

# 10,000 March Against Education Cuts in London

"Our system means that lack of finance should not be a barrier to participation and more funding is available to support living costs than ever before."



## Contents

- 3-5 News
- 6-8 Features
- 10 Society
- 11-13 Views
- 14-15 Science
- 17-20 Sport

## Credits

Editor-In-Chief ~ Benjamin Cook

Associate Editor ~ Greg Whitaker

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

Society ~ Avigail Kohn

Features ~ Stephanie Uwalaka, Molly Walker-Sharp

Views ~ Rachel King, Freya Parr

Science ~ Sam McMaster, Dougie Phillips

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

Photography ~ Jack Roberts

# The Gryphon's View: Fossil Fuel Divestment, Preferred Names, and Al-Quds University

Between the 9th and 12th of November, the Union will hold campus wide votes on three issues. Whether the Union should apply pressure on the University to stop investing financially in the fossil fuel industry, whether the Union should lobby the University to introduce a preferred names/pronoun system for class registers, and finally, whether the University of Leeds should formally twin with Al-Quds University.

These campus wide votes, or referendums, are the cornerstones of Union politics. It is your opportunity to directly affect Union policy, and it is crucial that you have your voice heard. Don't waste your vote.

We at *The Gryphon* are particularly fond of referendums. Which is why this year the editorial team will be taking a stance for or against every motion that goes to referendum. We

will do this not to simply inflate our own egos and sense of importance, but to highlight the importance of engaging in these votes, and to push the Union in what we believe is a positive direction.

After a long period of debate each member of the editorial team, except myself (I as Editor-In-Chief have remained impartial and have instead given students the right to decide the stance of their paper) was given one vote.

I can tell you that *The Gryphon's* editorial team voted overwhelmingly FOR all three motions.

We as a team believe that as a University that prides itself in producing quality research in the field of climate change, it is abhorrent that the institution should invest in the fossil fuel industry. It is we as young people who will suffer the earth-shattering consequences

of climate change, and we must do whatever we can to ensure we are not destroying our future.

On introducing a preferred names/pronouns system to class registers, one has to wonder why this was not passed at forum. To many of us this may not seem an issue, but a simple change could improve the lives of our transgender peers for whom this is an issue.

Finally, twinning with Al-Quds University would be right for this University on both a practical level and an ideological. The benefits of working closely with a University which is a leader in the field of human rights are obvious. But it is the affirmation of our support for the Palestinian people, and access to education, that makes this an issue worth us all supporting.

Benjamin Cook, Editor-In-Chief

## PRINT&COPYBUREAU

### 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](http://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



# Further Break Ins Across Campus



**Shamima Noor**  
News Editor

Six mobile phones were stolen from the student changing areas at Stage@Leeds on Monday.

The thief then broke in to an office at the School of Engineering building on campus.

Students contacted the police and, using tracking software connected to their mobile phones, directed the police to a bus where the suspect was then reprimanded.

The suspect appeared at Leeds Crown Court on Wednesday.

West Yorkshire Police have reported that another three men are being questioned under suspicion of further burglaries on campus.

In a statement, West Yorkshire Police have said: "A male was arrested by police on the 2nd October 2015 after 6 mobile phones were stolen from a changing room at the University of Leeds and an office broken into and items taken."

"Tracking software on the phone led to the suspect being arrested on a Leeds Bus and items of stolen property recovered."

"This male has subsequently been charged and remanded to prison pending a sentencing hearing."

"A further three suspects have also been arrested in connection to a series of burglaries at the University of Leeds that have occurred in the past 14 days."

"They have been charged with the offences and are due to appear in court shortly."

The incident comes only days after a break in at the Liberty Building off Moorhouse Road, when during the course of several hours, a burglar stole cash and stock from vending machines, as well as two MacBook Pros.

The burglar entered and left the building a number of times throughout the course of the night, while he packed the stolen goods into carrier bags, a rucksack and possibly a metal trolley, before fleeing in the direction of Hyde Park after being disturbed by cleaners."

# Union Affairs Officer Defends 'No Platform Policy' on Newsnight

**Josie Hough**

Union Affairs Officer, Toke Dahler featured on Newsnight last week, in a controversial debate against Times columnist David Aaronovitch.

Dahler was arguing in favour of the 'No Platform Policy' that Leeds University Union holds, stating that people with potentially harmful views should not be invited or allowed to speak in the Union.

Speaking on the topic of Germaine Greer, recently banned from Cardiff University due to her beliefs regarding transgender women which many consider offensive, Toke said, "I would find it highly inappropriate and highly offensive to invite a person who doesn't think transgender people are real people to transgender awareness week."

He argued the 'No Platform Policy' does not simply involve banning offensive opinions, but it is concerned with protecting students who would feel unsafe if such speakers were on campus.

He explained, "This is not about being safe from views you don't like, this is about being traumatised", before giving an example of a student who had been victim to racial hate crimes and was concerned for her safety.



Aaronovitch counter-argued that a person simply speaking on campus cannot endanger students.

He asked, "What do we mean by 'safe'? What do they feel 'safe' from?"

Toke finished by saying the 'No Platform Policy' is not a form of censorship, as it involves democratic processes.

"The reality is that everyone decides who they want to give platform to. We just do it openly and democratically."

Speaking to *The Gryphon* about his experience on the show, Mr Dahler said "The Newsnight team approached me to debate 'no platform' and having controversial speakers on campus, as they had some background on Leeds' no platform policy and information relating to some of our referendums."

"I knew beforehand that the discussion would be framed negatively against students' unions that that have 'begun banning things' so I wasn't too nervous about that."

"Just as the Times – where David Aaronovitch is a columnist – isn't obliged to publish every bigot with an opinion piece, we can as students decide who we want to give our megaphones to, and we make those decisions democratically - through elections and debates and consultations."



# Campus Watch



## 1 Birmingham University

### Neo-Nazi Posters on Campus

Neo-Nazi posters declaring "Hitler Was Right" have been found across the campus of Birmingham University. The anti-semitic posters have since been removed amid a police investigation. A university spokesperson said: "We unreservedly condemn racist graffiti on campus. We have reported the matter to West Midlands Police and are working with them to identify those involved". The incident forms part of a rise in anti-semitic attacks across the UK.

Sam Robinson

## 2 Manchester Met University

### Homeless Camp Evicted

Manchester Metropolitan University has removed an emergency homeless shelter known as 'Ark' from its campus. This is following mixed reviews about the shelter, with members of the University feeling that it impacted on the safety of students and staff. The response from students has been to organise a number of protests and a group called 'students acting in solidarity with the homeless' designed to help those who have no one to turn to.

Becky Ward

## 3 Louisville University

### Staff Apologise over Mexican-themed Party

The University of Louisville has issued an apology after a photograph showing staff wearing sombreros and other stereotypical Hispanic items at a party was posted online. The school staff, including the President, James Ramsey, were accused of being insensitive towards Hispanic and Latino students. A spokesperson from Ramsey's office have stated they will initiate diversity training immediately.

Katy Frodsham

## 4 Goldsmith

### Mustafa Charges Dropped

Goldsmiths, University of London's diversity officer, Bahar Mustafa, has had criminal charges against her dropped after allegedly racist comments on social media, including the use of the hashtag "#killallwhitemen". She defended her statements by saying that minority women could not be racist or sexist because racism and sexism describe structures of privilege.

Jonny Chard

# The Digest



(Image: Beeld © AFP)

## China Abandons One Child Policy

China has scrapped its longstanding one-child policy, after numerous relaxations in recent years. Couples across the country will now be allowed to have two children; it is hoped this will increase the birth rate and address demographic issues, chiefly an ageing population and a projected rise in the dependency ratio, that the one-child policy produced.

The change has been cautiously welcomed, although there are concerns over whether the reforms go far enough. Demographers question the impact the policy will have on fertility rates, warning that it could be too little too late. Critics of the policy, meanwhile, argue there should be no limit on the number of children a couple can have.

Sam Robinson



(Image: AFP)

## Guantanamo Bay Detainee Released

U.S. officials have released the last British detainee from Guantanamo Bay last Friday. Shaker Aamer, 46, from Saudi Arabia is a British resident with a wife and four children who live in London. He was seized in Afghanistan and handed over to US forces in December 2001 on suspicion of working for Al-Qaeda. Aamer had been kept in custody for over 13 years in Guantanamo Bay.

Aamer landed at Biggin Hill Airport in Kent last Friday.

Guantanamo Bay Detention Camp, located in Southeast Cuba, was built by the U.S. Military in 2002 to hold suspects related to terrorism. In 2009, President Obama pledged to abolish the detention camp, however it has remained open due to objections from the U.S. Congress.

Nao Takahashi



(Image: Jackie Brooklyn)

## Transgender Woman Wins Appeal

Tara Hudson, a transgender woman, was jailed and placed in an all-male HMP Bristol jail for 12 weeks after admitting assault. Due to prison rules, prisoners should be placed according to their gender "as recognised by UK law" – usually stated on their birth certificate. Hudson has lived a woman all of her adult life, and undergone six years of gender reconstructive surgery, yet is still legally a man according to her birth certificate.

Her case prompted a campaign to have her moved to an all-female prison, with a petition with 125,000 signatures attached. On Friday afternoon, the decision was made to move her to Eastwood Park, a prison housing 360 women. This is following Hudson's complaints that she was being harassed by male inmates.

James Hicks



(Image: @KHayden2412)

## DUP Block Same Sex Marriage Legislation

A motion to allow gay marriage in Northern Ireland has been blocked despite a majority of Assembly members voting in favour for the first time.

The motion was blocked after the Democratic Unionist Party (DUP) presented a petition of concern to the Assembly. A petition of concern is designed as a way to protect minority rights. It means that any motion requires cross-community support.

Despite 53 members voting in favour of gay marriage and 52 against, it could not pass as it was only approved by four unionists. Caitriona Ruane, MLA for Sinn Féin, said in a statement: "This is a historic day but the campaign for marriage equality is not over and will not be until we have equality enshrined in legislation".

Northern Ireland is the only part of the UK where gay marriage is not legal. This is the fifth time that a vote on gay marriage has been brought to the Assembly.

Shamima Noor



# MOBOs Come to Leeds

Jessica Murray  
News Editor

A number of the biggest names in music descended on Leeds on Wednesday night, as the First Direct Arena played host to the 20th Music of Black Origin (MOBO) Awards.

The night included performances from Cee Lo Green, Rita Ora, FKA Twigs, Ella Eyre, and Stormzy, drawing in a 10,000 strong crowd.

Experts predict that the event will have drawn £1.35 million to the local economy, and will have significantly boosted Leeds' bid for European Capital of Culture in 2023.

Krept and Konan bagged the Best Hip-Hop award, Ella Eyre won Best Female Act, while Stormzy won best Grime act.

Further awards went to Skepta's Shutdown for Best Song, and FKA Twigs won Best Video for Pendulum.

Cee Lo Green received the Outstanding Achievement Award, and Wiley and Lenny

Henry were awarded with inaugural Paving the Way awards, which recognise trailblazers in the industry.

John Newman, soul singer-songwriter from North Yorkshire, said: "It's important that these huge events go to places that thrive in music."

"I studied here in Leeds and lived here for three years and it's an incredible music scene."

"It's very important that these cities outside the capital are constantly pumped with influence so they can project even further."

Other famous locals who were spotted on the red carpet include boxer Nicola Adams, Great British Bake Off winner Nadiya Hussain and Leeds University graduate Corinne Bailey Rae.



(Image: ITV)

# Light Up Hyde Park Campaign Relunched

Elli Pugh  
News Editor

Three Leeds University students are organising a march through Woodhouse Moor as part of a renewed campaign for the park to be lit up.

Mira Mookerjee, Licie Gowshall and Alice Parrington are currently building a proposal to present to Leeds City Council in hopes of securing certain safety measures for the area, including lighting, CCTV and night time patrols.

The three students have recently opened a 'Improvements for Woodhouse Moor' Facebook account and created an event page for the march, in which over 1800 people have confirmed attendance, in hopes of strengthening their campaign. The march will be taking place on 19th November at 17:30 and will involve attendees walking through the park carrying a variety of lights.

Mira Mookerjee, a second year English and Russian Civilisation student and one of the organisers of the event, told *The Gryphon*: "the event on the 19th of November is a demonstration, aiming to raise awareness for our cause – to reclaim Woodhouse Moor, removing the sense of fear the surrounds the area at night

and reducing crime rates"

"Another important aim of ours is to find answers to the many questions surrounding the lack of safety measures in the park. This is a topic that's been discussed for years but a lot of people feel that the decision to leave the park unlit, with no CCTV or regular nighttime patrols has been made without explanation" Miss Mookerjee added, "we are approaching the project with open minds and welcome criticism, we will not rush into anything we don't feel we have researched to a high standard. The campaign is not just for the benefit of students, it's for anyone who calls Leeds 'home'".

In a publicity statement on their Facebook event, the organisers have also explained that they will be filming the march for evidence of support of the cause and that they are currently in talks with experts from across the world, ranging from government officials to criminal psychologists, to gather advice that they hope will also strengthen their proposal.

Responding to news of the campaign, Leeds University Union Community Officer Jonny Foster told *The Gryphon*: "It is

great that student safety is high on the agenda and I encourage students to think proactively about how their safety could be improved"

"However, unfortunately lighting up Hyde Park is not the safest option. It could see more students using this as a shortcut home late at night...and this won't actually make them any safer...in fact it could increase the risks as it could give a false sense of security"

"Our advice, if you walk home - is sticking to well lit paths near main roads, other houses and maybe shops- this is far safer because if someone is the victim of an attack, their shouts can attract attention and help from others far quicker than if something happens in the middle of a park".

Earlier this year, former History student Ravi Mistry submitted a proposal to the LUU Student Forum, calling for the Union to lobby Leeds City Council to light up the park. The proposal faced strong criticism from many students as well as former LUU Community Officer George Bradley, and was rejected upon reaching the forum.

# Rail Workers Strike in City

Sam Robinson  
News Editor

On Thursday rail workers from the Rail, Maritime and Transport (RMT) union staged a protest in Leeds City Centre to express concern about plans for future rail franchises in the north of England.

The protest was held in City Square just outside the Queens Hotel, where this year's National Rail Conference is being hosted. Rail Minister Claire Perry is expected to be among the speakers.

RMT leaders say the government's plans for rail services in the north - which include two new train franchises, Northern and TransPennine Express, managed by a partnership called Rail North - endangers jobs, safety and customer service.

Concerns are centred around the way the franchises will be awarded; RMT argue the government is looking to award the franchises to Dutch, French or German state railways, with specifications that could impact the quality of rail services.

Craig Johnson, RMT Organiser for the north of England, suggests: "The Tories are handing the north of England's railways over to the Germans, Dutch or French state railways so that those people can make profits. They are also proposing specifications in the franchise that will bring in less safe and less customer friendly driver operated only trains and potential cuts to station staff and ticket offices."

Mr. Johnson urged Labour councillors who are part of the Rail North partnership to oppose the government's franchise specifications.

The Department for Transport has responded by arguing that the new franchises will modernise the train fleet and increase capacity at peak times, also claiming that staff cuts have not been specified in the proposals for the new franchises.

# Tampon Tax - Necessity Made Luxury?

*The Gryphon examines the current arguments concerning what is widely regarded as a sexist measure and explores important campaigns, both on a local and national scale, that seek to highlight the ramifications of the tax.*



Meenakshi Parmar

The topical issue resting on the tongues of both politicians and the public at the moment is the controversial debate over the so-called 'Tampon Tax'. As it stands, there is a 5% VAT tax on all sanitary products. This extra cost that the majority of females must pay on a monthly basis suggests that tampons are a luxury item branded in the same category as other 'non-essential' items, leading to the argument over whether sanitary products are a necessity or indeed a luxury.

In the last week, a campaign spanning decades has yet again entered the realms of Parliament. Laura Coryton launched a powerful petition on the website Change.org called 'Stop Taxing Periods. Period.'. It gained over 125,000 signatures, making it mandatory for Westminster to discuss the petition. Additionally, Paula Sheriff, a Labour MP, stood up in front of Parliament and addressed the taboo issue directly, calling for an amendment to the finance bill that keeps the 'Tampon Tax' in place. Nevertheless, her efforts proved fruitless when her proposal was voted down by 305 votes to 287. This rejection has ignited a widespread anger, not just among women but for campaigners who hold that sanitary products are not optional or luxury. In fact, they seek to bring attention to the injustice that the VAT carries - not everyone can afford to pay for a box of bog-standard Tampax. Although it doesn't sound like much, the cost accumulates every month, with the website 'Jezebel.com' stating that the average woman will 'use more than 11,000 tampons or pads' in her lifetime.

With insight and compassion, a campaign run by Leeds University Union seeks to highlight the reality that if sanitary items are being treated as a luxury, not everybody has the purchasing power to afford them. In fact, for homeless people, it can be a real struggle to

balance the costs of buying tampons with finding money for food. The 'Tampons Don't Grow on Trees' campaign, as part of the University's 'Homelessness week', highlights the humiliation experienced by women in poverty who sometimes have to sacrifice basic hygiene requirements to avoid going hungry. This is also an irrefutable issue for the vulnerable young girls and women that have come to the U.K. as the refugee crisis persists. Leeds University has called for donations of sanitary products, which will be passed on to homeless and refugee charities in Leeds. The Hyde Park and Woodhouse Ward in which the University is situated is actually one of the most deprived areas in the city. Already, the Essentials Store on Campus stocks sanitary products without the addition of 5% VAT, a victory from campaign leader and Welfare Officer Freya Govus last year.

The Gryphon spoke to Freya about her on-going campaigning:

"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."

A number of collection points for sanitary items have been set up around University, with students and the greater public being urged to donate whatever they can give.

So why can't, or won't, the government change their response to the issue? Some critics argue that at present, by maintaining the VAT charge, the government are simply making money at the expense of discrimination against female needs. The 5% charge on sanitary products is part of EU legislation, a three-tier system of indirect taxation (a consumer tax paid on goods and services as opposed to direct tax taken from people's incomes). Whilst 20% is charged for most products, the 5% charge acts a reduced rate. However, the government often justifies the Tampon Tax by pointing out that it is actually

**The average woman will 'use more than 11,000 tampons or pads' in her lifetime.**



the lowest rate of VAT that can be added to a product and is also applied to items such as child car seats, home energy and things for helping quitting smoking.

Nevertheless, as stated on the gov.uk website, plenty of goods are exempt from taxation. These items are branded as a necessity and range from most children's clothes, non-luxury food items and books to, more contentiously, lottery tickets and magazine sales. This inevitably raises the argument over what is more important: is a magazine more essential than a sanitary towel? Or is a crocodile steak more necessary than a tampon? What emerges is a world of loopholes and disparities, perfectly illustrated by the 1991 VAT tribunal, 'McVitie's vs. HRMC'. Battling against the tax authority, there was a dispute over whether the Jaffa Cake is in fact a chocolate-covered biscuit, which is a taxable luxury, or a cake which is not; the Jaffa Cake was not made subject to VAT as it was deemed to be a cake.

