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Image: Ticket Arena

Not so Mint Fest

They couldn't even organise a piss-up in the Tetley Brewery

Polly Hatcher
News Editor

Live electronic music event Mint Festival took place at The Tetley on Saturday, but many were left appalled by long queues of up to three hours and overcrowding.

The festival has been running for five years and this year's line-up was made up of well known electronic artists such as Kerri Chandler, Skream and Patrick Topping.

With ticket prices of up to £60, festival goers felt angered by the amount of time they had to queue and the copious amounts of people there.

However, the event did split opinion, with some people posting on Mint Festival's Facebook page saying that they enjoyed the event and didn't find the overcrowding any more severe than typical club nights.

Nevertheless, these reviews seemed overshadowed by more negative ones.

People's complaints included a lack of security to monitor crowds, lengthy and badly organised queues and reduced sound quality due to the residential area that the event was situated in.

Alice Yates, a Journalism student at Leeds Beckett, described her experience: "I left at about 7pm due to being crushed, panicked and stone cold sober. I wasn't prepared to spend any more money on what was a poorly organised piss-up in, ironically enough, a brewery."

Festival goer Amber Lowndes also stated: "I'm embarrassed for the organisers really, it was a shambles. We left early because we couldn't even get to the tents, and the queues for the toilets were ridiculous - we basically paid to queue up, get pushed around and trod on."

Some attendees have alleged that the event oversold its tickets, however Mint Festival have denied this allegation, citing problems with fraudulent tickets and people entering the event without tickets.

Tilly, a second year history student who attended the event, said "We ended up leaving early because we knew there was no point trying to get into the Elrow tent - it was a shame the event was ruined simply by the crazy amounts of people

One of my friends queued for three hours"

Even those on the guest list have stated they were subject to queues that exceeded three hours and, were told that they had to pay a compulsory ten pounds to a charity that, at the time, was unspecified.



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Quote of the Week

“I get rid of my phone so I can have air to create”
– Kanye West

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Editor's Letter:



The state of UK nightlife has become a hot topic of debate over the past year, as the number of clubs in the country have halved across the last decade. The closure of London super club Fabric, when it's license was revoked following two drug related deaths, led to outcry across the country, with many lamenting the 'death' of the industry.

People have been quick to point the finger at a number of different causes for this decline in nightlife. Increases in regulation and bureaucracy have been chiefly held to blame; a crack down on safety and security measures mean that clubs now have to jump through hoops that are simply unachievable. In terms of the deaths which prompted the shutdown of Fabric, the club could realistically have done little to prevent these tragic instances. Gentrification has also been held accountable, as councils wipe out urban areas, replacing nightclubs with swanky cocktails bars. People have also accused the massive rise in the popularity of festivals, which have dragged people out of dark underground club and into the bright day light of sprawling fields and muddy puddles.

However, I can't help but feel there is also an element of survival of the fittest going on here. People are lamenting the loss of the underground rave scene from the nineties and early noughties, but what they fail to take in to account is that youth culture is changing and evolving, and night clubs must adapt to reflect this. Leeds was voted Best Clubbing City in Britain in 1991, (See *In The Middle*, p.8), but our current nightlife has changed drastically since then.

People are no longer interested in just another night in just another club. In Leeds the clubs that are currently most successful are Canal Mills and Beaverworks, who hold the more immersive and visceral club nights such as Good Life and Cirque du Soul. These do

so well because they provide customers with an experience; they create a whole new world with extravagant settings, production, and dancers. Immersive experiences in other areas of life are on the rise too – Sneaky Experience movie events involve screenings of movies in dramatic settings with actors and props. Friends Fest recently stopped off at Harewood House on its tour of the country, allowing viewers to immerse themselves in the setting of the iconic TV show with recreations of the sets and even a Friends themed silent disco (See *In The Middle*, p.19).

With all the stress and pressures of modern day life, our impending struggle for employment, the increasing likelihood we'll never own a house or pay off all our debt, Generation Y are shunning materiality and instead are craving sensory experiences and an immersive escapism from daily life. And the club nights which are tapping into this trend most effectively are the ones that are prospering. Traditional, generic club nights like Propaganda at the Attic seem to be fading into insignificance as these bigger, one off events flourish.

This possibly explains why the outcry surrounding the overcrowded Mint Festival was so great this weekend (See front cover). Mint Festival appeared to be putting their commercial interests ahead of the customer experience, and this is why many were left so disappointed and angered.

Ultimately, I do not believe we should be panicking about the 'death' of UK nightlife just yet. While the threat of authorities and excessive regulation lingers, there is still plenty of hope for nightlife which breaks away from traditional conceptions of clubbing as a rowdy, alcohol bingeworthy pastime. Club nights are becoming more immersive, theatrical and creative. Rather than being hounded by authorities, they should be celebrated as one of our most thriving and progressive industries.

