



# THE GRYPHON

www.thegryphon.co.uk

@\_TheGryphon  
Issue 11  
10/02/17

The official newspaper of Leeds University



Image: Viola Luo

## Soaring Halls Prices Halted by Exec Victory

### Real term rent cuts agreed after cost of accommodation rises 19% in five years

**Polly Hatcher**  
News Editor

LUU Community Officer Jamie Ali has secured an agreement between LUU and Leeds University to make 'real term rent cuts' in the 2017/18 academic year, which will ensure rent costs do not rise higher than inflation.

The news comes following the announcement that Oxley Hall is to be sold, and more money invested by the university in to new affordable halls.

From the academic year 2010/11 to 2015/16 the average price that a student at Leeds University pays for accommodation has risen by 19%.

He said: "Cutting the cost of Leeds Uni accommodation was one of my main pledges when I ran to be an officer last year. Rent is our biggest outgoing as students. For September 2017, I've negotiated a real term rent cut for Leeds Uni owned halls and laundry will no

longer be charged for.

"Leeds has a broad range of affordability in its university halls - from your cheap and cheerful Lupton, to Charles Morris at the top end - and there are even more cheap residencies coming onto line this September. It's a start, but we've a long way to go and we're building on our good relationship with Residential Services. Private halls however are a different story with rip off rents and bad customer service being common."

Leeds will be the first university to get rid of charging students to do their laundry. Residents in University owned halls will be given 20 laundry credits which equates to 20 free washes.

Although this is currently only in accommodation owned by the University, the Union is now working with Residential Services to lobby private providers so that credits can be used by students there too.

For many students these improvements have been a long time coming, as from the academic year 2010/11 to 2015/16, the average amount of money that each student spent on accommodation increased from £4,045 in 2010/11 to £4,814, in 2015/16, a rise of 19%.

However, the increase in student loans did not match these rent rises, as the maximum amount students could receive as a loan only went up by 16% from £4,950 to £5,740.

In the academic year 2014/15 loans rose by 1%, which meant that students who started university after 2012 and were living away from home outside of London could access maximum loans of £5,555 (which was up from £5,500 from 2013/14) and in 2015/16 the maximum loan rose 3.34% further to £5,740.

Maintenance grants for 2015/16 were also frozen at the levels of the previous year, at a maximum of £3,387, and for

Read more on page 2 →

### Question Time Round Up

What were all the candidates debating at this week's event?

Page 5



### In The Middle with Eleanor Conway

It's a great time for women in comedy, says the up and coming comedian

In The Middle, Page 12



### Bye Bye Oxley?

Oxley Hall to be sold to pave way for investment in more halls

Page 3



### Prince, Bowie and George Michael

How some of the biggest names in music shaped our perception of sexuality

In The Middle, page 4





Contents

- 3-7 News
- 8-10 Views
- 11 Society
- 13-15 Features
- 16-17 Business
- 18-19 Science
- 22-24 Sports

Audio Expansion:

**Mondays, 12pm, LSR**

Catch the new radio show from *The Gryphon, GryphOn Air*, every Monday at 12pm on Leeds Student Radio!

Credits

- Editor-in-Chief** - Jessica Murray
- Associate Editor** - Dominic Johnson
- Digital Associate** - Flora Tiley
- News** - Polly Hatcher, Sarah Berry, Euan Hammond, Christopher Tobin
- Society** - Elsa Amri, Bea Warleta
- Features** - Jessie Florence Jones, Hannah Macaulay, Ella Healing
- Views** - Rory Claydon, Liam Kerrigan, Jess Readett
- Science** - Sam McMaster, Dougie Phillips
- Business** - Sam Bailey, Matthew Moore
- Sport** - Luke Etheridge, James Felton, John Gibby
- Design** - Becky Nolan, Frazer Sparham

# Editor's Letter:



Dear Students of Leeds,

It's easy to dismiss the Leadership Race as a bunch of nonsense that will have no impact on your time at university. It's easy to sit behind a computer screen and write a catty tweet mocking candidates' efforts, or the roles they're running for. Yes, the right to make these remarks is all part of democracy and free speech, but what most people fail to realise is the courage and determination it takes to put yourself on that kind of public platform and essentially try and sell yourself to other students you've never met before.

Because there's no denying that the Leadership Race is a bit of farce. Yes, the union are keen it as democratic as possible, but in the process they make candidates jump through a ridiculous amount of hoops. From Question Time to hustings, campaign videos to banners, the amount candidates are expected to do as part of their campaign is ridiculous and, in my opinion, doesn't make the process any more democratic.

While it's true that to be able to take on the roles of the student exec you need to have a certain level of confidence and rhetorical skill, there really is just no need to push candidates to these limits, and for students with mental health difficulties, disabilities or self-confidence issues, the whole process is completely unaccessible.

My job, for example, requires me to be good at editing and proofreading, at managing finances and training students to be better journalists. None of these skills were tested during the Leadership Race. There are plenty of students who would have made great editors (or other exec positions), but who were put off running by the demands and stress of the Leadership Race.

Many aspects of the Leadership Race aren't compulsory; you don't have to do a campaign video for example, but there is so much pressure to compete with other candidates in order to win. LUU may say that hustings aren't compulsory, but if every other candidate is attending, to not go feels like admitting defeat. LUU should be working much harder to not just reduce the stress

candidates feel when running in the Leadership Race, but to stop that stress from occurring in the first place.

Society hustings should be banned for a start. If societies want to endorse candidates they can easily read their manifestos or come along to Question Time, an event the union are constantly trying to boost attendance at. Making candidates go through the same public speaking ordeal multiple times is not only unfair but unnecessary, and is a major barrier to those who aren't comfortable in those environments, for multiple reasons.

I also think societies shouldn't be endorsing candidates, but obviously this isn't something the union can really police. Society endorsements have been proven to make little difference, but are really disheartening to candidates and simply increase the pressure and stress of the process.

This year, as with previous years, troll Twitter accounts are starting to pop up to mock and make disparaging comments about the efforts of candidates. One particular account this year has been mocking candidates' appearances, criticising their political views and proclaiming that 2017 will be the year of 'Why Is My Exec So Shite?' While these comments are bad in themselves, I was disappointed at the way people were so freely liking and sharing these comments. Having been in the position of the candidates myself a year ago, I would never promote or encourage such unhelpful criticism. Yes, everyone is well within their right to criticise or challenge candidates on their policies, but these tweets do little to further debate or increase discussion. Instead of cowardly hiding behind a screen, these anonymous tweeters should try getting up on stage in front of everyone and sharing their views.

The Leadership Race is a great initiative. It's a chance for all students to get involved in union affairs and deciding who is going to determine the future of our union. But LUU and students alike should be more supportive of candidates, working to reduce the barriers to participation and stamp out harmful disparagement.

**Jessica Murray**  
 Editor-in-Chief  
 editor@thegryphon.co.uk

*Continued from front page*

every £1 of maintenance grant received, 50 pence is taken from the loan.

The priciest are ensuite rooms in a catered accommodation and cost up to £6,820.80 for a 42 week contract with a food allowance of £49.70 for 31 weeks.

At York, the cheapest accommodation is £106 per week but they also offer twin rooms which, per person sharing a room, cost between £85 and £112 for self-catered accommodation and £124 to £141 for catered accommodation. The most expensive is £179 per week which brings it to £7,150 for the year. This means that at York, some students are paying more to share a bedroom than students in cheaper accommodation at Leeds University.

There's no denying that rent prices in halls are pricey for students, with some students' maintenance loans not even covering rent costs and the scrapping of maintenance grants further disadvantaging poorer students, so its reassuring to see some real progress towards more affordable accommodation for first year students.

Now our attention must turn to the private 'luxury' halls who are saturating the market and ripping students off.



	2010/11	2011/12	2012/13	2013/14	2014/15
<b>Most Expensive Rooms per week (tenancy length)</b>	£158.75 (39)	£162.87 (39)	£177.41 (39)	£181.57 (39)	£186.64 (39)
<b>Cheapest Rooms per week (tenancy length)</b>	£69.34 (42)	£71.07 (42)	£73.15 (42)	£77.09 (42)	£79.41 (42)
<b>Average mean cost per room (total student rental income / number of students)</b>	£4,045	£4,041	£4,235	£4,313	£4,667

## Editor of the Week



**Liam Kerrigan**  
Views Editor

Liam did a great job this week, carrying out some really challenging interviews with the Gryphon editor candidates and transcribing their interviews in time for this week's edition.

# Oxley to close

The halls will shut to make way for newer accommodation

Christopher Tobin

The university has confirmed that Oxley Hall will be sold to raise funds for new accommodation.

The University's governing body has approved plans to sell Oxley in addition to five smaller properties 'at some point' and invest the funds from that sale into the development of new accommodation. The University has no current plans for when the sale will go ahead, with prospective students still being able to apply for residency next year.

The main building, Oxley House, was built in 1861 for the banker Henry Oxley. The building was acquired by the University in 1921 and became Oxley Hall residences for female students. Modern blocks were added over time.

Oxley is over 2.5 miles away from the University and 3.5 miles from the city centre.



Image: Pinterest

While there are bus links to the university and the centre of town, students living at the accommodation have often complained about the distance and the lack of amenities in the immediate area around the hall.

# Leeds Alumni launch social enterprise offering teacher training to refugees

Jangira Lewis

Two Leeds University alumni have launched an educational social enterprise to train and employ refugees from academic and professional backgrounds to teach their own languages and culture in Britain. The innovative start-up, Chatterbox, has now been commissioned by the SOAS University of London to deliver 400 hours of conversation practice to their students.

Economics graduate Mursal Hedayat, Chatterbox founder, arrived in the UK from Afghanistan alongside her family, and Natural Sciences graduate Eleanor Penney's passion was inspired from working with refugees in Leeds University Student Action for Refugees group. In the autumn of 2016, they received £15,000 and a place on Bethnal Green Ventures' start up accelerator programme to help launch the project.

"Chatterbox teachers are doctors, lawyers, engineers and academics - highly skilled professionals with a lot to offer," said Mursal. "It's fantastic for them to engage in stimulating work whilst learning more about the way of life here. For our language students, there's the enticing possibility of adding hundreds of millions of people to their friends list every time they learn a new language, in addition to all of the career and brain activity benefits."

Chatterbox's teacher training scheme hires skilled refugees and helps to improve their overall employability through confidence building, networking, and gaining UK work experience. The project is designed to facilitate a smoother and faster integration of refugees into the labour market.

"Most refugees in the UK are unable to find a job because they don't have UK work experience and



Image: Lena Garrett

most of them can't speak English," said Eiad, a Syrian dentist and recent recruit to the programme. "A lot of them are educated and have good qualifications."

All of Chatterbox's tutors are native speakers of a wide variety of languages as well as being fluent speakers of English.

The prototype for Chatterbox was tested at various universities across London, and generated such demand from the students that the School of Oriental and African Studies commissioned 400 hours of conversation practice for its language students.

Lutz Martens, Dean of Faculty of Languages and Cultures at SOAS described the benefits of Chatterbox:

"With Chatterbox's conversation practice sessions, our students are given the opportunity to add valuable language skills in an increasingly competitive global workforce. This is an engaging and innovative

complement to the structure and direction students gain in the classroom, and can help prepare them for study or work abroad where the students are on their own. With Chatterbox, they can build their confidence and fluency and immerse themselves in language and culture without leaving the country."

Not only does Chatterbox help the refugees to rebuild their professional and personal lives by capitalising on their existing skills, but it simultaneously helps to tackle the UK's language skills shortage which is estimated to cost the economy £48bn each year.

Chatterbox will be opening up the service to individual language learners in 2017, where they will offer online and in-person language lessons in a range of languages, including three Arabic dialects, two Persian dialects, Swahili, Korean, French-African dialects, and Spanish.

# Campus Watch

## 1 University of Bristol Student accidentally manufactures 7/7 explosive during laboratory experiment

A University of Bristol student is believed to have mistakenly produced acetone peroxide, the explosive used in the 7/7 bombings during a routine science experiment last Friday (3rd February).

At 2.30pm, the chemistry building at Bristol University along with neighbouring buildings had to be evacuated when the student unexpectedly manufactured the chemical in one of the University's laboratories.

The "unstable substance" referred to by a University spokesperson is thought to be TATP, an explosive which has been used in improvised devices, including the bombs detonated by terrorists in the Paris and Brussels attacks and in the 7/7 London bombings.

While the University spokesperson refused to go into detail regarding the exact nature of the incident, they did confirm that an investigation is underway, saying "we will be looking into what happened and seeing what lessons can be learned."

After the evacuation, the TATP was disposed of by a specialist team. No one was injured and the Avon and Somerset Constabulary are treating the incident as an accident.

Mariana Avelino

## 2 University of Cambridge Women overtake men in successful applications for the first time

UCAS figures show that despite fewer female students applying this year a higher proportion of women received offers over men. Almost 900 fewer women than men applied to the University of Cambridge compared to the previous year, but female students received just 30 fewer offers. This equates to a 6.5 per cent higher offer rate.

However, both Cambridge and Oxford continue to be criticised for a lack of diversity amongst students who achieve places. The equality data report reveals that white students received the most offers last year compared to BME students and those from lower-income families.

At other Russell Group universities, women also overtake men in securing places. Institutions with a sciences or economic focus such as Imperial College London and the University of Warwick remain notable exceptions.

Soraya Ali

## 3 Karthoum University 22 British students believed to have joined IS

The Dean of Student Affairs at the University of Medical Sciences and Technology in Karthoum, Sudan has confirmed that as many as 22 British doctors, pharmacists and dentists have travelled to Syria.

A total of 27 UMST students and graduates have left for Syria and are believed to have joined Isis, 22 of whom are British citizens or residents. From March 2015, the students secretly left in waves to enter Syria through Turkey. The Dean of Student Affairs also said that six UMST students have since been killed, of whom four or five have British connections.

The students and alumni are mainly of British-Sudanese origin and were enrolled at the privately run university in Karthoum, whose qualifications are recognised by UK medical authorities. They are thought to be working in hospitals in Iraq and Syria and are allegedly the biggest cohort of friends from the West to have been recruited by Isis.

Investigation on social media by *The Sunday Times* has also revealed that some students are connected on Facebook with Suhaib Majeed, a British man jailed last April for plotting terror attacks along with another former UMST student Tarik Hussein.

Arran Turner

## 4 University of Pennsylvania Student chokes frat brother to death in drunken brawl

A 20 year old University of Pennsylvania student was choked to death on the street of his university campus by one of his fraternity brothers during a drunken fight. The attack took place on Friday 3rd February at night, causing Caleb Zweig to die of his injuries the following day.

Both Zweig and his 19 year old attacker, Brady DiStefano, were believed to have been drinking and had only been inducted into the fraternity a few months before the fatal altercation.

DiStefano has been charged with aggravated assault after a witness had to pull him off Zweig during the attack, the cause of which is still unknown. DiStefano's charges may alter, according to the Indiana police force, if new details emerge.

The Phi Delta Theta Fraternity issued their condolences to the boy's family and friends following the news that he died from his injuries soon after being rushed to hospital.

Anna Lasok



# Question Time tests candidates

Leadership race begins in earnest with mammoth six hour live Question Time

Euan Hammond  
Sarah Berry

The LUU leadership race is well under way and, on Wednesday, the candidates running for Student Exec positions got a chance to outline their manifestos and ideas in a debate in the Union's Riley Smith Hall. The debate was live-streamed for students who couldn't attend in person via the LSTV YouTube account. The debate mediator, Georgia Hennessy Jackson, ensured the candidates took turns to answer questions tackling the big issues for the roles they are running for. Audience members could also put questions to the candidates via Twitter.

## Gryphon Editor

First up was The Gryphon debate for candidates running to become the next Editor in Chief. The event got off to a good start, with the candidates speaking about how they would develop the paper to increase its readership. Reece Parker argued for delivering the newspaper directly to halls, while Mark McDougall argued for a stronger online presence and further engagement in the community. James Candler talked of more cohesion between print and online, as well as campus outreach programmes.

## Community

The Community debate contained a lot of agreement between candidates who all want to tackle rising rent prices in both private and university owned accommodation. Ruth Wogan argued for an extension of the Housing Buddy scheme to help students house hunting and to prevent them from feeling pressured to sign for a house too early. In terms of transport, Abdi-Basit Adan argued for more busses to be running during rush hours, and George Bissett wanted a shuttle bus from the train station to the University. While candidates spoke well on the major issues, the race for Community Officer could well be decided on the small differences rather than the big similarities across their respective manifestos.

## Equality and Diversity

There are just three Equality and Diversity contenders to choose from and, in line with their manifestos, the trio displayed broad agreement on their agendas of accessibility (especially during the Union upgrade) and inclusion, pledging to develop existing campaigns. However, the debate managed to tease out differences in their background and priorities. Al Lewis, who has Tourette's syndrome, autism and is trans and bisexual placed a strong focus on support post-University. Meanwhile, Tash Mutch-Vidal emphasised cross cultural awareness and played up her work with the liberation coordinators. Khair Yacob, a long time employee of the Lifelong Learning Centre and possibly the most flamboyant speaker of the day called for Super Justice League style co-operation and for more attention to be given to students that are parents.

## Education

The Education debate followed with a focus on the big issues of the impending TEF, budget cuts, assessments and hidden course fees. The seven-strong



Image: Viola Luo

panel of candidates voiced their opinions well. Zak Kaf Al-Ghazal spoke on how he wanted better mental health training for personal tutors to allow them to engage with students more effectively. However, Jack Bozson disagreed, arguing that tutors have enough on their plate already and mental health concerns should be the responsibility of dedicated staff. Dru Lawson argued for reductions in hidden course fees through schools providing money or vouchers to purchase essential books for study, alongside a fairer allocation of printer credits, sentiments that were echoed by many of the other candidates. Jess Mifsud-Bonnici argued well, asking why "my £9000 might be worth less than another student's £9000?"

## Activities

The Activities debate centred around Jess Bassett's proposal for a loyalty card to be introduced to the union. While Jess argued it would be a great way to reward students for shopping in and engaging with the union, Harry McCagherty pointed out that the union already uses the YoYo reward system, and Ciaran Lennon suggested students shouldn't need bribed to engage with the union, they should want to do so for other reasons. Following The Gryphon's recent survey, which revealed Leeds' Union to be on the pricey side compared with local pubs and other universities, calls to have ways of making the Union cheaper for returning students are well-timed and no doubt will be well-received.

## Union Affairs

Inclusivity formed a large part of the discussion on the panel for Union Affairs. Each candidate introduced their own ideas for getting a larger number of the student population involved in activities within the Union. Candidates were also asked about their plans to improve the Union. Charley Weldrick suggested putting on more gigs by students while Sam Andrews wanted to be able to introduce different societies to each other so international students could get more involved. Ilyas suggested introducing a quiet room in the union amidst all the bustle, citing his experience

as a Muslim student and the lack of campus prayer space.

## Welfare

Welfare rounded off the marathon event. The candidates agreed on increased mental health support and the necessity of outreach to students and specialists outside of the University to tackle complex issues they might not have direct experience with. Masami and Yasmine saw peer led support as a primary means of engagement, prompting a challenge from Harry, who was concerned about transferring too much of the burden onto students. There was a distinct emphasis upon sexual health from Yasmine and Harry, while Chloe chose to place the spotlight on sexual assault and domestic violence.

## Reception to the debate

Although the event ran smoothly and was hosted well, the format was not to everyone's liking. Students voiced their disappointment over the lack of a roaming microphone on the event floor, which hindered dialogue with the candidates and removed the incentive for audience members to stay. The prioritisation of live streaming and social media was made more problematic by a tenuous WiFi connection which, ironically, meant that audience members struggled to be active participants in the debate.

Some controversy did mar the proceedings after a candidate for Union Affairs, Charley Weldrick, was accused by LUU's Labour Society of reversing his views on Brexit since last year's referendum. They suggested that this was done in an attempt to gain votes. The accusation comes after tweets by Weldrick were unearthed which appear to show support for leaving the EU prior to the referendum. While some students foresee this as potentially crippling to Weldrick's campaign, many take the view that the controversy is but a 'storm in a tea cup'.

# #LeadLUU

We meet the candidates vying to be the next Editor-in-Chief of *The Gryphon*



Reece Is The Word



Yes We Candler



Boogie With McDougie

## Reece Parker

### Why do you want to be Editor-in-Chief?

On a personal level, I've enjoyed working for *The Gryphon* over the past year and writing for it the year before that. I think working with *The Gryphon* is one of the most valuable experiences I've had at university. I know the number of copies of *The Gryphon* has been declining steadily over the past couple of years, as, I think, have the online views. If I were Editor-in-Chief of *The Gryphon*, I'd be the person to get the number of views back up and give people a paper they want to read again.

