



THE GRYPHON

The official newspaper of Leeds University



LUU Accessibility Spotlight

“How can we fight for equality and inclusion in a place where we can’t even enter the front door?”

Jessica Murray
Editor-in-Chief

One student suffered an asthma attack as a result of paint fumes and a wheelchair user was trapped in a lift for over half an hour, as building work continues to cause disruption to accessibility in the Union.

Accessibility is one of the main priorities of the Union Upgrade, with much of the re-design focusing on including step-free access.

However, the building work itself has caused major accessibility issues for many students, with the layout of the building changing on a regular basis as new venues are opened and others are cordoned off. Moreover, this constant alteration has produced regular instances of noise disruption. Steps have been taken to improve communication, including the introduction of a twitter hashtag (#accessibleluu) to inform

students of daily changes, but problems persist.

Inga Reichelt, President of the Disability Action Society, had a particularly traumatic experience when she was trapped in a lift for nearly half an hour after builders switched off the power. When she was eventually rescued, builders had to place cardboard over recently laid wet concrete for her wheelchair to move across.

Charlotte Duckett, an English and Music student and Communications Officer for the Disability Action Society, told us: “Only yesterday, unannounced via the #accessibleLUU, they were painting the foyer, the fumes of which gave me an asthma attack and prevented me from attending a society event. I should not be expected to put my health at risk every time I enter the union.”

A Leeds University Union spokesperson said: “We are very sorry for the disruption caused by the building work.

We took the difficult decision to keep the Union and our student services open during the Upgrade and this has created some challenges.

“The Upgrade is a huge piece of redevelopment so mess, noise and general disruption do unfortunately come with it.

“Before building works began we did consult with students on accessibility and we have continued to work closely with the Student Exec and the larger student body to minimise disruption and to update them on progress and any likely impacts on access using both #accessibleluu and through our website and blog.

“Unfortunately the nature of the project means many disruptions are unpredictable.

“We are completely committed to inclusivity and continue to work on accessibility as a priority with projects

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Union upgrade uncovers hidden gem
Rare Chilean mural found behind wall in Terrace kitchen

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Music discusses the pop singer’s recent interview with Rolling Stone





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Editor's Letter:



Dear Students of Leeds,

Today marks my final print deadline day for The Gryphon. The final time I'll realise at 6pm that I've forgotten to write my editor's letter and spend a solid half hour panicking about what to write. The final time I'll sit in the Gryphon office at midnight, surrounded by pizza boxes, putting finishing touches on tomorrow's edition. You would think by this point in the year I'd have cracked it, but clearly I haven't.

Being the editor of The Gryphon has been one of the most rewarding and challenging experiences of my entire life. Creating a newspaper that challenges injustices, entertains its readership and represents student life is something that we have striven for this year, and something I feel we have come a considerable way towards achieving.

There's still so much room for progress, and I'm confident that my successor will take the publication in the direction it needs to go. This year we've worked really hard to connect with our readership, and thanks to those who took the time to fill in our survey, we have a better idea than ever about how The Gryphon should serve its readership. I look forward to watching the publication flourish in the coming years.

This year has really highlighted to me the importance of an independent student media. With local media outlets struggling to survive, student publications have an incredibly important role to play in covering local issues, challenging local authorities and making sure students are aware of the issues that will affect them. From the rise of tuition fees and cuts to library resources, to dodgy wifi in Hyde Park and overcrowding at Mint Festival, we've worked hard to cover a broad range of issues that students need to know and care about. We must work hard to

keep independent publications alive, and to respect journalistic integrity – whether you agree with what we print or don't, we're a student run, Leeds-based paper working to provide a voice for students, and that should be protected.

What this year has taught me more than anything, is how important it is for students to take a stand against the issues that are affecting them and their neighbours. From January's Women's March, to last week's rally against homophobia in Chechnya, it's heartening to see students taking action against injustice all over the world.

We've just seen one of the most politically charged and tumultuous few months in recent history and my tenure as editor has been a busy one in terms of the ballot box. It's important now more than ever to register to vote. The worst thing you can do is sit back and feel hopeless about our current political situation. Turn to page four and read about what the different parties stand for – regardless of who you choose, just bloody well vote and have your say; it's your future at stake here. If, for nothing else, John Gibby has vouched to ride a horse through Roger Stevens fountain naked if Jeremy Corbyn wins a majority, and that's a sight we all want to see.

So, to the two people who actually read this editor's letter every week, (shout out to James Felton) I hope you've enjoyed my weekly ramblings.

It has been an honour to work as your Gryphon editor, and I hope the stamp I've left on the publication has been a positive one. To everyone who picks up a copy of the Gryphon, whether it's once a year or once a week, thank you from everyone here at The Gryphon for supporting our work and for keeping independent journalism alive.

Jessica Murray
Editor-in-Chief
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such as the Accessibility Fund providing financial support to clubs and societies to make their events and activities more inclusive.

"We encourage students to continue to feedback on the upgrade and how it's affecting them as we strive to make our new building a space that serves the needs of all our members."

Charlotte recently submitted a proposal at a better Union forum, entitled 'Should LUU take steps to ensure the accessibility in all areas of the Union?' which was successfully passed, as a result of which the Union are planning on implementing a number of new policies. These include a more accessible Leadership Race next year, checklists for clubs and societies to ensure they know how make their events accessible and establishing quiet spaces for students to make use of.

Despite this, Charlotte still feels like progress has yet to be made: "At the moment, it feels like the only people who care about access in the Union are disabled students. This is a huge problem. How can we fight for equality and inclusion in a place where we can't even enter the front door?"

"I brought about my ideas to the Better Union Forum because I still believe in the formal procedures of change, but when I have been ignored like this and when I am physically unable to enter the LUU in order to fight back, I feel that more drastic measures need to be taken.

"It feels like the only person in the union actively helping is Emma Healey, but she's only one person and as a disabled woman herself, couldn't possibly solve all of these problems. We need action."

Other students have had similar issues with poor accessibility, such as final year Nutrition student Emma Steer, who has long been struggling to access the Union from the South side of the building, something which has been made worse with the ongoing building work. She said: "The access route was frequently blocked by vehicles and builders' equipment, and

even after spending much time and money installing a new access route into the south side of the union to replace the old one, the issues continued to reoccur. Doors were left shut that were too narrow for most people to pass through comfortably, and on one occasion, the lift was blocked by a heavy door and full wheelie bin.

"Most of the time, when asking why the route was once again blocked, I was told that someone had simply "forgotten" to unblock an exit, or had left it obstructed by "accident", but given that the route involving stairs was always clear, I found this answer unacceptable."

Visually impaired students are also struggling, as Charlotte says: "I've had visually impaired students refuse to attend Union events because every other day there's a new white wall being put up or an object being moved in the foyer and for someone who is partially sighted, they fear falling over something or walking into a wall. This is unacceptable."

It appears that many students just simply aren't aware of the issues their disabled peers are facing, as Emma explains: "My friends and peers, most of whom were not disabled, were perturbed by the difficulties that I was facing on a daily basis. That was when I realised that there is great power in numbers, and that you don't have to be disabled to fight for disabled rights"

Steps towards better accessibility in the building are being made, with the installation of a new ramp providing step-free access down to Old Bar, and a lift which can transport students straight from the Riley Smith balcony to Old Bar.

However, it's the responsibility of all students, as well as LUU staff to work towards making LUU a more accessible environment for everyone. Students can help by reporting issues to staff members and on Twitter using #accessibleluu, making sure access routes are free of obstructions and working alongside LUU staff to ensure society events are as accessible as possible.

Underdog ousts Bouattia to clinch NUS presidency

Shakira Martin took 56% of the three way vote yesterday and will now replace divisive one term president Malia Bouattia.

Christopher Tobin

Shakira Martin, aged 28, won the battle to represent students across the country after campaigning on a promise to heal a fractured student body.

She pitched herself as the centrist candidate against the controversial and vocally left wing Malia Bouattia in the first NUS election to boast two black women competing for the position.

The third candidate, Tom Harwood, is a politics student at Durham University who previously ran a "Students for Brexit" campaign. Harwood received 35 votes to Martin's 402 and Bouattia's 272.

Martin is the current NUS Vice President of Further Education and defines herself as a black single mother from a working class family. Her campaign focused on the lifeline that education is for many young people.

The new president will be the second non-university attending president. The first was Toni Pearce, who served between 2013 and 2015. Martin dropped out of school aged 16, falling into crime before later attending Lewisham College to train to be a teacher.

In her acceptance speech she said "I am honoured and humbled to have been elected

as NUS' National President. I take this as a vote of trust that our members believe I can lead our national movement to be the fighting and campaigning organisation we need it to be, representing the breadth of our diverse membership.

"Further Education made me who I am today and I look forward to sharing stories of just how powerful all forms of education can be when we're all given access to it. During my term in office I want to spend my time listening, learning and leading."

Bouattia, the first female black Muslim woman to hold the coveted position, endured a year filled with allegations of anti-semitism.

Immediately following her election there were votes in 26 student unions to disaffiliate from the NUS. 3 were successful.

Martin said that members had felt the NUS was too out of touch and that her presidency would focus on bringing the focus back to student issues rather than foreign policy and politics.

The Union of Jewish Students welcomed the victory, saying that she demonstrates a "rejection of the divisive rhetoric used by the current president".

Uni staff threaten strike

Changes to the University's employment legislation have led to accusations of impinged academic freedom

Sarah Berry

The University and College Union (UCU) is threatening strike action over changes to the University's employment laws after negotiations with the University regarding a proposed new clause, castigated as a "threat to academic freedom", broke down.

The controversy has been sparked by a change to the university employment statutes which list the reasons which may be used for fair dismissal.

The University wishes to add the clause 'contravention or some other substantial reason' to its grounds for removal from a post, which currently include ill health and conduct.

The ambiguity of the proposed clause and its potential scope for misuse has sparked fears that dismissal might be sought on dubious grounds, such as an employee mistake or a conflict of interest between the employee and the University.

The UCU fears that, if the changes were to go through, they would result in "allowing third party pressure or workplace disagreement as grounds for dismissal" and that as a result it

"threatens the principled disagreement which is essential to academic freedom and would risk the heart of what a university should be – a community of ideas debated openly without outside interference."

Vice Chancellor Sir Alan Langlands, who has been forced to defend the University's position, called the threat of strike action "regrettable" and claimed that there was a "great deal" of agreement between the University and the UCU.

A statement released by the University assured that "under the University's proposed approach, the existing checks and balances that prevent any abuse of procedures will remain in place: any potential dismissal case would have to be heard by a three person committee."

It continued: "The changes to Statute VII protect and enshrine the principle of academic freedom. All that we are seeking to do is to ensure that there are clear and transparent procedures for the dismissal of staff for any of the reasons permitted in law."

However, UCU has declared a formal dispute and is considering balloting its members to launch an industrial strike action.

PC Matt Guy to step down after 5 years

Christopher Tobin

After dedicating himself to the role of campus police officer for the past five years, PC Matt Guy has announced that he'll be stepping down from the position.

During his tenure, PC Matt Guy prioritised minimising burglaries and delivering a quick response to students and staff via Twitter.

PC Guy told *The Gryphon*: "Students are one of the most misunderstood groups whom I have ever had the privilege to work alongside. The hard work, superb ethics and fun loving attitude which the vast majority of Leeds students have continually shown me have made this job a joy. I would encourage all students to look before they leap and speak to those they trust when things go wrong."

PC Rebecca Hurrell has been announced as the next campus police officer.



Image: West Yorkshire Police

Fire at The Edge

Jessica Murray

The Edge sports centre had to be evacuated last Friday, after a small fire broke out in one of the offices.

At around 9.50am the alarm was sounded, following which all gym goers evacuated on to the street.

A University of Leeds spokesperson said: "On Friday 21 April there was a full and safe evacuation of The Edge, due to a fire in one of the small offices."

The West Yorkshire Fire Service attended the scene and the building was reopened shortly afterwards.

A specialist fire investigation officer is now working with the University to establish the cause."



Image: Larwence Lentz

General Election Special Feature

We take a closer look at how policies will impact students, and why it is vital for students to vote

Ian White

Theresa May has called for a snap election for the 8th of June, but what do the main parties stand for and how will their policy proposals affect students and young people?

The manifestos haven't been released yet, but we can still make some educated guesses about the kinds of

policies which will be pitched to the voters over the next six weeks. In the last two general elections, the turnout of 18–24 year olds has languished at around 43%, compared to a national average of 60%, which includes 76% among over 65s.

Youth turnout could be higher this election, especially after it reached 64% in last year's EU referendum, but

this was still far outstripped by the 90%+ of pensioners who turned out. Many young people may have entered a polling booth for the first time last year, but it is far from certain if they will return on the 8th of June. If they do they may have a significant impact on the election results.



Labour rejects the 'hard Brexit' of the Conservatives, focusing less on immigration and more on the economy, retaining the benefits of the single market and customs union and immediately guaranteeing the rights of EU citizens. On tax, Labour wants to make the tax system more progressive, shifting the tax burden towards higher earners, while also supporting a £10 minimum wage. The Labour leader Jeremy Corbyn has promised an end to austerity and a £500bn infrastructure programme including the HS2 project, which Mr Corbyn hopes to bring under public ownership. It also seems likely that Labour will pledge to abolish or at least reduce university tuition fees and bring back maintenance grants, with higher corporation tax as a possible means of paying for the policy.

The Conservatives are set to offer a 'triple lock Brexit' in which Britain leaves the single market and the European Court of Justice, as well as ensuring an end to freedom of movement. On tax the Conservatives are likely to offer assurances that the tax burden on low and middle earners will be reduced, however Theresa May looks set to abandon David Cameron's pledge at the last election not to raise VAT, National Insurance or income tax. In education Theresa May is likely to push for the creation of the first new grammar schools in England for decades, and is also expected to promise a drive to build affordable rented properties as well as a cap on energy prices, a policy first suggested by Ed Miliband back in 2015.

The Lib Dems have identified themselves as the staunch anti-Brexit party, demanding retention of free market membership as an absolute minimum. In the party's manifesto their leader Tim Farron will almost certainly call for a second referendum on the final Brexit deal. They also hope to lift those on minimum wage out of tax and crack down on corporate tax evasion to pay for greater investment in social care and mental health. Education is another key area in which the Lib Dems are strongly opposed to government policy. Their manifesto is expected to be highly critical of Theresa May's plans for more grammar schools. The Lib Dems are also calling for the legalisation of cannabis.

The Greens have pledged to scrap tuition fees, reinstate maintenance grants, match EU funding for universities and to seek to continue the Erasmus programme. The party is likely to stand on a platform of greater public sector investment paid for by reverses to recent tax cuts and additional levies on the wealthy and the banking sector. They claim that this will create a million well paid jobs which, combined with a major housebuilding programme, would raise living standards and social mobility. They also argue against NHS privatisation, want to reduce rail fares and lower the voting age to 16. Unsurprisingly, the Green agenda is also focused on environmental protections, but expect a broader pitch aimed at winning over younger voters.

Automatic Voter Registration to be Introduced

Leeds University Union is working towards introducing automatic voter registration for students

Polly Hatcher

Leeds University Union is working in partnership with Leeds City Council to try and implement automatic voter registration for all new students by September.

The NUS Society & Citizenship team has made automatic voter registration a priority, and are hoping to take it to many universities across the UK. It aims to address the poor voter turnout amongst students and enable students to vote in both national and local

elections.

Sheffield University was the first union to do this and offered students the opportunity to indicate whether they would like to be included on the Sheffield electoral register as part of the registration process to the university. Following its implementation, the number of registered students in Sheffield rose dramatically to 75%.

Students are entitled to be registered at both their home and university addresses. In local council elections it is possible to vote in both seats by registering for a postal vote.

Jamie Ali, the Community Officer at LUU, said: "Sometimes politics can seem really small, but the choice we'll be facing on June 8th couldn't be bigger.

"This General Election is a chance to choose the direction the country will take over the next 5 years. The Union are encouraging all students to vote, whether you are a first time voter or you had the opportunity to vote before, it's always important to have a voice."

Campus Watch

1 University of Leeds Japanese Princess to study at University of Leeds from September

Princess Kako, granddaughter of the Japanese Emperor, is set to study at Leeds from September. The 22 year old princess is the youngest daughter of Prince Fumihito and Princess Kiko.

Kako is set to spend 10 months studying at Leeds as part of an exchange program with Tokyo's International Christian University where she is studying for an ICU degree.

The news comes after Leeds' Vice-Chancellor, Sir Alan Langlands, stated his intentions for Leeds remains an "international institution" post-Brexit. High profile international students such as Kako play an important role in strengthening links between Leeds and international universities.

Kako follows her eldest sister Mako, who spent time studying at Edinburgh in 2013.

Euan Hammond

2 University of Dundee Alpacas introduced to combat student stress

In a new manifestation of the animal-led stress buster programmes in unions across the UK, Dundee University Students' Association will be using alpacas to get their students through the stress of exam season.

The Vice President of Student Welfare, Tharani Packiahrajah, said: "exams are looming and this can be a stressful time for students. We've invited a flock of fluffy alpacas to help them unwind.

"It is important for students to take regular study breaks during the exam season, so alongside the alpacas we will also be giving out free fruit, water and colouring books so our students can study healthily."

Later that day, students will be treated to free pick 'n' mix and a bouncy castle.

Originating in the South American Andes but bred in the UK for over 25 years, are prized for the luxurious fibre of their coats. They are gentle and curious animals with individual personalities, according to one breeder. The exotic animals will be visiting Dundee's campus between 10.00am and 3.00pm on the 5th of May.

Sarah Berry



3 University of Oxford Students warned avoiding eye contact could be seen as racist

Undergraduates at Oxford University have been told that failing to look another student in the eye could be viewed as racist behaviour. This came as part of a list of 'micro-aggressions' that has been circulated by the university's equality and diversity unit.

This move has been criticised for being patronising or even authoritarian in the way it controls how students interact with each other. The newsletter stressed the University's intention was to address and raise awareness of 'subtle racism' as part of its training for university employees.

A spokesperson from the university told The Times: "The equality and diversity unit works with university bodies to ensure that the university's pursuit of excellence goes hand in hand with freedom from discrimination and equality of opportunity and the newsletter is one way of advising and supporting staff towards achieving these aims."

Polly Hatcher

4 Delhi University University looks to introduce lessons on how to use Facebook effectively

Facebook has become an everyday aspect of the lives of people all across the world, and now Delhi University hopes to add "Facebook post writing" to its English curriculum. Alongside this, there would also be opportunities for students to learn about how to write an engaging blog post or cover letter.

Many people can probably recount a time where they have seen something that has been posted on Facebook that is badly written or disrespectful, but does this necessitate it being something that is studied?

Delhi University is one of the top in India, and alumni include their current prime minister, Narendra Modi.

The head of the university's English department, Professor Christel Devadawson, said that Facebook skills would be part of a non-academic module to teach vocational skills.

This is not the first time that a university has taken an academic approach to Facebook – the University of Salford has offered a master's in social media since 2009.

Polly Hatcher

Leeds rallies against homophobia in Chechnya

Leeds students organise rally to protest against the persecution of LGBTQ+ in Chechnya, after claims over a hundred gay men have been placed into concentration camps

Jessica Murray

A rally against the homophobic abuse and discrimination faced by LGBTQ+ individuals in Chechnya took place outside Leeds Town Hall on Saturday.

The event, which was organised by Leeds University students and other local activists, featured speakers from Leeds City Council, LUU, West Yorkshire Police, Yorkshire MESMAC and Angels of Youth.

LUU's Equality and Diversity Officer, Emma Healey, said in her speech: "It makes me so angry and sad to see that this can still happen in 2017 [...] It is vital that we do not relent, and we do not stop calling people out for their homophobia and their transphobia - whoever and wherever they might be. We must fight for those who can't, for those who have lost."

Reports by a Russian newspaper and human rights activists have claimed that police in Chechnya have detained over 100 men in concentration camps on suspicion of being gay, and subjected them to violence, torture and even murder.

Chechnyan officials have denied the reports, with an official spokesperson claiming that gay people 'do not exist in the country'.

There was a strong turn out at the Leeds rally and a diverse set of attendees, with members of the crowd carrying rainbow flags

and others handing out pink flowers as a symbol of LGBTQ+ solidarity.

However, the event faced some criticism for being too political and for showing a bias towards Labour, while the Socialist Workers Party were handing out leaflets from a stall they set up.

Incoming Leeds Labour Chair and event instigator Antony Riley told The Gryphon: "With it being my first ever rally there was a lot I could have improved on to make it more accessible and inclusive but we did have a broad spectrum of speakers from across the LGBTQ+ community, gender and racial balance.

"I think it's important for those who attended to contact and lobby their representatives to pressure the government to change their policy on LGBTQ+ asylum seekers and donate to Russian LGBTQ+ networks to help those in Chechnya

"Attendees who claimed the issue was 'too political' need to remember that our rights weren't handed to us, our existence is political and it's impossible to separate the issue in Chechnya from politics.

"I understand there may have been a heavy Labour presence but I would disagree in saying there was bias toward Labour when every speaker raised awareness of community unity and how important it is that we come together to take action."



Images: Rupert Lloyd

Rare Chilean painting discovered in Terrace

Decades old artwork accidentally uncovered in Terrace kitchen during building work



Christopher Tobin

A 42-year-old artwork dedicated to Chilean refugees who fled the Pinochet regime has been uncovered during the Union upgrade. As a result, members of the Chilean community in Leeds contacted the Union chief executive, Aidan Grills, in order to seek his assurances that the valuable mural will be preserved.

Gilberto Hernández of the Leeds Chilean Community and Pedro Fuentes of Chilean Community Association in South Yorkshire contacted Grills explaining the history behind the piece, saying it reflected "the history and lives of many Leeds residents who came to this city after a very horrific time in Chile".

Refugees arrived in Leeds between 1974 and 1975 due to support from students and trades unions in the area.

In a letter to community leaders, Grills said: "I am happy to announce that I will be working closely with the University to ensure this mural is restored and displayed once again in our Union."