Jessica Murray, Editor-in-Chief

Photo of the week:

Louise Aron captures that 9am lecture feeling in this picture of her friend's cat



Swastika graffiti removed in Hyde Park

Ian White

A Nazi Swastika spray painted onto a pavement near Hyde Park has been removed after students reported it to the police. The offensive graffiti was widely condemned as a hate crime.

Local police officer PC Matt Guy commended students efforts by stating "It was great that as soon as students in Leeds saw the graffiti they immediately reported it."

"Displaying the Swastika symbol is not illegal in the UK, however graffiti is a criminal act. After being approached by concerned members of the public and given the accepted racial nature inherent in the symbolism, I am looking to identify the person responsible for the criminal damage and will look to see if charges under a racially aggravated public order offence may apply to this incident."

His sentiments were echoed by Jamie Ali, the communities officer at LUU, who condemned the graffiti, stating "We do not tolerate any form of hate and will continue to work with our community partners to stamp out any form of fascism. We need to be vigilant against hate crimes. LUU Advice is a hate crime reporting centre so students can confidentially get in touch by emailing advice@luu.leeds.ac.uk or come in and see us (first floor of the Union Building).



At a time of rising hate against vulnerable students it's uplifting to see the student community condemning actions such as this."

Registers move online in uni app update

Euan Hammond
News Editor

The University of Leeds has recently introduced a new update for its smartphone app, UniLeeds, which enables students to use Bluetooth to confirm attendance. With the update, some schools and departments now require that students 'check-in' at certain lecture theatres using their phones, and are therefore no longer handing out physical registers during lectures.

However, students who do not own either an iPhone, an Android device, or a smartphone that has Bluetooth enabled, cannot sign in using the UniLeeds app. An alert on the app itself informed students of what to do if "you are unable to use your mobile to check in".

It stated: "Please log into the Portal within 24 hours of the activity to register your attendance on a cluster PC."

Masters student, Victoria Randall, informed *The Gryphon* of her concerns:

"Because I have a Windows phone, I will be required to sign in to a computer cluster after each and every session to prove that I attended! As a busy full-time Msc student, this is not a good use of my time, and I believe this places me at an unfair disadvantage for a trivial reason."

A University spokesperson says: "The Check-in function on the UniLeeds app saves students and colleagues both time and effort, compared to methods for signing in used in past years."

"Our research suggests that over 95% of students have access to a compatible device for Check-in, but those that don't can register their attendance via the Portal."

"We are keen to understand issues that arise from the introduction of Check-in so we can keep improving it, and would ask students to let us know what they think via their course reps."

← Continued from the front page

Those on the guest list who had forgotten to bring cash and could not pay the £10 donation were then allegedly refused entry.

James Bate, who was reviewing the event, said that there were only two people in charge of dealing with the lengthy guest list and also mentioned that even once inside the festival, attendees were subject to lengthy queues for food, drinks and wristband tokens.

Unfortunately this trend continued at the Mint Fest after parties, with people complaining that they spent £10 on an after party ticket, queued up for over an hour in the rain and then when they reached the front of the queue were turned away as it was over capacity.

There were also a number of claims that the event ran out of bottled water towards the end of the night.

Miss Yates claims that many bars ran out of water and Carlsberg by the end of the night, so all that "was available were liquor/spirits and £20 bottles of wine".

Issues with drinks were exacerbated by the wristband system used on the day which, although attendees were able to top up in advance, meant many had to top up with money on the day in order to buy drinks.

People complained that this actually led to more queues and some were unable to get the money on their wristbands back at the end of the day.

Scott Forrest, an Event Management student at Manchester Metropolitan, said that: "Tokens for drinks were pointless - they didn't reduce the queues but made two instead."

This is not the first year that there have been issues with crowds at Mint Festival, as in 2013 the event called a last minute site change due to a huge demand for tickets.

The site moved to Lincolnshire Show Ground, leaving many who had booked hotels in Leeds in preparation for the weekend at a loss, as limited return travel was organised. Mint Festival have issued a statement in response to complaints: "The Management Team at Mint Festival values its audience greatly and takes any complaints very seriously. We listen and act upon customer feedback to improve the quality of our events year on year."

"We are saddened that a number of festival goers experienced problems, and in particular queueing times considered to be excessive, and are sorry for any distress caused."

"The safety of our festival audience is our priority above all and as such we were careful to manage ticket sales and announced that the event was sold out two weeks in advance. Tickets were not made available in excess of safe capacity for the venue although we did experience many fraudulent tickets as well as attempts to enter without a pass."