The defence of David Cameron and the government is that although they see the importance in addressing the Tampon Tax and working towards a commitment of abolishing it, it would be a huge challenge to change the VAT legislation in terms of the EU because to do so would require the assent of all 28 member states. Furthermore, they argue that at present the tax is at the lowest possible rate that EU law permits. The 5% U.K. VAT reduced rate appears much smaller in comparison to the 18% reduced rate of Hungary, for example. Nevertheless, much of the public remain unsympathetic with the government's stance: the powerful language on the Change.org online campaign to 'Stop taxing periods' overflows with disgust about the government's failure to recognise and fight for the needs of society as a whole. Laura Coryton writes: 'Our Government capitalises on misogynist discourse and period shame that has caused us to fear our own menstrual cycles. It's a double-edged sword that cuts women on both sides'.

The Tampon Tax is not just a women's issue. It is a fundamental failure of society which has wider implications of gender discrimination and blatant inequality. It can be questioned why an incontinence pad is free from tax whilst a sanitary towel, almost identical in appearance, comes with an extra charge. This only fuels the sentiment that we are living in and being governed by a 'man's world'. *The Gryphon* spoke to students Sophie Roberts and Ele Johnston, who said about the tax: 'it's pretty sexist. Why are women penalised for

having a period?'

Jamie Montgomery, a first year Geography student, stated:

'Tampons are a necessity. However much the government wants to find ways of raising tax revenue, they should be looking at direct tax on incomes rather than increasing prices on consumer items'.

As the LUU's 'Tampons Don't Grow on Trees' campaign aims to show, this measure hits those who are vulnerable and in poverty the hardest. After the rejection in parliament over Laura Sherriff's proposed amendment to the finance bill, what will result from the efforts of campaigners? The government has agreed to attempt to discuss the issue with the EU commission under Treasury Minister, David Gauke. This can also be seen as a significant victory for long-standing campaigns, with small steps being taken towards getting the EU to recognise the efforts of their petitioning and the injustice of the tax. But some may argue that if politicians were adamant about its abolition, they would have voted for the amendment and issued a report on the VAT rate. In light of this, at least we can take solace in the fact that a huge amount of awareness has been generated as a result of recent campaigning. Next year, the European Commission intends to publish a review of VAT rates, which could finally lead to the eventual scrapping of the Tampon Tax.



Ally Katto @AllyKatto · Oct 28

Having a pamper session. It's so nice to surround yourself with luxury now and then #tampons



[Image: @allykatto]

**AMBER**  
**CARS**  
**01132311366**

# The BlackPoppyRose: Lest we forget...

*As Remembrance Day approaches, we are called to remember those who fought, and are still fighting, in British wars and zones of conflict. The Gryphon focuses on the 'BlackPoppyRose' project, launched to remember the often unheralded contributions of Black and African soldiers within global conflicts.*



**Stephanie Uwalaka**  
**Molly Walker-Sharp**  
Features Editors

The recognisable red poppy was established as an emblem of Remembrance Day, due to Major John McCrae's world-renowned war poem "In Flanders Fields", which details the haunting image of the poppies that grew over the graves of soldiers in the battlefields of Flanders. On Armistice Day, November 11th, remembrance ceremonies are held across the country and poppy wreaths are placed on war memorials. Remembrance Day has become a day of national recognition in the UK since its conception and is marked by a two-minute silence, intended to symbolise the moment that the guns of Europe fell silent on the eleventh hour of the eleventh day of the eleventh month. The Royal British Legion, the charity behind sales of the red poppy, uses the money raised to provide help and support for thousands of veterans, servicemen and their families.

In recent years, the wearing of the poppy has caused some controversy, as some believe that wearing it supports armed forces currently fighting, and thus find that it justifies unnecessary civilian deaths. As such, the white poppy was established as an alternative by the Peace Pledge Union, the longest running non-religious, pacifist organisation in Britain. The white poppy is an emblem symbolising peace and pacifism, whilst still acknowledging those who have died for their country.

Uproar over the wearing of the poppy in the public eye is not uncommon. Charlene White, an ITV news presenter, received a torrent of abuse in 2014 when she did not wear a poppy on screen. She justifies her decision, stating that she felt uncomfortable supporting just one charity when so many other charitable causes are worthy of such public support:

"I come from a Forces family. My Dad served in the RAF, and my uncle served in the Army [...] But I don't expect everyone to support it. However it is always important to remember what my family, your

family, and millions of people over many generations have fought for: the right to choose, and the right of freedom of speech and expression".

In light of her comments, the British Legion has affirmed that wearing a poppy is ultimately a personal choice.

The company 'You, I, We Are Enough' have launched a project promoting the BlackPoppyRose as another alternative as we near Remembrance Day, with the hope of enlightening and educating people from all around the world about the contributions of Black and African soldiers in global war efforts. They also aim to collect stories, photos, and

**“It is always important to remember what my family, your family, and millions of people over many generations have fought for: the right to choose, and the right of freedom of speech and expression”**

artefacts from the families of those who served in order to document and raise awareness of this history amongst future generations. The money raised is donated to The West Indian Association of Service.

As important as the red poppy is, the BlackPoppyRose has been designed to remember the many and varied overlooked contributions of social groups within global conflicts; such as the efforts of colonies fighting for Britain in both of the World Wars, the Haitian Revolution, and the American War of Independence. On a day that is intended for the very purpose of recognition and memory, the role of whole communities are being forgotten.

This year, the project is focusing on the contribution of colonies and other African soldiers within the First World War. Overall at least 80,000 black Africans fought in the First World War alone yet, according to survey conducted by the British council in 2014, only one in five members of the British public know about the involvement of African combatants and non-combatants in WW1. Dr. Santanu Das indicates in his book on the matter that 'even by conservative estimates, the total number of non-white men mobilised into the European and American armies during the First World War comes to well over four million, though not all of them saw active service'. Some of the earliest fighting broke out in the German territories within Africa, and many of the allies continued to rely heavily upon their troops from colonies throughout the war effort. Across Africa, non-combatants were expected to work as weapons carriers instead of railways or roads; more than one million men were employed, not always willingly, to carry the weapons and supplies so crucial to the war effort: up to 100,000 died in the process. The effects of this wartime disruption upon African countries led to food shortages, famine and disease, which had long-lasting and detrimental effects upon an already turbulent continent.

The BlackPoppyRose forms both an important addition to the remembrance of Black history and highlights that it is important to value each and every one of the multiple, worldwide contributions to the peace that we now enjoy in Britain. Hundreds of thousands lost their lives, from all corners of the globe, and the lives of many others were and have been drastically affected. Alongside the red poppy and the white poppy, the BlackPoppyRose aims to immortalise these untold historical legacies in the memories of future generations, ensuring that no-one who served is forgotten.

*If you wish to learn more about the BlackPoppyRose, you can do so at [www.blackpoppyrose.org](http://www.blackpoppyrose.org) or by following their Facebook page.*



# **Should the University divest away from *fossil fuels?***

---

**Join the debate.**

**Vote in our  
referendum.**

**9–12**

***November 2015.***

Check out other referendums we're running at  
[luu.org.uk/yourideas/referendum](http://luu.org.uk/yourideas/referendum)

Leeds University Union.

# In The Spotlight: Model United Nations



**This Week, The Gryphon interviews MUN secretary, Thomas Love, to learn more about what the society has to offer.**

*Model United Nations (MUN) is a society where you debate current affairs, but instead of defending your own point of view, you represent the opinions of a country within the United Nations. The debates are performed under different UN bodies, such as the Human Rights Council and the Security Council. Through MUN, you learn a lot about human rights, different cultures and get a chance to improve your public speaking skills.*

Elsa Amri

## When and why did you join the MUN society?

I joined in my second year, while going around the General Interests society fair unsure what society to join, I bumped into a very enthusiastic Joe Gleeson, then secretary, now president of the society. He told me what MUN did and persuaded me to come along. So, I turned up to the first session, which was quite nerve-wracking. MUN is a society where we debate topics but as members of the United Nations, so as the individual countries. I remember picking up a placard in my very first session, something small: Argentina, I think, or Angola. I just sat there and listened to all of the discussion. I didn't have any public speaking experience before university, and was quite nervous for the first few sessions.

## Does it matter if you don't have any public speaking experience?

No, not at all. We found often that new members will come along for the first few weeks and just listen. The structure of the debate is very good because there are parts of it where you can ask small questions. You don't have to stand up and give a big speech - it helps ease you into the debate format.

## How exactly do your society meetings work?

We have a weekly debate and we publish all the details on it online usually a week before. If you want to do some extra reading you're more than welcome to, but it's not mandatory. We meet on Thursdays, at 6 o'clock, in Baines Wing, room 1.14, and have the debates then. The idea is to try and come up with a solution for dealing with that problem, but it can be very different to a standard debate because the interests of the country you are representing might be completely different from your own personal interests. Instead of thinking, 'What do I think about European migration?' it's, 'What do Germany, Russia, or Syria think about it?' It gives you a different perspective.

## Do you have anything special planned for this year?

We are going to three conferences in Semester 1. We'll be sending a delegation to Manchester in a few weeks. We've got applications open if you want to go to Nottingham or to Sheffield. Typically, what happens is we'll send a group of delegates over, and we have links with some of these universities, so it's a mix of people crashing on sofas or staying in hotels. There are a couple days of debates with a few socials, so it's a cool way to spend a weekend.

## What makes a good debater, in your opinion?

A good debater is someone who can represent his or her country's opinion well, and is able to improvise. This means that if they have a gap in their knowledge, they can fill it without anyone noticing.

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

A classic staple of MUN would be a gavel, because for any community to function, they would have to put rules and procedures in place, so I'm sure certain members of our society would bring along a gavel to make sure order is enforced. Also, a United Nations flag, because we take a flag along to every session. I think biscuits as well, just because someone usually ends up turning up to the sessions with a packet of biscuits or cake.

## Who would you recommend this society to?

Anyone that wants to improve their public speaking and get more involved with international issues. You don't have to want to work in the UN to join MUN. Even if you just want to learn about what's going on in the world a little bit more, that's great. Basically, we want anyone that wants to make friends and have a good time.

# Why We RAG: A Week of Fundraising Fun

Rachel King

It's the final day of RAG Week and you've probably noticed the green theme that's been going on in the Union over the last few days. It's been brilliant so a massive well done to Shelley, Sophie and the rest of the RAG crew who made it so. I personally spammed all my friends with every event RAG was running, and I'm extremely grateful to the tired, ill, and overworked friends who still showed up at the Pub Quiz (I'm not sure they were very grateful to me). But they did turn up, because they knew I was right when I said it was for a good cause. And that's kind of the point, RAG might be cheesy sometimes and spamming you with everything we do might be annoying but every penny we raise will go to helping people who really need it.

RAG Week primarily raises money for The Community Fund; a pot of money which is given out annually to small Leeds based charities, who do not receive regular donations, and have a yearly turnover of £100,000 or less. Every year the Community Fund Coordinator has to choose from the many charities applications who we can donate to, it's not a job I envy. In the past

The Community Fund has given to a diverse range of causes: Halton Moor and Osmondthorpe Project for Elders provides services and activities for older people to prevent loneliness, and help them keep their independence, No Going Back provide support and legal representation to people who've been forced to flee

to try and provide homeless people in Leeds with hot meals, clothes and essential items, and this barely scratches the surface. So my constant Facebook posts might be annoying to you, but at least you're safe, at least your warm, at least you have food and a roof over your head.



(Image: Facebook/Leeds RAG)

their own countries because of their sexual orientation or gender, Sunshine and Smiles organise groups and events to improve the lives of children and families living with Downs Syndrome, HOMED work tirelessly

Last year at The Community Fund presentation afternoon many of the charities representatives talked about how much more the donations were needed since third sector funding has been dramatically cut. One of the charities has recently lost their funding and can now only afford to open one day a week. The economic downturn has had a hugely detrimental impact on charities across the UK so they need our support more than ever. It's important to remember the reason behind RAG is to help real people, we're not running around making fools of ourselves in bright green t-shirts just for fun. Support for those who need it should be something we are proud to give, and I can think of few causes more worthwhile than those which The Community Fund helps. So next time you walk past a RAG tin, stall, or bucket collection, remember that you will actually be helping a real person with what you give.



# In The Middle

Issue 6  
6.11.15



**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**

We catch up and have a beer with Real Lies to talk about big ambitions and the London lifestyle that inspires their music.

**7**

To celebrate Joni Mitchell's 72nd birthday we're looking into her incredible influence on modern music.

**8-9**

Along with our usual Weekly Chart, we review Acetate at Wire and Flux's Halloween night.

**12**

In the wake of the recent Olsen twins scandal, we look at unpaid internships in fashion - young people have been exploited for years, but can we expect change any time soon?

**14**

Don't know if you've heard, but there's a new Bond film out. We review it, and look at how sexism just doesn't belong in Bond anymore.

**15**

Are you a Humans of New York/ Leeds/ anywhere fan? Do you think the concept is a self-affirming one, or are you more cynical?

**20**

We all walk through it every Monday outside the Union, but have you ever stopped and looked at the stalls available to you at the Farmers Market?

**22-23**

In columns this week, Amelia walks us through a fireworks night for the unromantic, and Charlie asks who should pay the bill after that awkward First Dates episode.

# In The Middle With Real Lies

**Daniel King cracks open a beer with Real Lies after their gig at Headrow House**



Our generation is still looking for a band to reflect real life in 2015. We have less prospects than our parents. We're attacked through high tuition fees and cuts to welfare. Our wages are low, living costs are rising, and we pay over-the-odds for a damp room in an old terraced house, because it's either that or living with your parents in a nondescript town in Lincolnshire. Yet the charts consist of mostly bland, but admittedly catchy, pop music for the masses that ignores this. Sure, we've got songs for going out, but where are the soundtracks to the melancholic 6am conversations afterwards? Where are the anthems for those longing to move out of their box-room in the 'burbs to a city that charges them £6 for a beer? Look no further than Real Lies. Touring their debut album, fittingly called "Real Life", they are out on their own as a modern band that give us not only songs we can dance to, but songs we can relate to. Any nervousness I had about this interview was quickly extinguished by them using a table to open a beer bottle, caught short without a bottle opener. We've all been there. And we've all had the post-party mornings their sound echoes.

This sound is one born out of their London lifestyle – one of multi-day house parties and late-night walks to clear the head. Tom Watson, singer and guitarist, explained "We wanted to make sample-heavy after-party music that reflected the surroundings that we were living in, where we were going out, our friends. We get compared to a lot of shit 90's bands, older music journalists focus on that, but what we're finding out is people who are a bit more switched on understand that it's not derivative, it's a 2015 record". Kev Kharas, who uses his own style of spoken-word style vocals, agreed; "the main thing is that the album is a product of our lives. It's completely born out of this time in which we live – the lyrics are all about our friendships, the music sounds the way it does because it was produced in bedrooms. Nobody can afford a studio anymore".

Even though they lack big budget production, their aspirations are anything but small. Kev continued; "The best way to describe us, I think, would be as a cult band with big ambitions. We don't want to be also-rans, we want to do as much as we can, we want to see as much of the world as we can, we want to reach as many people as possible".

It is clear to me that if they continue doing what they are doing, they will reach these ambitions. Their tracks are best described as dance-orientated songs with honest, reflective narrative lyrics. Hooks either side of sharp rhymes like "No first kiss could explain/ love in the decade with no name" (see

"Seven Sisters") complement slow-burning standout track North Circular, which continues the theme of self-thought; "bag on my shoulder and a pocket full of rage/ how many late nights does it take you to change?". Lyrics such as these create a sound that resonates with fans, and this is what the band strives for. Tom says "Something that has struck me since we've been on tour is that a lot of the songs we've written are about our own personal experiences of living in London, but we've found that people are applying their own experiences to these songs. That for me is exactly what I wanna hear, everything we do is extremely personal, more than usual for dance music, and the fact that people take them to heart is a massive complement to us".

I saw first-hand at their show at Leeds' Belgrave Music Hall how enthusiastic some fans were about a record not even a month old, and the band see live performances as an important way to make new connections with those who enjoy their music. Kev stressed that if their record was about anything, it was about friendship, and going out and making friends. "What we try to

do, especially in London, is make our gigs social events. We try to have after parties and it's all about getting people together. All the London shows we play are almost like a wedding reception, just a room full of people that you absolutely love having a fucking great time, and I guess when it boils down to it that's the aim for when we go on the road, to turn up in Manchester and have 30-40 people we know personally, same for Leeds, just to create that communal euphoria. What more noble aim could you have?"

As a parting note, Tom told of their plans for next year; "it's really important to us to keep playing and meeting new people in every city, we definitely want to come back to Leeds and play again". Real Lies are a band that connect with people in a way no other band does at the moment and have a sound that defines 2015. As they gain more exposure, I can't help but feel they will achieve what they set out to do and make friends in every city, so if that show does go ahead, expect a communal vibe. Who doesn't want to be surrounded by friends?

*[Daniel King]*

**"The lyrics are all about our friendships. the music sounds the way it does because it was produced in bedrooms. Nobody can afford a studio anymore."**



## Dillatronic by J Dilla

J Dilla's death in 2006 from a rare blood disease could readily be argued as one of music's greatest losses in the past 20 years. While many choose to look at the tragedies of Cobain, Buckley, Tupac, and Biggy, as more significant due to their influences on pop culture, Dilla's significance as an innovator in hip hop production is one which will surely be difficult to surpass, in any genre.

Dilla is renowned for having produced a myriad of tracks and beats before his untimely death at 32, so the new release *Dillatronic* is by no means the first collection to be put out posthumously, but this selection of 41 rare instrumentals does uncover a few gems. Don't expect to be blown away by any particular song; most of the tracks are short and there is certainly an unfinished feel (a word sadly associated with Dilla himself) so if you're just getting into him you'd be much better off diving into older records like *Donuts* and *The Shining*. But for real hip hop and Dilla heads, any of his unheard beats are a blessing, so you won't be disappointed.

The production is generally pretty minimalist; stuttering beats and sparse, deep bass lay the foundation for penetrating melodic lines and occasional samples. *Dillatronic* "11" and "18" (they are all labelled in this way) are good examples of this, I think you can even pick out a Jay Z sample in the latter, however others could be truly developed with a verse or two. "22" bounces along with a quality funk bassline which some of Dilla's old collaborators (think Busta Rhymes, Q-Tip, or any decent rapper in the late 90s/ early 2000s) would certainly be at home on.

The foundation is there, these are fledgling tracks that could be made really incredible, which makes Dilla's absence all the more frustrating and gives the listener almost a sense of melancholy, even whilst nodding along to his beats.

[Harry Stott]



## Bleeds by Roots Manuva

Veteran of the London hip-hop scene since the mid-90s Roots Manuva is back with his sixth studio LP *Bleeds*. Four years after his last release the forty-two year old has returned with a record that maintains a sense of individualism that is prevalent throughout all his music. Despite being instrumental in the rise of the UK scene it is his peculiar, or let's say unconventional tendencies, which have side lined him from the genre's main faction. His laboured voice reigns true over an eclectically engineered background sound.

'Hard Bastards' kicks off the album in style; a condemnation of the marginalisation of the underclass in modern Britain. A bleak reflection confounded with those to blame resigned to simply "bastards" which heavily contrasts with the convoluted lyrics which carry out the track. Next, 'Crying' takes a turn for the more disturbing and eerie as a small child's cry is incorporated into the beat throughout the entirety of the song. Four Tet's supervision over 'Facety 2:1' was the first single released off *Bleeds* earlier this year and just when its rampant and

frenetic rhythm threatens to boil over Roots' calming influence draws it back in. 'Don't Breathe Out' adopts the front of a somewhat Motown-esque sound before the introduction of high reaching vocals which pave the way for Manuva to enter centre stage. Critically there is an excellent side show of talent on the whole LP but it doesn't distract from the south London artist's rustic tones.