Socialist president Salvador Allende was overthrown by General Augusto Pinochet in a brutal military coup backed by the United States. Communist activists were driven into exile and many Chileans were made refugees. As a result, a large number of the diaspora settled in Leeds.

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Views

Are TV debates between politicians worthwhile?



Yes

Television, and news programming in particular, make up a key component of the mainstream media we consume. Despite the rise of the internet, TV is still important. So, what better platform is there for presenting the policies and views of the politicians contesting the general election? This is exactly what the debates proposed by the BBC and ITV intend to do. Theresa May, Conservative Party leader and prime minister, has so far refused to appear in said debates. This does not mean, however, that the format should be abandoned; nor does it mean that political debates on television are a waste of time. May's refusal to debate shows weakness rather than strength, as any politician with conviction should be up for presenting their political values and policies, and facing the scrutiny of political adversaries and an impartial moderator. Following on from the general election TV debates of 2010 and 2015, which attracted up to 9.4 million viewers, it would seem strange to deprive potential voters the chance to see what political parties

have to offer at this election. This isn't to suggest that everyone has to or should watch televised debates, but rather that it would be worthwhile to provide the citizens of the United Kingdom with the option of doing so.

Another reason TV debates can be particularly positive is that slightly smaller political parties, such as UKIP and the Green Party, are awarded the coverage they might not usually garner from print media. This is vitally important for the 2017 general election, as all of the political parties involved in this election have strikingly different views on various issues. It could easily be argued that having televised debates as part of election coverage is yet another example of the transformation of politics from a serious subject to a personality-driven, resentment-fuelled piece of entertainment. Yet, if this is the case, that is not the fault of televised political debates but rather an issue brought about by developments in media and politics since the late-20th Century.

Nathan Olsen

If Theresa May refuses to attend the TV debates, then said debates should continue without her; debate moderators would be forced to 'empty-chair' the Prime Minister, but that is an inevitable consequence of her refusal to attend. With or without Mrs May in attendance, the television debates should remain a key component of election coverage, as they provide a worthwhile platform for representatives of the major parties to have their views heard. Television debates are an attempt to broadcast democratic debate into the living rooms of houses all across the country, rather than a trivialisation of serious politics. Therefore, I advocate that TV debates should continue, that Theresa May should attend this election's debates, and we all should tune in.

No

In this day and age, there is a glut of information, readily available, on every conceivable subject. A quick Google search can satisfy your curiosity regarding the dietary habits of penguins/athletes/Kardashians (delete as appropriate). Social media and 24-hour news channels are competing with each other to deliver breaking news before newspaper editors are even out of bed.

Televised debates made sense at a time when information moved more slowly. Their ground-breaking moment arguably came in 1960 when the format allowed a charismatic underdog senator by the name of John F. Kennedy to rise up out of obscurity. His opponent, a certain Richard Nixon, was humiliated by this handsome, smooth-talking young man. Television allowed Kennedy to show a nation that he was more than just a list of policies.

Contrast Kennedy with Jeremy Corbyn (easy enough to do). Few people outside Westminster had ever heard of the Labour backbencher. None the less, within hours of his nomination for the Labour leadership, there was no shortage of information about the man. Details of his image, his lifestyle and his core beliefs

were swiftly communicated across the nation. For better or worse, people did not have to wait for a televised appearance to get the measure of the man.

The televised debate format might be saved, if only politicians were able to speak as freely as Kennedy had done. Instead, their spin doctors and image consultants only permit them to speak in carefully crafted sound bites. The consequence of this is that the public never learns anything about them they did not know before. Prior to their debates, people thought Clinton was competent yet out of touch while Trump was charismatic yet ignorant. After their debates, people thought Clinton was competent yet out of touch while Trump was charismatic yet ignorant. What, exactly, was the point of the exercise?

There really is no such thing as obscurity in a world where even your Nan has a Facebook page. Even the relative minnow that is the Green party can reach thousands of people via the internet. An independent candidate can set up a Twitter account in order to communicate directly with their prospective constituents. Undecided voters, driven by a cynical attitude towards politics, can consult one of the

numerous charts circulating online which tell them how best to vote tactically. None of these cases would be any different whether the televised debates happen or not.

The problem is that the debate format has been transformed into a creature most unlike its former self. Candidates are fielded softball questions by networks desperate not to appear biased. The politicians appear caked in makeup to ensure they look good in HD. The audience is deliberately selected to the satisfaction of all involved. The whole charade has as much to do with reality as reality TV does.

The televised political debate was an innovative idea half a century ago. The problem then was how to connect the people with the person seeking to represent them. The problem now is that it is far too easy for a charismatic politician to use their personality to obscure their policies. Solving the latter problem will require a radically different solution to solving the former. It is time to accept that the televised political debate is no longer fit for purpose.

Michael Everitt

Worlds apart, but Heads Together

Helen Brealey
BA English and French

With 'Heads Together' selected as the official charity for the 2017 Virgin Money London Marathon, having been backed by the Royal family, it's clear that the 'one in four' statistic regarding mental health is beginning to receive more recognition. In a society like ours, where so many of us are sharing online, yet still shying away from addressing mental health issues, campaigns such as this one can only be good news in promoting the need to talk and trying to tackle the stigma associated with a diagnosis. But interestingly, following the campaign has also perhaps demonstrated why so many are scared to start that conversation.

As part of the campaign, the Duchess of Cambridge made a heartfelt confession that motherhood has, at times, been 'lonely' for her, and whilst many were supportive of her decision to open up, there were also those quick to criticise. The latter sources belittled her struggles, implying that her wealth and privileged position makes her immune to such difficulties. But in these cutting remarks, the need to talk is made clear. It proves that the 'one in four' statistic is not exclusive to a single wealth bracket, race, gender, occupation, or any other factor for that matter. Mental health does not discriminate, and

as such can affect any one of us. Quite the opposite, the Duchess's decision to speak up reminds us that struggles are relative, and that there is no 'right' way to react to a situation or event in our lives. The variety of issues discussed also acts as a reminder that 'mental health' is no longer limited to the few,

“At a time when stigma is still very much linked to talking about mental health, it comes down to those in a privileged position to use their status to attract attention to the cause”

most commonly diagnosed conditions that we might associate with the term.

With the seemingly never-ending cuts being made to NHS Mental Health services, it's easy to understand some of the frustration that changing the stigma comes down to people who will never know the annoyance of waiting for months for an

appointment, only to often be palmed off to another service or department within the Trust. At a time when stigma is still very much linked to talking about mental health, it comes down to those in a privileged position to use their status to attract attention to the cause, but that does not make their decision to be open any less brave.

I sincerely hope that high profile supporters of mental health charities speaking out will act as the catalyst for bigger change, not just regarding the stigma surrounding mental health problems but also in relation to the services available to help those battling them. Talking definitely needs to be encouraged, especially when it comes to male mental health – in 2015, of the 6,188 suicides recorded in the UK, 75% were male. However, whilst talking and admitting that there is a problem is arguably the most important step in any sort of recovery, it is the first of a long line of steps that are currently hindered by drastic and ongoing cuts to mental health services. Far too many people find the courage to speak out, yet are not given the help that they desperately need, due to limited resources meaning a need to prioritise the 'most severe' cases. Talking and reducing the stigma is a positive step forwards, but the one in four deserve so much more than that.

June 8th: not just the Brexit election

Steven Atkins
BA PPE

Theresa May shocked us all when she called a general election on the steps of Downing Street for June 8th. What was more shocking, however, was her 'reasoning' behind her decision. She explained that she had decided to do so on the basis that Westminster wasn't united behind her EU renegotiation position that drags Britain out of the single market, but isn't that called democracy?

Article 50 has been triggered. Brexit is happening. There is no turning back. We are leaving the European Union. Even the Liberal Democrats have shifted the language that they now use. For them, it is no longer about stopping Brexit, but about stopping a 'hard Brexit'.

This election, however, shouldn't be and can't be just about our decision to leave the EU. Brexit will have an enormous impact on the future of our country. It is an important issue, and one that we need to debate and discuss. This, though, cannot be at the detriment of other important issues that we need to talk about in the weeks and months ahead.

It is a disgrace that in 2017, according to Shelter, 150 families in Britain become homeless every single day. It is a disgrace that wages are lower today than they were ten years ago. It is a disgrace that it has become harder and harder for students and young people to get onto the property ladder. These are important issues and ones that we can't ignore. June 8th can't be about June 23rd, it has to be about the future of our country.

Theresa May wants this election to be about Brexit

because she doesn't have the answers to the issues that we face. She doesn't have the answers to rising inequality and she doesn't have the answers to overcrowded A&E units. She doesn't have the answers to squeezed living standards either. Theresa May wants a mandate. We have seen, however, over the past seven years, that the government hasn't been on the side of students or ordinary working people. We can't let this continue. We also shouldn't vote for parties that backed the bedroom tax or tripled tuition fees.

In this election, there will be those that seek to denigrate and divide. There will be those that want to blame our neighbours for all of today's problems instead of focussing on our government's failed track record. In this election we will decide whether to tackle the important issues that our country faces or whether to walk by on the other side. Silence is not an option in this election. We have to decide.

The most powerful word in our democracy is 'we'. We should no longer be labelled by which way we voted on June 23rd. We need to come together and join together. We have to stand together and work together so that we can fix the problems that we face. We need to fight for

the future of our country. We need to use our voice. We need to have our say on these issues and the many more that affect our community and our country. We all need to vote on June 8th. The power of the vote is in our hands.

In concluding, let's make this election about how the government is failing the social care system and our NHS. Let's make this election about the rise in food banks and the cuts to disability benefits. Let's make this election about zero-hour contracts and the mental health crisis that is taking place in our country. Let's make this election a referendum on this Conservative government's past seven years in office. On June 8th, let's vote and, together, we will build a better Britain and a fairer future for all.



Image: Getty

It's not the end of the world

Alex Passingham
BA History

Many have rolled their eyes at the increasingly bellicose foreign policy of the Trump administration, while simultaneously writing it off as the inevitable result of electing a right-wing extremist such as Trump. Why be surprised, they say, when he launches air strikes on Syria, falls out with Putin, pressures North Korea and launches heavy bombings on ISIS? Much of this, however, misunderstands his campaign and rhetoric. His response to Assad's nuclear weapons and the cooling of relations with Russia are, in fact, both reversals of his campaign stance (and as such they have angered many of his far-right, isolationist, 'America First' supporters). The bombing of ISIS was a stronger feature on the campaign trail but is far from controversial, with far less extreme governments in Britain and France supportive of it. Finally, North Korea is I feel the most concerning foreign policy issue for the West at present. The situation and tension is hardly of Trump's making, yet it is where I feel his lack of statesmanship may be cruelly exposed.

The issue of North Korea was reportedly the first item on the agenda when the then President-elect Trump sat down with President Obama for transition meetings, and with good reason. Its leader, Kim Jong-Un, is a fanatical enemy of the west willing to impose

unending misery and totalitarianism on his subjects in pursuit of nuclear weapons. Frighteningly, unlike other anti-western regimes such as Putin's Russia, the North Korean Communist regime does not seem to respond to conventional threats or norms such as mutually assured destruction. Worse still, its closest

There are, however, still reasons to believe that America's somewhat unpredictable president needn't doom the world to rising tensions and inevitable war

international partnership is with China, a country who Donald Trump has regularly gone out of his way to offend and present as a rival to America's superpower status. Any peaceful settlement with North Korea has Chinese support as a pre-requisite

There are, however, still reasons to believe that America's somewhat unpredictable president needn't doom the world to rising tensions and inevitable war.

His aforementioned abandonment of an isolationist, 'America First' foreign policy is to be welcomed by all of us who do not wish to see a world in thrall to totalitarian despots such as Putin and Kim-Jong Un. The simple fact that his bombing of Syria was criticised mostly by his own nationalistic, anti-globalist supporters (note that it was criticised in Britain by none other than Nigel Farage while supported by most mainstream politicians) and by the far left, who are dogmatic in their belief that any western military intervention anywhere cannot be justified, even in the face of brutal tyranny. Secondly, some Trump administration appointees are considerably more capable than their at times laughable commander in chief. One such individual is Nikki Haley, who so well justified America's unilateral action in Syria. Finally, the age-old fallback of mutually assured destruction still remains. Chilling though it can be to dwell on, the presence of nuclear arsenals among the major powers still provides an ultimate deterrent. It prevents, for instance, Russia pushing too hard in Eastern Europe and is still placed to prevent North Korea launching a strike on the USA (should they create the technology to do so). In such a climate it would self-evidently be preferable to have a more statesmanlike figure than Trump in the White House. However, for the reasons I have provided I feel that war can, and is likely to, be averted.

What's motivating Mrs May?

Sophie Wheeler
BA PPE

Theresa May has called a snap election for June 8th after multiple promises not to call one. In her speech at Downing Street, she claims to have come to the decision 'reluctantly', caused by opposition in both Houses that threatened to derail the Brexit process.

With only a small majority of ten MPs, and no

Theresa May's motivation to call an election at this time appears to be very much tactical

personal mandate from the electorate for her premiership, it is easy to see why Mrs May would want to call an election so soon. However, the idea perpetuated by Theresa May that the election has been called out of concern for our position in the Brexit negotiations seems much without basis. Whilst she admits coming to the decision to hold a general election "reluctantly" her motives seem a bit suspect, given that only a few weeks ago she denied the Scottish government the right to hold a referendum on independence because of fears it would distract from current Brexit negotiations. As Mrs May put it: "now is not the time."

Whilst it is true that the Liberal Democrats and

SNP have threatened to disturb the Brexit process, it is unlikely that this will actually happen. It must be noted that, so far, the Brexit process has gone unhindered despite these threats, with the parliamentary vote to trigger Article 50 passing with an overwhelming majority. In calling an election, it may be possible that the PM not only wishes to strengthen her negotiating position in Brexit talks, but also to distract from the numerous setbacks the government has faced in current negotiations.

Theresa May's motivation to call an election at this time appears to be very much tactical, given that the Conservative party are consistently polling ahead of Labour by as much as 21 points — a feat practically unheard of for a party in government. The PM is campaigning on a ticket of "strength and stability" in stark opposition to the Labour leader, Jeremy Corbyn, who is often criticised for his leadership, or lack thereof. However, this election promise may ring hollow, given the number of concessions the government has had to give so far in the Brexit negotiations, as well as at home with Chancellor Phillip Hammond being forced to backtrack on raising National Insurance

contributions as part of the Spring budget.

In her Downing Street speech, Theresa May had claimed that "the country is coming together, but Westminster is not." However, given the narrow margin upon which the divisive Brexit referendum was won, with a number of Brexit voters now regretting voting to leave, it is not clear how the country can be united behind a Conservative leader punting for a 'hard Brexit.' Indeed, the Liberal Democrats are poised to win back a number of Conservative seats with their pro-EU stance. Mrs May might be in for a nasty shock come election day.



Image: Getty

100 days in: Trump's greatest hits

Lauren Walker
BA English and History

As we are now nearing the monumental benchmark of President Trump's 100th day in office, I feel it's only fair to mark the occasion with a celebration of his greatest hits. By now, everyone is already aware of the remarkable man that now sits in the White House as the most powerful man in the world. However, we all seem to have this preconceived image that he isn't a successful or progressively modern president when, in actual fact, he has achieved so much in his first 100 days.

To begin with, Trump's Greatest Hits start with his domestic policies and the fact that he has signed 28 bills into law since he took office in January – with 13 being bills to reverse Obama-era policies that improved the lives of millions of Americans. This is in addition to the fact that Trump has signed 24 executive orders, 22 presidential memorandums and 20 proclamations. Some good examples of the impact of Trump's brilliant penmanship include an order suspending the refugee programme and entry into the USA for travellers from several majority Muslim countries, a review of the Clean Power Plan which restricts greenhouse gas emissions at coal-fired power plants, and the implementation of two hampered orders on border security and immigration enforcement that includes the authorisation of the US-Mexico border wall. Now, I don't know about you, but these executive orders and bills can be seen as nothing short of brilliance – especially as they all contribute to the worsening of international relations, prejudice towards Muslims, a decline in the lives of many under-

privileged Americans and further destruction of the world as climate change is allowed to metabolise.

We also cannot forget to mention the success Trump has experienced with his foreign policy. For example, the executive order (aka Muslim ban) to suspend Muslims entering the USA from a list of identified dangerous countries did wonders for international relations, especially as it meant that thousands of Syrian refugees were now left without the possibility of escaping the horrific human rights abuses they were suffering from their own government. Additionally, there is also the minor breach of state sovereignty Trump authorised on Syrian soil; after President Assad's government conducted a chemical weapons attack on their own citizens that really wasn't very nice, Trump detonated 59 Tomahawk missiles on a Syrian airbase that law professors and attorneys say he didn't actually have the authority under International Law to authorise. This attack resulted in a heated response from the Kremlin, which declared that the attack was 'an act of aggression' on their ally, whilst also ensuring that US-Russian relations were at their lowest point since the Cold War. Of course, I can't finish without mentioning Trump's tough new approach to North Korea, which could result in

'tensions coming to a head' between North Korea and the rest of the world according to *The Guardian*.

So yes, Trump has been massively successful in his first 100 days as president – if you can call the worsening of international relations, the possibility of war with North Korea, the decline in the quality of lives for some Americans and everything else he's managed to royally screw up a success. He really is one of the most disastrous things to happen to America – and I wish the entire world good luck in dealing with his idiocy.



Image: AP

Reasons to be tearful

Liam Kerrigan
Views Editor

We find ourselves living in strange times. A bigoted, unintelligent and unintelligible reality TV star who inherited millions and has been bankrupted and sued multiple times is the president of the United States. Former city bankers turned politicians claim to be anti-establishment with a straight face and people believe them. A government that has overseen an explosion in the use of food banks; a huge rise in poverty and inequality; a steep fall in wages; the near-collapse of the NHS; the most severe and damaging political turmoil in order to settle a rivalry between Etonian school boys; and policies that have led to the deaths of the poor and disabled, claims to be a 'strong' and 'stable' and has the gall to suggest it's the opposition that poses a threat to the country. That government looks set to win by a landslide in the upcoming election. People can be made to vote against their own interests and trust their feelings over evidence. WW3 seems to be creeping closer day by day. The world is beginning to boil and we do little to stop it. The hard-left and the hard-right are united in their inability to criticise the despotic Russia. Fascists now claim to be the defender of liberal values and the left seems willing to allow them to be. Homes are now a luxury. Education is a privilege. Possible electoral fraud seems to go unmentioned. Those who want to help others are demonised by those

who want only to help themselves and it is the former that are considered lesser individuals in the public eye. Reality is more outrageous than satire. Harry Styles is making music that I am embarrassed to confess I enjoy. I could go on. It is evident that there is much to be concerned about and much one likely wishes was different.

With the world appearing as though it is teetering precariously on the brink it can be difficult to be

In our inaction we have already been complicit in too many disasters that

optimistic about change — instead a sense of fatalism and despondency manifests itself, if one is not simply apathetic. Given that it is our futures that hang in the balance, our generation is shockingly disconnected from political involvement. This is not to say that there aren't enough young people canvassing for local candidates each weekend, this is to say that we are not even turning out to vote.

Only 36% of 18–24 year-olds voted in the EU referendum, lower than any other age group. Seeing as under-24s voted overwhelmingly in favour of Remain,

had more of us turned out to vote we would still be in the EU right now. Only 43% of 18–24 year-olds voted in the 2015 general election. Seeing as under-24s are more likely to vote for Labour than any other age demographic, we would likely not have a Conservative government now if more of us had turned out to vote then. Had Labour won, we would not have had an EU referendum, Jeremy Hunt would not be continuing to drive the NHS into the ground, Boris Johnson would not be the foreign secretary (I was not joking about reality being more ridiculous than satire) and we wouldn't have had to watch an unbearably smug Nigel Farage declaring with unbridled joy that June 23rd would be Britain's "independence day". We cannot just blame older generations for making disastrous decisions if we are unwilling to even vote to stop them. The right to vote was not easily won, and when we have the potential to make such a difference if we just bothered to exercise this right it is scandalous that we so often fail ourselves.

The deadline to register for this year's election is Monday 22nd May and it is vital that our generation mobilises and makes its voice heard. In our inaction we have already been complicit in too many disasters that have befallen this country. We cannot fail to learn from our mistakes again.