"Prior to the event stringent measures were in place and this was approved by authoritative safety advisors. However, we appreciate that at certain times there was crowding on some walkways where we were forced to put one way systems in place in the interests of safety. Mint Festival was the first sell out event for this venue and all parties involved will be sure to address these issues for future events."

"We did endeavour to encourage early arrival but inevitably there was lengthy queuing at peak times due to the popularity of the event. This was hindered by opportunists without tickets due to the city centre location, and excessive fraudulent pass attempts. It is not fair to our ticket paying customers to allow these attempts to pass."

"Mint Festival has grown to become a renowned institution for the exploration of electronic music and continues to attract world leading artists to its bill. It is our intention to carry forward this legacy in years to come and as such new measures will be in place from Mint Festival 2017 to rectify these learning experiences."

Campus Watch

1 University of Witwatersrand Universities in South Africa close amid tuition protests

Protests for free university education in South Africa escalated this week, prompting at least four institutions to close temporarily just before the exam period is due to begin.

The protests follow a government proposal to raise tuition fees by up to eight per cent. With many young black South Africans, in particular, struggling financially, some feel that they are yet to see the parity and prosperity promised with the end of Apartheid.

Protesting students have reportedly vandalised property and have been involved in a number of skirmishes with security forces. Last week, police arrested around 30 students at the University of Witwatersrand after they blocked access to the university and threw stones at security guards.

The university is due to vote on temporary closure later this week. Those taking part have stressed that they will not stop until their demands are met by the government.

The Education Minister, Blade Nzimande, although sympathising with the movement, has highlighted that the government infrastructure is not currently in place to grant free education for all but has promised that the government will fund about \$180 million to cover the costs for poor students.

Jonny Chard

2 University of York Suicide rates at York University hit a high

The City of York council has launched an investigation after up to five students at the University of York killed themselves in one year.

The number is thought to be the highest ever at a British university in a single year.

Saher Ahmad, 20, Daniel Pinfold, 23, Christopher Walsh, 21, and Azusa Nose, 23 all took their lives while studying at the university. An inquest into a fifth suspected suicide is pending.

Ms Ahmad had received treatment for depression for several years prior to her death. One month before she killed herself, she was taken to hospital after a suicide attempt.

She was only given one counselling session after the incident and her family was not notified of her suicide attempt.

The investigation comes amidst growing concerns about student mental health across the country. According to the Office for National Statistics (ONS), student suicides nearly doubled between 2007 (75) and 2014 (130).

The university announced that it will be investing a further £500,000 in mental health care provision over the next three years.

Mikhail Hanafi

3 University of Warwick Lack of accommodation forces students to share rooms

Many students at Warwick University have been left no choice but to share single bedrooms or stay in hotels due to a rush of EU students enrolling ahead of Brexit.

Around 120 new undergraduates are having to share a single bedroom with a stranger, while 150 postgraduates are staying in hotels after being told there was no longer room in the university's accommodation.

Warwick student union stated on their website that it was aware that many incoming students were affected by "a severe lack of accommodation due to over-recruitment by the university."

Nat Panda, the student union's postgraduate officer, said that this is the fourth year that mismanagement from the university has caused postgraduate students to have been left without rooms.

Brexit has had led to an unexpected number of EU students hurrying to accept places before Britain leaves in order to escape a potential raise in fees next year. This has caused problems in Warwick as the university's undergraduates are made up of 40% overseas students.

The University of Warwick's student union says that this situation 'demonstrates the dangers of a marketised education system whereby student welfare is traded off against money in the bank'.

Polly Hatcher

4 University of York 25% of freshers boycott York sexual consent talks

A quarter of new students chose to walk out of York University's first ever sexual consent talks after being handed flyers by an activist posing as a university official.

Ben Froughi handed out flyers making clear that the sex talks were 'non-compulsory'.

Froughi argued: "Consent talks are patronising; if students really need lessons in how to say yes or no then they should not be at university", Froughi argued.