### What makes you a better choice than the other candidates?

Don't get me wrong, I really like Mark and James - I think they're really good editors. But I feel the ideas they have will continue to take the paper in the same direction, whereas I offer real change.

### The students' union often has a clear political or social agenda. Do you think *The Gryphon* should also have an editorial agenda?

I don't think we ought to have an editorial agenda. I believe we have a duty to speak for the entire student body. If there is an agenda being pushed by the union, I'd like to see a debate piece debating both sides of this issue in the first few pages of *The Gryphon* so people can see what's going on and question why they should think one way about it or another.

### You state under your manifesto pledge to 'Challenge

the University' that the paper did not reflect the anger of students over issues such as the university's refusal to divest from fossil fuels. The paper ran that story as a front page headline. So if you think the paper is failing in this regard, what would you do differently?

I think you're right, it does do it to a point. But it used to be more explicit, it needs to happen more often and it needs to happen in more depth.

### You talk about implementing a system wherein members of clubs and societies could edit pages in the paper under your supervision. There are over 250 clubs and societies at Leeds University. How will you accommodate them all?

I understand that concern. Well, I imagine the first time I run this out, if I get elected, not all of the 300 societies will apply straight away. I feel like a lot will wait until they see the initiative running, so I would call for people to apply at the start of the year and then I'd go through and pick which I think are most interesting for students.

### You pledge in your manifesto not only to have copies of *The Gryphon* placed in every halls of residence, but in every flat in the halls system. This seems largely impractical and very costly. So how will you be able to achieve this financially and practically?

There's 7,700 students in halls. There's 1,492 flats, so I need 1,492 copies of the paper. We print 2,000 copies of the paper each week, about a quarter of

which are not taken. This means that we have 1,500 in circulation and I'd say about 500 of these are taken by first years. So we'll have 1,000 papers available to be delivered to flats, which means that we only need to increase production by 500 copies a week. Production costs are £750 a week at the moment, so it would probably cost £850 altogether, maybe less. It's £500 for a full-page advert in *The Gryphon*. We find it very difficult to fill these advertising spaces. If you can tell student letting agents and other businesses that you can get the newspaper on to the doorstep of 7,700 students who have never been to Leeds before, that will generate a lot of revenue. Also, in terms of delivery, I'm looking to put aside maybe one day week for delivery.

### Finally, in a sentence or two, why should people vote for you?

People should vote for me because I believe I offer a real alternative to the current declining *Gryphon* which the other two candidates do not.

# James Candler

## Why do you want to be Editor-in-Chief?

I've been an editor here for two years, I was a writer before that and I can't imagine a job more perfect to come out of university and throw myself into wholeheartedly. Secondly, I genuinely do feel I'd be good at it because of the ideas I've got - I've been thinking about my manifesto for a year now.

## What makes you a better choice than the other candidates?

I'd be lying if I didn't say that all three of us are good candidates, we've all been editors for years. What separates me is the variety of my experience. I've been a Sports editor and I'm currently an Arts editor, so I've been involved with both the newspaper and *In the Middle*. I think this gives me, maybe not an edge, but a different aspect that the other candidates don't have.

## The students' union often has a clear political or social agenda. Do you think The Gryphon should also have an editorial agenda?

No I really don't. I'm quite opposed to us having that sort of hardline political agenda. I really do believe that a paper serves a purpose and that purpose should be to inform and spark debate. We shouldn't be dogmatic because, again, that will prevent us from attracting a wider group of writers and editors.

## The first pledge on your manifesto concerns

reviving the Sports section in order to 'ensure this beloved section's survival'. You single this element of the paper out specifically. Sports features a mixture of university-related and professional stories, it features stories of a wide variety, it features stories about both male and female teams, it features a list of upcoming fixtures at the university. What exactly is wrong with the section and how would you revitalise it?

I want to say there's nothing wrong with the section in terms of the amazing content that the editors produce week in, week out. What I'm talking about is the immense pressure that they have been put under due to things like a lack of writers, which has led to pages being cut. There's so much potential with those editors and that section, but they've been put under an immense amount of pressure. This is because the Sports section hasn't been publicised in the way that it should have been. To give you an example, when we did a Give it a Go and introduced the sections, Sports weren't able to advertise themselves as the unique opportunity they represent. By time they got round to saying they had tickets for various sporting events, people weren't paying attention as so many other sections had already done this. I've just edited my manifesto so that it pushes for Sports revival/expansion because I wanted to make it clear that this is an amazing section that I have a lot of respect for. It's just about this expansion - essentially helping accumulate more writers so there's less pressure on

the editors.

Your last manifesto pledge states that you will "Maintain *The Gryphon's* reputation for high quality journalism, tackle big issues and attain high-profile interviews". I have a number of questions about this: a) what will you do to maintain the high quality journalism? b) can you provide examples of the sorts of 'big issues' that you plan to tackle?, and c) do you have any high-profile individuals in mind for potential interviews?

In terms of maintaining the quality of journalism, it relates back to briefing your editors well - making sure they know it's ok to go after the bigger and more controversial stories. As an example of those bigger issues, if it's an important issue then editors should know it's okay to write pieces where the university is being held to account. I don't have any high-profile interviews in mind yet for next year, but on the Arts section we are currently trying to get an interview with Russell Brand when he comes to Leeds.

## Finally, in a sentence or two, why should people vote for you?

People should vote for me because of my prior experience in editing both news and magazine sections of *The Gryphon*, as well as my commitment to ensuring a sports expansion, online and print harmony, a Gryphon that works for and listens to you, and maintaining quality content.

# Mark McDougall

## Why do you want to be Editor-in-Chief?

Because, after starting off writing for Arts in my second year and, since then, becoming associate editor for *In the Middle*, I began to realise just how important *The Gryphon* is to university life. I did theatre performance as an undergraduate, so journalism was hardly at the forefront for me. In this respect I feel my passion for *The Gryphon* is a lot more natural and I'd like to carry this on. I have some good ideas I'd like to bring forward.

## What makes you a better choice than the other candidates?

I'd argue that I'm the most experienced, having written for a number of sections. More than just being the editor of one section, I've been the editor of six sections making up half of the newspaper, so I've seen how working as a team and managing people has changed depending on the role.

## The students' union often has a clear political or social agenda. Do you think The Gryphon should also have an editorial agenda?

It would be the prerogative of the Editor-in-Chief, but the paper is a platform for the students. Whilst we must be careful not to tread on anyone's toes, I wouldn't want to censor the paper either. Whatever direction you want to lead the paper in, you must be confident that you're doing it right.

## You talk in your manifesto about hosting new

workshops and events. Who would be running these/featuring at these events? External speakers typically cost money and The Gryphon is already strained financially. How would you afford these further costs?

The idea of this is to expand *The Gryphon* and grow the society. This is the first year we've had a proper committee and it'll be good to carry it on and utilise it next year. For events, we might need some marketing and P.R. which will be a great opportunity for students to develop their skills. Through the showcases and events we'll be able to raise funds which, as well as helping finance the print issues, will help improve the quality of the events we're able to host.

You say you want to allow greater coverage of events on and off campus through live tweeting and breaking news features. Given that The Gryphon already live-tweets events and posts breaking news features, how will you improve on what is already being done?

It's really just a case of pushing this even more. We live-Tweeted the American election and I've live-Tweeted the Oscars, but if we could go out into the community and live-Tweet something like Leeds' Light Night then you're going out into the wider Leeds community and increasing our outreach. You can go on a journey with the journalist and hear their first thoughts, but this can then be developed in print as well.

One of the main features of your manifesto talks about how you wish to engage more with the wider Leeds community. I spoke to a third year student last semester who did not even know that there was a student paper at Leeds University. Do you not think that you ought to be far more focussed on engaging with the student community before looking to branch out into the rest of Leeds?

I think part of the student experience is knowing your local area. I think it's really important to give back to the community that you're living in for three years. We have stuff like the Freshers' Guide which is great for interacting with the student community, but I want to emphasise the wider community because there's so much out there and you have a great chance to attract more people by letting students know what's going on around Leeds.

## Finally, in a sentence or two, why should people vote for you to be Editor-in-Chief of The Gryphon?

People should vote for me because I'm experienced, I'm an active member of the Leeds community, I've been here for four years I've loved it so much and I'm passionate about it. I really want to represent the students next year. You should boogie with McDougall

# Views

## Should Milo Yiannopolous have been allowed to speak at UC Berkeley?



### Yes

Controversial figure Milo Yiannopoulos, set to give a speech at U. C Berkeley on cultural appropriation, was silenced by rioters last Wednesday in the name of 'tolerance.' Rioters threw smoke bombs, started fires and smashed windows protesting against the speaker's alternative views. Only one person was arrested however, despite \$100,000 of damage caused to the campus and nine people being injured in the process. The irony of protesting so called 'fascism' through violence and shutting down free speech appeared to have been lost on the protestors.

The most essential part of free speech, as protected under the first amendment of the U.S constitution, is that my right to speak freely remains regardless of whether or not you agree with my views. Yet there appears to be an entirely different set of rules in the wild west that is modern day university campuses. In

an age of safe spaces and trigger warnings it seems that freedom of expression is slowly being chipped away at in favour of, as the left would describe it, progress.

The funny thing about progress is that it does not occur through allowing one side of the debate to be voiced whilst silencing the other. Only through rigorous debate can we progress. Through stifling free debate on our university campuses, we are stagnating. If you disagree with Milo's views do not silence him. Challenge him. Debate him. Dispute him. Through censoring such views, you are only adding to the fire, fanning the flames of intolerance so long as these views remain unchallenged.

The U.S president Donald Trump has threatened to withdraw funding from U.C Berkeley after the incident if they continue to disregard one of the most

### Sophie Wheeler

fundamental aspects of the U.S constitution, and rightly so. University campuses should be a place for learning, for being exposed to a wide range of views and to challenge one's own assumptions of the world. Not to be sheltered from alternative views which may cause discomfort or offence.

On Facebook, Milo has declared his intention to return to Berkeley at a later date to give the speech which was previously shut down by violent protestors. Regardless of your opinion of him you cannot help but admire his perseverance. The fight to restore safe spaces for free speech on university campuses wages on. The protestors have won this battle, they will not win the war. The spirit of free speech will continue on, as a vital part of liberal democracy at home and abroad.

### No

Milo Yiannopolous is known to be, amongst a great many negative things, a viciously right-wing troll and provocateur whom deliberately says things with the intention of causing a reaction. It is a wonder we are all amazed when his speech at UC Berkeley was met with derision and resistance from anti-fascists.

Indeed, he is most well-known for his current 'Dangerous Faggot' tour that is going across American campuses purely so he can spout as many extreme statements as possible - most likely because he revels in the reaction he receives for his trolling endeavours.

For instance, in an event at the University of Oregon, Milo claimed that people aren't "racist anymore" and that "muslims don't belong in this country". Small wonder that such deliberately inflammatory statements incite such a vicious reaction - Milo simply offers vacuous statements for the sake of offending, and brings nothing of intellectual value to a debate.

Milo was kicked off Twitter for precisely the same antics that he's been doing in his college tour; Milo's

hatred of the all-female reboot of *Ghostbusters* saw him direct vicious abuse at actress Leslie Jones, calling her "barely literate".

This led to many of his fans sending racist tweets to Leslie in such volume it caused her to delete her own account.

Milo, although saying he had nothing to do with it, certainly helped whip up his fans into such a frenzy - causing his own account to get banned by Twitter for inciting such harassment.

University, of all places, should be a haven of rational, reasonable debate and balanced discourse, yet Milo has failed to engage in this at any of his events, with titles such as "Feminism is Cancer" and his supporters shouting "cuck" at anyone who dares to question him.

Milo isn't some kind of right-wing contrarian in the same vein as someone like Peter Hitchens - he is simply an inflammatory speaker who speaks for the sake of being inflammatory.

### Nathan Redman

Indeed, Milo has even abused students at his events. At one his talks in Wisconsin, Milo openly abused a transgender student in front of his audience. This isn't someone who is a champion of free speech, he's simply a bully who has been given a platform that he does not deserve.

Ultimately, Milo is simply a repackaged Katie Hopkins. His entire career has been devoted to writing offensive opinion columns for the alt-right website Breitbart News, using offensive rhetoric at speeches and encouraging his fans to engage in trolling and dangerous behaviour. The more we give this man a platform the more he'll simply use it to spout vacuous statements for the sake of inciting a reaction. Considering that so far he has used it for nothing more than abuse and antagonism, its clear that he doesn't deserve the right to speak at universities anywhere in America.



# The (in)Efficacy of the Prison System

**Aiden Alexander Wynn**  
BA English Literature

When events such as the rebellion of prison inmates at the Vaughn Correctional Center in Delaware occur, they necessitate a sense of reflection upon the state of our institutions, especially those which are globally in such dire need.

The demands of the rebel prisoners should, I think, shock us at their simplicity. What was being called for sounds to me like the bare minimum of what a prison should be providing: effective education and rehabilitation services, and financial transparency, so that monetary allocations to these aspects of prison life can be monitored by the public and prisoners alike. However, the Vaughn Correctional Center suffers from problems of overcrowding and understaffing – issues that can severely hinder a prison's ability to provide the required services effectively.

While it is true that this rebellion took place in the United States, America is not the only country guilty of such issues with their prison systems; the very same problems exist in the UK, and indeed right under our noses here in Leeds. Our city's prison, HM Prison Leeds, has been suffering from a major overcrowding

crisis for several years, and the consequences of such chronic overcrowding amount to ineffective services, and a threat to the prisoners' human rights.

For example, prisons that are over capacity, such as Leeds', force prisoners to share cells that are only designed for one person; prisoners will often receive

*Instead, the system continued to be overused and taken advantage of, and so by this point we are left with a disturbingly high number of prisons in the UK being rated as 'of concern'*

insufficient food; and the time a prisoner is allowed to spend outside of their cell can hit inhumane lows, reducing them to caged beasts. This is excessive punishment for many inmates, and can have a huge impact on mental stability. Furthermore, this is a significant problem for the surrounding communities,

since the prisons' failures to support their prisoners, and the lack of means to provide them with adequate rehabilitation, means that little is being done in these institutions to prevent reoffending.

Despite these glaring problems, there has been very little in the way of movement towards concrete reform, even when the issues first became apparent. If rehabilitation and educational programmes had been more of a priority, and if a greater number of community sentences for more minor crimes had been allocated, the corner that many prisons have found themselves backed into could have been avoided. Instead, the system continued to be overused and taken advantage of, so by this point we are left with a disturbingly high number of prisons in the UK being rated as 'of concern' or 'of serious concern', while only a small handful have retained their 'exceptional' status.

In its current state, it is unlikely that this country's prison system will see the light of day again for a long time, if at all. It has been shackled by rises in rates of incarceration and slashes to funding, as well as a refusal to acknowledge the humanity of prisoners. As a result, it is now locked in a cycle that it will be difficult to escape from, for prisoners and prisons alike.

# The End of Satire? It's No Laughing Matter

**Anita Pant**  
BA History

Satire has long been our only salvation from the meaningless jargon and constant u-turns of electoral politics. It's easy to criticise politicians' often unfathomable actions but it's even easier to laugh at David Cameron drawn with a condom for a head. Haha! A condom! The passive activism of the masses, satire would seem to be a timeless weapon.

Enter Donald Trump, living meme and self-created caricature. Last week, South Park creators Trey Parker and Matt Stone announced their decision to reduce their content on the U.S President for the sad fact that "satire has become reality".

You only have to go as far as Trump's Twitter account

*For many years, the idea of Trump as President was the most absurd joke people could think of, even making it into a prescient episode of The Simpsons in 2000.*

to see their point. Hyperbolic jibes, an abundance of futile exclamation marks and a standard of literacy that is truly unpresidential (haha! He can't spell!). Not to mention the endless squawks of "FAKE NEWS!". Who hired this guy?

For many years, the idea of Trump as President was the most absurd joke people could think of, even making it into a prescient episode of The Simpsons

in 2000. Now that the butt of a long-running joke is the leader of the free world, satirists are grappling to keep up.

Satire has always got a laugh out of exposing the stupidity of our politicians. The problem is, unlike conventional politicians, Trump does not seek to present himself as a rational, predictable leader. His stupidity doesn't have to be exposed or exaggerated because he's done the job himself. He is hyperbole incarnate, endlessly Trumping our wildest nightmares (see, even the wordplay has been exhausted).

It's not even as if Parker and Stone are just another pair of Hollywood liberals. South Park is infamous for taking the piss out of, well, basically everything – from unrelentingly mocking PC culture to depicting the Clinton vs. Trump race as a 'turd sandwich' vs a 'giant douche'. Admittedly it's not the most sophisticated satire out there, but the fact that such a merciless show is "backing off" Trump is quite surprising to me.

It's not just Trump too. Elsewhere the new extremes of politics seem to mimic comedy in a strange inversion of the former status quo. Just look at Brexit – suddenly everything from the weather to a cold cup of tea was blamed by someone on the 'bloody

immigrants'. In these strange times, comedy is overshadowed by a real-life sketch show, in which an extra from Home Alone 2 and a real-life Cruella De Vil are the leaders of the free world. It would be funny if it wasn't so nauseating.

There has been endless talk of the ascendancy of Trump being the start of a 'post-truth' era. Since satire relies on a certain degree of truth for it to have any substance, it seems to me to have become obsolete in the age of Trump. While it's tempting to take refuge in laughing at this ridiculous tangerine of a President, maybe it's time to turn passive activism into, well, active activism. For all his buffoonery, Trump is no joke.



Image: Fox

# A Love Letter To Iran

Edmund Goldrick  
BA History

This was going to be a piece about renewed tensions between Iran and America. It was going to discuss what President Rouhani has tried to achieve and why, Iran's parallel state structures, their political and economic aspirations, possible repercussions for US manufacturing, and how for three decades conservative America has fundamentally misunderstood Iran. Then I crashed. The last two weeks have been one policy disaster after another, and it's getting depressing. All roads lead to Trump, and, by the looks of it, ruin.

Instead, this going to be a bit more personal. I visited Iran during the holidays, and if you get the opportunity to go, I would heartily recommend it. The landscape is beautiful and varied, the people are the warmest, and friendliest people you will ever meet, and it is a multicultural melting pot unlike anything you will ever experience.

There is so much to surprise and warm your heart: a chador clad woman selling lingerie on the underground, a carpet salesman throwing a lunch party because he's bored, a taxi driver smoking hash on the job. At Darband, on the outskirts of Tehran,

little huts line the mountain side where young people go to let their hair down and smoke shisha together (and slightly higher up huts with curtains that I gather give young couples a little privacy). In Shiraz, people wander the city's many gardens and appreciate the great poet, Hafez, with a respect and

*In many ways, Iran is strikingly similar to America.*

love that dwarfs even British society's veneration of Shakespeare.

The sheer majesty of the country's many mosques, gardens, tombs, and bridges is breath-taking. At Isfahan, I sat with a group of elderly men singing songs by the river bed. One informed me, with no small degree of pride, that he had been a captain in the Shah's Imperial Navy. It was surprising to see someone so open about service to the Shah, an understandably reviled figure renowned for his excess and oppressive rule. Yet here was the

captain, an old loyalist and maritime man singing his twilight days away far from the ocean.

The big blockbuster at the time was 'Salaam Mumbai' an Indian-Iranian production about an Iranian medical student falling in love while on exchange. The poster, plastered outside every cinema, was a curious contrast to the frequent portraits of the Ayatollahs. It has the film's leads, an Indian woman, and an Iranian man, perched by a car, chatting jovially in jeans and shirts. No headscarves, no coverings, no segregation. The simple reality that Iran, unlike some of America's allies, is not the radical, undemocratic nation that the Republicans think it is, slips by professional politicians and intelligence leaders.

In many ways, Iran is strikingly similar to America. They're both ethnically diverse, fiercely proud, loving, hospitable, sharply divided along urban-rural and religious-secular lines, have shockingly unequal wealth distribution, and both possess a burgeoning youth that feel that maybe their country does not have the freedom that was promised.

For a moment, there was a chance for peace between those two great nations. Now I fear it is gone.

# Big-headed Beyby Announcement

Bronte Farenden  
BA Communications and Media

Let's be honest, we all love a bit of Beyoncé. Arguably one of the most influential women in popular culture today, 'Queen B' has empowered many women around the globe through her inspiring music, tenacious performances and her unwavering political strength. She is a postfeminist's dream. However, last week, the extravagant announcement of her second pregnancy brought to light another side of Bey, one which we don't see very often but is perhaps, a little too 'empowered'.

The news of Beyoncé's pregnancy first broke via her Instagram page. On February 1st, an image was released depicting Bey kneeling down in front of a vibrant floral display wearing mismatched underwear, draped in a green translucent veil and holding her very full and perfectly glowing stomach. Incredibly reminiscent of the Virgin Mary, Bey was pictured looking gracefully goddess-like, with her emerald cloak and 'halo' of flowers.

