



THE GRYPHON

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The end of Erasmus?

The Government has refused to comment on the possibility of future students not being able to take part in the European Union student exchange programme following Brexit

Christopher Tobin

Following a repeated refusal to comment on the future of students being able to take part in the Erasmus+ study programme, there are growing fears that Erasmus may be scrapped as part of the Brexit negotiations. More than 4,000 universities participate in Erasmus+, with 37 countries involved.

Erasmus was founded in 1987 by the European Union to help provide funding for students in member states to study abroad. The current programme allows students to study free for a year, backed by EU funding. Since its inception, nearly four million students have

taken part in the programme, with the number of UK students more than doubling between 2007 and 2014. In 2015, 15,500 UK students participated, with another 7,000 staff also studying abroad. Roughly £95 million each year is raised for UK universities by Erasmus.

Jamie Ali, LUU Community Officer, wrote to David Jones MP, the Minister for Exiting the European Union, about the safety of the Erasmus+ programme. Jones replied that: "The Prime Minister has been clear that Britain will remain truly global - the best friend and neighbour to our European partners, but a country that reaches beyond the borders of Europe too."

Jones went on to say: "The Government

is considering all options in relation to student mobility. The referendum result does not immediately affect students studying in the EU or those currently on Erasmus+."

Erasmus+ is seen by many as an incredibly important programme not only to improve studies but to initiate cross-cultural dialogue and the creation of a cosmopolitan, pan-European identity. The EU's Erasmus impact study in 2014 found that Erasmus+ participants are far more likely to find employment quickly, with students on the scheme seeing 23% less likelihood of unemployment overall.

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International Women's Day 2017
We take a look back at some of women's biggest achievements this year

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Humans of Leeds

The famous photography project set up shop in LUU last week

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Drag queens and kings

Features explores the world of gender stereotypes and identity

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Introducing Vogue Arabia

The iconic fashion magazine launches in the Middle East

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Gryphon Air:

**Mondays,
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Catch The Gryphon
radio show, Gryphon
Air, every Monday
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Editor's Letter:



Dear Students of Leeds

This week marked International Women's Day. In a year that has already seen millions marching for women's rights and against Trump, the day was bound to be more politically charged and revolutionary than ever before.

And so it should be. We live in an age where feminism is flippantly dismissed as unnecessary, hyperbolic or hysterical, but women are still faced with a gender pay gap, workplace discrimination, poorly paid maternity leave and casual sexism. We've come a long way in the past fifty years or so, but many aspects of society are still inaccessible for women.

My eyes were really opened to this when I attended the Women in Media conference in Manchester at the weekend. The event consisted of two days of talks by fascinating and inspirational women who work in all aspects of media, talking about the challenges they had and still do face as a woman in the industry.

One of the most interesting speakers was Lucy Adams, who now works as a Political Reporter for BBC Scotland but for many years worked in print journalism, as the Chief Reporter at the Herald, where she secured the first interview with the Lockerbie bomber after he was released from prison. Her work is testament to her skill and talent as a journalist, but over the years she has faced challenges as a woman. In one of her earlier jobs she was told to wear a low-cut top to an interview in order to 'get the story they wanted'. Needless to say, she didn't wear a low cut top and she still got the story.

She talked about how as a woman she is often underestimated by colleagues and politicians; she's been nicknamed the 'Smiley Assassin' for her polite demeanour during interviews but determination to get the story. The media industry is historically male dominated, and although progress has been made, women

still struggle to get the respect they deserve, especially in political journalism.

Senior roles in newspaper are still dominated by men. Tracy McVeigh who works as Chief Reporter at the Observer remarked that all her colleagues and bosses were male. Many of the speakers suggested that reason for this was the problems women face when deciding to have a family. Not only do they get overlooked when on maternity leave, they often struggle to maintain the long hours the jobs demand on their return.

'The Day Without Women' was admirable in attempting to tackle these issues. Women contribute just as much to society as men do, but are so often dismissed or underestimated. The strike was a radical statement, and one of the most wide scale mass feminist movements I have seen in my lifetime. But I also thought it was quite a problematic campaign. Many women simply can't afford to take a day's unpaid leave, making the movement exclusive to those who are financially stable enough to afford the day. I also read that schools were closed, and childcare services shut down, potentially leaving many women without childcare arrangements at the last minute. The strike was great in many ways, but also potentially inaccessible and problematic for many women. The feminist movement going forward needs to address this, and ensure it is accessible to all.

As long as we work to empower and support women, even if its just in the smallest of ways, we're making progress. Women should be respected and admired for their achievements, by male and female counterparts. Often women view other women as competition, and this is something that needs to change. The Women's March earlier this year marked an epochal moment in feminist history, of women supporting and lifting each other up, and I sincerely hope this trend continues in the years to come.

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

Continued from front page

Jamie Ali found the lack of information on future possibilities for new students to study Erasmus daunting. Speaking to *The Gryphon*, he said that "First year language students and current applicants here in Leeds and across the country can't afford the uncertainty of Erasmus being on the table".

The Community Officer went onto speak about the importance of Erasmus for working class students. "Without the support of Erasmus, working class students like me couldn't afford this opportunity. It's been really productive working with Hilary Benn's office on this, but it's just a shame that the best this Tory government can offer concerned students on Brexit is simply more platitudes."

Even before the referendum result, prominent figures expressed concern about the possibility of the end of Erasmus for UK students. Ruth Sinclair-Jones, leader of the Erasmus UK programme, said last year that that: "We do really want there to be prioritisation on the Erasmus Plus because it is important - it has a direct impact on the students and the economy".

James Rowe, a second year Spanish and Business student who is due to take part in Erasmus next year said that "If Brexit were to take this opportunity away from future students, I feel like this is taking steps backwards rather than aiming to produce graduates that can easily adapt in a multicultural environment, country and world."

"I'm really worried about what will happen if Erasmus is scrapped, I won't be able to afford to do a year abroad." said Zac Harwood, a first year SPLAS student.

A University spokesperson said that "more students from Leeds take the opportunity to study abroad than in almost any other UK university and we are committed to growing these numbers further.

"There is some uncertainty around how we will work with the Erasmus programme in future and we are doing what we can to clarify the position, while also working on the expansion of our larger global opportunity programme of which Erasmus forms a part."

Editor of the Week



Julia Connor
Clubs Editor

This week's Editor of the Week goes to Julia Connor, our online Clubs editor for her two-part compilation of Women in Electronic music for International Women's Day. Julia has consistently kept the clubs section up to date and in recognition of up-coming nights, DJs and producers.

Student forum proposals put to panel

LUU votes unanimously to reject the NSS boycott, as well as to introduce compulsory equality and diversity training for all committees

Euan Hammond

Leeds students put forward the leading forum proposals to a random panel of students at Thursday's Better University Forum.

The forum, attended by idea proposers, student exec and school representatives, is a platform for students to change aspects of the university should their ideas convince enough of the 16 members of the voting panel.

Some of this forum's most high-profile proposals included: should the LUU be boycotting the NSS?; should LUU lobby the University to provide spaces for students of faith?; and should Leeds University promote ethical companies whose values align with international humanitarian law, and limit participation of those who don't?

The debate over boycotting the NSS was the forum's highlight as opinions clashed in a heated debate. The boycott, called for by NUS last year, is being supported by some university unions around the country with the intention to derail the government's imminent TEF ranking system.

The proposal, in a lengthy debate confused by the complex details of the Higher Education Bill and the recent Lords vote to sever the link between teaching standards and fee rises, was almost unanimously opposed by student reps and student execs alike. The panel voted 0-16 against the proposal.

The argument against boiled down to thoughts that joining the boycott at this belated stage would be ineffective, the NSS was too crucial to be warped unnecessarily and that the boycott would ultimately have little effect on the TEF.

The debate in support for prayer spaces elicited passionate responses by students of faith attending the forum. One student representative described her experience of having to use "corridors and empty classrooms" to pray, including one instance where students "stepped over my head while I was praying". The proposal was passed 14 votes to 2.

The only proposal that went to referendum was whether the University should limit the involvement of companies that have breached humanitarian laws at careers fairs. The proposal split the opinions of students. While a slight majority of student reps reported their school was in favour, the School of Maths, Engineering and Biology showed strong opposition. Students had concerns regarding their future careers if big name employers had limited access to campus and that individuals should be making their own decisions. Those for argued that information about certain companies was too clouded to allow students to make informed decisions. The vote tallied at 10 votes for and 6 against.

The rest of the proposals and their outcomes are available on the LUU website.

University sexual assault epidemic revealed

Guardian investigation finds sexual harassment at 'epidemic levels' at UK universities

Jessica Murray

After submitting over 100 Freedom of Information requests to universities up and down the country, *The Guardian* finds that at least 169 student allegations of sexual harassment, misconduct and gender violence by university staff made between 2011/12 and 2016/17.

At least another 127 allegations were made by colleagues. However, there are fears the real figure may be much higher, as many victims were dissuaded from making official complaints, or withdrew their allegations and came to an informal resolution.

Dr Ann Olivarius, from law firm McAllister Olivarius, has said: "These numbers are shocking, but sadly, from our experience, are just the tip of the iceberg."

"Sexual harassment of students by staff members has reached epidemic levels in British universities. Most universities have no effective mechanism to stop staff from pressuring students into sexual relationships, and when it happens, any sort of disciplinary action is pretty much nonexistent. Those in charge are often colleagues who have many incentives not to intervene."

Oxford University received the highest number of allegations with 11, followed by Nottingham with 10, Edinburgh with nine and University of the Arts London with seven.

Let's make sustainability sexy

New campaign to raise awareness of sustainability in Leeds uses Leonardo DiCaprio as mascot

Polly Hatcher

The campaign asks the important question: "What Would Leo Do?"

Leonardo DiCaprio has been picked as the mascot for a Leeds sustainability campaign as he is the UN ambassador for climate change. He recently made a documentary called 'Before the Flood', which details the impending effects of environment decline.

Using the tagline of "What Would Leo Do?", they will be trying to get students to think about how they could be more sustainable in their day to day lives.

The main messages of the campaign will be to make people aware that glass cannot go in the green bins and to encourage more recycling. Other points are to avoid food waste, buy locally, turn off lights and reduce the consumption of bottled water.

The campaign will take to social media, using the hashtags "#WWLD" and "#GetLeoToLeeds", both of which will try to get the attention of Leo himself.

The event will take place every day for a week from the 13th March on a stall outside Essentials from 11am-12pm. There will be a life-size cutout of Leo

which passers by will be able to take photos with and Leonardo related music (such as Céline Dion) will be playing.

The team behind it said: "The campaign is about getting everyone to think about small ways that they can be more sustainable, as many small changes can lead to a massive impact.

"Plus, with Leo as our mascot, sustainability is now sexy. With everyone's input this could be really great, and who knows, it might even get his attention #GetLeoToLeeds.

"If you come to our stall you can get a selfie with Leo and enter a competition to win Leo, some fruity tickets and more!"

Look out for 'What Would Leo Do?' in the Union from Monday next week.



Image: boomsbeat

Campus Watch

2 University of Lincoln Censorship irony as Union bans society for highlighting poor free speech ranking

Lincoln's student union has imposed a social media ban upon the University's Conservative Society after the latter posted an image to Twitter highlighting the institution's free speech ranking.

The Union claimed that the image, which showed that the University had been rated as "very intolerant" in a free speech survey, had brought the institution into disrepute and was in breach of the University's Code of Conduct.

Lincoln MP Karl McCartney said that officials should be "ashamed" of their decision, comparing the Union to censorial authoritarian regimes.

"This intolerant, illiberal and totalitarian response is akin to something out of the Soviet Union or North Korea rather than a place for learning and debate," he said.

Students have organised a sit-in protest against the move, which will be held today (Friday 10th). The Facebook event says: "discussion is key to resolving problems. Banning them and silencing their opinions matters as a 'Student's Unions' should be open eyes and open ears to all its student. Make as much noise as you can, bring banners and make it clear to the SU we do not think that is OK practise."

Speakers at the event will highlight a range of complaints, from "the ban on the Conservative society's media accounts [to] the wrongful dismissal of the SU's own staff members."

Sarah Berry



1 Cardiff Metropolitan University Cardiff Met accused of free speech censorship after publishing "Guide to Inclusive Language"

Cardiff Metropolitan University has come under heavy criticism after their new "cultural diversity" policies have extended to prohibiting certain "out dated" or sexist phrases. The list, including terms like "sportsmanship", "gentleman's agreement" and "mankind", provides more inclusive synonyms that are recommended to be used instead.

CMU states that the guide is part of their "commitment to providing an environment where everyone is valued and treated with dignity and respect".

Staff and students could face disciplinary procedures for repeated use of banned phrases. Instead, they are expected to use what the University calls "neutral terminology" while on campus. The initiative has been named "insulting" and "unnecessary" by some academics.

An ongoing online poll conducted by Wales Online asks users: "Is it right not to use these terms?" The response currently stands at 79% of participants voting "no", a resounding demonstration of opposition towards the ban. The full list of phrases is available on CMU's website.

Euan Hammond

3 University of Bristol Private school pupils benefit from initiative for disadvantaged students

The scheme to attract poorer pupils by dropping grade requirements was announced in December last year. This includes those who receive free school meals, live in care or have suffered family problems.

However, it has been revealed that 33% of offers under the Scholar's scheme were students taught at independent schools. The university insists that this was just to meet the criteria of the "widening participation strategy."

This is a significant misrepresentation as just 14% of sixth form students in the UK are taught at independent schools.

The '93% Club' at the University, which is the state school society, have said it makes no sense to do this. They said "Although it is not in contravention of the university's Widening Participation Strategy, we lament the inclusion of independent schools on this scheme" The group added: "Students from state funded schools will by and large not have the same opportunities that those from independent schools enjoy."

Polly Hatcher

4 Universities in America Trump administration attacks students' transgender rights on campuses across the nation

The Trump administration has withdrawn federal guidance which gives transgender students access to bathrooms which match their gender identity. The move could give many schools an excuse to restrict trans rights.

The Obama administration issued guidance in 2016 that interprets discrimination on gender identity as part of discriminating on the basis of gender, in response to growing confusion over how schools should accommodate transgender students. By rescinding this guidance, the administration is effectively depriving trans students of current federal civil rights protection.

Across the USA, this has sparked many pro-trans demonstrations in protest. Activists point out that federal courts have already set a precedent by ruling that discriminating against transgender people based on their gender identity is a violation of federal law.

A leading American medical society has stated that "refusing to respect a transgender student's gender identity communicates a clear, negative message: there is something wrong with the student that warrants this unequal treatment."

Trans students' plight for bathroom access is only one story in a wider clash over transgender rights. This month, lawmakers in South Dakota considered a bill to give adoption workers the right to turn away LGBT parents wishing to adopt.

Arran Turner

Students to protest against TEF

The march against the Teaching Excellence Framework will take place outside the union at 2pm on the 22nd March

Polly Hatcher

On the 22nd March at 2pm, there will be a student protest against the Teaching Excellence Framework.

The Teaching Excellence Framework is a series of reforms to Higher Education which are currently undergoing final discussion in the House of Lords. Their intention is to rank Higher Education institutions on their 'teaching excellence'. In order to do that, they will look at the results of the NSS Survey, drop-out rates at the university, and the rates of employment or further study of students after graduation.

The TEF allows the creation of the Office for Students, a body which will not actually have any students in it, but will have the power to overrule the ability of Universities and Research Councils to teach what they want. It has led to widespread fear over the further decline of Arts subjects.

Jack Bozson, Leeds University's School of History Representative, implored students to attend the demonstration against the changes: "after discussion with all of the School Reps in the University, Melz and LUU have decided to hold a protest against the

Teaching Excellence Framework and I think it's so important for as many students to attend as possible!

"The TEF aims to treat us as consumers and not students. The emphasis is on money, not a good education. Also, the fact that the Government have given themselves the power to hold Universities to account on what they see as important to teach and what isn't is extremely worrying.

"It will be so easy to get involved in this demonstration about something that affects every single student at this University and throughout the country, so please take the time to do it!

"Sign the petition when it comes out this week, attend the march on the 22nd, and let's show our Chancellor in the House of Lords, as well as other students throughout the country, that we won't let this go through unopposed!"

The march will take place in front of the Union building and will then proceed to the Senate. A letter letter will also be created and is intended to be signed by as many students and staff as possible before being presented to the University.

Will TEF take effect?

House of Lords votes to cut ties between TEF and fees

Euan Hammond

The House of Lords has passed an amendment to the government's imminent Teaching Excellence Framework (TEF) that disallows any link between teaching standards and set tuition fees.

The ruling is a major defeat for the government, blocking an element which is crucial to how their new ranking system would work.

Previously, the terms of the government's Higher Education and Research bill, released last year, stated that UK universities would be able to raise tuition fees by an amount dependent on where they ranked in the TEF.

The HoL amendment completely bars any such connection, stating that: "The scheme established under section 26 must not be used to rank English higher education providers as to the regulated course fees they charge to a qualifying person; or the unregulated course fees they charge to an international student; or the number of fee paying students they recruit, whether they are qualifying persons or international students."

Under the new terms, top universities within the "gold, silver and bronze" style system will now not be given permission to raise tuition fees by £250 per students, per year, as a direct result of their ranking.

The government has previously permitted a fees

rise of £250, raising the cap to £9250 – the first since fees tripled from £3000 in 2010. Some universities, such as Durham, have already begun implementing the rise. The government says the rises, alongside planned future increases, are to allow universities to keep fees in line with inflation.

Proposer of the amendment, crossbencher Lord Kerlake, agreed that a ranking system and an alignment of fees with inflation was necessary. However he expressed concern that the TEF was "not ready" to sufficiently rank teaching standards with the precision necessary for a link with fees.

He highlighted that "the TEF will apply to the university, not the subject or course", meaning substandard courses at good universities would get an unfair boost in price.

Baroness Deech, also speaking for the motion, emphasised the potential for the fees rises to increase the gap between high end universities and bright students from disadvantaged backgrounds. Extra fees rises make better courses increasingly inaccessible to financially poorer candidates.

The HE bill will now return to the House of Commons where it is expected the government will strike down the amendment. However, the opposition demonstrates the continued controversy, and opposition, to the way the TEF will work.

Big cat on the moors?

Leeds Uni student supposedly spots a big cat on Ilkley Moor



Image: Yorkshire Evening Post

Euan Hammond

Leeds student Billy Holmes was walking on Ilkley Moor when he sighted what he believes was a "huge cat" on the Cow and Calf Rocks – and managed to snap its picture.

Billy described the moment when he saw the creature: "I was walking across the Cow and Calf area as it was beautiful day, and there was this animal that was far more muscular than anything I had seen before. It was sort of lurking about and then got away as we got closer.

"I reckon we were about 20 metres away and we saw some markings that were similar to that of a leopard or snow leopard. It literally looked like a huge cat. A group of men also saw it who were closer and were just as confused as us."

Unfortunately, none of the group of men have been identified to comment on the strange happenings.

The sighting is not the first of its kind, as a quick internet search will reveal. Reports of large beasts roaming in Yorkshire have been infamously rife over the years. In January of last year, Michael Armitage snapped a blurry image of a "big cat". However, the poor image quality left some sceptics wondering whether it was indeed a "panther" far away, or just a tabby-cat really close.

Billy Holmes' sighting also carry echoes of Conan Doyle's *The Hound of the Baskervilles*, in which Sherlock Holmes (no relation) solves the mystery of similar beastly sightings in the wilds of Yorkshire. The famous detective story is sure to have given fuel to rumours of beasts in Yorkshire over the years.

Whether you believe the picture or not (photoshop? Elementary, my dear Watson) the persistency of sightings leaves Billy's "snow leopard" not completely out of the realms of possibility.

Women of the world unite

In celebration of International Women's Day, we take a look back at some of women's biggest achievements from the past few months

Jessica Murray **Women-Only gym hours introduced**

Millions take part in Global Women's March



Image: Getty / Mario Tama

Over five million women took part in Women's Marches across the world in response to Donald Trump's election as President. On 21st January 21 women from seven continents (yes, even Antarctica), marched in support of women's rights in the face of a President frequently criticised for poor treatment of women. Many marchers wore the now iconic Pussy Hats, pink knitted hats designed to make a visual impact, and to allow those who were unable to attend marches to be involved. In the US, the marches were the largest since the anti-Vietnam war protests, and were praised for being very peaceful, with no arrests made. However, some criticised the march for not being inclusive enough, and for marginalising certain minority groups.

Girl Gang Leeds Launched



Image: Leeds Confidential

Following on from Sheffield and Manchester, Girl Gang Leeds launched in February. The group is a volunteer non-profit organisation aimed promoting and empowering the work of women, with exhibitions, parties, networking and cinema screenings. The ten-point Girl Gang manifesto highlights inclusivity alongside the importance of female friendship and support. Founder Kaz Scattergood said the group will be "about women supporting each other, celebrating each other's successes and giving creative people a platform."