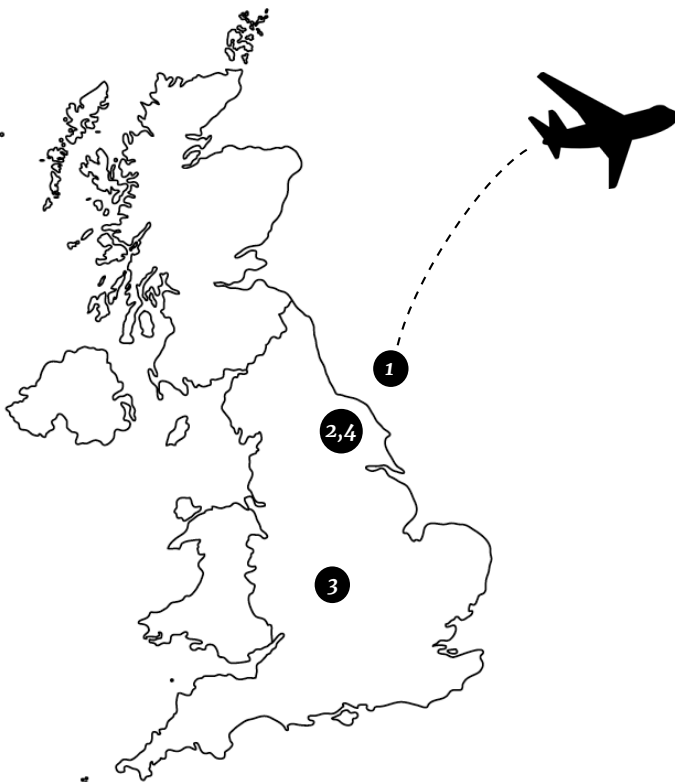
Consent talks propagate the backward message that all women are potential victims and all men potential rapists."

York University commented that the talks were "gender neutral, short and student based."

"What we cannot agree with is impersonating a University of York staff member to attempt to prevent new students receiving basic safety information."

The Women's Officers who organised the talks were unperturbed, believing they were a "an immense success".

Euan Hammond



Fire and Ice: Light Night Returns

Sarah Berry
News Editor

From the 6th -7th October, locations around Leeds will be transformed by an array of art instalments and performances for the city's annual Light Night, with the University of Leeds hosting 13 of the 53 free events.

The 12th year of Light Night Leeds, organised by Leeds City Council and supported by Arts Council England, will see the festival expanded to two nights for the first time.

Between 6pm and 11pm on Friday, our very own Parkinson Court will showcase the festival's elemental theme using medieval maps to give visitors a glimpse of a world as conceived through the four elements of earth, water, fire and air.

The Brotherton Gallery's special exhibition 'For All Time: Shakespeare in Yorkshire' will also feature following its opening last month with a display of rare folios. Live performances throughout the evening will seek to present the bard's own works and later adaptations in a new light, using the unique backdrop of the Treasures of the Brotherton gallery.

Other University venues being utilised include Stage@Leeds, where the Devika Dance Theatre will fuse traditional and modern Indian dance, the



Clothworkers Concert Hall Foyer, and the Parkinson building itself.

Also on Friday, Queen's Square will be illuminated by Fire Balls - flaming orange sculptures of plasma cut welded steel by artist Aragorn Dick-Read from the British Virgin Islands. They will be counterbalanced by an installation entitled Ethereal Freeze; a series of ice sculptures along Briggate.

On Thursday, a smaller, family-friendly programme will play on Yorkshire's Olympic success with a Light Triathlon and Lantern Parade.

For those with neon trainers and/or bikes at the ready, places on the Art Runs and Night Ride can be booked online.

For the less exercise-prone, and in keeping with the budget-friendly nature of the event, the Light Night Rider will be a free hop-on, hop-off bus service allowing convenient travel between the Parkinson buildings and other main stop off points such as the Station Zone, where the facade of the Queens Hotel will morph into a 100ft digital waterfall.

Leeds gets UK's First Junk Food Supermarket

Sarah Berry
News Editor

The Real Junk Food Project has opened the UK's first food waste supermarket in Pudsey, near Leeds.

Set up in 2013, the company began with a pioneering "pay as you feel" café initiative intercepting edible food which would otherwise become part of the 15 million tonnes of food thrown away in the UK each year.

It is part of a global network seeking to reduce the wastage of resources since as much as half of the food grown around the world - equivalent to 2 billion tonnes - is wasted annually. According to figures from Eurostat, the UK is the most wasteful of the EU member states.

The Real Junk Food Project supermarket takes food from cafes, caterers and allotments. Surprisingly, one of its biggest sources is food banks, whose internal policies often result in in-date food being thrown away. While some of the food may be beyond its expiration date, the Real Junk Food Project Network encourages the use of common sense judgement and adheres to all Environmental Health Regulations to ensure that its food is perfectly safe to eat.

People are encouraged to pay what they think the food is worth or to donate their time as part of the project's mission to get people to value the resources - the raw materials and human energy - used to produce food.

Although the project's ambitions are global, it has a close connection to Leeds. In a TedX talk embedded on the project's website, Leeds-born founder and co-

director Adam Smith gave the shocking figure that 22,000 people in the city having being diagnosed as malnourished in 2012. The problem is ongoing: according to government figures, at any one time over 16,500 people in the city are suffering from malnourishment.