Of course, the social media site and subsequently, the entire internet went berserk and within hours, the photo had racked up well over a million likes, along with thousands of comments congratulating her on the news. The following day's newspapers also congratulated Beyoncé, with *The Sun's* headline 'BEYMACULATE: Mother of God! Singer's pregnant with twins' reinforcing the divinity of the image.

Although Beyoncé does, as always, look stunning in this cleverly composed image, there were two things about the whole announcement that somewhat grated on me. One was the fact that indeed, there were clear references to the iconic Virgin Mary. In fact, the entire ensemble was completely dowsed with religious iconography, implying to me that Bey holds

herself in quite high regard if she is able to publicly emulate one of the purest and most revered women in Christianity.

Secondary to my initial annoyance was the fact that Beyoncé released the news of her pregnancy on the first day of US Black History month. To some, this may seem trivial and arguably the news may have been viewed as a pleasant way to kick-start this annual celebration. However, I felt that Bey's announcement detracted from the commemoration of an important issue that is still very prominent, particularly within her own political environment; racism. With the recent inauguration of President Trump, the issues of racism and xenophobia are becoming increasingly dominant in our media landscape and have been further strengthened by the recent Muslim travel ban across the US. Therefore, although Beyoncé's announcement was of course wonderful, I feel that it is perhaps not the most appropriate topic that people should be currently discussing.

Don't misunderstand,

I am not often one to criticise Beyoncé; in fact I would describe myself as an avid fan. She is indeed a powerful and widely adored woman and rightly so. But on this occasion, I feel that she could have perhaps played down her no less lovely news, in both an aesthetic and timely sense.



Image: Beyoncé

# Four Societies The Union Should Have

There are over 300 societies in the Union, and their varied nature means that they cater to almost any interest, skill or passion. However, have you ever considered starting a new society? Here are a couple of societies that *The Gryphon* feels should be introduced to LUU..

Elsa Amri

## The Nap Society

It's almost common fact that most university students do not get enough sleep. For most of us, it's because we can't help but stay up late watching Netflix series or scrolling aimlessly through our Facebook news feeds. It's not our fault that we suddenly lose all sense of drowsiness when we step into our bedrooms.

*It takes me 15-20 minutes to walk to campus. Rather than having to make several trips to and from home during the day, it would be great to have a society that could designate nap spaces for everyone on campus*

However, with a nap society, we could take out an hour or two during our day to rest with fellow nappers. Since we'd be attending these nap sessions with the intention of sleeping, we would not allow ourselves to be distracted by what typically delays our sleeping schedule at home (phones, laptops, etc.). Most importantly, we'd get to know other people who enjoy sleeping just as much as we do, and recount similar experiences of finding yourself awake at 4am even though you have a lecture at 9am. Bring back scheduled naps and save our sleep-

## Procrastinators Unite - Tomorrow

What a procrastinator loves more than procrastinating is discovering another procrastinator who enjoys procrastinating as much as they do. It's easier to feel good about not having started an assignment due in three days if there's someone out there in the exact same position as yourself. That's why a society for procrastinators is what the student body needs.

Granted, members wouldn't just partake in discussions of what their latest procrastinating fiasco was, rather, we could share tips on how to procrastinate less. After all, we all recognise that we have a problem, so we may as well get our heads down and try to figure out how to better our work ethic. If that doesn't work, which it inevitably won't because how can you trust a procrastinator to tell you how to procrastinate less, we can always use the society as an excuse to procrastinate more, by attending society socials instead of doing our work. A never-ending cycle.



Image: Getty Images

## DankSoc

When you're having a terrible day and nothing is going your way, dank memes are there to lift your mood. It's not an exaggeration. The silly nature of memes makes them great sources of entertainment. Even if a particular meme does not make you laugh, the fact that it is a meme is enough to distract you from your problems, by making you ponder why on earth someone would create such a meme.

A society dedicated to honoring both the dankest and most cringeworthy of memes is what we, as a student body, need. Imagine meetings where students come together and discuss the latest meme; or even sessions where members learn how to make their own memes. Picture using the Dank Meter (obviously created by the committee) to rate how dank a meme is with your fellow dank meme enthusiasts. Does the thought excite you? Probably. Does it appeal you? Most likely. Should we still have the society? Without a doubt.

*At their simplest they offer a laugh, and at their most complex they provide an avenue for subtle conversations about relevant social topics. Each meme has its own context that everyone seems to already know - certainly most millennials do - which allows people to share their opinions and humour without having to first set the scene*

## Early Midlife Crisis Club

Life can be difficult. Writing essays is hard. Going to labs is hard. Paying your rent on time is hard. These hardships may seem insignificant compared to what the majority of the world goes through, but they can be quite effective at making you question your existence and where your life is headed. 9am classes can, eventually, shake even the toughest resolves. However, what do you do when you're feeling down in the dumps and questioning why you should even bother with university? Skipping classes and holing up in your room is not the answer, but joining the Early Midlife Crisis Club is.

With a society like this, students who share similar feelings of regret and demotivation could meet up and comfort each other. It might seem strange to seek advice from someone who also feels like their life has no direction, but the point is that they'll be able to empathise with you.

An early midlife crisis, unlike a regular midlife crisis, isn't often taken seriously. After all, you're still young, so how could your life already be in crisis? A society like the Early Midlife Crisis Club would be able to challenge those stereotypes by showing people that, regardless of your age, you too can wake up one morning and have lost your ambition.



Image: Guy Stuff Counseling



LEADLUU

# LEADERSHIP RACE

LEEDS 2017

They've given it  
everything, now  
give them your vote.

Voting open  
13 - 16 Feb



**ELECT YOUR EXEC**  
**13 - 16 FEB**

**LUU.ORG.UK/  
LEADLUU**

**#LEADLUU**

*ONLINE & MOBILE VOTING*

*FREE PRINTER CREDITS  
FOR ALL VOTERS*



*Presents*

# In The Middle

Issue 11  
10.02.17



A Modern Romance

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

# Contents

6

Katie O' Kelly gives an insight to three LGBT artists which we recently lost.

8

Visit Copenhagen and Beaver Works will never be the same.

10

Fashion took to Kirkstall abbey for an LGBT inspired fashion shoot

12

Meet up and coming comedian Eleanor Conway, who will be bringing her *Walk of Shame* to Leeds soon

19

Check out a tasty edgy veggie recipe.

20

Read how we can help to tackle hate crime.

# TAP THE APP TO BOOK



**TRACK YOUR DRIVER**



**PRIORITY PICK UP**



**PAY BY CASH OR CARD**

[ambercarsleeds.co.uk](http://ambercarsleeds.co.uk)



VEEZU™  
A Veezu Company

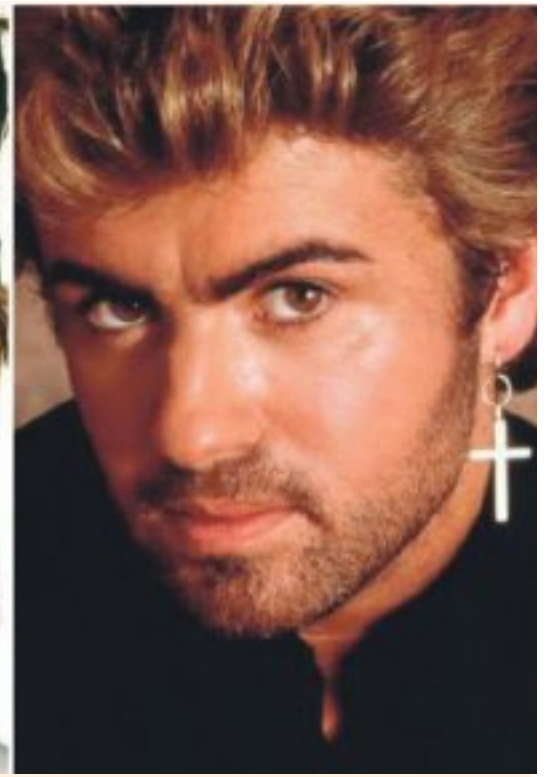


Amber Cars



# AMBER CARS

# 0113 231 1366



# The Starman, The Prince and The Last Christmas

**This February is LGBTQ+ History Month: to celebrate, Katie O'Kelly reflects on the ways Bowie, Prince and Michael made waves in transforming how we now see gender and sexuality.**

2016 saw the world lose some of the greatest LGBTQ+ icons of all time. David Bowie, Prince and George Michael all crafted a legacy that incorporates much more than just their musical achievements: they were all revolutionary in challenging how we perceive concepts of sexuality and gender. There is no doubt that seeing such stars as these embrace their own identities had a positive influence on how the LGBTQ+ community was viewed, and their bravery still continues to promote tolerance today.

Prince's style was profoundly influenced by concepts of gender. His onstage persona was flamboyant and colourful and in no way conformed to the stereotypes of masculine style. Importantly, this was never seen as embarrassing. Prince was so unapologetic in his performance that this challenging new style was not only tolerated but celebrated by music lovers around the world. It was a vital part of who Prince was as an artist. Prince challenged his fans further by juxtaposing this binary appearance with very masculine, sexually charged lyrics. Prince chose to explore sensuality with his music, explicitly and openly. These lyrics caused controversy in the media, which Prince responded to with the album *Controversy*. Artists are always pushing boundaries, but Prince took it to the next level and, due to his success, helped to spread the message that individuality is a good thing and that you don't need to conform to what society deems normal for your gender.

David Bowie's influence was similar in many ways. His style was also daring, flamboyant and often feminine. He wore more makeup than most women did and opened up an important discussion on sexuality and experimentation. Bowie had heterosexual relationships, but came out as gay in 1972, before stating he was bisexual a few years later, then claiming he was a "closet heterosexual". Whatever his sexuality, it didn't really matter. The unpredictable and unexplainable actions of Bowie were a landmark moment for the LGBTQ+ community. Bowie was coming out publicly only five years after homosexuality was actually made legal in Britain, when the stigma that surrounded it was still widespread. It was certainly a brave move on his part and forced many people to question their own prejudices. He was one of the biggest stars of the time and, because of this, had a huge influence

on how gay people were perceived. Bowie never seemed to feel the need to justify his choices. He was intent on being himself, or some incarnation of himself. He pushed boundaries and changed the image of pop forever.

Unlike Bowie, George Michael's coming out was, unfortunately, non-voluntary. He was outed by the press following an arrest in Los Angeles in 1998. The height of Michael's career also coincided with the AIDS epidemic of the 1980s and 90s, which led to renewed prejudice of the gay community. Michael revealed that part

of the reason he didn't come out voluntarily was because he didn't want his mother to worry about him contracting AIDS. George Michael was different to Bowie and Prince because, for want of a better term, he 'looked straight'. He was the classic guys-want-to-be-him, girls-want-to-be-with-him celebrity. Despite there being other openly gay artists on the scene in the 1980s music industry, the news of George Michael being gay came as a shock to many

people. Although in hindsight, the platforms, hair and earrings might seem overtly flamboyant, he certainly never looked effeminate. He therefore helped challenge the image of what gay men look like and, like Prince, showed that how you dress and how you identify are not inextricably linked.

This LGBTQ+ history month, we should remember the lasting influence of those brave artists who helped change people's perceptions of sexuality and gender. They used their fame to help society see that not everyone can fit the same mould of so-called 'normality'. They not only made it acceptable to be different, they made it cool. Each in their own way helped all of those who are struggling with their own identity both then and today. In a time where the Vice President of the United States is a man who has previously stated that abstinence is the best response to the AIDS crisis, it is important to not become complacent towards LGBTQ+ rights. We need to remember how much society has progressed, and the struggles we have made millions of gay men and women and the trans community endure, in order for us to develop as an inclusive society together.

Katie O'Kelly

# Fresh Beats

## Process by Sampha

Grief can be difficult, often impossible to express. Sampha manages to uncover some semblance of beauty in the pain of losing someone in his debut album *Process*, a wholly personal and self-reflective exploration of love, loss and mortality.

The death of a loved one is often described as a dream-like experience and *Process*, an album inspired by the death of Sampha's mother in 2015, entirely embodies this. An ethereal feel circulates through the album, emerging from Sampha's unmistakable soprano articulating tortured lyrics, against an equally unique blend of genres. His voice cracks at the end of 'Take Me Inside' as he asks "maybe this is all a dream?" echoing the feelings of confusion and self-doubt constant in the album.

Sampha has always played with space-age sounds and cosmic themes, particularly with long-term collaborator SBTRKT. Now, on his solo mission, lyrics such as "it's like outer-space in his inner ears" and quotes from Neil Armstrong and Buzz Aldrin on their

moon landing are woven throughout the opening track, 'Plastic 100°C', where the idea of space is used to comprehend the other-worldly feelings of grief.

Sandwiched between synth-heavy tracks and his erratic, electronic beats are beautifully elegant piano ballads. In 'No One Knows Me like the Piano' Sampha addresses that his piano, given to him at the age of three, "took hold of me and never, never, never let me go". Having lost both parents, these tracks, placed at the centre of the album, highlight the single point of constancy in the artist's life, the piano. Its subject matter may be age old, but *Process* is entirely innovative.

**Harrowing as it is beautiful, authentic as it is uncertain, *Process* is assured to be the debut we were all desperate for.**

Jodie Yates

Rating: 



## Safe In Sound by Lower Than Atlantis

British rockers Lower Than Atlantis are back, but it's not quite the triumphant return we've all been hoping for. As the album title, *Safe in Sound*, suggests, the band haven't taken any risks sonically. In fact, it feels like an attempt to replicate the masterpiece that was their last album. Unfortunately, where that self-titled record soared, *Safe in Sound* falls frustratingly flat.

Of course, there are moments of brilliance; the opening track 'Had Enough' has plenty of heft and riffs to blow your mind (and eardrums, but in a good way). Some of the softer moments later in the record are equally enjoyable. 'I Would' undoubtedly pays homage to Vanessa Carlton's 'A Thousand Miles', which became a fan favourite when the band covered it in 2015. Lyrically, 'I Would' is packed with clichés such as "I am the lock and you're the key", and yet, it is so fun that this is excusable.

Sadly, *Safe in Sound* is, for the most part, full of repetitive choruses which fall short of catchy- take 'Boomerang' as a prime example -and vocal distortions which detract from frontman Mike Duce's rugged rock n roll

tones. The stabs at sentimentality are entirely empty; it's difficult when listening to 'Could Be Worse' and 'I Don't Want to Be Here Anymore' to find feeling in them. Then again, that could be the point.

Despite the record's disappointments, the band's huge upcoming tour will certainly be memorable. This band are always on their finest form during live shows, and their songs are built for such settings. The oh-so-British-it-hurts chants of "Who are ya? Who are ya?" of 'Long Time Coming', and 'Work's' lengthy "wo-o-o-ah" can only reach their potential with thousands of people joining in.

**Lower Than Atlantis might be hit and miss with studio releases, but they will never deliver 'A Night to Forget'.**

Sophia Simon-Bashall

Rating: 



## Three Worlds: Music From Woolf Works by Max Richter

"Words, English words, are full of echoes, of memories, of associations - naturally". Virginia Woolf's voice opens Max Richter's *Three Worlds: Music from Woolf Works* and is apposite in its description of the multi-layered album that follows. The post-minimalist composer scored *Woolf Works* for Wayne McGregor's ballet based on *Mrs Dalloway*, *Orlando* and *The Waves*. Whilst the ballet premiered in 2015, the release of the record coincides with the ballet's recent revival at the Royal Opera House.

Although *Woolf Works* was created to accompany dance and reflect Woolf's texts, the music manages to tell its own story. Woolf's writings punctuate the album, providing an overarching structure that seems to make the album about Woolf herself. Thus, there is a range of ways to listen to Richter's album; it works even if you are not familiar with the texts. Richter focuses on *Mrs Dalloway* first, creating explicit links with the text by having the bustle of London and the bell of Elizabeth Tower open the album. Like the ordinary day that Woolf describes, Richter's first piece follows the predictable shapes of film music- string swells,

repeating piano chords, predictable harmonies. But this is no criticism: it is enchanting nonetheless. In 'Orlando', Richter seamlessly fuses electronics into the classical arrangement, creating the trance like movement 'Modular'. 'Orlando' is made up of shorter, turbulent, dissonant movements that rapidly change mood to reflect the tumultuous novel. Although I'd recommend listening to the score without division, the climax of the record is the one movement piece: 'The Waves'. Floating atop a backdrop of Richter's lapping waves of melancholy strings, Gillian Anderson reads Woolf's harrowing suicide note- devastating, but somehow beautiful. Woolf's suicide note looms over the final track, leaving you with the impression that the album is not just about her work, but about her.

**Richter encapsulates the echoes, memories and associations we have with Virginia Woolf.**

Emma Dutton

Rating: 

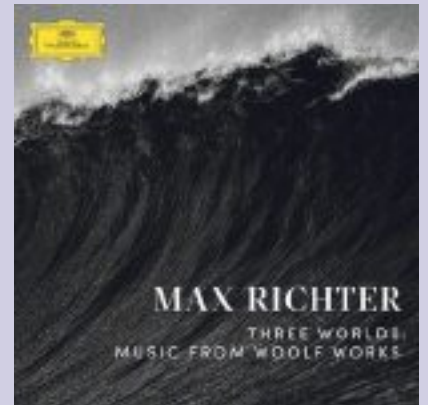






Image: Sonic PR

## In The Middle with Howl

**Bradford boys Howl, previously NGOD, have certainly had a whirlwind of a 2017 so far; from being dropped from a major label to a name change, they have also been announced for this year's Live At Leeds festival. Emily Moscrop talks inspirations, FIFA and Kaiser Chiefs.**

**Your sound is a lot different to the indie/rock bands around at the minute - what do you think makes your sound so unique?**

Being from Bradford [laughs]. I don't know if it gives us that bit of grit that a lot of other bands don't really have. I think a lot of it has to do with our performance as well. We try really hard to give everything we've got to our performances. We practise constantly - we live in the same house, so we're around each other all the time, and we just work hard.

**What's your songwriting process?**

We all write together. Someone will come in with an idea, then we'll all just jam our own parts down. When it's all done I'll be singing gibberish over it, then me and Alex will spend quite a few days actually writing lyrics. He comes in quite poetic and serious, and then I'll be a bit dafter - and I think that's what makes it work lyrically, because we just meet in the middle.

**Which artists would you say have influenced your sound?**

I think we all grew up listening to different styles of music, and I think our parents were the biggest influences on us. I grew up on a lot of Motown, and then Alex and Lewis grew up on a lot of punk, like Siouxsie and the Banshees and Pixies, and then Billy grew up on Bowie, T. Rex, The Beatles, Joe grew up on The Beatles too - but I had a lot of Carole King and Bob Dylan.

**Has there ever been a moment since the band formed that made you think "we're actually pretty good at this"?**

Maybe 'Blue' being featured on FIFA. I think when we got a call from our managers, we didn't think anything of it. I know that sounds really daft because it's such a big deal, but I think in the music industry it seems a lot of people make promises and it just falls through. So when EA said they were interested in 'Blue', we were kinda like "yeah, that's incredible, we're alright at it".

**The last time you played at Live at Leeds you were at the Nation of Shopkeepers, how was that for a venue? Where would you prefer to play this year?**

Lovely. I've been going there since a little boy - I love that place, it's a great venue. I love a lot of the venues in Leeds, but Nation of Shopkeepers is a cool place. I think we were the first band on back then - we might be this year! We'd love to play the O2 - or Stylus, Stylus is a great place.

**Since the last time you played at the festival, you've gained a much bigger following - are you expecting an even bigger turnout this year?**

I'd have fucking hoped so [laughs]. Two years later still have the same crowd, just playing to our parents like "oh, fantastic!". No, I'd really hope so, I think a lot has changed since two years ago for us. I think we've got better - yeah, we have got better.

**When you've finished your set, will you go and watch other artists?**

Yeah, we definitely will go and see them. I think our problem is, and I'm speaking for myself here, I don't really listen to that much new music as much as I probably should do. I think it just doesn't really do

much for me. There's very few new bands that emotionally move us I think, but we definitely will go and check out other bands and see what's happening. I'd love to go and see Slaves live, and check out Wild Beasts. Oh, and Jagwar Ma, we'll definitely go and check them out. We've seen them before in Leeds and they were really good.

**What else has 2017 got in store for you?**

We're touring with Spring King and Kaiser Chiefs in February. I think we'll be doing our own tour as well, and I think we're playing in Amsterdam at a festival called Waterpop in August.

