing



Thesis Binding



Photo-copying



Large poster printing

Flyers

Invitations

Canvas Prints

Artwork Mounting

Fax Service



www.leeds.ac.uk/pcb

Opening hours: 8.30am to 5.00pm Monday to Friday

Located in the Roger Stevens Building, Level 6



UNIVERSITY OF LEEDS

Join an award winning company



Build an exciting career in our rapidly expanding IT healthcare company

— No experience required —

To apply, send your CV and covering letter to
careers@tpp-uk.com

For more details visit
www.tpp-uk.com/careers

Who are we?

We are a fast-growing company, delivering innovative software to transform health and care

What are we looking for?

We are offering a variety of roles for Graduates, who ideally have a second language, with starting salaries of 28K+

Available positions include:

- Account Manager
- Marketing & Communications
- Graduate Analyst
- Software Developer
- Graduate Commercial Manager
- Technical Operations



Winners of the top 100 Best Small Companies to work for in 2014 and 2015. Runners up in 2010, 2011, 2012 and 2013.



@TPPCareers

Across The Pond with Mac White

Mac White
US Sports Round-Up

University of Leeds students have officially reached the one-month mark since classes officially began in late September. Days have become shorter and colder, athletes donning Gryphons' colours are performing admirably and another year of Leeds Varsity lunacy has come and gone.

But, if you weren't paying attention from beneath your never-ending pile of essays and assignments, you may have missed a whole array of events in the sporting calendar. Events that have been taking place on a continent far, far away - North America.

The past month has seen the start of two out of the "big four" North American sports leagues seasons, in ice hockey (NHL) and American football (NFL), with the basketball (NBA) season tipping off in the next few days.

The other sport, baseball (MLB), is currently down to the last two teams in the World Series to determine the ultimate champion. In the 2015 edition, the Kansas City Royals are taking on the New York Mets.

Both are young and obviously gifted teams that have the commonality of having considerable World Series title droughts. The Mets last won in 1985 while the Royals last reigned the year after, in 1986.

Based on experience alone, the Royals appear to be the favourites. They made it to the Series in last year's playoffs, before losing by just one run in the

final game to the San Francisco Giants.

So far, Kansas City has taken a 1-0 lead in the best-of-seven series. The Royals starting pitcher in Game One, Edinson Volquez, pitched six innings on the mound despite the passing of his father earlier in the day.

Kansas City management decided not to tell Volquez of the passing until after the game, a decision that has come under fire from the media.

The NFL is approaching the midway point of its 16-game schedule. So far, there are six teams that remain undefeated including the defending Super Bowl champs, the New England Patriots.

The NFL has stressed the importance of growing the game across the world. Since 2007, games have been held at London's Wembley Stadium. Already this season there have been two matches with a third scheduled to take place in January.

The NHL has greatly succeeded in expanding the game of ice hockey across the globe over its history. So much so that this season is the first in which Canadian-born players no longer make up the majority of players.

Of the over 600 skaters to play in the league's first few weeks, 49.7% were Canadian with the rest primarily coming from the United States, Sweden, and Russia.

This season has also marked the debut of highly-touted forward Connor McDavid. McDavid, who plays for the Edmonton Oilers, was selected first

overall in the 2015 NHL Entry Draft and is expected to become the league's next superstar.

Thus far, the 18-year-old has 10 points in 10 games played in a talented Oilers squad that has three other first overall draft picks from the past five years, in addition to McDavid.

However, attention hasn't been solely focused on the league's young talent. Jaromir Jagr, the Florida Panthers' 43-year-old right winger currently sits in 11th in league scoring with 10 points in nine games.

In a recent interview with TSN.ca, Jagr was quoted as saying he knows he will continue to play competitively until he's 50.

So, maybe your favourite football club isn't having the greatest season; let's say it's on to its 7th manager in the past two years. Perhaps you're looking for a team to cheer for after the Rugby World Cup concludes or you can't wait until February to see the next Leeds Rhinos game.