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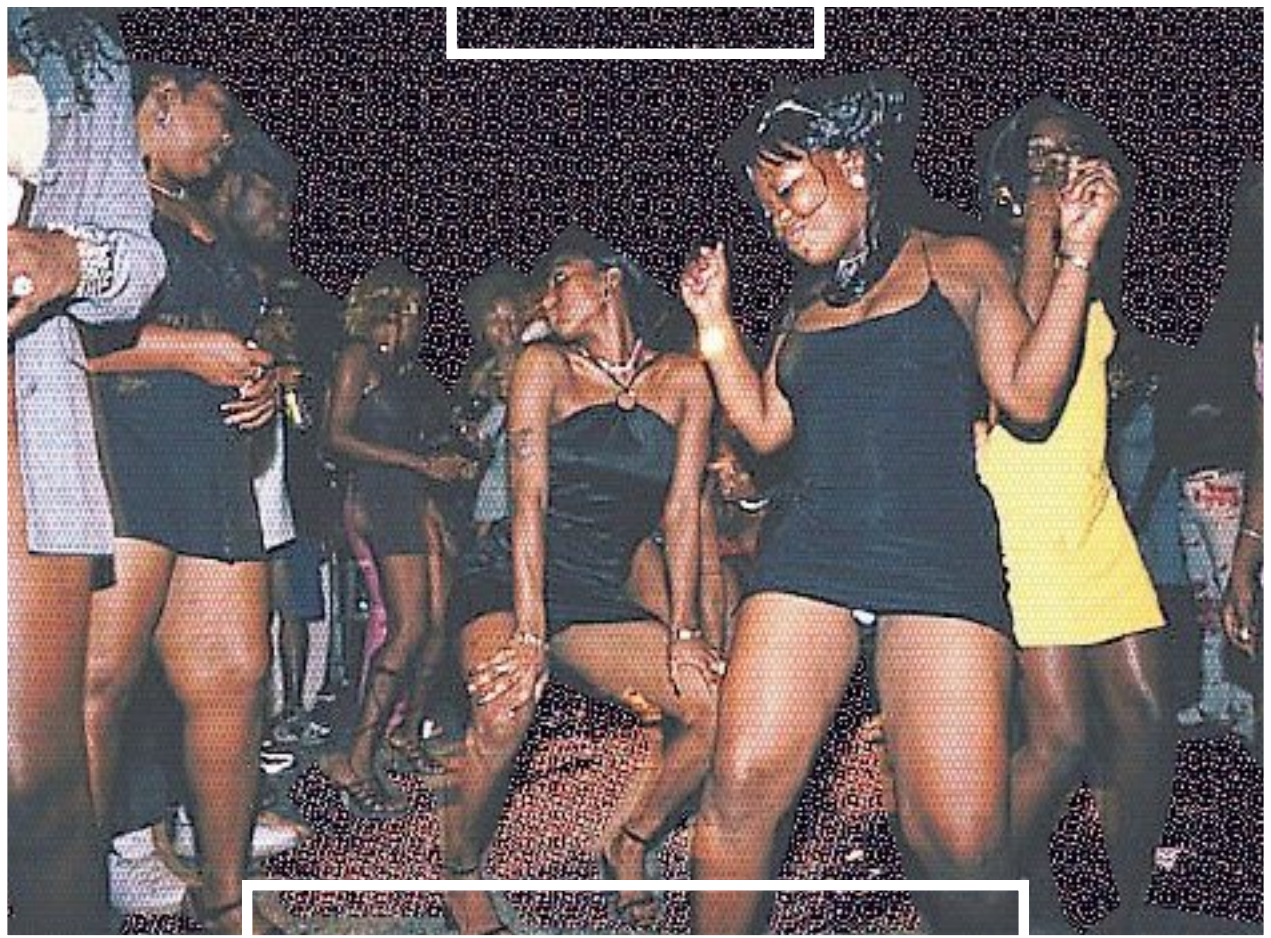
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Image: Billboard

Harry Styles: The Hero of our Time?

After Harry's recent interview with *Rolling Stone*, Heather Nash examines Styles' successful foray in creating a solo career for himself.

When One Direction were just taking off, and the sugary staccato intro to 'What Makes You Beautiful' was absolutely inescapable, I, like many other people who wanted to be considered distanced from the growing hysteria surrounding 'that X-Dactor boy band', turned my nose up. I groaned when it came on the radio, extra loud so people knew I disapproved. It wasn't a good song, and people (girls) were stupid for liking it, auto-tuned and annoying as it was. Fast forward a few years and here I am, nailing my flag to the mast for Harry Styles. I actually consider this a marker of personal growth. Let me explain.

Admittedly, WMYB is a bit of a terrible song. But it was catchy and inoffensive enough to provide a foot in the door for iD as they were starting out. But as the albums kept coming, the song-writing did undeniably mature. 'Perfect', on which Styles has writing credits, is a straight up jam. Even *Rolling Stone* gave it four stars. Fast forward again, to the interview *Rolling Stone* have just published with Styles. In it they poke Harry about his One Direction days, dangling former bandmate Zayn Malik's comments about their music in the hopes that Styles too would admit that One Direction weren't what he wanted to be doing. "One Direction is not music that I would listen to. If I was sat at a dinner date with a girl, I would play some cool shit, you know what I mean? I want to make music that I think is cool shit", Malik said. Styles replies with a measured, but genuine sounding "I think it's a shame he felt that way." Immediately, Malik comes across as snobbish and arrogant, but up until recently I probably would have agreed with him.

One Direction were most definitely not 'cool shit', but they were enjoyable, no-harm fun, and the cause of many living room jams and screaming sing-alongs, once I stopped groaning every time someone turned their music on. What exactly was wrong with openly enjoying their music? Malik could take his 'cool shit', but I was no longer interested in just liking music to impress other people. *Rolling Stone* asks Styles if he's worried about appealing to the 'older crowd' and his answer is something I think everyone needs to think about. The journalist is thinly veiling a question about Styles female fans, of course, which Styles sees right through. "Who's to say that young girls who like pop music – short for popular, right? – have worse musical taste than a 30-year-old hipster guy? That's not up to you to say... Young girls like the Beatles. You gonna tell me they're not serious? How can you say young girls don't get it? They're our future. Our future doctors, lawyers, mothers, presidents, they kind of keep the world going. Teenage-girl fans – they

don't lie. If they like you, they're there. They don't act 'too cool.' They like you, and they tell you."

Right there Styles has sliced through the age-old gender bias that has been swirling around pop music since day one. When I was sighing at One Direction it was a gender bias I was unconsciously subscribing to. I was trying to not be like other girls, listen to 'real' music, the whole set of clichés. I was fighting the view that teenage girls can't be serious music fans, or be 'serious' about pop music. Styles has no time for that view, as well he shouldn't – he knows he owes his success to these girls, and he obviously doesn't take it lightly, and he will defend them.

"When I was sighing at One Direction it was a gender bias I was unconsciously subscribing to."

Styles is an interesting cultural figure. He wears his classic rock inspirations quite literally on his sleeve, dressing in floating women's silk shirts and floral patterned suits. The image he puts out is nothing new: Bowie, Prince, Marc Bolan – they've all been there before, but he's one of a few cultural figures bringing back this casual androgyny in the mainstream. (Less well-known artists like Christine & The Queens and Perfume Genius are doing the same.) Styles' album artwork is another example; all that soft pink, petals, the vulnerability of his naked back, all adding up to

a gentle refusal not only to be the squeaky clean boyband member anymore, but also of today's normalised hyper-masculinity. If the pink aesthetic reminds you of something, it might be The 1975's latest album. Lead singer Matty Healy wears heels, lipstick and nail polish on stage, calls himself a feminist and covers Justin Bieber and One Direction in The 1975's concerts. Their aesthetic, like Styles', isn't an accident.

Styles' songs aren't particularly revolutionary, but they're a refreshing change in the pop landscape – 'Sign of The Times' is a deliberate throwback to Styles' musical inspirations, and a promise that he's going to put out the music he wants to make regardless of its mainstream appeal. If teenage girls like it, then that's fine and welcome. With the critical success of The 1975's most recent album (nominated for numerous awards) and their status as indie-pop-lite because of their female fan-base, it's an attitude that the rest of the music industry would do well to embrace. Teenage girls deserve better.

Heather Nash



The Tenth Anniversary of Favourite Worst Nightmare

Ten years on. Tom Paul examines the seminal impact made by Arctic Monkeys' *Favourite Worst Nightmare*, both for the band and a generation.

Favourite Worst Nightmare, Arctic Monkeys' sophomore album, is celebrating its tenth birthday this month. A decade on from its release, which promptly followed the band's record-breaking debut, it remains as thrilling a listen as ever. Despite its quality, many overlook the wider importance of the record and view it plainly as another great Monkeys record. But *Favourite Worst Nightmare* is more significant than simply being filled to the brim with indie bangers.

This is the record that affirmed Arctic Monkeys' viability as a truly great British band. Those (few) who suggested the band were yet another early-2000s indie flash-in-the-pan were shown to be misguided, and fans who had been previously enthralled by the heady concoction of *Whatever People Say I Am, That's What I'm Not* were once again intoxicated. It also established a precedent of risk taking and experimentation: though not a dramatic departure from Arctic Monkeys' signature mix of tight percussion, catchy riffs and incisive lyricism, the album featured a swathe of new sounds and ideas which made it decidedly unique both within the discography and within the industry more broadly. The band would go on to replicate this fervour for reinvention throughout their careers, notably on this writer's favourite, *Humbug*, and commercial hit *AM*.

On an album featuring some of indie's most iconic riffs, it might be easy to neglect Alex Turner's masterful turn-of-phrase. But *Favourite Worst Nightmare* without a doubt showcases some of the most poignant and timeless lyricism from his impressive body of work. On standout track 'Only Ones Who Know', Turner laments love lost in the lines, "In a foreign place, the saving grace was the feeling/That it was her heart that he was stealing." This couplet alone demonstrates Turner's mastery of scene setting and rhyme. What's equally as impressive is that he brings the same degree of craft to the album's B-sides, of which 'Too Much To Ask' is a fantastic example. Heartfelt imagery like, "When you fit me/Like Sunday's frozen pitch fits the thermos flask" is backed by a minor chord progression which is achingly relevant to anyone who has ever experienced longing.

Indeed, the sound of these tracks is so much a part of the album's successes as a whole. *Favourite Worst Nightmare*'s influences are varied and far-reaching, ranging from 80s dancehall to 70s glam rock, and from spaghetti westerns to a funk song made famous by Daft Punk. Though the album doesn't necessarily wear these influences on its sleeve, they can be found nestled in amongst the sing-along moments we all know and love. The band manifests their inspirations in the form of sampling (the organ in '505' is a sample of the score of *The Good, The Bad and The*

Ugly), pacing (the relentless surge of Queens of the Stone Age) and style (the up-beat rhythms drawn from ska and reggae). Driving all of this home are Turner's sure-footed vocals, Jamie Cook's moody guitar tones, Nick O'Malley's meandering basslines, and Matt Helders' super-human drum fills.

Favourite Worst Nightmare also brought the world some of Arctic Monkeys' best-known and most-loved singles. Inimitable live favourites like 'Brianstorm' and 'Teddy Picker' always go down a treat at gigs and festival slots. 'Fluorescent Adolescent' - though slightly diminished by just how bloody inescapable it is at indie nights up and down the country - remains an anthem not only for those who were adolescent at the time of the album's release, but for all who have struggled through those awkward teenage years. And hidden gems like 'The Bakery' attest to the consistency of the band's output, even on non-album material.

For many, this album, alongside its predecessor, is Arctic Monkeys. How many times have you read in YouTube comments or reviews of more recent albums something along the lines of "I wish they would go back to their old sound, their first two were so much better"? Though I don't dispute the right to musical preference, what I would argue is that *Favourite Worst Nightmare* acted as the very foundations of what these commenters and reviewers dislike so much. It served as the springboard for the brooding *Humbug* and, later, for both *Suck It And See* and *AM*. Most significantly, it taught fans of Arctic Monkeys to expect the unexpected, which makes this unusually long wait for a new album all the more exciting.

"This is the record that affirmed Arctic Monkeys' viability as a truly great British band"

Tom Paul



Image: NME



Image: Gigslutz

In The Middle with Maximo Park

Duncan Lloyd from English alt-rockers Maximo Park took time out of their busy touring schedule to chat to *In The Middle* about Record Store Day, recording in Chicago and Brexit

You've just released your new album today, *Risk to Exist*, that you recorded in America. How was that experience?

It was great! We went to Wilco's studio and worked with Thom Schick; it was just on the off-chance we got in touch. We sent some of the material and he said he really wanted to do it and invited us along to Chicago. It was a great experience because the place was set up so you just walk in and start recording. We didn't take any of our instruments: we just showed up. We recorded in like the first 45 minutes so it was very easy. It probably seems odd, but in America they set it up so you can just play and it feels very organic. It was really exciting as Chicago is a really vibrant place and there was a lot going on, what with Trump and the Chicago Cubs winning the World Series.

The album is quite political such as addressing current issues in British politics and the migrant crisis. Was this always going to be a part of *Risk to Exist*?

There has always been an element of politics in our records. I think because of what was going on particularly in the UK when we were writing, it became a part of the record more than ever before. It's affecting all of us and in a way the records are all reflections of the time and we always try to relate to people. There's a lot of empathy. Also going to America and Trump, I think the lyrics really relate to it.

Is there a certain song on the new album that you are particularly proud of?

There's one called 'I'll Be Around' and I came up with that just on the piano at home. A few songs started like that. I just wanted to do something that was really stripped back, almost minimal. The fact that song worked out so well in that way was very different for us.

The album features guest vocals from Low's Mimi Parker, how did this collaboration come about?

When we were out in Chicago, we wanted a different texture to some of the music that was more colourful as well. We are big fans of Low and just on the off chance

we got to work with her. It was just brilliant and to have her ideas gave us some freedom. It was a real honour and very special to have that experience and at just the right time.

Is there anything you are specifically looking forward to about the upcoming tour?

It's really refreshing to see a crowd not knowing the songs but really kind of smiling and dancing to it. That's kind of what the aim is, to see people getting into the groove of the music and the meaning of the lyrics. Just kind of that excitement, I like how it does work live.

"It's really refreshing to see a crowd not knowing the songs but really smiling and dancing to it"

You are doing some in-store shows, do you think it's important to sometimes play in a more intimate setting compared to larger crowds at gigs and festivals?

I think it is. Doing acoustic shows are a really good way to showcase where the songs come from in a natural and honest place. The fans can really look you in the eye and it enables you to become a lot closer to the songs, it's a more visceral thing.

You are releasing an exclusive splatter vinyl for Record Store Day, how do you feel about the resurgence of vinyl?

It's really good for the shops and that's important, especially growing up and finding records shops as somewhere you can relate to and almost find your identity. It's always been there, and to go to a place that accepts people and gives recommendations is great when you are trying to find yourself a little bit. You can chat to whoever is behind the till and then another person will join in; to start a conversation with a whole bunch of people about records is always fun.

Maximo Park are playing at Leeds O2 Academy on the 30th April, make sure not to miss them.

Phoebe Berman

Gig Roundup

The Late Night Legacy @ Lending Room, 21/4/17



Image: Meg Firth

The Late Night Legacy may just be the best live band you've never heard of.

On stage, the Leeds foursome are irrepressible. Frontman Ryan Kitto flies across the stage, supplying tantalising vocals as he surges through every song while guitarist Robert Orange ensnares you with spine-tingling riffs. Bassist Kyle Metcalf slaps back with chugging basslines, and drummer Joshua Stayman is a blur of arms and cymbals as he steers the band with his pulverising beats.

A song called 'Spiders' was definitely a stand-out tune, with its witty lyrics and roaring melodies playing homage to The Late Night Legacy lads' capability for quality song-writing. Somehow, Kitto managed to deliver crystal-clear vocals throughout despite his leaping and lurching, with which he ensured that no inch of stage was left untouched.

Those in the crowd who were stood at the front of the stage were hit frequently with gusts of air pulsating from the amps, testimony to the tornado of energy that had erupted on stage. The LNL lads were drenched by the time they played one last song; "Because that's all we've got left in us!", panted Kitto.

In one final flurry, the band poured everything they had left into a set-closer of break-neck velocity, beaming from ear-to-ear until the end.

Meg Firth

Rating:



The Saw Doctors @ O2 Academy, 15/4/17



Image: Ticketline

Being a 20 year old student, it probably seems odd that I jumped at the chance of going to see a band that has a fan base of mostly people aged 40+ with my dad. However, having Irish grandparents means I've grown up listening to The Saw Doctors and seeing them live brought back a flood of nostalgia from family trips to Ireland.

Upon entering the O2 Academy, it became apparent that I was probably the youngest person there, aside from a few moody children who'd obviously been dragged along by their parents. I have to say, I felt a little out of place. However, as soon as The Saw Doctors took to the stage this feeling washed away immediately. For anyone that has any Irish roots, you'll probably understand the warm feeling that comes with being surrounded by fellow Irish men and women singing their hearts out to well known songs. Opening with 'What A Day', the crowd erupted in song and I quickly realised the enormity of The Saw Doctors' fan base. The audience knew pretty much all of the lyrics off by heart, and the noise only got louder as the well known classics 'Green and Red of Mayo' and 'Joyce Country Ceili Band' were played. The piercingly melodic sounds coming from saxophone

player Anthony Thistlethwaite were a particular highlight for me and his solos left me genuinely astounded as to how anyone's lungs could withstand such a high amount of pressure.

Something that irritates me about a lot of gigs that I go to is that they are over way too fast but The Saw Doctors made sure to appreciate their fans by playing a set that lasted around two hours, with an encore of over four songs! Lee Moran and Davy Carton made sure they engaged the audience by taking on the role of entertainers and at one point even imitated Snoop Dogg, encouraging the audience to chant "Put your motherfucking hands up" — something I thought I'd never hear my dad say.

Although this isn't the typical type of music that I'd usually see live, the gig was above and beyond what I expected and I now understand why the band have managed to maintain their fan base for 30+ years.

Mairead Nolan

Rating:



Upcoming Gigs

Future Islands, 28/4/17 @ Stylus

Samuel T. Herring will bring his beautiful dancing to our very own Stylus on 28th April for the Live At Leeds welcome party. Fresh off their new album and with a big summer ahead of them, expect guttural growls, low swinging dancing and indie beats that will make you want to groove all night long.

Live At Leeds 2017, 29/4/17

The Leeds staple festival returns for yet another year in the spotlight. For one day and one day only, the city's music venues are taken over by the best new names and biggest headliners imaginable. Check the schedule to make sure you don't miss your new favourite band.

Image: DIY

Bruno Mars w/ Anderson.Paak @ First Direct Arena, 5/5/17

Pint-sized pop prince Bruno Mars is set to grace Leeds with his presence on 5th May. Supported by none other than the grooving Anderson.Paak, this one looks set to be a big night.

Angel Olsen @ Stylus, 23/5/17

The angel of punk rock Angel Olsen comes to Leeds at the end of May, just in time for the end of exam season (coincidence? I think not!), so no excuse for missing her. Grab your pals and tickets so as not to miss this one-off.

The Specials + Toots & The Maytals @ Millenium Square, 27/5/17

Speaking of one-offs, when will you ever again see ska legends The Specials playing alongside reggae institution Toots & The Maytals? These two beautiful worlds will collide at Millenium Square on 27th May - a setting suitably grand to house such talent.

Cherry Glazerr @ Brudenell, 30/5/17

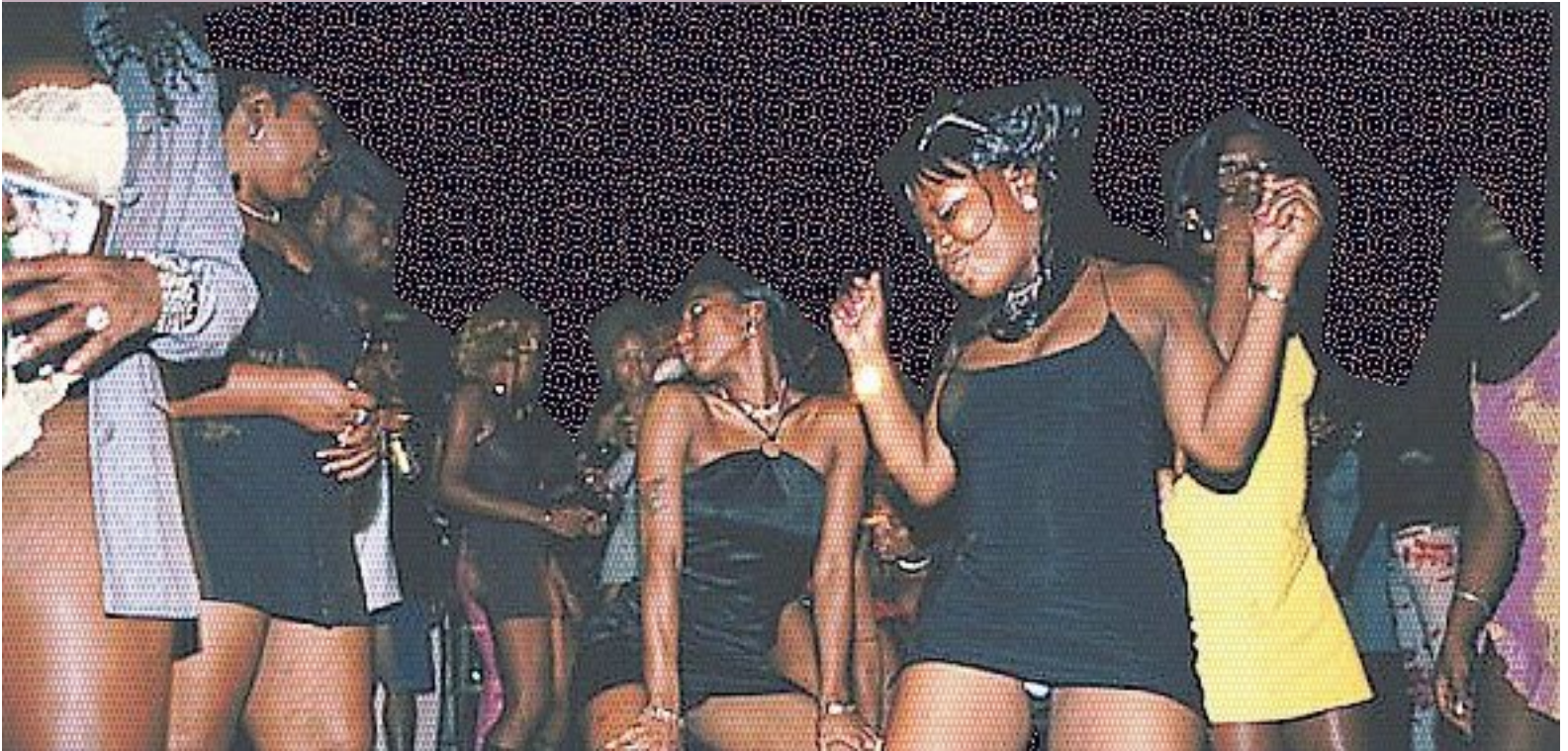
You can always count on good old Brudenell to showcase a variety of acts. For fans of sundazed California rockers Cherry Glazerr and total strangers to the band, be sure to catch their show on 30th May for a guaranteed good time.



Sim Simma... Dancehall: A History

From its roots in Jamaican 1970s reggae to a global musical phenomenon, dancehall is a genre which deserves attention.

Clubs writer Milly Whyman takes us on a brief history of the music, tracing its rhythms from Kingston to Canal Mills



In late 1970s Jamaica, popular music shifted away from its reggae roots towards a more modern, risqué and different display of culture. This new trend was called Dancehall and it was the first emergence of a global musical phenomenon.