Although the overall model of the company is to put itself out of business by encouraging people to be more conscious of food waste and take action against it, supermarkets in Sheffield and Bradford are set to follow, with plans for expansion into every city in the UK in the future.



From Brazil to Briggate: Olympic heroes return

Sophie Wheeler
Polly Hatcher

Yorkshire Olympians and Paralympians celebrated their success at Rio this week during a homecoming parade organised by Leeds City Council.

Thousands lined the streets to cheer on athletes as they rode around Leeds on open top buses.

Yorkshire Olympians brought home 14 out of an overall total of 67 medals for Team GB at the Rio Olympics, while Yorkshire Paralympians produced 12 of the 147 Team GB achieved.

The medal count of Yorkshire was so high that if it was classed as a country on its own, it would have come 17th in the Rio Olympics, ahead of Canada and New Zealand.

The parade included Alistair and Jonny Brownlee who both studied at Leeds University. Alistair graduated in 2010 with a degree in Sports Science and Physiology, while Jonny read History.

At the Rio Olympics Alistair won the gold, becoming the first triathlete to retain an Olympic title. The historic win was made even greater when Jonny came second, joining his brother in an exhausted heap on the floor.

This historic win built on previous successes at the London 2012 Olympics, where Alistair came first and Jonny third.

They were welcomed back to Leeds with overwhelming support from the crowds.

Alistair announced on social media that it had been "Amazing to see so many people in Leeds last night for the Homecoming Parade."

A total of six buses were needed to transport the athletes around the city centre and those on board included paralympic double gold medallist Kadeena Cox and diving champion Jack Laugher who won gold in the 3m springboard synchro with Chris Mears.

Nile Wilson, the bronze medallist gymnast, demonstrated his skills on the front of double-decker number five.

Olympic rower Andrew Triggs-Hodge tweeted: "What a great day! In the county you love, sharing the sheer joy of a gold medal! Loving it!"

People travelled from across Yorkshire to witness the spectacular parade. One of the volunteers spoke enthusiastically about the parade, calling it an 'historic event' which was 'a sign of things to come' for Yorkshire.

Previously celebratory events for the Olympics had been mainly focused in the capital particularly after the 2012 games. However this week's homecoming parade set up in Leeds demonstrates the ability of our northern cities to be able to host popular events and so hopefully future celebrations of our Olympians may become



Image: Liberty Maher

less London-centric and more centred around the talent in our local communities.

The parade was hailed greatly by one proud Yorkshireman, who was celebrating Yorkshire as 'the powerhouse of the North.'

Following the London 2012 Olympic Games, Leeds City Council invested £1million in funding sports programmes encouraging people to become more physically active and it appears that the investment is paying off. Many talented Yorkshire athletes are rising through the ranks, with many pinning their hopes on making it to Tokyo in 2020.

The Brownlee brothers have previously hinted at a return to the Olympic Games in time for Tokyo in 2020 as Alistair has said that 'The Olympics is a big thing so I think it would be a struggle not to be in Tokyo.' One thing is certain, though: Yorkshire has made a massive contribution to the Olympic success in Rio and will continue to do so for future Olympic Games.



Image: Liberty Maher



Image: Liberty Maher

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UNIVERSITY OF LEEDS

What You Won't Have Thought of When Travelling With a Friend

This is a bit of a warning but also a sturdy starter pack for those thinking of having a jaunt of their own. There are certain things that go without saying before you go away: what you should take with you; to always have all your travel documents together etc. But here I'm aiming to point out a few things that I wish somebody had told me before I went away...

Jessie Florence Jones
Features Editor

Going travelling is pretty much second nature to students these days. Whether a stereotypical gap year trekking through a rainforest or volunteering through a work-away scheme, travelling is all part and parcel of the millennial experience and beyond.

Personally, my own adventure took place nestled between my Erasmus year and my final year of university. Greedy I know. Hungry for something new and determined to get the most out of the dregs of my student loan, I decided on Spain. I've visited different countries before and been on countless city breaks but never done such a long stint of moving from place to place before. The pitfalls mainly surrounded my company and my naivety when it came to an ability to deal with spending so much time with just one person. So this is basically what I wish someone had sat down and said to me before I went away.

Bring as Many Clothes as You Can

Even if you're not a clothes hoarder like me, with a wardrobe that looks like it belongs to several different people, this is still an important one. Most of the time, you won't be staying in a nice hostel. In Spain there were, by and large, really decent places to stay, but even the best ones (even the one with a rooftop pool – go to Seville everyone) don't offer dry cleaning or washing machines for free. If you're on a tight budget, the idea of paying for having your washing done, and having to wait around or schedule a time to pick it up is a bit of an anathema to adventure.