University of Leeds student Namrah Shadid successfully established the first women's only gym hours at The Edge. Namrah campaigned to ensure that women of all backgrounds and faiths have access to a private space in which to exercise. The sessions take place 7.30-8.30am every Sunday



Image: Gee Hung Leo Cheung

St Vincent creates Female Friendly Guitar

American musician St Vincent redesigned the guitar to make it more comfortable for the female body. Despite the guitar being similar in shape to female anatomy, the instrument has proved very inaccessible to many women.





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Views

Should a country ever introduce conscription?

Yes

Last week it was announced that Sweden has reintroduced conscription amidst rising tensions in the Baltic and a fall in recruitment numbers. It joins Estonia, Finland, Norway and Austria in requiring some military service from young people. Whilst Sweden's choice was decided by a perceived threat from Russia, the draft also has a plethora of non-military benefits, with its ability to integrate young people into society, endow them with skills and create a society that is much more politically involved. It begs the question – should the United Kingdom join them?

Rising inequality in the United Kingdom and rising anti-immigrant rhetoric are complex issues, but military service might be the answer. The shock of Brexit highlighted the fractures within Britain with a rural/urban divide and an education divide. By getting a whole generation of the country to work together in an environment in which class, region and ethnicity hasn't determined entrance then the whole country can benefit from greater unity. Large swathes of the population can not segregate themselves to certain neighbourhoods or schools when they know there is much more outside of their communities. Politics would not be as divisive when individuals understand the variety of experiences in this single country. On

No

Not seven years after voting against conscription, with the threat of Russia looming and what they describe as a 'security change in our neighbourhood', Sweden has announced the reintroduction of conscription. However, the return to conscription has sent out a dangerous message: Sweden is preparing for war.

This direct threat emphasises the tensions we face today, but conscription is a shift backwards for a progressive society. It contradicts the very essence of freedom – forcing people to join the army for nine months to a year (not a short amount of time) with the hope of converting them to become recruits is wrong. There are many pacifists who would never consider joining such armies and many who may be afraid to oppose the system, but they could be forced to join. Conscription adds pressure to people as it will become an expectation that one must do their duty, as if doing jury service, they must carry out their military service. But this is a longer commitment and with potentially very serious implications for the conscripts.

4,000 eighteen-year-olds a year is not insignificant. I can scarcely imagine the effects military service has

an individual level, conscription would give a young, white, working-class school-leaver from Dundee the opportunity to live and work alongside a young Indian middle-class student from London. The personal benefits gained from creating a network of friends from a variety of backgrounds are immense, providing a whole new outlook on the world and indeed, on our own country.

Military conscription in the UK would be a boon to our economy too, with service giving young people leadership skills, problem-solving skills and resilience. The effect of conscription in Israel is telling with the country being second only to the USA in the number of NASDAQ (a technology stock listing) companies that it is home to. Conscription prepares young Israelis with the skills, maturity and aspiration to go on and lead in business. Indeed, it is a model that has worked for the Church of the Latter-Day Saints; Mormons have gained a reputation as business leaders with compulsory missionary work for young Mormons giving them an edge in their professional lives. For a small religious minority in the USA this "religious conscription" has produced Mitt Romney, the CEO of Credit Suisse and the author of *The 7 Habits of Highly Effective People*, as well as the Dean of Harvard Business School. Military

on a young person. While they may not face any real violence, they are forced to join and live life in a strict military fashion. For some this may be a positive, but for others it may not.

While they argue conscription is necessary to build a more successful and efficient army, it may be that their systems of training and other structural issues are the problems, in which case forcing those who are unwilling to join the army is not the way forward. Isn't it better to have enthusiastic personnel rather than those simply joining because they have to? Even though they argue only those who are most keen and enthusiastic will be picked, is it really plausible in a random conscript system to vet people and work out who is most enthusiastic? Moreover, if this is the case, would it be necessary to have conscription at all? Surely if people were enthusiastic enough they would join on their own accord.

There may even become a division between those who volunteer and those who are conscripted. It could cause tension and may make joining the army less appealing as it becomes a chore rather than a respectable choice of career. Normalising the military career may even deter people from joining the army



Kane Emerson

conscription would be a good start to adult life for many of us through developing the courage to take risks, strategic thinking and self-discipline.

I realise that this article for conscription may flag me as a military hawk in the eyes of many, but what I regard as one of the most important qualities of a society that maintains conscription is the level of political engagement that it promotes. We see that most with the Vietnam War in the United States. The conflict was primarily a salient issue because of opposition to the draft being used to select troops for the war. When the draft ended, much of the opposition to the war ended despite the unjust war carrying on for another two years. If every young man and woman in the UK had to undertake military service, would politicians advocate for pointless wars that the voting public oppose?

It is perhaps not a vote-winner to advocate reinstating military conscription, but increased national unity, increased confidence amongst young people and increased democracy all make for an interesting proposition. Military service has the potential to transform the lives of young people that lack confidence, our economy and, ultimately, transform a society that lacks cohesion.

Martha Wood

in the long run, and thus cause increasing reliance on conscription. Furthermore, writing it into the legislation seems to justify war. By standardising the life of the military, we are only encouraging violence and tension and at times of increased hostilities when we should surely be looking for peaceful alternatives, rather than creating a militarily driven society.

Defence is key, however the size of an army, unless preparing for an invasion, does not need to be enormous. While I recognise that Russia appears to be a threat, there are alternatives. Even though Sweden is not part of NATO they are a part of other military partnerships, and I do not doubt that an attack from Russia would cause worldwide support for Sweden. However conscription is damaging and far from progressive or encouraging to the nation. It is both threatening and worrying for the young people of Sweden and this may only be the beginning of a wider conscription scheme. Can they not rally support in other ways, rather than threatening everyone with this? Conscription goes against freedom, the right to dictate your own life, and the right to say no.

Corbyn struggling to Copeland

Michael Everritt
BA Philosophy

Recently, Jeremy Corbyn attempted a political stunt by releasing his tax return and challenging the chancellor to do the same. On paper, it was a smart move, especially as Labour was in need of something to distract media attention away from its devastating loss in the Copeland by-election. This being Corbyn, he scored something of an own goal when the numbers did not appear to add up. As it transpired, the money to which he was entitled as leader of the opposition had been put under the wrong heading, giving the impression he had not paid tax on it. My issue is not with the possibility that he was engaged in tax avoidance. Even his worst enemies are unlikely to believe he would ever be guilty of that. My issue is that to pull off this kind of political stunt, those tax returns needed to be watertight. Corbyn claims to have had them looked at by an accountant, as he should have done. Be that as it may, any smart politician would have also shown them to a spin doctor. Even the impression of the possibility of a scandal can cost votes. Corbyn should have anticipated that the media would go through those tax returns with a fine-tooth comb. His failure to do so rendered the entire stunt utterly pointless.

There is no doubt in my mind that Corbyn is a good

man. It is unlikely that there will be many people, regardless of their political stance, who disagree with me on that point. The problem is that politics is a dirty business. Precious few people have ever won an election by playing fair. Call me cynical if you want to; that does not make me wrong. There were many

Corbyn strikes me as the kind of plucky underdog who is happy to lose if he knows he tried his best and goes home proudly clutching his participation trophy.

things New Labour got wrong, but general elections were not amongst them. All Corbyn's Labour ever does is keep to the moral high ground, powerless to aid the suffering masses stretched out below them. Is that really the best the Labour Party can do? Corbyn strikes me as the kind of plucky underdog who is happy to lose if he knows he tried his best and goes

home proudly clutching his participation trophy. That would be all well and good if so many were not suffering, because of his ineptitude, at the hands of the Tories.

Corbyn does have my respect as an intellectual champion of socialist ideas. His skills as an orator, provided his audience is sympathetic, are also not to be denied. These two traits have helped him to do the unthinkable: the man has actually managed to get young people interested in politics. If everyone over thirty were denied the right to vote, Corbyn would be swept to power in a landslide. This is obviously a fantasy. To gain power in a democracy you need to convert the faithless. What the Labour Party needs is a valiant missionary, not a country vicar preaching to the congregation. If Labour are ever going to win a majority, they will need to persuade Middle England that paying higher taxes is in their best interests.

Corbyn must know his supporters will always be quick with the excuses. They will list a dozen reasons why Labour lost the safe seat that was Copeland. They will list a dozen reasons why his tax stunt backfired. They will list a dozen reasons why, by every measurable standard, he is failing to win over centre-right and even centre-left voters. Why else would he continue on as leader when it must be plain to him that he is not fit for the role?

Waterstones: putting on a front

Eleanor Noyce
BA English Literature

Independent institutions mark a rebellion against the capitalist agenda and everything it stands for. Chain stores often uphold this continuation of capitalism by favouring profit over individual enterprise, forgetting the original purpose behind the creation of such a store. Bookshops are some of the most wonderful creations of British society; independent bookshops, run by independent-minded people, encompass everything which the experience of reading a book should: the freedom of expression and thought, away from the exterior influences of the outside world. Waterstones has been heavily criticised for its decision to open 'unbranded' bookstores, notably including shops in Southwold, Rye and Harpenden.

With almost three-hundred stores in the UK, Waterstones undoubtedly exercises great influence over society's perception of the way in which books should be sold. Traditionally, the practice of selling books in Britain encompassed independent bookshops run in the interests of individualism. London has always been a stronghold for independently-run bookshops, given the types of people that reside in many of its wealthy areas; there are around one hundred independent bookshops residing in the capital city, which constitutes around ten per-cent of British independent bookshops in their entirety. Despite this, it isn't difficult to see the effects which chains and the rise of eBooks have had. The Muswell Hill bookshop, in North London, was recently obliged to close down half of its store. In its place resides

a shop for dog accessories. You make the judgment yourself of which store is of more intellectual and educational worth.

The future of independent bookshops looks bleak, with the threat of capitalist chains and the rise of the eBook offering desirable alternatives for many readers. Concerns for the number of independent bookshops closing down have been highlighted in recent years, as in 2014 when the number of independent bookshops was reduced to under one thousand.

Southwold, Suffolk's seaside gem, is one of three British towns to be affected by this misleading system. The town has a reputation for being untouched, with independent enterprises, such as Adnam's brewery and the local delicatessen on the road which stretches out to the seafront, facilitating Southwold's identity as a town upheld by locals. One local shopkeeper even remarked that 'Southwold Books', the unmarked bookshop truly operated by Waterstones, would cease to exist had it been exposed by the truth of a sign above the door. This cover-up marks the infiltration of capitalism into traditionally untouched beauty-spots such as Southwold, which poses the question of

whether the traditional beauty of British institutions will be maintained.

The bottom line is this: the introduction of unmarked Waterstones stores into the market robs shoppers of a choice. It robs them of their choice of whether to invest their money in an independent store, or a capitalist chain. Many who actively choose to purchase their reading material from independents do so for moral reasons; tricking them into blindly purchasing from a store which they believed to be something else is morally corrupt. It is unquestionably wrong to mislead shoppers into believing that they are aiding an independent enterprise which operates on its own terms, and places the love of reading over profit. Waterstones must be held accountable for this deceptive ploy.



Image: Waterstones

An Uber desperate plea to students

George Mason

BA International History and Politics

The U.S taxi-hailing service Uber has been found to have been using secret programs to hide their existence from official regulators, in order to avoid potential charges. Regularly featuring in the news, and not for charitable donations, Uber is the Marmite of transport companies; it's loathed by local minicab firms, but loved by students everywhere. Its popularity is another symptom of unconcerned student attitudes across the UK. Although it must be conceded that Uber is both easy and convenient to use, I urge students to look at the history of Uber's policies, and to realise that we should not be supporting such a franchise.

Cases of sexism, regulation-avoidance and lawsuits against TfL are only a handful of instances where Uber has displayed lawless behaviour. This article highlights the actions of the multinational corporation, as its repeated offences stand out against other transport firms. However, it must be noted that whilst Uber does indeed lack moral fibre, it's transgressions should not paint other local transport firms, such as Amber, in a saintly light. There are also reported cases of unlawful acts committed by local firms, however I believe in this case that the bigger fish needs to be fried.

On 3 March 2017, it was reported by *The New York Times* that Uber uses a secret program on their apps called 'Greyball'. This program is used in order to

deceive and bypass authorities around the world, in countries such as Australia, South Korea and the United States. This suspicious and unsavoury activity is synchronous with recent reports concerning the company's in-house workplace environment, which states that employees are asked to be 'obsessed'

Regularly featuring in the news, and not for charitable donations, Uber is the Marmite of transport companies; it's loathed by local minicab firms, but loved by students everywhere.

with the customer and encourage 'hustlin'. These values are not a new phenomenon within the £4.8 billion firm, as its history is heavily blotched with misdemeanours.

In February 2017, former Uber engineer Susan Fowler spoke out against the conglomerate, outlining details of sexual harassment committed by a fellow employee. Remarkably, Uber did little to rectify the situation, and only issued a 'warning and a stern

talking-to' because of his good work in the past. This shocking response, or lack of, was made worse by the fact that only a month later, company boss Travis Kalanick was filmed swearing at one of Uber's own drivers. Kalanick has since publicly declared his need to 'grow up' after the debacle. I believe that these incidents cannot be ignored, as ignorance only serves to benefit the offender, allowing them to go unpunished.

A myriad of accusations against the company have been made, with only a handful making it to mainstream national media. These few include the refusal to offer a ride to a blind man and his dog, illegal testing of self-drive cars in California, and refusal to disclose information concerning their employee diversity. The latter, when taken together with the multitude of sexual harassment claims made against Uber, leads us to the conclusion that the Silicon Valley company is not only deceiving the public and authorities, but exudes sexist values whilst doing so.

Moreover, Uber's use of the 'gig' economy puts their employees at a disadvantage in financial terms. Uber, amongst others like Deliveroo, does not offer National Insurance, National Minimum wage or holiday pay to employees. In a modernised society like ours, this is not only an issue which undermines our socio-political progress, but a burden which the taxpayer will have to bear.

Britain's w(age) gap

Aiden Alexander Wynn

BA English Literature

At a time when higher education costs are not so much steadily increasing but being skyrocketed way into the skies, it has seemed like a sensible option for many students to seek out employment for a bit of extra income. However, it is a ridiculous reality in our society that, for many young adults to earn a decent amount of money in a part-time, low-income job, they either have to work an excessive number of hours, or simply age a few months or years.

For students who have gained employment, it becomes evident very quickly that they are in a catch-22 situation. Does the under-21-year-old sacrifice hours that could go towards their degree, to avoid having to descend into their overdraft or turn to the family for financial support? Or do they work few hours – if any at all – and have to retain all of their anxieties surrounding lifelong debt, and defer any hopes of financial independence until their 25th birthday?

For under-21s who are not in higher education, there is an equally troubling issue at play, and one which bears the additional burden of the current state of the housing market. Growing house prices have meant increasing numbers of young people being forced to live with their parents until their mid-30s, and many holding out no hopes of ever being able to own a home.

Taking all of this into consideration, I struggle to understand how it can possibly seem logical to start

young people off at a lower wage than their elders who are doing the exact same job, and for the exact same number of hours. When the economy is already set up in a way that prevents young people from getting on the property ladder, it only seems right to give them a fighting chance through equal pay.

There must be some sort of considered reasoning behind unequal wage rates. It is hard to find one though, because if it's there, it isn't well thought out. The idea seems to be that older individuals are entitled to a higher minimum wage because their life is expected to be more firmly established, perhaps with a family on the scene, by age 25. This argument is flawed in a number of ways, from its presumptuous nature, to the fact that this wage rate is still a world away from living wage. The main flaw though lies in the idea that employers won't take advantage of the unequal rates of pay.

With cheap labour comes the possibility of greater profits. This is an opportunity that is inevitably seized by employers, who will cut the hours of their most expensive employees, in order to open up more hours for their cheaper assets. Clearly then, the idea

of granting older individuals more money to sustain what is expected to be an already well-established, independent life, is flawed from the outset. With unequal pay, there are no winners except exploitative employers.

And so, if you are ever being served by a minimum wage worker and think it is justifiable that they are making £5.55 an hour, then just take a moment to look over to the employee one cash machine over. Here, putting all other views on minimum wage aside for a moment, we need to question how exactly it can be fair to pay two people two vastly different amounts for doing the same job, just because one's birthday was six months before the other's.

I have thought long and hard about this question, and I've come up with an answer: it isn't.



Image: HSE.gov

Whose VOICE?

Bethany Donkin

BA International Development

When Trump announced that he'd created an office called 'VOICE', you might presume he'd created a space for the ignored voices of America. It's Donald Trump, so VOICE wasn't going to be a space for transgender teenagers or a place for people with a hidden disability. Perhaps it could be a place for the voices of rural American farmers struggling to make a living, or the voices of the jobless folk from the Rust Belt whom Donald Trump claimed he was voicing the opinion of up for during his campaign.

No - VOICE stands for the 'Victims of Immigration Crime Engagement Office', a place for Americans who have had crimes committed against them by illegal immigrants to receive information about the immigration status, custody status and any necessary information that the victims may ask for. According to Trump, VOICE gives an outlet to those who are ignored by the 'media' and 'special interest' groups.

VOICE is part of a bigger executive order which aims to crack down on illegal immigrants. ICE (Immigration and Customs Enforcement) have been ordered to hire an extra 10,000 agents to round up all of these 'terrible' illegal aliens, especially those involved with 'drug trafficking' and 'gang crime'. Once imprisoned, illegal immigrants will have all privacy rights stripped from them; hence why VOICE can go ahead. The wording of the bill connotes a narrative which

assumes that, since illegal immigrants are illegal, they are inherently criminals because they have snuck into the country or overstayed their visa. You can hear Trump saying "of course they're criminals! They're terrible people! Terrible!"

VOICE makes criminality synonymous with immigrants and immigration, however, there has been lazy misreporting of the exact details of what VOICE is; the 'I' in VOICE stands for immigrants, but there is no delineation that the office is only concerned with illegal immigrants. Many news outlets on the left have implied that VOICE is a place where the crimes of all immigrants will be reported in some Nazi-esque name and shame list. This is not the overt nature of VOICE, but it is definitely the underlying tone. Illegal or not, VOICE singles out a group and insinuates that there is an inextricable link between immigrants and criminal tendencies.

Yes there are victims of crimes that have been committed by illegal immigrants, but there is no proof that this group commits more crime than American-born citizens.

Bernie Sanders took to Twitter claiming that the VOICE was "fearmongering" and drew attention to a report of a white American open-firing on two Indian nationals in Kansas. The man shouted "Get out of my country!", before killing one of the men and severely injuring another, as well as a bystander who tried to help. The President has not mentioned the attack, which took place on February 22nd. Would he have

spoken about it if the Indian nationals had shot the white American citizen?

Trump is good at this. He distracts the public by emphasising the victimisation of America and Americans at the hands of foreigners, whether that be China stealing jobs, foreign terrorists or immigrants committing crime. Trump draws on the victimhood of America to emphasise his ability to save it. Trump is a hero, giving a VOICE to the unheard.

All this comes at a time when a fourth mosque has burnt down in the last four months - where is the VOICE for these victims? Where is Trump's condolence, or his condemnation of the attack? He has finally condemned the attacks on Jewish community centres; when will he condemn attacks on Mosques and immigrants and give these groups a voice?



Image: Getty

Bobbies on the brink

Will Maylunn

BA Philosophy

£3.5 billion of further cuts have been ordered by the Chancellor of the Exchequer, Philip Hammond. This includes the police force, already heavily struggling, taking a further 3-6% cut. The watchdog Her Majesty's Inspectorate of Constabulary (HMIC) has already labelled the condition of English and Welsh police as "potentially perilous". They have been acting as if cases aren't as important as they are to explain their delayed responses, they're unable to cope with the number of wanted suspects, and the shortage of investigators is at crisis level. Ron Hogg, Police Crime and Victims' commissioner for County Durham and Darlington, for example, has said how the last round of cuts reduced

their officers by 25%. Hogg says they cannot cope with more cuts; "enough is enough". To make things worse, budgets that the government promised to protect are in danger, since the up to 6% cuts are unlikely to meet the £3.5 billion cuts Hammond has demanded. Bearing all this in mind, it seems impractical, illogical and immoral to force more cuts down the throat of the police.

Our public sector has faced a never-ending attack of cuts after cuts. In 2010, we were told categorically by

Why would they force through these cuts when they're already at breaking point?

the Tory government that austerity would be finished by 2015. When Hammond became Chancellor he told us that cuts would continue past 2021 (and yet, the Tories are seen as an economically credible and reliable party). Now we have been hit with the reality of £3.5 billion in cuts in 2017, with presumably much more to come.

Why would they force through these cuts when they're already at breaking point? It's clearly impractical and, considering Theresa May's hard authoritarian history, it seems odd that she would want criminals to get away without punishment. The answer is simple: ideology. The Conservatives have long believed that competition drives up performance and therefore the government

shouldn't have monopolies, giving them up to the private sector. It doesn't matter what happens to the services, as long as they're in private sector hands. Cutting public services to encourage a transfer to the private sector is one way of doing this.