A rallying cry in the penultimate track 'I Know Your Face' typifies Roots Manuva's emotional reach on a record that is tinged with bitterness and defiance. *Bleeds* doesn't disappoint and although it comes from a veteran of the game, it is a triumph for what is an ever emerging pool of hip-hop talent within the United Kingdom.

[Nial Ballinger]



## Mythologies by Cheatahs

After only a year's break, Cheatahs are back and raring to go. Although this is only their second full-length album, several EPs and several years worth of industry experience makes this album an incredibly polished affair. *Mythologies* certainly isn't as consistently heavy as their self-titled first album was, but it loses nothing for this. In fact, they seem to have grown up, out of the garage and onto the stage.

From Cheatahs to *Mythologies*, the band seems to have taken a few notes from Tame Impala's Kevin Parker; the whole record seems infused with a sunny Aussie psychedelia. Songs like 'Signs to Lorelei' are close to 'It Feels Like We Only Go Backwards', but lack the sing-along potential that makes Tame Impala's *Lonerism* so grabbing. Instead, Nathan Hewitt's vocals complement the band rather than stick out from it. It's actually quite refreshing for the focus to be put on the band instead of the lead singer's ego; it means that we appreciate tracks like 'Colorado' and 'Supra' purely for the fabness of the fuzzy guitars and the mosh pit potential. The overlay on the vocals means that we miss a bit of what could

potentially be lyrical genius, but when you're head-banging that hard, it's a bit tricky to get the words out anyway.

The quality of the recordings on *Mythologies* makes it sound as though the songs have all been recorded in quite a small space, but the instruments transcend the recording studio. The soaring guitar solo in 'Murasaki' drifts above the rest of the band and guides the listener through the fast-paced drums and murky guitar to the introduction of the vocal line.

*Mythologies* is definitely an album's album, one that you have to listen to from back to front rather than dip into now and again. It's whirling and trippy and expansive. It's Cheatahs.

[Jemima Skala]



## Palace at Headrow House 24/10/15



After seeing Palace at the Green Man Festival only a few months before this gig, I was pleasantly surprised to see how far they had come in terms of fluidity of performance and image. The setting of the intimate and edgy performance space at Headrow House suited their presentation perfectly, allowing for their effortlessly cool vibe to blossom through in a more endearing way than what was demonstrated in the larger space of a festival. Even during a short tuning period, the band was still able to entertain with a delightful improvised interlude, showcasing their obvious musical talent and polished audience-pleasing skills.

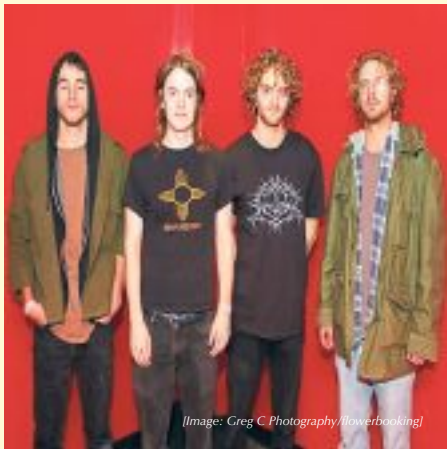
It was very easy to lose yourself and your awareness of your surroundings in the mesmerizing vocals of Leo, the band's lead singer, supported by the dreamy harmonies provided by his other band members. As my friend, a Palace virgin before this night, said to me after the gig: it was 'the kind of music that you could listen to, drunk or sober, and it will take you to a memory', a statement I could only agree with. Somewhere in the trance-like

melodies, one finds themselves reverted back to hot, lazy summers, an inviting far-cry to the dismal and cold October night outside. Even in the newer, more rock focused songs, the alluring vocals kept up the consistent softness of the sound.

However, unfortunately one was brought back to reality by the contrasting behavior of some of the crowd members, which included lots of exaggerated glass smashing and a fight – incredibly inappropriate actions at such an intimate gig. Palace maintained their professionalism despite this, which is commendable. Overall, I was very impressed by this gig, especially on consideration of how far their professionalism and performance skills had improved in such a short space of time. With improvements coming so rapidly, I have only high hopes for this band, and suggest that they are definitely one to watch.

[Molly Crouch]

## Liturgy at The Key Club 29/10/15



[Image: Greg C Photography/flowerbooking]

The four-piece from Brooklyn slink on stage to begin tuning their instruments in a zen-like meditation, the buzzing, hundred-strong crowd hushes at their presence, as they know what is about to unfold. Front man Hunter Hunt-Hendrix sound-checks a final moan from his pulpit – we are in the wake of Liturgy, the figureheads of 'transcendental' black metal, and their sermon.

Liturgy descend on The Key Club under no false guise or illusions; basic lighting and a static stage presence succeed in avoiding distraction from the music. Cataclysmic, roaring guitars and oppressive burst beats are unrelenting in the band's witching hour - but their stillness, bar the animated drummer Greg Fox, confirms a dominion over their art. Throughout the evening, the reception towards the band is often little more than the bobbing of heads and soft applause. A sign of disapproval? No – rather a collective respect towards the reverence of Liturgy's performance.

Material taken from the band's latest LP *The Ark Work* seems somewhat hollow when experienced in the flesh; the void left from the absence of MIDI instrumentation, where glorious fanfares and chiming bells gave the album

a strange uniqueness, is quite disappointing. However, the screaming and harsh vocals in songs taken from Liturgy's previous albums, *Renihilation* and *Aesthetica*, are subdued with an almost lethargic, spellbinding chanting. Hunter Hunt-Hendrix breathes a new life into the genre, preaching with monotonous vocals, which lean more towards rap than black metal, in songs like 'Kel Valhaal' and 'Quetzalcoatl' - mesmerising the audience with an air of sanctity rather than ferocity.

The penultimate song 'Generation' finally brings a bouncy and, dare I say, fun element to the evening that even leaves the reserved front man smiling to himself. The eruption of applause is even enough to coax Hunter Hunt-Hendrix out of his shell with a meek, soft-spoken "thanks for being here". As the calamity draws to tranquillity, a final, modest "thank you" signals the band's swift exit as fast as they communed - but Liturgy's sanctimonious composure and apocalyptic fresh take on black metal resonates long after their performance is over... or maybe that's just the tinnitus.

## UML Gig Picks of the Week

### Tuesday 9th: Howlin' Rain at Wharf Chambers

San Francisco's legendary Howlin' Rain return to Wharf Chambers, bringing their incredible 70s psychedelic rock sound to an intimate venue with support from local bands The Wub and Commiserations.

### Friday 13th: Butter Side Up with Margaret Dygas at Wire

Yet another great booking from BSU, Berlin-based Panorama Bar resident Dygas will take the Wire basement on a trip this Friday from the dark to the experimental via a 4-hour set.

### Saturday 14th: High & Lonesome featuring Josh T Pearson, Julia Holter and more

An all-day event hosted at two of Leeds' best live-music venues, the Brudenell Social Club and Left Bank Church, headlined by highly acclaimed singer-songwriters Josh T Pearson and Julia Holter alongside a host of other fantastic acts.

For more information go to <http://www.leedsuml.com>

[Tom O'Rourke]







# A Case of Joni Mitchell

**On the eve of the 72nd birthday of the folk rock legend, we look back on some of her most influential moments**

A few months ago it seemed likely that the world was going to lose one of its most iconic and influential musicians when Joni Mitchell was admitted to hospital after suffering from an aneurysm. A thousand obituaries were probably hurriedly written ready to be sent live in a moment, full of heartfelt remembrances of Mitchell's talent, power, and impact on artists throughout the last forty years. Critics, fans and musicians alike held their breath. Thankfully the crisis passed, and though news about her recovery is sparse and somewhat confusing, it seems she's on the mend. Now approaching her 72nd birthday, let's not wait until the worst happens to start talking about how much the music world owes to Mitchell's unique brand of quavering vocals and introspective brand of folk rock. Let's start now.

*Blue*, released in 1971, is arguably Joni's most well known album. Delicate and deeply confessional, it lays past relationships out on the autopsy table and picks them slowly and tenderly apart. Show me a better post-break up song than 'A Case Of You' – honestly, I'd be intrigued. There's a bitter, painful honesty in every word, especially with lyrics like 'I remember that time that you told me, you said / Love is touching souls / Surely you touched mine 'cause / part of you pours out of me / in these lines from time to time'. The stark intimacy reflected in those lyrics is magical to hear. Perhaps instead you'd point to another song on the album, 'Blue' itself. Joni's opening note carries so much emotion, slicing through the simple piano chords with clarity and feeling. There's fondness, regret, nostalgia and vulnerability, just in that one word alone. "I felt like a cellophane wrapper on a pack of cigarettes," she told *Rolling Stone* when asked about how she felt making the album. It's a perfect metaphor. *Blue* is both cathartic and destructive, fragile and transparent – everything a beautiful album should be.

But focusing on *Blue* would deny the host of other albums Mitchell released. At the height of

her popularity and creativity, Joni was endlessly re-creating her sound and herself. 1974's *Court & Spark* was labelled as her most accessible album, a little more upbeat than its predecessors, full of simple catchy melodies and gauzy harmonies, with a touch of jazz-rock. 1976's *Hejira* dabbled even further in the jazz style, crossing the line to almost art-pop, whilst 1977's *Don Juan's Reckless Daughter* was more experimental in sound, with its ample use of reverb and fretless base. Bjork cites this album as one of her major influences, which explains a lot of her own personal style.

In fact, maybe we should reflect more on Mitchell's dramatic musical influence. Prince has dedicated many of his performances to her, referenced her in his songs, and cited her 1974 album *The Hissing Of Summer Lawns* as a major influence. It touched Morrissey too, prompting him to call it "the first album that completely captivated me." In general though, Mitchell's deeply personal poetical lyrics, simple melodies and the quiet sincerity with which she delivered her songs have cast a long shadow over contemporary artists. Shades of Mitchell can be found in the soft acoustic tones of many, including major names like Laura Marling, Lucy Rose and Marika Hackman. Even James Blake's soulful vocals are inspired in part by listening to *Blue* on repeat, and he faithfully covered 'A Case Of You' back in 2011, which is definitely worth a listen.

Back in the day, Joni Mitchell was the Taylor Swift of her time. Linked to various artists, including David Crosby and Graham Nash of Crosby,

Stills & Nash, Leonard Cohen, Jackson Browne and James Taylor, the musical company she kept (and inspired through real and rumoured romantic trysts) is the stuff of a vintage music fan's dreams. Her confessional lyrics draw from these experiences, lyrical references to her relationships dotted through her discography. And the

favour was returned; Crosby, Stills & Nash were deeply inspired by Joni, and covered Mitchell's song 'Woodstock' themselves, learning the arrangement from Joni personally and slightly changing the lyrics.

Even keeping the company of artists like Bob Dylan and Crosby, Joni Mitchell managed to hold her own in a period where being a female musician was an uphill struggle at times, she's mentioned several times her 'battle with male egos'. Written off as a flimsy female hippie songstress during her first few albums, Joni redrew her own boundaries tirelessly, pushing the pop song and all that she could do with it into new genres, stretching it to its limit. Along with her contemporaries like Carly Simon and Janis Joplin, she was at the forefront of female artists pushing back. She sang about sex and relationships, society and environmental issues fearlessly and in equal proportions to her male counterparts.

As Joni hopefully recovers, now is as good a time as any to dust off her records and truly appreciate both her undeniable skill and all that she has done for music and the artists that followed her.

[Heather Nash]

**“Show me a better post-break up song than ‘A Case Of You’ - honestly, I’d be intrigued.”**

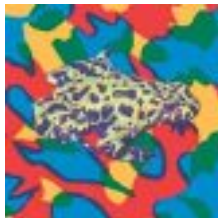
# Weekly Chart

Following a weekend in Berlin, it is no surprise that every sound that I now hear is associated with techno – sticking my head out the window of a moving car was the inexorable percussion or the simple chink of a teaspoon against the side of a mug could be one of the individual sounds that layer up. Having suitably cured my techno-phobia, here is a crash course for those daring to know more about this crazy, synthetic and industrial genre.



## **Pampa018 B DJ Koze - La Duquesa (Efdemin remix) (Pampa Records, 2014)**

A subtle rework of a tune by the legendary DJ Koze that definitely plays by the techno rules. The addition of beats and bleeps gives a less intense industrial vibe, offering a sort of marriage between Detroit techno and the hardcore Berlin Tekkno. Efdemin (AKA Phillip Sollmann) is signed to the infamous label Ostgut Ton and frequents the notorious Berghain. Over the Halloween weekend Efdemin, Marcel Dettmann, Ben Klock, Fiedel and Answer Code Request (cripes) took to Rome to celebrate the label's birthday, with the police closing down the shindig half an hour early.



## **OD – Sol Baize at the Chinga (OD/MB, 2015)**

At first, little seems to stand out in this track, but given further listening, you begin to pick out different layers and how they slot together, producing another more ambient vibe. Courtesy of the mysterious Olmo Devin, a harmonica, whale call sound and guitar riff give the piece gentle fluctuation before an abrupt close.



## **Seth Troxler – Junkyard Tool (TKG004) (Tuskegee Music, 2015)**

Seth Troxler is an absolute God. He offered us this cheeky take on techno back in May, but keeps the track very firmly in his ballpark. Layer on layer combined with steady percussion gives a more robotic style. With Troxler's DJ career setting forth in 2002 in none other than the birthplace of techno, Detroit, it is no surprise that his produce is first class.



## **Blue Hour – Axis Motive (Answer Code Request Remix) (XLR8R, 2015)**

Here we bring the vibe more to the Berlin scene, coming straight in with a relentless drum, darker synth evolution and more sporadic industrial interludes. Answer Code Request is another name allocated to Ostgut Ton and the punch associated with Berghain residents. A newly done remix simply adds to the intensity and intricacy of the original track.



## **Planetary Assault Systems – The Eyes Themselves (Mote-Evolver, 2015)**

One final truly techno tune to immerse yourself into. This is a classic example of true Berliner echoes of industry, complete with piston sounds and tantalizing build up before eventually letting all hell break loose. Also going by the name of Luke Slater, this artist is one of our own, but has made an international mark in techno history. Another release from earlier this year proves that the genre is far from fizzling out, despite its 'underground' characteristic.

[Flora Tiley]





## Review

# Acetate

A sizeable but not sold out pre-Halloween crowd certainly seemed up for it as a marathon six hour set began, and a crowd that lasted the duration of the night formed early on around the DJ booth, as seemingly everyone was eager to show their affection to the night's performers. No one DJ stood out as the night eased in with a solid but admittedly unspectacular start. Punters who know Pearson Sound expect a set that flirts with dubstep, house, techno and variations of the type, and that was delivered, but no tracks from either DJ really set the place alight to begin with (Carl Finlow's 'Islands' being an exception). It wasn't until around the 2am mark things really got going, as the crowd seemed buoyed by the more rhythmic and bass-driven thuds coming from the sound system, which reverberated around the club. Jane Fitz and Pearson Sound kept this momentum going, and complemented one another's half-hour mini sets, each one being better than the last. Every change of DJ was heralded by cheers and whistles of appreciation, and Pearson Sound in particular shone as he got the crowd whooping at the euphoric highs brought by his selections - Four Tet's 'Pinnacles' was a standout. Jane Fitz delivered some crowd pleasers and certainly played her part in their enjoyable set, but Pearson Sound was the main event, and he certainly delivered.

The fact that the sets were 100% vinyl makes the spectacle all the more impressive. These DJ's couldn't have simply picked any song they want from an endless selection - each track was considered and chosen thoughtfully. Acetate is a unique and important night in Leeds' calendar for the sheer quality and variety it brings, and as the dust settles on its fifth birthday you can rest assured knowing a sixth will definitely be on the cards.

[Dan King]

# Halloween at Flux

On October 31st, Flux hosted their annual Halloween event at one of Leeds all time favourite venues, Beaverworks. As expected, Flux did not spare any expenses when it came to the decor. The venue was kitted out with suitably spooky decorations and the nights revellers were looking their best. From corpse brides to killer clowns, Beaverworks was an impressive scene. With hair-raising themed rooms like the Sacrifice Chamber, The Dungeon, Day of the Dead Warehouse, Witches Cauldron and of course the Haunted House, it was ensured that these areas to boogie would leave your spines tingling for the whole evening.

Doors opened at 10:00pm with crowds spilling out onto the street, not long after 11:00pm the venue was rammed and Beaverworks' usual bonfire was in full swing. An especially nice touch, that added a whole other dimension to the night was Flux's small firework display; it almost made it feel like you'd been transported to the middle of a park somewhere instead of a gritty Leeds industrial estate.

As always, Flux did not disappoint when it came down to providing Leeds with some of the hottest house, techno and disco music around. Flux resident and master of all things disco, Reuben, took to the stage with an impressively upbeat opening performance from 1:30-3:00am. He threw down Late Nite Tuff Guy's remix of 'Burning Down The House' by Talking Heads that left the hyped up dancers ready for more. Moomin, one of house music's finest new artists, flaunted his sweet and sensual vibes down in The Dungeon, and Mickey J left the crowds ears bleeding over in the Witches Cauldron.

Flux goers were treated to a legendary house and disco set from Gerd Janson, co-runner of impressive German record label 'Running Back'.

Look out for Flux's Christmas Party on December 11th. Boasting a lineup that includes Kosme and Deetron, it will be a night you won't want to miss.

[Joy Haggard]

# Sparkle, Don't Fade

Festive fun is upon us as the temperature plummets and the layers are pulled out of the closet for the long haul. But the perks of the winter season cannot be forgotten. As we reach for metallic hues, leather fringing, faux fur and that must-have jumper; we can head out comfortably, without compromising on style, to brave the extreme conditions.

The flared trouser is here to stay and can take over your skinny jeans role of best friend and comfort blanket when you get over the initial shock of it all. No but seriously, try some on, you will be surprised. They also function as a great evening alternative for when there is too much of a chill to expose even the smallest amount of flesh. Yes we're all sad about putting those crop tops and denim shorts firmly away in the confines of an untouched drawer, but the rich tones, abundant textures and

cosy coats are definitely not something to view with trepidation. Make this season fun-filled by picking up accent pieces to revive any old look, and go from lecture-ready to Friday night drinks at the drop of a hat (and the addition of a faux fur stole, printed flat or a tapered trouser can do just that). Winter needn't be grey.

With winter comes enhanced make-up looks, experiment with gold and copper lids offset with full lashes, complimented by a matte berry lip to up the ante and make a statement as we approach party season. Make the most of indoor fun, but don't shy away from those firework displays! Wrap up warm and don't forget those sparklers.