I brought what I thought was a lot of clothes. I did not. I brought enough underwear. I brought enough socks. I brought enough tiny tops ideal for blistering

heat. But I didn't bring anything warm and I did bank on being able to wash my only top with sleeves. So, again, this totally depends on where you're going. If you're travelling around Scandinavia you're not going to need millions of tiny tops. However, even

Nobody, even the most dependent of people, can spend every minute of every day with someone.

if your bag is heavy and you want to bring the bear essentials, bring stuff to cover ALL types of weather. We wouldn't be English travellers if we couldn't complain about weather would we? It rained whilst I was in Salamanca and San Sebastian and I ended up having to buy a hat and a hoody. Which on a limited budget is really annoying and quite possibly dipping into your food money for the day.

So even if it's a pain, and you get home and kick yourself that you didn't need that thermal long sleeved top (and not to sound too motherly) you really are better safe than sorry.

Take a Day, or Two, or Three to Yourself

When you're travelling with a really close friend, even if you're a bit of a lone wolf, it's easy to feel like you should be spending as much time with your travel buddy. In my situation I was with my oldest and dearest friend who I had never travelled, or even been on holiday, with before. So I wanted it to be a really

tight knit, exciting time for the two of us, having as much adventure together as possible. Wrong. Well not quite. But that thought was certainly flawed. Nobody, even the most dependent of people, can spend every minute of every day with someone without realizing they have an excruciatingly annoying habit (how had I not noticed that in eighteen years of friendship?!). To avoid falling out with your friend, or making the trip sour through wincing and cringes towards each other, take as much time as you can to yourself. It doesn't need to be a whole day, actually it works better doing a morning here and there. If you're spending the whole day doing something cultural, have dinner by yourself, or take yourself for a lone coffee and a read. Not only is this going to be good for the health of the friendship whilst travelling, it also totally helps the enjoyment of the trip. The one time near the end that I did make time for myself, I sat outside a bar in Girona with a beer reading Orwell's 'Homage to Catalonia'. It was then that, that wonderful feeling of being a pseudo resident kicked in. That's one of the greatest joys of travelling. When you forget you don't live there and you're just a visitor. So allow yourself space and time from one another. It'll help you, the trip, and quite possibly save you from smothering one another with a pillow.

It's Okay to Do Nothing

This was a really big one for me. It's absolutely fine to have a day where you feel like a slug, sit in your hostel bed, nap on and off, and watch Netflix on your phone. The idea of this even as I write, knowing that I did it, makes me feel a bit nauseous but it is essential in the same way that space and time is. If you were at home, whether in Uni or your home town, you wouldn't go to galleries, historical monuments and cool bars in the middle of nowhere every day for twenty days. It's just not feasible. Nor is it a recipe for stability and sanity. By no means am I suggesting you spend more than a couple of days doing this. Hopefully you might only need half a day before you decide you're just going to have dinner and drinks as the day's activities (to be honest I'd be lying if that wasn't the majority of my Spain trip anyway!) But if you're away you're going to get run down and you're going to get tired. You need a bit of R & R if you're going to truly enjoy yourself. There's no point in wandering around the oldest Catholic cathedral in Europe anyway, if you're not going to enjoy it. Have a nap if you need it. Cook in the hostel if you can't be bothered going out. It's okay to have a slob day because, let's be honest, if you're doing this in the middle or after your university degree, it's almost a recipe for malfunctioning if you don't.



Those are just a few of the things I wish someone had told me before I went away because when I realized they were important, I still had the niggling feeling that it meant I wasn't being a proper traveller. That's not true. Even my friends who are of the most seasoned variety, told me of course all of these things were true, when I got home (thanks for the warning guys). Among some other words of advice are: go away with someone you're extremely comfortable with; travel with someone you've at least been on holiday once with before, so you know you can handle their holiday habits; choose someone who you don't necessarily have absolutely everything in common with (this makes having days to yourselves a lot easier because there's no 'oh but I wanted to do that too!'); and most of all, as much as I've made it sound like there are, there aren't really travelling rules. These are things that worked for me, but it might turn out