Perhaps you are one of many exchange students from North America and haven't been able to keep track of all that's going in back home. Perhaps, best of all, you want to be exposed to an unfamiliar and exciting sport. Who knows, maybe you'll like it.

England Pipped by Pakistan in Test Two

Matthew Norman
Cricket

England bowlers' heroic attempt at batting out second test for a draw turned out to be in vain as Pakistan snatched a late victory with just over six overs remaining in the match. With England staring down the barrel of defeat, it was left to the bowlers to try to rescue the result. Led by Adil Rashid, England's final four faced more deliveries than any other in the history of test cricket in the 4th innings – alas it wasn't enough as Rashid himself was the final man dismissed to seal England's fate.

After winning the toss for the second match in a row, Pakistan captain Misbah-ul-Haq chose to bat in the Dubai heat. The Pakistan openers got off to a solid start until Moeen Ali found the edge of Mohammad Hafeez's bat and the catch was snaffled at short leg by Jonny Bairstow. England went on to reduce Pakistan to a poultry 85-3 before Pakistan fought back through their middle order, led by skipper Misbah (102) and supported well by both Younis Khan (56) and Asad Shafiq (83). England eventually dismissed Pakistan for a respectable 378 on the stroke of lunch on day two – Mark Wood the pick of the English bowlers, getting three wickets after consistently troubling the batsmen with his pace and accuracy.

England's reply did not start well after Moeen Ali (1) and Ian Bell (4) were both caught lazily inside the first five overs, leaving their team 14-2. However, captain Alistair Cook continued his good form, picking up yet another half-century before being dismissed

off the bowling of Yasir Shah for 65. Yorkshiremen Joe Root and Jonny Bairstow continued England's resurgence guiding them to 182-3 at the close with the match in the balance. The pivotal moment in the game came early on in day 3 as Root (88), Stokes (4) and Jos Buttler (0) were all dismissed after a breathtakingly fiery and fast spell from Wahab Riaz to put Pakistan in the ascendancy. England's tail was then quickly wrapped up leaving them 136 runs behind after the first innings'.

Spearheaded by Younis Khan's incredible 31st test century, moving him to 10th on the all-time list, Pakistan were predominantly untroubled by England's

bowling attack and eventually declared with a massive lead of 490 – Misbah (87) and Shafiq (79) once again both scoring notable half-centuries.

Requiring a monumental effort of concentration and belief to bat out 145 overs for the draw, England got off to a horrible start as openers Cook (10) and Ali (1) were both dismissed cheaply inside the first 10 overs. Bell (46) and Root (71) showed some fight but were let down again by the middle order of Bairstow (22), Stokes (13) and Buttler (7), leaving England reeling at 193-7 with 50 overs for the bowlers still to bat out. Adil Rashid proceeded to show the rest of the team how it's done by batting exceptionally well under the diminishing light to face an honourable 172 balls. Rashid was supported by the impressive application of Stuart Broad and Wood who faced 42 and 95 balls respectively, but Rashid's hard work was undone when he mistimed a drive straight into the hands of Zulfiqar Babar to end England's innings and leave them 33 balls short of a draw.

Pakistan will take a 1-0 lead in to the final test which is scheduled to start on Sunday in Sharjah, with England's management needing to make some key decisions regarding their consistently inconsistent batting order.



Britain Strikes Gold at World Champs

Nancy Gillen
Para-athletics

The IPC Athletics World Championships in Doha started last week, and Great Britain already have a very impressive medal haul. This competition will be the last event before the Paralympics in Rio next year and so may be a good reflection of how the team will perform.

Notable victories include Hannah Cockcroft's in the T34 100m. Last month she lost her first race in 7 years to a 14 year old opponent, and so there was pressure on to regain her form. However if she felt this she didn't let it show, winning gold on the opening day of the competition. She then went on to get her second gold of the competition, winning the T34 800m a few days later. This event was a clean sweep for Great Britain, with compatriots Mel Nicholls and Kare Adenegan joining Cockcroft on the medal podium.