Physical dance halls had existed in the inner cities of Kingston since the 1950s/60s, blasting out popular mento, ska, rocksteady and reggae. This was a space where local sound systems played out Jamaican recordings to adoring crowds, with the kind of fame of presidential status. There were live performers, alcohol, food, and huge custom built 'House of Joy' speaker cabinets that attracted masses of Jamaicans to the party. In a racially divided society, where European culture was still held to higher regard, and African culture stigmatised, the dance hall acted as place of solidarity and solace for the marginalised in society. The dance hall was inner city, working class culture: a voice for the voiceless.

After the death of Bob Marley in 1981, the music began to change. Shifts from a government focusing on collective enhancement to the individualistic Jamaican Labour Party of the 1980s, meant that lyrics began to take on a new sense of self. Themes of sexuality, violence and dancing took prominence. Deejays like Yellowman and Shabba Ranks boasted of their looks and prowess, a form of individual advancement for the urban poor. Technological innovations around the art of DJ-ing, also, meant that faster, digital rhythms could be produced, and more deejays could jump onto the scene. With the creation of the Slang Teng rhythm in 1985, it became possible to mix one digital rhythm with different voices; the 'toasting' (talk-over) dancehall style became easy to reproduce and easy to make. This was the climate in which dancehall, as a genre, developed and thrived.

But, the spread of dancehall couldn't have been possible without the popular sound systems that helped to maintain it. Sound systems like Stone Love Movement, Aces, Inner City, and Metro Media travelled across the country, providing outlets for aspiring deejays and singers to perform at events and burst out onto the global

dancehall scene. Impressively, the role of sound systems remains prominent today, but it is intertwined with the modern club scene and Jamaican media outlets such as Irie FM and Hot 102, as well as popular American outlets like MTV.

However, the popularity of dancehall has not been complete without its almighty controversy. Lyrics are accused of 'slackness,' or promoting misogyny, violence, sexual bragging, objectification and sometimes homophobia. Moral panic around 'gangsta' lyrics and 'gun tunes' meant that dancehall came to be seen as degenerative and a catalyst for violence in Jamaica. Today Notting Hill Carnival, where dancehall music plays a huge role, comes under repeated criticism from the media. Truthfully, there have been dancehall artists who have made homophobic comments, and this is a definite problem, and completely unacceptable. But aside from these artists, dancehall music, as a genre, is loud, colourful and vibrant. It is empowering for Caribbean people who have been marginalised, and faced the trials of history. Dancehall goes against fixed, inhibiting standards of decency; it is a political rebellion.

Today the vast majority of students, unknowingly or knowingly consume dancehall music. In popular music, Rihanna's 'Work' was the first dancehall song to top charts since Sean Paul's 'Temperature' in 2006. Drake's 'Controlla' sampled Beenie Man's 'Tear off Mi Garment' to both critical and public acclaim. Sean Paul and Beenie Man can be heard in every noughties throwback room in any club. We have events in Leeds like Clarks, Dancehall Science, groups like The Heatwave, filling their sets with artists who started in Kingston and made their way to the top. Enjoy the music, have a dance, and lend an ear to the history that made it all possible.

Milly Whyman

System: Joseph Capriati

Internationally acclaimed techno DJ Joseph Capriati graced Mint Club with his Leeds debut over the Easter break. The promise of a five hour set lured a number of brave souls from their dissertations, including our very own James Bate

The arrival of chocolate eggs, newly born lambs and elongated Spring evenings signals one time in the student calendar: numerous weeks off lectures and seminars for the Easter Holidays, plus a return to the posh corners of the British Isles. Home doesn't quite compare to university, especially at Leeds where weekends (and weekdays) are a balancing act, juggling house parties, underground raves, disco nights, circus themed extravaganzas and of course, our beloved Fruity.

At home, however, things aren't the same and for those opting to leave Leeds for four weeks meant missing out on key events happening in the city. One being System's huge sellout night at Mint Club on Thursday April 13th, which featured a five-hour long set from world-renowned techno DJ Joseph Capriati.

Due to System placing the event on a weeknight and with the majority of students having already left Leeds, the crowd in attendance was a strange one. The club consisted of a mixture of local college kids and slightly older techno pilgrims who flocked to Mint Club from far-and-wide to witness one of their genre's finest producers spin the decks – for the first time at a Northern club this side of the Pennines.

Following a warm-up set from System resident, Bobby O'Donnell, Capriati took centre stage at around 1am as crowds had slowly filtered in from the rain, packing out the award-winning small club. With its high-quality Funktion-One sound system, immersive smoke machine and hallucinatory ceiling illuminating the inner core of the dance floor, Mint Club was a perfect setting for Capriati's Yorkshire debut and his set was an ideal accompaniment for the acoustic and

aesthetic fittings.

For any aspiring DJs, watching Capriati was like watching Stephen Hawking give a lecture on astrophysics. For the whole duration of his extended set the Italian had full control over the crowd, orchestrating shapes to be thrown throughout, permitting a continuous hand to be waved in the air from somewhere within.

Surprisingly, Capriati started his set with a more tech house sound, preparing the crowd for heavy bass-intensive techno beats to come in the following hours. Nathan Barato's 'Freaks Of The Industry', released on house-leading label Hot Creations last February, was a significant track of the night and one that you'd normally not expect in a Capriati set.

As the set progressed the Italian slowly moved through the genres, continually infusing his infamous build-ups and body-shaking bass into every drop. And by 4am, when drinks were drunk and eyes were wider, techno became more progressive and tech house was soon forgotten.

Thanks to Capriati's unequivocal mixing brilliance, the crowd maintained its energy until the final minutes, and it's a real shame that more Leeds students couldn't be present. As one of the finest DJs to grace a Leeds club, Capriati's five hour set was a true techno spectacle and one that will live in the memory for a very long time. Grazie Joe.

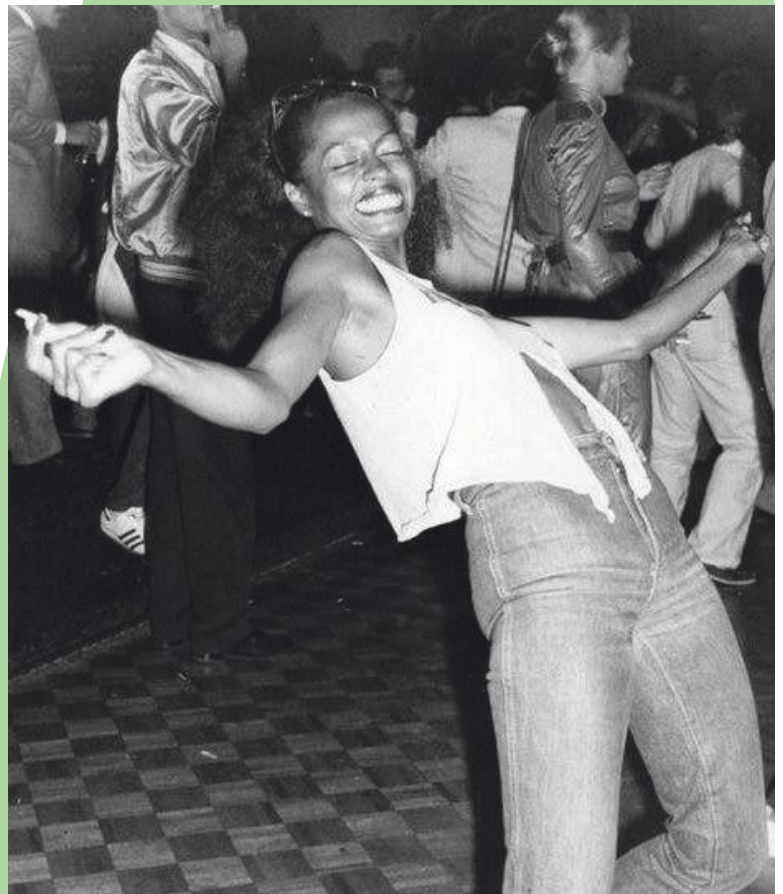
James Bate

Smokestack: Leeds Hidden Gem

Perched on Lower Briggate, a mere stone's throw away from the trendy surroundings of Call Lane, lies SmokeStack, a distinctly more rough around the edges affair. This is however, a diamond in the rough. Instantly the place hits you with its character. Rustic stalls and matured wood flooring, friendly bouncers and barmen that know how to make a cocktail. The steep prices. The crowd at smokestack is completely different. Notably older twenty to thirty somethings who dance like nobody's watching to a blend of soul and Latin funk. Smokestack is something else.

Originality in music selection reflects the creativity of the DJ. Its often too easy to deviate to typical 'club' classics which are guaranteed to be enjoyed by most people. The unique choice of music allows people to dance as if no one was watching, embracing new sounds they may not have come across. The funk and soul DJ portrayed this fantastically, playing from the likes of 'Earth, Wind and Fire' to relatively uncommon artist such as 'Michael Wycoff'. Every track was a banger and whilst I recognised many of them a lot of them I didn't which I think is a unique experience to have compared to most clubs. It felt like I was listening to a handcrafted personal playlist rather than generic EDM or chart toppers. Aside from the regular music nights often free gigs are put on. All of these are intimidate. Standing next to a six-piece ska band was something else. Something that I would've paid for. The band was a part of the crowd, part of the venue its self. If you want a break from the regular routine of drinking numerous Red Stripes and forgetting the night the next morning, go to Smokestack. Dance. Have a cocktail. Treat yourself.

Chris Tobin



Spice up your Wardrobe?

With Victoria Beckham recently honoured with an OBE for services to the fashion industry. Meg Painter looks at her career highlights



Image: Vogue Korea

After a career spanning 17 years, Victoria Beckham was recognised for her services to the British fashion industry in a ceremony hosted by Prince William on 19th April. Whilst the Spice Girl legacy of the 90s remains one of the most iconic eras in British history (just weeks ago I donned my Sporty Spice outfit for '97 themed fancy dress), Victoria, or 'Posh' as many know her, has far exceeded her girl power pals with post-spice career moves.

Once the world had recovered from the trauma of the Spice Girls split, it saw Victoria conquer milestone after milestone such as winning 'Designer Brand of the Year 2011' and appearing on over 15 *Vogue* covers worldwide.

In 2008 Victoria made her designer debut at New York Fashion Week with a collection showcasing couture-like fabrics in classic Beckham colours; black, navy and more black. Despite initial industry murmurings regarding how much of the collection Victoria could really take credit for without any prior industry experience, more recent collections have generated nothing but positive reviews. For Spring Summer '17, ethereal creased ivory dresses contrasted crushed velvet pieces in both classic navy and bold colours, all with mid-calf hemlines which gave a subtle nod to Beckham's business-woman demeanour. Empowerment is evidently key to brand Beckham; "I don't think it's about show pieces anymore, it's about beautiful luxury clothing that women can feel secure in". Her winter collections have been more predictably Beckham, cashmere coats, coal grey colours and cuts sharper than a knife. Her designs have been seen on industry alumni such as Naomi Campbell and Cindy Crawford, proving her place in the fashion industry

has been firmly established.

Fashion aside, Victoria is a woman of many talents; book deals, popstar and mother of four. Her transition from tabloid WAG to luxury lifestyle talk point is one to be admired and has been achieved by few. Women worldwide look to her as a sphere of influence but Victoria is not so many worlds away from the rest of us. Essex born and raised, in the October 2016 edition of British *Vogue*, Victoria penned a letter to her 18-year-old self, with a few relatable lines for us all, which subsequently went viral. Within the first paragraph she establishes "you have bad acne" and "you are not the prettiest or the thinnest" (debatable) but it is the sound advice she gives later in the letter which hits a heartstring of mine, from her LA home to my Leeds attic cave. On fashion she says "it will add interest to your life to go from one extreme to another" An excuse to wear outrageous glitter paired with leather? Thank you Victoria. She talks of the time she rung home in tears from stage school; "I can't do this, I want to come home." Swap stage school for Uni and #relate. Be strong and prove them wrong was her ultimate response. Perhaps the most apt piece of wisdom however is that "you will always be addicted to Elnett hairspray, but you will tone it down". Thank you, at least I know my future now.

So an OBE seems appropriate, and arguably belated, for a British Woman with such a huge influence and business brand. Britain loves her, she clearly loves Britain, so the real question for the woman who showcases her collections in New York is, when are you coming home?

Meg Painter

British Vogue announces Shulman's successor

Who is the man taking the reigns of the world's biggest fashion publication? Polly Hatcher talks Edward Enninful

On the 10th April it was announced that Edward Enninful is to succeed Alexandra Shulman as editor-in-chief of British *Vogue* later this year. Shulman has held her position for a quarter of the magazine's existence, a period which has marked its highest ever circulation, and the digitalisation of the publication.

After such a monumental tenure under the direction of Shulman, it would have been very easy for Condé Nast to try and find someone similar as her replacement. This is exactly what the other potential candidates for the role (*Vogue's* deputy editor Emily Sheffield, and the *Financial Times's* Jo Ellison) were. This makes it particularly exciting that Enninful has got the job as he marks many firsts for British *Vogue* – the first man, the first non-white, and the first with a background predominantly based in style.

He was born in Ghana in February 1972, and at a young age moved to London, with his parents and five siblings. Even during his early life, he was surrounded by fashion as his mother worked as a seamstress, using vivid patterns and colours to create clothes for her British-Ghanaian friends.

At the age of 16, he was spotted as a model. This career was only brief but it propelled him into the fashion world, and within two years he became fashion director at *i-D*, making him the youngest to hold this position at an international publication. Other career highlights include the "Black Issue" which he fronted for Italian *Vogue*. Featuring only black models, it was such a success that Condé Nast printed an extra 40,000 copies.

His outstanding achievements have not gone unnoticed – the British monarchy acknowledged his contribution to fashion by awarding him an OBE for his work to diversify the fashion industry in October 2016.

In recent years, the print circulation of British *Vogue* has seen a decline, but with Enninful's strong media presence (he has six times as many followers on Instagram than Shulman) and exciting aesthetic visions, he's the perfect candidate to bring the publication to a whole new audience and give the magazine the breath of fresh air that it so vitally needs.

Polly Hatcher



Image: essence.

This Summer's hot fashion trends

1. Gingham.

Gingham is without doubt back again for SS17. In a Women's Hour special on gingham last week (what a listen), Daisy Lowe linked the fabric's recurring popularity to nineties nostalgia channelling primary school dresses and *Clueless*. More specifically I came to learn that the fabric became a big trade of Southeast Asia, and was popular among designers for its brightening effect and reversibility. It's undeniably timeless, with Dorothy in the 1939 version of *The Wizard of Oz* sporting a gingham pinafore (chosen to exaggerate her youth) and Brigitte Bardot making gingham the fabric of choice for her wedding dress. In terms of this season, gingham's been seen at the shows of Henry Holland, Molly Goddard, Shrimps, Versace and even Prada. Zara's your go to for colourful gingham, and ASOS for easier to wear key pieces.



Zara gingham check shirt and top £29.99



Shrimps SS17



ASOS gingham peg trousers £30



Zara bodysuit £25.99



Jacquemus



Flute sleeve top- Topshop £29.00

2. Statement Sleeves

Seen at this season Gucci and Jacquemus shows, statement sleeves as a trend is perfect for looking put together even during a 8 hour library stint. Different styles will create different looks whether you want to go full eighties or just add some extra shape to your outfit.

3. Slogan Tees

Maria Grazia Chiuri knew what she was doing when she debuted her first season at Dior. The 'We Should all be Feminists' tee went viral as soon as it was down the end of the catwalk. At the February shows, slogan tees were making all kinds of political statements in this post-Trump post-Brexit world, most notably at Public School, Ashish and Sacai. Slogan tees are big for SS17 with Topshop pulling through on some inexpensive but quality tees at £15 each (not forgetting that 10% student discount).



Topshop tee £15



Dior



Nike Tee- £20



Image: vogue

Fedni



Image: evening standard

Preen



Balenciaga £1,705/
IKEA 40p



Image: people.com

4. Collegiate comfort

For a budget library look cross Fendi and Balenciaga by wearing your dressing gown and carrying your laptop in a 40p Ikea bag. For the complete Ikea experience, reheat your meatballs in the union microwave. Alternatively go one step further and adopt Preen's AW17 look by wearing your duvet to Eddy B.

Victoria Copeland

Best De-Stressing Beauty Products

With deadlines, essays and exams slowly taking over our lives, don't forget to look after yourself when you need it most. We've all fallen asleep on our keyboards with a face full of make-up, and stressed about our stress spots, so we've rounded up five powerful products that will help you carry on studying with a fresh feeling face.

Lush Dream Steam Toner Tab

This wouldn't be a list of de-stressing beauty products if Lush didn't make an appearance. Tired skin and a scattered mind will both benefit greatly from this toner tab from Lush. With calming ingredients of rose, lavender, chamomile, and tea tree, popping this tab into a bowl of hot water creates a steam full of calming essential oils. It's guaranteed to give your skin a hydrating and soothing cleanse, and your mind a bit of peace.

Lush: £2.50

Clearasil Ultra Rapid Action Pads

These pads have been a life saver for my skin during many an exam season. If clay masks seem a bit messy and inconvenient, there are other ways to prevent and eliminate stressed skin that are much quicker and easier. These pads, containing spot fighting salicylic acid and hydrogen peroxide, work to exfoliate your skin, reduce redness and shine, and claim to improve your skin after just three days. I find they are most effective to use just before bedtime to let the ingredients work their magic overnight. Clearer skin is one less thing to worry about with these pads in your night time routine.

Superdrug: £5.89



1001 Remedies PurAir Purifying Spray

This handy little bottle provides a versatile and frankly magical mist. Not only does it contain wonderful scents like cinnamon and peppermint, but it also contains ravinsara, a sweet aroma which is also antiviral and antibacterial. When our bodies become stressed, our immune systems weaken and we become more susceptible to germs and bugs. But this powerful mist can protect you from germs in the air so you can stay on top form during exam season. Ravinsara also works wonders on reducing stress and fatigue, so your mind can stay on top form too.

Cultbeauty.co.uk - £24.00

Aztec Secret Indian Healing Facial Clay

What better way to pamper yourself when you're feeling completely overwhelmed with deadlines than a face mask? Renowned for its deep pore cleansing properties and all natural ingredients, beauty bloggers swear by this stuff. This clay improves blood circulation, removes dead skin cells, and extracts dirt and oil from your pores, leaving you with fresh, detoxified, glowing skin. You can also use this clay as a target treatment for breakouts, which often pop up during this tough time of the year.

Evitamins.com - £5.45



Anastasia Barnes

Glitter Strands: Leeds' very own hair trend

If you fancy channelling those sparkly unicorn vibes, why not give glitter strands a go? The new trend is based right here in Leeds.

Renegade Hair Studio in Leeds is home to Glitter Strands, a new hair trend designed exclusively by colour stylist Charlotte Hopkinson. This new trend is perfect for events, festivals and summer style. If you love glitter and want to do something different with your hair, but don't want the permanence of colour or the price tag that accompanies it, then this is a great alternative. There's a huge range of colours available, everything from turquoise to gold, meaning you can trial out a few different looks.

I tried them out for three weeks and absolutely loved them. I went for a mix of silver and gold, and received so many nice compliments and positive feedback.

Charlotte loves what she does and glitter strands have allowed her to exercise self-expression. Colour and glitter are her driving forces, and she thinks they are 'an important part of a girls life.'

Glitter strands can be traced back to 2010 when Beyonce's hair literally dazzled at the 52nd Annual

Grammy Awards. Hopkinson saw a gap in the market, bought the tinsel and learnt to apply it to her hair; by the end of the same day, two of her clients had glitter strands in their hair as well. You can choose to have the strands bonded to your hair with keratin bonds which will stay in for over a month or for a more temporary approach have them applied with microbeads which last 1-3 weeks. At the moment prices start from £15. To enquire contact Renegade and ask for Charlotte.

Charlotte is keen to combine the glitter strands with glitter body art, henna and facial glitter at parties, festivals and Leeds based events. For more info follow

@Charli_Kiki or Glitterati Cosmetics Ltd on Instagram. She really wants to work with students who have a passion for new experimental trends so if you are interested in photographing, designing or helping run the social media platform then get in touch with: charhopkinson@googlemail.com.

Bella Davis



Image: instagram.com/charlie_kiki

Protect your gadgets.