Regardless of what is in fact of benefit to the services and to what the consequences of these cuts will be, May will continue to push them through. We've already seen that May will follow this path, following the disaster for G4S in the 2012 Olympics. G4S, the private sector security company, was paid to be on security at the stadiums and the team hotels, but failed spectacularly because of its inability to recruit enough people and its lack of preparation, meaning military troops had to step in. Yet almost straight afterwards May said that the police should give more of their services to the private sector! Further, she refused to review the £1 billion contracts the government has with G4S. When the police have been doing well (or coping as best as possible under cuts), trying to replace more of them with private companies like G4S is a ridiculous suggestion, yet her ideology meant that she pushed on ahead anyway. We can see this further with train companies which have repeatedly hiked up prices for a frankly (at best) mediocre service. It would likely be much better and fairer for it to be in the public sector, but ideology allows them to ignore the practical benefits and costs.

These cuts are hitting many sectors hard, and the police are already failing to fully cope with the current cuts. Cutting further is worrying not only for our safety, but for the future of policing as a whole.



Image: Alamy

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Presents

In The Middle

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Leeds European Capital of Culture?

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Credits

Editor-in-Chief

Jessica Murray
editor@thegryphon.co.uk

Music

Jemima Skala
Sam Corcoran
Robert Cairns
Juliette Rowsell
music@thegryphon.co.uk

Design

Frazer Sparham
Becky Nolan

In The Middle**Associate Editor**

Mark McDougall
inthemiddle@thegryphon.co.uk

Lifestyle and Culture

William Hoole
Charlie Green
Megan Fryer
lifestyle@thegryphon.co.uk

Clubs

Reece Parker
Julia Connor
clubs@thegryphon.co.uk

Arts

William Rees-Arnold
Xa Rodger
James Candler
Heather Nash
arts@thegryphon.co.uk

Blogs

Lauren Davies
Charlie Collett
blogs@thegryphon.co.uk

Fashion

Victoria Copeland
Meg Painter
Ashleigh Stern
Beatrice Rae
Hannah Brown
fashion@thegryphon.co.uk

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Bowie's *Blackstar*: a Polari revival?

Polari was a form of slang used by gay men in the 1960s to communicate and form a community, as homosexuality was illegal in Britain until 1967. Tom Paul examines how David Bowie uses it on *Blackstar* to add layers to an already intricate album.

Most music fans are no doubt already familiar with David Bowie's pioneering stage personas and continual reinvention. More dedicated followers will be well versed in how these traits encouraged fearless self-expression and pride throughout the LGBTQ* community. But relatively few Bowie lovers will be aware of how the icon incorporated Polari, a language used by gay men in the sixties, into his swansong masterpiece, *Blackstar*.

With homosexuality being a criminal offence in the UK until 1967, gay men and women found the need for a language they could use to communicate with one another without revealing their true identities to a prejudiced public. This is where Polari came in. This niche language, known linguistically as a dialect, consisted of words and phrases that sounded like complete nonsense to those outside of the social circles that used them. In reality, it was a creative and vibrant lingo which enabled LGBTQ* people to talk about their love interests and sex lives safe in the knowledge that they wouldn't be mocked or, worse, arrested. The great irony of Polari is that it eventually became so popular that it fell out of use. With so many speaking it, code words became common tongue, and Polari could no longer function as the secret language it was intended to be.

It's on the *Blackstar* track 'Girl Loves Me' that Bowie acts Polari-revivalist, and I think it's fitting that arguably the most avant-garde song on the album features the most esoteric lyricism. Though the song is largely written in Nadsat, the fictional language used in *A Clockwork Orange*, the Polari terms we're interested in here can be found in the lines "Cheena so sound, so titi up this malchick, say / Party up moodge, nanti vellocet round on Tuesday". "Titi", a shortening of "titivate", means "pretty" or "fix up" in Polari, and "nanti" translates to "not" or "no". So, while the exact meanings of these words are up for debate, the lines translate approximately to 'Girl so sound, so pretty up this boy, say / Party up man, no drugs round on Tuesday'. For me, this is evocative of the same glitzy, drug-fuelled hedonism heard in the *Hunky Dory* romp 'Queen Bitch', in which Bowie sings of Flo 'hoping to score' whilst 'looking swishy in her satin and tat'. Both songs also conjure up vivid imagery of gender fluidity: 'Girl Loves Me' with "pretty up this boy", and 'Queen Bitch' with "Oh God I could do better than that"

in reference to looking feminine.

Elsewhere in English rock, indie icon Morrissey, an artist equally as famous for his sexual ambiguity as Bowie, has also incorporated Polari into his lyricism. The opening track to his 1990 album *Bona Drag*, 'Piccadilly Palare', has him crooning the words "so bona to vada, oh you, your lovely eek and your lovely riah", which roughly translates to "so nice to see you, with your lovely face and lovely hair". It's a typically flamboyant number with fairly explicit references to male prostitution in London and, with the title presumably an alternative spelling of 'Polari', Morrissey was keen to emphasise this facet of the record. Even the album itself is titled in Polari, equating to 'good clothes' in English.

**"In writing
"nonsense", Bowie
allows his listener
to make sense of the
song in whatever
way they wish"**

Polari helps create the song's darkly sexual and sinister tone. 'Girl Loves Me' is a sparse and syncopated five minutes with an ominous, stalking bassline and haunting vocals. By using this dialect with sexual connotations, Bowie unbalances his listener; we are presented with a language that is unfamiliar and unsettling. Furthermore, the song is an example of trademark Bowie lyricism. Throughout his untouchable career, he thrived on creating meaning through deliberate ambiguity, leaving it to the listener to extract what they could from the words on the page. 'Girl Loves Me' may have little in terms of a clear narrative, but the use of Polari is far more significant in how it creates the mood of the track than in how it might convey an exact message. In writing "nonsense", Bowie allows his listener to make sense of the song in whatever way they wish.

'Girl Loves Me' and the rest of *Blackstar* will no doubt elude attempts to define them for years to come, perhaps indefinitely, but one thing is clear: after a lifetime of advancing the cause for people wrongly considered abnormal, David Bowie continues to introduce and champion LGBTQ* culture, even in death. It's a final, ingenious show of creative flair which typifies his entire body of work and is something we can all remember him by.

Tom Paul

Fresh Beats

Gang Signs & Prayer by Stormzy

This is the one album I have been baiting my breath for. With Stormzy vanishing without a trace from social media after being so interactive with his fans, I had no idea what to expect. Then out of the silence burst ominous billboards appearing around London, an advert during the BRITS, and 'Big For Your Boots' was dropped - my prayers were answered and that South London hole in my heart was filled once more.

For all of those who were expecting this to just be an album of non-stop grime tracks, you could not be more mistaken. Not only has Stormzy lived up to the hype and recognition, he has blown it out of the water - it's being heralded as the UK's answer to Kendrick's *To Pimp A Butterfly*, and I am at liberty to wholeheartedly agree.

We are fully immersed and allowed into the world of Stormzy on so many levels. There is 'Mr. Skeng' firmly stating every reason why he is the King: 'They said Stormzy can't be the king of grime, 'Cause he can't do radio sets, let's be real rude boy, I would light

American Teen by Khalid

With his debut album *American Teen*, Khalid establishes himself as a new voice for the disaffected youth, as well as proving himself to be a breakthrough artist with roofless potential and refreshing originality.

The syrupy earworm hooks of album-opener and title-track 'American Teen' is the sound equivalent to the post-winter sun on your face and getting bevvied at 4pm in the park. Opening sleepily with birdsong and finishing stripped-back with Khalid's friends singing along to an acoustic guitar, the track perfectly introduces the beautifully laid-back yet raw vulnerability of Khalid's music.

At only 19, Khalid's heartfelt verses play testimony to his old soul. His hoarse serenade flows throughout the 15-track collection, setting a somewhat lonely undertone below the album's youthful shimmer and playful R&B. His soulful slur over new-wave drum beats throughout 'Hopeless' and 'Therapy' embodies Khalid's ability to sing with genuine grace and emotion; even through perky tracks '8TEEN' and 'Let's Go' he manages to harness a raw, soulful depth.

Divide by Ed Sheeran

Divide is Ed Sheeran's third studio album, and it's safe to say after his explosion as a singer/songwriter there was a very real hype surrounding this album's release. But as I and most people know, there is quite a divide in opinion of the star. So how does this release stack up against Ed's name? To be honest, I'm just waiting for the Stormzy crossover.

The album makes a strong start with 'Eraser', a track oozing experience and quality, giving you high hopes for the rest of the album. 'Galway Girl' brings a real change, mixing Ed's signature rap style with an Irish folk flair to create a really unique kind of sound. This is the kind of experimental Ed Sheeran I really like and I was happy to find out there is more of it in the album. But the inclusion of singles 'Shape Of You' and 'Castle On The Hill' within the opening four tracks is a risky move, exposing the rest of *Divide* to feel relatively unsupported and lacking momentum.

But 'New Man' accentuates the repetitive, boring riffs and slow songs Ed can sometimes come out with that are forgotten immediately after hearing them.

up a radio set.' Just take a look at his Fire In The Booth ratings, he isn't lying. The album title couldn't be more perfect at describing your own emotions whilst listening to the album. 'Blinded By Your Grace pt 2' and '100 bags' had me wanting to get to the nearest church and pray, while 'Return of the Rucksack' took me back to all those Friday nights skanking it out in Brixton. Stormzy is no one trick pony, he is not "just a grime artist" and we would serve well to remember that. I never saw this album coming, I couldn't have imagined the immense differences that one man could bring to so many genres.

His school may have terrorised mine on the bus back from Croydon, but this 23 year old man may thank God for his success, and we should thank God for his existence in our culture.

Rianna Julian

Rating:



The album flows by with a sleepy rhythm and smooth spirit, creating a seductively chill ambiance. The vinyl crackle and guitar tics of 'Cold Blooded' augment Khalid's pure vocals whilst breakout hit 'Location' showcases his slick lyricism, expressing lust for love in the Tinder-age: "I don't wanna fall in love off of subtweets so / Let's get personal". Throughout the album, Khalid's lyrics capture a generational mood. From carefree track 'Young Dumb & Broke' to more deep and emotional tracks like 'Saved' and 'Another Sad Love Song', Khalid expresses the relatable complexities of adolescence, mixing feelings of mirror-gazing loneliness to more laid-back Frank Ocean meets Sampha vibes.

Khalid's authentic sound and raw soul is in a league of its own, unparalleled to any other artist. Yet, it feels inevitable that each track will break its way into the mainstream charts.

Meg Firth

Rating:



'Supermarket Flowers' is the same: uninteresting lyrics and a beat that consists of one piano key pressed every second or two. These two songs aren't where Ed shines, so it's a shame that they're in here really.

Sadly the album ends with 'Save Myself'. It's his slow, uninteresting style again, and after some stronger developments, it's quite an anticlimax. Out of the 16 songs, most of what Ed Sheeran writes is interesting, playing to his strengths- there is even some aforementioned experimentation that goes really well.

However if you don't like Ed Sheeran (as some don't) then this won't change your mind, as it's filled with his signature style too. But for the rest of us Ed seems to have done it again.

Will Nelson

Rating:



the stranglers



In The Middle with The Stranglers

Touring their new album, Zack Moore sat down with Barry Warne of The Stranglers to chat punk, record labels and the dangers of digital downloading.

Very few people ever get to meet their favourite bands, but Barry “Baz” Warne took it a step further, and actually became the frontman of his favourite band, The Stranglers, in 2006, after becoming their guitarist in 2000.

I ask him if he listens to much modern punk. “Not really. I think punk has become a very lazy, generic term, you know? I mean you take a band like Green Day, that kind of stuff, I think that’s just kind of ‘Punk by Numbers’ to me, if I’m being honest.”

Calling previous frontman Jet Black a “guru godfather” for the band, he tells me that “he’s in good health, but he’s nearly 80, so his touring days are probably behind him. But sometimes when we’re on tour, he’ll show up at the show to surprise us. So, he always keeps in touch.” He goes on to elaborate of his guru nature; “He’s our inspiration. If we have any questions about something new in the band, we’ll come to him.”

I get more specific, inquiring as to what he believes made the Stranglers different from the other bands of the era. “I think it was undoubtedly the quality of the songs, and the signature sound. I mean, nobody sounds like The Stranglers. They made finely-crafted songs that were popular, that you could hum along to; they were catchy.” He concludes, “I think it was the originality; nobody has sounded like The Stranglers, before or since, and I think that’s very important.”

I relate to him that he once said that *Black and White* was the first post-punk album, and I ask if he believes that makes The Stranglers as important to the genre as Joy Division.

“It’s got that stark, brutal sound to it. It always reminds me of black and white cities in the north-west of England, with the rain pissing down.” He goes on to tell me that he “was never much of a Joy Division fan; I mean, I can understand how Joy Division crossed those boundaries,” before somewhat controversially adding, “and of course the guy took his own life, which sort of cemented their myth.”

Moving the subject to the band’s new-wave material in the 80’s, and how he felt about it as a fan of the earlier records, he shares that “I think ‘Golden Brown’ was

a very poppy record. Back then that was just seen as a natural transition, and it’s kind of gone full circle now; it went from the snarly, punky, aggressive edge, it went through the pop thing and all these different styles and individual ages.”

Not even stopping to breathe, he immediately begins to discuss the pressure on the band from their record company in the 80s. “You know, someone decides to make the hair look nice, bring your cheekbones out, make you into a pop group. But now we’ve gone full circle, and we play loud stuff now. I mean, a lot of what we’re rehearsing for the tour, it’s taking a more aggressive approach, and I think that’s where our hearts lie.”

“I honestly believe that the album will be extinct in five years”

I ended the interview by asking him how The Stranglers had been affected by digital downloading. This is his uncut response: “I think everybody’s been affected. I mean at the end of the day, it’s really an issue of how you buy your music, how you obtain it, where you get your music from. I think people just like the idea of going online, finding something you like, clicking, and getting it sent to them through the air. To me, that’s very sad, because

I just have such fond memories of getting some money, hopping on a bus to the town centre, and buying some things that I can tangibly and physically hold in my hand, you know? Take it home, smell the record sleeve on the way home on the bus, and then getting home and putting it on. That’s all gone now, and I think that young people really don’t appreciate that. I mean, I honestly believe that the album will be extinct in five years; people just want to pick and choose individual songs, and for myself, if I want to hear an individual song, I will always buy the album, because I want to know what the rest of it sounds like. But people are so spoilt these days with just being able to go online, click on something, and buy it for 79p, and have it, completely unaware that it’s affecting artists as well. It’s affected everyone, and it’s becoming clear that this is just a changing business.”

Zack Moore

The Stranglers are about to embark on a tour in support of their newest record, and will be stopping at the O2 Academy in Leeds on the 17th March.

Gig Roundup

Aristophanes @ Headrow House, 2/3/17



Seeing a Taiwanese rapper performing at Headrow House to an audience of perhaps thirty people can only be described as a surreal experience. A number of people were sporting Grimes merchandise, reaffirming her role in helping Aristophanes break through into the western market. She featured on Grimes' sophomore album *Art Angels*, delivering a bone-rattling performance on 'Scream' and securing her style as a slightly offbeat yet captivating rapper, despite language barriers.

Aristophanes' first performance in Leeds amazed with how she broke these language barriers, with people trying to sing along to the simpler hooks, despite presumably not having a prior knowledge of Mandarin. Despite the small turnout, the energy in the room was electric – the audience literally screamed along with the chorus to 'Scream', perhaps seeing this as their one real opportunity to sing along. At one point, a man jumped on the stage mid-song, signalling for her to stop, to which she obliged, just for him to shout, "This is so fucking good!" Slightly thrown off by this exclamation, she started again from the top, but this seemed to cement the complete joy Aristophanes had brought

to her audience.

Aristophanes' style is unmistakable and breaks the traditional norms of rap, with an unsteady flow of excessive expression that seems to fit with the quirky production that supports her. The set consisted of a number of songs from her upcoming EP produced by none other than Arcade Fire's Will Butler, due for release this year. She explained that her last song expressed her alliance with the transgender community, a demure yet atmospheric song that brought the set to a fitting close.

Her show was incredibly strange, but without a doubt a memorable experience.

Isobel Moloney

Rating:

Bonobo @ O2 Academy, 1/3/17



As vocalist Szjerdene Mulcare calls him the "man on bass and buttons", Simon Green with a white electric guitar, carefully tapping away at his synthesizer in a pool of light, was something quite heavenly. Both old and young, the crowd buzzed with anticipation, yet a subtle rowdiness came from others. Opening with his title track, Bonobo teased the crowd even more with the delicate notes of 'Migration'. With such a powerful song, I was expecting a unified sway in the crowd. However, I was met with rowdy men jumping up and down. But I have to say that this actually became very fun for the absolute zingers that are 'Bambro Koya Ganda' and 'Cirrus'. The sound system needs to be congratulated for those two tunes; way better than on my tinny earphones.

us continued during Green's slower tunes, which became quite tedious. Luckily this didn't stop Szjerdene Mulcare's voice soaring through the room. Taking over on vocals, Mulcare brought a complementing soulful vibe to old favourites such as 'First Fires' whilst elegantly dancing on her own.

By the end of the gig, the atmosphere had a festival feel to it. Ending with the explosive 'Kerala', the whole room was dancing, chanting many slurred renditions of 'yeyeyeye'. The love for Bonobo was real with a feel-good vibe in the admittedly over-crammed crowd, although, for some, only for his upbeat tracks.

To put it plainly, I hate when people chat through the slower songs. And I also like space for shapes.

Louise Gilligan

Rating:

Bonobo is a very clever man. His 12-piece band, including brass instruments, gives electronic music another dimension. All of them placed in front of bold, hypnotic visuals, moving seamlessly in time with the beat; it was entrancing to say the least. Conversations amongst the groups around

The Guardian described Julia Jacklin's album as "one of those albums that will slowly creep into the affections of a large number of people". The journalist's predictions came to fruition: four months later and Jacklin sold out Headrow House. And it's very easy to see why.

Everything about the gig was so understated: no flashing lights, no huge entrance. She simply walked on stage with her band and sat down to play, opening with the lulling blues 'Hay Plain'. The simplicity of it, combined with Julia's inherent modesty, make the audience hang on her every word. After each song there was a couple of seconds of exquisite silence before the audience tumbled into applause, as if each member of the crowd was totally engrossed.

easily executed. Her vocals sounded so relaxed and yet each note was so perfect that it somehow seemed controlled at the same time. You could see some audience members miming the words to her bigger hits like 'LA Dream', 'Pool Party' and 'Leadlight' but not actually singing, no doubt because they wanted to listen to her rich distinctive voice.

Every track had its own glimmer of magic, but 'Don't Let the Kids Win' had a poignancy I did not expect. It was the final song of the gig and her band members left her alone on the stage. For the first time, I felt the full weight of that song's lyrics, and I haven't stopped listening to her music (or gushing about her) since.

Emma Dutton

Rating:

What was particularly captivating about Jacklin was her voice. It was so varied; she could be passionate without belting it out and transitions between her angelic soft tones and stronger middle range were so

Julia Jacklin @ Headrow House, 28/2/17



Lengoland: How The Internet Saved Bassline



Bassline was arguably the North's most exciting contribution to dance music in the last twenty years before its life expectancy was cut acrimoniously short by South Yorkshire Police. Reece Parker investigates how the internet is fuelling its renaissance.



Image: Alex Smith

Spend enough time in a student city, and you'll encounter bassline in one form or another, be it in the second room to a more prominent genre such as drum and bass, mixed into midweek garage nights, or blasting from the speakers of halls in the early hours. Bassline seems to exist perpetually on the cusp of mainstream popularity, instantly recognisable and enjoyed by most, but only championed by a select group of listeners. This isn't the result of some form of natural selection performed by clubbers; to understand Bassline's fledgling popularity one must observe how its growth was impeded and almost destroyed.

Bassline emerged in Sheffield in the mid-noughties, its distinctive sound emanating from the genre's flagship club, 'Niche'. The genre was characterised by pitched-up female vocals, distinctive wobbly basslines and a tremulous 4X4 structure. Like most bass-centric music, the genre's success owed a huge debt to Class-A drugs, a debt South Yorkshire police were intent on collecting. Whilst Niche's crowd saw a community stemming from bassline and the use of drugs, the police didn't share this sentiment, unsurprisingly hostile towards clubbers' jaws rotating around the perimeters of their force area.