There was an inspirational story in another of the women's 100m, this time in the T37 classification. Earlier this year Kadeena Cox, with a blossoming athletics career ahead of her, suffered a stroke and was diagnosed with multiple sclerosis. However, this did not prevent her from competing. She has now entered the world of Para-athletics, and is proving to be a significant talent. She broke the

world record in her qualifying heat before winning the gold medal in the final. Compatriot Georgie Hermitage came in second.

The GB team captain Paul Blake has also added to the medal tally. He won silver in the T36 400m, and then defended his 800m title a couple of days later, adding another gold medal to his collection. Andrew Whitehead also won gold in the T42 200m, winning his third world title in a row.

Britain has not just succeeded on track, with Jo

Butterfield winning the T51 club throw, despite only starting the sport 18 months ago. Aled Davies has also had an excellent games, winning gold in the F42 shot-put and discus, even beating his own world record in the latter event.

Popular face David Weir had not competed since his success at London 2012, with Doha his first appearance since the games due to injury. In the T54 1,500m he won silver, and considering that it was his first competitive race in a long time, was a remarkable achievement. However, the 5,000m race was much more of a disappointment for Weir. He finished in 7th place, falling out of contention during the last lap. However despite this, he is still confident for Rio next year. In an interview with BBC Sport he stated: "I will be back and fighting fit for the start of next season...I can't win everything but I will bounce back and win another big race."

Great Britain currently lie in fourth place in the medal table with 10 golds, on par with the United States, and just behind Russia and China. With the competition nearly at an end this is a respectable position to be in, but hopefully Britain can add a few more medals to their tally before they leave Doha.



(Image: Warren Little)

Heroic Hamilton Gets Historic Win

James Candler
Formula One

The US Grand Prix was host to an historic event last weekend, as Lewis Hamilton entered an elite club of Formula One drivers who have achieved three World Championship titles. The driver now ranks among the greatest ever to grace the sport, sitting in the upper echelons of motorsport's best, with the likes of Niki Lauda and Jackie Stewart.

The British racer attained this accolade after winning the 16th stage of the season in Austin Texas, in a race which offered up plenty of excitement and variety. The weather conditions provided an unpredictable element of intrigue, as the drivers were forced onto intermediate tyres and (more importantly) into some breathtaking and risky manoeuvres.

The race was once again all about the battle between Nico Rosberg and Hamilton, who have provided a spectacular rivalry all season, as the two pushed each other's driving abilities to the limit – and in doing so, pushed the definition of the phrase 'team-mates' to its extreme as well. Rosberg was starting in pole position and clearly looked intent on not relinquishing his lead to Hamilton or anyone else. The Mercedes driver however, could not stave-off his team-mate's attempts at glory, which were noticeably aggressive. There is clearly no love lost between the two, as when Rosberg missed a crucial apex early in the race, Hamilton appeared to run him off the track. This manoeuvre was 'not intentional' according to Hamilton, but whether this is true or not, it is certainly indicative of his forceful driving style and sheer determination to win the Grand Prix.

A decision later in the race by Hamilton to change to slick tyres led to a period of what can certainly be described as 'familiar dominance', as the two Mercedes drivers pulled away from their Red Bull counterparts, who had been troubling the driving pair for much of the afternoon, often providing a buffer between the two

and figuratively breathing down Hamilton's neck. It was testament to the thrilling drama that is the Hamilton-Rosberg rivalry that in a race in which Kimi Räikkönen crashed out, the sole focus would be on those two.

Ultimately, Hamilton crossed the line victorious and in doing so, booked himself a place in the history books. The British driver later stated that this Championship title is 'just as special; if not more special' than his win last year – possibly because of the significance of equalling personal sporting hero Ayrton Senna's record. If Hamilton continues to drive like this and Mercedes continue to dominate in this fashion, then surely next season, the World Champion will be surpassing his own idol.