[Emma McCormack]

**Stylists-** Emma McCormack & Faye Buckland

**Photographer-** Ryan Blackwell

**Models-** Hannah Rowley & Kate D'Aloia

[With thanks to Roxy Lanes (@RoxyLanesLeeds) for letting us shoot there this week]



Jumper: £7.99 H&M  
Leather Tassel Skirt: £19.99 H&M  
Lipstick: Kate Moss No.30 £5.49 Boots



Corduroy Dungarees: £50.00 Topshop  
Leopard Print Polo: £16.00 Blue Rinse  
Patent Loafers: £28.00 River Island



Jumper: £19.99 New Look  
Co-ord Top (under): £28.00 Topshop  
Co-ord Trousers: £25.00 Topshop





*Metallic Dress: £38.00 The Whitepepper (Via ASOS)  
Faux Fur Stole: £19.99 New Look  
Leopard print boots: £69.00*



*Black Turtleneck: Model's Own  
Faux Fur Gilet: £24.99 H&M  
Glitter Thread Flares: £19.99 H&M*



*Black Crop: £16.00 American Apparel (SALE)  
Leopard Print Skirt: £32.00 Topshop  
Pink Velvet Boots: £38.00 ASOS*



# The Unpaid Intern Debate: What's All The Fuss About?

Are interns an easy fix for employers? Saving them money, valuable time and resources that could be zapped, advertising for a permanent staff member, whilst still getting the job done (arguably, to the same standard). Or is there still something to be gained from the unpaid internship?

The fashion industry has come into the firing line in recent years, and more notably with the documentation of the Olsen twin scandal that made headlines over the last few weeks. Unfortunately we're not all equipped with the means to give months on ends work as a designer's right hand. We wish that our Sloane Square apartments, connections with Anna Wintour, and unlimited MasterCard were not mere figments of our imagination too. But for the majority of us living, commuting and existing in London comes at a premium and one that the student loan cannot even begin to support. But in an age where the experience paradox is in full play; how do you get experience without experience, or more crucially how do you cut out the middle man and get paid for it? In the world of fashion, unpaid internships take centre stage and most young people are expected to have interned before even being considered for a full time position.

But this debate surrounding unpaid internships has not just surfaced in the media out of nowhere, Vivienne Westwood was placed in the firing line in 2013 for employing unpaid interns for three months at a time in a range of roles, with the equivalent responsibility to paid positions.

The Olsen Twins made the headlines in September when a group of 40 interns sued the dynamic duo for providing no payment or college credit for their contributions and for being worked to the bone. Shahista Lalani took the fashion moguls to court after claims she was, amongst many others, working 50 hour weeks without any recognition or salary. The Olsen twins have hit back denying such claims and are demanding Lalani drops the case and picks up their attorney fees.

As it stands the border between what makes you a fully-fledged intern rather than an employee is fairly hazy, and this needs to change. Technically when your status as a volunteer changes to that of a worker, you should be receiving payment of some form. This barrier is traversed when interns are completing roles that other workers receive a salary for, undertaking personal tasks for members of staff and working the same weekly

hours as paid employees.

The debate seems never-ending. Do we have to accept that unpaid internships are a part of life? Or can these enthusiastic individuals, who often fulfil similar roles to permanent staff, seek the compensation they deserve?

The best way to assess what is to be gained from an unpaid placement is through asking questions and gaining full details on what your role will be and how your time will be spent, if expenses will be covered, if you will be able to gain a reference and if - the big IF - there is the capacity to gain a paid position upon completing the role. The purpose of an internship should be to aid learning and to provide the necessary means to become immersed in an industry role. Never be afraid to ask for details, but that tea making phenomenon that graces our screens is a reality I'm afraid, and all part of the interning protocol.

[Emma McCormack]

## Beauty Corner

Our beauty vlogger **Harley Wild** talks you through the autumnal make-up look she created on our shoot this week.



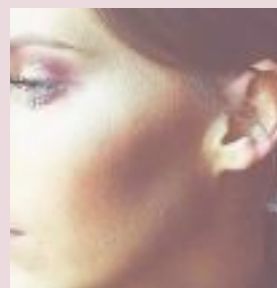
I started with a high coverage foundation, Estee Lauder double wear, and blended with a beauty blender. Next, to conceal under the eyes, I used the Collection Lasting Perfection concealer in the shade light. , I then used the MAC Studio Fix powder all over the face.



For the eye shadow, I used the Revolution Flawless palette, first applying 'Red Night' through the crease and outer v of the eye with a big fluffy brush. After blending this out, I applied 'Gold Digger' all over the lid, continuously building up both colours until they were really stood out.



Then I also applied both colours under the eye, with 'Red Nights' on the outer side of the eye and 'Gold Digger' on the inner corner, and a few coats of Benefit's Roller Lash mascara to finish off the eyes, you could also apply false lashes for a more intense evening look.



I then contoured the cheekbones with the Seventeen Define and Contour kit, and an angled brush, I also took the product onto the temples and under the jawline.



To finish off the look, I applied Kiko's 'Beam of Light' highlighter to the top of the cheekbones, and then applied Rimmel's Kate Moss lipstick in number 30 onto the lips.



[Images: Carlotta Grimaldi]







[Image: Sony Pictures]

## A Sexist Bond Is No Longer Fit For A 21st Century Audience

*Spectre* is a fantastic film – it's not as good as *Skyfall*, but it comes somewhere close. Craig, Waltz et al are superb, and that opening scene is one of the best ever put on film. Its treatment of women, however, is severely problematic.

Of course, that's always been part and parcel of Bond movies. 'Bond girls' have always served as window dressing, with a seemingly endless conveyor belt of beautiful women throwing themselves at Bond, just to re-iterate how irresistible the suave secret agent really is.

It's even addressed in a key plot point in this new film: Christoph Waltz's sinister bad-guy, leverages Bond's famed womanizing - and the tragic fates of most of these women - against him. And Bond himself is meant to be sexist, as Craig said in an interview with *Esquire* a few months ago, it's arguably one of the reasons that Craig doesn't want to return to the character after *Spectre*.

Craig went on to say that this Bond film isn't as sexist and misogynistic as the rest – that, finally, they've developed actual roles for the women in the film, and have managed to move them into something more than window-dressing.

Sadly, Craig's faith is misplaced. Many outlets have touted the casting of the 51 year old Monica Bellucci as one of the two Bond girls in the film as a new turn for the franchise, with a more age-appropriate woman to be subjected to Bond's attention.

Sad, then, that her role in the film is limited to an approximate ten minutes, during which time – spoiler Bond manages to exploit her emotional vulnerability, before she is quickly cast aside in favour of a younger model, the superb Léa Seydoux.

The filmmakers should at least be praised for Seydoux's character. They've clearly attempted to give her some agency, to make her a character in herself – she fights back, she makes her own decisions, she's almost on a level playing field with Bond. But she only interacts with men, and she exists mostly to be rescued and lusted after by Bond. That's her singular role.

**“Bond girls have always served as window dressing”**

It's a theme that extends to the other women in the series, too. They don't interact with each other, and are all defined by their relationship to Bond. Moneypenny is of course subject to copious amounts of sexual harassment.

And with the loss of the inimitable Judi Dench, the franchise's epicentre of female power – and the only one who could hope to compete with Bond – has been ripped out.

For a blockbuster film to fail the Bechdel test in 2015 is criminal, but they've at least made some steps in the right direction. Hopefully, in future Bonds, women can play an even greater role.

[Paul Turner]

## Review *Spectre*

The success of 2012's *Skyfall* hung heavily over all our expectations. With virtually unanimous applause, it redefined a 'tough act to follow'. I therefore admit that I was sceptical – could director Sam Mendes really return to make a sequel worthy of its predecessor?

In *Spectre*, Bond is back, and finds himself once again at the centre of an intriguing narrative, caught in a spider's web of criminals, lovers, and painful memories, at the centre of which is, of course, the villain who is pulling all of their

**“Spectre is exotic, sexy, and stylish”**

strings. Bond must uncover a mysterious organisation while M and Q fight to keep MI6 standing. 'The dead are alive' are the first words we see, establishing the eerie theme that permeates *Spectre*. The words also serve to introduce one of the best opening scenes to date which takes place in Mexico

amidst The Day of the Dead festival. It is surely no coincidence that it was released so close to Halloween.

*Spectre* is exotic, sexy, and stylish. It carries the franchise effortlessly into the modern age without forgetting its identity. Mendes manages to take those Bond trademarks we know and love – the Aston Martin, Martinis, gadgets, and tailors them to a relevant, contemporary narrative which addresses, as Bond always has, the current insecurities of our society.

It is certainly not a film that falls short of variety. A vast range of locations, characters, and tones are explored within the film, which makes the hefty 148 minutes go by in an instant. The cinematography is especially gorgeous to behold as we visit Italy, Mexico, Morocco, and Austria before finally returning to London. The tone is no less varied, moving from the witty, to the startling, to the tragic, *Spectre* never ceases to be interesting.

The soundtrack was virtually impeccable, from the glamorously exotic to the brooding orchestral, before the classic Bond theme screams to accompany the Aston Martin's screeching tyres. I even managed to sit through Sam Smith's Bond theme without reacquainting myself with my popcorn.

The cast was another asset of *Spectre*'s. Daniel Craig was brilliant as always, and Oscar-winner Christoph Waltz assumed the role of the villain superbly, my only reservation being that the script was not quite on par with Waltz's acting potential. Léa Seydoux played her part convincingly as did Monica Bellucci, although it would be nice to see a Bond Girl with a more active role. It was good to see that all of Dave Bautista's acting lessons from 2014's *Guardians of the Galaxy* were put to the test, his character 'Mr. Hinx' was almost given multiple words in one scene. Nevertheless, he adequately fulfils the role of the henchman, the fight scenes between him and Bond making me inwardly cry for Craig, and having to reassure myself that it was 'just a movie' as Bautista flung Bond across the room.

After viewing *Spectre*, I can surely say that the Bond franchise is one of the few consistently reliable film series we have left. Its variety, its style, and its awareness of the audience all serve to make it a truly great film, not one without flaws, but one which lives up to the best of the franchise. *Spectre* will doubtless be shown in cinemas for many weeks to come, so find yourself a spare evening, get the popcorn, and buy yourself a ticket. You're in for a treat.

[William Hoole]





[Image: Twitter @LAMBERTSYARD]

## ***A ‘Humans of Leeds’ exhibition opened recently and so, we ask two writers to debate the relevance of this concept from its origins on social networking.***

‘Humans Of...’ pages have started to develop a bad reputation. Even the almighty Humans of New York page is beginning to lose its appeal, with the founder Brandon Stanton being labelled as exploitative and a sell out after several collections of his portraits have shot to number one on Amazon and bestselling lists. Even our very own Humans of Leeds has risen above the ranks of a simple Facebook page, and now has an exhibition at Lamberts Yard.

Some people, probably those who are sceptical of the Facebook pages in the first place, may think that the gallery is one gimmick too far – and they’ve got a point. Pinned up on the walls, the exhibition teeters towards the pretentious side. It doesn’t help that most of the chosen pictures and accompanying quotes are descriptions of personal struggles and tragedies. When they’re all grouped together it feels a little overwhelming, but also quite emotionally stale. Pinning these people’s

pain on a wall feels a bit odd and false. But on the other hand, having the pictures blown up and beautifully displayed really lets you appreciate the talent in the human photography, and easily displays the wonderful diversity of the city. The people feel more real when you can see them this up close.

I’m not turning my back on Humans of Leeds. The exhibition was a good way to view the pieces from a different angle, and while I don’t think it was entirely successful, I still think there’s too much value in the original Facebook page to ignore. When the pieces appear sporadically on your newsfeed, they’re a reminder of the power of human empathy. They’re just a little easier to connect with this in the environment, with people commenting their reactions, or the way their attitudes have been changed by the person’s story.

Everyone has a story to tell. The exhibit emphasised

this using the word ‘Sonder’; ‘the realisation that each random passer-by is living a life as vivid and complex as your own.’ This is a fancy way of capturing the feeling that the photos evoke, the small connection we make to each person pictured. Seeing Leeds in this way emphasises the importance of community, and in general the photos serve as a reminder to be thankful for what we’ve got, or a challenge to stereotypes, a prompt to be nicer to strangers perhaps, or maybe just something that makes us smile.

Of course you don’t need to go to the exhibit. For you, it might be a step too far. But I think if you’re really starting to get peeved at the variety of ‘Humans of...’ pages popping up on your newsfeed, maybe you need to have a cup of tea and direct your grouchiness at a more worthwhile cause.

[Heather Nash]

A new phenomenon has reached the Leeds’ arts scene. Humans looking at humans. No wait, humans looking at photographic humans. Let’s take a moment to note that while a photograph has the ability to capture a moment, even trigger a “spontaneous overflow of powerful feelings”, thank you Wordsworth, in fact, it is another buffer welcoming those of us mere detached superficial mortals, to stare impolitely and inconsequentially at different individuals. Now, I have intentionally incorrectly referenced Wordsworth, who was actually directing this ideal at poetry, to highlight the indulgent enlightenment that we as a society, including me, enter into. We agree into a pact between spectator and spectacle, to open our eyes and read not only a picture, but a narrative of people that we would naturally pass, ignore and discount in the busyness of our lives.

I will pause, imitating what Humans of Leeds asks us as viewers to do, and actually think for a second. Humans of Leeds is created in two parts - it is formed by the photographer asking the right questions, and then capturing the right moment, in the hope of accessing close, important and even exposing information. Information that emphasises the self in the photo.

However, while the images certainly convey the importance and complexities hidden in each individual, details that are made to seem intricate and vulnerable, at the same time, the emotional crux of the photo lies in the narrative that is accompanied, so, the evocation of emotion is reliant on the pathos formed in a narrative, not necessarily the ordinary construction of a photo that cleverly blurs the background surrounding the focalised. This emphasises the space and starkness between individual and society; the individual and all engulfing life.

Let us not forget that Human of Leeds is a copy - or to be kinder - a continuation of a concept and blog called Humans of New York, started by Brandon Stanton in November 2010. So, this new phrase “Humans of” has simply been implemented, imposed, onto the lovely city of Leeds. Don’t get me wrong, Leeds hosts fantastic inhabitants and people that I am grateful to constantly be meeting, and hope to meet in the future, just don’t put it under an exhibitory name that has already been used.

Awareness! Awareness! I hear you cry. Thank goodness we have awareness! I am sorry to say that I now

have to adopt the voice of the single best friend that finds out her friend has just met the perfect spouse: jealousy, hidden spite and a lot of repressed frustration coated in sweetness, only to finally give in to real full blown emotions. Humans of Leeds is false awareness. A wet blanket state and experience that numbs a willingly soppy and desperate generation, an inactive middle class Internet and buffer dependent species that seek solace in the fact that while we may remain unemployed, we can add narrative to intimate structures and feign understandings of humanity.

Just as the news numbs us into having a 10 minute summary of all the necessary headlines that we need for social discussions, Humans of Leeds feeds into the numbing discourse that makes the viewer feel closer to those around them in a single glance, maybe a 10 second ponder. We rely on another’s creative project to tell us how we can understand people, and, more to the point, demonstrate how simple questions truly open up the individual. Really all the project achieves is offering a momentary experience of the other side of the lens.

[Anonymous]



[Image: Ryan Blackwell]

## TG's *The Show Must*

Theatre Group's *The Show Must* takes the traditional form of farce and gives it an original twist. As the audience entered the theatre, the cast were arranged on stage engaged in vocal exercises. It soon became apparent that this was a play within a play. Each member of the cast took on two roles; that of an actor in 'The Harling Repertory Theatre Company' and a part in the play they were putting on. The meta-theatrical element centred on the relationship between Lily Turnbridge-Hagg (Georgina Wormald) and Edward Bexley (Tom Claxton). When Lily's parents invite Edward's family over for lunch, it transpires that Colonel Walter Turnbridge-Hagg (Andrew Brown) has invited a rival for Lily's hand, Richard Wickheart (Nick Dawkins). Farcical high jinks ensue, including a duel, a secret love affair and a hapless detective. Behind the scenes, the Harling Repertory Theatre Company bicker and accuse each other of sabotaging the show.

*The Show Must* demonstrated the skill of the cast. All

managed to create two distinct characters, displaying a comical contrast between their 1920s personas and the sulky actors backstage. Particularly impressive was Mo Hocken as Katherine Turnbridge-Hagg/Helen DeRees, the perfect wife onstage and a dissatisfied starlet in the wings. The split screen effect of the staging allowed the audience to see the cast in both roles simultaneously, this led to moments of hilarity when the fights offstage were interrupted by the laughter of the audience at the mimed antics onstage. Becky Downing playing Felicity Didcott performed some especially funny physical theatre in her silent moments onstage.

*The Show Must* was written by Joshua Ling and Robin Leitch, both students at Leeds in their time. It is quite an accomplishment on their part. The script contains echoes of Noel Coward's classic comedy combined with a touch of P.G. Woodhouse. The ending was especially impressive. Instead of resolving both plotlines, the writers resisted the temptation to tie the final scene up in

a big bow. A third layer was added to the drama, leaving the audience intrigued and desperate for answers. Isabelle Pead's performance as the stage manager was essential to this illusion. She managed to bring character to a potentially flat role.

The cast were convincingly arrayed in 1920s dress, with Jess Moncur as the neurotic Joyce Bexley sporting a particularly impressive bun. The set was minimal, mainly consisting of four doors, through which the cast exited and entered the main stage. This minimalism really allowed the performances to stand out and prevented the layered plot being drowned in too many props. All in all it was a thoroughly enjoyable evening, with plenty of laughs and a lot to come away and talk about.

[Xa Rodger]

## Behind The Scenes: Curating the First World War

Documenting the First World War and capturing it in a new and exciting exhibition is no easy feat just one year after the centenary celebrations saw every museum, gallery and cultural organisation in the country commemorating it. Such was the project tasked to the university's MA Art Gallery and Museum Studies students who, in just five short weeks, planned and curated the joint exhibitions *Art of Warfare: Global Interactions* and *I'm On My Way* for the Stanley and Audrey Burton Gallery.

The exhibition themes complement each other well with that of global interactions standing by the communication and worldwide movement which took place during the First World War. Each exhibition takes objects from the University's Liddle Collection which, housed in Special Collections, 'documents and preserves first hand accounts of individuals who experienced the two World Wars'. This personal approach of individuals who have experienced the global movement of the first world war make these dual exhibitions, one presenting 2D objects, the other 3D, fascinating.

**'It is clear how much work has gone into creating such an emotive and personal response to the First World War'**

Immense challenges drove the curatorship of the exhibitions. All selection of the objects, labelling, themes, marketing strategies and liaison with the gallery and Special Collections was undertaken by the students on the exhibition teams. Anne-Marie Rooney, part of the *Art of Warfare* team, describes how 'nobody in our group had ever put on an exhibition before which was a massive challenge'. A lack of experience does not show in the exhibitions' expert historical background and interpretive theme, displayed through extended blurbs on the objects that are available next to the exhibit.

Another challenge that the teams faced was with the conservation team at Special Collections and the delicate objects which they must protect and preserve. 'We discovered that the lights in the display cases were so bright that we couldn't display any items that contain ink or fabric dyes,' says Mhairi Benson, part of the *I don't know where I'm going* team, 'The nine objects we have in the cases are the only nine we were allowed to display.' Despite this, the interpretation and theme of the exhibition is strong as a tes-

tament to the label writing and interpretive themes of personal travel and communication during the war.

Standing at the public opening event in the Stanley and Audrey Burton Gallery it is clear how much work has gone into creating such an emotive and personal response to the First World War. Ellie Pandya, of the *Art of Warfare* team said, 'Everyone has been interacting with the display objects as we wanted tonight; quite close and personal.' Visitor interaction and response is vital to the future work of the students and the gallery, situated in Parkinson building. 'The exhibitions are fantastic and the standard of work is extremely high,' says Anna Turner, an MA student at the university, 'Despite the different levels of experience and the time pressures the groups were facing the work that has been produced is of an extremely high and professional standard'.