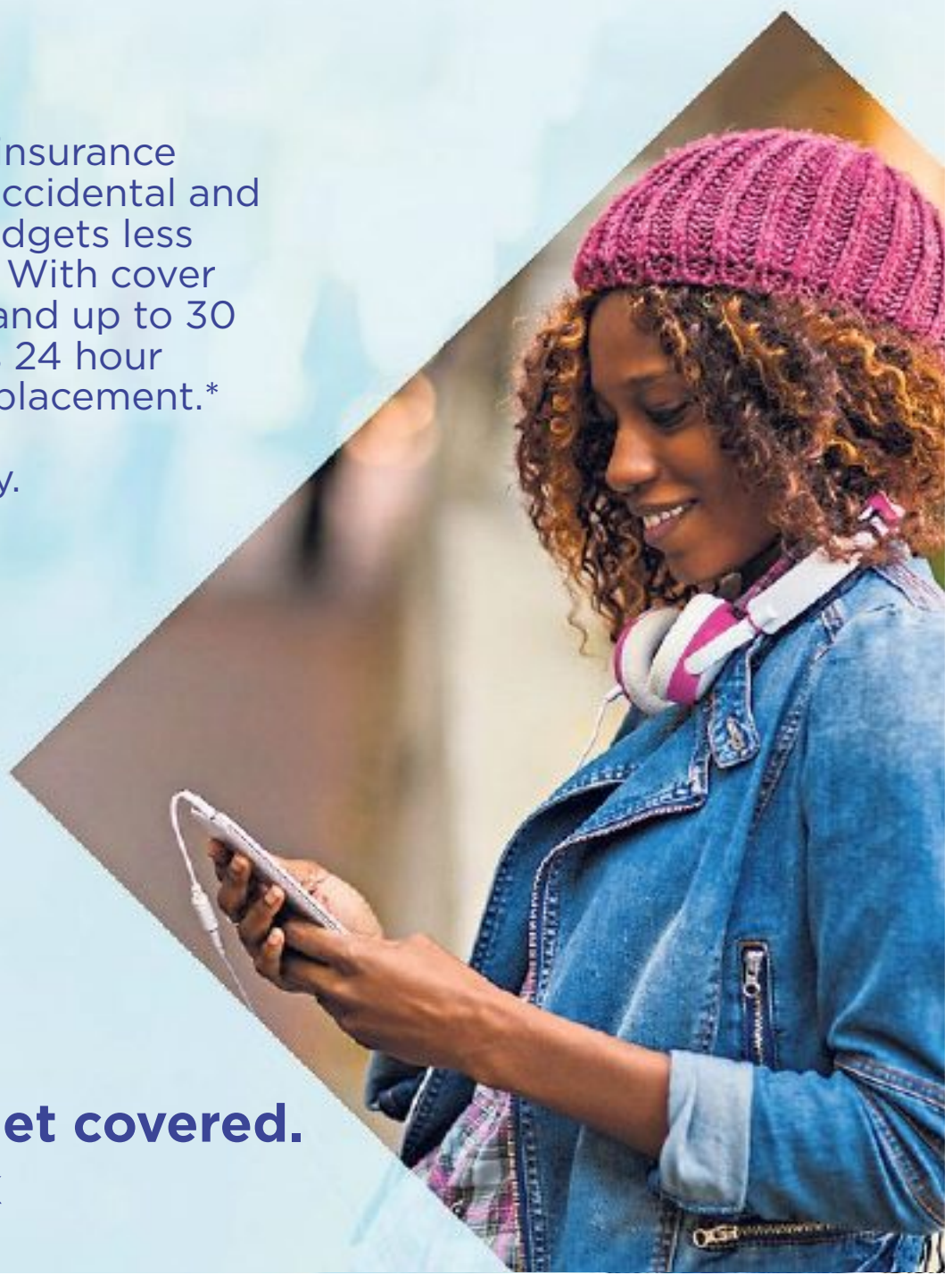


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We Need to Talk About Celebrity Casting



Image: Helen Maybanks

Are theatres becoming too dependent on stars to sell out their shows? Heather Nash discusses the Wyndham Theatre's latest production of *Don Juan*...

A star name can ensure the sell-out success of almost any show in the West End these days. I should know, since I've fallen for that particular marketing ploy more than once in the past. Most recently it was the lure of seeing David Tennant live in the production of *Don Juan* in Soho at the London Wyndham's Theatre. As a venue, the Wyndham's is revered and as an actor David Tennant is one of Britain's most talented and most loved. Fresh off binging *Broadchurch* when the show was announced, I booked straight away. I almost wish I hadn't.

Don Juan in Soho is a modern update on Moliere's *Don Juan*, originally a comedy and also a morality play. The character of Don Juan (irritatingly referred to as 'DJ' in Patrick Marber's re-write) is a libertine; a self-confessed sex-addict who has not a strand of decency or regret, or indeed a conscience, left in him. He cheats on his wife and parades around Soho like a peacock who's taken too much Viagra, until, bizarrely, a statue he's cavorting around turns out to be a messenger from God. DJ dies in a bloody battle, and is banished to hell for his wicked ways. The end.

Marber's re-write barely holds Moliere's original play and the modern setting together. The story-line is out-dated and played for cheap laughs, mostly aimed at the women DJ's seducing. The explicit sex is neither particularly shocking, nor actually particularly funny. David Tennant just about hangs on to his credibility - he seems to be having fun with the character on stage, and his jaunty posture and drawling accent nail DJ's devil-may-care attitude. But DJ is meant to be an irredeemable character, whereas Tennant just has you scoffing slightly. He's too endearing. Because we know Tennant, he's a star and we love him anyway.

And that is wherein the problem lies. If Tennant seems to be the wrong casting choice, it seems fair to conclude that he was cast for his public appeal. As almost the sole name in the show, it was on his credibility that the run sold out almost before it was out of previews. Most critics have panned

the production, making exceptions for Tennant, but bemoaning the play's frothy, and even a bit dull, writing. It's an understandable move by the company to cast Tennant, but his talent seems somewhat wasted on this production, and it seems an easy way for the theatre to rake in the audience.

West End theatre is commercial, there's no way around that, especially when people are knuckling down on budgets for things like theatre. But so often these big name actors are pushed centre stage in lack-lustre productions flogged on their star quality alone. Take the Duke of York Theatre's production of *Doctor Faustus* last year starring Kit Harington. The combination of a play that most people have at least heard of and a household name like Harington meant that this production too enjoyed sell-out performances, but the production itself was a bizarre mix of modern and original, and Harington spent most of the performance looking slightly confused as to why he was being asked to run around the stage in his underpants. It's worth noting that Tennant too was stripped down to a pair of boxers. Is ogling the famous a selling point now too? Richard Madden and Lily James earned limp reviews for their star-studded *Romeo & Juliet*,

"It's an understandable move by the company to cast Tennant, but his talent seems somewhat wasted on this production"

despite Kenneth Branagh's direction. It was no coincidence that it was just after the two starred in Disney's live-action *Cinderella*, and people were delighted at the chance to see their chemistry translate on stage.

Theatre is a notoriously hard industry to break into, and British acting is already bursting with talent. Even in theatre circles big respected names may not be considered capable of 'opening a show' like a TV celebrity can, and so other actors miss out. But it leaves a bitter taste in my mouth. In short, I'm left wondering when exactly London's theatre became simply a competition of marketing strategies and booking famous faces.

Heather Nash

Cinematic Universes are killing cinema



With the upcoming release of *The Mummy* reboot, and the promise of an MCU style cinematic universe to follow, James Candler questions whether Hollywood needs to take a good hard look at itself...

The Marvel Cinematic Universe (or MCU for short) has undoubtedly changed cinema, if not forever, then certainly for the time being. When *Iron Man* burst onto the silver screen all the way back in 2008, it was a frenetic, light-hearted, action-packed gem of a movie that revitalised Robert Downey Jr's career. It was fantastic, and I have fond memories of watching it, and consequently running around the playground pretending I could fly, oblivious to the abuse that was undoubtedly hurled at me by other, better-adjusted kids. However, what is perhaps most remembered about that film is that tantalising post-credits scene; a surprise cameo from Samuel L. Jackson sporting an eye-patch assured us that more movies were to come, and our favourite superheroes would all come together in *The Avengers*.

The first *Avengers* was undoubtedly a triumph. It delivered on all it promised: an all-star superhero team-up, spectacular action set pieces, witty banter, and a Tom Hiddleston who was disconcertingly sexy, despite greasy lank hair.

That was indeed a long time ago, and since then Marvel has churned out another nine films, with two more coming this summer alone. Obviously, all these films have been successful both critically and commercially, and the general consensus seems to be that this is all well and good. But the cloud of superhero fatigue hangs heavy in the air, and the internet is littered with articles about Marvel's impending demise, as audiences grow weary of seeing their costumed heroes battle CGI monstrosities.

The superheroes are not the problem. The problem in fact lies in the whole premise of cinematic universes, a concept which is spreading throughout Hollywood faster than you can say 'unoriginal'. Warner Brothers has crafted its own DC Extended Universe, in an attempt to combine all the

superheroes that they have the commercial rights to. This has resulted in the lacklustre *Batman V Superman: Dawn of Justice* (2016), and the confusing *Suicide Squad* (2016). Both of these films felt like massive disappointments that squandered their enormous potential. Part of the reason for this was that they were too pre-occupied with world-building, so the films came across as incoherent messes. *Batman V Superman* could not be the high-stakes superhero showdown we had all wanted from the age of five, because it had to set up the Justice League movie; Superman and Batman cannot have any real dramatic conflict, when we know they have to be friends in time for the next movie.

“The problem lies in the whole premise of cinematic universes, a concept which is spreading throughout Hollywood faster than you can say ‘unoriginal’”

However, it is not just Warner Brothers who are guilty of this. Universal Studios will soon release its unnecessary reboot of 1999's superlative *The Mummy*. The overall purpose of this is to create an MCU style cinematic universe of movie monsters, featuring the likes of Frankenstein's Monster, Dracula, and whatever B-list character is presumably still in the public domain. This, of course, sounds terrible. Meanwhile, the last James Bond movie, *Spectre* (2015) attempted to create a shared universe of its own, by retroactively suggesting all the misfortune of the previous movies had been perpetrated by Christoph Waltz's Blofeld. This led to a climax that felt nonsensical, and ultimately underwhelming. Bond couldn't kill his arch nemesis, as Blofeld is needed for the next film. Marvel themselves are not immune to this, and the cracks are already beginning to show. If studios want to ensure the continued devotion of movie-going audiences, they must re-discover the art of self-contained storytelling, and once again make coherent movies that have real stakes, consequences, and tension.

James Candler

Image: CJ Entertainment

Ghost in The Shell

***Ghost in The Shell* has been marred by the controversy surrounding its whitewashing since its release, and has suffered commercially because of it. George Jackson asks whether the film itself is deserving of such harsh criticism...**

Since its release, many have heavily criticised the white-washing of the film, but – all social concerns aside – *Ghost in the Shell* really does deliver in a number of ways. The long-anticipated live action remake of Mamoru Oshii's 1995 anime classic has been received with fandom on one side and outright scepticism on the other, those of the latter being prone to tut that it will 'never be as good as the original'. I'll beg to differ.

Perhaps the most crucial ingredient to the film's success is its adherence to the cyberpunk genre. It's set in a post-WWIII metropolis in the year 2029, where towering skyscrapers and animated neon signs are commonplace, and population density is at an all-time high. It is gritty and crime-ridden, with major corporations such as Hanka Robotics, creator of Johansson's character, wielding immense power over the lives of everyday citizens. Such features are all integral to the workings of a great cyberpunk film.

Scarlett Johansson's performance as Major Motoko Kusanagi, a cyborg law-enforcement officer, is certainly a commendable one. However, there are elements in her characterisation that are all too reminiscent of her portrayal of Black Widow in the Marvel universe, or even her role in the 2014 film, *Lucy*. It would appear that she's been typecast as the archetypal sci-fi/action heroine over the years, and her performance in this production does not depart from this. This is not to say she fails to do her job; she merely delivers as would be expected.

For lovers of the original 1995 anime, the alternative plot twists may or may not appeal. The narrative as a whole is not supposed to mirror the original scene by scene, but we do see a great deal of overlap out of sequence. Despite any flaws in the casting or script, the film has its merits as a live action remake. It offers a vision of what could be, and ticks all the boxes necessary for a cyberpunk film on par with other classics of the genre, such as *Blade Runner*, *Akira* and *The Matrix*. We are ultimately left, as with so much cyberpunk, wondering what it means to be human in a world that is increasingly shaped by technology.

George Jackson

The Handmaiden

An absolute darling of last year's film festivals. *The Handmaiden* has finally been graced with a general release across the UK. Can it live up to the hype, or will it fall tragically flat...

The Handmaiden is the latest film directed by Chan-wook Park and is an adaptation of the novel *Fingersmith* by Sarah Waters. The story has been transported from Victorian London to nineteenth century Korea, and the film draws attention to the location change in gorgeous set dressing which emphasises a fusion between East and West. The majority of the film takes place in a large, sprawling mansion, half of it resembling western gothic architecture, the other a luxurious Japanese home.

The story follows Sook-Hee (Tae-ri Kim) who collaborates with a con-artist to defraud a Japanese heiress. Sook-Hee travels to the house of Lady Hideko (Min-hee Kim) who lives with her uncle. He is a strange and unnerving figure who collects rare books and who has trained Hideko to be his assistant, giving readings to him and his friends. Sook-Hee becomes Hideko's handmaiden and gradually becomes involved in the strange world that she inhabits. To say much more about the plot would involve giving away the crux of the narrative; the joy of this film is its storytelling. Park is able to pull off a fantastic twist ending without destabilising the events we have witnessed.

“Park is able to pull off a fantastic twist ending without destabilising the events we have witnessed..

The film has garnered a certain amount of attention, and criticism, for its sex scenes, which have been called gratuitous and used to fetishize the romance between the two leads. Though I would certainly say that the framing of these scenes is directed by the male gaze, this is in accordance with the tone of the rest of the film which has a voyeuristic feel to it, constantly depicting characters peeking through keyholes and through the cracks in doors. The film is visually sumptuous. The costumes are beautiful and characters illustrate their shifts in identity through the putting on and taking off of outfits.

This is a film which I found very interesting, both visually and thematically. It is at moments funny and shockingly violent. The switch in tones is never jarring, but keeps the audience engaged and excited.

Xa Rodger

MK ULTRA



A dance show about conspiracy theories and the Illuminati? Jessica Murray caught up with dancer Joao Maio to find out more...

Is the Illuminati real? Was Britney brainwashed? How do we know who and what to trust? While it's easy to laugh off such claims, research shows that in a 'post-truth' society where politicians and the media regularly spread lies, younger generations are increasingly investing in conspiracy theories as the source of truth. It's a thorny subject, but something which the Rosie Kay Dance Company has boldly chosen to tackle in their latest piece.

MK ULTRA is an exploration of the world of conspiracy theories, drawing on Illuminati imagery and ideas of mind control to create a politically relevant and subversive work of art. The name itself draws on Project MK Ultra which was carried out by the CIA in the 1950s, a controversial and often illegal experimentation into mind control tactics which could be employed during torture. It's a story that could easily be a conspiracy theory, but this actually did happen.

Joao Maio, one of the dancers taking part in the ground breaking piece, explained the concept behind the show to me. "These days, young people especially, don't really believe in politics or religion, so they look up to pop stars and celebrities. Are these people being brainwashed? Are they selling a lifestyle? Are they selling something to us that is not genuine, controlled by someone profiting from this?"

Joao trained to be a dancer back in Portugal, before moving across to the Northern School of Contemporary dance, and has been working with the Rosie Kay Dance Company for two years now. He openly admits that he was one of those drawn in by conspiracy theories and the show has led him to view the world through an 'MK ULTRA filter'. "I'm one of the youngest people in the work, and I remember even when I auditioned I was so into conspiracy theories. It's part of our generation."

In the show, Joao and his fellow dancers perform as their superstar alter egos, which they have been developing for months – they even have their own Instagram accounts. It's a performance deliberately saturated in the technology and youth culture of today. Alongside the dancing, award winning BBC filmmaker Adam Curtis (Hypernormalisation) has created a series of short films to help explain the complex subjects at play here.

This isn't to distract from the dance, however, which portrays the concepts just as well. Joao explains how the conspiracy theories through the medium, taking inspiration from modern pop videos "In pop music there is quite a lot of imagery, the hyper sexualised, glamourisation of anarchy and rebellion, and the glamourising of military and obedience. There's also a lot of illuminati symbolism in pop music videos, the triangle and the Eye of Horus for example."

Joao assures me the piece is the kind of work that will appeal to the younger generation specifically, and the kind of people who may not necessarily attend contemporary dance shows regularly. "I think some contemporary dance shows can leave you a bit by yourself, on your seat, trying to understand what's going on. But MK ULTRA, especially using Adam Curtis' films, really engages the audience from beginning to end. That is why it has been so effective with different types of audiences, and not necessarily dance audiences."

For a dose of contemporary dance tackling some very contemporary issues, head to the Stanley & Audrey Burton Theatre Tuesday 9th May.

Jessica Murray

Antony & Cleopatra

Starring one of the most commanding female characters in Shakespeare's collection. Rose Crees reviews the RSC's recent take on the classic tale

The Royal Shakespeare Company's adaptation of William Shakespeare's *Antony and Cleopatra* follows the violent passions of Mark Antony, a member of the Roman triumvirate, and Cleopatra, queen of Egypt. Antony's un-Roman actions see him lock horns with Octavius Caesar over his political alliances but, amongst broken promises and hateful gossip, his love for the enigmatic Cleopatra triumphs over political reason. Director Iqbal Khan returns after his triumphant production of *Othello* (2015) at the RSC and creates a stylistically dichotomous love story of Western empire and Eastern promise.

Cleopatra, played by Josette Simon, was gorgeously melodramatic in a performance that parodied her hedonistic power while retaining harrowing sincerity. Simon's fantastic portrayal of the outspoken queen, who rules her empire with an acidic tongue and sharp wit, gave a performance that swelled with exuberance from her energetic physicality upon the stage to her enchanting expression of 400-year-old verse.

The parts of the play that did not involve Simon's performance did drag – it seemed it was she who was the glue of the entertainment, magnificent between the mundane Roman scenes. While both Antony Byrne and Ben Allen gave impressive performances of Antony and Caesar respectively (Byrne adopted a stoic role, torn between political allegiance and emotion under the control of Allen's

juvenile and irrational Caesar) they lacked the multifaceted complexity of Simon who commandeered the attention of the show.

The divide between Western and Eastern empires was construed through the set-design and costume. The play's Egypt was warm, gold and softly furnished which quickly turned to a grey, caustic and sterile Rome. A backdrop of clouds that changed in tumult depending on the mood of the scene, gave the audience the impression that they were watching a series of classical paintings in tragic succession.

Perhaps the most impressive of scenes was the intricately choreographed sea battle between Caesar and Cleopatra's armies. The use of model ships clashing, alongside the physical movement of the actors fighting, perfectly enacted something almost unimaginable for the stage.

The RSC's production was visually and dramatically potent, raising questions of femininity, power and politics. While it was easy to feel it's hefty three hour running time, this is an attribute of the original script itself rather than the stimulating work of a strong cast and stylistic team.

Rose Crees

Stand: poetry in plain sight

Little known to many students. Leeds University is home to *Stand Magazine*, a prestigious publication on the worldwide literary scene for over half a century

Every day students come and go, completely unaware that somewhere on campus there's something very special indeed. Tucked away amidst the quiet comings and goings of Cavendish Road lives *Stand Magazine*, where people are hard at work sorting through literary contributions from all over the world. Nevertheless, in the Middle were lucky enough to secure an interview with Jon Glover (Managing Editor) and Elaine Glover (Editor).

Jon and Elaine have been part of *Stand* for a while now, so I begin by asking them how they got into it. Elaine paints me a vibrant picture of sixties Leeds. The union was different back then; every Friday, Jon tells me, there were students keen to sell copies of the fifty or so student-run magazines of the time. One of these young students was none other than the late Jon Silkin, sat at his stall, selling copies of *Stand*, which he himself founded in 1952.

This was one of the first times Jon met Jon Silkin. They got into a conversation about poetry, and from there, Jon tells me, "the dialogue never stopped". A few years later, Elaine, too, fell in love with the magazine, and, over thirty years later, they're still just as passionate about it. Now, *Stand Magazine* is among the best poetry and short fiction journals in the world.

Jon and Elaine make sure to maintain a balance between keeping in touch with the past and discovering new talent. Jon tells me about the gulf between writers and readers, and about how he wants to show people that "literature is not something dictated by godlike figures that only exists on shelves".

I ask Jon and Elaine how they go about finding these new voices. Jon tells me that "although there are big names in *Stand* and it goes all over the world, it's still something that students can contribute to, and we want them to, whether it's their writing, poetry, or fiction, or criticism... we're here and we want you to contribute!" For students who want to find out more, they always have an open door.

When Silkin founded *Stand*, he set out "to found a magazine which would 'Stand'



against injustice and oppression, and 'Stand' for the role that the arts could and should play in that fight". I asked Jon and Elaine whether they thought *Stand* still lived up to these words. "That's a very good question", they tell me, "that's something we ought to talk about more and ought to do more about". Despite this, Jon says "we like to think that the fiction, poetry, and criticism that we publish is important for and important to individual human beings... we don't publish poetry that's only for entertainment". With this in mind, I ask Elaine if she still thinks poetry is the right way to deliver such a message. She answers simply, "Some people do, and that's enough". Jon adds, "It may well be that politics and poetry and fiction will be part of a new grassroots, maybe a quiet revolution – why not!"

When it comes to writing, Jon tells me, "it's not shut doors, it's not glass ceilings or concrete floors", it's what you can do that counts, and if you go out there with confidence in your work, there's opportunity for you to be published and *Stand* against injustice and oppression.

Stand Magazine has recently launched a new website at <http://www.standmagazine.org/> where you can find out more, get in contact, and buy yourself a subscription.

William Hoole

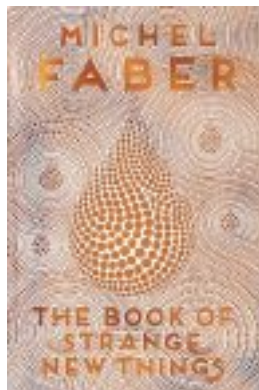
Judging a Book by its Cover

They say never judge a book by its cover, but there is a certain allure to reading books that are as beautiful as their stories. Here are a few beautiful book covers that you will want gracing your shelves



Satin Island
Tom McCarthy

This cover is immediately eye-catching. The minimalist grey background paired with vibrant splashes of colour is an aesthetic that would stand out on any bookshelf.



The Book of Strange New Things
Michel Faber

This unique sci-fi novel has an equally unique set of covers to go along with it. With metallic, almost holographic, covers they are easily noticed. The intricate and beautiful designs of the covers are all the convincing needed to pick it up.



Uprooted
Naomi Novik

This break-out fantasy novel has had a few different covers, but none of them do the rich tale any justice. This version of the cover is even more beautiful in person with bright colours and touches of metallic gold that help illustrate the world so vividly described in the story.



The Ocean at the End of the Lane
Neil Gaiman

Gaiman's haunting and enchanting story comes to life through this cover. This artwork perfectly captures the atmosphere of Gaiman's work. With its deep blues and ethereal feel, this book would look beautiful on any shelf.



Radiance
Catherynne M. Valente

This strange and captivating story is a mix of literary elements, from noir to space opera. This book cover combines these elements with art deco into a stunning and eye-catching work to adorn any science fiction fan's book collection.