**Emily Moscrop**

*Live At Leeds 2017 will take place on Saturday 29th April. Get your ticket for £32.99 at [liveatleeds.com](http://liveatleeds.com).*

**"We try really hard to give everything we've got to our performances. We practise constantly [and] we just work hard."**

# Gig Roundup

## Two Door Cinema Club @ O2 Academy, 31/1/17



Image: Clash Magazine

## St Paul & the Broken Bones @ Irish Centre, 31/1/17



Image: Chuff Media

## Natty @ Belgrave Music Hall, 4/2/17



Image: We Heart It

Imagine the chaotic energy of a main stage crowd at Leeds Festival. Now condense that energy into a room of 2000 people and you have a pretty good idea of the atmosphere Two Door Cinema Club were welcomed to when they stormed the O2 Academy stage.

Before TDCC had even taken a step on stage the audience were wild. During support act Sundara Karma's slot, the crowds were moshing and shouting the lyrics to tracks from debut album *Youth is Only Ever Fun in Retrospect*, an impressive feat given that it's release date was a mere month ago. They seemed completely at ease and demonstrated a strong stage presence for a group at such an early stage of their careers.

Ultimately, the audience were there to see the hit tracks of TDCC's earlier albums *Beacon* and *Tourist History*. 'Something Good Can Work', 'Next Year', and 'Undercover Martyn' were all met with as much enthusiasm from the crowd as their chants of "You what? You what? Leeds" during the interlude. However, tracks from new album *Gameshow* such as 'Bad Decisions' helped to balance out the set

An eight-piece soul band, on paper St Paul & the Broken Bones may seem like nothing special. Their two releases so far deliver tight, upbeat funk-infused soul music that, whilst plenty of fun, isn't particularly identifiable from the swathes of other bands within the genre doing the same thing. But to write the band off on this basis would be depriving yourself of the best entertainment I've seen in years. Yes, most of the songs followed a well-established format, yet this didn't mean the music was mundane. Most jazz and its derivations tread a balance between tradition and innovation – St Paul & the Broken Bones delivered traditional funk fare, yet the delivery was so explosive and full of life it could never be accused of tedium.

Whilst every musician on stage was incredibly talented, made clear by the extended solo passages that gave every band member a chance to shine, singer Paul Janeway certainly stole the show. A bespectacled man of short stature and a receding hairline, he may initially seem an unlikely frontman, but boy can he sing. Adorned in an impeccable leopard print suit, the man exuded sass. He captivated the audience for the entire set, even concluding the

The Belgrave Music Hall allows for an intimate setting but gives its audience just enough space to groove to the reggae vibes of Natty. Under Rasta inspired red and green lights, we bopped our way through the crowd and scored a spot at the front.

Natty and his accomplished band The Rebel Ship took us "back to Africa", transporting everyone with classic reggae beats, which were married with impressive vocals. The artist moved fluidly from reggae to rap, holding the audience's attention firmly. Transitions to more familiar acoustic rhythms were seamless, with popular favorites like 'Bedroom Eyes' that had the crowd swaying and singing along to every word. Natty and the band excited the audience by swiftly moving to upbeat riffs and the singer owned his space, bouncing across the stage in time with each chord and his dancing fans.

After a well-deserved break, filled by a skilled supporting act, Natty was straight back in with another favorite, 'July'. Feeling slightly sweaty, singing "July, July, July" it was easy to forget that I was in Leeds in the middle of winter. The artist

list. The addition of 80s style synths and a shift away from earworm melodies and lyrics made the overall show feel far more fresh and slick. This juxtaposition between the guitar melodies of their older music and the groove-based rhythms of newer material not only added variation, but also showed how the band have matured in the four years leading up to 2016's *Gameshow*.

What hasn't changed over the years is the drive the band put into their shows. Both new and old songs were played with an infectious energy that reverberated between artist and audience.

**Large, punchy graphics, combined with TDCC's now extensive experience with festivals and arena stages helped to add to the overall feeling of a global band coming home.**

Clare Redman

Rating:



show at the back of the hall, a gold-sequined shoe raised above his head and grovelling at the feet of a bemused audience member, all the while delivering a pitch-perfect falsetto croon.

The mood of pure joy inside the Leeds Irish Centre was tangible that night. The band were true performers, and I've never heard an audience laugh so much at a gig; Janeway's camaraderie was a welcome change from the sullen indie boys with the eyes glued to the floor that grace so many stages at the moment. In a time when America is something of a taboo in any positive conversation, St Paul & the Broken Bones provided an all-American show that couldn't fail to make you smile.

**And if that isn't enough to convince then I have two more words for you – jazz flute. If even that prospect fails to excite, I give up.**

Maisie Leddy

Rating:



spoke comfortably to the audience and made his performance personal when inviting us to listen to his new songs such as 'Ss I love You'. Just when we thought the performer couldn't be more versatile, he introduced us to his fusion of reggae and soft rock, and while we didn't know the words, the crowd were soon all jammin' along.

As well as engaging the audience with memorable tunes, Natty shared his relevant philosophy which preached the importance of love and hindrance of fear. The crowd rightly agreed with him that "we are all equal", unifying everyone before leaving the stage.

**Natty and his extremely talented band gave an impressive performance that was enjoyable for all involved.**

Annie Butcher

Rating:





# Copenhagen Clubbing

**Unless, like your humble Clubs Print Editor, you were far too focused on nightlife to get near a 2.1 in first year, you're probably starting to think about whether you're going to go on a year abroad. A year ago, Dan King was one of those students. Below he writes from Copenhagen, comparing the Scandinavian clubbing scene with that of Leeds...**

When making the decision to prise oneself away from the safe familiarity of Leeds and into another country, you can be left with no shortage of things to mull over. The Study Abroad Office will rightly point us towards looking at the cost of living, potential language barriers, and the quality of the host university. All are important, obviously. But the truth is that for many, the social life offered by a city takes priority. Going out is a huge part of student life, and in Leeds we're blessed with arguably the finest party scene in the UK, so when moving to Copenhagen I knew Denmark had a lot to live up to. Halfway through a year abroad, this is a comparison of my old home and my current one.

The Scandinavian countries are perennial table-toppers in charts measuring things such as quality of life and social mobility. And as if there wasn't enough to be envious of, the Danes also manage to trump the UK when it comes to the administration of culture too. Whilst we fret about the future of our capital's fading scene, Copenhagen's flagship nightclub, and the spiritual home of electronic music in Denmark, Culture Box is fully government-funded. Virtually unparalleled in Leeds, this is a multi-room maze of a venue, which is relatively old-school in its approach; tickets can only be bought at the door for a fixed price, marketing is at a minimum and smoking is allowed indoors. A world-renowned venue that steers clear of tackiness or excess, Culture Box sets a benchmark any Leeds venue would do well to match.

Copenhagen is no different to Leeds in how the city's clubs breathe a new life into previously disused industrial spaces. Leeds' Beaver Works and Canal Mills are paralleled by Pumpehuset (literally 'Pump House') and KB3, a former meat storage facility. But where Leeds' reconfigured buildings have preserved a stripped-back industrial aesthetic, the Danes offer a little more style. This is best seen at Kødbyen (or the Meatpacking District). Situated in the once-poor area of Vesterbro, Meatpacking is probably the most popular weekend clubbing spot in the city. Restaurants and craft beer bars are flanked by still-operational butcheries and meat processing units. The pink neon sign of Jolene - a personal favourite shines down on revellers enjoying disco and house, whilst at nearby Bakken, on one Saturday you'll be treated to the

Pet Shop Boys and New Order, whilst the next you'll hear Daniel Avery and a noticeably more techno-orientated sound. Whilst the selection here can be erratic, you're sure for a decent night - made that little bit sweeter by the non-existent entry fee.

So it's clear that Copenhagen has a strong scene and much of it hasn't been mentioned here. Nonetheless, when this comparison comes down to the feel of the city, Leeds comes to the fore. This is partially brought about by their marked differences in clientele; Leeds' scene lives and breathes with its students, whilst it feels that for the most part the clubs and bars of the Denmark aren't desperately vying for attention as they do in Leeds' saturated setting. In a Copenhagen smoking area you're as likely to overhear a conversation between a Spaniard and an American as you are two Danes. Whilst Leeds is fairly diverse, Copenhagen is truly cosmopolitan, and this in itself adds an edge that anybody who chooses to study abroad is chasing. Something can be said for sharing nights

with a truly varied array of people, as opposed to mainly British twenty-somethings. The downfall of this, however, is the very real danger of feeling like a tourist. Behind all of the fun, there's a transitory feeling I find difficult to shake.

A midweek night at Hifi or Wire will often be put on for locals, by locals, as opposed to being filled by those who have never set foot in the club. Our universities do more than sustain Leeds' night economy; they help shape it. The level of collaboration between venue and audience in Leeds must be praised. Whilst there is a novelty to living in a city where cycling home from a nightclub is the norm, and it is great to venture out of British club-culture, Copenhagen just lacks the collective, DIY spirit Leeds boasts. But having another six months here is by no means a punishment. Moving away does more than give you new experiences - it helps you appreciate your old ones in different way.

**Dan King**

**"Whilst Leeds is fairly diverse. Copenhagen is truly cosmopolitan, and this in itself adds an edge that anybody who chooses to study abroad is chasing."**

# Cutting Teeth on 'Acetate'

**Acetate is back for 2017, so we sent John Hardy down to see if the event lives up to its name of being one of the most iconic nights in Leeds...**

Acetate, alongside Back to Basics and Cosmic Slop, is one of the must-do pilgrimages any self-respecting student clubber must make in their time in Leeds. The night was established in 2011 by Hesse Audio's Pearson Sound, and has sporadically appeared on Wire's events calendar ever since. The premise is simple: two turntables, a rotary mixer, and some of Pearson's friends and favourite DJs with a bag of their best records.

On the bill for the first edition of 2017 was Craig Richards, with Pearson in support. Richards is known for being your favourite DJ's favourite DJ; a Saturday night resident at London clubbing institution fabric since its opening, he has played alongside some of the best in the world and the esteem he's held in is clear when you hear other artists wax lyrical about his selections.

Craig is known for catering to the more minimal and obscure side of the house and techno spectrum, so it was surprising on arrival to hear Pearson Sound playing hard and fast in the warmup slot. Pearson's

smooth transitioning between UK funky and garagey vocal house had an already crammed Wire basement dancing in full flow by the time of the switchover, meaning Craig might have lost the crowd if he tried to dial down the energy.

However, with Richards' years of experience, that was never likely to happen. Instead, he carried along with the vibe Pearson had established, before taking things darker with some speaker-warping techno and electro records as the witching hours approached. From around 5am onwards, Pearson and Craig traded record for record, playing some significantly strange but rapturously received bits from their collections, before Pearson unleashed the garage classic 'Baby You Make My Heart Sing' by Ordinary People to a stunned basement at 6am. When Pearson finally called it a night with the clock approaching 7:00, the remaining crowd walked out knowing why Acetate is regarded as being so special.

**John Hardy**



**Good Life are somewhat of a phenomenon in Leeds. Having first appeared on the scene in 2013, their team has worked quickly to create a huge, dedicated fan base who flock to each event, often buying all tickets within days of launch. With Good Life currently expanding to other student cities, Milly Whyman investigates their winning formula.**

Think Friday night in the desolate setting of the queue for Beaverworks. Think girls in flower print flares with an aptitude for creative use of glitter. Think eccentric décor and ambitious uses of space. Think groovy themes and even groovier sets and what may, hopefully, come to mind is the events of the ever-popular Good Life.

Slightly embarrassing introductions aside, Good Life is quickly becoming an ever expanding spectacle. From its self-professed 'humble' beginnings at the now closed Full Circle event space in Leeds, Good Life has now grown to host events at university towns across the country and even its very own festival.

But how does Good Life stay relevant in the ever-competitive world of events? The answer is range and innovation. Although events by the likes of Flux and High Rise have a certainty in their genres that makes the appeal constant and reliable, Good Life seems to stray away from committing to a niche. Instead the choice is to appeal to a wider section of the club scene, in way that is not necessarily commercialised, but more a conscious move to make the brand available for any reveller that may wish to attend.

The style of themed events such as the Bollywood Boogie, Caribbean

Carnival and Summer of Love mean that each party is different. The decoration is always outlandish and transformative, and the line up funky and broad. Fools Paradise festival last September housed the like of Jungle and Fatman Scoop, as well as that of AJ Tracey and Ghetts, and past lineups at Beaverworks have included General Levy, Toddla T and Grandmaster Flash. The range of acts is clear. In terms of novelty, also, past events have had cinemas, massages on offer and rooms filled with pillows for when it all gets too much.

Good Life has expanded to host events in London, Exeter, Bristol and more recently Cardiff. Exploration into different territories has also included the so-called 'Secret House Party,' entry to which had to be won by process of 'email raffle' after downloading an app. I was lucky enough to manage a place on the guest list, and although I'm not wishing to give too much away, the alternative event certainly provided a funky array of UV lighting, flower garlands and a graffiti filled basement of grime. Perhaps more of this intrigue and grungy mystery is what Good Life needs in Leeds to keep the interest of students who have completed the rounds and are looking for something new.

**Milly Whyman**



# The Classic Tale of Romeo and... Romeo

## O Romeo, Romeo, wherefore art thou Romeo? Also where's your jacket from?

Shakespeare's masterpiece *Romeo and Juliet* is a classic heart wrenching tale, but often it's forgotten that so much of the drama is told through stage dynamics and theatrical conventions. A key element of those theatrical dynamics were of course the costumes on stage. Sixteenth century fashion - for the rich and upper class anyway - was full of decadent fabrics and an excess of it. Romeo and Juliet would have had beautiful embroidered detailing with intricate patterns and metallic silks, all in rich deep colours. The extravagant fashions would have emphasised the romance of the couple and intensified their tragedy. Seeing as we have Valentine's Day soon approaching we decided to take this idealised romantic fashion and modernise it to make it wearable and hopefully affordable for students.

Whether you're spending Valentine's Day loved up with your partner or hitting the town with your friends, you can still flaunt these romantic style all inspired by Shakespeare. We chose flowy sheer fabrics, because luckily women no longer wear bone breaking corsets, and we thought a sheer overlay dress would be the perfect modernisation. We emphasised the romantic flirty essence with a pastel rose pink. The pink sheer dress was accessorised with a rose flower crown as Juliet is "A rose by any other name

would smell as sweet". We also decided to grunge the look up a little with black chunky ankle boots and a black lace choker as Juliet did have an edgy side too. The second Juliet look we focused on the use of sixteenth century ruffles and pleats and went for a very elegant and slightly more sophisticated look with a duck egg blue silk blouse with ties and ruffle detailing and paired it with a grey pleated midi for the perfect romantic outfit. Although the second outfit doesn't use the quintessential romantic colours, not everyone fancies pink and red, so this blue and grey combination is a great alternative.

We suited and booted the Romeo's in slightly more structured outfits. The sixteenth century ruffles may have made a comeback in the 80s but we went for slightly more relaxed vibes with a paisley print silk shirt in deep autumnal tones and paired with a 'pork pie' style hat, for a stylish almost rocky look. The second Romeo look we used a classic oversized white shirt, with silver rodeo detailing on the collar, to add that touch of metallic decadence Romeo would have possessed. The shirt was paired with a fitted green tweed jacket, in keeping with the darker autumnal shades of the setting, for a mysterious romantic style.

Ashleigh Stern



# Juliet's in Love. But Where's Romeo?



## In this love story Juliet has a girlfriend

It's one of the most famous love stories in history. The classic tale of forbidden love that ends in tragedy. Despite *Romeo and Juliet* being over 400 years old, there are elements of this tale that still resonate in our society.

Until 1967 homosexuality was still a criminal act in the UK and despite huge leaps in social attitudes towards homosexuality, the LGBT community is still on the receiving end of prejudice and homophobic abuse. In fact, homosexuality is still illegal in 77 countries across the world. This suggests Shakespeare's forbidden love concept we see in *Romeo and Juliet* is still relevant today.

Because *Romeo and Juliet* is such a famous love story and it is, after all, nearly Valentine's Day, we decided to create a shoot themed around romance and *Romeo and Juliet*'s forbidden love.

However, *Romeo and Juliet* is a famous heterosexual romance and does nothing to support the idea that love

is love, regardless of gender and sexual preference. Therefore, in our romantic tale Juliet doesn't meet Romeo and fall head over heels in love. Juliet falls in love with a girl, and Romeo is infatuated with a boy. We wanted to crush the boy-meets-girl stereotype and promote LGBT love that isn't often publicized in the media. Our shoot was in the wildly romantic Kirkstall abbey, an 800-year-old piece of history which allowed great contrast between old and new. We created looks that were modern but still retained that romantic essence we wanted to portray.

We hoped that in breaking the stereotype of only heterosexual couples often being publicized in the media, we would help support the LGBT community and remind everyone that love is love, regardless of your sexual orientation.

We love our re-invented, modern day love story and the looks we put together to reflect it.

Beatrice Rae



Photography by Camille Hanotte

Paisley shirt: Topman £32  
Tweed Jacket: Primark £25

Pink Dress: Primark £12  
Blue Blouse: Topshop £36

Hat: Topman £15  
White Shirt: Topman £38

Grey Midi Skirt: Primark £8  
Pink headband: Primark £2

# “This show got me sober”: Eleanor Conway on being an unapologetic woman

**Covering Tinder, porn and addiction. Eleanor Conway's debut stand up show, *Walk of Shame*, doesn't hold back. Jessica Murray chats to her about how the show has changed her life, and why it's a great time to be a female in comedy...**

Up and coming comedian Eleanor Conway credits her debut stand up show, *Walk of Shame*, as providing her with the focus she needed to get sober. She's lived a life of extremes; when she worked as a music journalist for the likes of V Festival and Ministry of Sound she travelled the world, interviewing some of the biggest music stars and partying hard, but developing unhealthy addictions. The thrill of the stand up stage is a new form of addiction, but it has given her the confidence to accept herself for who she is.

Her show is funny and witty, but also an exploration of the vulnerabilities and flaws we all have as humans. “It's me walking you through my shame that I've experienced getting sober. It's a little bit of a dark show, and I've had mixed responses; I've had grown men crying, and I've had loads of mum hugs. I think at the core of it is a little bit of pain, and there's quite a vulnerable story in it that people can relate to.”

And undoubtedly the premise of the show is something any 20-something will recognise; the perils and pleasures of Tinder, unhealthy addictions to technology, and that perpetual feeling of not knowing what the hell you're doing with your life. “It's almost like an extended adolescence that we have now. I'm in my 30s, I should have a baby and a house but I'm gallivanting around London still.”

It's refreshing to see a young female comedian so honest and open about the struggles and difficulties of finding your feet in this day and age; young people can't afford to buy a house, and increasing globalisation has led to more opportunities for travel, but this encourages a casual lifestyle of fleeting relationships and cheap thrills.

And this is something Eleanor knows only too well, “I flew to Asia with a guy that I'd just met, because 'I know what's going to make this relationship last, moving 6000 miles away with a guy that I barely know.' That's absolutely insane! I'm just being unapologetic about who I am. I think we're all people, and we're all flawed, and I think especially women, we've got to tick all these boxes haven't we?”

Eleanor was just one of millions of unapologetic females who took to the streets as part of the global Women's March against Trump's misogyny and harmful policies, “[I marched] because every woman I know, including myself, has either felt fearful when walking home at night, or has been physically or sexually assaulted at some level. It's up to me and it's up to every woman to make a stand against that. It's not that we hate men, we love men, but that man, and what he's saying, it's not right and it shouldn't be encouraged. It's the first march I've ever been on, and I feel very passionate about it.”

She thinks the frank and fearless nature of her show goes against Trump's perception of how women should behave. “He would think that I was a lower class of woman maybe, not the marrying kind. But that's ok because I don't want to marry Trump!”

But despite the need for a global protest movement campaigning for women's rights, Eleanor thinks it's a great time for women and minorities in the comedy circuit in the UK. For the first time in a long time, the age of the '40-something, white, middle aged bloke' dominating the comedy circuit is coming to an end, as more diverse acts increase in popularity. “It's a really good time to be a woman in comedy. Before when a female comic came on there would be an eye roll, but now it's like 'Ooo we want to hear what this girl's got to say'. There's so many



good female comics coming up on the scene, Katherine Ryan for example, and Luisa Omielan.”

Eleanor described her comedy style as quite masculine – “I don't take any shit in the comedy club” – but she's also happy that female comedians have changed quite a lot in the past couple of decades. “You had that wave of female comedians back in the 90s, like Jo Brand and Jenny Eclair, who were quite sexually aggressive, and I think we've really moved on from that, although they paved the way for everyone else. I think female comics have changed quite a lot.” Women don't have to emulate their male counterparts on stage to be successful and they're no longer defined as 'female' comedians; yes they're women, but they're so much more than that.

Eleanor will be bringing her show to The Hyde Park Book Club in April, returning to her university city where she studied at Leeds Beckett and Leeds College of Music, worked on the LSR breakfast show, and found a heroin syringe in her back garden in Hyde Park. She's lived a whirlwind life since leaving the city, and is looking forward to coming back and passing on all that she's learnt. “If you want to see what not to do, come and see my show.”