2005 was marked by two events which proved to shape Bassline's future. The most immediately obvious of these was a police raid on Niche, dubiously named 'Operation Repatriation' considering Niche's strong ties to the local black community. Despite this raid, like every other police raid on clubs since the creation of the Roland TB-303, turning up little more than a handful of pills, the police had enough to stamp the scene out. They actively prohibited the playing of bassline, threatening venues that allowed such music with the threat of further raids. Bassline lost its home, the police burning the exciting new scene to the ground. The phoenix was to rise from its ashes however. The second of 2005's events was the release of the Sony Ericsson W800, the first phone to take on the famous 'Sony Walkman' label.

My first encounter with bassline came on one of these phones, a phenomenon shared by my peers up and down the country. The phone, released with flagship music playing software and the brand new Bluetooth system, facilitated unprecedented levels of music sharing. In 2007, when every jumped-up young teenager nationwide had got their hands on a Sony Ericsson, T2 released his new track 'Heartbroken', which peaked at #2 in the UK Singles Chart. The song's success is indebted to these young teens spreading it

through Bluetooth, bassline proving to be kryptonite for suburban schoolboys with short attention spans who required an outlet for their boisterousness. These same suburban schoolboys spin out DJ Q and Jamie Duggan in today's Hyde Park terraces, but their interest in the scene doesn't stem from some form of Freudian recollection of T2 as a formative memory, nor (arguably) from a desire to appear more working class than their home counties background permits. Rather, mass media did not just introduce them to bassline, but facilitated and fertilised their engagement with the scene. YouTube rips of old niche sets still regularly draw original visitors, as do downloads of the old classics. DJ Q's Bassline festival has garnered greater interest each year, with Facebook an integral part of the event's promotion. Bassline has been altered with its rising following, cross currents from house, drum and bass and grime have led to its mutation, 'bass music'. To summarise 'bass music', the sound is more professional and marshals a wider range of influences, but still refuses to pull punches.

"Bassline proving to be kryptonite for suburban schoolboys with short attention spans who required an outlet for their boisterousness."

Perhaps the most interesting dimension of bassline's online resurgence has been the creation of 'Lengoland', a Facebook bass music group. The group, conceived as an offshoot of streetwear group 'The Basement', operates in a similar fashion to its predecessor. The focus is on bass music rather than streetwear, but discussion similarly

becomes skewed and slanted according to its member's wishes, friendships are formed, in-jokes are created.

Bass music is simple to create but requires a certain skillset to master. Like grime it possesses a certain DIY essence, and many listeners are prompted to attempt production because of this. Lengoland is perfect for this quality. The group encourages members to post tracks into the discussion, which they are given advice and praise from their peers on. Included in these peers are more established DJs in the scene - DJ Q is a regular contributor, Skepsis was a moderator for over a year, and Holy Goof has recently joined its ranks. Members seek to identify tracks for others, promote events, discuss the direction of the scene and, as is our nature, take the piss out of others at any given opportunity. It also has become a business in its own right, selling t-shirts and hosting their own night at Fabric. Youths across the country have joined the group and built meaningful relationships around the scene. If bassline was shut to destroy a community, then West Yorkshire police have failed-. The Facebook group has nearly 10,000 members nationwide, and bassline is less niche than ever.

Reece Parker

Wun Two, Mic Check

Small UK based tape label Acorn Tapes brought secretive German producer Wun Two to Hifi Club this week. With acclaimed artists Beat Pete and Klaus Layer also on the bill, we sent down Rianna Julian to check things out

I normally don't have a lot of time for Hifi at its busiest events. I hate getting hot and I don't deal well with having no space to get down. Yet, Friday night showed me exactly why sometimes it really is the best place for a night out. Wun Two is a German hip-hop artist who rarely leaves Germany. Having been introduced to him whilst co-hosting a radio show last year, I couldn't resist the temptation to go and see the man live in the flesh... even if it was in my venue of doom.

When you read the words 'hip-hop' you probably don't envisage a German man donning a white t-shirt and your Grandad's cardigan. Well guess what? That's exactly what our hero was wearing, the absolute antithesis to Beat Pete and the rest of the crowd in their oversized, baggy 'I just rolled out and rolled up' vibe. The crowd was relatively small, but that's to be expected when this type of hip-hop is relatively underground.

Wun Two has an enigmatic style of jazz infused hip-hop. Armed with nothing but a can of Red Stripe and a small sample pack, the man manipulates the crowd like putty into a sea of nodding Churchill dogs. All of us were completely entranced by the lo-fi beats, rocking the crowd back and forth with a selection of bumps from his roland sampler. The elusiveness of this man seeped in to his very performance,

"Armed with nothing but a can of Red Stripe and a small sample pack, the man manipulated the crowd like putty into a sea of nodding Churchill dogs."

looking sheepish at times when a 'whoop' of appreciation escaped someone's lips. The best thing about this event was just how involved the DJs were with the crowd, every single one of them stood between us whilst watching and appreciating the other acts.

Beat Pete performed purely with vinyl, which is something of a rarity for club nights no matter how small the event. Vinyl mastery on any level is something I hold at the highest regard. Evocative is the only way to describe Klaus' tracks. He hit me with a notion of mindless productivity that only instrumental personification, which is so often seen in hip hop tracks, brings to mind.

It was probably the strangest event I've ever been to at a club, bordering somewhere between a club night and a concert. One thing that's for certain though, absolutely everyone in that room appreciated the music, and that's the kind of club night I am down for.

Rianna Julian

The Heatwave Present: Hot Wuk

Having impressed Leeds with their brand of bashment. The Heatwave brought their own 'Hot Wuk' party to the city. Hulya Erzurumlu was sent to pull up to their bumper, and this was her take on proceedings

Despite regularly playing support roles at Leeds events, this was the first time in recent memory that The Heatwave brought their 'Hot Wuk' party to the city. The event is built around The Heatwave expressing their party ethos, the carnival atmosphere they bring to other events being given the time and space it needs to develop.

Belgrave Music Hall was a peculiar choice for the event. The large single room contained and fuelled the party atmosphere, but the lack of club facilities frustrated attendees. It is difficult to get into the carnival spirit if you can't put your jacket in a cloakroom or cool down in an immediate smoking area. If they return to Leeds, perhaps Hifi would be the best space, balancing the act's need for a stage with suitable club amenities.

Despite the venue, people wanted to party. The Heatwaves eclectic blend of soca, dancehall and bashment had whistles blown, horns sounded and girls whining. The dedication of a portion of their set to Sean Paul was received well, before some of the crowd climbed onto the stage for the final few tracks.

Gabriel and Ben have an intricate understanding of one another which comes through in their performance. The Heatwave have built a cult following in Leeds, and this night did nothing but solidify their reputation.

Hulya Erzurumlu





Tessa Jones talks all things Tommy

How the popular brand has maintained its image over the years...



Image: refinery29.com

The iconic red, white and blue logo of Tommy Hilfiger is still a trademark in the fashion world. The famous fashion brand was founded and self-named after Thomas Jacob Hilfiger in 1985, which consumers are always reminded of when they see his name printed on all of his garments. The designer prides himself on his unique and preppy designs, in which he draws inspiration from conventional Ivy League dress – one can only envisage *Gossip Girl*'s Blair Waldorf as the perfect modern example – yet injects such garments with a 'modern and cool' twist through his use of contemporary cuts and bold, block colours.

A pivotal and defining moment for the Tommy Hilfiger brand was in the March 1994 episode of *Saturday Night Live*, in which Snoop Dogg wore a "Tommy" t-shirt for the world to see. Hilfiger's sales greatly accelerated after this; the brand no longer being seen as solely for the middle-aged, middle-class male, and the decision to create baggier styles rendered them accessible to all. This is only one example of Hilfiger's link to music; due to him being a self-proclaimed rock and roll lover, he was

one of the first designers to use celebrities in his marketing, ranging from Britney Spears to David Bowie.

Hilfiger stated that 'preppy stands for optimism, confidence, energy and authenticity', giving an indication as to why he chose to collaborate with American supermodel Gigi Hadid, who could perhaps be seen as the human embodiment of such qualities. Over his career, Hilfiger has of course had many successful shows, however the Tommyland Show Spring 2017, which featured Hadid and her younger sister Bella, is one to be noted. The staple prints of the Tommy red and white are seen throughout the collection; these timeless colours are mixed with the modernity found in the cut of a cropped vest, or a skirt cinched in at the waist. Using acclaimed supermodels acts as a bridge for Tommy Hilfiger; the brand can stay connected to the current consumers of fashion, and thus prevent the risk of it being perceived as 'uncool', as it was once deemed to be.

Tessa Jones

London Fashion Week: Putting the Art in Fashion

As a city renowned for its quirky sense of style, London fashion defines cool and colourful. It seems the vibrant style seen out on the streets in Britain flavours the creations seen at LFW.

Designers that present in London show us sophisticated, yet rebellious collections. In such a sense, 'showcase' looks resembling pieces of visual art, as opposed to 'ready-to-wear' separates LFW from the differing, commercial fashion most often seen on the catwalks. Perhaps this explains why British designer Victoria Beckham opts to present her collections at NYFW as she prides her brand on 'reality' and dressing real women. However, LFW still hosts an abundance of British and international talent, such as Burberry, House of Holland, Christopher Kane and Mulberry to name a few.

A W 2017

This season's highlights include a flamboyant show from J.W. Anderson with complex designs including a neck piece purse. This collection presented mis-matched clashes between fabrics, patterns and shapes, creating what Anderson can only describe as a "style odyssey".

Christopher Bailey steals the show at Burberry with sculpted curves and shoulder shapes. Taking inspiration from British modernist sculptor through this collection, he again blurs the line between what stands as fashion and what stands as creation of 'art' in its own right.

Topshop Unique dedicated its collection to 'British youth',



Credit: vogue.com

represented through bright dresses and casual sportswear in an ode to 'rave and trance' and the Hacienda days in Manchester.

Meanwhile A/W 17 saw models of all ages take to the catwalks, with 72-year-old veteran model Jan de Villeneuve, walking for the likes of Simone Rocha and Barzini. Here designers portrayed a message of fashion for all women, and not just the typically young who are usually seen to model the collections. And so whilst it comes as no surprise that LFW embodied power and British culture, it seems Brexit has taken its toll on fashion too.

Alex Jones



Credit: vogue.com

Politics, culture and global representations

Fashion are finally starting to get cultural acceptance right

Fashion is an art form which allows individuals to express their personality, attitudes, opinions and their individual differences.

In today's current political climate, we witness a rise of groups which punish instead of celebrate culture, however in fashion there has been an increasing amount of designs who combine attributes from a diverse range of cultures. Instead of demeaning and appropriating culture as it has previously been criticized for, this year NYFW celebrated culture in all its glory, showcasing the work of top global designers and their individual cultures.

Never before has there been so many global designers

at a fashion week. This clearly sends a message of acceptance to all those who do not acknowledge difference, and it's clear that the increasing input of global designers in fashion events is a step forward for fashion and cultural representations.

Celebrating a new dawn of incorporating culture into fashion and not crossing the dreaded fine line of appropriation, a rhetoric of acceptance is being established. Fighting all individuals who condemn culture has finally become part of major fashion runways. Clearly for this year's NYFW diversity means unity.

Camillie Hanotte

Introducing... *Vogue Arabia*

21 countries going on 22. The world's most popular fashion magazine has just added a new country to its ever-growing collection. Let me introduce you to *Vogue Arabia*...



Image: Refiney29.com

Although *Vogue Arabia* is still very new (only launching online in October 2016 and the print edition on sale this month), the magazine has already created a lot of buzz. It's attracted over 120k followers on Instagram (@voguesarabia) plus 200k likes on its Facebook page—quite impressive after just four months. With this in mind it's safe to say that fashion lovers, both in the region and around the world are thrilled to have their own *Vogue*. Too often, this part of the world is over-shadowed by the major fashion hubs of London, Milan and Paris.

The Middle East needs recognition of their style, culture and designers so could this latest version of *Vogue* be an aid to this? Having lived in Dubai for seven years myself, I think there is a huge appetite for luxury fashion in the region. Furthermore, there is a burgeoning local talent made up of lots of young and not so young designers, photographers and artists.

One hope shared by many is that the launch of *Vogue Arabia* will help empower women in the Middle East by creating an opportunity for them to be more vocal on an internationally recognised platform. However there's already question of whether the platform is really being used to promote true arabic talent.

The issue in question is over Gigi Hadid being the coverstar of choice for the first edition. Despite her being quarter Palestinian some are calling *Vogue* out for encouraging westernisation from the off by having such an American icon on the first cover. However Hadid is arguably the most popular model in the world right now – also on the March covers of *Vogue China* and *British Vogue*. I think it's okay that she is on the cover, as such a big name will go a long way in promoting this new branch of the publication and getting it off the ground.

Bella Davis



Image: Popsugar.com

Key Global Players:

Anniesa Hasibuan



Fashionweekonline.com

Indonesian designer Anniesa Hasibuan is inspired by her hometown Jakarta. Her designs combine silked hijabs with colourfully patterned tunics, suits, gowns and kimonos. This is the first time ever that each and every one of her models wore hijabs on the runway. One week after president Trump initiated the Muslim ban, clearly she proves that one can express an aspect of their culture in a fashionable, aesthetic and political fashion.

Hakan Akkaya



Fashionweekonline.com

Hakan Akkaya, presented the burka in a new light, dressing both his male and female models in an athleisure style along with the burka's. Fighting gender norms and revolutionizing international fashion.

Camille Hanotte

Budget Beauty Tutorial With Harley Wild

La Perla took a key focus on burgundy shades in their New York fashion show, using a range of shades which would be perfect for autumn. The looks are also so easy to recreate on a budget, and whilst La Perla kept colour either on the eyes or lips, I'm going to show you a look which incorporates both and won't break the bank either.

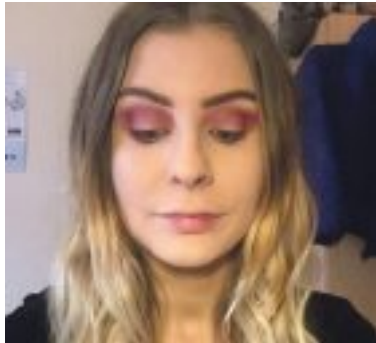
Step 1

First, to create a flawless base I used L'Oreal's Infallible Matte Foundation, followed by LA Girl's Pro Concealer underneath the eyes to brighten that area. I then set underneath my eyes and the rest of my face using Rimmel's Stay Matte Powder. After that I filled in my eyebrows, defining them a bit more than usual using NYX's Tame & Frame eyebrow gel and an angled brush.



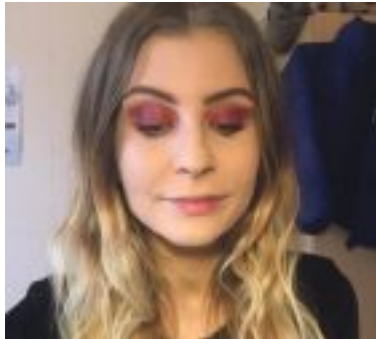
Step 2

Then I made a start on the eyeshadow, applying the shade 'Love Letter' from the Anastasia Beverly Hills Modern Renaissance palette through the crease of my eye. I started with a bit of the product and then built the colour up, always making sure it was blended properly.



Step 3

After this step I picked up the Morphe 35F palette and used one of the vibrant glittery purple shades all over the lid, adding more of the product on top to make it even more intense. I then applied some layers of mascara using Maybelline's Lash Sensational.



Step 4

I then applied some bronzer to my cheeks to achieve the chiselled cheekbones that the model on the photo has, and I just used Rimmel's Natural bronzer for this with an angled brush, then I put some highlighter on top using MAC's Mineralize Skin Finish in Soft & Gentle. I also applied some Eylure 100 lashes to make my lashes as long as the model's. This is my recreation of the first look of the show, using nothing on the lips to keep all the focus on the eyes.

Step 5

Here's the final look incorporating a burgundy lip too, here I used MAC's Rebel but NYX's Soft Matte Lip Cream in Copenhagen would also be very similar. A really simple and affordable look that would be absolutely perfect for autumn!

What the fall of cosmetic surgery really means

Although the decline in cosmetic surgery can only be considered a good thing, Lydia Varney discusses how our unhealthy obsession with make up is filling the void...

Statistics have shown that the number of surgical procedures undertaken in 2016 dropped by 40% from 2015. Promising news if you're all for embracing natural beauty and the genes we've been either blessed or cursed with – or so it might seem initially. But, if you think more carefully, there's probably a better explanation for the reduction of cosmetic surgery, a reason that, love it or hate it, is undeniably the biggest beauty trend of 2016, and, most likely, 2017 also.

Why spend four and a half grand on a nose job when you can pay £7.99 for the Barry M chisel cheeks contour kit? If you've got skills anything like the *YouTube* sensations that bless us with their knowledge and know-how, you'll only take ten minutes out of your day and voila! – the bump in the middle of your nose that you never really

cared for is practically invisible. Not to mention for some reason celebrities are only too keen to brag that they haven't had any surgical procedures, yet at the same time want you to know that their contouring genius wouldn't be possible without the latest, greatest (most expensive) palette. Take Kylie Jenner for example. Aside from the lip fillers, she claims a completely authentic look, but if you think about how many tonnes of makeup she's laying down, is it really? A carefully blended in cheekbone doesn't strike me as natural beauty. The statistics might suggest that society's learning to live with their looks, but the reality is another story.

As an alternative to cosmetic surgery, I guess the rise in the popularity of makeup isn't the worst that could happen. It's not permanent, it's not (particularly) risky and you're not stuck with its

results for all eternity. But it is concerning that girls as young as 11 are seen caking it on, whilst half of us women admit to redoing our makeup at least four times a day. When makeup becomes a necessity, I don't think it's as different from the going under the knife as we might like to think.

So yes, surgeons should be warning their patients off making rash surgical decisions. And yes, it's promising that less of us are looking to permanently edit our faces. But the dependency on makeup as a substitute is still there, and no amount of promising statistics can hide the fact that society still puts too much pressure on perfection.

Lydia Varney



Hello creative peoples,

A couple of exciting announcements coming your way.

Firstly, our Annual General Meeting. For all those interested in being part of next year's Scribe committee, we will be holding our AGM on May 3rd at 3pm (campus location tba). We will be sending out short descriptions of the roles very shortly, but start having a think in the meantime.

This year's Big Fat May Event draws near! Not just the usual (though undeniably fabulous) open mic night, this event is our annual splash out. Featuring a host of musical talent, spoken word and wonderfully exciting zines (not just ours!), it will be an evening to remember. Join us at Assembly House from 6pm on Saturday 6th of May.

That's all from us for the moment.

Keep well,
The Scribe



Bird

Bloodied—burnt—in filth decaying—bird
Daubed and scarred and hurting—eyes
Caught deploring—smeared with dirt—
Primevally fearing the trap—it wastes
Underfoot.

Seared with pain,
I violent reel, hewed within,
As the sight my stomach drains
And, likewise, leaves my lying
Muddied and still.

The stench stays air
From my lungs—waking me in fits—breathing
Its hell—the pain and cruelty touching my lips.
For one moment, out of the corner
Of my sight, I thought its breast quivered—
No (a maggot birthing)—death's not so cruel
To leave a rotting heart still beating.

Jonathan James Green

Looking through a Drawer

I like to think that one day
I'll be looking through a
drawer
for an important letter
and I'll find something,
something even better
than I could possibly have
imagined.

Whatever I was looking for
won't matter because
I'll reach into the corner
and pick up that thing and
go
Wow
I'd forgotten I had this.
It all makes sense now

I've found that thing!
I'll shout to anybody who'll
listen.
What?
they'll ask,

and I'll reply by describing
the thing.
They'll walk over to me,
all misty eyed like Uncle
Ben
not the instant rice one
the great advice one
and say something like
This is it

I think you've made it
and I won't know I'd even
mislaidd it.

I'll just be looking at it go-
ing
why didn't I think of this
earlier

Dylan Marsh



Leeds: 2023 European Capital of Culture?

As Leeds launches its bid for European Capital of Culture 2023, Anna Sutton takes a look at the specifics of the bid and what it could mean for the city we call home

In 2023, the UK will be joining Hungary in bidding for the title which was designed to celebrate European art and culture. Having begun the bidding process in 2014, the result will be announced in 2018.

The bid has a massive focus on local input, asking the people of Leeds to shape the future of the city. On the 23rd February the bidding committee launched their new website - www.leeds2023.co.uk - with the sole purpose of providing a platform for Leeds citizens to share their own ideas on potential cultural and creative projects - the bolder and more imaginative the better.

The chair of the independent steering group for *Leeds2023*, Sharon Watson, has said that the main focus is to make 'the bid truly collaborative' because it should belong to the people who both live and work in the city, highlighting the importance of a community effort.

The leader of Leeds City Council, Councillor Judith Blake, has reiterated this message, calling for the 'people of Leeds to be the real driving force behind making this bid the success we know it will be.'

To be named European Capital of Culture would be a massive boost for Leeds. Cities awarded with the title are given a huge chance to enhance their cultural, social and economic development not only during the year-long celebration but also during the run up.