Thirteen Reasons Why: Netflix's Most Controversial New Show

It's the show everyone has been talking about, but just why has it been so controversial? Georgia Ryan explains



Jay Asher's best-selling novel *Thirteen Reasons Why* celebrated its tenth anniversary this year with the release of the highly-anticipated Netflix show of the same name, and is all anyone seems to be talking about. Its popularity has brought issues such as suicide and mental health to the fore. In times like these when more people are beginning to open up, but the numbers of people listening and able to offer help are dwindling, it is more important than ever to step into other people's shoes, listen to what they have to say, and look out for the signs of someone in trouble.

The premise of the story, for those who have managed to shut their ears, is that high school student Hannah Baker had taken her own life at the start of a new school year without reason. Except she has thirteen of them, each recorded on a side of seven tapes, each naming and shaming people in the local community who she feels contributed to her isolation and eventual death. Passed secretly from person to person, the tapes circulate between those who are featured on them in a chronological order of events, but have yet to reach everyone – which is where the story

really begins. Clay Jensen, stereotypical awkward high school junior and genuine good guy, finds the mysterious box of tapes on his doorstep after the first day back at school following what happened to Hannah, shocked to hear that the voice coming from the speakers of a boombox is that of a dead girl, confused and disgusted in himself that Hannah had marked him as a 'reason why'. As Clay and the audience make their way through each side of a tape, each story, each 'reason', we begin to make sense of how different events led Hannah down the devastating path that she took, and question what could have been done to prevent it from happening.

Critics have flocked to the internet in their thousands to condemn a narcissistic character who emotionally tortures her peers from beyond the grave; an out-of-touch author with no grasp of mental illness and suicide; a director who should be ashamed of himself for depicting such sensitive events so graphically. Although there is no defending Hannah's teenage inattentiveness and self-centredness in the novel, TV-Hannah is clearly tired, fed up of a world that has knocked

her down time after time, desperate to work out how things went so wrong and explain it to those who did her harm. Her death is not a revenge suicide but a needless death stimulated by the carelessness of others. Hannah wanted to care, and wanted others to care too, so she records her reasons why so that people can understand it wasn't 'just for attention'.

It is also important to remember that those suffering from mental illnesses have different experiences, and so there is no one correct representation of mental illness. That said, Jay Asher doesn't touch much on the issue of mental health because the main focus of the narrative is Hannah being the victim of bullying, sexual harassment, and in more than one instance, assault. While mental illnesses like anxiety and depression can stem from such instances, there are many reasons that someone may feel the need to take their own life and it is paramount for audiences that there are other causes that can be difficult to spot. Try to figure out which major character is battling with suicidal thoughts before the final episode, it's too easy to brush

them to the side.

The brutally honest representation of sexual assault and suicide on-screen breaks the taboo of brushing over – or worse, romanticising – such disturbing cases that take place every day. They are supposed to be uncomfortable to watch so that audiences can shift their stances on controversial topics like consent. Men have confessed that they felt physically sick watching one character rape another on-screen. Friends have admitted to one another that they broke down during the final episode, because once upon a time they were in Hannah's position but are lucky and grateful to still be alive. The events depicted in the show must be acknowledged for what they are before they can be tackled head-on, instead of being brushed under the carpet as words without agency, without victims, and more often than not, without a guilty party.

If you or anyone you know is suffering from bullying, mental illness or suicidal thoughts, please visit www.samaritans.org, or call the team on 116 123 for help.

Georgia Ryan

Booking on a Budget: Summer Guide

The student budget may not allow for lavish holidays, but it still can get you to some pretty amazing places. Polly Hatcher shows us some of this summer's must-visit destinations



Berlin

As capital cities go, Berlin is remarkably cheap. There is something to interest everyone – the clubbing is unrivalled, the history of the city is presented in such an amazing way and the food is cheap and tasty. The shopping is also great, and every Sunday there is a huge flea market at Mauerpark followed by karaoke in the afternoon.

When it comes to clubbing, Berlin is the capital of techno and the clubs are unlike any others in the world, often staying open until midday. During the day, there are plenty of cheap (or even free) activities to do, such as visiting the many museums or walking down the East Side Gallery. The cathedral is beautiful inside, but the real treat is when you make it to the top where there is an amazing view of the city.

Return flights from £26 (June from Stansted)

Timisoara, Romania

Timisoara is perhaps best known as the gateway into Transylvania, but should really be recognised for the beautiful flowers and rich culture of arts galleries, museums and theatre.

The average cost of a pint is under a pound and the old Timisoreana brewery offer tours. The cultural background of the city is very diverse, which means that the city hosts a wide variation of cuisine. For those who are interested in history, Timisoara is the home of the 1989 Romanian revolution that ended with the execution of the dictator Ceausescu.

Return flights from £17 (June from Stansted)



Image: worldalldetails.com



Lisbon, Portugal

For me, the Pastéis de Nata (custard tarts) are enough of a reason to visit Lisbon on their own! However, it also has the bonus of being near to the beach, and the best spots to surf can easily be reached by shuttle buses that depart from the centre.

The beer in Lisbon is really cheap, and there are some incredible bars too, such as Park Lisboa which is situated on top of a car park. The city is also rich with culture, with an amazing Gothic monastery and great street art. If there aren't enough reasons already to visit Lisbon, it is the sunniest place in Europe and gets an average of 2,799 hours of sunlight per year.

Return flight from £54 (June from Gatwick)

Morocco

Morocco is probably the closest you can travel with the biggest difference in culture and, with cheap flights too, this is perfect for anyone who wants to feel like they've travelled far but without breaking the bank. Try haggling in the medinas in Marrakech, hiking in the Atlas Mountains or relaxing on the beaches in Essaouira or Taghazout. If the busy cities get too much, there are plenty of places to relax, such as Chefchaouen in the North, which is breathtakingly beautiful and painted entirely in a gorgeous blue.

The only downside of travelling to Morocco during the summer is the heat, which often exceeds 40 degrees. However, the hostels are cheap and stunningly decorated, which makes them the perfect place to escape from the midday heat.

Return flight to Marrakech from £80 (June from Luton)



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The Happy Guide to Getting Up Early



However far you are into your degree, you probably haven't quite nailed the process of getting up early and being productive. Lauren gives you some easy tips on how to make the dreaded alarm clock just a little bit more bearable

With longer, lighter days bringing us into the summer, you could be forgiven for thinking that you might finally be able to become the morning person you've always dreamed of being. Out of bed by 7am, kale smoothie complete by 7:15, with maybe time to spare for a quick run in that fresh morning air. But if you're anything like me, jumping out of bed in the morning, ready to face anything the day throws at you is less of a reality and more of a pipe dream. If, however, you're part of the population that has to go to school, university or work, then it's likely you have to make some early starts. How then, do you go from being a sweaty haired, puffy-eyed monster in the morning to a somewhat functional human being?

As I write this, I'm sat by Parkinson Court cafe sipping on a cup of tea to make my early morning a little more bearable. I've been sat here since 8:15 this morning, and I've been doing this for a good few months now as I'm coming to the end of my degree and the panic is really setting in. Last year, this wouldn't have been at all possible for me. At that point, I was working up to four part-time jobs at any one time, some of them requiring me to work in bars from 11pm-5am, before heading into lectures the next morning; not exactly a recipe for a healthy sleeping pattern. Any university work was usually completed in the library at night time, after everyone else had gone home. Everything was tough and unhealthy but I needed the money and stupidly placed that above my own well-being.

At this point, it's probably worth saying that my ideas won't work for everyone. If you've ever been like me, working minimum wage jobs at unsociable hours just to make ends meet, you'll know that sometimes, you really have no other option. I've been lucky enough to find other better paid jobs with hours that fit around my degree, but unfortunately not everyone will. I should also stress that you shouldn't aim to get up early every single day, especially if you're used to lie-ins or going to bed really late. Don't try and go cold

turkey; it very rarely works. Try doing it a couple of days a week then increasing it until you find yourself a good routine. Sleep more at the weekends if you want, or continue to get up early if it suits you. You can make a plan but know you might not always see it through. That's okay, it will all happen in time.

Plan, plan, plan:

I often tell myself that I'll get up in the morning and plan my day, but I always fail to. This means I never quite have any direction to my day, I'm more easily distracted, and more willing to just give up and stay in bed all day. Instead, get yourself a planner, and make a point of writing in it before you go to bed. You don't have to plan hour by hour, but just jot down a few things you would like to complete the following day—perhaps note why you want to complete them so you can remind yourself how happy you'll be when you've completed it! By writing things down before you go to bed, you don't necessarily have to worry about remembering to do them. Lying awake, stressing about the next day will always make for a bad nights sleep but if you have it all written down you can at least know that there's nothing you can do about those tasks before you wake up the next morning.

Noise prevention:

There's really nothing worse than coming home from the library or from work and realising your housemates are going out and are hell bent on proving themselves to be the loudest shouter in the world. Combatting such noise usually falls to earplugs, but even they often fail to keep out the loudest of noises. Recently, however, I've gotten into the habit of sleeping using white noise to block all levels of sounds out. The website, mynoise, has so many noise generators so you can use them wherever you are. I use the white noise generator to sleep, but when I'm at university I use 'Cafe Restaurant' as it makes me really productive.

Take time for yourself:

Right, I'm not here to tell you to exercise or eat vegetables that you hate or drink weird teas that quite frankly are only cleansing because they flush out your entire digestive system. No, you're going to take time for yourself however the hell you want to. The thing is, the earlier you wake up (though I don't advocate rising at 4am...), the earlier you get work done, and the quicker you can climb back into bed. On days where I don't have to work in the evening, I make a point to stop doing any university work when I go home to make dinner. When you're working, you often leave your workplace, go home, and forget about everything until the next day. Why should university be any different? Everyone works differently, but at university students often feel guilty when they're not working 24/7, but it's an unhealthy way to approach things, and arguably makes you less productive than if you set specific times to work.

Long-term goals:

Finally, have a think about why you want to make a change. Why is it that you want to be getting up earlier and be more productive? For me, I know I'll be working all summer and likely getting up early to commute and I want to make sure I have my routine nailed down now. Even if you don't have any specifics in mind, just think about whether you're doing it because you want to be healthier, less stressed, or you just want to know that come 10pm you can climb into bed and sleep with nothing weighing on your shoulders. Big or small, there's probably an important reason. Keep reminding yourself of it.

Settling into a new routine can be so hard – just like trying to quit smoking or trying to drink less. The process can take a long time, but you'll get there in the end.

Lauren Davies

The Problem with *13 Reasons Why*

The Netflix show has divided opinion with its portrayal of mental health. Eve explains why the show is an inaccurate representation, and why it could be damaging for some of its viewers



I have many issues with the new Netflix series *13 Reasons Why*. In fact I have many more than thirteen issues with the ultra-popular heart-wrenching series, but for the sake of this article and my sanity, I've narrowed it down.

I remember first reading this book, aged around fourteen, and being disappointed with how it portrayed mental health – specifically mental health in young people. Now, at age eighteen I am even more disappointed in how the television series has depicted mental health and wellbeing. The series sensationalises mental illnesses. It does not show – although it desperately tries through the extremely graphic scenes of self-harm and suicide – the realities of having a mental illness and being a victim of bullying. Hannah Baker is a beautiful girl who dies in a

clean white bathtub, with perfectly done makeup and hair and even perfectly evenly cut arms. Hannah Baker does not portray, not in the slightest, the realities of experiencing suicidal thoughts or any mental health illness. Nor do any of the characters in this series.

Although it is clear by the end of the series that Hannah is suffering from a mental illness which is worsened by the bullying she is experiencing, not once does the show mention any specific illness by name. It is blatantly obvious that multiple characters in the programme are suffering with mental health problems; but it's not spoken about. Whether it was a deliberate choice to leave what was going on in Hannah's head to the viewer's imagination or not, it furthers – intentionally or unintentionally – the idea that speaking openly about your mental illness is taboo. Mental illnesses should be discussed openly as this is the only way we will learn more about people's struggles and how to help others who are suffering.

Even having Hannah's narrative voice throughout the whole series is dangerous. It makes it seem like she is still alive, and the constant jumping from past to present prevents the viewers from feeling her absence. It is, in a sense, as though she never died. The use of this narrative jars any realistic portrayal of death or the aftermath of a suicide. It allows people to romanticise

the idea of suicide – it doesn't really mean the end of a life but is more of a resolution for problems being faced in life. A member of the national youth mental health foundation, Headspace, commented that "sadly when you die, you die, and a lot of young people don't fully understand the finality of death. [The show] gives this very real sense of getting resolution for their issues, which doesn't happen obviously."

Mental illnesses are on the rise, particularly in teenagers. Young Minds say that one in four children and young people show signs of having a mental health problem, and I believe that this show irresponsibly portrays the illnesses as one of two extremes: something that can be really easily fixed by love or something that can never be fixed. The reality is that people suffering from mental illnesses and people in recovery are strong, and getting over them is not easy, but it is possible. That is the message that we should be working to spread, not that you have to wait for your Clay to come along and save you, not that counsellors are the enemy – as Hannah clearly sees with Mr Porter – and not that mental health problems are a life sentence. I believe, and encourage others to believe, that with the right support and help, mental illnesses are possible to overcome.

Eve Jackson

My Life in Targeted Ads

Ever wondered why the internet shows you adverts for things you're sure you don't need?

Edmund gives us an insight into the life adverts think he should be leading



The world grows darker. We fret over increased surveillance, the capacity to store our information, and the freakish accuracy of online advertisements. The latter of which is drawn from what can be ascertained of our demographic character and tastes. So I give you, my life, according to targeted ads...

I'm pregnant: Maybe my contraception failed, I got careless, or maybe I'm trying for a family, but It's trying to sell me pregnancy tests, specifically by telling me the percentage accuracy of the tests, probably to make me buy two of the damn things.

Right, now how do I use this?

I want to move to Australia: I'm on the run presumably, and need to get back into my own country illegally. False passport in hand, I'm gonna need a visa to return to Australia from my exchange. Seriously, I'm getting visa ads for my own country. But I've got a killer haul of gold from the nation's finest banks, and I need to get back to the bush to lie low, and then buy a mansion by Sydney Harbour. They've got me covered there.

My family needs a holiday: I'm a family of four with no taste. Jet2 has targeted me with enticing offers to whisk me, my loving wife, and our two lovely kids off to a hotel with a pool, by a beach. Except that I don't have a wife, or kids, or want a beach holiday.

I'm Polish: I'm unaware of my heritage. Too much of a scrub to be invited on to 'Who Do You Think You Are?', targeted ads have me covered. Facebook ads promised me a Polish passport on account of having a Polish grandparent. I don't have a Polish grandparent, alas.

I'm playing tug of war with men (cough): I'm looking to frolic in the park with strapping young gay men.

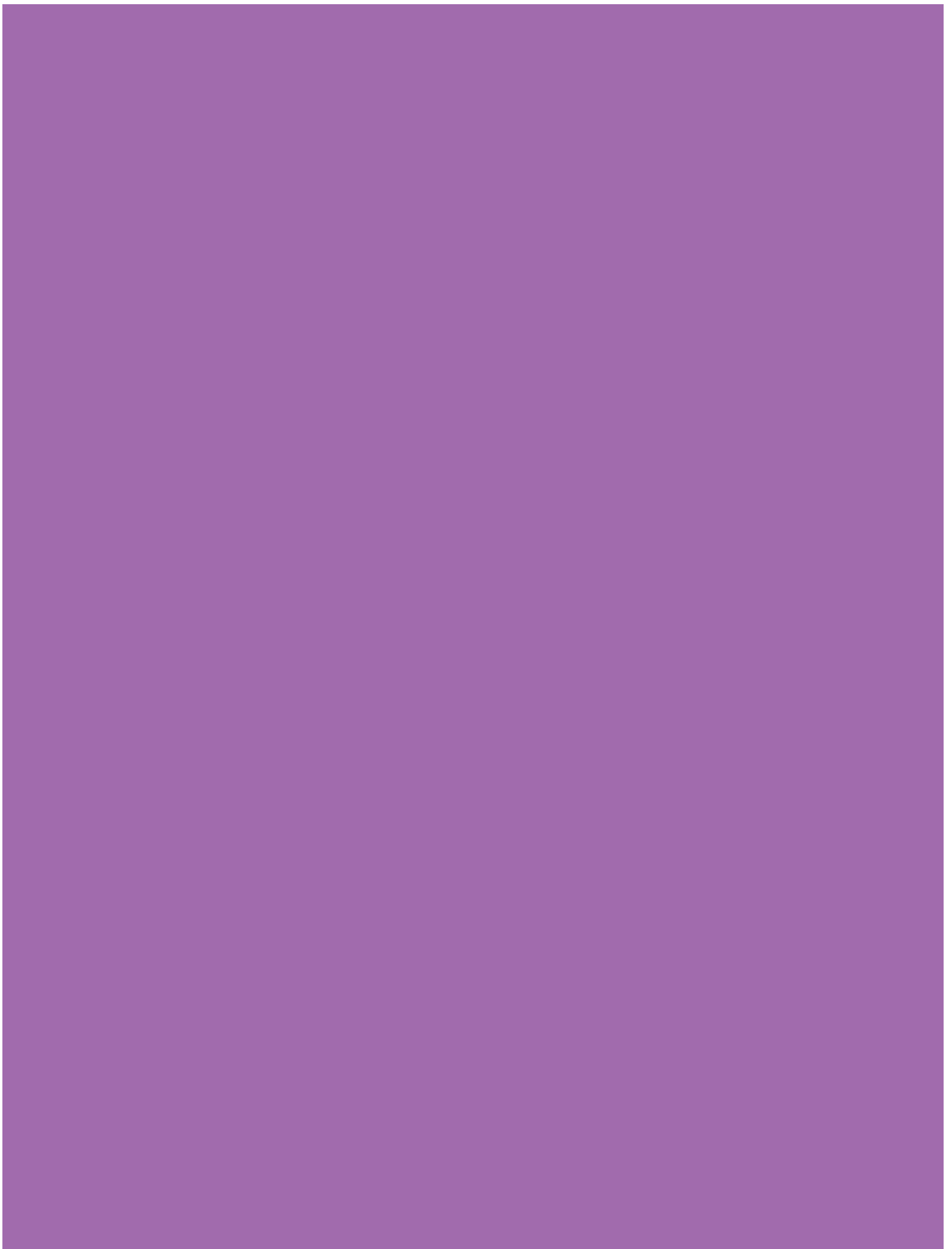
This targeted ad from Planet Romeo features lots of fit young men, gleefully arranging on app to meet up in the park for a gay old time. There's bubbles, exercise balls and abs... meet you there in five.

I'm buff, have style, and bartending experience: Two out of three ain't bad. An exciting employment opportunity for tall, jacked men in bowties to serve drinks to hen parties and be ogled at in exchange for cash. I have the bartending experience, and a bowtie, but somehow doubt many would pay for me to serve them cocktails with my shirt off...

I'm angling for Royal connections: It's the only way I can explain the Facebook ad I got for The Royal Hashemite Court of Kind Abdullah II of Jordan. Perhaps they're trying to convince budding writers and commentators that the King is a jolly good fellow. Jokes on them! I already thought Abdullah II was a top bloke. Though now you all know it too so I guess that ad actually worked. Well played Abs', well played.

From this pregnant, Hashemite, Polish-Australian, buff, gay, bartender, heterosexual family of four: farewell Leeds, it's been a blast.

Edmund Goldrick



University Student Productivity 101

Kiera Greenwood runs through the do's, don't and top tips for acing uni deadlines and staying calm in the process

Kiera Greenwood

Whether it be your dissertation or just another deadline, we are all feeling the pressure these final few months of the semester. So, how do we make this final term count?

One of the primary lessons that university teaches us is how to get by doing very little, but if you're in your final year the chances are that a last minute panic just won't cut it anymore. These last few months of work will prove to be the culmination of three (or more) years spent working towards a degree. As the saying goes, it really is last chance saloon.

Last year Leandra Medine, the founder of 'Man Repeller', posted a monochrome podcast entitled 'productivity'. During the ten minute post she makes numerous suggestions on how to 'get your shit together'. Inspired by this post I took it upon myself to tailor some suggestions to student life in order to get us through these dark and difficult times...

Use Your Mornings

We all enjoy a lie-in. It's a student's prerogative to be able to press that snooze button knowing that, yes, we may be late to that 9am (or even sack it off altogether) but the consequences will never be as heavy as when we are working a full time job. We have years of early mornings ahead of us so why not make the most of the late nights and even later mornings that we can indulge in now? Well quite frankly because, in the words of Leandra Medine: it is time to get our sh*t together. Hit the library for 9am to get in that morning revision session and by midday you will already be ahead of your usual self.

Do The 'Hard Stuff' First

Using this ethos of making the most of those morning hours, don't just list-tick menial jobs like renewing library books or writing a 'weekly plan'. Get your head down and do that task that you really don't want to do, that way returning to work after lunch won't be so daunting.

Optimise Your Productivity

Staying focused is the biggest struggle that we all face when we sit down to do some work. This is obviously because stalking someone that you kind of know (but definitely don't follow) on Instagram is far more pressing an activity than looking over lecture notes. If you're sharing memes about how much work you've got to do then surely that's your work-related task done for the day? Turns out we are actually fairly screwed in this department. According to a study by Microsoft it has been proven that us millennials have a shorter attention span than a goldfish. So how on earth do we sustain some kind of focus? Breaks are essential. Without allowing ourselves breaks we will just take them anyway and end up feeling guilty as they spiral from 'just a quick Facebook scroll' to a good hour of binge watching funny videos. In

Ironically it took me days of procrastinating before I actually got around to writing this article

the 1980s the 'Pomodoro Technique', a method to enhance productivity, was founded by Francesco Cirillo. The basic principle being that you work for 25 minutes and then have a 5 minute break. By setting a timer and keeping your breaks strictly regulated in this way, you are more likely to be productive in the 25 minutes that you have 'on' than if you attempt to 'stay focused' for hours on end.

Make The Most of Your Breaks

Delete your social media apps for a bit. Trust me it works. Instead of snapchatting story-ing yourself 'doing' work to make you feel better about how little you have actually done, get up from your desk and go for a walk. If you use the 'Pomodoro Technique' you can use your five minutes every half an hour to get

some fresh air. Stretching your legs and having some 'screen-free' time will make it much easier to get back and concentrate for your next timed 25 minute slot.