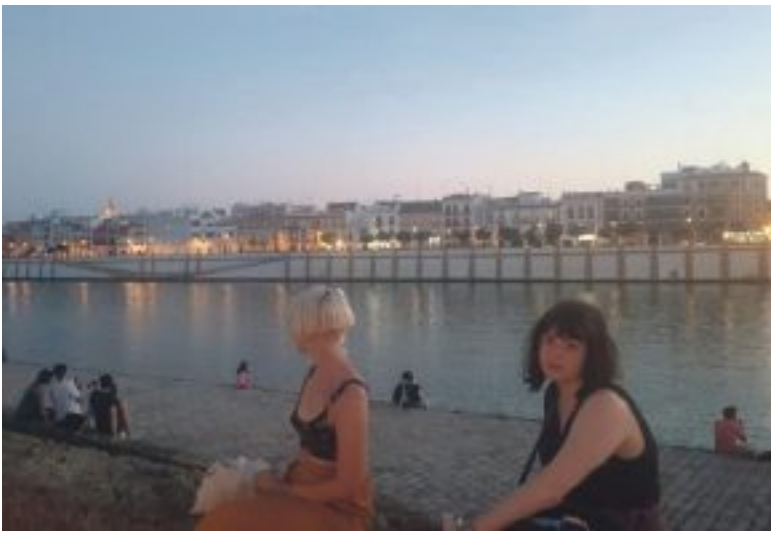
you do things completely differently. Don't feel like you're doing it wrong if you don't come back able to write a book on the cultural poignancy of a place. The

country has to offer then that's absolutely fine. Just remember alcohol is a truth drug, and if you haven't had those days to yourself, those nights may just be the pillow smothering ones.

(all images credited to the author)

If you're away, you're going to get run down and tired. You need a bit of R&R to truly enjoy yourself.

point of doing something like travelling a country rather than visiting it is so that you really get a feel for the place. If that means drinking every beer that



Above: Me and best friend already subconsciously looking sick of each other in Sevilla.



Uni of Leeds is Watching You

A new academic year equals changes around university. With our beloved Eddie B being renovated and the Hidden Café mysteriously having disappeared to a very hidden place, this year is no exception. But it is not just campus that is changing: technology is adapting, with the new Bluetooth attendance system, much to the distaste of most students. At least Fruity is still Fruity though.

Hannah Macaulay
Features Editor

If you are currently studying at the University of Leeds, the new Bluetooth attendance system will be impossible to avoid. From this September and on-wards, students will have to check in on their smartphones through the University of Leeds app every time they attend a lecture or seminar. Additionally, the app can track exactly where the students are, and they can only register to classes, if they are in the correctly appointed lecture hall. Clearly, this new system could seem like a good idea: it saves time, it creates motivation to attend lectures and it secures that all students go to the right location for their lectures and seminars. However, the Bluetooth system also seems to have a lot of problems: problems that, in many students' opinions, ring Orwellian tunes.

Firstly, the new check in feature is highly inconsiderate towards students that do not own smartphones. There is an alternative for these people, as they can go to a computer on campus and register to their classes, but nonetheless the system still favours the university students that own smartphones. The university claims the check-in system to be easier for everyone, but it is only more convenient for those who own a certain type of phone. In this way, students that do not own a smartphone, whether it is a choice or not, are somewhat excluded by the university's system. It seems wrong to categorise people into 'who

owns what', and it seems like the creators behind the Bluetooth idea have not taken everyone's way of life into perspective.

The check-in system is also damaging to the idea of independent learning. There is no doubt that the Bluetooth system was partly introduced to heighten attendance levels at the university, but it does not seem relevant to force people to go to class at this stage of their education. First and foremost, people should be going to university because they want to learn, and should be taught to organise their own time whilst studying independently. They should not be forced to show up to classes, as if it were a chore and not a choice. That is a structure that should have been left behind at school.

There are many more problematic angles to the Bluetooth system, but one of the most worrying ones is the tracking. In a time where Google and Facebook basically already know everything about everyone's location, it is concerning that institutions of higher education are following some of the same trends. We as students have never asked to be monitored, and it feels slightly 1984 that our institution can now locate us on campus, and make sure that we are in the correct rooms at the correct time.

The new Bluetooth system definitely means well, and the positive sides to it can of course not be ignored either. Whilst becoming better at monitoring students, it will make the university more aware

of students who are skipping lectures because they are struggling, and most importantly make the institution take action to reach out to them. In a recent YouGov survey it was discovered that many British students are struggling with mental health issues at

In a time where Google and Facebook basically know everything about everyone's location, it can seem concerning that institutions of higher education are following the same trend.

university, whilst not receiving sufficient help. The new Bluetooth system has perhaps been introduced to monitor issues like that. Further, it is an effective system that will both save time in lectures, and save paper from all of the registration sheets in the long run. However, even with good intentions, it cannot be ignored that this form of monitoring is a troubling societal trend that is affecting our lives. All we can do is stay critical towards it and hope that Big Brother takes a break from watching us once in a while.



**BIG BROTHER IS
WATCHING YOU**

“When something like the Paris attacks happens, you completely chuck your running order out the window and you just wing it.”



BBC News presenter Martine Croxall expected a normal evening at work discussing the days' newspaper headlines when the Paris terror attacks suddenly gripped the entire world. She chats to Editor-in-Chief Jessica Murray about how she deals with the pressure of being such a witness to history...