Since holding the title in 2008, Liverpool has seen a vast number of positive effects. As host, the city enjoyed a £750 million boost to the economy, a 34% increase in the number of visitors and an 85% rise in local resident satisfaction. What's more, Liverpool attracted more positive media attention for both social and cultural issues. Undoubtedly, the potential benefits are endless.

“The bid should belong to the people who both live and work in the city, highlighting the importance of a community effort”

As part of the bid, *Leeds2023* will be working closely with a variety of cultural events. This spring we will see an international theatre programme which will include the help of local people. In April, Transform 17 will bring an array of performance art, outdoor theatre and large-scale shows focusing on issues such as community, the future of Europe and the digital age.

Also visiting Leeds is Spanish theatre company, El Conde de Torrefiel, with the English premiere of their show *Guerilla*. This topical performance centres on the thoughts of young people on the future of Europe and will use the help of over 50 local people.

Leeds2023 will also work together with various other events such as the Fragmented Light Orchestra and the 50th anniversary celebrations of Leeds West Indian Carnival.

Whatever the outcome, it is clearly a very exciting time for our city. Good luck *Leeds2023*.

Anna Sutton

Humans of Leeds: Humanity on Display

Photography: Camille Hanotte

Following in the footsteps of other Human's Of... photography projects, LUU hosted an event of its own. Camille Hanotte went along to check out the innovative new piece

As I was walking down the stairs in LUU, I didn't really know what to expect from the collaboration between Humans of Leeds and Leeds University Union. As I walked down the stairs into Pyramid, I saw the seven pictures from this *Humans of Leeds* series, placed carefully on the wall, with each one a cultural and global story from a Leeds student.

Standing near the pictures, I could see a camera dangling from the side of a man's shoulder. So I approached him, timidly, certain that this couldn't be the only person behind these photographs.

As I introduce myself, I feel somewhat intimidated to be in front of the daring person, who is bold enough to capture the lives of the citizens of Leeds with his camera. With over 45,000 followers on Facebook, the photography project Humans Of Leeds is a big deal. I look down at my note book, and I start with the question I've been dying to know - How did Humans Of Leeds (HOL) come about?

The page started approximately four years ago on March 9th, when the photographer finished the 365 day photography challenge, and he decided he wanted to start a new photography project. So, having heard of *Humans Of New York*, he thought that he could capture the lives of everyday ordinary citizens around Leeds too. A quick research and it became clear that it was his destiny. Despite HONY's presence in New York three years beforehand, there still wasn't a Human of Leeds photographer.

As he continued to talk about his experience of slowly starting out, he then inadvertently answered my next question. Like most fans of the project, I was keen to know how he had the courage to stop random strangers in the street, ask for their life story and a photograph. "Initially it was difficult, I could never really anticipate the reaction of people and it's really about showing them you're not wasting their time". He got a few rejections along the way, and still does but for the few he gets, there are a lot more willing participants.

Getting carried away in the conversation, I froze. I was wondering why I still didn't know his name. But, like Brandon Stanton (the founder of HONY), he prefers to stay anonymous, simply going by the name 'Z' in print. "The focus is not me, but

my photography and the amazing stories of people within it". As he continued talking, I can really see his passion and his drive for photographing individuals every day. "You get to see the real them, the person who you take their picture can't hide themselves".

My writing is getting more and more scribbled as his answers become more interesting and intricate. Eventually the purple scribbles become a blur in an attempt to follow the conversation. I want to engage and respond but my hand is unable to follow the pace of his voice. Eventually he pauses.

Living in Yorkshire all his life he tells me you wouldn't think that Leeds is the most interesting or diverse of cities. But from what he tells me and the seven stories which surround us, Z makes you realise such assumptions are wrong. "What really matters is discovering how rich and interesting the lives are of those who live and work in Leeds. It's a good way to know the amazing people around Leeds, and to truly discover all the remarkable stories of those individuals".

Clearly, his latest series showcased in the Pyramid café shows his passion for photography. As an artist, his photographs are not only aesthetically pleasing but contain a deeper social message. Inspired by this week's World Unite Festival at Leeds University Union, Z's newest series focuses on discovering the lives of university students with diverse cultural backgrounds. As he told me "we can learn so much by exploring and embracing cultural diversity".

Through his photographs and the seven initial stories, it's evident that Z has captured the identities of the people and how being immersed in different cultures has become part of their identities. The stories also showcase the difficulties many international students face when integrating. Through their moving stories, it's clear that Leeds has become part of their cultural circle and identity.

As part of the continuing project, Z is currently looking for more students to participate into the project. For more information visit *The Humans Of Leeds* Facebook page.

Camille Hanotte

**"I could see a camera
dangling from the side
of a man's shoulder. So I
approached him, timidly..."**





Image: BrinkhoffM+Agenburg

The Curious Incident of the Dog in the Night-Time

Visually stunning and emotionally intense. *The Curious Incident of the Dog in the Night-Time* has received much acclaim since it opened in 2012. Heather Nash gives us her opinion on the show's final tour.

The Curious Incident of the Dog in the Night-time premiered at The National in 2012. An adaption of Mark Haddon's now contemporary-classic novel, it's an honest and touching portrayal of 15-year-old Christopher Boone's experience with Asperger's syndrome, the mysterious pitch-fork skewered dog he finds in his neighbourhood, and the search he meticulously conducts to find the murderer. One of the longest running plays on the West End, it's now taking a final swan song tour around the UK before it closes.

The first thing to emphasise about *Curious Incident* is its visually stunning stage design. The Grand's vintage proscenium arch was transformed into a glowing neon black box, the eponymous dead dog spotlighted in the centre of the stage making a dramatic opening tableau. The floor and walls were interactive projectors, diagrams appearing on the walls as Christopher struggles to work out who murdered his neighbour's dog. As the story unfolds and Christopher starts to learn some unpleasant truths about his family he desperately tries to distract himself by recreating a train set that entertained him when he was younger. Piece by piece it appears, and when it chugs across the stage before the interval, on its way to London, it should feel gimmicky – but it's too clever to do so.

Although it's surely the design that makes the play stand out, it's the strong performances that make the heart of this show. Scott Reid gives a powerfully physical performance as Christopher, darting around the stage with nervous energy and being wracked with heart-wrenching fits. David Michaels gives an emotional performance as Christopher's father, desperately trying to hold his family together. Lucianne McEvoy as Siobhan, Christopher's teacher, is the gentle presence needed, and her soft hesitation towards the end of the play as Christopher asks if he 'can do anything now' is heart-breaking.

“It should feel gimmicky, but it's too clever to do so.”

Choreography by the ever-talented Frantic Assembly makes scenes glide together, as visually pleasing as the stage around them. There's an amusing flirtation with the fourth wall throughout as Christopher stages his 'play within a play' which comes full circle when Reid comes out in character after the curtain to excitedly explain some of the tech behind the performance. It's a touching and entertaining end to a delightful performance. Truly theatre at its best, a flawless combination of both the technical aspects and beautiful storytelling.

Heather Nash



Cyrano

West Yorkshire Playhouse is showing a new adaptation of Edmond Rostand's swashbuckling play *Cyrano*. Rose Crees gives her take on this energetic drama...

Cyrano is a buoyant and fanciful re-adaption of the 1897 play *Cyrano de Bergerac*, by Edmond Rostand, which creatively and energetically combines the essence of a French debonair with a quintessential sense of Yorkshire. Adapted from its original French by Deborah McAndrew, it eloquently fuses the poetic romance of the renaissance of 1640 with thoroughly accessible humour. Brought together by Conrad Nelson's direction and performed by Northern BroadSides in partnership with The New Vic, *Cyrano* is thoroughly uplifting, entertaining and reflective. Following the adventures of *Cyrano de Bergerac*, a suave and epigrammatic soldier played by Christian Edwards, who strives for the love of his cousin, Roxanne (Sharon Singh), only to be hindered by his offensively gargantuan nose, we experience extreme sorrow, humour and poetic soliloquies.

The performance subtly slides between elegant verse and rugged humour, brought by its northern company. There is an element of the deliberately theatrical and poetic as the performance itself revels in the joy of the theatrical – the music is provided by the cast's own playing and the characters themselves take the opportunity to act their feelings out in stages of the play. *Cyrano*'s world really is one of 'panache', a word which was brought into the English language by this play. The panache of the play's translation, direction and performance suggests we as an audience should seize life with such flamboyance.

Cyrano is a joy to watch and does not become stagnant due to its constant movement from song to poem to swordfight. From the request for audience members to switch off their phones (delivered in a French-Yorkshire accent), to *Cyrano*'s staunch refusal to die in the final scene, the play emphatically involves us in the antics of *Cyrano* and his Parisian contemporaries. Through verse and passionate performance, we see past his nose and into his poetic persona.

Rose Crees



Image: BBC

After fending off *La La Land* to win the Academy Award, *Moonlight* is now the most talked-about movie on our screens. Emily McDermott offers her opinion on a truly unique film.

Barry Jenkins' *Moonlight* offers a bildungsroman in three chapters, each named after a different nickname of the protagonist, Chiron. In just one narrative, Jenkins paints a world of pain, sexual discovery, drugs and moonlight with his directorial brush. Hibbert, Sanders and Rhodes offer a stunningly pained triumvirate of Chiron at three different ages.

It is Jenkins' directing, more than writing, which stuns. We pass into Chiron's world-view through a series of extreme close-ups. Through dream sequences we share Chiron's deepest fears he cannot share with the rest of his filmic world. The narrative occasionally drifts from the main action to dip into Chiron's daydreams and it is these illusory diversions which colour the canvas of the film.

The beach is to become a site of growth in the film and the motif of the waves

ripples throughout each scene. The centre of Chiron's nascent manhood, the beach, is the place where he learns to swim, is touched by a man for the first time and is reunited with this man in later life. During this tryst, Chiron chokes on pained silences and so the music on the jukebox does the talking for him. Yet, Barbara Lewis' lyrics 'hello stranger...it seems so good to have you back again' are poignant not only for Kevin and Chiron's reunion, but Chiron's reunion with his old self, someone he has repressed for a decade.

Jenkins offers a quasi-happy ending but, crucially, not a perfect one. He somehow finds beauty in the tragedy, finds that a painful life is still a life worth painting. *Moonlight* is not a film that promises life will keep you safe from the water. We are all adrift but, like Chiron and Kevin, we can find each other in the waves.

Emily McDermott



Image: 20th Century Fox

Logan

The superhero movie genre is arguably becoming saturated, but this latest Marvel offering offers something new...

In 2016 alone, Marvel and DC released a total of six superhero films, adding to Marvel's already massive cinematic universe and DC's considerably smaller, but growing, one. Though it seems as though we've reached peak superhero film saturation, *Logan* provides a strong argument for superhero movies to continue, offering a refreshing, mature look at one of comic books' most beloved characters.

From the get-go, it's clear that *Logan* understands the genre's strength: strong, well-defined characters. Set in 2029, where no new mutants are being born, Logan/Wolverine (Hugh Jackman), finds himself hiding out in Mexico with Professor Xavier (Patrick Stewart) and a hesitant-to-help Caliban (Stephen Merchant). Jackman and Stewart reprise their roles with aplomb, with Jackman bringing to life Logan's deep pain and turmoil and Stewart playing Professor X like we've never seen before: unhinged and unstable, though we don't find out why until midway through the film. The two draw on years of experience acting together, spanning 17 years from 2000's *X-Men* until today, and bring to the screen an effortless, natural chemistry. Their acting is supported by a strong script by James Mangold and Scott Frank, which is subtle and moving in its treatment of the characters.

Their pseudo father-son chemistry is almost matched by the family-like dynamic of Logan, Xavier and Laura (Dafne Keen), a mutant child on the run from dark forces Logan is forced to help survive. Keen gives an admirable performance, though the writing doesn't give her much to do; for most of the film, she's relegated to being the silent feral child. Still, she conveys her sense of character well.

Though its focus on the characters is one of the film's biggest strengths, Logan could have benefitted from better-developed side characters. The villain, Donald Pierce (Boyd Holbrook), is a cookie-cutter mercenary type with paper-thin motives. The film's mysteries and subplots, like the disappearance of the mutant gene and the shadowy multinational which seems to produce nearly everything in this bleak future, seem almost like background texture, each one resolved quietly and without spectacle, taking a backseat to the interactions between and the development of the main characters. It's a bold choice in a genre where world-building and larger than life stories reign supreme, but perhaps it was the right one. After all, as the title makes clear, the film is about one character: Logan

Mikhail Hanafi

Must Read Books on Mental Health

Here are some of my top picks on mental health in literature that make me feel like

- 1) I'm not alone,
- 2) That someone out there gets me, and
- 3) I don't have to suffer in silence.

The Bell Jar by Sylvia Plath

First published in 1963, this semi-autobiographical novel has become a classic known for Plath's brutally honest depiction of her own depression. The novel sees the steady emotional and psychological breakdown of Esther Greenwood, an immensely talented, brilliant and beautiful soul. Plath delivers the story with such intensity the reader becomes fully immersed in Esther's darkness. This novel has earned its place on the list for me because I found it so interesting to see the difference in treatment methods then and now.

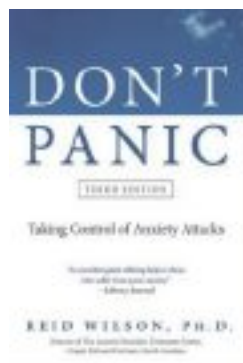


Mad Girl by Bryony Gordon

Bryony Gordon celebrates both life and mental illness in this personal journey speaking out about suffering with obsessive-compulsive disorder (OCD), depression, drug dependency and bulimia. She approaches these relationships as only she can while bringing comfort to those who fear they are alone in their madness. Gordon's voice is frank, charismatic and darkly amusing. She is a hugely successful columnist for *The Telegraph*, a best selling author, a married mother and the founder of Mental Health Mates. I think it is such an important mental health read because it taught me that people do get by and exceed expectations.

Don't Panic: Taking Control of Anxiety attacks by R. Reid Wilson

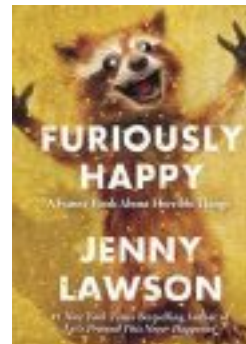
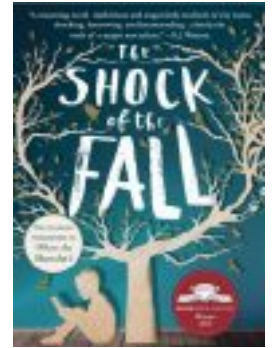
All I can say is that this self-help book is filled with hope. Hope for those consumed by overwhelming panic, anxiety and stress. Wilson, a psychologist and an internationally recognized specialist in the treatment of panic and anxiety disorders delivers this book with passion and insight. I approached this book at first to help myself understand a friend suffering from anxiety. However, it also helped me to take a step back and be more mindful in times of stress, anxiety and panic, something I only suffer from when my mental health is at its worse.



Naturally. There is a fundamental need for understanding mental illness so that we can challenge the stigma and fight for awareness. In my opinion there is just not enough literature out there on mental health. Everyone who suffers from poor mental health or encounters friends or family with mental health witnesses and experiences the effects. These authors have taken huge steps in trying to explain through words these totally unique journeys and I applaud them for doing so.

The Shock of the Fall by Nathan Filer

Nathan Filer has created a compelling and deeply moving novel about Matthew, a young man who suffers from schizophrenia. I am no expert on schizophrenia but I feel this novel is utterly convincing, and interestingly the narrative shifts when Matthew is on and off medication. Filer delivers the story with a great deal of respect for mental health and that is what I admire. It is no wonder the book won so many awards.

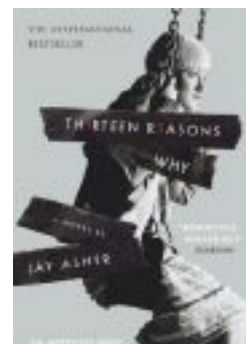


Furiously Happy: A Funny Book About Horrible Things by Jenny Lawson

'You can't experience pain without also experiencing the baffling and ridiculous moments of being fiercely, unapologetically, intensely and (above all) furiously happy.' This is exactly why this hilariously funny memoir about crippling depression and anxiety by Jenny Lawson earns its place on this list. Sometimes it takes someone like Lawson to shine a happy and yet still thought-provoking light on suffering from mental illness. However, if as a reader you find it hard to handle humour and silliness in relation to mental health this might not be the book for you.

It's Kind of a Funny Story by Ned Vizzini

Sadly, Vizzini lost the battles with his demons, committing suicide in 2013. What he left behind is this wonderful novel that is kind of a funny story. Craig Gilner, realizes he isn't so clever and in fact just average at his new school in New York, driving him to unbearable stress, a lack of sleep and an inability to eat properly. This decline in mental health leads to him being admitted to a psychiatric ward. On the ward he meets new friends suffering from a wide variety of disorders and is able to confront all his anxieties.



Thirteen Reasons Why by Jay Asher

Thirteen Reasons Why is the captivating debut novel by Asher. It tells the story of Clay Jensen who finds a shoebox of cassette tapes recorded by Hannah Baker, His friend, classmate and crush. The only problem is Hannah Baker committed suicide two weeks ago. If you're like me then you will most probably cry whilst reading this book. You'll think about your actions as a friend and what effect they might have on people and in the end you might also find yourself saying thank you.

Sex, Drugs and Murder: Life in the Red Light Zone

First shown in July last year, *Sex, Drugs & Murder: Life in the Red Light Zone* follows the lives of sex workers active in the Holbeck area, south Leeds, raising more awareness of the industry and the need for more support and protection

With the choice to indefinitely allow the legalisation of prostitution in the Holbeck area since the middle of 2016, BBC Three has explored both the negative and positive aspects of the transition. With the last episode concluding this week, I have been extremely disheartened by the lack of Leeds' students awareness of the series. This is an area of Leeds which is regularly frequented by students on nights out to clubs such as Beaver Works and Northern Monk Brewery. It has become clear that while we are paying for overpriced tickets to events such as *Goodlife*, very little attention is being paid to the lives of those who permanently reside in the Holbeck area.

As the series progresses, there is a particular focus placed on the women Sammie Jo and Kayleigh. The documentary follows many of their significant experiences including family relationships, the battle with drug abuse and ultimately surviving as a sex worker in the UK. The series provides an air of humility which I find is predominantly disregarded during investigations into sex work. Often the media presents us with 'the prostitute' as an image to be judged or pitied. Within this documentary, there is instead a far more three-dimensional realism granted to the lives of these women; they are not simply a stereotype which must be sensationalised. The series particularly focuses on the concept of a legal red light zone and its implications for both the residents and those working in the area. It appears that the general consensus is that rather than the zone being 'managed', it is instead being ignored. The police appear to be cleaning up the litter more successfully, but the protection of the women seems to not have undergone much progress. Sammie Jo discusses throughout the series both a knife wound she receives while working and an instance of rape in which the accused was found not guilty. It is evident that measures taken to prevent violence occurring are unsuccessful and should be constantly under review by both the police and Leeds City Council.



I believe it is the distinct lack of awareness and stigmatisation attached to sex work which is ultimately leading to the many of limitations of a 'managed' red light zone. It is vital that a greater investment and understanding in the local area should be recognised. Local charities such as Basis Yorkshire offer vital starting point through both their website and volunteering opportunities. As students in Leeds, it is our responsibility to be aware of the social issues occurring in our area and I therefore highly recommend watching *Sex, Drugs & Murder: Life in the Red Light Zone*.

Ellie Montgomery

Broadchurch is Back with a Bang

David Tennant and Olivia Colman returned as dynamic duo, DI Alec Hardy and DS Ellie Miller in ITV's eagerly-anticipated return of *Broadchurch*.

ITV have said that this will be the third and final series, completing a perfect crime-drama trilogy. *Broadchurch* writer Chris Chibnall must have been feeling the pressure, but he's delivered with a fresh crime and a new direction. We are met with drama, suspects, twists and some serious darkness. Three years on from the Latimer crime in the heart of Wessex, and we open with no murder, no bodies on the beach but a horrific sexual assault and a victim we immediately feel a lot of love for. We discover that Trish (Julie Hesmondhalgh), a middle-aged mum has been raped at her friend's 50th party. And there we have it, the premise for the final instalment - who attacked and raped Trish?