(Image: Clive Mason)

The Gryphon Talks to England Women's Rugby Captain Katy McLean.

Rachel King
Rugby

How did you first get into rugby?

Rugby was massive in my family as my dad, my uncle, and my cousin all played, and my grandad would take me down to my local club South Shields to watch, so I've always been involved in the game. Then as soon as I got to an age where I could play, maybe five, I wanted to be involved, so he took me down and I was hooked.

What do you find the hardest part of being a captain?

I think for me the hardest part when I was doing it was definitely managing myself and I had to work really, really hard some times not agreeing with things but not having that written all over my face. Always making sure that I'm managing myself and then having to ask everybody else to do the same [is important].

How did it feel to win the World Cup last year?

The World Cup was amazing. It was a dream come true for a lot of us and actually the history of the women's game in terms of how many finals we've been in just added to that. It was just one of those things that we really wanted, but you also really worry that it will never happen. So for that to happen with all our friends and family there as well cheering us on, you can feel the hard work and the hours that everyone's put into it, so it was it was amazing.

You mentioned the hours you put into it. What difference has it made to you and to England Women's Rugby getting professional contracts?

So it's only the Sevens' girls that are full-time, as the Fifteens' girls still work, but I think it's easier to rest and recover. For the majority of the Fifteens' girls and the rest of us when we were working, you basically went from work to training then home to bed and you never really got a chance to chill out or relax and for us that's made a massive difference. I think just the time to focus on skills as well. So rather than always trying to do fitness, or a speed session, or a weights session, they're all done in the day, so we've got time to go and do a good quality kicking session or passing session, which we wouldn't have had the time for in our normal daily routines.

Do you think England Women's Rugby will continue to improve because of these professional contracts do you think you're playing better because of it?

I definitely think the skill level has improved and I think the RFU had to match what was already out there from different nations, as there were a lot of nations that were professional in the women's Sevens a lot earlier than us. So I think it definitely increases the quality of the rugby that we play, because obviously the more we have time to practise and train then hopefully the better we're becoming. But I think you want the game to improve for the Fifteens World Cup in 2017 and hopefully we'll have more support and more funding for that so more of the girls can take time off work and focus on rugby.



Do you think there's much difference between the way that men play rugby and the way that women play rugby?

Yeah I think the game's very different, because of the physicality of the men's game and the size of some of the guys that play, I think they rely on that a lot more so it's a lot about the big hits, the big collisions. I think possibly with the women's game it's not at that level yet so it's a bit, not more skilful, but there's more space on the pitch and because our skills are getting better, we're getting better at exploiting them. The boys spend a lot of time kicking the ball these days which you get less of in the women's game; it's not kicked as much.

Do you have any advice for young women who might be looking to get into rugby?

I think just enjoy it. There's so many forms of the game now, so you don't necessarily have to go straight into contact. I think that's great, you can go and play touch, you can go and play tag. It's a really sociable game as well and I think for me when people ask why do you love the game that's a massive part of it. Also, because it's so inclusive it doesn't matter about your size, your shape, your skill set, there's a place in the sport for you and I think that's really nice. Not many other sports offer that. You kind of have to fit and mould to play them, whereas rugby incorporates everybody. It's really nice that you get such a good mix of people, and you get different people because of different people's strengths, so it's great.



Badminton 1s (W) 3 – 5 Sheffield Hallam 1s
Badminton 2s (M) 6-2 Liverpool 3s
Badminton 3s (M) 8-0 Keele 2s

Basketball 1s (W) 13-59 Leeds Beckett 1s
Basketball 3s (M) 53-83 Manchester Met 3s

Fencing 1s (W) 132 – 119 Newcastle 2s
Fencing 1s (M) 94 – 135 Northumbria 1s

Football 1s (W) 1-0 Manchester 1s
Football 1s (M) 2-2 Manchester 1s
Football 3s (M) 0-3 Hull 1s
Football 4s (M) 3-2 Edge Hill 3s