**Catch *Walk of Shame* at Hyde Park Book Club on Saturday 29th April.**

**Jessica Murray**

# Angels In America: Revolution in Theatre

**As the landmark production reaches the ripe old age of 25 just in time for LGBT+ History Month, Eve Newstead pays tribute to the iconic and revolutionary *Angels In America*.**

This summer sees the 25th Anniversary of Tony Kushner's award winning and culturally transforming play *Angels in America* being premiered at the little Eureka Theatre in San Francisco. It's unsurprising then that theatres around the world are advertising productions scheduled for this year with immense excitement. *Angels in America* is set to hit the West End stage and be played live on screens across the country in July. Kushner's play is considered one of the most innovative and transformative pieces of American literature. It rebelled against the marginalisation of homosexuals and changed the way gay lives are represented in pop culture throughout America. This month is LGBT History Month and what better way to

explore its history than through a revolutionary and still relevant piece of literature.

Tony Kushner was awarded with an Emmy in 2004 for *Angels in America*. The play is divided into two parts: 'Millennium Approaches' and 'Perestroika' and stretches across seven hours. The narrative follows the lives of six struggling New York residents who are dealing with stigma, confused identity, love, and most significantly, death. Prior Walter discovers he has been diagnosed with AIDS. Louis, his boyfriend, cannot cope and Prior seeks solace from his former lover Belize, a drag queen. Harper Amaty Pitt's life is spiralling out of control due to her Valium addiction and the realisation that her husband Joe is gay.



Image: Cylla Von Tiedmann

**“It rebelled against the marginalisation of homosexuals and changed the way gay lives are represented in pop culture throughout America.,,**

Meanwhile, Roy Cohn is condemning of homosexuals, ranting that they are weak. So when Roy visits his doctor he is diagnosed with “liver cancer” not AIDS. An Angel visits Prior and he is given the task of saving humanity from themselves. The play emerged following the AIDS crisis of the 1980s that stole the lives of many, and that vilified both AIDS victims and homosexuals. Kushner converses with this issue head on, with frankness, allegory and often humour. Priors closing speech in the Epilogue of Act 2 best sums up the message of the play:

‘This disease will be the end of many of us, but not nearly all, and the dead will be commemorated and will struggle on with the living, and we are not going away. We won't die secret deaths anymore. The world only spins forward. We will be citizens. The time has come.’

With any anniversary of such innovative literature we naturally ask ourselves how the writing resonates today. Gay rights have

improved vastly the world over in recent years, but there is still so much to be done. Following the Orlando nightclub attack last year Wesley Morris, writing for *The New York Times* stated: ‘You could introduce *Angels in America* right now... and I think people's minds would still be blown.’

Kushner's play is enduringly progressive and should be looked to for a source of inspiration in the battle against marginalisation of groups in society. If you can't make it to a production, or a live screening of the play this summer then get your hands on the HBO series. A six part series featuring Meryl Streep, Al Pacino and Emma Thompson that wonderfully captures the imagination of Kushner and was the winner of five Golden Globes.

**Eve Newstead**





[Image: Matthias Engesser]

## Is Traditional British Theatre Deteriorating?

**British theatre is becoming ever more experimental and groundbreaking, but does this mean we're losing touch with our theatrical roots? Stephanie Bennett investigates...**

A crucial question has arrived at the forefront of the theatrical sphere: is traditional British theatre crumbling in the face of modern technique? After substantial criticism from both Sir David Hare, one of Britain's leading playwrights, and *Guardian* theatre critic Michael Billington, perhaps it is time to consider the position and status of theatre performance in 2017.

Launching an acidic assault on European concept directors who supposedly warp and disfigure classic plays, Hare condemns the way in which they are "beginning to infect" British theatre. Such damning reproach of "theatre-makers" was included in an interview prior to the release of his book. He recalls Jez Butterworth's award-winning *Jerusalem* as "the last surpassingly successful play in the tradition." The renowned play in question opened at the Royal Court in 2009. Therefore, in the last eight years the status of British performance has disintegrated to such a degree that, according to Hare, Britain is heading "towards an over-aestheticized European theatre." He continues to argue that: "And all that directorial stuff that we've managed to keep over on the continent is now coming over and beginning to infect our theatre. And of course if that's what people want, fine. But I'll feel less warmth towards the British theatre if that 'state-of-the-nation' tradition goes."

Michael Billington has had similar bitter thoughts to Hare's. He claims that the National Theatre's imminent season almost mocks their obligation to classical staged plays as a "staggering dereliction." Billington's primary accusation seems to be the lack of classic selection this year, with only two Shakespearean masterpieces – *Macbeth* and *Twelfth Night* – amongst the array of new material. Twelve new

plays, half of them written by women, are to be showcased instead. Billington disputed that this problem is exacerbated by the lack of classical plays, Shakespeare excluded, that "are slowly but surely disappearing from the regional reps."

While including classic plays is integral to performance, it seems foolish to convict contemporary theatre for lacking a more traditionalist perspective when the very nature of theatre is evolving every day. Modern theatre is just that: modern. Future classics cannot be wrought when arguably narrow-minded critics like Hare and Billington erase the innovation and eccentricity that is established with new interpretations. Shakespeare, Samuel Beckett, George Bernard Shaw, Victor Hugo, and the rest of their ilk are, without a doubt, fundamental to theatre, but should their classic brilliance inhibit new material through their traditional constraints?

Emma Rice was dismissed as the artistic director of the Globe, despite diverse critical acclaim, for unconventional performances. Is the whole of British theatre going to be similarly rebuked and judged inferior when the only accusation is that it is new and unfamiliar? Theatre must evolve with the world, and while by no means should classic and traditional theatre be disregarded, fresh and innovative works should not be attacked for only failing to adhere to previous ideals of performance. Perhaps what is truly 'infecting' our theatres is not what is "coming over from the continent", as Hare claims, but the stereotypical and frankly archaic limitations being forced onto modern theatre by an older generation.

**“Is the whole of British theatre going to be similarly rebuked and judged inferior when the only accusation is that it is new and unfamiliar?”**

Stephanie Bennett

# Food to Beat the Winter Blues

After the post-exams euphoria, partying and guilt-free Netflix binges, it's around about now that it hits: the winter blues. If you're anything like me, your revision period probably featured way too many takeaway pizzas, so here are some healthy winter recipes to keep you going...

## Mushroom, Pea and Red Pepper Risotto

A risotto may sound fancy, but this one is far from extravagant to make. You'll find yourself forgetting the rain and minus temperatures outside with this spring-like dish that will practically transport you to sunny Italy. A guaranteed mood-booster.

### Ingredients (for one portion)

- 70g arborio risotto rice
- 1 vegetable stock cube (you can also use a bit of white wine- the perfect way to use up that last bit of the bottle from pre drinks the night before)
- Handful of mushrooms
- 2 cloves of garlic
- Frozen peas
- Red pepper
- Cheese (parmesan works best, and cream cheese is a bonus!)

Seasoning: salt, pepper, mixed herbs, oregano.

### Method

1. Chop all the vegetables.
2. Heat about a tablespoon of olive oil in a large pan and fry the onion and garlic.
3. Then add the mushrooms and red pepper.
4. Add the risotto rice.
5. Put on a medium heat, add seasoning and add the stock a little at a time, waiting for each bit to be soaked up by the rice before adding more.
6. Keep doing this until the rice is cooked.
7. Add in the frozen peas, a bit more stock and stir through some parmesan/cream cheese.
8. Serve with some more parmesan grated on top and black pepper. Buon appetito!



## Sausage, Butterbean and Veggie Stew

There's nothing you can't do with a tin of chopped tomatoes and some veg. This is one of my favourite comfort meals, and the butterbeans are a surprisingly good (and very cheap) addition. I've listed the vegetables that I used, but you can just use whatever you have in at the time. Likewise, you can of course use normal meat sausages (these Linda McCartney ones were just on offer- thanks Sainsburys).

### Ingredients (for 2 portions)

- 3 x veggie sausages
- 1 x 400g tin of chopped tomatoes
- 1/2 beef (or vegetable) stock cube
- 1 onion
- 2 cloves of garlic
- 1 x tin butter beans
- 1 carrot
- Handful of mushrooms
- 1/2 a red pepper
- Handful of spinach

Seasoning: salt, pepper, mixed herbs, oregano and a few chilli flakes if you're feeling adventurous.

### Method

1. Put your sausages in the oven and cook according to packet instructions.
2. Whilst they cook, chop all your veg.
3. Make up your stock by adding boiling water to a measuring jug.
4. Heat about a table spoon of olive oil in a big pan.
5. Add the onion and garlic and fry until the onion is soft.
6. Add the peppers, carrot and mushrooms (not spinach yet!) and keep stirring.
7. Turn the heat down to medium and add the tinned tomatoes, seasoning and the stock (add the stock gradually to see if it's the right consistency- you don't want it too watery!)

8. Drain the butterbeans and add them in.
9. When your sausages are done, chop them into small pieces, then add to the pan.
10. Let it all simmer for 20 minutes to half an hour.
11. Meanwhile, you can prepare something to serve it with. I had it with couscous, but rice, potatoes or even just some nice crusty bread would work well too.
12. Stir the spinach in at the last minute until it's wilted, then take off the heat and enjoy!

This made two decent sized portions, so you can have one now and save one for later. Just put any leftovers in a tupperware box in either the fridge (if you plan to have it in the next few days), or in the freezer. Just reheat it in the microwave and stir until piping hot throughout. Perfect for those lazy days when you'd normally reach for the takeaway menu.



Georgia Ryan

Image: Easy Peasy Foodie



[Image: Slashfilm]

## FRONTIER

The idea behind *Frontier* was a good one: a six-episode show about colonial America starring Jason Momoa. The only problem is, it's just not that good and used its marketing as a lie to get people to watch it...



Image: fsmedia

*Frontier* explores the fur trade of Colonial North America, a subject that seems fresh enough on the surface. It's interesting to learn about this rarely-explored aspect of American history, and at first, *Frontier* feels like a refreshing break from the endless attention given to the Civil War. However, the problem is that the interesting part doesn't go much further than this. The BBC took a similar approach with *Taboo*. Tom Hardy was the clear centre of *Taboo*, and his unstable, evil characteristics were interestingly explored. Jason Momoa's equivalent character in *Frontier*, however, was left comparatively undeveloped. Where *Taboo* perfected its setting and character, *Frontier* fell disappointingly flat.

For those who were drawn to the show by the casting of Jason Momoa, it's important to highlight that he was exploited as a marketing device for the show, despite the fact that he isn't anywhere near the protagonist. Now don't get me wrong, his character is as awesome as you'd expect, emanating his expert air of fearfulness. However, Netflix placed him at the centre of the show's marketing, despite the fact that he's hardly seen. In the first few episodes he appears in just one or two scenes alone. It is clear that Netflix wanted to capitalise on Momoa's success in *Game of Thrones* to mislead its viewers.

So, has Netflix done it again? Have they taken a golden show and made it their own? Afraid not. The production value is there, it has strong performances, but the interest never really extended further than the concept. It has everything except heart. I would recommend giving it a go, there are only six episodes after all, but don't go out of your way for this one.

William Nelson

## RIVERDALE: Netflix's New Teen Soap

American diners? High school drama? We've seen it all before but we love it...

*Archie* gets a modern update in the live-action teen drama *Riverdale*. The show, with its suspense, drama, and intrigue, is a far cry from the wholesome comics from which it derives its characters. Stories about football games and summer antics are replaced with murder and complicated, sometimes even taboo, relationships. The bright and beautiful facade of the town does little to hide its ugly underbelly when a body turns up.

In true *Archie* fashion, beloved characters all make an appearance. The main crew, Archie, Veronica, Betty and Jughead, star as the protagonists of the show. The show also includes Josie and the Pussycats, a girl band from another comic book series published by Archie Comics. While most of the cast are relatively new to acting, this show signals the return of Cole Sprouse to acting after going on hiatus to attend university.

The show opens with the tale of the accidental drowning of popular and wealthy high school student, Jason Bloom, and cuts to a few months later at the start of the school year. We are introduced to Veronica Lodge, the daughter of a wealthy businessman facing charges of fraud and embezzlement, who has just fled New York with her mother to Riverdale. We are then introduced to Betty Cooper, the straight-laced girl next door, and her neighbour and best friend Archie Andrews, who has quite a few scandalous secrets under his belt. The three run into each other at the local 24 hour diner on the day before school starts.

In true American teen drama fashion, there are already hints of a possible love triangle.

The show uses many of the same plot devices and techniques found in most teen soaps to represent the quintessential high school experience. Archie tries out for the football team. Veronica and Betty try out for the cheerleading squad. The main antagonist is the high school queen bee Cheryl Blossom, Jason Bloom's twin sister, who is intent on maintaining the social hierarchy status quo, and making Betty's life miserable. The characters also deal with family drama, such as overbearing parents and parents who already have their children's lives planned out for them. Featuring school dances, underage drinking, and many sexually charged encounters, the show ticks off everything that defines the teen soap genre just in the first episode. This is all well-worn territory, but it doesn't mean that it isn't highly entertaining.

The dialogue is at times cliché and simplistic, but this is balanced with an interesting cast of characters and the Twin Peaks-esque aesthetic of the small town murder drama. With its fair share of teen angst and murder mystery, we are brought into a world where not everything is as it seems. Just from its first episode, *Riverdale* establishes the potential to be a dark and entertaining show for teens and adults alike.

*Riverdale* is currently being released weekly on Netflix.

# A Trip Down Memory Lane

Our future reading habits are often defined by our childhood favourites, so we take a look at some of the most iconic classics...

## ***A Series of Unfortunate Events* by Lemony Snicket**

While *A Series of Unfortunate Events* has become a popular film, Lemony Snicket has in fact written many more stories than the first three which the film was based. The 13 books in this series explore the lives of Violet, Klaus and Sunny - the Baudelaire orphans. After their parents' death, the three are placed in the custody of Count Olaf, an evil and manipulative character. Olaf disguises himself in order to take custody of the children, throwing the children in awkward and difficult situations. They use their intelligence, strength and character to escape the evil Count Olaf. The books engage with dark humour and sarcastic storytelling reflecting the characters' traits.

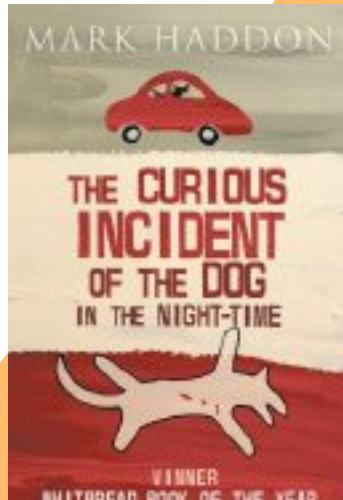
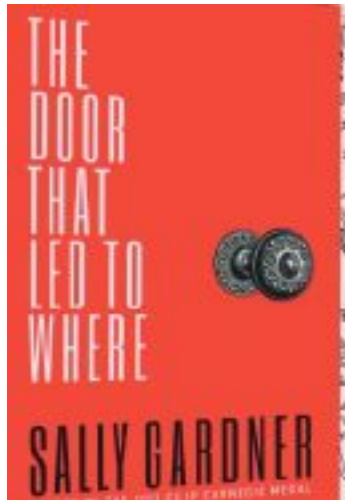


## ***Alice In Wonderland* by Lewis Carroll**

Adventurous Alice follows a hare down the rabbit hole to find some of the strangest creatures and fantastic characters she has ever met. She enters a world of make-believe where she meets The Ugly Duchess, the Mad Hatter, the weeping Mock Turtle, the diabolical Queen of Hearts, and the Cheshire Cat. While the more recent film productions of this tale are great takes on the story, what better way is there to experience Alice's adventures than through the original tale itself.

## ***The Door that Led to Where* by Sally Gardner**

When AJ Flynn fails all but one of his GCSE exams, he is strangely offered a junior position at a law firm in London. One day while tidying the archive, AJ finds an old key with his name and date of birth on it. He becomes determined to find the door that this key fits and when he does, he is transported back to 1830. While solving the mysteries behind the named key and jumping back and forth in time, AJ discovers a time where his life is filled with more value and purpose, a time where he is needed to unravel the mysteries of the past.



## ***The Curious Incident of the Dog in the Night-time* by Mark Haddon**

Christopher is autistic. He knows every country in the world and their capital cities. He also knows every prime number until 7507. As you can tell, Christopher loves facts. He also likes dogs and knows dogs can only feel four emotions: happy, sad, angry and concentrated. So, when Christopher finds a dead dog in his neighbour's garden, he sets off on a journey to solve *The Curious Incident of the Dog in the Night-time*. The story explores themes of family relationships, mental health, love, loss and happiness. There is also a theatre production of the book that is usually performed in London but is currently on tour.

They will be performing at Leeds Grand Theatre between 28 February 2017 and 4 March 2017!

# ***Sherlock, What Happened?***

**Did the highly-anticipated fourth season of the BBC Drama live up to our expectations?**

Sumaiya Patelmama



Three years after the lacklustre third series, and a year after the underwhelming Christmas special 'The Abominable Bride,' *Sherlock* returned for its fourth series. The first episode aired on New Year's Day and was viewed by 11 million people in the UK alone. While many were excited to see Benedict Cumberbatch and Martin Freeman reprise their roles as Sherlock and Watson, this three-episode arc left many fans disappointed and angry by the series finale.

The series starts with 'The Six Thatchers' and takes place immediately after the events of the Christmas special. This episode was not the strongest opening to a series, but did provide an emotional and shocking start that would set the tone of Sherlock and Watson's relationship throughout the series. The second episode 'The Lying Detective' was by far the best episode of the series, starring Toby Jones as the main villain, Culverton Smith, a wealthy philanthropist with a creepy and off-putting demeanour. This episode was at times confusing and the passage of time between scenes seemed rushed, but overall it was a subtle return to the format of episodes from previous seasons and had quite an emotional impact and plenty of suspense and intrigue for the audience.

The last episode of the series 'The Final Problem' is by far the worst episode of *Sherlock* to date. This episode is oddly reminiscent of both the *Saw* and *Shutter Island*. The premise is quite uninteresting and while the stakes are meant to be high, the result is an episode that the fans and critics did not care for at all. This episode is meant to facilitate Sherlock's character arc to become a more emotional and less sociopathic person, but the plot just comes off as heavy-handed and frustrating. Along with the storylines, the editing in some of these episodes seems amateurish and hastily thrown together. The passage of time in these episodes was not well represented and led to confusion and disbelief on more than a few plot points. The series especially departed from what made the past series so popular and entertaining.

The last episode, though, ends off with John and Sherlock once again living together and solving crime, which is what the fans wanted from the beginning. While this series was a letdown, it set up the possibility for future series to return to the show's selling point: Sherlock and Watson once again solving unsolvable crimes together from 221b Baker Street.

Jade Verbick



# For the love of books... an interview with Valley Press

The only rule is: no  
'useful' books...

**Valley Press is an independent publishing house: born from a simple love of books. it now boasts over 100 titles. Alice spoke to its founder, Jamie McGarry, to find out how it all began, and his top tips on getting your work published.**

**Firstly, tell us how you got started with Valley Press. I believe it's quite a story in itself!**

The earliest starting point was probably when I was around six or seven at school. I'd make lots of little books in my own time; write a story, draw the cover, do a blurb and even draw a barcode on the back. I carried on making books of increasing sophistication through the years, and I was still doing it when I was training to be a teacher in 2008. But I was awful at being a teacher, so I switched to a degree in English. I thought I'd better do more publishing to get my CV looking good. So in summer 2008, I started putting together my first books with the words 'Valley Press' on the back, the first of which was a one I'd written myself. The next year, I met a poet called Nigel Gerrans. He'd written lots of poems but they just weren't published. So I told him I could put his poems in a Valley Press book and it'd be a proper thing. Then in 2010, someone else said, 'Can you do one for me?', so that was another book.

**So what made you start your own business?**

By the time I graduated, I'd done about 10 books all with the Valley Press name on it. When I started looking for a job, I went to a lot of interviews that didn't really get anywhere. The final straw was when I moved back in with my mum, and they were opening a new branch of WH Smiths opposite. Having all this publishing experiencing and a previous job at Waterstones, I thought that there surely wasn't anyone more qualified than me! When I didn't get any of the jobs there, I thought I'd never get employed. So I decided to be self-employed and just do Valley Press full-time, and that's kind of what I've been doing ever since.

**Was it hard work to get to where Valley Press is today?**

Well I think there's no such thing as an 'overnight success'. It's more about moving things forward a tiny bit every day, looking at the whole picture.