This first episode sewed the storyline seeds for us and revealed what we hope to be the biggest whodunit investigation of all. It's great to see that DI Hardy and DS Miller still have their love/hate relationship, and she puts him in his place even though

"It was a lot to digest, but it seems we're set up for a great final series"

he's her senior. Once again, we see the caring side of DS Ellie Miller and the colder, professional side of DI Alec Hardy that create the ultimate good cop/bad cop set up. It seems there's going to be a few more problems in both of their home lives, with Ellie's son distributing porn at school and Alec's daughter going out with boys and growing up. I'm sure in this series we'll see their friendship blossom out of the office, but let's hope there's no romantic twist. Julie Hesmondhalgh gracefully performs in what was inevitably going to be a challenging role. Her performance was heart-wrenching and raw. Addressing violent sexual assault is difficult, but so far it seems that Chris Chibnall will do it realistically and respectfully. We see a bruised and beaten Trish deal with the clinical horrors post-attack, and the devastating effects of sexual assault. We've met the newbies, but we are also reintroduced to some familiar faces. The Latimer's lives have changed; Beth and Mark Latimer are now divorced and things are pretty hostile. Beth Latimer, played by Jodie Whittaker, has landed a new job as a support worker and she'll be helping Trish through the series. It seems this is how the original characters will be kept relevant to the new investigation.

If Hardy and Miller's series three investigation was another murder, we might end up with another worn out *Midsomer Murders* series, but thankfully we're going to be exploring a different avenue of crime. It was a lot to digest, but it seems we're set up for a great final series. DI Alec Hardy and DS Ellie Miller are going to be facing their biggest investigation yet and it's going to be a thrilling journey.





The Philosophy of the Otley Run

The Otley Run is a sacred pilgrimage. Like all life-changing journeys, it has its nay-sayers. There will always be those who say it's too expensive and long. But the Otley Run is a university experience everyone must undergo...

If for some alarming reason you haven't heard of the Otley Run, it's a pub crawl across Leeds spanning from Woodies Ale House all the way to Dry Dock. Sixteen pubs. If you need to know more, check the Wikipedia page. But more than this, the Otley Run is where we make friends for life, enemies for an evening, it is where we love, we lose, we laugh, we choose between healthy relationships and healthy livers. Simply put, the Otley run is the university experience distilled into a single, epochal evening.

But is it just another night out? By now, I'm sure you've already heard how sacred this humble pub crawl is to people, so I'll try briefly to explain some philosophy behind it.

The phrase alone is efficacious. "I'm doing the Otley Run later..." you'll casually remark. Housemates will fall silent, birds will fall from trees, and the next question is inevitable. What's the theme? This is essential; if you aren't in fancy dress you aren't on an Otley Run. Heroes and Villains, Fantasy, Cowboys and Indians, it matters not. You'll get more odd looks for wearing a t-shirt and jeans than a toga in Headingley. But the costume is more than a bit of fun, it is essential to the experience. Because, in many ways, the Otley Run is a stage, spanning sixteen pubs. Here, we escape the anxieties of the outside world for a character. The epitome of escapism, slipping down the Leeds side-streets dressed head-to-toe in a luminous morph suit a la sombrero, everything and nothing matters.

You will fall in love on an Otley Run. You will hate, you will feel everything more

strongly than you have ever felt before, and when the night is done, none of it will matter. This is a chance to test the waters of life without consequence.

Friends for life await you between those sixteen pubs. The journey, the costumes, the drama sweeps us all along in a tremendous camaraderie. If you are dressed as a Roman soldier, you do not let a fellow Roman soldier walk home alone. If you see a fellow batman vomiting behind the Hyde Park Pub, you hold their cape for them.

"Students of Leeds, if you complete your course without taking an Otley Run, as far as I'm concerned you haven't graduated"

I think the sacred part of the Otley Run, the part that makes it so special to all those who've done it, is subtler than drinks and fancy dress. Undeniably, there is the sense of something underlying the whole experience, from the moment you embark to the moment you stagger home, underpinning the whole experience is something sacred. Call it a baptism of fire, the vastness of the evening, the ludicrous costumes, the ridiculous alcohol consumption, the togetherness. For a single evening we are luminous

beings, masquerading, acting and re-enacting the drama and realities of real life without judgement. On an Otley Run, we become art in action.

Students of Leeds, if you complete your course without taking an Otley Run, as far as I'm concerned you haven't graduated. This is not hyperbole; this is a serious matter. If you're at university just to get a grade, go home. It is a fallacy that university is about the grades. In truth, academia hardly matters. University is a rite of passage, a bildungsroman, a crucible in which we are made. And here at Leeds we are fortunate enough to have the help of that most mysterious benefactor, the Otley Run.

William Hoole

Top Three Drinking Games

Drinking games are a socially acceptable way of socialising without having to invent small talk, which is why I have compiled my top three games to ensure pre-drinks are filled with as much fun and possible intoxication, if desired.

Sevens

This game has a mathematical element to it for the sophisticated University student, who no longer needs to feel guilty for all of the work that they should be attending to. Each person is given a hand of cards and one is placed in the middle of the table. Going round the circle, if the next person has a card with a value of one up or one down from the card, e.g. if the card in the middle is a 7 and the cardholder has a 6 or an 8 of the same suit, they may put it down. The person who has put the card down then counts how many cards are on the table in the same suit as their card and can assign this many drinks to their fellow drinkers, as well as themselves if they are particularly desperate for hydration. If a person cannot place a card down they must drink themselves, so in this drinking games there really are no losers in the field of hydration, unless you vomit, then I believe you have indeed lost.

The Roxanne

Split your group in half and play 'Roxanne', by The Police. Instruct half to drink each time 'Roxanne' is sung and the other 'Red Light', sounds simple but as the speed and frequency of the words are sung, it becomes very intense very quickly. A competitive rivalry is also introduced by the teams which encourages fully dedicated participation for all Drinkers (pre-drinkers) guaranteed to get merry to an old-school classic.

Never Have I Ever

A great game to get to know more about whoever is sitting in your game circle, as it basically provides the question-asker with the right to ask any question, about anything. The game works as each person in the circle takes a turn to ask their question by making a statement beginning with the phrase 'Never Have I Ever'. If anyone in the circle has done whatever has been asked, such as studied in Leeds, they must take a sip of their drink thereby revealing their affirmative response to the rest of the group.

"Drinking games are a socially acceptable way of socialising without having to invent small talk"

These games are fantastically low-maintenance, requiring a deck of cards or speaker at the most and are fantastic socially acceptable ice-breakers. They are great for playing with new acquaintances, or learning more about old friends at Uni. The games also simply require a drink, not necessarily of alcoholic derivation to play, making them incredibly accessible and essential to know as everyone enjoys a game!

Miranda Wild



Image: Sumaiya Patel

Baklava

One thing that I always get asked when I tell people I'm Turkish is 'do you know how to make baklava?' The answer is yes I do, but not in the traditional way where I sit for hours on end rolling out dough. Instead I pop to my local shop and make it with filo pastry. Baklava is a traditional Turkish dessert, which is rich with a nutty, citrusy and sweet flavours. It is perfect served with vanilla ice cream, or with freshly brewed Turkish tea.

Ingredients

30 Sheets of Philo Pastry (there's a lot of layering).
 380g of Walnuts, chopped finely- if you have a food processor it might be easier to pop them in there.
 260g of unsalted butter, melted.
 1tsp of Cinnamon.
 200g of sugar.
 255g of Honey.
 115ml of Water.
 A handful of pistachio, finely chopped- for the garnish (optional).

Method

1. Trim the Philo Pastry so that it fits with your baking tray (I like to use a medium sized Pyrex, which is 13x9cm).
2. Butter the bottom and sides of the baking tray.
3. In a saucepan combine the sugar, the honey, the cinnamon, the lemon and the water. Bring these to a boil on a med/high heat, stirring until the sugar is dissolved. Reduce the heat and allow to boil for a further 5 minutes. Remove the syrup from the heat and allow for it to cool as you prepare the rest of the baklava.
4. Place ten sheets of Philo into the baking tray, butter each with the unsalted butter. Then add in a layer of walnuts. You can just sprinkle these onto the tenth layer. Repeat this Twice. With the final ten sheets, place these on top and butter- no sprinkling of nuts is necessary.
5. Using a sharp knife, divide the pastry into 4, by cutting horizontally. -Then cut diagonally to form diamond shapes.
6. Bake this at gas mark 3 for 1 hour and 15 minutes, or until the top layer becomes a golden brown. Do keep an eye on the baklava, Philo pastry has a tendency to burn very quickly.
7. Remove from the oven, do not let the pastry cool. Drizzle the syrup on the baklava immediately. The heat from the pastry will allow the syrup to reach all layers.
8. Then add on a pinch of the chopped pistachio, onto each diamond segment.
9. Allow baklava to cool completely before digging in.



SS-GB: Living in Post-WWII Nazi Britain

The Battle of Britain was one of the most defining events in British history. But what would have happened if the outcome was different? New BBC drama SS-GB envisions an alternative future...

Fresh from the BBC, original drama SS-GB aims to create an image of Britain under Nazi rule, and everything is in complete reverse.

First, a bit of historical context: the Battle of Britain was a WWII Anglo-German conflict, which began in July and ended in October 1940, though there is much intellectual debate around these dates. Many historians suggest that fighting began in June 1940, and ended in June 1941. Regardless, the primary aim of this conflict remains the same; the Germans aimed to compel Britain to agree to a peace settlement. Britain was successful in defending her own soil, and thus the Nazis were unsuccessful in their invasion and establishment of power on British territory. Len Deighton's 1974 novel, on which the TV series is based, completely reverses this part of history by depicting a world in which the Nazis won as early as 1940.

The originality of this television series cannot be understated; the BBC have simply never produced anything like it. The series follows superintendent Douglas Archer, played by Sam Riley, and his role in the newly-formed Nazi occupation of Britain. Arguably, the events of the programme were slow to unravel in the first episode. Nonetheless, this slow start to the series might actually be necessary for something as pioneering as this. The reality of historical events is often that their implications do not immediately unravel, but take a few weeks (or hours, in the case of a TV series) to truly gain momentum. Not all hope is lost for the rest of the series.

Riley himself must be given great appraisal for his role as Douglas Archer, a character who is constantly treading a fine line between complying with the Germans and keeping his job, and safeguarding his children from the realities of a Nazi-occupied Britain. Despite complaints about the programme being "too quiet" possibly impeding the ability of many to actually hear what Riley is saying, I highly doubt that this distracts from his acting capabilities. A slight fault comes in the form of the mechanics of the editing, and not an overall judgment of Riley's talent as an actor.

Much meaning lies in the clever use of camerawork. Dark shots dominate the TV screen, creating the archetypal feel of a wartime drama. Paired with Douglas' strategic positioning of his hat, often covering much of his face with shadow, the sentiment of uncertainty which often goes hand in hand with a wartime drama is successfully achieved.

Tune into BBC One at 9pm on a Sunday night to catch more of Douglas's hat antics and edgy shadow shots.

You've Recovered From an Eating Disorder: But What Happens Now?

Eating disorders are damaging illnesses that can grasp away your happiness for long periods of time. Charlie discusses the confusion you may feel once you have recovered from an eating disorder, and how to deal with conflicting feelings.



'Now what?'

You've reached out for support from your closest friends. You've stopped acting on as many negative thoughts. You've finished therapy. You've got into your university of choice, you've relapsed, and you've got back on track.

But where does that leave you now?

There are thousands of books, blogs, and helplines for those being controlled by an eating disorder. In the horrible years of self-loathing, self-punishment and isolation, there is support there for you when you feel ready to reach out.

But there do not seem to be many examples revealing the slump you feel after recovering – or at least not many that I have easily come across. Yes, I am a million times better than three or four years ago, but the pain is still lingering.

My relationship with my body is still broken. I still view parts of my body as a problem: the cellulite and stretch marks on my thighs, the size of my tummy. You try to rationalize – like they told you to in therapy so long ago – by saying that “it’s normal” to feel self-conscious, or that “everybody has low days”. But where do you draw the line between needing little reminders that you’re enough, and needing official help?

I think that there’s a tendency to feel like the fish tank gang in *Finding Nemo*: now what? You’ve completed the recovery plan that you’ve been working on for what feels like a lifetime, and now you’re free, but still stranded somehow.

Part of the problem is that I try to block things out. I watched ‘Call the Midwife’ the other night, and the treatment for one of the characters’ depression shocked me, giving me sudden flashbacks of the horrible evenings when I could see nothing past my routine of punishment and bingeing. Simple things like the memory app on Facebook remind me of when I was slimmer, and I question why I ever let myself get bigger again. Even getting a disappointing essay mark reminds me of the struggles I faced in year 12, too engulfed in my own horrible thoughts to concentrate on studying.

I’m in a better place now. I’m doing better in essays, I have friends I can meet up with, I’m happy in a relationship... And yet something is still holding me back. I still struggle with the way I look, with my confidence and making meals for myself. And I find that it’s difficult finding advice about how to deal with these feelings.

Having issues with your body and weight is always problematic having experienced an eating disorder. You become reluctant to change anything in your diet, worrying that any healthy change will result in a binge or restriction, and that it will lead you all the way back to square one. But I am coming to realize that as long as any choices you make are due to wanting to be healthier – for instance lifting weights to make your body feel stronger, or taking evening walks to clear your head – your body will thank you for it. I’ve become so used to eating whatever I want now that it’s natural: how amazing is that, considering that a coffee was a struggle for me four years ago? The rewarding part of having a mental illness is that you remember how hard you worked to overcome it, giving

you strength to keep moving away from its grasp. I believe that my haunting memories will remain with me forever. But I also believe that true happiness is always possible. I take comfort in the happy times: dancing to your favourite song at a house party, spending the day in London with your loved one, catching up with friends from home... These are the little moments that make everything worth it. I am thankful that its voice is further away than ever before, and that I can continue to challenge its thoughts.

My advice is to follow as many body-positive accounts as possible. I find that filling your Instagram and Facebook feed with people who are learning to find peace with their body or who have experienced eating difficulties is always inspiring on a blue day. Having people to talk to if you’re feeling confused is vital – if you don’t feel comfortable talking to a friend then you can go to the drop-in counseling service on campus – or even mention it to your personal tutor.

After note: This article is written from the perspective of a recovered eating disorder sufferer, who received NHS help and worked for over a year to get better. Only you know when you have recovered, and only you know when any dietary or exercise change has been decided for genuinely good and non-harming reasons.

If you are feeling unstable with your progress, or you feel that you may have gone into relapse, please reach out for help. First and foremost, you need to push that controlling voice as far away from you as possible, and then you can focus on long-term peace.

Charlie Collett



Welfare at Leeds: Accessible LUU

Your Union Affairs Officer Jack Palmer writes about all the events going on across Leeds as part of Disabled Access Day, as well as discussing how the Union Upgrade is affecting students right here at LUU.



This weekend, 10th-12th March, there is a range of events, activities and talks taking place across Leeds in recognition of Disabled Access Day. This national campaign aims to raise awareness of the need for accessibility in all aspects of life and celebrates the good examples which already exist.

With plans for more ramps than ever before, wheelchair-friendly furniture and extra lifts, LUU has ambitions to be one of the most accessible Student

Unions in the country. But with current high levels of disruption from the Union Upgrade, students have been experiencing a multitude of issues. This includes lifts being temporarily out of order, heavy dust, loud drilling and increasingly crowded access routes.

Contact has been established with LUU's Disability Action Society to achieve a greater understanding of accessibility issues faced by disabled students, give a full briefing on plans for the upgrade and integrate direct communications about disruption with the needs of their members. I want to thank these students for being so patient with the building work, as we didn't want to close LUU for the duration of the project, but we need to make sure our services are still accessible.

LUU has started the twitter hashtag #AccessibleLUU which we will be using to communicate any news of disruption to students. We really urge you and the rest of the student community to use it so you are always up to date, but also to let us know when issues arise!

The LUU Helpdesk is your first point of contact for reporting issues you are facing concerning the Union Upgrade. From there you can be put in touch with the relevant services, such as Student Advice. The Advice Centre is available to provide

support for a range of issues the building works are causing. If you have a pre-arranged meeting with Student Advice and are concerned that the disruption may be a barrier to you attending, our advisors can arrange to meet you elsewhere on campus so that you can always access our services. Over the weekend of the 10th - 12th, there are some really interesting events going on for Disabled Access Day in Leeds. On the Friday there is an open speaker event in the city centre called 'Unlocking the 'Purple Pound': Why inclusive tourism adds up', while Barclays Bank are hosting accessibility tours, pop-up stands from Leep, Your Health Matters, People in Action, Leeds Mencap, Specialist Autism Services, Sunshine and Smiles and a mini exhibition of work by disabled artist Sarah Ezekiel. On the Saturday there is an under 5s multi-sensory room and interactive trail at Leeds City Museum which would be great for student parents.

If you want to get involved with Disabled Access Day and learn more, get online and check out www.disabledaccessday.com for more details about the events in your area and how to show your support.

Jack Palmer

The Art of Overthinking

We're all guilty of overthinking about the little things, letting our minds run wild with 'What Ifs?' But is overthinking always a bad thing? Emily Merrill discusses...



Throughout my life, people have described me as an over thinker. School reports, friendships; it has even become a running joke in my flat how much I worry about the tiniest things (my biggest fear is getting appendicitis in the middle of the night. I know.) Just from my everyday interactions and the circles that I run in, I'm pretty sure that most people feel overwhelmed by worries occasionally,

but I'm learning to think of my constant supply of thoughts as anything other than an unwanted trait.

There are obviously negative consequences to having a mind that never seems to shut off. For a lot of people, lying awake for hours at night can manifest itself over time into mental illness, and it can become incredibly hard to step back into reality, pinch yourself and say "I promise, if you go to that social event it's incredibly unlikely that this scenario you've thought about will actually happen." Thinking (about relationships, social situations, and even food and body appearance) can be difficult territory to navigate, and for years I've thought of having a mind that consistently creates images as a solely negative aspect of my character - a bit of a curse that I'm never quite sure in which way it will be presented next.

They say negativity breeds negativity, so when I read an article last year and it gave me the opportunity to think of my hyperactive mind as something other than the box I had put it in, I jumped at the chance. Since then my outlook has completely changed, and I look at overthinking as an art.

Medical professionals specifically say that the worriers

tend to be linked to the creatives in life; often when your mind runs off on a tangent, it could just as easily be running off to create something beautiful. It makes sense to me that the over thinkers in society are in the same category of people that use their thoughts to create, since a constant stream of thoughts could just as easily be a stream of ideas. Looking at this in a positive light has pushed me to embrace spare time by being creative - I'm a lot happier filling a notebook with writing than I am sitting at my desk and thinking about all the things that might go wrong that day. It just seems a nicer frame of mind to thank your brain for the tools to create and expand your horizons, than to blame it for every worry that passes through.

Obviously, it's an idyllic task to think that picking up a paintbrush might banish your demons forever, and I'm not backing that theory in the slightest, but I do think it has the capacity to help. Turning your attention to something that you have the power to control gives a sense of peace that you potentially may not find otherwise, so I think it's time we started embracing our own minds, and placing the power back into our hands through creativity.

Emily Merrill

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“One is not born, but rather becomes a woman”

Hannah Starkie explores the world of drag queens, and questions if it recreates certain gender stereotypes and identities.



Image: Yagg

Hannah Starkie

This month, 8th March sees International Women’s Day 2017. This year the campaign theme is titled #beboldforchange, a campaign which aims to initiate gender parity and encourage every man and woman to change their way of thinking towards gender matters.

Gender distinctions and identities have been delicate social issues for some time, being very much denounced by popular culture. Still, some of us remain ignorant to the fact that gender is not a set of binary categories denoting men and women; they are not a causal result of biological sex. Years of heavy societal and media reinforcement of how we should look and behave, has misted many naïve minds. By detaching gender from biological sex, we reveal an infinite world of possible gender identities. But what does it

Everyone will be familiar with the classical drag queen act... But chances are you’re less familiar with drag kings

really mean for a person to be masculine or feminine? Essentially, gender is just as much a performance as Beyoncé’s 2017 Grammys act - we “do” gender and select our own individual identities, each different from the next.

It is suggested that femininity is not only imposed onto women by societal pressures, but also that it is

an activity we should take part in. The famous quote by Simone De Beauvoir, “one is not born, but rather becomes, a woman”, stands testament to the clear cut distinction of sex from gender that everyone should appreciate.

Everyone will be familiar with the classic drag queen act; the exaggerated, bouffant back-combed hair, the neon bright eyeshadows, and the glitzy sequin costumes with feather boas, that are loved so much by cabaret goers all over the world. But chances are you’re less familiar with drag kings - women that take on stereotypically male identities and appearances. The Gender Queer Society, a drag king group from the US, is just that. The kings adopt the personas and identities that we most associate with men, resisting archaic beliefs about gender traditions by demonstrating that performativity is but a central part to gender. From facial hair and suits and ties, to tattoos and Hi-Viz construction worker uniforms, these women break the boundaries of the hegemonic gender norms that we are so used to having shoved in our faces.