*Art of Warfare: Global Interactions* and *I don't know where I'm going* are open for free in the Stanley and Audrey Burton Gallery, Parkinson Building from Tuesday 27th October 2015 – Friday 18th December 2015.

[Hayley Reid]





# Comedy Cask: Review

When the acts are reiterating that it's a free comedy night over and over, worry. The price of comedy isn't always important, and there were enough chuckles to get you through the night, but in this instance, I'm glad I didn't pay for Crowd of Favours' Comedy Cask.

The tone for the evening was optimistically set by self-deprecating Eddie French, styled like John Travolta in Grease whilst in modern day Travolta's body, his own words, he alternated between a pint and an electric guitar in his hands; as MC he warmed up the crowd. His stories of punk bands, green hair-dye, and music producers giving the audience a laugh or two in the right places, and made the night flow despite a few hiccups with the sound system.

Chortle Student Comedy Award runner-up (2015) Liam Pickford didn't initially grab the crowd's attention, but his brand of self-deprecating awkward humour wasn't without its charms. Although slow to start his continued interactions with the audience were a highlight, and playing on the classic North/South divide ,to a predominantly Northern audience, went down well. As an opener to the night he set the pace well, opening up the audience for the other acts.

Relative newcomer Elly Larkin brought a light nervousness with her which brightened her performance, her sarcastic and on the nose tales were more like dating horror stories that girls exchange on the sofa than embittered anecdotes about the modern dating world. Whatever her intended reaction was, the night should have given her some hope and some useful details to improve upon. Her performance was not without its faults, but I find it hard to knock her new-coming enthusiasm too much.

Hannah Platt brought dark and uncomfortable humour to centre stage, and some jokes landed perfectly, but there were some points where the laughter was a little forced — comedy can touch on difficult things, but it doesn't always go well. Hannah's set was brief by comparison to the others, but this worked for her, she knew when to push social taboo buttons and when to stop. The mentality of the audience was crucial, Hannah's set worked for the darkest parts of the soul, but perhaps it was just a little too much at times.

Finally, the headliner Phil Ellis, his observational humour was interesting and encouraged interaction but possibly relied on the now slightly inebriated audience's expectations a little too much. The mixture of dad jokes and unfortunate stories from his previous marriage didn't work for me, but the rest of the crowd seemed in on the joke and happy enough with what they heard. His set made the room feel like his drinking buddies, let in on the amusing yet depressing things that went wrong, a good enough style, but didn't illicit any roaring laughs.

All of the acts were entertaining in their own way, and the rest of the audience were engaged enough. Throughout there were good points, but nothing that really took off.

I'm still glad it was free.

[Channah Parker-Hamdani]

# The Art Aficionado's Weekly Planner

## Film

**Kill Your Friends** – Vue, the Light LS1 8TL

**The Hallow** – Fri 13th Vue, the Light LS1 8TL

**Leeds International Film Festival:**

**Couple in a Hole** – Sat 7th and Tues 10th, Everyman Cinema LS1 5AY

**Embrace of The Serpent** – Fri 13th, Everyman Cinema LS1 5AY

**Fehérlófia: Son of the White Mare** – Fri 13th, Everyman Cinema

**Abandoned Good + Exquisite Corpus** – Fri 6th and Sun 8th, Hyde Park Picture House

## Art

**John Carpenter Film Poster Exhibition** – Thurs 19th, North Bar Leeds

**Untitled #3** - Fri 6th East Street Arts

**A Graphic War** – City Wide

## Theatre

**The Girls** – Sat 14th Grand theatre

**Confirmation** - 2nd-4th November. West Yorkshire Playhouse

**Men in The Cities** - 5th-7th November. West Yorkshire Playhouse

[Cameron Tallant]



## Plot Twist

# A Spoiler-Free Look At Video Game Endings

He was dead all along. She was working for the villain. It was all a dream. We recognise these phrases from a catalogue of plot-twist endings that have become almost ludicrously ingrained in popular culture. Books, movies, and TV shows might have been doing it for longer than video games, but just because the latter were late to the party doesn't mean there haven't been some truly mind-bending endings. But what, exactly, makes the end of certain video games so incredibly memorable?

Getting the story right in a video game isn't easy. It's not just about writing a quality plot line: the impact of the story depends on the level of player involvement, and that's an issue the gameplay has to address. On a very basic level, the player has to feel that they're the one making things happen: it's no use just having pretty cinematic cut-scenes, because then the player is just watching a movie - I'm looking at you, *Metal Gear Solid 4*.

I say all this because it's intrinsically linked to how effective a plot-twist ending is. The player doesn't care about a plot twist unless they feel like it's undone or changed what they've been working towards for the whole game, and they won't feel they've done that if the gameplay isn't engaging. It's a delicate balance to keep, but it's what makes some endings truly incredible. At the same time, it's what makes certain video game finales significantly more compelling than those of movies.

Of course, there are other things that make video game endings so enjoyable. Often they represent not just the culmination of the game's

events, but they're also the part where everything you've seen so far is outdone. Games with end 'boss' fights tend to have the best music, the best gameplay, and generally the most intense involvement for that absolutely hair-raising effect that substantiates why the rest of the game was worth it. I could list games that have fantastic final bosses for days, because it's where the most effort tends to go in. Developers want to leave

the player on a high note, irrespective of what they thought of the rest of the game: they make their endings exponentially bigger, better, and more badass than the rest of the game put together.

I suppose the most appropriate summary would be to say that video games, like all other forms of media, are complex and

varied. Developers are constantly playing with conventions and coming up with new ways of tackling endings, and it's these examples, this defiance of expectation, that makes the quality ending. Games like *Bioshock* and *Bioshock Infinite*, *Metal Gear Solid 5*, the *Persona* series, and *Silent Hill* have all provided solid examples of quality lying loosely within conventions, but it is genre-breaking games like *Cave Story* and *Undertale* that, for me, provide some of the most truly psychological, mind-bending and memorable endings.

[John Craigie]

**“The player doesn't care about a plot twist unless they feel it's undone or changed what they've been working towards for the whole game.”**



[Image: Konami]

## Biographies



[Image: Winni Wintermeyer]

## Khaled Hosseini: Playing With Kites Under A Thousand Splendid Suns

Afghanistan, March 4th 1965. Just when the country was being converted into a constitutional monarchy, setting off the first sparks of a long period of political turmoil, in its capital Kabul a man was born who later became a literary symbol of Afghan culture during the war of 1978.

Khaled Hosseini's fame is due to the release of his first book *The Kite Runner* in 2003, followed by *A Thousand Splendid Suns* in 2007. Before becoming a celebrated author he lived in Kabul until his father Nasser Hosseini, a diplomat, was transferred to the Afghan embassy in Paris, taking the eleven year old Hosseini with him to France in 1976. But when the time came to go back home an internal conflict had surged between the communist government and anti-communist dissidents, and by the end of the 70s the Soviets had invaded Afghanistan. The conflict made it impossible to move to Kabul again, and instead the Hosseinis found political asylum in the United States.

Hosseini grew up in California and after graduating from high school he read Biology at Santa Clara University, before deciding to study Medicine and completing his residency in 1996. He started working on his first novel in 2001, inspired by a news story on the Taliban who banned kite flying, a very popular sport, one that the author played with his family and friends as a child. Stunned by this, he wrote a short story on two friends running kites in Kabul which later turned into a novel. His return to Afghanistan in 2003 encouraged him to write his second novel, *A Thousand Splendid Suns*, this time a story of two women from different walks of life and their experiences of marriage.

Even though Hosseini's memories of life in Kabul before the war have a special place in his heart, he admits that he never lived through warfare and says himself in an interview for *The Guardian* that his vision is quite "skewed"; but despite this he sets his stories at the time and place of the Afghan war. All his novels are an incredible documentation of love, friendship, and family values concerned with the prospect of a difficult future. Today Hosseini is a doctor, author, the UN-appointed High Commissioner for Refugees and founder of the Khaled Hosseini Foundation, demonstrating that just like in his writing, his life reflects his ability to reveal the story of lost souls hidden beneath the dust of war.

[Matilde Rossi]



[Image: BBC]

## Professor Green: Suicide and Me

Stephen Manderson, better known by his musical alias Professor Green, is crying on camera. He cuts an imposing figure, tattoos covering his arms and neck, dwarfing the family members he is seen on screen with. At first look, he is the typical masculine man. Yet, Manderson is now unashamedly crying as he sits in a psychiatrist office, talking about the suicide of his late father. “Why should I be scared of people seeing me like this? If they see me laugh they should be able to see me cry,” he says.

Seeing Manderson so openly vulnerable is at first shocking, but this is the point. BBC3’s Professor Green: Suicide and Me is asking us to examine this reaction and the stigma surrounding men and their ability to express emotion. Gender stereotyping and the pressures of masculinity are a real and dangerous threat, the documentary tells us – one that results in the suicide of far too many men. The biggest killer of men under 45 is not heart disease or cancer, not car accidents or drunken tragedies – it is suicide. Approximately 6,000 people each year in the UK choose to end their own life, and men make up 80% of this figure. It’s a hard statistic to swallow, and not one we like to dwell on, Manderson knows. “If you want to empty a room, you bring up suicide, don’t you?”

It’s the personal elements, and the search for answers that Manderson puts himself through that makes this documentary about the ‘silent endemic’ of suicide in men so hard-hitting and heart-breaking. Neither Manderson, nor most of his family, saw his father’s death coming. As such the documentary is calling for men to not bottle up their feelings. The impact of a loved one’s suicide is painful and long lasting. But the pain of knowing it was perhaps preventable is what haunts Manderson the most. “At the end of the day suicide is a violent end. It’s the taking of a life,” says Manderson. “It’s hard to talk about and it’s scary. Shying away from it is not going to do any good, though.... I wish he reached out to me.”

The documentary aims to help open up discussion about the prevalence of suicide in our society, and start dismantling the taboo that still unfortunately remains around the topic. Manderson even admits himself to needing someone to talk to, scheduling his own counselling session. It’s a bold and symbolic move for someone as well known as him, to allow discussion about the things he’s most guarded about. “I don’t want to appear vulnerable,” he admits, “and that’s a huge part of the problem with it.”

The message is clear – men need to be more vocal, and services need to be seen as more acceptable for men to reach out to. In short, there needs to be much more recognition of men’s mental health. Men need to know that feeling like they can’t continue living is a valid emotion, and not indicative of being less of man. It’s a message that we’re perhaps familiar with, but as Manderson’s struggle shows, it’s a message worth repeating.

The strength of the documentary comes from Manderson’s candidness, openness and his genuine desire for a change in attitude. It’s an important and worthwhile watch. Professor Green: Suicide & Me is on BBC iPlayer now.

[Heather Nash]

## Reading Week Reads

### M. Pamplemousse and the Carbon Footprint

From the creator of the much-loved Paddington, comes this exciting instalment in the Monsieur Pamplemousse series, featuring the food-guide-written-turned-detective Monsieur Pamplemousse and his loyal bloodhound, Pommes Frites. Monsieur Leclercq, head of the illustrious food guide, Le Guide, tasks Monsieur Pamplemousse with writing a play to highlight the need to reduce one’s carbon footprint by leading a healthy lifestyle. All hell breaks loose when disaster strikes and a renowned food critic vanishes. Monsieur Pamplemousse and Pommes Frites must save the day – and the future of Le Guide – by tracking down the food critic, one clue at a time. Ideal for all lovers of France, franglais and comedic detective fiction.

[Rosemary Maher]

### The Opposite of Loneliness

Five days after her graduation, Yale student Marina Keegan was tragically killed in a car accident, aged just 22. The ‘Opposite of Loneliness’ is a collection of both published and unpublished short stories and essays, dealing with topics that I feel are relevant to my life now, like the next step after university. It’s a thought provoking, detailed commentary of human observation, friendships and relationships, causing us to wonder what Marina could have achieved had she not died before her time.

[Emma Bowden]

### Headscarves and Hymens

Headscarves and hymens is more than just a book. It’s a piece of extraordinary social commentary and something I think everyone ought to read. Did you know in Saudi Arabia it’s believed that women should not drive as it will ‘damage their ovaries’? Mona Eltahawy goes on to describe her youth and experiences that led her to unveil herself with references to the poets, sociologists and feminists who inspired her, many of whom I guarantee I will be looking up. Headscarves and hymens is an insightful and moving text that contributes a tremendous amount to the debates on gender equality, religious extremism and authoritarianism.

[Josie Hough]

### We Are All Completely Beside Ourselves

We Are All Completely Beside Ourselves was shortlisted last year for The Man Booker Prize and it deserves all the awards it has thrown at it. The blurb reads ‘What if you grew up to realise that your father had used your childhood as an experiment?’ Rosemary doesn’t talk about her whirlwind other half, her sister Fern, and her disappearance from her life when she was five. We are already exploding with questions when, 70 odd pages in, we learn that Fern is in fact not who we thought she was. Whether you work this out earlier on or not, the power of this book and the astute message about sibling love is agonisingly brilliant.

[Hannah Holmes]



## Travel

# A Spanish Year Abroad: Sun, Sand and Sangria

With the beach, mountains and city centre all within 20 minutes from where I lived, Valencia was the perfect destination for my year abroad. Often overlooked as a tourist spot, despite being the third largest city in Spain, it is definitely underestimated due to the tough competition from Madrid and Barcelona. But with Ibiza just a short boat ride away, Andalucía within reaching distance and great connections to other major European cities, Valencia has more to offer than you can imagine.

Home to the national dish of paella, Valencia is great for food. You can find yourself spoilt for choice, from authentic tapas bars to high quality sushi restaurants. It is the perfect blend of a traditional Spanish city that isn't afraid to branch out for an international feel. This can also be said for its fashion. With the main shopping street home to mainstream brands like Zara and Nike, wander slightly further afield and you can find vintage boutiques and pop-up clothing stores everywhere. The city really does cater to everyone's tastes without losing its authenticity.

If you are wondering how you could stay in one place for your entire year abroad, Valencia is perfect for travelling around Spain as well as Europe. It has fantastic connections to all major cities, with fast trains to Barcelona, Madrid and Seville. I managed to travel around southern Spain with ease, as well as exploring the Valencian region really well itself, and topped my whole year off with an island getaway to Formentera, one of the Balearic islands, south of Ibiza.

A visit to Valencia is a must for those looking to explore Spanish culture, whether it's for a week or as your year abroad. You will never run out of things to do and places to see. Some must-see attractions within the city include the City of Arts and Sciences, a contemporary cultural and architectural project, and La Playa Malvarosa, the main beach of the city that is also right next to the port. Not forgetting the previous F1 racing track, and the Old Town that is made up of several plazas and parks. For those that want to explore some less-touristy locations, the trendy El Carmen area is great for evening drinks, head to Russafa for a spot of shopping and Turia Park for a relaxing stroll. If time allows, stick around for Las Fallas Festival in March, one of the country's largest festivals that last for two weeks and is bursting with fireworks and street parties.

Who could say no to scorching weather practically all year round, or the possibility to eat the best paella whenever you get the craving? As far as Spanish cities go, Valencia is large enough for you to never get bored and small enough that you get to experience authentic Spanish culture.

[Nabihah Parkar]



## Monday Farmers Market: fresh food on LUU's doorstep

Every Monday during term time, come rain or shine, a foodie extravaganza takes place outside the union: it's the Monday Farmers Market. From piping hot hog roasts to handmade hummus, continental crêpes to seasonal soups, whether you're craving savoury or sweet there's something for you.

At Honest Edibles, a newcomer this year and offering gluten-free options, everyone can indulge in an ethically-sourced, nutritious salad or vegan-friendly dessert, such as vegan cheesecake. A range of juices and smoothies is on the agenda for the future, and keep your eyes peeled in Essentials as their produce will soon be stocked in there too!

Over at Oliviccio, you can get a taste of the Mediterranean with a vast selection of hand-stuffed olives and homemade hummus to choose from, many of which are vegetarian-friendly.

For those needing to satisfy a sugar craving, pursue the homemade baked delights at Cottage Cakes. For just £1.20, a slab of pear and ginger traybake or a wedge of smarties brownie could be yours - or get three for £3. They have a wide selection of fruit-based and chocolate-based sweet treats, alongside loaves which range from the traditional date and walnut to more unusual combinations, and flapjacks.

Crêpe connoisseurs should visit Rich's Pancakes, which has an incredible selection of sweet and savoury delights, all of which cost less than £5. On the sweet side, besides the standard options of chocolate and maple syrup, there's a whole range of desserts converted into crêpes; think Eton mess, lemon meringue and black forest gâteau. If you prefer something savoury, they offer a selection including ratatouille, spinach and feta cheese and - in ultimate student style - baked beans and cheese.

If you loved Oktoberfest, why not snap up a pretzel at Gerhard's Pretzels? Most of the pretzels are vegan-friendly, with the obvious exception of the cheesy pretzel, all allergens are clearly labelled and they're all free from artificial nastiness.

A hog roast sandwich, complete with apple sauce and sage and onion stuffing, from The Travelling Pig will set you back just £4. Be sure to head down early to see the hog in all its splendour, as it's a popular choice.

Seasonal soups and fresh breads from Thistlestem Farm provide the perfect winter-warmer food for the ever-decreasing temperatures of Leeds. The freshly baked loaves, including seeded spelt, and honey and multigrain, are the perfect accompaniment to their soups, which include roast pumpkin and ginger and broccoli.

Last, but by no means least, Calverley Beekeepers offer a range of honey, jam, jellies and pickles to suit anyone's tastes. They keep their own bees, and alongside their range of edibles they also sell beautiful beeswax candles. For an extra-special sweet or savoury spread, this stall is where to go; their products would also make ideal gifts.

If you haven't already been, don't miss your opportunity to sample the delights of the Leeds University Monday Farmers Market this year, there's something for every taste and every budget.

[Rosemary Maher]





[Image: Nikki Bridgood/Getty]

# Review: Zaap Thai

Zaap Thai in the Grand Arcade is the latest addition to Leeds' booming street food industry. Walking in, you're greeted by an authentic Thai atmosphere with street signs, rickshaws, and free popcorn straight from Bangkok market. Friendly staff showed us to our seats and explained the menu, giving us insight into the Thai way of life. The manager was more than helpful, suggesting everything on the menu from the Som Tum Pou Ma and crab salad, to the Guay Tiew Rua, a noodle dish with pork and liver, and everything in between. The menu is expansive but not overwhelming, and even the most bizarre sounding dishes are appealing. There is clearly a passion and an authenticity in how Zaap Thai has been created, in everything from the menu to the traditional décor.

Intending to keep with entire experience we ordered the An Chan Soda and the Cha Yen. The former being a bright purple, sparkling butterfly pea juice and the latter was an iced Thai milk tea. The An Chan Soda was beautiful, very light and refreshing – definitely worth trying. The Cha Yen I found to be too heavy when paired with the meal, with a flavour that reminded me of almond milk that was rather sickly sweet.

To start we shared the chicken gyoza and the Sa La Pao Moo Daeng, a dish of steamed buns with roasted red pork filling. Both starters were absolutely delicious, the perfect balance between light bites and a teaser for the rest of the meal. The steamed buns were completely bizarre with a sweet pastry casing and a rich savoury pork hidden within the cloud like buns.