Golf 2s (Mixed) 1-5 UCLAN 2s

Hockey 1s (W) 1-8 Edinburgh 1s
Hockey 2s (W) 21-0 Liverpool John Moores 3s
Hockey 3s (W) 2-1 Manchester 3s
Hockey 7s (W) 12-1 Chester 1s
Hockey 8s (W) 20-0 Edge Hill 1s
Hockey 3s (M) 4-0 Keele 2s
Hockey 4s (M) 0-4 York 1s
Hockey 6s (M) 3-1 Bangor 2s

Lacrosse 1s (M) 11-19 Sheffield Hallam 1s

Lacrosse 2s (W) 8-19 Northumbria 1s
Netball 2s (W) 48-27 Edge Hill 2s
Netball 3s (W) 48-15 Cumbria 1s
Netball 5s (W) 48-23 Liverpool John Moores 3s

Rugby League 2s (M) 36-0 York 1s

Rugby Union 1s (W) 7-0 Sheffield Hallam 1s
Rugby Union 1s (M) 16 – 12 Nottingham 1s
Rugby Union 3s (M) 13- 35 Durham 4s

Squash 1s (W) 1-4 Manchester 1s
Squash 2s (W) 3-1 Bangor 1s
Squash 1s (M) 2-3 Newcastle 1s

Tennis 1s (M) 10-2 Loughborough 2s

Stage Set for World Cup Final Showdown

Fiona Tomas
Rugby World Cup

After 47 matches, 18 teams and 13 stadiums, there awaits one last battle. And it will see two sets of soldiers from the same corner of the world march out tomorrow night at Twickenham for the chance to lift the Webb Ellis trophy.

In a stadium which is hundreds of thousands of miles away from where the likes of Ma'a Nonu, Richie McCaw, David Pocock and Ashley Cooper first stepped out onto a rugby pitch, a Rugby World Cup Final setting for Australia and New Zealand is a far cry from no-man's land: the Wallabies and the All-Blacks will play in what will be their fourth world cup final each tomorrow night.

Remarkably however, these two giant Antipodean rivals have never met each other on the biggest stage of all, which will make this encounter all the more magical, historical and most significantly of all, unpredictable.

Reigning champions New Zealand will be looking to retain the Webb Ellis trophy – a feat that has never been achieved in the history of the World Cup, although judging by the All Blacks' consistent performance throughout the tournament, this realisation is not unattainable. They are, in fact, favourites to win.

After annihilating France in the quarter-finals, Steve Hansen's side slogged their way to a two-point victory against South Africa in an incredibly tight match that truly and – uncharacteristically – tested their discipline. And it was by no mere coincidence that it was this crucial match which saw Dan Carter overtake Grant Fox as New Zealand's all-time leading World Cup points scorer with 172.

Australia, in comparison, will be buoyed by their hard-fought win over a valiant Argentina who came up short against the trusted boot of Bernard Foley and the impressive ball carrying of Adam Pollock, who won a game high of four turnovers and made 13 carries. The Wallabies, like their counterparts, are deserved finalists (although your average Scot might say otherwise). They brushed England aside – and out – of their own home tournament to gain a seemingly easier path to the final – but their quarter-final win that they ground out against Scotland was anything but.

These two nations have traditionally shared a fierce,



[Image: Phil Walter]

competitive and inspiring sporting rivalry which will add something else to what has been an epic World Cup. For home fans, England's premature elimination in the group stages might not have been something to shout about. But the first meeting between what are arguably two of the greatest rugby sides in world rugby, on the biggest stage of all, is.

Sheffield Sink Sibanda's Ship

Fiona Tomas
Men's Volleyball
University of Leeds 1 - 3 Sheffield

A GB Olympian who played in the London 2012 games was one of several Sheffield players who thwarted Leeds men's volleyball team 3-1 in the Gryphon Sports Centre on Wednesday evening.