Concentrate On One Thing At A Time

A recent article published in the Business Insider UK claims that multi-tasking only makes us less productive. Ticking items off a to-do list may make us feel great due to the dopamine chemicals that it releases into our brain but, by mistaking this feeling for actual productivity we will inevitably endeavour to tick off easier but less important tasks instead of concentrating on a larger and more pressing assignment (like that pesky essay that you just can't bring yourself to start). Using the Pomodoro Technique you can calculate how many 25 minute slots a task will take by breaking a big task down into little ones. For instance, for an essay you will need to: research, find critics, plan, and of course, write however many words the rubric demands. But, even the writing itself can be broken down into sections. Writing an introduction during a 25 minute Pomodoro slot will begin to seem completely manageable and your days will soon ooze productivity.

Final Thoughts

It turns out that there are multiple ways that we can defy the odds stacked against us as attention deficient millennials. Get some early nights, drink plenty of water, eat well, go for a run if you need to clear your head, switch up where you study and you have totally got this. We can all be productive if we want to be. Ironically it took me days of procrastinating before I actually got around to writing this article but I really am going to try and POMODORO the hell out of my final term, here's hoping that it works for all of us.

MAXIMIZE
PRODUCTIVITY
WITH THE



Portrait of an Artist as a Young Activist

The Gryphon Features look at the prominence of fake news and the art world's capacity to question it

Jessie Florence Jones

Recently one of the most prominent buzzwords in current affairs, bandied around by everybody from readers of the Guardian to angry politics students, is 'fake news'. This is the notion that what we are being told by the media is false in order to dilute the representative zeal of the media as an irrefutable conveyor of the world's events. Conveniently enough it's only been alternative media stories that have been frequently subject to this outrage. This 'fake news' label has consistently been a label applied with substantial bias, steering clear of the papers that are supposedly 'accepted' and reputable institutions.

Within the art world however, the increasing blurring of distinctions between truth and fiction, particularly in relation to the media, has been a subject of several projects and exhibitions. Art's role in the current political, sociological and general global climate is one of absolute paramount importance. I don't think it's too much of a stretch to suggest the rapid slicing of funding for the arts, all over Europe and America, is deliberate. Creative subjects foster the ability to question the world around you and think in an individual and resistant way. Cutting off the ability to explore such subjects is the government, who are as a result stunting our ability to question and challenge them. This is why artists seem to be fervently reminding the world of their importance. From William Blake in the Romantic period to Bacon's nihilistic and gloomy portraits, revolutionaries in the art world have never shied from being a readily available social commentary. Those with influence are reminding the world of just how blurred that line between truth and fiction is in politics.

FACT Liverpool: How Much of This is Fiction?

Ranging from 3-D printing to an exact replica of Julian Assange's office at the Ecuadorian Embassy, David Garcia and Annet Dekker have created a space that traces this idea of 'fake news' a lot further back than the arrival of Donald Trump onto the political landscape. Following in the footsteps of 'Tactical Media', a movement that Garcia himself helped coin and theorize, 'How Much of This is Fiction' looks at the ways in which alternative media functions as a challenge and a critique of the readily accepted media of the establishment. Drawing on the Dada movement, the new set of works also attempts to do exactly the opposite of what its critiquing, offering up an interesting and challenging antithesis. In an interview with New Tactical Research Garcia said that 'I hope that the exhibition opens up a degree of scepticism around current narratives and many clichés that we are living in a post-truth/post-fact world' attempting to show that this is not a new phenomena, but a long standing symptom of the political sphere as a whole. Garcia also mentions in the interview 'Tactical Media', an activist tool which functions as 'a new category that occupied a no man's land between art media and politics'. One of the motivations for the show was to reinstate 'the value of this cultural positioning' claiming it 'should be reclaimed and maintained'. Garcia's motivation, along with his colleagues, seems to be tracing this idea of misleading media and manipulation of the public much further back than one might think. 'Tactical Media' shows the importance of alternative media sources and the danger of conflating them under the definition 'fake news'.



Image: The State of the Arts



Image: Fact Liverpool

Alan Cristea Gallery: Langlands and Bell: Infinite Loop

This artist duo, now in their late fifties and sixties, have created a variety of constructions aiming to replicate and reveal the secrets of the monolith powerhouses of technological companies in Silicon Valley. Nikki Bell, in an interview with the Guardian, describes the structures as a ‘fantasy of total control’ that ‘oozes strategy, ambition, globalisation and technology; it so thoroughly embodies what these companies are about’. Though not explicitly a challenge to the mainstream media, these works nonetheless question the trust we readily give to these companies and the shocking influence and manipulation they have upon us. Having previously constructed replicas of banks in Frankfurt and the headquarters of Nato, the pair have a long history of probing and questioning the power and supposed impenetrability of such global influences. Showing the structures themselves in dissected detail, the pair seem to reveal the way in which

Something seems to be happening in the art sector to remind us of something important...our ability to question

the buildings themselves reveal their influence outside of their walls. In this way the pair seem to be exemplifying the same critique that Garcia and his team are: looking at the public versus private representations of the world’s power structures. On the surface, as Nikki states in the interview, these companies are still projecting the ‘casual start-up jeans-and-T-shirt culture’. In reality, once the surface is penetrated as it is in their work, the underbelly and messy innards of these corporations is much darker, murkier and far less happy-go-lucky than Mark Zuckerberg would have you believe.

Something seems to be happening in the art sector to remind us all of something important: the significance of our ability to question. With a wave of alternative news sites being banded together as equally fictitious, anything outside of the given mainstream will start to suffer. What both of these exhibitions cleverly reveal is the importance of what lies beneath the surface, looking at the implied rather than the explicitly outlined. Both shows use art to remind us of art’s role in shaping, questioning, challenging and often even dismantling the political landscape. In a time when art programmes and funding is being sliced almost imperceptibly thin, those with influence are here to point out the motivation for this. So perhaps, in a time when violence, war and supposedly democratic politics is abundant, the best weapon to equip yourself with is a paint brush, a pencil and a brain full of questions.



Image: The Guardian

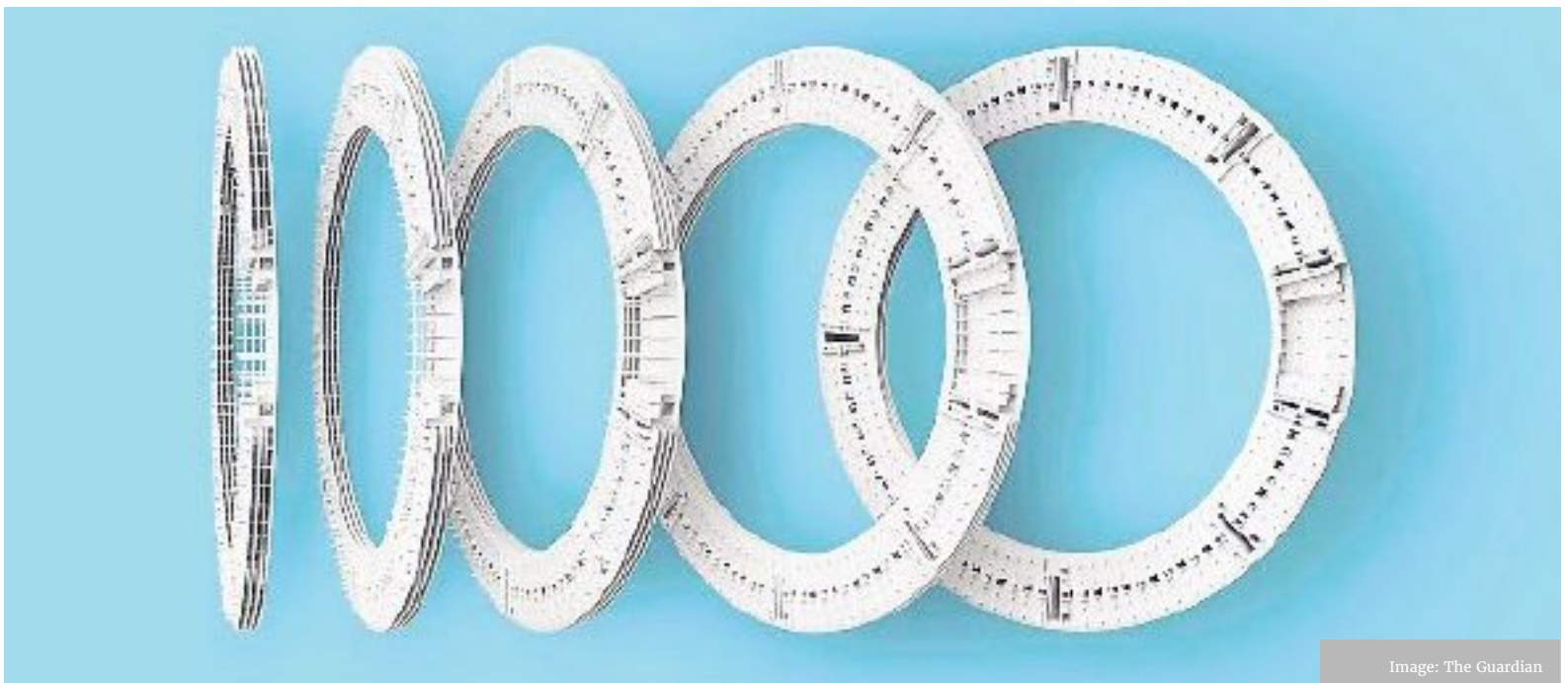


Image: The Guardian

McDonald's around the world

Sam Bailey

If you have ever ventured into a McDonald's outside of Leeds, or the UK for that matter, you have probably noticed that the standard Big Mac, McChicken, and Nuggets cannot be found. In fact, the menu when you walk into the different McDonald's around the world is usually quite different: in China you're likely to be greeted by a Crispy Chinese, in India you might come across a McCurry Pan, elsewhere you might find pasta being served, or even find a McDonald's that serve alcohol. Why is this? Why can't we expect everyone across the world to be happy with a Big Mac, fries, coke and a McFlurry? This is because of cultural differences and variation in national preference. Different values, ethics, religious beliefs, traditions and so forth all effect the choices that consumers make when purchasing goods and services.

These differences in preference create major headaches for multinational companies, as they can't simply standardise their products and role them out globally and expect the profits to just fall into place. Instead, companies such as McDonald's have to adapt and localise their menus to align themselves with the consumer preferences in each different market they serve. So, when McDonald's entered India, they soon realised that around half the population

was vegetarian, and a vast amount of the population practiced Hinduism and therefore wouldn't eat beef. Subsequently, to localise their menu they introduced two new products: the Aloo Tikki Burger (an Indian inspired vegetarian burger) and the now famous Chicken Maharajah Mac to replace the standard (and in my opinion, bang average) Big Mac. The results were outstanding: the localised menu, coupled with a cheap price tag, led to a huge surge in demand and McDonald's India now has more than 320 million customers per year.

However, localisation comes with a hefty price tag and isn't always a feasible strategy for companies with less resources. Localisation means that companies have to effectively alter a vast proportion of their business model. Businesses may have to design new menus, find new suppliers, find local managers, develop new training, conduct detailed market research, potentially change their marketing and so forth, and the cost of this all racks up. So, when entering a new market, the top dog executives have to decide whether to localise their products to adapt to local preferences or keep their products the same wherever they go. Companies often find that there is never a right or wrong answer to this business dilemma, and often the decision is dependent on many variables: type of product, the difference between the

markets, and several smaller region-specific factors. But as McDonald's have clearly shown, localisation can be one potent strategy when gotten right.



Image: IgrawCommunity

An insight into spring banking internships

Tim Knickmann

Most people interested in Finance will have heard of the so-called "Spring weeks"; the mystical and elusive 'internships' for first years. I got accepted for three internships: Rothschild and HSBC, which I managed to attend, and UBS, which I was unfortunately not able to attend due to a clash with Rothschild. So, what I am going to try and do is demystify what actually went on there, what the future now looks like for someone who has completed them and the value in doing them.

Before I begin, I want to clarify a misconception that I think a lot of aspiring bankers have: only a JP Morgan, Goldman Sachs or Morgan Stanley will do. Maybe a Deutsche Bank at a push. But one will be dammed to go to somewhere like Barclays, they only did current accounts anyway, right? There are several harsh truths: a lot of us would not actually want to work at the institutions based on the culture, a lot of us are simply not good enough to get in and that we would be significantly happier in a different environment. Although this seems harsh, it is an unfortunate truth. This was one of the main issues I realised after talking to some of the other participants.

Getting on to the actual content of the week. Both weeks had an overview of what the actual banks did. Without going into too much detail, both banks fascinated me in this regard. I was fortunate enough to see both ends of the size spectrum with an advisory-only bank in Rothschild and a behemoth in the universal bank of HSBC. The banks also both put emphasis on connecting us with their company culture. This is what differentiates the banks, something that everyone kept telling us is that "Banking is a people's business". What that didn't

mean is that you had to be a social butterfly or ooze confidence and charisma, but a basic understanding of tact and small-talk was imperative. In the end, if you have to converse with clients, you need to be able to have a conversation with them.

The content itself, although extremely interesting, was second to conversing with the employees. Rothschild in particular gave us access to everyone from Managing Directors to 1st year Analysts. This is where the experience moves from insightful to eye-opening. Seeing how one can progress, where the differences lie and where the learning happens to enable promotions will be key in the future. The one thing that I did take away, without wanting to repeat myself from both weeks is that they value their people. Having people work for one employer for 15+ years in our current gig-economy, where every banker is swamped with offers, reveals something substantial about the bank. Rothschild especially stressed its commitment to its senior management.

Lastly, the other spring interns that I met were some of the most fascinating people. Especially at HSBC, the breadth of the individuals which had been selected was incredible, ranging from 1st year PhD students, to French aerospace engineers. Most of them knew how to present themselves and could tell extremely engaging stories. If you study a finance related degree like me, then it was nirvana to have such high-level conversations with people on the same wavelength. They also round off your experience and give you an insight into other banks. You may only go to one, but the guy next to you might have completed three with one being at Goldman. So, you can get a sort of 'sneak' insight about the company by talking to him. This is what made the spring-weeks so extraordinary.

I am not going to lie. The Spring Weeks were incredible and will most likely increase my chances

of prestigious summer internships. Not just because I am in the system for several banks now, but mostly because of the unique insight I have.

However, don't be dismayed if you did not manage to secure an internship. A lot of summer interns did not do a spring week. So chin up and focus on the next hurdle.



An internship at the Bank of England

Matthew Moore

We often hear about the Bank of England in the news. They are in charge of creating financial and monetary stability for the UK. Some of their most important functions include the setting official interest rates, issuing bank notes and regulating the financial industry. Working for the Bank of England is a great opportunity and one that a friend of mine, Fran, is about to get the chance to do. Fran is a second year Economics student at the University of Leeds. She has recently secured a placement year with the Bank of England and will be based in London. Fran was kind enough to let me interview her and I was able to learn more about how she got the role. Here's what she said about the process and some advice if you're thinking of applying.

What will your role entail?

I will be working in the Statistical and Regulatory Data Division. This is the department that liaises with firms, private banks and credit providers to collect information on the markets to pass on to other departments, influencing monetary policy and financial decisions made by the Bank of England.

What made you apply for the role?

I wanted to gain exposure to the financial industry and to see if it is a career I may want to pursue after graduation. I was also attracted to its location in London as I want to try out living in the City for a year! The bank sells itself as a great place to work, with a friendly environment full of people working towards the same cause, accountable to the British public. I think I will enjoy working towards a target (economic stability), rather than to just earn higher profits.

Could you explain a bit about each step in the application process?

Application form and attaching CV: This involved questions like why I would like to work for the bank, experience I had garnered and what skills I possessed.

Situational Judgement Test: I practiced a few of these tests and made sure I knew the bank's core values and principles before completing this. It didn't take very long, maybe 20 minutes max.

Video Interview: This consisted of 5 questions which I had 30 seconds to prepare for and then either 1 or 2 minutes to answer in front of the camera, recording myself. This felt strange at first but you just have to pretend you are talking to someone and maintain eye contact with the camera! The questions ranged from competency to current issues in the economy.

The Bank's Gold Test (a case study, comprehension style test): This took longer to complete than the other tests as I was given a large amount of text to read and understand regarding costs and logistics, which I then had to use to be able to tackle the questions. This was alright as long as you took good notes and retained the info from the text given.

Numerical Test: After being invited to an assessment centre I then had to complete a numerical test, which was pretty bog standard. The worst part of numerical tests I found was the time limit on each question which made it difficult to get your head around the data given and work out the calculation.

Assessment Centre: This was a whole day consisting of an excel test, interview and 2 group tasks.

When we first arrived we were taken to a computer room

to complete an excel test which I had no pre-warning about! I didn't really have much idea about what to do, it was all about using formulas to manipulate data. They gave us a few formulas which I used to do what I could but had to leave the rest of it. They also expected us to interpret patterns and write a little report on this data during the test, which I found easier.

I was apprehensive about the interview but ended up feeling quite relaxed in the situation. I was interviewed by two employees, one asked me competency questions which were quite ordinary and the other asked me more technical questions focused on economics and what the bank has been doing recently to stabilise the economy.

Finally, the group exercises required us to manage time and collate information to present and then write a report on what we had found. I think it is important to remain yourself in these tasks and to contribute ideas without coming across too head-strong. Involving quieter people shows that you're aware of all members of the group and want to hear other's opinions. We also had to present to the assessors.

Any advice for someone looking to apply for the Bank of England or applications in general?

My main piece of advice would be to not give up and to be resilient. The process used for placements and graduate schemes is tough, and it sometimes seems like the odds are stacked against you. If you fail a test, don't give up! Practice and practice the tests to get you through to the next stage where your CV and application form will actually be considered and you will be able to show why you're suitable for the job!"

Home-buying: a game of monopoly

Chloe Pryce

The London housing crisis is no stranger to headlines. Less familiar is the phenomenon of 'ghost' homes and the game of monopoly creating them.

Across London, 20,000 so-called 'ghost homes' sit uninhabited. Across England, multiply that statistic by 10 - 200,000 empty homes with a total value of £43bn were empty for at least six months during 2016. Co-existing alongside thousands of empty properties are thousands of homebuyers scrambling to find a property and 255,000 homeless people desperate for shelter. With 200,000 vacant homes, why do headlines persistently present a shortage of housing across England?

Whilst a small proportion of homes are vacant due to renovation or the cyclical nature of housing market, the larger proportion of vacant homes are in use in a game of monopoly played by foreign investors. Investors buy London's most luxurious properties, wait for their value to rise, and then sell them on. The problem with this game of monopoly however, is that it affects more than just the players.

From the investor's point of view, these properties are no more meaningful than those on a monopoly board. Having bought the property, they take the

card from the dealer and sell where necessary with no intention to live in the property. It is simply a source of revenue for them, a house and not a home. Domestic home-buyers at a higher income level are then left unable to find a luxury home in a convenient location, meaning they must commute to send their kids to the best schools. Those at the lower income level are then pushed even further out of the housing market, left unable to afford a home full-stop. According to Molior, in developments across London, over 70% of new-build sales in the £1,000-£1500 sq ft range were to investors. This isn't only unfair but inefficient, and a huge waste of scarce resources.

To be dismissed as inevitable considering the nature of supply and demand or the globalised world we live in, should the government regulate? As for the latter, councils could follow the lead of Camden council and levy punitive levels of council tax on owners of long unoccupied homes, thereby making buy-to-leave properties more expensive and therefore less attractive to foreign investors. Going further, councils could follow the lead of Islington in 2014 and impose the threat of jail on those who do not comply. However, this may prove difficult as identifying the owners of ghost houses is often difficult as they are hidden behind solicitors and layers of complex

offshore company structures.

What's clear is that something must be done to slow down and diminish the power of super-rich investors demanding a house to price those demanding a home off the market. As noted by Lord Rogers, homebuyers have a social responsibility as well as an economic one and houses are built to be homes, not to pose as source of revenue.



Trees die, so let's plant some more



Image: gottakepmoving.com

Dougie Phillips

On Monday America's oldest oak tree – located in a New Jersey Presbyterian churchyard – was felled, bringing an end to a life that had spanned 600 years. Yes, it hadn't reached the age of the Big Belly Oak in Wiltshire's Royal Hunting Forest, or Nottinghamshire's the Major Oak – both aged at around 1,000 years old – but it nevertheless still held a deep-rooted connection to its local community. This was a tree with historical significance, a tree which an entire town was built around, a tree which President George Washington once sat and picnicked beneath (the contents of the picnic are unknown, although unconfirmed reports suggest that ham sandwiches, Jaffa cakes and a packet of Wotsits were consumed). However, like with all living things, nothing lasts forever. With age, trees can become susceptible to rot, to environmental stresses and to biotic agents – such as insects and pathogens – all which can, ultimately, result in death.

A little morbid, right? Perhaps, but with death comes life. When a mature tree dies in a forest it allows other life to flourish. As the wood rots it becomes host to a wide array of organisms; species of lichen,

fungi, invertebrates and birds are dependent upon the microhabitats that arise from a tree's demise. It doesn't stop here though, death can also aid other plant species within an ecosystem – particularly by the recycling of nutrients. The nitrogen which was once stored within the wood, a vital component for plant growth, is slowly released into the soil as the tree decays. Environmental relationships should be marvelled at; a compound that is crucial to life becomes available as a direct result of death. Finally, once the standing dead tree falls it creates holes within the forest's canopy, allowing the necessary sunlight to the ground for other species to establish themselves in the trees place.

The environmental benefits following the loss of a tree hold great value, however that tree – which represents an important resource itself – has still been lost, an importance that should not be understated. In addition to their role in sequestering carbon, trees also play a huge role in our everyday lives. The timber structures that keep your home standing, the furniture within it, or even the very paper that this article is printed upon; all products that stem from the humble tree. So let's not lose them.