Within only 10 minutes of ordering and not having even finished the starters, our main courses arrive. Beautiful, aromatic, and totally filling. On recommendation from the staff we ordered the Guay Tiew Rua and the Pad See Aew Gai, a tradition Thai street food with rice noodles in a dark, sweet soy sauce and egg with chicken. We were shown how to garnish our food to suit our own tastes using a traditional Thai blend of spices and sugar. For the Pad See Aew Gai we tried half a teaspoon of sugar, half a teaspoon of the crushed chillies, and squeeze of fresh lime. This could be customised for how spicy or sweet you prefer your food. The small addition of the spices gave the meal an entirely new depth of flavour that allowed me to adjust the spice levels as I ate.

We decided to omit the liver from the Guay Tiew Rua and the staff were totally accommodating to our requests. The beautiful herbal broth was very light and full of flavour giving way to the roast pork and the noodles. Both main courses were stunning and very filling.

Overall the restaurant will definitely on my list of recommendations, the service was prompt and the staff were all a total joy to speak to. The food was beautiful and you feel like you could be quite easily sat at a street food vendor in Bangkok Market. With reasonable prices meals averaging about £3.60 for a starter and £6.50-£7.50 for a main course depending on the dish and the type of meat used. There is no pretence to Zaap Thai; the idea behind the restaurant is quick, authentic Thai street food and it delivers exactly what it sets out to achieve.

[Nicole Stewart Rushworth]

## Homemade Pumpkin Spiced Latte Recipe

The pumpkin spiced latte is a fad of the 21st century, commercialised by the Starbucks franchise that grasped on to the recipe, which for the past few years has been brought back due to popular demand.

Many regard the drink as a taste of Autumn in a cup, with the aroma of cinnamon and nutmeg only adding more deliciousness on top of the pumpkin spice and frothy milk. On a gloomy, winter's day, who can really say no? Now you don't even have to stress about going to Starbucks everyday to fulfill your caffeinated pumpkin fix, whip up a pumpkin spiced latte in the comfort of your own home.

### Ingredients

2 cups of milk  
1-2 shots of espresso (or a cup of freshly brewed coffee)  
¼ cup of whipped, heavy cream  
2 tablespoons of sugar  
2 tablespoons of vanilla extract  
1 teaspoon of pumpkin pie spice (or cinnamon + ginger + nutmeg mix)  
1 tablespoon of pumpkin puree

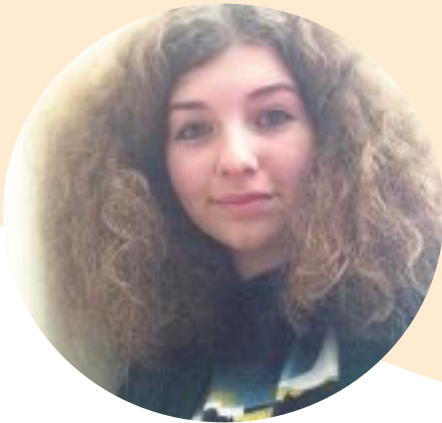
### Method

- (i) Over medium heat, warm the pumpkin puree and pumpkin pie spice in a saucepan for 2 minutes.
- (ii) Add the sugar to make a thick syrup.
- (iii) Whisk in vanilla extract and the milk, warming it gently and making sure it doesn't boil over.
- (iv) Process the milk with a hand blender until frothy.
- (v) To make your pumpkin spiced latte, pour the espresso into your mug, adding the milk mixture and topping with whipped cream and extra pumpkin spice.

[Nabihah Parkar]

# Columns

## Um... Shall we go halves?



So there I was, up at 2am, with Channel 4's 'First Dates' and a duvet as my only company. If you haven't watched 'First Dates' before: firstly, shame on you, and secondly, allow me to summarise. Each week the programme matches together lots of singles and films their blind dates within a London restaurant, partially as a quest to find people love - but mostly to give us viewers a bit of a giggle. Think cringing, cuteness, a bit of craziness and of course some cheesy chat-up lines with varying success.

Now as happy as I'd usually be with this catch-up TV sesh, with a socially awkward maths teacher and a returning Manchester geezer with terrible jokes, I was struck with irritation by one of the final couples: Marc and Elle.

"On a first date", Elle states in her first interview, "I love a guy to be a gentleman for me." Well, fair enough. It seems that the charming aesthetic of men is one that many women hold as a priority in the dating world.

Holding the door for you, paying compliments, common decency, right? But then she leans closer to the camera, stating another of the man's jobs for the night. "Pay the bill" she cheekily whispers, giggling. Hmm.

Elle, as all4 puts it, is a blonde 'Marilyn-Monroe look-alike'. Upon meeting her date with a squeal, she seems the complete opposite of quiet fireman, Marc, who comically looks a little frightened. But initially the pair are perfectly innocent, ordering tequilas and appearing to get on well enough.

The first spark of tension builds as Elle asks about another tequila. "Haha," awkwardly laughs Marc, "does money grow on trees?!" Personally, as a skint student, I see his point. With his three kids as well as his own budget to worry about, whilst eating in a very fancy restaurant, what's the shame in being careful with what you're spending? He makes a joke out of it and no harm is done.

But it is the final snippet of dinner that really heats things up, as the couple are given the check. "Oh we need to pay the bill. We need to pay the bill," Elle says, flinging the paper towards Marc. "Are you giving it to me," says Marc, half-jokingly. "Of course I'm giving it to you; I never pay on dates. Why would I?"

Suddenly, the atmosphere drops.

Marc looks a little shell-shocked. And so would you, after being encouraged to drink tequilas all evening and then given a bill of £136.

"I'm gunna give you £35" says Elle. "I understand your situation; you have three babies. Of course I'm gunna - hesitant pause - go halves. Well, not halves". Queue Marc's awkward laughter as he puts £100 on the table.

Now traditionally, men earned more and therefore paid the bill- and fair enough, this is still the case for a lot of couples. It's also seen as a courteous and chivalrous act; bound to create an irresistible allure of the gentleman sort. But it is becoming more and more out-dated as cultural attitudes begin to change.

Looking at other articles online, it seems a prominent no-no is 'revealing you're skint on the first date'. Lack of money to throw about is seen as something shameful, something unacceptable, particularly for men, as if it's something that can't be admitted.

"Usually on a date I get treated nicely," states Elle in her final interview, "treated like a woman". Followed by a deathly stare towards Marc and a glug of tequila.

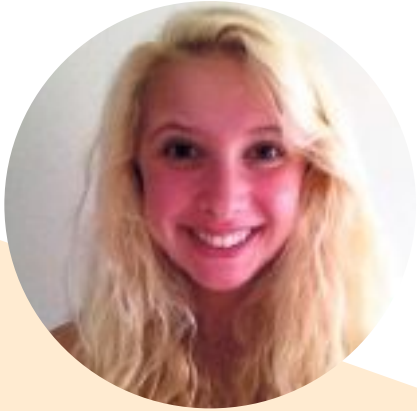
But with the differing budgets, changing attitudes towards female independence and same sex of today's couples, why are we still clinging onto this principle? All it causes is anxiety around the expectations of the first date. Men feel reluctant to offer to pay in case they offend the independence of their date, whilst women feel equally at unease to offer to pay in case they harm their date's ego. And as for same-sex couples? It seems we are in need of a QI 'nobody knows' sign.

It is at this moment that I am relieved to be saved from the horrific world of dating. I shut my laptop, content that my social media venting is complete for the time being. Perhaps I should start sleeping earlier. Or simply get less angry with TV.

[Charlie Collett]



# Britain's Surveillance Society: Is Big Brother watching you?



Having watched Channel 4's *Hunted* I suddenly find myself wondering how often I'm being watched going about my everyday life. For those of you who didn't see *Hunted* (why not?!) it was a reality show where 14 members of the public turned fugitive and went on the run for 28 days. Sounds relatively simple, right? Well unfortunately for them they were being hunted down by a team of ex-intelligence officers, counter-terrorism experts, data analysts and character profilers headed by the former Head of Covert Operations at Scotland Yard.

It was great reality TV, much better than the 'scripted reality' we normally see. But it really got me thinking about when and how I'm being watched. Simply walking to university, how many CCTV cameras do I appear on? Is there a camera filming me when I get cash out? I didn't even know it was normal to have cameras on cash machines until I watched *Hunted* and now I'm thinking about it every time I go to an ATM. Even using my phone I'm pinpointing my location to anyone who might be looking; send a tweet and if someone is looking for you they can get your location in seconds, isn't that scary?

We never really consider what a big technological footprint we have – in *Hunted* the team of experts hacked and used the 'fugitives' Facebook profiles to gain information for building character profiles. I've had Facebook since I was 15, I can't imagine what sort of character profile they could build for me with a constant timeline of my life for 6 years – and that doesn't even include my Twitter and Instagram! Twenty years ago it would have been a lot easier to turn fugitive for 28 days, now most of the population probably have some kind of internet presence which could be hacked and used against them.

George Orwell's *Nineteen Eighty-Four* was simply a novel about a dystopian future when it was published

in 1949 – now it's not far from the truth. How long will it be before the Thought Police become a reality? Is Big Brother watching you? Would you even know if he was? And if you wanted to go off the radar, do you even think you could? The fact that only 4 out of 14 fugitives made it the full 28 days on *Hunted* proves that it's very difficult to do.

Now I'm not saying I've become this hugely paranoid person – I swear – but before I watched *Hunted* I'd just never thought about how often we're under surveillance, or whether that surveillance is for our own safety; according to the British Security Industry Authority (BSIA) there is one CCTV camera to every 14 people in Britain and although this is for our own safety – it does help hugely in counter-terrorism and crime prevention – that doesn't mean that whoever's watching is not gaining information on us as well.

*[Imogen Sheldon]*

# Fireworks Night for the non-Romantics



Remember, remember!  
The fifth of November,  
The Gunpowder treason and plot;  
I know of no reason  
Why the Gunpowder treason  
Should ever be forgot!

Hey remember, remember how shit fireworks night was last year? Me too. Being single can suck at the best of times but we don't need the couples to take over yet another public holiday. Listen significant others, you can keep your PDA for Valentines Day, Halloween with their couples costumes and Christmas mistletoe but keep your wandering hands off our fireworks night. Kiss on your own time, not when I'm trying to watch a pyrotechnic spectacle. The celebration of the foiling of dastardly anarchist's, Guy Fawkes, plot to blow up parliament has taken upon a distinctly romantic turn. Excuse me, but the rejoicing of Guy being hung drawn and quartered doesn't quite scream 'Romantic Occasion.' Nonetheless, that doesn't stop those illuminated silhouettes, joined at the lips from blocking my view. Believe it or not, fireworks night is not just for canoeing. Despite this, a friend of mine recently lamented;

'Why would you even go to fireworks night if you weren't in a couple?'

The romantically inclined aren't going to shame me out of attending this bonfire night. We need to put on a show of solidarity. The fireworks should be the only sparks flying on the 5th of November. In preparation for this weekend, there are a number of simple measures that you can take to make sure your independent single-

tons firework night goes out with a bang.

- 1) Wear gloves: you won't be holding anyone's hand tonight and November evenings are notoriously chilly.
- 2) Don't look down: keep your eyes on the fireworks for fear of catching instances of heavy petting.
- 3) When that couple next to you are drawing hearts with their sparklers, why not try writing FU in the sky? Magical.
- 4) Take a cheeky flask of hot chocolate with cinnamon and tequila— You'll be flying around like a Catherine Wheel in no time. Endorsed by yours truly.
- 5) Surround yourself with like-minded people. Tell that one friend who trails their partner along with them to every event to ditch them or to take them elsewhere.
- 6) Who wants to kiss when you can have a sticky Toffee apple in your mouth? (You're all disgusting) Plus, you would need to carry dental floss with you if you were intending on pulling. So while everyone else is off snogging, you can indulge yourself in sugary deliciousness.
- 7) If all else fails, listen to a spot of Katy Perry – stop being a sad plastic bag, embrace your independence and you too can be an exploding mass of gunpowder
- 8) Or I guess you can just stay within the safety of your own home with a few glasses of wine and watch it on TV. Whatever.

*[Amelia Dunton]*

# Stand to be an NUS delegate

Shape the future of over

# 700

# million

students nationally

*Attend conferences on:*

**Black Students**

**Women Students**

**LGBT Students**

**Disabled Students**

*go to the* **National Conference**

*Nominations close*

**20 November**

*Voting begins*

**30 November**

*To find out more visit*

**[luu.org.uk/elections/nus](http://luu.org.uk/elections/nus)**

**nus**

**Leeds University Union.**



# Views

## When 32% of MP's Attended Private School Compared to 6.5% of Children *The Gryphon* asks: Should Private Education Be Abolished?

Yes



Beckie Doyle

In the current day, it is a fact universally acknowledged that education is a fundamental right to which everyone is entitled. Yet what often fails to be mentioned is the inconsistency in the quality of this education, or the possibility that something as unequal as wealth could be the defining factor in the standard received.

Simply switch on the television and you will find yourself surrounded by the privately educated - from newsreaders and politicians to actors and sportsmen - and whilst only 6.5% of children in the UK are educated in this way, the figures for these professions are all easily over 30%. It is a commonly voiced reality that a staggering majority of MPs have received private education, and only a mere 8 out of the 53 prime ministers to date have

attended non-fee-paying schools. Yet they still somehow claim to represent us all?

Statistics aside, the crux of the matter is what this shows us about the state of our education system. Education is supposed to open doors, not shut them; yet for those who cannot afford the Eton lifestyle, losing out to those who can is a daily occurrence. From applications for jobs and universities, to negative stereotypes which lead to deeper prejudices, state school education has come to be seen as inferior, when in reality it is the bedrock of our society.

However, as with most cases of prejudice, the preconceptions are reciprocated. Privately educated students have likewise been stereotyped as snobby, elitist and disrespectful - an image that hasn't been helped by portrayals such

as that in 'The Riot Club' or the recent Pig-gate scandal. It is not just the media however that gives them this label, some of the out-dated traditions and customs of the longest established public schools such as Eton and Harrow completely live up to the stereotypes. For example, a typical entrance application would involve a name put down at birth, multiple interviews with both parent and child including background checks, as well as multiple exams which may include questions that begin in ways such as "Imagine you are the Prime Minister...". All this serves to do is create even wider divides in society which engender resentment from both sides and prevent cohesion within communities.

If private education were to be abolished, there would be widespread interest in improving the standard of schooling across

the board and therefore top quality education would be available to all, not just those with the deepest pockets. The elitist world of the privileged few would be shared with the majority, and the ability to get on in life based simply on 'who you know' would likely be reduced. Stereotypes would lose their importance as social divides would be considerably lessened, which in turn should help to aid the stunt in social mobility that we are seeing currently. But the real question that this all boils down to, one which is often clouded by statistics yet is the root of the issue here, is this: do we want to live in a system based on meritocracy or aristocracy?

No

Alex Scales

The government's Social Mobility and Child Poverty commission, reported that Britain was "deeply elitist" with public school and Oxbridge students enjoying a "closed shop at the top". Yet, suggestion to abolish private schools is naive, unrealistic, and overlooks other effective solutions.

Firstly, who is to say that a parent cannot send their children to private school? Many parents will feel that they have earned the right to send their children where they can afford. So long as these parents continue to pay their taxes and support the public sector, who has the right to tell them otherwise? It's a difficult question to answer - would critics also argue to abolish private health care and other pay-for-services with the same vigour?

I suppose some may highlight that many private school parents are not 'self-made,' and their parents went to private school in an apparently never-

ending cycle of elitism. However this is hardly a sufficient answer to abolish private education. Even if it were, what would critics say to the parents who are 'self-made'?

Then what of international students? The Financial Times reports that HMRC makes a net profit of £2.3billion per year from foreign students and their involvement in the UK economy. Interest in a British education is traceable to Britain's reputation as having some of the best schools and universities in the world. Are we to lose this hard-won reputation and forfeit our profitable education exports, to the financial disadvantage of everyone?

A common assumption is that by banning private schools we may promote a meritocracy, where access to the top-rated schools is based purely on attainment, rather than the ability of parents to pay school fees. This initially sounds fantastic, however it fails to

account for the huge cost of such a project.

We must consider that 7% of the UK population attended private school, rising to 18% between the ages of 16-18. If the government abolished private schools, the state would then be forced to accommodate this colossal influx of students in already tight-squeezed state run education. The Treasury would necessarily have to foot the bill to build or rent facilities, not to mention the additional teaching and infrastructure costs. The only outcome would be lower education standards across the board. Clearly, this would have devastating consequences.

Eliminating elitism cannot be done overnight, and it will require greater strategy than political point scoring tactics like abolishing private schools. Increasing funding would be one solution, but there exist other capabilities to tackle inequalities in the education

system and overthrow the UK's "deeply elitist" tag.

The government could review university and public school intake quotas to examine whether this might offer fairer higher education, or review the tax-exempt status of private schools in an effort to raise money for the state sector. Likewise, private schools could offer more bursaries and scholarships to children of less affluent backgrounds, and work with local schools to offer resources. Councils could work to provide more employment schemes, working with local businesses to offer more children in state run schools greater and earlier access to a business environment.

Only through gradual refinements like these can we then begin to improve social mobility and tackle elitism in the upper echelons of society and business.

# Why Germaine Greer is Not Entitled To a Platform

Helen Brealey

BA English and French

Deemed a misogynist by Cardiff University's Women's Officer, controversial activist and writer Germaine Greer has come under scrutiny this week for her views towards transwomen. Greer has been prevented from delivering a planned lecture there on 'Women & Power: The Lessons of the 20th Century' following the launch of a petition for her to be barred.

The Guardian questioned 'why would the women's officer of a university... not want Greer, canonical feminist, to come and speak?' but given that this is not the first time that she has been known to make offensive comments, having deemed trans women 'parodies' in 2009, I'd say that the decision to stop her from attending is a perfectly understandable one. Greer accused transgender women of 'inflicting an extraordinary act of violence [on themselves]' by having

gender reassignment surgery. Going on to say that, although she is not against people having the procedure, such surgery 'doesn't make you a \*\*\*\*\* woman.' I personally do not believe that she is in the position to judge this, and it surely goes without saying that it is up to the individual to decide how they identify. Furthermore, by speaking in this way Greer drastically reduces and ignores the varying definitions of gender and sex, and her comments were deemed 'grossly offensive' and 'absurd' by Rebecca Root, a transgender actress and comedian, who said that she 'should know better'.

Appearing on Newsnight on 23rd

By speaking in this way Greer drastically reduces and ignores the varying definitions of gender and sex

October, she certainly didn't do herself any favours or make any apologies for

her shocking comments, stating 'people get hurt all the time, I'm not about to walk on eggshells'. She also validated the concerns put forward in the petition by firstly wrongly gendering transwoman Caitlyn Jenner, and then denying that transphobia exists by stating that 'it is simply not true that intersexual people suffer in a way that other people don't suffer.' I'd say this is a grave misjudgement given that hate crimes against transgender people are on the increase, and a reported 41% have attempted suicide before. Some may say that Greer's comments are simply 'out of date' due to a generation gap, but I don't think this can be used as an excuse. If an overtly racist speaker was scheduled to attend a university, there would be outrage and rightly so. This circumstance is not drastically different in protecting those who are more vulnerable to abuse.