The Gryphons were facing their Sheffield counterparts for the first time since being promoted to BUCS Division One and went into the match off the back of two away wins.

The opening exchanges of the first set were relatively even, with both teams struggling to produce clean serves. The first long rally saw Sheffield win a well-deserved point, but just as they looked as they were gaining momentum, captain Nigel Sibanda jumped high to fantastically block an attempted shot from Sheffield's Olympian and with it edge in front.

The game continued in tight fashion, Mohammed Basha ending another long rally by grounding his volley which saw the Gryphons remain a point behind at 20-21, before the men in green won another two points which put them in the lead. Sheffield, however, kept their nerve to claim the first set 22-25.

Sheffield were on the front foot from the off throughout the second set, by which time both teams were serving much better and successfully capitalising on each other's errors. A series of forced mistakes from Leeds saw Sheffield move into 11-15 lead. The

Gryphons, however, were buoyed by a great pick-up from Savvas Anthus which forced Sheffield to volley into the net and a fine slam from Sibanda followed. It was then Mo Ahmed's turn to produce a stunning pick-up from the backline in response to a Sheffield serve, which sparked another tense rally from which Leeds could stay in contention. An unfortunate misjudgement from Ahmed to keep the ball in play led Sheffield to win the rally that ensued and with it the set at 21-25.

A fine scoop from Basha at the start of the second half helped put Leeds in front at 4-3, before the number 15 proved why he is a Super Eight player by slamming his own volley into Sheffield's half. The momentum had swayed once more and as a result Leeds were able to edge to three points in front.



[Image: Carlotta Grimaldi]

Although Sheffield started to look unsettled when they served into the net for the first time in the set, they managed to keep their composure and were lucky when a serve toppled over the net to level at 14-14. They could not, however, respond to a fantastic serve from Jen Hsien Hsu. Despite all this, Sheffield kept pegging the Gryphons back and soon Sheffield's Olympic player then delivered a thumping slam across the court to keep on Leeds's toes at 21-20. The Gryphons were on the brink at 24-22 and played a tense, drawn-out rally, showing terrific composure and movement with Hsu finally setting up Anthus who thumped over to claim the set.

Sheffield seemed somewhat unfazed at being taken to a fourth set, and though they stormed into a 1-5 lead Leeds clawed their way back at 5-7. The game had picked up pace and was much more physical, with longer rallies testing the Gryphons' communication ability. But it was Sheffield who looked the more organised side, clinically finishing to win the set by nine points and the match 1-3.

After the game Sibanda said, "We fought hard and didn't give in until the end. We've just come up from Division Two, so it was a different challenge. The players are better, the game was faster and we're still trying to integrate as a team but we can take a lot of positives into our next game."

The Gryphons will face Northumbria away next week.

L.U.R.L Get Season Back on Track

James Candler
Rugby League
University of Leeds 32 - 4 Hull

The University of Leeds Rugby League 1sts gave a confident performance in Wednesday's match against Hull University, and despite appalling weather conditions, the team managed to gain a convincing and much-needed win.

The Gryphons started well, showing their intent going into this vital encounter. Leeds were able to quickly put their opponents under pressure, and after just two minutes, centre Dan Bent went over for the first try of the match, after being set up by full-back Ben Ebden – who gave an impressively physical performance, despite carrying a slight injury. Leeds were able to score a second try just three minutes later, with winger Sam Rossiter going over in the corner. The try showcased Leeds attacking structure, which was enforced all day by half-backs Josh Boardman and James Woodburn-Hall, both of whom were exemplary in their marshalling of the Gryphons' attack. Hull did get their due chance to put some points on the scoreboard in the 15th minute, but a criminally forward pass meant that Leeds could regain possession and put the pressure back on Hull. A third try in

the corner then came from Joe Whittle, who shrugged off a defender to go over for a well-worked score. In the first half, Leeds looked wholly dominant, and coped well with a clearly physical Hull defence. Leeds showed great floor work to slow the ball down, with players like Ben Wakefield, Patrick O'Brien and first-year Kyle Greenwood proving effective defensively. The only issue appeared to be a lack of discipline at the breakdown, but a second try from Rossiter followed by his hat-trick-cementing score at the death of the half quashed any real concern.