**On your website you say that you promise 'never to be elitist'. Does this stem from a personal experience of elitism in the publishing world?**

It's not so much my personal experience- although I'm sure the publishing world can be very elitist- it's more from the authors who come to me who've been around the block, turned down by every editor in town. I don't know much about the real 'publishing industry', but I just know that I'm certainly not going to be elitist.

**So do you try and distance yourself from the big, corporate publishers like Penguin?**

Well I think they do some things right. The professionalism is something to aspire to; I try and keep it professional, but just without all the corporate problems! And I like to think you get the same service at Valley Press, as you would at the likes of Penguin.

**In terms of genres, you publish a lot of poetry- do you look for a specific genre or are you open to anything?**

The only rule is: no 'useful' books.

**And what would you describe as 'useful'?**

Well for example, last year I was contacted by a guy who'd written a book about allotments. He'd done six editions and they'd each sold 10,000 copies. But I think that's where I draw the line. Useful books always become useless- that's why that one needed six editions! But apart from that, I'm open to anything: fiction, non-fiction and poetry. People often say Valley Press is a poetry publishers because we do so much poetry, but I actually spend just as much time working on other genres too. It's just that poems are shorter, so four poetry books can be produced in same amount of time as one big novel.'

**What does your typical day in the Valley Press office usually consist of?**

'It sort of changes every day. Today, I've just been sat in my armchair with my laptop, looking through someone's book. But each week definitely has at least one day of just answering emails. And of course lots of trips to the post office.'

**When you receive someone's work, what's the process that leads to it being published?**

When I first look at something, I think 'would I ever publish this?' If the answer is yes, then I take it to a room of different people, like a focus group, to get their opinions. After that, I have an idea of what's good enough to publish. Then it ultimately comes down to what I want to spend a month of my life working on!

**What top tips would you give to anyone looking to get their work published?**

I think in the creative world, if you want to get things, the best thing to do is to give. For example, if a poet regularly does an open mic night, they become popular with all the other poets. So then a publisher can see that they've got contacts, they're outgoing and making an active contribution to the poetry community. It's also good if they show an interest in Valley Press itself and they know what it's all about.

**Do you see the rise of e-books and the Internet as a threat to publishers like yourself?**

No not at all. I think the peak of the e-book has actually passed. All of our books are available as e-books and I think it's great to have that there; if you want to read a book on your phone then you can. But I do love paper books.

**So what's the future for Valley Press?**

Well, I've just got a new office- it's quite a sizeable place, a bit too big for me! This is quite a big development as last year I was working from home, to help my wife look after our new baby. So in January I got myself a new office. I'm challenging myself to expand, but I'm not quite sure how I'm going to do that yet. So the future is to make it a bit bigger, and get more people involved .

*To see the full list of Valley Press authors and to order their books, visit [www.valleypressuk.com](http://www.valleypressuk.com).*

Alice Williams



Illustration: Sumaiya Patel

## Method

1. Make the filling first, as this will need time to cool down.
2. In a large pan, fry off the Quorn mince on a medium heat, until all is defrosted. Add in the onion, and garlic, continue to stir until the onion and garlic soften.
3. Add in the chilli, paprika, tomato paste and parsley. Stir well so that all is combined. Leave this on the heat, stirring occasionally for about -ten minutes. Add salt and pepper to taste.
4. Whilst the filling is cool make the dough.
5. Soak the bulgur in half a cup of boiling water. Make sure all of the bulgur is moist.
6. In a food processor, or bowl add in half onion (which you would finely chop if kneading the dough by hand). Then add the bulgur, the tomato

## Hulya Erzurumlu kicks off her weekly vegetarian recipe column with Içli Kofte a vegetarian Turkish dish, and her own take on the famous Turkish dish Borek.

### Içli Kofte

Ever since I became a vegetarian my cravings for traditional Turkish food have become difficult to ignore. Much to my dismay Turks love meat, which means that often at family gatherings I am left to snack on salad and bread. It's been a year since I stopped eating meat, and in this time I have figured out how to make all my favourite Turkish food with meat substitutes. This is one of my favourite Turkish treats, because it's so simple. It's perfect for sharing too!

### Ingredients

#### Filling

- ¾ of a bag of Quorn or Soy mince (I like Quorn mince because it's a lot firmer)
- 2 red onions, finely chopped.
- 1 table spoon of Red Pepper paste (this is difficult to get hold of in Leeds as there had next to no Turkish markets, however tomato puree will work just fine)
- 3 cloves of garlic, crushed.
- 1 chili, chopped.

- A handful of parsley, chopped.
- 1 tablespoon of Paprika.
- Salt and Pepper to taste.

#### The Outside/'Dough'

- 2 cups of cracked bulgur (This may be called fine Bulgur depending on which brand you buy). You can find this type of bulgur in any Middle Eastern section of a supermarket.
- Half an onion.
- 1 egg.
- 3 table spoons of Flour.
- 1 teaspoon of Chilli powder

paste, egg, flour, salt and pepper. Knead/process this for several minutes until you get a moist 'dough'.

7. Grab a handful of the dough and roll into the size of a golf ball. The dough is meant to be sticky, so have some warm water on hand in order to make it easier to shape the dough. With your index finger, or thumb make a dent in the dough. Carry on indenting until you reach the bottom of the ball.
8. Fill the dough with the cooled down filling and seal the ball back up, use warm water as the 'glue'.
9. Heat a generous amount of olive oil into a large skillet and fry the meatballs evenly, until they are golden brown on all sides.
10. I served these with a Greek yogurt, cucumber and garlic mixture which was perfect for dipping.



Image: Adriana de la Cuevas

## Georgia Ryan headed down to the new speciality coffee bar Stage Espresso & Brewbar on Great George Street.

Stage Espresso & Brewbar is the latest in a string of small businesses to open its doors to the public this month, and so far has been met with praise from students and locals alike. Located on one of the street corners of Great George Street by Leeds Town Hall, it's an ideal coffee stop for those with an hour to spare between lectures, a mere five minute walk away from the Conference Auditorium – ten from Michael Sadler. With the number of corporate coffee chains in and around campus multiplying at an alarming rate, Stage Espresso offers an authentic experience with loose leaf teas and hand-roasted coffee beans sourced straight from the farmers in Ethiopia.

The menu is refreshingly stripped down to the basics, free of overly-confusing names and pricey like syrups. Displayed on the counter are freshly-made ciabatta sandwiches and homemade vegan-friendly baked goods, such as salted caramel shortbread and chocolate brownies. The brownie, baked with gluten-free flour, is a must-have on cheat days and came highly-recommended by the owner with good reason. Stage's coffee, like all good coffee, is freshly brewed to order rather than sat on the side in a pot, and the perfect remedy for the wet February weather. Rich in taste and smooth in texture, it is clear that the owners of Stage know quality when they taste it.

For the price (little over £2 a cup), it's an absolute steal.

One of the co-owners, a Leeds veteran and former Environmental Science student at the University of Leeds, was confident in the future success of his investment: 'We've had quite a few people pop their heads in and show an interest, it's been great. I don't think a lot of people realise we're open yet, but once word gets out I'm sure things will pick up'.

Now that Stage has finally opened its doors after months of hard work, hopefully it will receive the welcome and support of the local community that it deserves.

**Georgia Ryan**

# Welfare at Leeds: Tackling Hate Crime

**How can you, as a student, stand up against hate speech on campus? Health and Wellbeing intern Martha gives you some advice on how to safely stand up for yourself and for your fellow students.**



This week our Exec Officers published a statement concerning the recent political turbulence of Donald Trump's presidency. They reassured us of the stance LUU was taking against such extremist policies. Our welfare officer, Jess Reed stated: "We want to take

this opportunity to reaffirm that LUU remains a safe space where any and all students can seek support. If anyone has any worries or concerns, particularly Muslim students with plans to travel to the USA, Muslim students with US citizenship, or family members you may have concerns about, the University International Student Office and LUU are here to help." University police officer PC Matt Guy has supported this active approach, telling us "If you hear someone using racist language or target them due to their sexuality, that is a hate incident and we would encourage you to respond proactively".

LUU has a zero tolerance policy to hate crime. A hate crime is when someone is targeted because they are or believed to be disabled, gay, lesbian or bisexual, transgender or from a particular race or religion (definition provided by West Yorkshire Police Force). We encourage all students to make use of the hate crime reporting centres on campus if you are affected by, or witness a hate crime. The current hate crime reporting centres on campus are the Student Advice Centre and the International Student Office.

Hate crime reporting centres function so that any students who feel they have been the victim of a hate crime or incident can discuss and report their experience in a safe and confidential space. We want to make it easier for victims to discuss the incidents they have experienced. We want students to know that we support them and will help them if they ever experience any form of hate crime. It is important for recovery to report any incidents experienced by yourself, or to encourage a friend to do so if they are a victim.

Our focus at LUU is to provide a safe environment for our students where they can receive any help and support needed.

*You can contact the Student Advice Centre to learn more about the services available to you on campus, and further afield in Leeds.*

**Martha Clowes**

# How to Heal a Fractured World

**Maya encourages us all to think about what inspires us, and how we can use it to all get a little bit more positivity into our lives.**



I was recently added to a Facebook group called 'How to heal a fractured world' which was created by one of my close friends. She created the group with the aim of individuals sharing videos, articles, pictures, and anything else that inspires them, in the hopes that we can change the nature of posts that come up on our Facebook feeds. At this time of year in particular, I feel that we could all use some motivation to keep going. So I thought I'd share with you all things I have seen recently that inspired me.

## Live, Don't just Exist

The first was a quote I was introduced to by one of my friends. She had the words: 'To live is the rarest thing in the world. Most people exist, that is all' tattooed on her ribs. I personally love discovering new quotes. I think that sometimes we all need to hear some words of encouragement or positivity to set us back on the right track. Above this tattoo was a picture of a globe, which really got me thinking about the endless possibilities we have in life. We just need to be able to recognise them. It's very easy to get comfortable just living, becoming content with where you are at. We should be living, not just surviving.

## La La Land

The second was the film *La La Land*. Without giving away any spoilers, the film focused on the main characters' pursuit of their dreams. The characters displayed true determination to go above and beyond to be able to follow their passion. At the same time, you also got to experience how difficult it was for them to succeed. I find this one of the most common struggles we all face; when we begin reaching for goals we have the motivation and excitement to persevere, but the moment things get hard we begin to question ourselves. We need to change our perception of challenges, nothing worth having comes easy.

## Remember the Little Things

The third and final thing I'd like to share is another quote I saw at Trafalgar Square. A street artist had written in chalk, 'There once was a man so poor, all that he had was money'. This quote reminded how there is so much in life we don't appreciate. All the little things such as good friends and the unconditional love we receive from our families, that most of us are lucky enough to experience. We have grown up in a generation where everything has been given to us effortlessly, which sometimes leaves us feeling entitled. It's important to take a step back and recognise how lucky we all are. This quote also inspired me to try and dedicate more of my time to volunteering.

We are very lucky here at LUU to have so many brilliant societies offering us a huge, creative range of different volunteering opportunities. So I'd like to end by encouraging you all to check them out and get involved. It's very easy to get absorbed with our own problems, but it's amazing if we can have the ability to overlook this and help others.

**Maya Sterrie**



# Give Beauty Bloggers a Break!

**It's time to take beauty bloggers seriously! Emily discusses the stigma surrounding those who make a living from talking about make-up. It's not as easy as it looks...**



As a beauty blogger, there's a certain stereotype attached to the work that accompanies the name. Writing about make-up somehow makes the words trivial and shallow, and yet, shouldn't any form of writing be celebrated? Shouldn't any passion, no matter what the subject is, be something to get excited about and not something to condescend and criticise?

There's a stigma linked to women that associate themselves heavily with the world of beauty; that

women wearing lipstick do not equate to women of power, and the stigma needs to stop. Wearing lipstick does not define the intelligence and capabilities of a woman – in fact, it brings us together and forms a community of strong, united young girls (it's a commonly known fact that telling a girl that you like her make up look when you're standing outside a nightclub is an instant way to form a fleeting friendship.) Whilst it is definitely plausible to say that the idea of beauty can be damaging, particularly in the media, there is no cause to say that it, or anyone who talks about it, is lesser than someone who talks about current affairs or literature. An interest is an interest, and whilst our interests define us, they should not degrade us.

When I first started blogging online, it was a way to keep writing; a method of expression and of keeping the end goal of writing professionally alive. I didn't start out as a member of the beauty niche, but gradually over time the nature of my writing gravitated towards make-up related posts, and for a proportion of my readers, the credibility of my blog decreased.

For some reason, people associate make-up with vanity, and therefore writing beauty related posts can often seem like a social taboo that should be avoided at all cost. If you wear gold glitter on your eyelids, or God

forbid write about it, you're automatically a little bit less respected by anyone outside of the community. In reality, most of the beauty bloggers we watch and read about are influential businesswomen; Zoella and her era of bloggers did not make it to the top by whacking on a full face of makeup and hoping for the best.

Beauty blogging is a light-hearted subject, and that will always be true, but for many people it's a platform to build on, to get recognition for heavier topics and to create a place to distract an audience from the reality of everyday life.

So what if the online beauty world will never be a corner of the internet suited to intense academic discussion? Writing a blog (regardless of the niche) breeds a new category of intelligent and business savvy women who are free to use their space for whatever they want to write about. Wearing red lipstick should not constrict us to negative labels, and it certainly shouldn't allow others to make assumptions about intelligence or shallowness. And you know what? Wearing it makes me feel that little bit more powerful.

Emily Merrill

# Why High School P.E. Was The Worst

**Whether you loved them or loathed them, there was no escaping school P.E. lessons. Here Charlie relives some of her worst memories...**



Thankfully I escaped the joys of freezing school exercise long ago, starting sixth form with a gym membership I barely used and never looking back. My little sister is now discovering the pains of high school physical education, and her complaining has become inspiration for this piece. Ready, set, moan.

**There's always that one teacher that hates you:** It doesn't matter how hard you try, or how much you limit your hatred for high jump – this teacher will always look at you as if you are trying to steal gym equipment.

**P.E carries on all year round:** Remember playing

hockey in the cold January frost? Running around with bare, freezing hands whilst that horrible violent girl – probably a sports captain – runs at you menacingly with a hockey stick. There is no option but to side step. Who cares if you're the goalie? Safety first.

**Sports Day:** The sports captain of your form will always put you down for an event you will never in a million years win- the high jump or the 1500m. Despite trying to convince them to let you attempt discus, they will plonk you into a race, and they will yell at you when you inevitably finish last.

**Cross country:** How people can think this form of torture in the cold is a fun concept I will never understand. The biggest mistake my year eight teacher ever made was telling us we could walk the distance within the time: we did exactly that for the next three years.

**Some teachers just don't understand a lack of ability:** No, miss, it doesn't matter how many times you make me attempt high jump – I'm just not good at it. All it makes me better at is being frustrated with you. Rule also applies to cricket and tennis.

**Time management:** You're always in a rush to get

onto the field, but teachers are quite happy to let you run into the changing rooms a minute before your next lesson. And obviously only you are to blame for being 10 minutes late to Chemistry.

**Unnecessary gender separation:** Okay so separating girls from boys I don't have a problem with. But gendering sports? Not so good. I remember the boys playing rugby, football and basketball all year round, whilst in the winter we were mostly stuck to netball and hockey. The lucky few times us girls got to play basketball were my favourite.

**Netball:** Just, why?

**Last but not least, they put us through this misery for five long years:** If there's anything that makes me thankful for being above the age of 16, then this lack of forced exercise is definitely it.

Charlie Collett





UNIVERSITY OF LEEDS

# POSTGRADUATE OPEN DAY

## 10 FEBRUARY 2017

Today in the Parkinson Building. Register from 10.30 am.  
[www.leeds.ac.uk/pgopenday](http://www.leeds.ac.uk/pgopenday)

INSPIRING  
MINDS 



# Where the Wild Things Are

George Crompton discusses where to find examples of wilderness in Britain, despite all the challenges it faces

**George Crompton**

In these times of conformist despair I often find myself witless and with nowhere to turn but the endless monotony of city-living; walking the perilous plank of narrow pavements, with traffic lights permanently in favour of the cars, the taxis, the vans, the trucks, the buses and motor chaos surrounded by emotionless blocks of concrete and steel. Many see the city as a thriving metropolis of opportunity and excitement and I'm not denying that Leeds is my favourite UK city; with its endless stream of new music and historically ingrained culture, it stands as a force to be reckoned with.

I cannot, however, abandon my countryside roots and although I relish the thought of returning to Leeds after a summer of country quiet, I know I'm going to need an escape before long. During these pangs of feral longing, I glorify the wild open lands of North America and Asia, among others, and dream of a mountain-valley devoid of roads and modern technology that I can call my own.

*I often wonder: where has all the nature gone?*

I remain an indebted student on this most managed little island, and with few wild places left at all I still long to find my Walden; something which seems to be increasingly difficult within the cosy country hills and rolling fields of sheep and cows. We don't officially have any wilderness here in Britain, according to the International Union of the Conservation of Nature (IUCN) and I find this distressing; where am I and all my disillusioned friends to go when the city gets too much? It must be said that, when you walk across the open moors, that "blasted heath", it

couldn't feel anything but wild. But the IUCN is right. Hundreds of years of deforestation and grazing have led to a treeless expanse of heather and gorse, good for the grouse but less so for those of us disinclined to relax by shooting small birds from out of the sky.

I often wonder: where has all the nature gone? During a recent summer visit to Dartmoor, the "wild" country of my childhood, I stumbled upon an old plantation, no more than 150m by 250m where it seemed nature had taken over. Numerous species of moss could be seen in every direction, adorning the trees and forest floor, while clovers and other wildflowers sprung up like miniature trees. Looking at the flora from this insect perspective made me view the entire copse as a huge magnificent rainforest, with ferns like towering palms and feather-mosses like conifers. It was like a jungle miniature of the surrounding wood, a many-layered symphony of escapism in the growing fractal of nature's takeover. It was clear this place had a high species richness, with more ground-dwelling plants than one could count, and a seemingly endless array of invertebrates. Further evidence of foxes, badgers and hedgehogs showed that here was a miniature microcosm of contemporary British nature. Dartmoor has other examples; one of the last remaining ancient oak woodlands, Wistman's Wood and the forests surrounding the River Dart Valley, which never got cut down due to its "useless" steep relief.

We have our own examples right here in Leeds; anyone who's walked along Woodhouse Ridge will have seen the twisted trunks of the elderly oaks in Batty's Wood, West Yorkshire's only ancient woodland. Follow the ridge and it evolves into the Meanwood Valley Trail, a thin line of green reaching into the heart of the city all the way from out beyond Adel. A short way along you'll find Meanwood Park: complete with a secret abandoned quarry colonised by glorious oaks.

I saw more evidence of this micro-wilderness while working for the Devon Wildlife Trust on their captive beaver project. The single breeding pair transformed the once sparse field into a rich and diverse ecosystem, through natural coppicing and wetland creation. This was further encouraged by a reduction of grazing as a result of the fences designed to keep the beavers in.

*If you're one of those who suffer from city-saturation, finding a serene escape is far easier than first appears*

It remains to be said then, if you're one of those who suffer from city-saturation, finding a serene escape is far easier than first appears. So is the prospect of bringing back our wild Britain, dependent on how you perceive the nature we have. Leeds as a city can be fantastically green if you know where to look, something which I often berate myself for neglecting due to my desire to return the land and people of this country to the feral wilderness from which we grew. I find inspiration in the micro-wilderness, the little gems of pre-historical snapshots inviting you in to lose your sense of self and realign. These ghosts of a wild land past may be the perfect canvas on which to apply the wilding brush, and leaves me wondering, perhaps we do have wilderness in Britain; or is it wilderness potential?

For more information and ideas:  
[www.rewildingbritain.org.uk](http://www.rewildingbritain.org.uk)  
[www.ywt.org.uk](http://www.ywt.org.uk)



Moss Wood



Whistman's wood



Batty's Wood

# Harajuku is dead - and Gwen Stefani should avoid the funeral

Bethany Donkin discusses the recent demise of Harajuku publication *FRUiTS*, and how cultural appropriation has contributed to its fall...



Image: YouTube

## Bethany Donkin

This week marks the end of an era for Harajuku magazine *FRUiTS*. The magazine's creator and photographer Shoichi Akoi claims that the print edition will be coming to an end as "there are no more fashionable kids to photograph," (*DAZED* interview).

The Harajuku sub-culture was born out of the Harajuku neighbourhood in Tokyo in the late 90s, and it encompasses an array of punk, Lolita, goth and kawaii styles. It's a sub-culture unique and special to Tokyo, which allows young people to express themselves in an increasingly industrialised and Westernised Japan at the turn of the 21st century.