There was further debate on



(Image: Kane Hibberd)

Newsnight this week when LUU Union Affairs Officer Toke Dahler, and The Times columnist David Aaronovitch debated 'no platform' policy. Aaronovitch's focus was that university should 'ensure a lively debate and discussion' so that students are not 'sealed away' from the real world, but considering the context of this week, Dahler countered it perfectly. It is one thing opening students up to a wide range of viewpoints, yet something very different to consider whether 'students would feel threatened or unsafe by inviting certain speakers'. To do so in this case would have left anyone identifying as transgender feeling under threat.

# Subway and Halal: Secularism's Place in Today's Society

Jack Adshead

BA International Business and Finance

Out of around 2000 Subway stores open today in the UK and Ireland, 202 are marketed as 'Halal stores'; substituting turkey for pork and operating within the guidelines set out by the Quran. Since 2007, Subway have

A fifth of Nando's stores sell Halal-approved chicken as do nearly 100 KFC stores. It is the same with every Pizza Express store in the country.

aimed to tailor their product range in line with the demographic composition of each area they operate in. They are not alone in employing such strategies. A fifth of Nando's stores sell Halal-approved chicken as do nearly 100 KFC stores. It is the same with every Pizza Express store in the country. Without doubt, this focused strategy has allowed companies to encourage a previously

reticent clientele.

Whilst such strategies are relatively old news, they offer poignant observations as to the role of companies in an ever-divided society. Most importantly is that businesses will inherently tread a dangerous path when attempting to increase profit margins. The strategies of Subway and others like it point towards the propensity in corporate governance to ignore the social ramifications of business decisions. After all, a company's chief aim is to acquire profit. In many cases, the aggressive strategies which some companies have implemented have threatened to destabilise communities and increase social tensions.

It is especially worrying therefore when the social tensions resulting from such operations are manifestly of a religious nature. This is because the issue no longer remains one between consumer and producer, but rather between the rights of the business, the religious and the non-religious. Thus, the issue constitutes a wider debate as to the need for a more secular society.

The example of Subway's strategy is a useful one when regarding the way in which ostensibly secular societies such as our own can be revealed as otherwise. Many questioned the validity of complaints, pointing towards the fact that most non-Muslims are not forbidden – on religious terms – to consume these products. To take such a position is to demote personal beliefs before those of religious certificate and to devalue any ethics which are not

The moment that as society we begin to talk and think and write in such a way, is the moment in which we discard individual reason, logic and more widely speaking, love, happiness and ambition.

pushed as part of a religious agenda. The moment that as society we

begin to talk and think and write in such a way, is the moment in which we discard individual reason, logic and more widely speaking, love, happiness and ambition. Ultimately, it is not Halal meats which are the issue, but rather the power of religious certificate and corporate decisions which guarantee its preservation over all else in what should be a secular society.

To be put simply, if we are to maintain a society founded on the values of personal liberty and justice, we cannot be willing to tolerate the desecration of such values in the hope that this tolerance and open-mindedness will be exported in the process. As it is the right of the company to operate autonomously, it is the right of the individual to freedom of belief – and more, the freedom to live in a society in which our values are based on individual merit and not religious affirmation.



# What Will China Look Like, Post 'One Child Policy'?

Michael Everitt  
BA Philosophy

For many in the west, China's one-child policy has come define the country. In this regard it is perhaps second only to the occupation of Tibet. As a response to a crisis, in this case one of overpopulation, it was as brutal as it was effective. With China increasingly conscious of its international image, the policy is to be relaxed to allow every couple two children. Now is the time to take stock of China and specifically where this leaves its infamous human rights record. The most obvious response would seem to be dismissing this as too little, too late. For thirty five years the Chinese government has approved forced abortions and sterilisation while turning a blind eye to infanticide. Very few would argue such actions are justified as a response to any crisis.

China is a country which has been launched by globalisation into a

modern world dominated by western ways of thinking. This is a society that has been defined by collectivism since long before Communism came on the scene. In more than a few ways exposure to the individualism which typifies many western nations has disturbed Chinese national pride. For their government this has manifested itself as a desire to find Chinese solutions to Chinese problems. This is not to justify the one-child policy,

For thirty five years the Chinese government has approved forced abortions and sterilisation while turning a blind eye to infanticide. Very few would argue such actions are justified as a response to any crisis.

merely to lend it some context.

On 30th October the University of Leeds proudly announced it would open its first overseas school. It is to be

located in Chengdu, China. This is an audacious move and begs the question; did the university take human rights into consideration? It does seem most unlikely that they did. China is an emerging superpower and, distasteful though it might be, there is just too much to gain from working with them. In doing so, are we endorsing the human rights violations of the one-child policy? That is the past and the new school is an investment in the future.

China has taken an important step in the right direction by relaxing the policy. It cannot be denied that it has taken them far too long but they have done it now. In time, it may be hoped, that one step will become many as further human rights violations are put behind them. If we wish to encourage China down this path, it will be best for us to offer cooperation rather than condemnation. Come the end of this century it is not naive to expect that China will be a very different country to the one it is now. Then they can look back, condemn their own past actions and perhaps even hold to account

those responsible. In many ways the

Come the end of this century [...] China will be a very different country to the one it is now. Then they can look back, condemn their own past actions and perhaps even hold to account those responsible.

one-child policy will be to them as the transatlantic slave trade is to Britain; a shameful part of our heritage from which we learnt important lessons. Imperfect though it may still be, this is a nobler country now because of those lessons and the same will one day be true of China.

# The Chilcot Report: 'Not Nearly Good Enough'

Lawrence Cwerner  
BA Communications and  
Broadcast Journalism

The Chilcot Report will at last be released in the summer of 2016. After years of delay and up to £10million of taxpayers money, the inquiry into whether there was wrongdoing by Tony Blair and the British government in the

The UNs examples of war crimes include "intentionally killing civilians". I don't want to speak for everyone, but I don't think the death of hundreds of thousands of civilians can be considered unintentional.

decision to invade Iraq in 2003 will be made public.

When the inquiry was announced in 2009 by then PM Gordon Brown, it was initially said that it would take place behind closed doors. So the shady, closed doors agreement to invade Iraq

would have been investigated behind closed doors, in a shady way. Thankfully this decision was reversed due to media pressure. Will the report really be a progressive step forward though? With allegations about ministers burning

important files about the legality of the Iraq war, the Chilcot inquiry can't expose the truth. Vital files have been classified by Cameron's government, files which probably

could be helpful in the Chilcot enquiry. According to the Independent, Washington have intervened to delay the publishing's of the report. The end product we see in 2016 will not be the full picture. It will not be a transparent view of the steps taken by Tony Blair and his government, of his highly classified conversations with the then American

President George Bush.

Apparently the report will be critical of Tony Blair. It would be hard not to criticise a man who effectively committed genocide by invading Iraq and is responsible for the deaths of

hundreds of thousands of Iraqi civilians. It's almost unbelievable how long it has taken Lord Chilcot to work out that this is a bad thing. The constant delays are disrespectful to the all the dead, the

families of British soldiers killed and to the millions of Iraqis displaced and affected by this terrible conflict.

The UNs examples of war crimes include "intentionally killing civilians". I don't want to speak for everyone, but I don't think the death of hundreds of thousands of civilians can be considered unintentional.

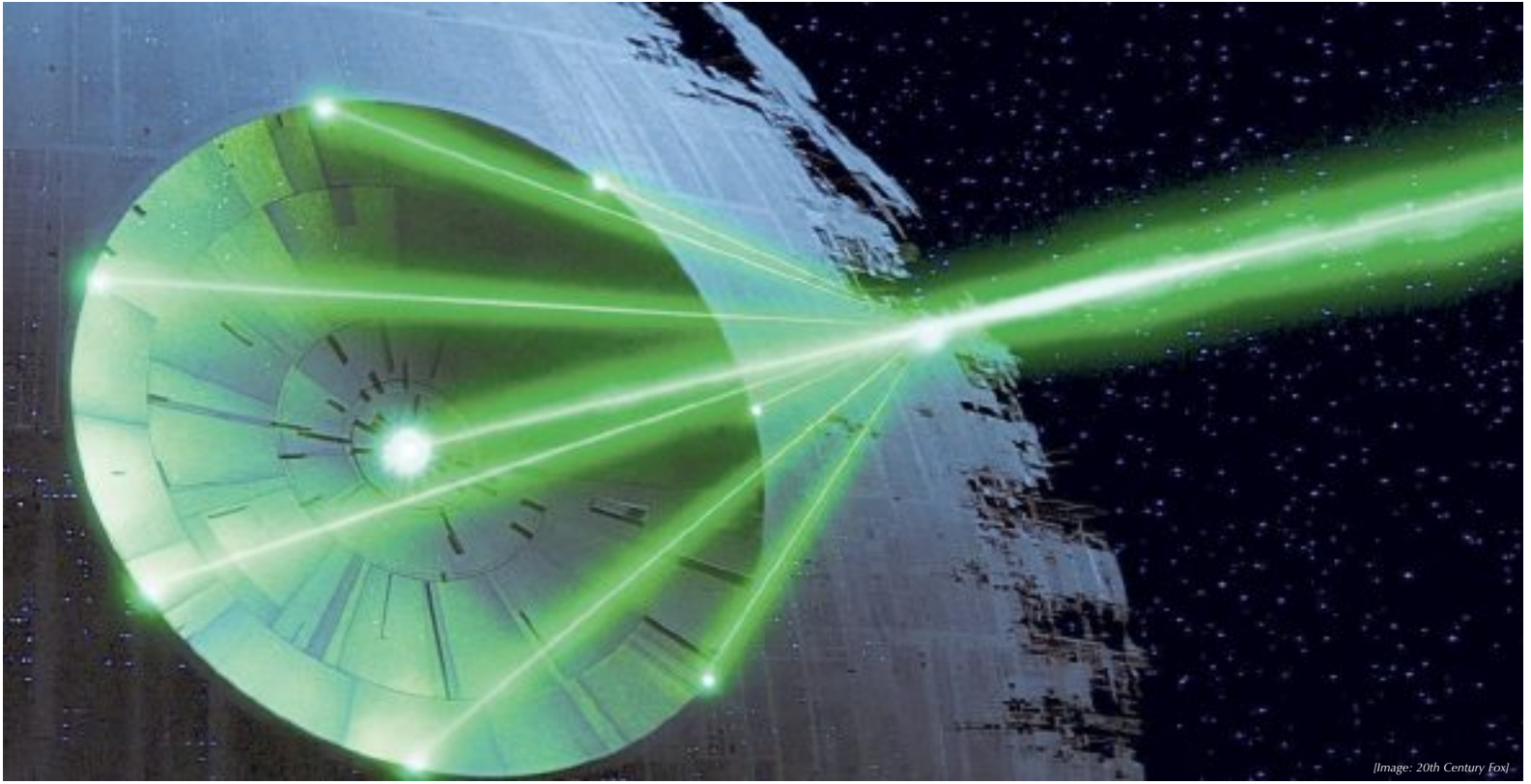


(Image: Matt Dunham)

The disappearance of over 90,000 children isn't an accident. Tony Blair shouldn't be commenting about the Iraq war to the British media, he should be giving statements at The Hague. It is not radical or controversial to suggest Tony Blair should be held on trial at the International Criminal Court for war crimes, as establishment voices will say and echo, but merely a much needed step in the right direction. If Tony Blair was from a poorer country, then he would have surely been tried by now.

Sir John Chilcot, a member of the British establishment alongside Blair, cannot effectively and fairly conduct an inquiry into the Iraq war. The Chilcot report may well be released in 2016, but don't expect it to be anything more than a political dummy, to try and keep dissenting voices quiet. An independent, international investigation into Tony Blair's decision to invade Iraq is needed, a thorough report which answers to no-one and absorbs all the evidence. The Chilcot inquiry is not nearly good enough.

# Tractor Beams: Getting a Grip on Reality



[Image: 20th Century Fox]

Steven Gibney

The release of the new Star Wars film is almost upon us, marking nearly 40 years since the UK's first screening of the original. Understandably, a great furore surrounds this latest instalment; however, the recent development of a fantasised technology from the first film is also cause for excitement. In Episode IV the Death Star traps the Millennium Falcon, using a tractor beam to draw Han and the crew into the clutches of the empire. Now, thanks to a collaboration of scientists, tractor beam technology has been turned from fantasy to reality. This combined effort, involving scientists from the UK and Spain, has seen the development of a real life sonic tractor beam, capable of suspending and moving objects.

The tractor beam – a product of researchers from the University of Bristol, the University of Sussex and the Public University of Navarre in Spain – uses sound waves projected from speakers to suspend, rotate and control small items. Consequently the technology, described in a study published in *Nature Communications*, is the first successful example of sound wave use to levitate and manipulate an object. Previous attempts have included the use of light waves; changing the temperature of air around an object, altering the surrounding pressure, thus allowing for its suspension in the air. However, this field of research has had limited success.

The current breakthrough involves the use of high-pitched and high-intensity sound waves which, when pointed at a specific point, create an acoustic hologram. Unlike visual holograms, which rely on light waves to create a 3D hologram, an acoustic hologram relies on sound waves, producing a 3D form that is invisible to the naked eye. In this case, the acoustic hologram was

created using a grid of 64 miniature loudspeakers, directed at a polystyrene ball. The sound waves used were at a frequency of 40KHz, which is audible to bats but too high for human hearing. The study found that adjustments to the properties of the sound altered the properties of the acoustic hologram, allowing for the polystyrene ball to be suspended and rotated.

**Although this technology may one day be used on items the size of the Millennium Falcon, the group responsible for the discovery have other ideas concerning how the technology can aid society.**

Asier Marzo, the PhD student involved, described how difficult the development of this technology was, “after months of beads being spitted uncontrollably from the tractor beam we had success”. While the manipulation of a 3mm polystyrene ball seems like a relatively small breakthrough, it may well have much greater repercussions on numerous fields. It indicates an increased probability of developing a more powerful acoustic hologram – one capable of manipulating much larger objects from significantly further distances. This would be achieved by using larger speakers and lower frequencies, potentially producing a tractor beam that could accurately pick up a football from over 30ft.

Although this technology may one day be used on items the size of the Millennium Falcon, the group responsible for the discovery have other ideas concerning how the technology can aid society. As sound waves

can travel through body tissues without causing harm, there are a number of medical procedures which would benefit from this research. For example, operations and microsurgeries could be performed without the need for an incision. Similarly, the sound waves could be used to manipulate objects within the human body, including blood clots and kidney stones. Furthermore, the group have suggested that their tractor beam could be used to deliver drugs to specific regions of the body. This would allow for the production of specifically designed drugs, ones which target areas where they will have the most benefit and least amount of side effects.

In addition to its application in medicine, there are suggestions that the device could be fitted to the outside of space stations. This would enable astronauts to operate specific objects in space, allowing them to perform repairs without having to leave the station. Clearly this technology is still in its infancy; however, there is now ‘a new hope’ that the tractor beams observed in the Star Wars universe are no longer light-years away.



# Is The 'Global Wave of Extinction' Now Lapping at our Shores?



Amy Wardle

Species extinction often feels like an issue far from home; one that affects orang-utans, tigers, and giant pandas – all animals in dramatic decline. To some extent, this is true. Tropical and island species are generally more sensitive to changes in their ecosystem, with the temperate rolling green hills and rocky shores of Britain usually disregarded as sites of endangered species.

However, over 60% of British species are in decline. The International Union for Conservation of Nature (IUCN) released information last week outlining how popular British birds are facing a harsh and difficult winter. Slavonian grebes, pochards and even Atlantic puffins – the familiar face of the children's range of Penguin Books – are diminishing as rapidly as African elephants and humpback whales. Moreover, it is sad to note – especially as we approach the festive season

– that fable favourites, the European turtledove, has declined by 96% since the 70's, and are now similarly at risk.

The vulnerability of species that were of least concern a decade ago, demonstrates the scale of rapid change the British (and global) ecosystem is facing. A study of a puffin colony, released in the journal PLOS ONE in July, illustrated how the numbers of the seabirds breeding on Fair Isle had halved in size since 1986. Dr. Will Miles attempted to determine the cause of these changes, and while numbers of predatory seabirds in the area have increased hugely recently, this does not seem to be affecting the number of adults. Puffins are fighters! Instead, what researchers have observed is the plummeting numbers of fish adult puffins bring back to the nesting colonies, whilst younger puffins are failing to return at all. Ocean pollution, oil spills, increasingly difficult winters and declining fish populations are the route of the issue - factors we play a heavy hand in

controlling.

Conservation groups and organisations, such as the RSPB, are imploring for a far more responsible approach to harvesting from the oceans we over-exploit. We need to greatly reduce marine pollution if we are to prevent further damage to our isles and our fellow islanders – both those with and without wings.

The interconnectivity of ecosystems means that a change in one part, however small, can affect everything else. Although this has negative implications, we can also use this to make positive improvements to our surrounding environment. Little things such as buying #JustTuna brands of tuna, recycling plastics and avoiding toiletries which contain microbeads will help puffins, other species and us! As the UN climate conference quickly approaches, it is important that we begin to think about our individual impact upon nature and, more importantly, how we are going to act upon it.





V I T A M I N

PRESENTS  
**BROTHERS AND SISTERS!**  
*A NIGHT OF FUTURE-POP & GOOD TIMES*

**13 OCT** VITAMIN + MARSICANS  
**10 NOV** VITAMIN + POLO + KRRUM  
**08 DEC** VITAMIN + ACTOR + SNOWFOX

**AT THE BRUDENELL SOCIAL CLUB**  
**LEEDS - LS6 1NY**



*Follows on from "Giving it Up" EP, Leeds Festival and Tour with Ratboy: "They're serving up chiming air-punchers with a Foals-y math-rock jitter and a thumping great chorus." NME*

**Doors 7.30pm £3 or join mailing list at [thisisvitamin.com](http://thisisvitamin.com) for free entry**

**To Believe EP - Out on 10" Vinyl & Download 26 October on National Anthem**

Twitter @thisisvitamin Facebook /thisisvitamin  
Instagram @thisisvitamin Snapchat: thisisvitamin





# Finally A Queen of Melbourne

Michael Andrews  
Horse Racing

The Melbourne Cup, the richest race in the Southern Hemisphere, also known as the 'race that stops the nation', produced a huge shock on Tuesday morning when 100/1 chance Prince of Penzance stormed home to win under jockey Michelle Payne.

It was the first time a female jockey has won Australia's most celebrated race and arguably, the first time a female jockey has won the flagship race of any large racing country. A Grand National still eludes our female jockeys despite recent efforts by Nina Carberry, Carrie Ford and, the best of them all, Katie Walsh who finished third on Seabass in 2012. It's a similar story in the USA, with Rosie Napravnik a Breeders Cup winner (an American flagship festival) but no female Kentucky Derby victor.

By no means was Melbourne Cup victory ever seriously considered likely by connections of huge outsider Prince of Penzance, but Michelle Payne has handed female jockeys a huge boost by not just battling the odds, but also by overcoming the barriers she faces.

What does it mean for the sport? Unlike the majority of sports, female jockeys have historically received no allowances to their male counterparts but compete on equal terms. The question of whether this is fair has been raised far more seriously of late, with the announcement of two leading British jockeys retiring

before their expected departure, Group 1 winning Hayley Turner and Racheal Kneller.

There are two viewpoints: firstly, women shouldn't be seen as officially inferior to men and given 'allowances' as a result, belittling their horsemanship. On the other hand many people will argue, including Racheal Kneller, that women are simply never going



to receive riding equality without some intervention: "I've actually rung trainers myself and they have said

they don't want a girl on it". It's an argument worth much further debate.