Knowing the exact number of trees on Earth is an

important, yet nigh on impossible task to undertake. This is all set to change in 2021; Biomass – an aptly named satellite produced by the European Space Agency – will be launched into Earth's orbit to monitor the world's forests. Using synthetic aperture radar, which can penetrate a forest's canopy, Biomass will monitor both how much land is covered by forests and the amount of wood contained within them. So what about the UK's forest resource? What condition will our forests be in by 2021?

Since the end of the Second World War – when the UK's forest resource was at its lowest in human history – our forest land coverage has increased from a mere 5% to a much healthier 12%. These increases have started to stall though, with the UK's annual tree planting figures gradually falling during the last decade. This came to a head last year when just 700 hectares of trees were planted in England and Wales, much less than the Government's targeted 2000ha, prompting concerns that the UK's forest resources are on the cusp of suffering deforestation. Considering the potential role of trees in combating climate change by sequestering carbon, we should be adding to our forest stocks instead of taking away from them. Trees die, so let's plant more. Lots more.

Tribology: a little bit of friction goes a long way



Image: napwha.org.au

Sam McMaster

This weird sounding word does not mean the study of tribes, as many puzzled people have asked me before, though perhaps the subtitle has given it away. Tribology is the study of interacting surfaces in relative motion – which, I give you, doesn't sound interesting when taken at face value. Hopefully I might be able to change your mind in this short article.

This field of study was only given a proper name in 1966 following a report authored by a select government committee, including the late Professor H. Peter Jost and Duncan Dowson, Emeritus Professor here at the University of Leeds. The 'Jost' report revealed the enormous energy wastage throughout the country by unoptimised components and systems. With proper consideration of tribology (reducing friction, wear and general corrosion) across all mechanical systems, the savings were estimated to be in the hundreds of millions in 1966.

Though the field was only given a unifying name in the sixties, its importance and existence was known about as far back as Ancient Egypt. Several carvings exist portraying the transport of large monuments, in which people are clearly seen pouring liquid onto the sand to reduce the friction when moving them. Leonardo Da Vinci even researched the calculation – it's almost sickening the amount of work he got through.

The report also recommended the establishment of a number of centres for Tribology teaching throughout the UK. A number of these now exist in UK universities including Leeds, Sheffield and Imperial College

London. To further expand on the roster of teaching centres, the EPSRC granted the University of Leeds and the University of Sheffield a grant to establish a doctoral training centre, training PhD students in tribology while working closely with industry. In 2014, the iT-CDT welcomed its first cohort of students and is still recruiting.

The importance of tribology cannot be understated despite its obscurity. Much of the key research regarding joint replacement therapies took place here at Leeds and wouldn't be as far on today without tribology. You definitely wouldn't want your shiny new hip wearing, sending a load of metal particulates into your body a few months after it was implanted. The improvements in the efficiency of modern engines, helping to combat climate change, is mainly due to tribological improvements.

In more recent years, new areas of study within tribology have emerged as the field has grown in prominence and technology has moved on. Nanotribology is mainly concerned with the small-scale interactions of nanotechnological mechanisms and new innovative coating materials. Space tribology is yet another new area, governing the performance of satellites and spacecraft. So, tick off nanotechnology and space – I think we can say this is pretty cool.

A number of researchers from various institutions, including the University of Leeds, have started a new blog to promote awareness of tribology, sharing new discoveries in the field. You can find out more about the various domains of tribology including computational tribology, biotribology and atomistic tribology. If you're interested to learn more, please visit tribonet.org.

The March for Science

In protest to the Trump administration's views on climate change, science policy and their continual exclusion of scientific evidence from policy decisions, scientists organised rallies and marches in over 600 cities around the world on April 22nd. Though this event was centred on the United States, the side-lining of scientific evidence and the reduction in science funding for climate change, evolution and general policy making has been a worldwide problem.

Organisers made it clear that this is a non-partisan movement, aimed at celebrating science and its importance in our everyday lives. The stated core principles of the movement are the promotion of science serving the common good; the establishment of evidence based policy and regulations in the public interest; improved science education; diversity and inclusion in STEM subjects; government transparency on scientific findings; inclusive public outreach and, finally, fair amounts of funding for scientific research.

The marches have been used to highlight these issues as well as to humanise science, showing those who work in it are as human as the rest of us. Science is not just some abstract process that occurs independent of culture and community.

This week has seen the organisers of March for Science encourage those who took part to have a "Week of Action", with daily activities to serve the group's mission and turn the momentum into a global movement.



Image: Quartz

Women Gymming at Leeds Uni

This week in Society, Bethany Donkin describes her role in promoting gym-going for women. From 7:30AM to 9:30AM every Sunday morning, The Edge is offering a women-only gym hour. Bethany discusses the reasons why a gym space only for women is important, and how you can participate.

Bethany Donkin

For a program which began just six weeks ago, the turn out of 50 girls for the most recent women's hour at The Edge is impressive. Namrah Shahid's motion, pushed through the Better Union forum at the end of last year, has produced a huge uptake in the number of women running, lifting, cycling and stretching on our campus.

The space aims to give women the opportunity to exercise in a relaxed, friendly and non-judgemental environment. Alongside Namrah, Emma, the social sport manager at LUU and overseer of the Uni Girls Can project, assisted in setting the session up and promoting it around campus. "The second hour has definitely made a big difference to the session", Emma told me as we stood on the work out mats, adding "We sometimes do circuits over here for women who want some guidance, tips or advice on technique."

Namrah has been working hard to promote the hour. She told me; "I'm still working on promoting the sessions. After the hours extended to 9:30am, banners, postcards and digital advertisements had to be altered to reflect this, the Edge Marketing Team have done a great job of this. A 'women gymming' photoshoot, featuring a diverse range of women, organised by the marketing team is under planning too to boost advertisement.

"At the women only swimming sessions on Friday nights, I have been standing by the door handing out postcards about the gym sessions as people leave, as well as creating social media posts and a Facebook event every week. I promoted the sessions at the Women at Leeds Network in February where I was invited to deliver the talk with Emma, as well as Suzanne Glavin (Head of Sport and Physical Activity).

"In addition to this, the sessions were promoted during International Women's Week where I featured on the LUU Twitter and Facebook pages as a 'woman of sport'. I further promoted the sessions at the Uni Girls Can event: 'Girl Power' and I was also invited to speak on Leeds Student Radio about the sessions. As I'm in the peak period of my masters year and busy being the School Rep for Chemistry, it's all proving a lot of work and so I would really appreciate everyone out there reading this to help me in promoting the sessions!"

Emma runs a mini circuit routine during the session and is on hand to give advice on how to use machines. Looking around the gym she tells me; "It's a really nice atmosphere- it feels like a safe, non-intimidating space- you can go and try a machine you're not sure about and women are supportive of one another."

Emma introduces me to Prema who has come along with her mum. A Dentistry



student at Sheffield, Prema commutes every day from Leeds whilst balancing a weekend job; "You're a bit of a super person!" I comment. Prema acknowledges that whilst she may struggle to get up for work on a Saturday, there's nothing stopping her getting out of bed for the Sunday session at the gym. "I feel comfortable, it's not just for religious reasons- in simple words; I feel comfortable- for me, I can't wear certain clothes when men are here, but I can work out comfortably in this environment." Prema waves over to her mum using another weight machine; "It's a really good bonding session, we were just laughing our heads off on the treadmill."



"I feel there's a lot of women who don't know about the session that would really benefit from this," says Rebecca who is a member of the Jewish society. She has been spreading the word in JSoc and encouraging women to come along. "You look like you've really been working out!" I comment cheekily.

"Yeah! I've just ran 4k! That's another thing- I never exercised or ran much before this. But I've really been getting into it! I went on the Uni Girls Can 5k run last week, I have never done outdoor running before and I ran 5k! When you're with a whole bunch of people it's so liberating. If this women only session didn't exist I would never have gotten into it".

Emma then introduced me to a Uni Girls Can activator Liv, who introduced two successful 'Intro to Weights' classes for women. These proved so popular that they are now holding regular classes on a Tuesday and encouraging women to come along on Sunday. "The classes have had a big audience," says Liv, "Girls often feel intimidated going into the big weight section because they don't know how to lift or what the right technique is. Particularly when there's a lot of guys in here they don't want to go in and do something wrong and embarrass themselves, or muscle in because they feel intimidated. We are using the strength and conditioning room downstairs- it's called 'Intro to Weights'." You can book these classes online on the Uni Girls Can website.

A real success, Namrah and the women who have worked hard to make the session happen have something to be proud of. Namrah added; I am so pleased with the progress the women only gyms session have made, in the first session I head counted 18 attendees by 8:30am. The introduction of a second hour has helped boost this turnout so much -last week we counted 52 attendees by 9:30am! Not only is it amazing but it's empowering to see a fitness suite and particularly the weights section filled with women! Personally, I'm just so impressed by the dedication these girls have to get up so early on a Sunday morning!





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Cause for celebration at Sandown

John Gibby
Horse Racing

As another jumps season draws to a close for racing fans, it's difficult to know where attention should be focused. Perhaps it should be on Nicky Henderson, who has beaten off pre-eminent handler Paul Nicholls and the late blooming Colin Tizzard to surely secure a famous victory in the Trainers' Championship. Or perhaps it's Richard Johnson who

deserves the plaudits, an unsung hero this year who will pick up his second Champion Jockey trophy, a year after finally dethroning the legendary AP McCoy at the top of the sport. There are several equine stars who deserve the limelight as well, though, from Henderson's crack novice chaser Altior, who will be in action this weekend, to other stars of the season including triple-Gold Cup winner Sizing John, brilliant Champion Hurdler Buveur D'Air and the late, great Many Clouds, who

the year. Despite this, there's plenty to reflect on, and in keeping with the name of the feature race of the day, the Celebration Chase, plenty to be happy about. But that shouldn't overshadow some quality racing that will take place to draw the season to a close. Altior, the Arkle winner who has looked untouchable ever since being sent over hurdles almost two years ago, will take on shock Champion Chase winner Special Tiara in the final Grade 1 of the season. Henry De Bromhead's charge may have been flattered at Cheltenham when odds-on favourite Douvan made a shuddering mistake at one of the first fences which caused him to come home lame, but there's no doubt that this won't be a walk in the park for Altior. Henderson maintains that he could be one of the best he's ever trained, perhaps just as good as his imperious champion Sprinter Sacre, last year's winner of this race and another horse who hasn't come through to the end of the season having been retired in October.

died at Cheltenham in January shortly after becoming the first - and to date only - horse to beat the mighty Thistlecrack over fences. It's been a mixed season in this way, seven months which have showcased just how much this sport is a rollercoaster.

Whatever happens on Saturday, we are left with so many questions as jump enthusiasts wait through the Flat action of the summer until October. Can Nicholls bounce back? Will Sizing John continue as the premier staying chaser in training? Who of the fine brigade of novices will come through to challenge for Festival glory next year? It feels like a long time until we find the answers to these mysteries, but before long, winter will be coming once more.

On Saturday at Sandown, the official end of the 2016-17 National Hunt season, turf enthusiasts will not bear witness to the classiest card of



Image: PA

Too little, too Leyt: Orient's struggles

Luke Etheridge
Football

Barry Hearn is a man who has made few mistakes during his career, having turned snooker and darts into the phenomena they are today. However, even he admits his judgement was mistaken when he sold Leyton Orient to Italian businessman Francesco Becchetti in 2014. The club, who were on the verge of promotion to the Championship when sold, will play non-league football for the first time in 112 years after defeat last weekend confirmed their second relegation in three seasons.

Becchetti has been conspicuous by his absence from Brisbane Road over the past few months, but his ownership has had profound effects on and off the pitch. Five managers have tried (and failed) to galvanise the club over the past 12 months, with players and staff regularly having to wait for their salaries. The club has already survived one winding-up petition this year, with another hearing due in June. Becchetti has pledged to sell the club once an owner is found, but it is hard to see why anyone would want to pay off the debts caused by the Italian's mismanagement.

Leyton Orient are just the latest club to suffer due to owners treating clubs as just another business project, without regard to the feelings of the fans. Leeds, Newcastle, Aston Villa and Sunderland are just some of the big-name clubs that have experienced a fall from grace, with owners either putting profits over performances, or making promises that have proved impossible. Arsenal fans may complain about

Wenger and Kroenke killing their club through social media outlets such as ArsenalFanTV, although you would struggle to find any other club in Europe that would complain at Champions League football for twenty consecutive years.

The fit-and-proper person test, imposed by the Premier League and the EFL on all new owners, is clearly not a fit or proper method for judging club's benefactors. Convicted criminals are still able to run a club, with the EFL themselves admitting that the test doesn't consider the 'capabilities' of the new owners. Hardly the most reassuring news for the fans who turn up week in, week out, to watch their club, even when a drubbing is the most likely outcome.

However, fans of the East London club should not give up just yet. All three teams automatically promoted from League Two this season (Doncaster, Plymouth and Portsmouth) have suffered difficulties in recent times. Plymouth and Portsmouth have both entered administration in the past 10 years, while Doncaster's ex-chairman once attempted to burn down the stadium in an insurance scam. Stability

will be key for Leyton Orient if they are to replicate these clubs and return to league football at the first attempt.

Stories such as this, the liquidation of Notts County Ladies and the tax scandals that have recently hit West Ham and Newcastle, show how football is more dominated by money than ever. This is a fact that all fans of the 'beautiful game' will ultimately have to get used to. While owners like Becchetti can run a club into the ground, the spirit of the supporters will remain unbreakable, even till the bitter end.



Image: Reuters

Basketball matches end in brave defeats

James Felton
Basketball

It was a tough day at the office for Leeds' basketball teams in the Christie Championships, as they suffered defeats by Manchester and Liverpool. A high scoring game ended with a 67-43 defeat the home men against Manchester, with the women losing 57-22 to the same opponents. Manchester then made it four wins from four, with 59-42 and 59-29 wins against the Liverpool male and female teams respectively.

It was then Leeds' turn to face Liverpool, with the men playing first followed by the women. Both matches were entertaining, aggressive and competitive, but, unfortunately, both ended up as victories for the away side. In the men's case, although the match was evenly fought out for much of the encounter, the 18-10 lead that Liverpool took after the first quarter seemed to do the damage to the home side. The first ten minutes epitomised everything that was going to happen in the match; the relatively large crowd were boisterous; there were some questionable refereeing decisions and Liverpool were able to make the most of their scoring opportunities whilst the Gryphons struggled to make their chances count. That was the only difference between the two teams.

The second quarter was closer, but Leeds were unable to close the gap on Liverpool, meaning the Gryphons would go into the second half of the match twelve points behind. The build-up play and defence from Leeds were both solid, it was just one of those days when the ball didn't want to go into the basket, at least not often enough. At the same time, both coaches were saying some choice words to the umpire, as they felt some decisions had gone against their team. Passions were flaring between both sides. The third quarter, at one point, saw Leeds cut the gap to seven points, with the score being 36-29. Unfortunately, the home side could not materialise on this, as Leeds ended the penultimate quarter 12 points behind in 41-29. The match would end 49-35 to Liverpool. Perhaps the score was a little harsh, and not a true reflection of the performance from the Gryphons. On another day,

the score would, at the very least, been much closer.

The women's team were equally, if not even more so, unlucky. One hour after scheduled (due to the previous matches starting late) this match was well worth the wait. Both sides were combative, strong and equally matched. Liverpool started off the better of the two sides, though, with a slim 11-8 lead after the opening ten minutes. But the lead had slipped between the two sides during the opening quarter, with Liverpool taking the lead, Leeds equalising, then Liverpool taking it back. It was setting up to be a great match for the spectator.

If the first quarter was close, the second was to be even closer. Playing superbly and in a determined fashion, Leeds pulled the score back to make it 15-15 after half of the match played. The game, it seemed, was going to go down to the wire. At this point, the match was unpredictable.

However, things did not go as planned for the Gryphons. After a couple of good triple throws, and a few other points, Liverpool took a 29-17 lead going into the final quarter. This quarter was, ultimately, what cost the home side.

Going into the final quarter, it was a mountain to climb for the Gryphons. Losing by twelve points, some early

points would be needed to have any chance of a comeback. And as much as Leeds tried, and played well, the difference kept increasing. 35-21 to the away side with only a few minutes left on the clock suggested it would, like the men's, be a defeat which perhaps was harsh on the Gryphons. The full-time score finished 39-24, which definitely was not a fair reflection of the match and the abilities demonstrated by the home side. Leeds were committed, aggressive and played largely well. It was just the third quarter which cost them. As with most sports, it is these fine margins which are so important to the final result.



Christie Championships round-up

The championships started at Weetwood on Sunday afternoon, with Liverpool securing victory in both of their American Football matches. Liverpool also tasted success in the women's handball, where they defeated Leeds 12-7 and Manchester 8-5. The men's handball was a much closer affair, with Leeds drawing both of their matches, meaning Manchester's earlier 26-24 victory against Liverpool was enough to secure victory in the contest.

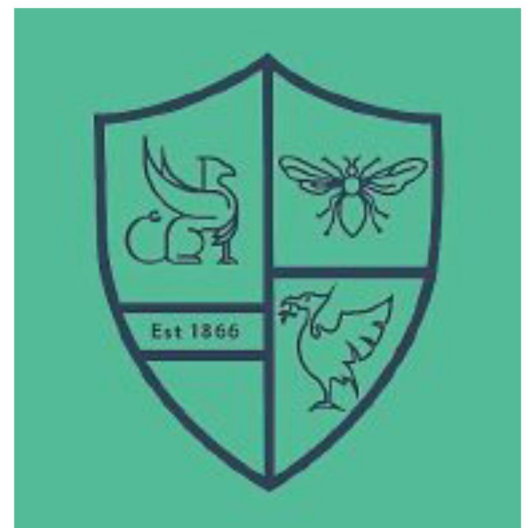
Results in the pool were mixed throughout the day for Leeds, with both male and female swimming teams taking victory, scoring 33 and 32 points respectively. Unfortunately for the home side, it was Manchester who tasted success in the water polo, as they won all four of their matches, with Liverpool unlucky to lose both of their men's matches by a single goal.

The trampolining was tense throughout, with all three sides being closely matched, knowing that one mistake could make the difference between winning or

losing. In the end, it was Leeds who won with 280.85 points, thanks to a near-flawless routine. Leeds were also successful in the cross-country events, which took place at the newly opened Brownlee Centre, with both the male and female teams winning the relay events.

There was also a double success for the hosts in the Canoe Polo, with Leeds edging out Liverpool and Manchester on both occasions. The women's football was host to one of the most one sided fixtures of the day, as Leeds' first team scored fourteen goals without reply in their two matches, with the seconds also going unbeaten.

Manchester proved to be too good for Leeds' netball firsts and seconds, with Lacrosse being another sport where the Lancashire side were dominant, winning 15-0 against Leeds. In the end, it was results like this that helped Manchester win the competition for the eighth time in ten years.





Volleyball victories can't prevent Manchester's Christie Cup success

Luke Etheridge
Volleyball

It was a perfect day for Leeds' volleyball teams on Wednesday afternoon, but unfortunately four wins out of four wasn't enough to prevent Manchester from winning the Christie Championships for the third year in succession.

Leeds were optimistic going into the volleyball matches, with the women's team doing the league-cup double this season, and the men's team securing a solid midtable finish, just behind their Mancunian counterparts. The first match was a close affair in the early stages, with the women from Leeds and Manchester looking fired up for the occasion, as the teams shared the first eight points. Good defensive work by Leeds helped to shift the momentum in their favour, taking a five-point lead. Manchester were having to work much harder for each point, as Leeds' late dominance helped them take the first set 15-7. The second set followed a similar pattern, as communication began to break down within the Manchester team, as Leeds secured the second set 15-7, to take the first match.

Buoyed by the good performance of their female counterparts, the men made a solid start to their match against Manchester, taking an early four point lead which they didn't relinquish, winning the first set 15-11. Serving was a dominant factor throughout

the second set, with both teams hitting many serves long, as they looked to gain the initiative early in each point. In the end, a Manchester infringement gave the second set to Leeds 15-9, giving the home teams two wins out of two.

Leeds could then relax for a couple of hours, as Manchester and Liverpool battled it out. It was a straightforward victory for Liverpool's women, as Manchester looked slightly fatigued from their early match, with the Merseyside team winning 15-7, 15-9. Liverpool's men won the league this season, but a shock was on the cards in the first set, as Manchester came from behind to clinch it 17-15. The second set was a similarly close affair, with both sides only separated by a couple of points throughout. Liverpool ultimately took this set 15-13, before winning the decider 15-11, to tie them with Leeds on two victories, going into the final matches.

Superb serving from the women gave Leeds an early lead, as their aggressive tactics helped them dominate the early stages, taking eight of the first nine points. Both teams were playing well at the net, with a few mistakes by the home side late in the set helping Liverpool close the gap slightly, but it wasn't enough as Leeds took the first set 15-9. The pep talk from Liverpool's coach in the break clearly helped them, as they took a 6-1 lead at the start of the second set, constantly finding the corners of the court. Both side's defences were tested during this

set, with Leeds starting to gain the upper hand as the match continued, levelling the scores at 12-12. Two excellent blocks at the net gave Leeds their first match point, but missed the smash to clinch victory by millimetres. Two more match points came and went, before Leeds finally won the second set 19-17.

After agreeing to play each set to twenty-five points, Liverpool looked in a hurry to get the final match over and done with, as their men took a 10-1 lead in the first set. Leeds were constantly under pressure and never gained a foothold in this set, eventually losing it 25-10. A complete change of tactics in the second set seemed to bamboozle Liverpool, with Leeds showing a dominance that never looked likely early on, taking an early six-point lead. This was a set which ebbed and flowed throughout, with Liverpool tying the scores at 21-21, before four consecutive points from the home side took the game to a decider, which would again be played to fifteen due to time constraints. Liverpool must have felt that everything was working against them in the final set, as the net cord helped Leeds on more than one occasion. They then started taking their annoyance out on the officials, as a few 50-50 calls started to go against them, helping Leeds to a 10-3 lead. Although the away side started challenging their anger into some good plays during this set, it was too little, too late, with Leeds clinching the set 15-11, to cap off a fantastic season for Leeds' valiant volleyball players.