As the second half got underway it was a sad end for Rossiter, as a high tackle (resulting in a well-deserved, if a little lenient yellow card) ended the winger's



[Image: James Candler]

impressive game, having displayed great footwork and attacking flair. Once again, Leeds piled the pressure on their opponents, who were beginning to look fatigued. Hull were forced to throw themselves in front of hard, penetrative runs close to the breakdown from the likes of prop Jack Blaggs and Clement Muchiti.

A sniping break from hooker Ollie Vickers in the 55th minute seemed to be the culmination of the player's impressive performance and when he went over for his try (making the score 32 – 0) it appeared as though the game was totally out of Hull's hands. However, after this Leeds appeared to be caught napping, and a rare lull in their defensive intensity allowed Hull to go over for a consolation try.

In the end, L.U.R.L were able to hold out for the duration, and despite a questionable yellow card for Muchiti, Hull could not find their way to the Leeds try-line any more times. The final score was a well-earned 32-4 and was definitely a win that the team needed. The side showcased their strong set-completion record, and clearly have a well-rehearsed and highly-effective attacking structure. The 2s also earned their first win of the season away against York and as a result, things look bright for the University side. The 1s travel to Newcastle next week and, based on this scintillating performance, will surely go in as favourites.

Leeds Beat Durham in Nailbiter

Matthew Norman
Women's Netball
University of Leeds 35 - 27 Durham

Having suffered a disappointing defeat away to league-leaders Liverpool last week, Leeds rekindled some of the form that saw them thrash Newcastle on the opening day of the season to come out on top 35-27 against a spirited Durham 1s.

Durham started the brighter of the two teams but were unable to capitalise on the pressure as their shooters failed to make the most of the chances that came their way, a recurring feature of the match.

Jess Whitworth exploited some poor defence from Durham, allowing goal shooter Beth Horridge to open her account and give Leeds the early lead. Leeds quickly settled in to their fast-paced passing to shift the ball into Durham's goal circle before the defence could get back into position and went 3-0 up early on. Durham proved they weren't going to lie down though and managed to come back to level the match at three apiece before taking the lead and finding themselves 5-3 up. Leeds were lucky as both Durham shooters struggled to find any consistency despite having the lion's share of chances. Two intelligent interceptions from Bea Skingsley and Finnuola Crossbie in defence respectively provided Sarah Haynes with two chances to level the match, which she confidently took. At the first break, Durham were ahead 6-5 after grabbing a final goal before the whistle.

Leeds started the second quarter in fantastic fashion, as their increased tempo once again showcased their

unparalleled passing game, scoring three unanswered goals to reclaim the lead at 8-6. Durham replied with one themselves before the tireless work of Lucy Hemsley in the centre provided two more opportunities for Haynes and Horridge which ultimately gave Leeds a three-goal cushion. Blows were evenly exchanged before Durham once again got right back in to the match on the stroke of halftime after some decent rebound play around the post. At the half-time break, the score was tantalisingly close: 12-11 in the Gryphons' favour.

Durham quickly levelled after the break, but the fresh legs of Katie Cresswell and Emma Crofts gave Leeds a new-found impetus and, combined with some more quality work in defence from Skingsley and keeper Wilsher, Leeds were able to score four unanswered goals to take a 16-12 lead. Once again goals were exchanged between the two sides before a period of lacklustre concentration from Leeds allowed Durham to crawl their way back in to the match yet again, moving within one point of their opponents.

The pivotal part of the match then occurred as Leeds' defence displayed some incredible application to ensure they didn't concede any goals whilst Horridge and Crofts both expertly took their chances



[Image: Carlotta Grimaldi]

at the other end. The period yielded a 5-0 score line to Leeds and arguably all but ensured the win. Durham tried to bounce back but couldn't close the gap as the third quarter ended 27-20 to Leeds.