It's doubtful the reason the trend is subsiding is due to a lack of "fashionable kids to photograph", and Akoi is dangerously close to sounding like a 'back in my day' type with this excuse. It was a 'trend' and trends do inevitably become 'untrendy'. Akoi is now committing himself to digitizing the *FRUiTS* archive, putting all of his photos online as a sort of time capsule for the era, an era which he claims rose and fell in the 90s. Akoi's stance seems to be that anything claiming to be Harajuku after this time was not authentic.

So with a dwindling following, the movement takes its place in history books as an iconic sub-culture. However, in the West, it lives on through Gwen Stefani's distasteful 'Harajuku' fetish.

"Harajuku Girls, you got the wicked style I like the way that you are, I am your biggest fan (Cho kawaii) Harajuku Girls, Harajuku Girls" sang Gwen in 2004 on her *Love Angel Music Baby* album.

The simple nouns which make up the album title also happen to be the pet names for the four girls who followed Gwen around during the noughties.

Whilst featuring a song called "Harajuku girls", the album has an overarching Harajuku/Japanese theme with the 'girls' featuring in most of Gwen's music videos from the album.

In the 'What You Waiting For?' music video, the Harajuku girls play hyper sexualised *Alice in*

*I feel a deep sense of cultural cringe on behalf of the Japanese trend as Stefani slaughters it*

*Wonderland* type characters, then in 'Wind It Up' the foursome play pseudo Von Trapp children, spinning around in short skirts and showing their underwear. Are they Austrian children from the 1940s or grown women? I don't know, but I'm disturbed. I wince at the opening of 'Hollaback Girl' when Gwen Stefani takes a picture of the four girls and exclaims that the picture is "Super Kawaii!" Even in her pirate themed 'Rich Girl' video, Stefani manages to plop on a traditional Japanese head dress and sing:

"...Get me four Harajuku girls to inspire me and they'd come to my rescue I'd dress them wicked, I'd give them names

Love, Angel, Music, Baby..."

How Gwen manages to make five references to herself in four lines which were meant to be about other people is a mystery to me.

Clearly, there's a definite case of cultural appropriation here; the debate has been raging since the album's release. But I also feel a deep sense of cultural cringe on behalf of the Japanese trend as Stefani painfully simplifies and slaughters it.

There's a danger that Gwen's dumb downed interpretation of a whole sub-culture becomes the dominant understanding of what Harajuku is (in the West anyway). This is not what Harajuku is or ever was; take a look at *FRUiTS* magazine for a true representation. I am no expert, but surely the Harajuku from the streets of Tokyo during the late 90s and early 00s has been poorly reflected in the synchronized dance routines and identical outfits of Gwen's groupies. The sub-culture was a unique "slice of time and space" - to quote Shoichi Akoi.

With the sub-culture's popularity depleting and coming under extensive criticism from the likes of American comedian Margaret Cho, you'd think that Gwen would take the hint, and let it go. However, Stefani continues to push her 'Harajuku' inspired clothing brand, L.A.M.B. (wonder what that stands for...) and her personalised Harajuku girl perfume bottles. In October of last year she even released a Nickelodeon kids show called *Kuu Kuu Harajuku*. Oh dear....Gwen, Harajuku has passed away. Pay your respects by not attending the funeral - you already put the last nail in the coffin.

# Wheels of Change

Hannah Macaulay looks into the empowering affects of increasing numbers of all-girl skate crews around the world.

**Hannah Macaulay**

If you're tired of sexism and certain things being coined as gender-specific, the solution to your frustration may be easier than you think. Some suggest the answer lies in women jumping on skateboards or strapping on some roller-skates and going for a ride in a local park, on an empty sidewalk or probably even in the nearest public gymnasium. In many countries, women and girls are starting to challenge the common stereotype that skating is a male oriented activity. Skating is especially expanding amongst women in places such as Afghanistan, Cambodia or India where skating was never popular or common to begin with. It is a fascinating turn of events: countries where women have less legal rights than in e.g. Europe or the USA, may be breaking with stereotypes that we have never been able to shake off. In a time filled with gloomy prospects for women's rights in many countries that once seemed like "safe-seats", will the revolution of female skating lead to a revolution of women's voices and rights?

The music video of Wild Beasts' latest single "Alpha Female" will most likely give you Goosebumps the first time you watch it. It portrays women from India, riding skateboards around their cities in traditional Indian clothing and getting a range of mixed responses from the local men. If one word could describe the footage, it would be "empowered". The video starts brilliantly by showing endless frames of gobsmacked Indian men watching something hidden from the viewer, and then finally revealing what they're all looking at: a woman on a skateboard. The music video doesn't tell the whole story behind the girl skating scene in India though. It specifically follows Atita Verghese, India's first professional skater, and her girl crew. It is an innovative and somewhat controversial way to promote women's rights. And it seems to be working. Since finding her passion for skating, Verghese has opened a skate park in collaboration with the organization "Holystoked Collective" that helps underprivileged girls learn skating and academic skills. She also started the online community "Girl Skate India" where she encourages

other girls to break with certain stereotypes and jump on a skateboard themselves. She wishes to spread the purpose she found through the skateboard community to the rest of her world's young girls: and her movement is currently flourishing.

In my early teens I spent a lot of time in skate parks. I roller-skated up and down ramps that many boys I knew wouldn't go near. In 2010 I became a silver-medalist in the Danish national championship in roller-skating. I was always respected and encouraged for my interest in skating as a young girl, however I quickly noticed a pattern when starting to hang out more frequently in skate parks: it was mostly dominated by boys. I remember how many people around me were surprised when I told them that I was quite interested in and talented at roller-skating. I have always been active and relatively sporty, but never lived up to the stereotype that many people have of a "tomboy". Often, I was wearing skirts and headbands while racing around amongst boys and girls in baggy jeans and caps. Watching the video of the Indian skate crew brought me back to my own experience with skate culture: it doesn't take much to surprise or make an impression as a woman in a male dominated sphere.

In many ways, skating changed my view of gender equality for the better. Identifying with an activity that is normally connected to men in the West has benefitted me in ways I hadn't even realised. Watching the video of the Indian skater girls made me think of how empowered something as simple as a hobby can make you. It also made me realise how you can influence the world in many alternative ways. Changing a deprived community doesn't always need to be through aid or increased medicalisation.

Improving women's rights often comes from a bottom-up structure where one voice becomes the voice of many, which eventually can lead to a change of legal structures. Sometimes, all you need is a girl with a skateboard and a voice.

The movie "Whip It" with Ellen Page has touched on many of the same topics as the emerging skater girl culture is currently doing. In the movie, Bliss (played by Page), joins a local roller derby and quickly

finds a community that makes her feel like she belongs somewhere, at an otherwise difficult point in her life. The empowerment and confidence she gains through taking up the team sport is portrayed in an original and captivating way, with the roller derby girls breaking all common Hollywood stereotypes of female portrayal. The girls seem cool and individualistic, while still being original, reflected and thoughtful characters. Their love for roller-skating doesn't define their identity,



Image: Dazed

instead it is a part of their life in a healthy and natural way. "Whip It" is an interesting adaptation of real life girl skater crews, and brings up big questions about femininity, identity and youth. Just like Atita Verghese and 'Holystoked' advocate, engaging in something as liberating and fun as skating can change the lives of many girls and how they view themselves. I would even argue that it would have a positive impact on their future self-confidence and view of "womanhood".

The girl skate scene is booming, and it's only going to get bigger. It is a difficult and rewarding sport, where you (literally) have to take some nasty falls prior to reaching success. Skating is about risk and skill, but also about having fun and being a part of a community. For many women, this community has been lacking in Western skate culture. Often, girls have felt like outsiders in a mostly male-dominated activity. Although I personally reaped the benefits from skate parks growing up, it is only a small amount of girls I know that did the same. An even smaller number wore skirts, jewellery and headbands while doing it. This isn't to say that you cannot enjoy skate culture while being a man or embracing the clothes and "traditional" culture. It is just to say, that we need to look at skating differently. We need to break with the set views we have of "skaters". Enjoying the activity can be beneficial to anyone, and girl groups around India, Afghanistan and Cambodia have offered an alternative to the narrow view we have of skating in the West. These women, coining the activity as gender neutral in their home countries, are activists. Maybe they aren't carrying placards or shouting about women's rights, but their actions are enough. They aren't only challenging the stereotypes about women in their own part of the world: their message is global.

We all need to change the way we divide girls and boys into different camps while growing up. We need to mix boys and girls more on sports teams, in hobbies and in our institutions. Through skating, we may achieve more equality than we ever could by trying to catch politicians' attentions. And right now, in a time where we need to keep the eyes on the prize for gender equality, we need a powerful statement. A woman in a pink sari skateboarding the streets of India is a good start.



Image: Longboard Girls Crew

# Starbucks Building Bridges Not Walls

With anger rising against Trump's administration following the recent 'Muslim ban', it's nice to see such a big company fighting for the rights of refugees...

Justine Mullan-Redwood

Since Trump came into power it seems like it's been one breaking news story after another. But this week has seen a huge surge in media attention and controversy after Trump set a 120-day travel ban on refugees and a 90-day travel ban on 'most' citizens from seven muslim-majority countries. The backlash from this has been incredible, and amongst the storm a story from one of the biggest coffee houses in the world has really got people talking.

This week, Starbucks CEO Howard Schultz wrote an impassioned open letter to all employees. Schultz reassured us that Starbucks would continue to support all employees, including those affected by the ban. He then went on to pledge that Starbucks would work towards hiring 10,000 refugees over five years across the 75 countries that Starbucks operate in.

Schultz made no secret of his opinion towards the recent political decisions of America's leader as he opened the letter: "I write to you today with deep concern, a heavy heart" and continued "we have all been witness to the confusion, surprise and opposition to the Executive Order that President Trump issued on Friday". Schultz recognised that there are over 65 million people classed as refugees in the world today, and he additionally highlighted the importance of Mexico, which looks set to suffer from some of

Trump's other promises.

This statement from Starbucks, a top 50 company for innovation and valuable brands has opened the worlds eyes to the high quality human capital that immigrants and refugees offer, something that is so easily overlooked by the sweeping stereotypes media and political leaders offer.

A joint statement from the UN refugee agency UNHCR and the International Organization for Migration has been released to support this idea and made the point that allowing refugees into a country is: "A double win: first by rescuing some of the most vulnerable people in the world, and second by enabling them to enrich their new societies."

Not only can these individuals add to the American workforce, or any other country's workforce for that matter, but Schultz also highlighted that refugees have aided the U.S. military. Some have offered services such as interpretation and support personnel in the past and now they are being denied an opportunity in return. The travel ban is unjust for so many reasons, but it's just plain stupid to deny entry to individuals who could become valued employees.

No matter your stance on Donald Trump or the travel ban policy, it is without doubt the US is missing out on potential opportunities. It may not only be refugees and immigrants affected but also the industries that could hire such individuals, as they miss out on a

boost of human capital by being unable to integrate new employees.

The full statement from Howard Schultz can be read on the Starbucks website.



Image: Business Insider "Howard Schultz"

# How do students fund their degrees?

With tuition fee rises and the scrapping of maintenance grants, funding your degree is harder than ever. Tim Knickmann explores how students are funding their degrees today...

Tim Knickmann

Average student spending is £745 a month, while the average maintenance loan is £480. Although a fair proportion earn extra money through subsidisation from parents (71%), this still is not enough for some people; many have a part time job. In trying to fund their studies, almost half of students turn to overdrafts. According to a Save the Student survey in 2015, of the student body surveyed, 12% turned to gambling to fund their studies and 7% turned to some form of sex

work.

While sex work is not uncommon, gambling can have a much more destructive impact. Seeing as almost one in eight students gamble, it may not be surprising that the UK is the fifth largest betting market, ironically measured by the amount of money lost through gambling. Online gambling is already extremely easy to get sucked in to; you never physically see the money you're spending, and you don't even have to leave the house. With the rise of gambling on mobile phones, this is bound to worsen. Student gambling is expected to rise given the increase in tuition fees and living costs predicted, and the failure of the maintenance loans to adjust to the reality of living costs.

Despite the dark side of the gambling industry, there are some that still retain a healthy attitude to the enjoyment of gambling. Chris Maguire lives in London, studying Musical Theatre. Playing poker several times a week, makes him between £10 and £40. This money funds most of his day-to-

day living expenses. Starting when he was 14 with his father, he played for fun until he was old enough to play for real winnings. He has several tips, if you want to gamble, specifically poker, at Uni; "Only play what you can afford to lose, learn to play free and don't play tired".

Here you can see that he regards this as a 'sport' rather than a way to make money. Although he plays online, only for free it may be added, "I don't get the adrenaline and excitement that I do in a face to face game" he remarks. He is just starting to get into book betting, where he cautions "if you don't want to read up on it, stick to choosing the cool names and pretty colours once a year in the grand national". Chris says that personally, if the bad spells become too much, he will take a month or two off of gambling.

Please remember that gambling can be very addictive. If you feel you may have a problem, please seek help. One of the national helplines is at: <http://www.gamcare.org.uk/> and 08088020133



# An easyCoffee revolution?

We've all heard of EasyJet, but now the easyGroup company has set its site on coffee. Julia Constable give us the low down on the latest coffee chain...

**Julia Constable**

Many of you will have experienced the joys of the no-frills, low-cost airline, easyJet. Established in 1995, the publicly listed company traded its way successfully to the FTSE 100 Index and still operates globally today in more than 30 countries. The company's founder, Sir Stelios Haji-Loannou, was knighted in 2006 for his services to entrepreneurship after having established the easyGroup in 1998. As a privately owned company, easyGroup specialises in brand licencing and is responsible for controlling the group of companies under the "easy" umbrella brand, including easyProperty, easyPizza and many more. Recently, the company has added a new brand to its ranks: easyCoffee.

With stores already established in Central London near Leicester Square, easyCoffee pledges to rival the likes of Costa with its £1 regular sized coffee. Offering incredible value for money and service with a smile, could we be seeing an easyCoffee revolution in the very near future? With 200 branches set to open across the UK in the coming months, an easyCoffee revolution seems entirely possible. The "easy" brand strategy focuses on delivering customer value to the masses with the aim of taking on large competitors to offer a unique, simple alternative to the big brands currently dominating the market. easyCoffee's rapid expansion

plans have already demonstrated that cheap and cheerful can be a recipe for success. The real question is, if easyCoffee can offer us hot drinks for £1, why do we accept the extortionate prices that rival coffee chains offer us? Particularly as students, why do we pay nearly £3 for a coffee that in most cases costs less than 25p to make?!

With this in mind, I took a quick trip in to Leeds City Centre to compare coffee prices and interview some students who were busily at work in coffee shops around town. Since easyCoffee claims to rival both Starbucks and Costa, this was a strong start for my comparisons. At £2.30 for a regular black coffee, Costa is still 15p cheaper than its competitor, Starbucks, which charges £2.45 for an Americano and a whopping £2.70 for a Latte. Surprisingly, Café Nero was one of the cheapest brands around, charging £2.10 for a takeaway coffee, a good 20p cheaper than rival chains. Whilst in Café Nero, I bumped in to a group of University of Leeds students who had set up a study space. Christina Ramsay, a second-year BA International Development student, was kind enough to answer a few questions for the Gryphon Business section. When asked why she pays such high prices for hot drinks, she convincingly replied that the extra benefits outweigh the costs, particularly if she's studying: "a couple of cups of coffee entitles you to a booth for the day, there's a relaxed atmosphere with chilled music, plus the added bonus

of free Wi-Fi and electricity to charge your laptops". After showing her a picture of an easyCoffee store with its bright white and blazing orange colour scheme, she suggested that although the prices are competitive, the atmosphere didn't seem as inviting.

Although not representative of the whole student population, Christina made a good point: whilst easyCoffee prices rival those of high-street competitors, would they be able to provide the same chilled atmosphere which attracts customers? Whether or not this is the beginning of an easyCoffee revolution remains to be seen, but it is still good to see a new competitor giving the big coffee brands a run for their money!



## How to Survive in The Big Smoke

London is notoriously one of the most expensive cities to live in, and as a student or recent graduate the prospect of moving there can be quite daunting. Shona give us her top tips on how to save some cash in the capital...

**Shona Augustinus**

According to Numbeo you need around £4,481.67 in London to maintain the same standard of life that you can have with £2,700.00 in Leeds (assuming that you rent). Being from the North myself the alien world of London life seems sometimes outrageously expensive and unattainable. However come June I will be moving there for a whole year to complete a placement and many students like myself will inevitably at some point have to tackle the costs of London life, whether it be when they graduate or later on in their professional life. So what are the real costs of living in London? Can you live economically in the one of Europe's wealthiest cities? Here are some top tips on how to save some cash and make it in the capital.

### Rent

Your rent of course depends on where you choose to live in London because the prices can be dramatically different according to the area. Bexley, Havering and Barking, and Dagenham in the south-east of the city are some of the cheapest boroughs to rent in, in some cases being £2000 less than the most expensive places such as Chelsea. Typically in central London you will be able to find places starting at around £180

per week, but if you want more for your money then looking in the cheaper boroughs is the best option.

### Lunch and Coffee

Again this depends on where you are looking and what you are looking for. But at a non-chain café you are looking at around £5-7 on food and about £3.50 for a standard coffee. This doesn't seem particularly extortionate, especially compared to Business School café prices. However, incurring this cost on a daily basis would mean spending around £63 a week on lunch and coffee, so maybe it would be best to treat this as a luxury.

### Transport

The London underground is one of the best systems of transport that I have come across. Using an Oyster card or contactless card makes it so easy and the highest cost of travelling between zones is only £3.10! Nevertheless, it does all add up, especially if you need to travel for work on a daily basis. There are also travel cards that can help you reduce costs by paying a monthly fee. However one of the best pieces of advice is just to walk. Sometimes it's just too easy to get the tube to somewhere that could only be a five or ten minute walk. Even though it can often be confusing trying to find your way around London it is an easy

way to save money and help you get familiar with your surroundings.

### Night out

This is one of the most shocking costs of London when you are used to cheap Leeds nightlife. Again it obviously varies on where you go, but most bars have cocktails around the £15 mark and you are lucky if you can get anything cheaper. A single vodka and coke in a club is around £12 and my friend even admits to paying £20 for a single one time, I could probably spend the same amount on two nights out in Leeds. On top of this you also have to pay club entry and guys fair worse than girls here. Girls often get in for free or pay discounted prices whereas the poor guys usually have to pay about £20 just to get in... So really you need to be taking out a mortgage to afford a night out. You can, if you are smart, do things a little cheaper by attending student nights and pre-drinking which is probably one of the most important life lessons that Uni has taught me.

London life is not cheap and it's a well known fact that students living there often struggle with their loans not supporting them. However, if you are smart there are ways of making daily life more affordable.

# Mission to Mars: To boldly go where no man has gone before



Image: NASA

## Oliver Pollard

For as long as human history, people have looked up to the heavens and wondered. Among the many celestial fascinations that the night sky offers us, few have caught the human imagination so much as Mars. National space agencies have been formulating various Mars mission plans for decades but with interplanetary projects costing significant capital, such as Curiosity rover's eye watering \$2.5 billion bill, the idea of human exploration of Mars might seem far too costly an indulgence. So why bother?

As with much cutting-edge science, the immediate benefits of such a project might seem sparse against any investment. However, Dr Zubrin, President of the Mars Society, is a firm believer that these steps into the dark are what future generations will remember us for. He said, "it's where the science is, it's where the challenge is, it's where the future is."

Life on Mars – it's a phrase we've heard countless times. With films such as *The War of the Worlds*, we like to imagine that alien life is an idea confined to the world of sci-fi, but answers to humanity's oldest questions still elude us today.

Is all life as it is on earth? Are we alone in the universe? Can humans survive on another planet?

Around 4.2 billion years ago, Mars' protective magnetic field was mysteriously, and significantly, reduced. Without this shielding, the Martian atmosphere was almost completely stripped by the sun's interplanetary, high velocity plasma known as solar winds. Today these violent solar storms have left a frozen, radiation bathed surface. It all sounds pretty

bleak for life on our celestial neighbour, yet, thanks to the possibility of liquid water, astrobiologists believe extra-terrestrial life on Mars is not as farfetched as you might think.

NASA is the only space agency to successfully land a rover on Mars and has been probing the planet's surface since 1975 with the successful landing of Viking 1. Since then, it's focus has been on determining the red planet's habitability for life – notably, if the environment contains liquid water. Evidence is now building that the surface may indeed be habitable for microorganisms and so raises the question, do any remain?

The prospect makes a manned mission to Mars even more compelling and NASA knows it. It has a three stage approach in place to do just that. The organisation has classified now until the mid 2020s as the 'Earth Reliant' phase in which ISS research, the commercialisation of low earth orbit activity and development of deep space systems such as prolonged mission life support are the focus. From then on until the 2030s, NASA plans to verify its human habitability and radiation shielding technology by performing crew missions in space around our moon – the Proving Ground phase. And finally, after substantial testing of entry and landing technology, the space agency envisions a manned mission to Mars by the mid 2030s with the aim of establishing a permanent colony and so beckoning in the Earth Independent phase.