Despite Michelle Payne's historic success it wasn't half of the story in Melbourne. She also in part has to thank her brother, Stevie Payne, stable-lad of Prince of Penzance who picked out of the hat the plum stall for her to start from: stall 1. A sufferer with Down Syndrome, his emotion captivated audiences globally when interviewed by Channel 7: "Thank you very much, everybody. To all of the crowd today at the races, I hope you have a great night. Thank you very much." In Michelle's words, "Stevie can pretty much do anything. I think it's great for other people with Down Syndrome".

Then Red Cadeaux went and chucked a bucket on our fire. Trained in England, he has run in four Melbourne Cups and finished second on three occasions, making him the most celebrated non-winner of the Cup in recent history. News shortly after the race broke of his failure to finish and subsequent life-threatening injury. Images began to circulate of his jockey, Gerard Mosse, walking away in tears from the scene. He was quickly moved to Werribee hospital where his status, much to the relief of thousands of fans worldwide, has now been changed to stable. And that is your average day in the world of racing.

# Should Jose Mourinho Be Fired?

No

Fiona Tomas

If Mourinho is to become the latest victim of the 'come and go' managerial culture that English football has so tediously become a slave to, it would be, as they say in Portuguese, "cereja em cima do bolo" – or the icing on the cake.

There is something wholly detestable about this latest footballing philosophy that has toxically manifested itself in the minds of club chairmen. Massimo Cellino is a fine example of this – and who knows how long poor Steve Evans will have at Leeds United before the next guinea pig is brought in. If Mourinho becomes another Brendan Rogers or Tim Sherwood, surely alarm bells will start ringing?

As far as Mourinho is concerned, they already are ringing. The Portuguese has always relished being in the limelight. But this season, after an unprecedented six defeats out of eleven Premier League matches for his Chelsea side, he's loathing it. This statistic is Mourinho's most recent record, a far cry from the one set when his side stormed to their first top-flight title since 1955 and with it set a new record points total of 95.

Not all Chelsea fans, it seems, want to call the final whistle on the Portuguese. He was clearly backed by noisy home fans in their 2-1 victory over Dynamo Kiev on Wednesday night in an encouraging display by his side, where support was voiced from every corner of Stamford Bridge.

And they are right to do so. Love him or hate him, you can't deny that Mourinho has character. Everyone was raving about him upon his return to the Premier League two seasons ago, with critics saying that it had truly missed one of its greatest gaffers. Although his occasional arrogance more often than not makes him appear rude and arguably overshadows his managerial success, Eva Carneiro might not need a boss, but Chelsea do.

Mourinho loves Chelsea – he wouldn't have returned to the Premier League for any other team, not least one that would fire him. Some Chelsea fans, including Abramovich, might have the blues, but so does "The Special One", too.

Yes

Nancy Gillen

This side of the debate may be a rather biased one, as it is in my Gooner DNA to hate Jose Mourinho. However, no matter who you support, it's clear that Mourinho must go.

The job of a manager is to get results. This season, Chelsea has recorded loss after loss, having won only three league games since August. They lie in the unfamiliar position of 15th. However, they deserve their mid-table placing at the moment, with their play lacking creativity, energy and determination. If the performance of a manager is assessed purely on results, then Mourinho must go.

However, it doesn't just come down to results, especially with Jose Mourinho. Many Chelsea fans would see it as a betrayal to sack "The Special One", who in all fairness has brought the club up to the dizzying heights from which it is now tumbling. They argue that his record with other clubs such as Real Madrid and Inter suggests his recent performance must surely be an aberration. How can a manager who won at least one trophy every year between 2003 and 2012 suddenly lose his magic touch?

However I don't think it's a case of Mourinho losing his touch, rather one of his reputation and ego getting the better of him, and this is starting to affect the club. The incident with Eva Carneiro was disgraceful and must have had its repercussions within the team as well as among the public. It is hard to see the Chelsea players not losing respect for Mourinho, as he openly criticised a qualified doctor.

His behaviour during post-match interviews shows his arrogance and his belief that nothing is his fault. Though probably just an act for the media, Mourinho cannot take responsibility for his failures and instead challenges the officiating, and due to this has now been banned from the touchline for Chelsea's next game.

In short, I think Mourinho's behaviour is damaging Chelsea. Results aren't going their way, and the Portuguese manager is simply a negative influence at the moment. If Chelsea can get rid of the overpowering idea that Mourinho is "The Special One", they would do well to start afresh.

# Better Luck Next Time for Beckett

Matthew Norman

Netball

University of Leeds 39 - 23 Beckett

Uni 2s convincingly beat city rivals Beckett 3s to grab their first league win of the season. Their dominating performance was made sweeter by the fact that at no point during the match were they on the losing side and at the final whistle it was a delightfully easy read: 39-23 in favour of our Gryphons.

Uni took an early two-goal lead through goal shooter Emily Higgins, before Beckett replied instantly to bring the score back to one-all inside a frantic first minute. Led by goalkeeper Georgia Blessed, Uni managed to snuff out promising Beckett attacks which enabled Higgins to increase the lead to 4-1. Beckett fought their way back into the match at 5-4 after a sloppy five minutes of play from both sides. Uni upped the ante and found their quick passing, drawing countless fouls on our girls in green, allowing Uni to take a tight 8-5 lead in to the first break.

After an exchange of goals at either end of the court from the resumption, Uni asserted their supremacy for the first, but not final, in the match to score five unanswered goals. Beckett continued the second period as they had finished the first by consistently fouling in key areas, and combined with exceptional rebound work by Higgins and goal attack Natasha Dawson, Uni made the most of their chances to lead 14-6. Despite constant shouts of "slow it down" from the sidelines,

Beckett racked up the handling errors because of the outstanding pressure from all the Gryphon girls. Uni controlled the final couple of minutes and increased the gap even more to go in at half-time with a comfortable 10-goal cushion – 19-9 ahead.

Uni started the third quarter with amazing intensity and noticeably quicker passing around the court, which Beckett struggled to keep up with. They did, however, get one back after Uni scored a quick two from the break. Unfortunately for them, Uni once again utterly dominated proceedings to score an incredible eight unanswered goals to all but ensure the victory. Higgins and Dawson pushed Uni to a 29-10 lead with

Blessed, Jess King, Bekah Aspin and Helena Grennan all comfortably getting the better of their opposing numbers and totally dictating play from the centre of the court. Beckett showed great character and fight to score five in a row themselves, but it was looking to be too little too late with the score 31-17 at the end of the third.

Despite shuffling the team around for the final period of the match, Beckett never managed to mount a serious challenge to Uni's lead. Uni's impressive passing was epitomised by a swift break which saw Jess Fogarty intercept and quickly pass cross-court to King. King launched it down court to an awaiting Dawson in the goal circle before she sharply moved it on to Higgins to finish, with most of the Beckett players still well out of position down the other end of the court. Both teams picked up a couple more goals as the match came towards a close and as the final whistle blew, Uni were deserved victors.

Uni will take this momentum into an exciting cup clash against Lancaster 1s next week after their superb performance over their local rivals.



[Image: Matt Norman]

# Dominant Durham Drive Through Leeds

Alex Bowmer and Milo Carlton

Men's Rugby Union

University of Leeds 14-31 Durham

Durham men's rugby union 1s proved too strong for their Leeds counterparts, running out 31-14 winners on a misty afternoon at Weetwood.

The Gryphons came into this encounter off the back of a morale-boosting 16-12 victory over Nottingham. However, Durham were set to be tough opposition, having pushed Leeds Beckett very close last week.

The game did not get off to a great start for our boys in green, as a penalty try was conceded in the second minute. Shortly after the restart, Leeds had the chance to reduce the arrears with a penalty. However, the kick was at least 35 yards out, and although Ethan Allen had the distance, he was not quite accurate enough, as the ball drifted just wide of the right-hand upright.

Durham were proving stronger in the scrum and more dynamic with the ball early on. However, Leeds continued to fashion chances of their own. A bit of ill-discipline made Uni's job that much harder though, as Alex Swan was sin-binned. Durham clinically capitalised, scoring a penalty to go ten points up. Another lineout won by lock Hamish Hughes then saw Leeds drive forward and secure the penalty. It was a case of déjà vu though, as the ball did not find the target.

Another sin-bin left Leeds in trouble, and although

Swan had by now returned to the field, they were still a man light against a powerful Durham pack. The inevitable soon followed, as they muscled over the line despite valiant Leeds resistance, with the try being converted.

With the half-time score 17-0, Leeds knew that they would have to step it up in the second half, which they duly did. The Gryphons came roaring back after dogged work by the forwards saw hooker Rory Simpson touch down from a powerful driving maul in the 49<sup>th</sup> minute, with second-half substitute Jamie Guy slotting the kick home.

The game was a far more even affair, and at this point Leeds were arguably enjoying the lion's share of territory. Simpson displayed his strength throughout the game, executing a crunching tackle on the hour mark and turning over Durham possession. Our pack, although smaller in weight, proved their dominance in the lineouts, launching Hughes high into the air and winning the majority of balls.

The recently-introduced Durham No.22 almost profited after a run down the wing and kick-chip, but his Leeds adversary was alert to the danger and smothered the ball. It wasn't long after that however that Durham had re-established their 17-point advantage, barrelling over the line on

the 68<sup>th</sup> minute.

To their immense credit, Leeds heads did not drop, and after being found in space following another brilliant driving maul, Hall dived over. Durham had the final say though, and a converted try meant that the final score was 31-14 to the side from the North East.

After the game, captain Luke Harris said that "Durham were a quality side, but our performance showed that we are a very tough team to beat and we should cause a few upsets this year." The boys in green face a daunting task next week away at Loughborough, but if they can replicate their second-half display for 80 minutes, then they are in with a real shout.



[Image: Alex Bowmer]



# Promotion Potential Great for Gryphons

**James Candler**  
Men's Badminton  
Leeds 2s 7 - 1 York 2s

The men's badminton 2s blew Hull away on Wednesday, in an encounter that saw Leeds establish their dominance and, with the side winning by a 7-1 scoreline, brought them one step closer to the ever-tantalising prospect of promotion.

The first two singles matches of the day suggested that the audience might have been in for an agonisingly tense afternoon. Whilst an on-form Kieran Kavi appeared to make light work of his opponent Connor Hall (winning in straight games by a margin of 21-6 and then 21-5), the adjacent match between Mike Jones and Koe Zhang Yang was a far less straight-forward affair.

Jones began well, manipulating the speed and position of the play with his powerful backhand from the baseline as well as some adept shots to the forecourt. The Gryphons had won the first game 21-18, however Zhang Yang did not seem to tire as a result of the punishing game, and instead fought back with terrier-like tenacity. Jones could not break down the Hull player and was often forced into difficult, overly-ambitious shots.

Consequently, Jones lost the only



(Image: Nao Takahashi)

match of the day and the Gryphons could see they would have to play to their utmost potential in order to do away with Hull.

The doubles were next up and it was at this moment that the Gryphons really began to pull away. The partnership of Jun Ho Gong and Sam Careelmont proved a force to be reckoned with, as all day they totally dominated their Hull rivals. In all the matches, neither of the Hull doubles sides managed to put more than eight points past the Leeds partnership, and when one saw them play it was easy to see why. The pair showed lightning reactions in order to block shots directly at the net and, when they needed to, displayed excellent power in their serves. The other partnership of Callum Andrew and Ben Beresford proved to be just as impressive, as the pair consistently

beat their opponents by a margin of either 21-15 or 21-14. The two clearly had fantastic chemistry on the court, seamlessly intermixing clear shots with skilful dabs.

By the time that Jones and Kavi were due to play their second singles matches, the match had already been won and consequently, it was not all too difficult for the players to win their final matches in straight games – thus putting to rest any doubts that may have arisen from the more tense and shaky start.

Leeds currently sit second in the league, just below their main rivals Newcastle University. The Gryphons are breathing heavily down the frontrunner's neck and the rest of the season is sure to be a truly captivating affair.

## Fencers Flatten Manchester

**Michael Andrews**  
Fencing  
University of Leeds 264 - 193 Manchester

Both the women's and men's teams saw off Manchester in The Edge on Wednesday, with clear victories across all three sword disciplines with final scores of 135-84 for the women and 129-109 for the men.

Each sword discipline included three team players who, in a round-robin system, as every swordsman from Leeds played every swordsman from Manchester in a race to 45 points. Each sword (sabre, Foil and épée) has its own slightly different rules, with the clearest difference being what striking areas would score points and which would not.

Despite losing the opening three-minute contest, the women's team quickly asserted their dominance, never letting up on the visitors, taking the first round (sabre) 45-38. It was the second match however with the foil that saw them secure the victory, with Ava Martinez-Lambert, Emma Kurtis and Miranda Carins thrashing Manchester early, with a lead of 18-3 at one point. Unsurprisingly, all three players' sword speciality is foil and the final score was a very one-sided 45-15.

The match was all but over after that dominant

display, with only 8 points needed for the women to be victorious. They quickly secured that within the first two games, eventually going on to win the épée 45-41 in the closest game of the match. After inflicting defeat on Newcastle away last week, the women's team once again looked strong going into next week.

The men's team didn't let the side down either for the Gryphons, taking a clear cut 45-36 sabre win in the first game. In the foil they were even more impressive, with a 45-28 win for Alex Bolton, Josh Stuart and Josh Sambrook. Although the time did at one point begin to run away from both teams, Sambrook successfully caught up with it, scoring a huge ten points in the three minutes of that round.

It didn't take them long to score the magic twenty points in épée they needed to win overall, but Manchester proudly fought back to take the overall épée round 45-41. With an overall score of 129-109, the men's team won comfortably enough, with the only downside to their day the death of one of Leeds' sabres, tragically cut in half early on.

Both teams head to Liverpool next weekend, where they look to continue their winning vein.



Badminton 1s (M) 3-5 Liverpool 1s  
Badminton 3s (M) 6-2 Huddersfield 1s  
Badminton 1s (W) 2-6 Nottingham 1s  
Badminton 2s (W) 0-8 Northumbria 1s  
Basketball 1s (M) 57-75 Sunderland 1s  
Basketball 2s (M) 76-42 Sunderland 2s  
Basketball 3s (M) 23-56 York 2s  
Football 1s (M) 2-3 Newcastle 1s  
Football 2s (M) 3-2 York St. John 1s  
Football 1s (W) 15-1 Sheffield 1s  
Football 2s (W) 2-5 York St. John 1s  
Football 3s (W) 0-5 Leeds Trinity 1s  
Hockey 1s (M) 3-2 Edinburgh 1s  
Hockey 2s (M) 1-3 Durham 3s  
Hockey 3s (M) 1-2 Newcastle 3s  
Hockey 4s (M) 2-0 Sheffield 3s  
Hockey 5s (M) 0-3 Newcastle 4s  
Hockey 6s (M) 4-1 Sunderland 1s  
Hockey 1s (W) 0-2 Edinburgh 1s  
Hockey 3s (W) 2-3 York St. John 1s  
Hockey 4s (W) 3-1 Teesside 1s  
Hockey 6s (W) 2-3 Bradford 1s  
Lacrosse 1s (M) 1-20 Northumbria 1s  
Lacrosse 1s (W) 14-11 Durham 2s  
Lacrosse 2s (W) 4-16 Durham 4s  
Netball 1s 56-43 York St. John 1s  
Netball 4s 35-60 Sheffield 2s  
Netball 5s 24-27 Durham 4s  
Rugby League 1s 22-30 Newcastle 1s  
Rugby Union 1s (W) 0-5 Sheffield 1s  
Squash 1s (M) 3-2 Durham 1s  
Squash 2s (M) 3-0 Sheffield 3s  
Squash 3s (M) 2-1 York 2s  
Squash 2s (W) 0-4 Durham 1s  
Table Tennis 1s (M) 4-13 Lancaster 1s  
Table Tennis 2s (M) 6-11 Leeds Beckett 1s  
Tennis 1s (M) 6-6 Durham 3s  
Tennis 2s (M) 8-4 York 1s  
Tennis 4s (M) 12-0 Sunderland 2s  
Tennis 1s (W) 2-10 Durham 3s  
Tennis 3s (W) 4-8 York St. John 1s  
Ultimate Frisbee 1s 15-9 Liverpool 1s  
Volleyball 1s (M) 3-0 Northumbria 2s  
Water Polo 1s (M) 8-17 Sheffield Hallam 1s



The Gryphon debate Jose Mourinho's future p.17



Men's badminton dominate York p.19



Beckett beaten in netball showdown p.18



Fencing victory over Manchester p.19



## Gryphons Still Set for Promotion

### ● Netball team still yet to lose a single set this season

### ● Outstanding performances from Anu Vall and Wen Fu

Fiona Tomas  
Women's Volleyball  
Universit of Leeds 3 - 0 York

Leeds' volleyball women kept up their winning record at the start of the season with a comfortable 3-0 victory over York at the Gryphon Sports Centre on Wednesday night.

The Gryphons were confident going into the match, having won their opening two BUCS games and having not conceded a set in either.

The girls in green started the match brightly and stormed into a 5-2 lead, although a series of lucky net topples meant that York climbed their way back to 5-5. Fine serving from Annicka Hack and Anu Vall kept Leeds on the front foot and allowed them to execute some clinical slams. The home side were buoyed by winning the first long rally of the game where York, despite some valiant defending, could not find a response to Ionna Loukaidou's powerful finish.

Another slam from Hack made it 20-14, before Loukaidou performed a brilliant reflex when she swiftly reacted to her blocked shot at the net, calmly looping it over. Two more strong serves from Hack saw the set out at 25-15.

The start of the second set saw York showing signs of improvement, but the skill of Kohsun Kao kept the opposition on their toes, and Leeds worked patiently before gradually edging into the lead at 8-7. Vall continued to thwart the York defence with her strong slamming from deep, and the partnership between Fu and Loukaidou was working well.

York could not keep up with the quickened pace of the game and after several forced errors, Leeds moved into a four-point lead. An intelligent punt from the in-form Loukaidou followed, before another big serve from Vall rattled the York defence. Leeds were playing the better volleyball and winning more points at the net in part due to the excellent work from setter Wen Fu, who was playing a pivotal role

in accurately positioning the ball for the outside hitters.

Having won the set by a twelve-point margin, the game looked all but over for Leeds' county rivals and it was only a matter of whether the Gryphons could maintain their dominance for the duration.

However, York had not resigned themselves to defeat and came out fighting in the third set in a way that well and truly tested the Gryphons, showing better rhythm in their passing and possessing more of the attacking play. The opposition took their chances better at the net and were causing problems for the Leeds backline.

Vall brought it back to 15 apiece with a great serve, before more great exchange work between Loukaidou and Fu edged Leeds in front. York continued to battle and after a few deflected shots and several misjudged attempts from Leeds edged them back into the lead at 18-19. Vall got down low but could not retrieve a York

slam and just as Hack made it 20-20, she unfortunately served into the net and York were two points away from claiming the set.

The Gryphons then called time for a team-talk which steered them to victory. As the girls in green took to the court again, Laffan immediately made up for her previous error, looping the ball tamely over the net before Loukaidou scored again to square the game at 23-23. Vall served for the match and after a brief rally, she slammed the ball at a York defender to ensure that Leeds had the last word.

Although this was arguably an easy game for the Gryphons, their character was truly tested in the third set. Credit must be given to an adamant York side who made the girls work for their third consecutive victory to continue what has been a promising start to the new season