The final period of the match saw a tiring and desperate Durham consistently giving away sloppy fouls all over the court which disrupted any serious attempt at a comeback. Leeds showed amazing discipline throughout the final 15 minutes to snuff out any signs of a Durham resurgence, leaving the score 35-27 in favour of our girls in green. The win gives them their second in the league this season to go alongside last week's loss, but they are still hungrily pushing for promotion.



Round-up of a successful IPC Athletics World Championships for Team GB p.20



Leeds put Hull to the sword to record first BUCS victory of the season p.23



Rachel King talks to Katy McLean about all things women's rugby p.21



Pakistan prove too strong for England in second test p.19



[Image: Sam Broadley]

Lacrosse Girls Stick It to Beckett

● Gryphons continue perfect start to life in Northern 1A

● Team defeat near rivals for second time

Alex Bowmer
Women's Lacrosse
University of Leeds 23 - 6 Leeds Beckett

Leeds University women's lacrosse 1s once again proved their superiority over Beckett, trouncing them at Weetwood. After a 20-8 win over the same opponents at Varsity, the team are on track to secure promotion at the first time of asking, having dropped down from the Premier North at the end of last season.

The weather was certainly not kind, and although it did improve in time for kick-off, conditions underfoot were soggy, which was not ideal for either side.

Beckett made the brighter side, with their No.7 causing problems with some late runs into the half-circle. However, Leeds keeper Tati Rutherford was equal to the task, and it wasn't too long before the Gryphons had broken the deadlock through Polly Finch. Beckett drew level soon after, but Leeds quickly reasserted their dominance. Finch ran through to convert, before England international Caitlin Baty showed great agility to dodge a few Beckett defenders and fire home. Beckett could have got back into the match, as a flick from a Leeds defender inadvertently went beyond Rutherford, but the home side continued to rack up goals at a rapid rate.

USA international Aimee Turner received a pass from Baty on the right-hand touchline. She then went on a mazy dribble, showing the Beckett backline a clean pair of heels before finishing with aplomb. Turner then repeated the feat a few minutes later, and it was becoming increasingly clear that Leeds would not let up on the attacking front.

Beckett weren't going to lie down however, and an incisive passing move was finished off emphatically. Despite this, Leeds' attacking prowess was still shining through, and two goals in quick succession put the hosts firmly back in control. The team have a smattering of county and international players, and it showed in their lightning-quick transitions from defence to attack, and in their willingness to track back and close any gaps that Beckett might have exploited. Two more goals from the Gryphons, including one from Katie Aird, built a convincing lead going into the interval.

The second half began much like the first, with Beckett mounting the first offensive play. A good interchange from two of their strikeforce led to the ball flying into the back of the net, before Rutherford thwarted a solo run from a Beckett forward.

From this point on though, the floodgates opened for Leeds. Some good interplay between Baty and Finch saw the latter ghost past the attentions of a

few defenders to finish comfortably. Lucy Yates then showed similar athleticism to brush off her marker and score.

Following these two goals, a raking pass found Bella Hitchcock in space, and she made no mistake to make it 13-4. The finishing from the girls in green was ruthless, and nine minutes later Leeds had netted four more goals to add further gloss to the scoreline.

To their credit, the underdogs never gave up and scored a consolation, but they simply had no answer to the consistent wave of green shirts pouring forward at every opportunity. As the light started to dim, the sun was also setting on Beckett's chances, and Yates punished their beleaguered defence with two more eye-catching finishes. It was then the turn of Hitchcock to score a brace in quick succession, with the score ending 23-6 to the Gryphons.

Speaking after the match, captain Lydia Griffiths told *The Gryphon* that the side had their eyes set on promotion, and with a 100% record in four games so far this campaign, and 84 goals scored and just 20 conceded, it is safe to say that there is enough star quality in the team to realise that objective.