From an outsider’s view, drag performances in general could appear to play a role in the reinforcement of gender stereotypes. They do, after all, in many cases mimic stereotypes for comedic or entertainment value. Drag kings drawn on hyper-masculine qualities such as the need for muscularity and heightened sex drives in the same way that drag queens exploit hyper-feminine stereotypes. This usually involves that of preserving heterosexuality - playing on society’s expectation of heterosexual relationships - as well as an exaggerated ‘male’ or ‘female’ look with extravagant make up and fashion - maintaining

the societal notion that women strive to look good for men and men are sexually driven towards women. Drag performances, then, could be deemed damaging for both men and women with their underpinnings of gender stereotypes. Yet despite this, digging deeper into the implications of drag acts, drag still displays such a large aspect of gender performativity, so much so, that identities become so overtly performative that they become observable as a construct.

This goes to show that there is nothing to limit an individual choosing a certain style of dress that is

So, in light of International Women’s Day this year you can also... educate yourself and the people around you

more masculine or feminine than what their societal ‘gender’ assigns them to. Equally, nothing limits a woman wanting to associate with feminine qualities and identities, either. But the problem we face is making people aware of the new age of genderqueer. People tend not to like the things that they don’t understand; this matter is just one of them. Therefore, discrimination based on people’s personal choices to express who they are as an individual, is often a result of the unawareness the ill-informed ones display. So, in light of International Women’s Day this year, you can also #beboldforchange and educate yourself and the people around you, on the true meaning of your identity.

Backing singers: 20 feet from stardom

Meenakshi Parmar describes how we must remember to credit the people that have kept rockstars in the spotlight: the backing singers

Meenakshi Parmar

Darlene Love. Merry Clayton. Claudia Lennear. Luther Vandross. It's unlikely that you would have heard of any of these names before. Yet these singers have brought iconic backing vocals to the likes of Tina Turner, The Rolling Stones, Elvis Presley and David Bowie. It is highly likely that you will have heard of all of these artists. In 2013, documentary filmmaker Neville Morgan attempted to uncover what remains a largely hidden world. '20 Feet from Stardom' is the much acclaimed film that delves into the lives and careers of a number of backing singers, most of whom with legacies that were sadly forgotten in history.

Despite this gloomy reality of the music industry, the significance of the role of backing singers should not be understated. 20 Feet from Stardom highlights that becoming a background artist has in many ways acted as a launch-pad for the careers and (debatable) fame of the featured singers. The restless '60s and '70s witnessed many hit songs, with groups such as The Blossoms providing the backbone to tracks from this period.

The film describes how many of these singers started out as singers in church choirs and this style is described as 'the secularisation of gospel'. It is under no pretences that the film is called 20 Feet from Stardom; the title almost infers a power dynamic between lead singers and their backup artists. During the civil rights movement, the fact that many of these singers were black and often supporting white artists carries a lot of weight to it. A further dynamic worth exploring is that it was mostly women providing background vocals for the lead male. With certain musicians such as Ike and Tina Turner being criticised in the film for casting their singers as 'eye-candy', the idea of backing singing being a demoralising profession becomes ever more apparent.

There are lamentable undertones to the role of backing singers, with the idea of them being overshadowed by something or someone better. However, particularly with the gender dynamic, it could be argued that when female backing singers are treated as 'sex symbols', it is a performance contingent on the singer or producer's vision. Nonetheless, it would be unfair to label all female backing singers as powerless; backing singing is about the music, about expression and about providing meaning and soul to songs. Then again, the film makes it clear



Image: Campusghanta



Image:USA Today

that it is up to the lead singer or producer to draw out the back-up's talent. The freedom of the backing singer is dependent on what kind of spotlight is being put on them. Most of the time, the 'powerhouse' voices of backing singers are recognised, to the credit of the song in question. Sting comments: 'My greatest pleasure is to stand back and let them do what they can do'. Yet you do have to wonder whether a being a backing singer is a curse, a chip that has remained on the shoulders of some of the most talented singers of the last century.

20 Feet from Stardom thus presents the music industry's paradoxical relationship with backing singers. In one way, back-up vocals are indispensable to music, and without them some of our most recognisable songs would be unrecognisable. It seems that as soon as individual dreams and aspirations are involved however, when backing singers seek to progress their own careers, the industry turns much more sour. The film tells the stories of many successful backing singers who fulfilled their dreams of being offered solo contracts, but then found it hard to become popular with their albums being shelved. This includes the great Claudia Lennear, who performed with numerous stars, was the speculated muse of albums by both Mick Jagger and David Bowie, but found little success with her solo album 'Phew!'.

The story of Judith Hill, backing singer to Michael Jackson, perhaps best encapsulates the trials and tribulations of the profession. Hill describes being a backing singer as a 'spring board' that can quickly turn into 'quicksand', referring to when she refused all back-up singing gigs after Jackson's death for fear of never being able to become a solo artist. 20 Feet from Stardom talks of backing singers trying to create their own career but then being told that there was 'only one Aretha Franklin'. Although the music industry can help to expose and empower the gifted voices of emerging backing singers, it has just as easily kept them in boxes and created an impenetrable atmosphere through which only those with the biggest ego can break through. From a post-civil rights perspective, it is especially important to ensure all singers are promoted. As one older backing singer says in the film, black women need to know how much they are worth, and that they are important.

Coming out: why it's still relevant

Bethany Donkin talks to Morgan Buswell about coming out and the relief and challenges that followed it

Bethany Donkin

“When did you come out as straight?” has been LUU’s catchy, thought provoking caption for LGBT history month. For many people, sexuality is something they’ve never had to question or think about, let alone have to talk to parents, family and friends about. I caught up with Morgan Buswell to discuss how he came out and why coming out is still relevant.

“Coming out to your parents is the hardest one...depending on who your parents are. I came out to my mum when I was 16 and my dad when I was 17. I’d had a crush on this guy from school for ages – and I made out to my mum that it was nothing and we were just friends, but I think she clocked on that I liked him and she outright asked me; are you gay?”

She was fine with it, she wasn’t upset with the notion I was gay, she was just initially upset with the loss of her potential grandchildren. But she came to accept that I could still adopt.

With my dad, we’d just been to the theatre and I made a joke about being gay and I didn’t think he’d pick up on it and he outright asked me as well. He was a lot better about it than mum which I didn’t expect. He also said he’d expected it for a long time. He went off to think about it and he called me from the pub and said ‘I love you anyway and everything is fine’. Both my parents were very acceptant; I am very privileged in that respect, not everyone has that.”

Did you feel relieved after you had told them?

“I felt relief, after they accepted it rather than when I told them. It was good to get it off my chest. Not everyone is that lucky to be able to tell their parents and for them to be that accepting”

How would you explain ‘coming out’ to someone that has never done it?

It’s like being born with a birth mark that you can’t inherently help, but you have to explain it all the time to people. It’s difficult, there’s more than one kind of ‘coming out’, you have to come out to your friends, parents, colleagues– work is a big thing when you’re coming out!”

I’ve noticed when I’ve been applying for jobs online recently they ask my sexual preference and religious views to try and get “diversity” into the work place.

“I think it’s abhorrent that they’d ask my sexuality. It’s none of their business.

In one way it is helpful because it gives minorities jobs, but alternatively how do you know that the employee isn’t looking at this and just employing straight white people? I know they want to fill a diversity quota...but stop work fetishizing me! Take me on my talent and capability to do things.”

Should we scrap the notion of coming out completely? Why should anyone ever have to come out?

“That would take the complete rewriting of societies rules. In an ideal world no one would assume your sexuality or gender. Assumptions are a big problem– but that’s what happens living in a straight white patriarchy– society likes putting things in a box. Labels aren’t always a bad thing, but I think we should get to know people first and ask them, rather than assigning them a label and put them in a box without asking them.”

So why do you think it’s important to come out?

“It’s very personal and dependent on personal circumstance. I think it’s important to come out for your own mental health. If I had to keep that secret for any longer, it would have driven me insane. Even if I had to keep it a secret from strangers I’d feel I was living a lie; it would weigh heavy on me.

Coming out is ultimately not for anyone else; it’s for yourself.

The important thing about coming out is that it normalises being gay. There’s a feeling of being the ‘other’, if two men walk down the street holding hands; everyone looks. I think that’s why it’s important for celebrities to come out too, we need to normalise this behaviour so people can see that it’s not taboo.”



Image: Twitter



Image: YouTube

Breaking boundaries in the tech industry

Lily Ackroyd-Willoughby

After establishing a successful career in the digital sector, Amy De-Balsi took the leap and decided to start her own enterprise, Herd, which helps connect workers with digital and tech companies in Leeds.

What is Herd and what do you do?

Herd is a digital and tech jobs board for the city and we also host two digital jobs fairs, the next happening on 28th April 2017 at First Direct Arena. We're also

talking to other Northern cities that like what we do to see how we can work with them.

What led you to establish Herd, what's the need and why in Leeds?

As a student at Leeds University I always wanted to stay up North but I couldn't really see where I could work and it was difficult to find out what was available. Starting off as a jobs board, Herd grew in reaction to this lack of visibility. Now lots of companies are promoting themselves directly to candidates and Herd grew in tandem with this.

What's your background in the digital sector?

I've always worked in tech since I graduated from Leeds University studying Geography. I've had a strange mix of roles and my career hasn't been linear like most other people in the sector. The leap into setting up Herd was a complete and utter experiment.

It could be said that tech is a male dominated sector, do you find this to be the case?

Yes unfortunately. In one job I was one of two women out of seventy technologists. This has, however, now massively changed and larger organisations are

actively working to get women into new roles, so although it's still definitely not a 50/50 split there aren't the same barriers as there was 10 years ago.

Have you seen any changes in the sector over the years?

It's so much easier now to see what jobs are available and what they mean. No one could explain what the new job roles were in the tech sector, now this is a lot better and it's something we've worked on at Herd.

What advice would you give students looking to get into digital?

Just give it a go, most people won't end up doing what they started at the beginning of their career as the opportunities are endless. And ask yourself what do you enjoy doing - that's the only question you need to ask. That's how you can see where you can fit and pick something you want to do.

Herd's next digital jobs fair will be on 28th April in Leeds First Direct arena. If you have your own idea for a project, business or enterprise get in touch with the Leeds University Union Enterprise department at unisente@leeds.ac.uk



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Is a job in the lucrative recruitment industry right for you?

Julia Constable speaks to Kriss Holland from Charlton Morris about the pros and cons of a career at a recruitment firm

Julia Constable

Choosing a career path is a daunting decision, and although a career in recruitment might not have been your first thought when looking for potential job opportunities, for an ambitious and money-motivated few, a career as a head-hunter might be the right fit. I talked to Kris Holland, the Marketing Manager at Charlton Morris, to find out what traits executive search firms look for in new recruits and the incentives available to graduates and placement applicants alike.

With offices located in both Leeds and Copenhagen, Charlton Morris is an internationally operating recruitment firm, specialising in the fields of medical devices, life sciences and energy. Since its founding in 2013, their team of consultants has rapidly expanded from nine to forty-one; this dramatic growth reflects their increasing global success, seeking out highly qualified professionals for their international clients. As a fast-paced, target driven and highly competitive industry, recruitment is not for the fainthearted. With this in mind, I wanted an answer to one key question:

what makes a successful head-hunter?

Mr. Holland spoke very candidly regarding the types of people who become successful recruitment consultants; in a fiercely competitive industry sourcing talented candidates for specialised positions, head-hunters must be highly self-motivated and determined. A go-getter attitude is paramount for success, as fortune favours the bold. For example, head-hunters should have no problem picking up the phone one minute and negotiating with CEOs from million-dollar companies the next. Competition is at the heart of the head-hunting industry, whether you're battling it out to source a successful candidate or competing amongst your peers to earn the most commission for the company, students thinking of entering the recruitment industry should do so with their eyes wide open. Mr. Holland suggested that potential applicants should be ambitious and "willing to bite off a little more than they can chew" as the stakes are high, but the rewards are worth the risk.

Considering this challenging environment, why should students consider a career in executive search?

The answer is simple: money. Uncapped commission for placing candidates and large bonuses were the most significant incentives for hardworking consultants at Charlton Morris. Mr. Holland made no secret of the fact that the incredible earning potential of the industry attracts applicants. However, Mr. Holland did emphasise that the introduction of unconventional fringe benefits, such as subsidised gym membership, longer lunch breaks and the development of a more ergonomic work space have been key to improving and maintaining staff well-being. By relieving some of the pressure which this competitive atmosphere creates, Charlton Morris aims to manage the effects of a high-pressure environment and ensure the happiness and productivity of their recruiting consultants. However, although this business has taken action to improve worker welfare, it should be emphasised that the stigma surrounding the recruitment industry is still prevalent today. Head-hunting is still seen as cut-throat and aggressive and for anyone interested in this future career path, consider whether or not you've got the stamina and ambition to match.

How terrorism is destroying the tourist industry

Charlie Harrocks explores the effects of terrorist attacks on the tourism industry that many rely upon for their main source of income

Charlie Harrocks

Should we be wary of the threat of terrorism as we book our summer vacations and exotic holidays? Is the tourism industry permanently damaged by acts of terror?

In Sousse, Tunisia on 26th June 2015, 30 British tourists were killed when a gunman opened fire at a seaside hotel, with Islamic State claiming responsibility. Aside from the shocking loss of life, the act of terror also caused major problems economically. The tourist industry in Tunisia accounts for 15% of national GDP, a major source of income. This is income that Tunisia is dependent upon and needs in order to stay financially healthy.

It is intriguing, and perhaps alarming, to see the lengths that governments will go to in order to protect their indispensable tourist hotspots. The tourist sector in Egypt employs 12% of the workforce, bringing in annual revenues of around £10 billion. Sharm El Sheikh is a particularly popular destination, and on the Foreign Office website there is a colour-coded travel map of Egypt, where Sharm El Sheikh is a tiny island of "green" swamped in a sea of "orange". Here "green" represents a safe location, while "orange" advises against all but absolutely essential travel. However, in 2005, a bomb attack on Sharm El Sheikh

killed 88 people. Now, it could be seen that this is a ploy to keep necessary revenues flowing into Egyptian pockets, but the more likely explanation is that it demonstrates the long term effects of terrorism on the tourist industry.

On average, it takes 13 months for a location to recover from a terrorist attack. This is shorter than diseases (21 months), and environmental disasters (24 months). Furthermore, travel insurance queries seem to spike after an attack then normalise after 1-2 weeks. The exceptions are when there is consistent terrorism or prolonged political unrest, such as in Iraq or Egypt. Egypt in particular has been subject to political unrest, and experienced an annual decline of British tourists by about 18.5%.

However, this is not to say that there aren't any short term consequences of terrorism on the industry. On the contrary, families, communities and businesses can be devastated by acts of terror. France, which welcomes the largest number of tourists worldwide, was recently plagued by a string of terrorist attacks, most notably in the Bataclan Theatre. The atrocities left 130 dead, and resulted in a 27% fall in flight bookings to Paris, and reportedly cost Air France-KLM €70 Million. What's more, half a million Tunisians rely on tourism to make a living. The horrific hotel killings resulted in a fall of 90%

of customers from the UK, with many Tunisians who work in the industry feeling the effects.

Should we be afraid when booking our holidays? Well, the statistics say no. The chances of being killed in a terrorist attack are 1 in 9.3 million. To put that into perspective, US citizens are nine times more likely to be killed by a police officer, and the chances of being struck by lightning are 1 in 576,000. Nevertheless, one cannot disregard the devastation and threat that terrorism carries, and the potential harm it can do to the tourist industry and those who work within it.



Image: Travel Channel.com

Good Grief! It's a new coral reef



Image: The Guardian

James Deed

A 3,600-square mile coral reef ecosystem has been discovered beneath the murky waters of the Amazon river's mouth and is now known as one of the greatest reef systems in the world! This 600-mile-long reef stretches along the coast of French Guiana and northern Brazil and was discovered by a team of Brazilian scientists working alongside a Greenpeace research vessel, the Esperanza. This reef has slowly been establishing itself beneath the murky waters of the Amazon delta, waiting to be discovered.

Scientists first hinted at the presence of this reef back in the 70s when a fishing vessel caught coral reef fish species at the mouth of the Amazon river, something not typically expected in such an area due to the colossal amount of sediment carried downstream by the river. Furthermore, large rivers typically host unfavourable conditions for coral reef survival, due to the salinity and pH levels. Fabiano Thompson from the University of Rio de Janeiro stated that they discovered a reef "where the textbooks said that there shouldn't be one present". The reef itself was initially discovered in 2012 when a team of Brazilian scientists took several small dredged samples of the ocean floor; this revealed an array of sponges fish and other crustaceans. Following this discovery, a manned submarine collected the first images of the reef at depths of between 30 and 120 metres. Performing such a task proved extremely difficult due to the rough seas and thick 'plume layer' that covers the top surface of the delta with suspended sediment.

Only 5% of the ecosystem is said to have been mapped so far – much more is yet to be discovered with a variety of new species expected. Further research is planned to determine how these communities function with a severe lack of light. Typically, coral reef systems utilise photosynthesis as a basic form of energy production, but a new hypothesis has been proposed – Chemosynthesis. In its simplest form, this process converts nutrients and carbon-containing molecules into usable forms of energy. The microorganisms which govern this production are usually found deep in ocean trenches, not in shallow waters on the continental shelf.

A report published in 2016 indicates that the coral reef ecosystem is healthy, once again not expected given the recent decline in coral expanses because of bleaching, however this ecosystem seemingly resists the anthropogenic impacts. Scientists are now planning on monitoring the expanse of the new-found coral reef to determine how it continues to survive against increasingly unfavourable conditions. One cause for concern is that there has been recent oil exploration in the surrounding areas; in total there are 95 wells, all of which have not been found to be economically viable for gas and oil extraction. Nevertheless, oil companies such as BP and Total are still searching for potential fossil fuel deposits, if they obtain authorisation from the Brazilian government then there is the risk for further potential oil spills and water contamination. This could spell the end of the Amazon reef system before we even manage to fully discover it.

What's new in science?

Computer Operating system and short movie stored on DNA: Scientists at the Columbia University School of Engineering and Applied Science have shown that it's possible to use an algorithm, normally designed for streaming videos on mobile devices, to squeeze more information into our DNA's four base nucleotides. Due to its compact size and ability to survive for long periods of time without degradation, it could fulfil our long term data storage needs.

'Super-deep' diamonds may give us clues about Earth's interior: Researchers at Tohoku University believe it's possible for diamonds to form at the base of the Earth's mantle, following simulation experiments featuring high temperatures and pressures. As diamonds form they contain minerals from the surrounding environment which could tell us more of their deep origins.

Artificial mouse 'embryo' created from stem cells: A team of scientists from the University of Cambridge have created a structure resembling a mouse embryo using two types of stem cells. Other studies in this area have failed in the past due to the cell types being unable to coordinate with each other. A third type of stem cell is needed to create a yolk sac to form the full embryo. This research has given us a fascinating glimpse into mammalian cell development.

Can anything survive on Mars? Research at the University of Arkansas has discovered that a form of ancient and simple microorganism, called methanogens, could survive in the harsh conditions of the Martian soil. On Earth, methane is strongly associated with organic matter, indicating these lifeforms could have the tenacity needed to survive there. However, methane can also come from volcanic eruptions. The search continues!

James Webb telescope to peak at new planets: The recent discovery of seven earth-sized planets in the TRAPPIST-1 system – 40 light years away – has reignited interest in locating a planet that could support life (but not as we know it). Astronomers will be using the James Webb space telescope, due to launch in 2018, to map the planets exact sizes and distances from their parent star, as well as studying their atmospheric composition.



Image: Wikipedia

Leeds Nightline: Your Support Hotline

Moving to university is a big transition, and the years we spend away from home can often have their stressful moments. I sat down with Katie, External Coordinator for Leeds Nightline, to learn more about how Nightline, an anonymous listening and information service, could cater to your venting needs



Image: Leeds Nightline

Elsa Amri

Regardless of whether you're going through a difficult or exciting time, sometimes, it can be hard to find the right person to share those emotions with. Katie describes Nightline as "A safe space for someone to talk about anything that they want to, ranging from something positive, like they got a good exam result, or something quite serious, like having suicidal thoughts." However, what distinguishes Nightline from going to a regular counselling session or sharing your problems with your friends, is that Nightline is completely anonymous. "The anonymous service is a safety net, so you are assured that you can talk to us about anything with the security that the information goes no further." It allows you to talk about anything without having to worry that the other person would forever associate the matters you discussed with you, as a person. "Having a service like Nightline creates a way for people to have an outlet that isn't intruding on any other aspect of their daily life, because they can talk to us and that's an isolated thing," Katie elaborated.

In addition to being anonymous, Nightline is also not an advice service. "The reason we don't offer advice is because, on principle, through the phone or instant messaging service, you can't fully know what the situation is with that person, which is why our volunteers are trained to go through a process called active listening. They ask open questions to give the caller the opportunity to explore the situation," Katie explained. This is a point I highly agree with, especially because it allows people to come to their own independent conclusions. Seeking advice isn't wrong, but doing so often can lead to a dependency on other people's advice. The best person who can understand your problem entirely is often yourself.