It isn't just national agencies getting in on the game. For SpaceX's Elon Musk, going to Mars isn't just a scientific endeavour but a matter of survival against what he describes as "an inevitable extinction event" here on earth. With a rapid schedule of as little as 6 years, Mr Musk sees his greatest challenge to putting

men on Mars as a matter of economics rather than research. Despite the myriad of other technological hurdles involved, he has listed four key components to the success of SpaceX's mission architecture.

First and most importantly is full system reusability. If planes could only fly once then a short-haul flight could cost upwards of £500,000 a ticket. Instead, aircraft are designed to be used again and again – allowing affordable ticket prices for most. It is this mass affordability that is Elon's ultimate aim and what he sees as the key for successful colonisation.

Progress in making a craft capable of returning to earth is already underway at SpaceX with the impressive orbital re-entry and landing of the first stage of its Falcon 9. Travelling to Mars requires significant energy and so SpaceX's next three goals are aimed at maximising efficiency of fuel handling. Firstly, to utilise reusable boosters to refuel the spacecraft once in Earth's orbit. This way, the ship is able to maximise its potential work. Secondly, the fuel should really be able to be produced on the Martian surface – removing the requirement for return trip fuel to be stored on the outbound trip. Finally, the propellant should be cost effective and minimise technical storage challenges.

With SpaceX's advancements in large scale, low temperature carbon fibre permeability, the methane based fuel deep-cryo methalox fits the bill. For the first time in history putting humans onto the red planet, one that has fascinated our ancestors for millennia, is within our reach. With technological advancements and the right economic incentives there is only one final question; would you go to Mars?

# Scientific Misconceptions

Steven Gibney

The term 'fake news' has received attention recently because of the circulation of false reports and "alternative facts". It has become such a concern that two weeks ago Google introduced a new policy which attempts to limit the amount of 'bad publishers' who pop up when you search for news. In a similar step, Facebook has updated their algorithms in an effort to weed out and remove false news stories. While social media and search engines are only just entering the fight against fake news, this is a problem that scientists have been dealing with for years. Some of the most famous examples of false scientific claims include statements such as "vaccines cause autism" and "evolution is only a theory". Unfortunately, it would take more than one article to cover all of these politically charged topics, so instead here are some slightly less controversial, but nonetheless incorrect, scientific misconceptions.

## Different parts of the tongue taste different things

If you think back to science lessons in primary or secondary school you may have seen a "tongue map" which showed different areas of the tongue and suggested they separately taste either bitter, sour, salty or sweet. While those are the primary tastes our tongues respond to, the truth is that there is no one area on the tongue responsible for tasting them. This misconception comes from a paper written by a Harvard psychologist, Edwin G. Boring (yes, it's his real name). This paper had been translated from a German paper, *Zur Psychophysik des Geschmackssinnes*, written in 1901. Due to either translation errors or misinterpretation of the data, the English translation made the suggestion that each part of the tongue tasted only one of the basic flavours. In fact, the original paper described only minuscule differences in detection levels across the tongue. Further down the line, this work was taken out of context and the "tongue map" was drawn and written up in textbooks; since then this diagram and misunderstanding has been passed on. To counter the claim a study published in *Nature* in 2006, confirmed that while receptors for the basic tastes are found in specific types of cells, these cells are not limited to

one area and are spread throughout the tongue.

## We only use 10% of our brains

This science-myth has been propagated through popular culture by movies like *Lucy* and *Limitless*, which explore the possibility of unlocking the full potential of the human brain. One of the key problems with this, is the phrasing - what does it mean by 10% of our brain? Is it suggesting that we only use one out of every ten neurons, or that at any given time only 10% of our brain is active? Either way the origins of this misconception are unclear, it is thought that it stems from the theories proposed by Harvard psychologists William James and Boris Sidis in the 1890s. These researchers investigated child prodigies and, in front of an audience, made the statement that "people only meet a fraction of their full mental potential"; which when comparing the average adult to a prodigy, is true. Later in 1936, in a preface to a book, writer Lowell Thomas re-described this theory; however he added a false percentage value, claiming "the average man develops only ten percent of his latent mental ability". Since then this myth has continued to be passed on, however there are number reasons that it is false. From an evolutionary standpoint it is unlikely that we would have developed large brains if we weren't going to use the entire thing. Likewise, even if neurons are not firing at a given point they are likely receiving signals from other neurons. This is reinforced by evidence from advanced Brain Imaging techniques, such as functional magnetic resonance imaging (fMRI). These studies have revealed that, even during sleep, all parts of the brain show some level of activity. Overall, claiming we only use 10% of our brain is both non-descript and a misconception.

## Each human has five senses

If you ask the average member of the public, whether a child or an adult, they would likely tell you that we have five senses: taste, smell, sight, touch, hearing. It may prove controversial, but the truth is that humans have more than five senses and I'm not talking about extrasensory perception. The most commonly used, and simplest, definition of a sense is: "any system that consists of a group of sensory cells which respond to a specific physical phenomenon." When considering this definition many of our body's internal mechanisms fall under the classification of a sense. This includes a sense of balance, pain and proprioception; the latter means that your brain knows where all your body parts are. These kinds of senses are aptly named the "non-traditional senses". Another key, but even more abstract, sense is the ability to determine the passage of time. Experiments have shown that, without consciously counting, people are able to tell when a specific amount of time has passed, within a margin of 3 seconds. Some would argue that these non-traditional senses don't actually count, but it all depends on how you define a "sense." Some people have argued that these other senses are just variations on the key five, or that they deserve their own unique classification. Unfortunately, the number of senses that we actually have is still uncertain; it is estimated that we have at least nine, potentially twenty. If you don't like that level of uncertainty, you can carry on saying we have five. Nevertheless, the truth is that we do have more - we just can't make sense of the exact amount.

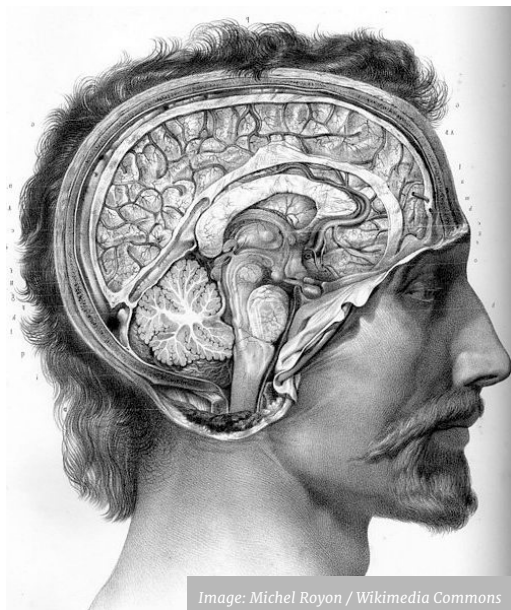


Image: Michel Royon / Wikimedia Commons

## What's new in science this week?

- **Polling found to still be best predictor of election results:** In a study from the University of Houston, researchers have found that global polling can predict up to 90% of election outcomes from around the world. Despite the views of some, in light of Donald Trump's surprise election, the study shows that polling data is still trustworthy.
- **Is Ceres hiding ice volcanoes?** The American Geophysical Union have discovered a solitary mountain of icy rock known as a cryovolcano that may be hiding older siblings on the dwarf planet's surface. Using data from NASA's Dawn spacecraft, scientists believe they can show that other ice volcanoes have disappeared over millions of years.
- **No link found between asteroid break-up and increase in biodiversity:** Around 470 million years ago, in a geological time period known as the Ordovician, an asteroid collision occurred between Mars and Jupiter sending cascades of meteorites towards Earth. The heavy meteorite bombardment continued for millions of years coinciding with an increase in marine biodiversity. A study from the University of Copenhagen has shown that the rise in biodiversity started long before the collision.
- **Gene therapy restores hearing to deaf mice:** Doctors at the Boston Children's hospital have used gene therapy to restore rudimentary hearing to genetically deaf mice. Continued research has allowed the team to restore a much higher level of hearing, down to the level of a whisper. Further work is needed before this can be brought to patients.
- **The Amazon was transformed 2000 years ago by ancient earthworks:** Brazilian and UK experts have found evidence that the ancient people of the Amazon constructed large geometrical geoglyphs as possible places of worship. This finding challenges years of theory suggesting the rainforest ecosystem was untouched by humans.



Image: Joseph King



# Has Tiger lost his bite?

**James Felton**  
Golf

Ronnie O'Sullivan was the best player in his sport for over a decade, before people doubted him as they saw his form deteriorate. He has since come back and is still, on his day, the best player, winning major titles and thrilling snooker fans around the world. Roger Federer has had huge troubles with injuries, but he too has returned, and his win in last month's Australian Open is testament to his determination to still be classed as one of the best in the world at tennis. Tiger Woods, again, is another example of a former world number one who has had many doubters. Yet he, unlike the previous two examples, has not experienced a renaissance in his form, and it seems that he may never will.

It is now nine years since his last major win; eleven years since he managed to win two major titles in the same season and seventeen years since he, magnificently, won three out of the four major titles, finishing fifth in the other, cementing himself in the record books as a golfing legend. He is, undoubtedly, one of the best golfers of all time, and for many, he will always be the number one. But that is because of his illustrious history, and not his current form.

Tiger did not play a part in any of the major events last year. Five out of the last six he has played in, he has failed to make the cut. The 14 time major title winner, in all likelihood, will not be adding any more to his name. There is a strong argument, given this dismal record, that he should just leave the game

he conquered and retire. Golf, after all, is currently gifted with many supremely talented players; Jordan Spieth, Rory McIlroy and Henrik Stenson being just three examples. Woods has never recovered since his well-documented personal troubles that came to light in 2009. Pulling out of last week's Dubai Desert Classic with a back spasm does nothing for his form, confidence or ranking. He has only featured in three tournaments since the major injury he endured that kept him away from the golf courses for over a year before his recent comeback.

His world ranking of 674 shows just how far his form has deteriorated (though not playing for 15 months naturally has an impact too). Yet, at the end of 2013, he was still, despite the lack of major titles, ranked world number one. Since then, every year has seen a massive decline; 2014 he was number 32, 2015 he was 416, and, at the end of last year, he was placed 652nd. The question is, if his form doesn't improve recently, will his world ranking number be four digits? If so, surely he has to, if he isn't already, think long and hard about his future in the game.

It is sad seeing Tiger like this. Sport should always showcase the best of a player's unique talents. And not many golf players are as uniquely and freakishly talented as Mr. Woods. He is also very honest about his future prospects, admitting that he will never feel great, due in part to his three back surgeries and four back operations. Should Tiger Woods give up the game he helped to transform? For a generation of golf fans he was the face of the sport, the main spectacle, the man who did more than anyone to draw fans in. But at the moment, he is the lonely one, the injured one, the forgotten one. He won't want this to be his legacy.

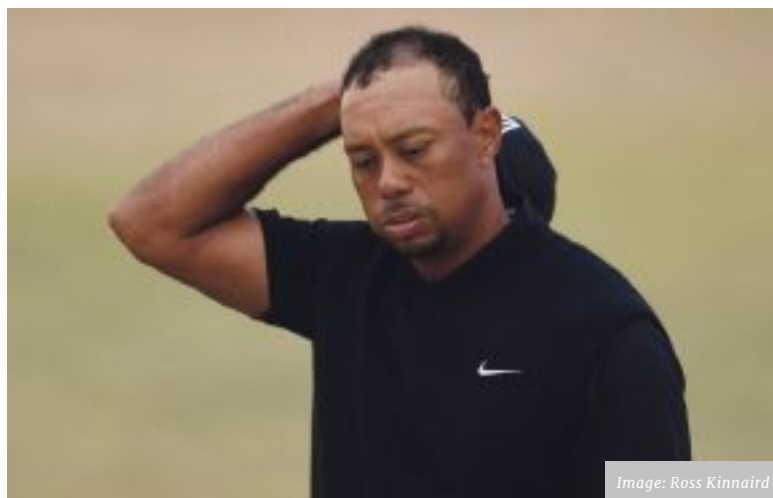


Image: Ross Kinnaird

# No Indian summer for Captain Cook

**Joey Wright**  
Cricket

England's loss to India was followed by the surprise resignation of Alastair Cook as England test captain. A pre-meditated decision to coincide with the end of the India series, England's leading test run scorer has stepped down from the role of captaincy, leading to many reports of Joe Root being groomed as his successor. With 11,057 runs scored in total, with an average of 46.85, there is no doubt that Cook will go down as one of England's greats, regardless of how long he captained the side. A captain characterised with great victories as well as significant setbacks, with key examples such as the Ashes victories, and the 2014 whitewash losses to Australia and Sri Lanka, as well as the Kevin Pietersen saga. The view of who will become next captain is not a foregone conclusion as Andrew Strauss, England Director of Cricket, concludes that "there is a process to go through". Many are tipping Joe Root and Strauss also praised his qualities, yet what confirms Root to many England fans are Cook's words to Strauss in his ending statement, where he wanted the next captain to have "new blood, new impetus and fresh thinking". Giving the captaincy to Root would be an interesting decision due to his role in all forms of England cricket: Test, One Day Internationals (ODIs) and T20 matches.

It was India's victory in the third game of the T20 series that almost overshadowed Cook's decision as history was made. England signed off their Asian

adventure in 2016/17 with a defeat from India in all forms of the game. In what has become familiar to many England cricket fans, the class of the Indian batsmen and bowlers blew away English resistance. Many records were broken in this 75-run victory for India. It was a match that saw a maiden international T20 fifty for MS Dhoni, taking him 76 attempts – the most by any batsman. This shocking statistic is further surprising when considering the success MS Dhoni has had in the Indian Premier League captaining his side to victory. Two more records fell as Chahel cemented India's imposing 202-6 score

with bowling figures of 6 wickets for 25 runs. These are the third best figures ever in an international T20 match, and an Indian record. It led to a significant dent in England's middle order, as they lost 8 wickets in 8 runs going from 119 for 2 to 127 all out in only 19 balls. While this collapse was not completely emblematic of England's campaign in Bangladesh and India, it did confirm a convincing Indian victory. It was their fallibility to spin that cost England in the subcontinent, as has been the stereotypical excuse in the past, but this time a truly world-class team toppled an England side on the verge of transition.



Image: Getty Images

# Men's Basketball: Leeds dominate Teesside at the Edge



**John Gibby**

**Men's Basketball-Leeds 1st 81-43 Teesside 1st**

Spare a thought for the valiant players of the Teesside Men's Basketball team and their faithful supporters. On Wednesday evening they made the 130 mile round-trip from the North East to the Edge, only to be comprehensively dismissed by their Yorkshire counterparts. From the first few minutes of the Northern 2B league fixture the Gryphons were piling on the pressure, and they carried this momentum throughout the match, cementing Leeds' place as serious contenders to take the title in a few months' time.

From the opening minutes of the match, the men in green seized nearly every opportunity presented to them, quickly opening up a 14-6 lead. They looked to be keeping it simple early doors, sitting back and waiting for the relentless mistakes from Teesside, then pouncing for a series of quick scores, focussing on targeting the area close to the basket at first. It was obvious from this early stage that Leeds were making the most of their free throws as well, something that would come to characterise the remainder of the contest. This accuracy led to an 18-6 advantage for the home side by the time the horn sounded for the end of the first quarter.

Things took a turn for the acrobatic in the second quarter, with some impressive dives to create opportunities and ultimately net the ball. The first

three-pointers of the game helped Leeds to extend their lead by then points to 28-6. The Teesside coach's words during the ensuing time-out can't have had too much of an effect on his players, as the Gryphons went on to a 42-11 advantage and the visitors continued to waste free throws and began to look tired, even before the halfway point of the game.

The play became more equal in the third quarter as the game became more physical, and Teesside managed to close the gap by taking advantage of an opposition who may have been at risk of complacency in places. As the referee became more and more involved long periods of the game passed without scoring. What had been a good quality game of basketball played in the right spirit began to look a little shoddier, but at least Leeds managed to keep their lead, going into the final break up by 57 points to 31.

There was a sense of the inevitable throughout the final ten minutes of play with a 26 point deficit for Teesside to overcome, and in all honesty it never looked likely. Leeds started to pile it on as the visitors made mistake after mistake. By the final few moments of the game one of their players was on the floor, laughing, apparently out of incredulity at the score, which ended 81-43. Three more well-earned points for Leeds continues their march up the table, ensuring that they will finish the week at least joint-top of what looks, at least near the summit, like a fiercely competitive league.



**BUCS fixtures  
15th February unless stated  
otherwise**

**Full fixtures and results at  
[bucs.org.uk](http://bucs.org.uk)**

Basketball Mens 3rds vs Leeds Trinity 1st: 1pm,  
Sports Hall, Leeds Trinity

Basketball Womens 1st vs Northumbria 2nds:  
3.30pm, The Edge

Football Mens 2nd vs Sheffield Hallam 3rd:  
Time TBC, Weetwood

Football Womens 1st vs Nottingham 1st: 2pm,  
Weetwood

Hockey Mens 1st vs Sheffield 1st: 5pm,  
Weetwood

Hockey Womens 4th vs Manchester 4th: 2pm,  
Weetwood

Netball Womens 2nd vs York 1st: 3.30pm,  
Gryphon Sports Centre

Rugby Union Mens 3rd vs Sheffield 2nd: 2pm,  
Weetwood

Rugby Union Womens 1st vs York 2nd: 2.15pm,  
Weetwood

Squash Mens 2nd vs Sheffield 2nd: 2.30pm,  
Gryphon Sports Centre

Squash Womens 2nd vs Newcastle 2nd: 4pm,  
Gryphon Sports Centre

Table Tennis Mens 1st vs Manchester 1st: 2pm,  
Cromer Terrace

Tennis Womens 1st vs Leeds Beckett 3rd: 11am,  
Indoor Courts, Headingley Campus

Volleyball Womens 1st vs Leeds Beckett 1st:  
1pm, Blue Hall, Headingley Campus

Water Polo Mens 1st vs Strathclyde 1st: 2.15pm,  
The Edge

# Leeds 60-37 Sheffield Hallam



## Dominant second-half gives Leeds deserved victory

**Luke Etheridge**  
Netball 2nd

When vying for the title, it's always important to avoid slipping up against the teams fighting for survival. Therefore, Leeds' Netball 2s will have been delighted with their performance against Sheffield Hallam 2s, as they won comfortably on Wednesday afternoon, 60-37. Leeds started the day tied on points with York St John and Hallam 1s, whereas Hallam 2s needed a win to have any chance of staying in the division next season.

Goal shooter Chloe Vialou-Clark put her height advantage over the Hallam defence to good use in the early stages of the first quarter, helping the home side take an early 3-0 lead. Leeds were putting a lot of pressure on Hallam when defending, forcing the away side to go for long passes, which were surprisingly successful, as they levelled the scores up at 3-3, before Leeds retook the advantage. Quick reactions on the rebound from goalkeeper Kate Bowman helped to maintain this lead at 10-5, before Hallam began to work their way into the game more,

with their goal attack proving lethal to level the scores at 10-10. The away side kept making the most of their chances, ending the final quarter at 12-12.

Hallam's clinical finishing was a feature at the beginning of the second quarter as well, as Leeds seemed to have the majority of the play but couldn't pull away, with Hallam coming back from two down to level the scores at 18-18. A good team move started off by centre Jess King helped give Leeds some breathing space, with Vialou-Clark showing fantastic accuracy from close-range, as the home side scored four goals in succession. The attack and defence of Leeds looked more organised during the latter periods of the quarter, taking a seven goal lead into the second half, with the home side leading 30-23.

Leeds extended their lead in the third quarter, despite Hallam having the best chances. The three substitutes made by the Gryphons appeared to give them extra energy, as they scored nine goals without reply, limiting the away side to only three points all quarter. Wing attack Helena Grennan was crucial on the counter, as she showed great passing accuracy throughout. Hallam still looked

good when they had possession, but Leeds' teamwork was proving too much to handle, as the score was 45-26 going into the final quarter.

With three teams on the same amount of points at the top of the table, Leeds were determined to score as much as possible in the final quarter, in order to boost their goal difference. Hallam weren't giving up however, coming close on numerous occasions, but Leeds were winning the majority of the rebounds, helping them to take a twenty goal lead for the first time in the match. Despite being far ahead, the home side were still willing to fight for every ball, making many crucial intercepts during the quarter, before Vialou-Clark got the final goal of the game, to secure a 60-37 victory for Leeds.

The league isn't the only chance of silverware for Leeds this season. Next week, they play in the quarter finals of the Northern Conference Cup against York. With only two league games left before the end of the season, Leeds will be hoping to repeat Wednesday's performance against their rivals, as they look to complete the double.