Image: Leeds Nightline

Nightline gives you the opportunity to discuss and reflect on your situation, whilst also enabling you to draw your own conclusions. That being said, Katie also pointed out that in situations where the Nightline volunteer feels that the caller may be a threat to themselves or to others, "Certain services are offered without it necessarily being the caller asking for that service". She describes these as "specialist services", and their aim is not to directly influence the caller, but to provide them an opportunity to get specialist help.

It's also important to emphasise that Nightline isn't just a service for people in crisis; it can also be used to talk about any positive experiences you may be having. Quite simply, it offers anyone the opportunity to talk to another individual, and Katie

highlights that as an important aspect of the service, "Reaching out to anyone, in any situation, is so useful. So, by creating the availability of the Nightline service, it's really important." At the same time, she also comments that students, "and many young people experience high levels of anxiety, and these levels of anxiety and stress are heightened at night time." It's during this period of time that Nightline aims to reach out to students and offer a space for them to relieve their issues.

There are multiple ways you can access the Nightline service; there is a phone service that is open from 8pm to 8am every day, and an instant messaging service on their website that is open from 8pm until midnight every day. There is also an email service (listening@leedsnightline.co.uk) that you can contact at any time of the day, and a volunteer will respond to your email during their evening shift.

Although Katie currently has a committee role in Nightline, she also started out as an ordinary volunteer. In fact, her experience with Nightline extends even further back to when she was a Masters student at Dundee. "When I started my Masters, I became aware that the Student Exec were setting up a Nightline and they were recruiting volunteers, so I put myself forward. There was an interview process, and from the people that they interviewed and were happy to take on, they recruited their first committee, and I put myself forward to be the Director of the service, and from that point on I was involved with setting up the Nightline service in Dundee." Her experience with Nightline in Dundee, and also at Leeds, has shown her just how much the service has to offer. One thing she commented on is how it's entirely student-led volunteering, "You are speaking to another student, so on some level, there is some sense of equality." In order to maintain Nightline's status as a student-led service, they are also dedicated to recruiting volunteers twice during the year, once in October/November and again in February.

In describing the qualities that Nightline looks for in a volunteer, Katie mentioned that applicants would need to be aware of the values of the service, "It would raise a red flag if people were coming to us and saying that they want to give advice, because that's something we have to be very conscious of." In addition to understanding the values of the service, commitment is another key characteristic. "We need people that have some time on their hands," Katie explains; volunteers are tasked with three shifts a term, and are also required to undergo two full weekends of training. Moreover, empathy is another quality that is looked for in potential volunteers, "We're not looking for people who want to do it just for their own interests. It's about giving back and creating a resource that's really important for students."

However, volunteering with Nightline is not just a way of helping someone else, but it can also lead to a change in your own perspective. How this occurs is best explained by Katie, "Just taking that time to actually acknowledge someone's thoughts and understand them gives you so much more awareness of what's really going on in any given situation. When you have this Nightline training, you start to recognise why arguments happen, and the reason why arguments happen is because people make assumptions, and decide something on behalf of the other person before realising what's really going on, and I think that's why a lot of things fall apart in relationships and any sort of person interaction."

Beyond changing the way you acknowledge the feelings of another person, Nightline also makes you aware of the different situations students find themselves in, and how varied they can be. Katie points out that, "What can be difficult for one person is trivial to another, and it gives you an understanding that there should be no sense of hierarchy when it comes to a problem. Every problem matters, and it's about dedicating the right kind of space and time to give people a way of reasoning through those problems."



Image: Leeds Nightline

Enrique masterminds great escape

James Felton
Football

Luis Enrique and Pep Guardiola have a lot in common. They were Barcelona team-mates in the late 90s, played together for the national side, and can both lay claim to being two of Barcelona's most successful managers of all time. Having won five La Liga titles and three Champions Leagues between them, their statistics back this up, as well as the exuberant styles of play that they have brought to the Catalan giants.

However, there is another similarity: they both decided when they were going to leave their position as manager, something which seems to happen less and less these days. Pep, famously, stated in a press conference that he was going to take a sabbatical from football, citing exhaustion, both mentally and physically, as being a key factor. Enrique has said something similar, although his future is less certain.

At the time of announcing his intention to resign, Enrique's men were still coming to terms with the 4-0 away defeat at PSG in the first leg of their Champions League Round of 16 tie. It seemed to remind us, that even a side with Messi, Suarez and Neymar can lose concentration, can defend awfully and are certainly beatable. He resigned just after his side had beaten his hometown team (Sporting Gijon) 6-1 last week and followed it up on Saturday with a 5-0 victory over Celta. But nobody expected Barca to turn this La Liga form into an outstanding, almost impossible, victory over the French champions.

As so often happens in football, the impossible became possible. After going 3-0 up after 50 minutes,

Barcelona were in a commanding, but not yet winning, position, but Cavani's crucial away goal made the extremely difficult task even more complex. As so often, they proved their critics wrong, and in the most dramatic of ways. Goals in the 88th, 91st and 95th minute were enough to ensure that this game would go down as one of, if not the best, comebacks the Champions League has ever seen. And the winner? Scored by Sergi Roberto, a youth product who has played everywhere from centre-midfield to right-back to centre-back, and would probably not be in the team if it wasn't for Barcelona's transfer ban.

A Champions League victory could now happen, nobody would bet against that. Barcelona are also one point clear of their arch-rivals Real Madrid (although Zidane's side do have a game in hand), and are in the Copa Del Rey Final against newly promoted Alaves. There is a decent chance Enrique will, unlike Pep, win a treble in his final season.

But who will replace him? There has been much talk about this position in the last few days. Although critics joke that all the Barcelona manager has to do is make sure Messi is fit, the job is a lot more complex than this. Jorge Sampaoli, who is the current Sevilla boss after impressing with the Chilean national side, has been mentioned. His side are third, only three points behind Barcelona, and could progress to the quarter-finals of the Champions League (although Leicester will have something to say to that). But it seems that his style of play does not match that of Barcelona's. Ronald Koeman could be an outsider, someone who, like plenty

of Barca's managers (Guardiola, Enrique, Villanova, Rijkaard) played for the club.

Whoever gets appointed will need to change some things. Some of their signings from last season have been overwhelming to say the least, with Paco Alcacer, a £30 million striker, not being the guy Enrique wanted to bring on at the end last night in a match where they needed goals, says all that you need to know about his form. There are no major faults with this squad, just small things that need tweaking. That is why the Barcelona manager role is so demanding: it is their job to make sure every single thing is perfect, that the style of play is beautiful to watch, that Barcelona promotes youth players, and, of course, that Barcelona wins every major trophy they compete in. It is no surprise that Enrique and Guardiola felt tired after this.



Image: AP

Honda horror show during testing

Luke Etheridge
Formula One

As February turns to March, the sound of F1 engines begins to fill the air in Spain, as the now customary Barcelona pre-season tests get underway. With only eight days this year, four days less than what the teams have had previously, it was crucial for the teams and drivers to complete as many laps as possible, with new regulations promising to make the cars significantly faster and harder to drive than last season.

Mercedes have had a monopoly on championships since the hybrid era began, and this season looks like it will follow the same pattern, with Lewis Hamilton and his new teammate Valtteri Bottas managing over 850 laps across the first six days. Ferrari and Red Bull once again look like their closest challengers, with the Italian team showing good pace so far. However, they've flattered to deceive before, as they looked to be the team to beat 12 months ago, before failing to win a race all season. The midfield battle looks closer than ever, with Williams, Force India, Renault and Haas all hoping that this year's car will be good enough to be a consistent points scorer, and maybe even secure a podium if others slip up. Toro Rosso may have a pretty car, but they've struggled for reliability, whereas the year-old Ferrari engine in the back of Sauber seems to consign them to a year of slow, albeit consistent, running. One team who would give anything for consistent

running is McLaren, with their Honda power unit once again proving to be underpowered, and unreliable. After a poorly designed oil tank caused an engine failure on day one, they've yet to manage more than 11 laps in succession, and have gone through six engines so far, two more than they're allowed for the whole season once racing starts. As well as this, there has been rumours that the car isn't handling as well as they were hoped, although these were dismissed as 'fake news' by the team, with McLaren not being the first orange object to rubbish any negative stories in 2017.

Over the last two seasons, we've seen frustrations grow at McLaren because of their engine, which has ruined any chance of wins, or even podiums. Honda attempted to copy Mercedes with their design for 2017, but this has failed miserably so far. No-one is more annoyed than double world champion Fernando Alonso, who seems to have finally lost patience with the car. He has demanded an 'immediate response' from McLaren, stating that the team is 'ready to win, except Honda'. Some of the Spanish media has reported that the team are ready to ditch the engines before the start of the season, although the chances of this happening are remote, as it would require a complete redesign of the rear of the car.

With better career choices, it is possible that Alonso could have won more titles and races

than any other driver in history. It has now been four years since the Spaniard won a race, and at the age of 35, it is unlikely he will want to stay around too much longer to see if Honda can get their act together.



Image: Sutton Images

Who will jump for joy at Cheltenham?

John Gibby
Horse Racing

Here we go again then. On Tuesday at 1:30pm at Cheltenham, horse racing's biggest week of the year gets underway with 28 races of the highest quality to keep fans enthralled and engaged over the following four days. The 2017 Cheltenham Festival promises to be the usual incredible spectacle for all those of us who love the game, with the usual action,

tension and drama along with a range of unique and captivating stories that really are unlike anything else in the world of sport.

On the first day we find out if Melon, Willie Mullins' much-hyped hurdler really is as good as his reputation promises as he takes on a tricky field in the Supreme Novices', while versatile mare Vroum Vroum Mag bids to make it back-to-back victories in the Mares Hurdle. Potential superstar Altior is also long odds-on to put his rivals to the sword in the Arkle

Trophy, but the feature race on that first day looks a much more open affair; two horses, both owned by JP McManus, and neither of whom would have been expected to be here at the beginning of the season, will do battle in the Champion Hurdle. Their names are Yanworth and Buveur D'Air, and along with a talented supporting cast

including Petit Mouchoir and Brain Power, it could prove one of the least predictable races of the week.

On Wednesday the mighty Douvan, unbeaten in 13 starts since moving from France to Ireland, looks to extend his unbeaten run at The Festival to three in the Champion Chase, and like Altior, it looks to only be the fences standing in his way. Meanwhile, we find out if Finian's Oscar can live up to his hefty price tag in the Neptune (the day's opener) and Might Bite, so unlucky at Christmas having fallen when a mile clear in the Feltham Novices Chase, seeks to make amends in the RSA. Thursday brings not one, but two championship events in the Ryanair Chase and the Stayers Hurdle. In the former race a previous winner in Uxizandre opposes favourite Un De Sceaux, having been beaten by him in their most recent race, while Unowhatimeanharry is a strong favourite for the latter contest.

And that brings us to the Friday. In addition to the excitement of the Triumph Hurdle and the Albert Bartlett, jump racing's biggest six and a half minutes of the year take place in the form of the Cheltenham Gold Cup. With former winners Conegree and Don Cossack out through injury and retirement respectively, and long-time favourite Thistlecrack also set to miss the race, other top staying chasers get a chance to shine, among them Welsh Grand National winner Native River and two-time Gold Cup runner-up Djakadam. But perhaps Cue Card, the people's horse, who fell three fences from home when travelling maybe best of all in this race last year, can make amends this time around. That really would be a classic Festival story.



Image: PA

Delight for Jiu-Jitsu in Northampton

Serena Tsui
Jiu-Jitsu

The members of the Jiu Jitsu Society arriving in Northampton on Friday 24th February were a bit on the tired side, after a long drive down on the M1. For several members it was their first time going away with the club for the bi-annual Nationals weekend, which was jam-packed with two full days of training and competition. Gathering in one of the hotel rooms on the Friday night however, spirits were high and the jitsuka (Jiu Jitsu members) were full of anticipation for the weekend ahead.

Nationals really start when you first step onto the mat and join the five-hundred strong crowd of jitsuka, and begin the morning period of training. From the very first session of Jiu Jitsu we are taught arm locks, throws and break-falling – how to land safely after a throw and protect vulnerable parts of the body.

At the Randori Nationals in Benham Sports Arena in Northampton however, you could learn almost anything about self-defence over the weekend. The entirety of British Jiu Jitsu gathered into one room to learn from the most senior 3rd and 2nd Dans in the country; over the weekend you could observe how one person defends against three simultaneous attackers, how to bring an attacker to the ground by breaking their elbow and wrist, and how to counter throws with a throw of your own.

The Randoris is all about the sport of self-defence

on the ground, and for Matthew Chivers – despite it being his first time competing in the alternative brown belt category – he rapidly established himself as a formidable opponent on the ground and brought back gold for Leeds University. Another Jiu Jitsu newcomer, Sophie Browne, smashed through her competition on the first day but unfortunately was beaten to a medal, being hampered by an injury.

The category that Leeds Uni won the most medals in was the green belts; all four of the competitors made it through to the finals and three of them brought back medals. Jonathon Fearnley and Paul Stead had a considerable number of opponents – they even fought against each other multiple times over the weekend – with Fearnley earning a silver in his kneeling fight and a bronze in his standing fight, and Stead earning a bronze in his kneeling fight.

Xenia Mutter and Chinyere Wokocha both entered the finals for the mixed green and purple category on the second day; the latter dominated her competition in all her fights. One of the people to train hardest both on and off the mat, Wokocha won bronze in her standing competition and gold in her kneeling competition.

Leeds' very own Sensei Joe Dalzell entered the alternative Dan category, and fought some of the top judokas in the country to bring back bronze medal for the club. Here and throughout the competition, the club members bonded together to support and cheer for our competitors. Leaving Randoris closer than ever, LUU Jiu Jitsu came back to Leeds on a high, aiming to bring back even more medals from the Atemi Nationals later this year.



Sheffield success for uni Judo team

Gianluca Guerriero
Judo

Last weekend saw the return of the BUCS Nationals in Sheffield. The University of Leeds entered the fray, boasting two regional champions among their ranks, with both the team's Coach and President holding the 73kg division Dan-grade and Kyu-grade titles respectively. Yet, realistically, the squad's medal chances were, at best, slim. The team had already lost a fighter through injury, so a single victory for the group would have been worth the trip; anyone advancing from pools would have been miraculous.

Despite this being the case, Zoë Boulderstone and Anna Hulme – fighting in the ultra-competitive -70kg category – both made it through their group stages. However, the two fell just shy of progressing through the subsequent medalling repêchage rounds.

Gareth York, who moved up a weight category to help complete the squad's roster, faced both a 2nd Dan and an English Open medallist, in his opening round. Unfortunately, their experience proved too great an obstacle to overcome and – despite having a winning score overturned in one of his fights – was unable to proceed to the knock-out stage.

Spencer Brittain, returning to Sheffield after dominating the field during their Kyu-grade tournament, broke through the ranks in order to secure his place in the knockout stages. Sadly, he fell short of the podium. Similarly, Martin Woodhams, the team's lightest fighter, managed to earn himself a top-six finish. Despite lining-up against GB squad hopeful, Woodhams only

just missed out on a medal fight opportunity.

The club's coach, Sam Smith, shared his category with GB squad players and an Olympian. Despite these daunting statistics, Smith made it to the knock-out stages, narrowly missing out on a chance to take on the Olympian. He was defeated by a minor score as the time elapsed against a European Championship hopeful.

Matthew Lenney, carrying the momentum from his Gold at Goole last December, stormed through the repêchage and emerged with a Bronze medal – closing out a competitor who had become somewhat of a pantomime villain throughout the day.

Gianluca Guerriero, the club's President, broke his shoulder in his second fight but battled on – against advice – believing he had only torn a muscle. After having to endure a double group-stage before the knock-outs, he ultimately suffered defeat in the final, taking home the Silver medal.

After losing his first fight of the day, Cian Grace

rallied to dispatch opponent after opponent. The quarter final resulted in the Leeds fighter strangling consciousness from his opponent. With his final bout lasting barely thirty seconds, Grace secured Gold for Leeds despite a rocky start to the competition.

The weekend not only cemented the University's place as one of the region's strongest Judo Clubs, it also showed that they are a force to be reckoned with on the national stage.



BUCS: Footballers avoid relegation

James Felton covers some of the week's BUCS stories, looking at football, netball and fencing

Football

The Mens 3rd side beat Sheffield Hallam 3-0 away from home, managing to avoid relegation in their last match of the season. Finishing fourth in a league of six, Leeds 3rds could easily have finished in a higher place. Leeds 2nd, who are currently top of the league, have their title decider still to play next week. They have won five matches this season compared to the third teams' four victories. Leeds 2nds play Sheffield next week with the title in the balance. A win for Sheffield would give them the title, with Leeds only needing to avoid defeat.

Leeds Womens 1st have already won their league title, with a 5-0 victory over UCLAN in the final game cementing a season which saw some very impressive statistics: 10 matches played, eight victories, one draw and just one defeat. Added to this was the +49 goal difference that they managed to achieve, including an amazing 8-0 victory over Leeds Beckett. You will struggle to find more deserving champions than this group of players.



Netball

The Netball 1st added to the success that Leeds Uni has produced this season, beating Newcastle 56-34 on Wednesday to secure the league title, with a match to spare. Meanwhile, the 2nds lost by a single point in their Cup Final against Edge Hill University. They need a huge victory away at Sheffield Hallam next week in order to win the league. Second place is more than achievable, depending on how results go for the other teams. All in all, both sides have had a very successful season and should be proud of their players.

Fencing

It was a good season for the Women's Fencing as they finished in third place, after winning six of their fixtures. They finished comfortably above the bottom three, but weren't quite consistent enough to challenge for promotion. The team also managed a quarter-final appearance in the cup, losing against Cambridge after earlier dominating Cardiff Uni by beating them by 135-79. The Men's Fencing side meanwhile finished in second place, after unfortunately losing against eventual winners Sheffield on Wednesday. They, like their female counterparts, made it to the quarter-final of the Cup competition, before losing to Aberdeen. Leeds knocked out league title rivals Sheffield in the last 16 stage of the competition. It was a season to remember for both fencing teams, as they contributed to the success that many of the Leeds University sides have enjoyed over the year in the various BUCS fixtures and tournaments.



Eight-ball tournament win shows club's potential

Luke Etheridge
Snooker and Pool

One of the biggest BUCS tournaments in the year ended in success for Leeds' Snooker and Pool Society, as they claimed their first ever 8-ball championship win. Leeds took their largest team ever to Great Yarmouth for the tournament, with eighteen players from the university competing for both the team and individual titles.

After topping their group, the men's first team had a difficult last 16 tie, facing the reigning champions Strathclyde. The match was close throughout, with Leeds finally securing victory by six frames to four, to move into the quarter finals. The team only lost three more frames on route to the final, with a dominant victory against Lancaster putting them into a final against Manchester 1sts. Leeds had the early advantage in the best-of-11 match, taking the first two frames, before Manchester pulled one back. Any hopes the Lancashire side had of making a comeback were quickly dashed, as Leeds won the final four frames to secure the championship. This is the second pool title the team have won recently, to add to their 9-ball title in 2015.

The firsts weren't the only team from the university to reach new heights at the tournament. In the 2nd tier shield competition, the men's 2nds reached the quarter finals, which was their best ever result in the competition. Additionally, there was a women's team from Leeds for the first time, who managed to win their first two group games, and secure a draw against favourites Durham. This was enough for them to finish third in the group, securing them a spot in the knockout stages of the trophy. Unfortunately, this was where their run ended, as a strong Surrey side managed to defeat them in the quarter-finals.

The individual tournaments saw over 700 men enter, with the women's attracting over 100 entrants. Despite the vast fields, the Leeds team saw three men reach the last 32 of the tournament. James Parish was knocked out at this stage, while fresher Dominic Bond managed to reach the last 16, showing he is one to watch for the future. Sam Parkinson was defeated at the quarter-final stage, with all three showing why they have been selected for the England national team.

Next up for the team is the BUCS snooker tournament, which will take place at the Northern Snooker Centre in Leeds. The team are hoping for a successful championship, after winning the title

in 2015. Preparations have gone well, with the men's team managing to win the Midlands Snooker Tournament in January, surviving a tie-break against hosts Warwick to reach the final, where they managed to beat Exeter 6-1 to claim the trophy.

One of the members of the 2015 team, Daniel Womersley, is now beginning to make an impact on the professional snooker circuit. Dan came one game away from winning a tour card for the 2016/17 season, but his performances have seen him reach the main stages of various tournaments, including the German Masters and the China Open. He showed off his potential at the Snooker Shootout in Coventry, where each match only lasts for 10 minutes, with a 15-second shot clock (reduced to 10 after 5 minutes) putting the players under a time pressure they aren't used to. After defeating Michael Wild, and former top 16 player Robert Millkins, he was beaten in the last 32 24-21 by eventual finalist Xiao Guodong. With the snooker and pool club showing good form throughout the season, they will be hoping it is only a matter of time before they produce another player with the potential to turn professional.