You studied in Leeds as an undergraduate, how did you go from studying at university to the world of work?

I did a geography degree from 1987–1990 and I had a superb time as an undergraduate. The pressure on us was nothing like it is for ungrads these days, we weren't all thinking about what we were going to do. I wrote a little bit for the student newspaper and I was president of the geographical society, I played a bit of intramural hockey. I remember Leeds being a very friendly place and I've made some life long friends.

I had no aspirations at all to be in front of camera or behind the microphone. I was quite shy and didn't think I had the confidence to be on air. I just rang up Radio Leicester, said that I wanted to see what broadcasting was like and they told me to come in on Monday – it was that easy. I remember walking in this newsroom and it was bedlam and I just thought, “I have no idea how anyone knows what they're doing in this place but it's really exciting”.

What's a normal day like at the BBC studios?

A normal day for me doesn't start until late, because for the past three and half years I've been working permanent evening shifts. I get in to work at 5pm, and I have a chat with the Assistant Editor who tells me what live events we're covering. While I'm in the makeup chair faffing about with curlers and lipstick, I'm reading information on the subjects

that I'm probably talking about that evening. You of course get breaking news stories which come out of nowhere and you've not done any prep for them but when you've been doing the job as long as I have you build up quite a big back catalogue of stories and knowledge and an understanding of how things piece together so you draw on that.

What's it like presenting on a 24 hour news channel as opposed to another kind of TV platform?

Some people don't like it and find it very stressful – I work with some extremely battle hardened producers. If you stay for any length of time it's because you really love it. It's a bit crash, bang, whollop working on a continuous news channel, which you either love or you don't. The great thing about live and continuous is you don't know what's going to happen. You can turn up for work thinking you know what you're going to be doing and then something like the Paris attacks happens – suddenly you completely chuck your running order out the window and you just wing it.

The post-Brexit period, nobody's seen anything like it. A story that would have kept me going for several days kept me going for an hour, and then someone else would resign and another development would happen. Apart from the fact that you're often reporting stories which are very sad, tragic and often involving people dying, you'd much rather go to work

and have an interesting evening where lots of stuff is happening. To be that witness to history is very exciting.

You became quite well known for your calm and poised handling of the Paris attacks as they broke live on TV. What's running through your mind when that's happening?

As a presenter, the most important thing is tone. If people are dying and there's violence and there's terror, you've got to be very mindful of the tone. If you get that wrong, people will remember that. The other thing is not to speculate. At the beginning there is very little that you know and you have to admit to that. Until you actually know your facts, attribute everything and never express your own opinion.

Sometimes people get a bit cross with news readers because they think we seem a bit dispassionate. But we're not there to tell you how to feel, we're there to tell you the story. I'm immensely moved by the things I report, and I go home and think about it and don't sleep very well sometimes just processing what I've been witnessing and talking about.

In 2016 we think that everyone's very media literate, but actually a lot of people still aren't. I could do an interview with a conservative MP today and give him a really hard time, and the next hour with a Labour MP and give them an equally hard time. You then get accused of being left wing and right wing in the course of an evening. But if you watch continuously, you shouldn't be able to tell what my views are on anything.

What was the main lesson you learnt from reporting the Paris attacks?

Take your time. You're not going to know the whole story from the first instance. Be honest about what you know and what you don't know. Don't pretend that it's all perfectly clear. It was multiple acts of terror across numerous locations in a major world city, it's not going to be immediately obvious whose behind it or what their motive is. It's ok to repeat yourself as lots of viewers are joining you all the time so you need to take them on that journey. Don't be afraid to just take a breathe, take a moment. The worst coverage is when it's all too headlong. Be measured.

What people seem to want from a presenter is to know that you're confident about what you're doing, that you're sure footed, that you're going to guide them through the story, but you're going to do it with warmth and as much certainty as you can, be extremely accurate; they trust you.

There are sometimes things you see on social media that you don't report because you can't substantiate it. It's very easy to get caught up in the chaos and mayhem of social media. In the end there's no substitute for proper journalism.

New Society Alert: Skate Society



Image: Aaron Kyro

Growing up, many of us dabbled in some form of skating or another. But what comes to mind when we think of the most daring and most popular form of skating? Why, skateboarding of course. This week, *The Gryphon* got to interview the president of the new Skate Society, Mohsan Lin, to learn more about what they're all about.

Why did you decide to start a Skate society?

We formed this society to reach out to anyone and everyone who's had an interest in skateboarding – whether they've already been skating for several years or never even stepped on a board. We wanted to create a super mellow and friendly environment where anyone can experience skateboarding, meet new people, indulge in this dynamic subculture, and basically just have fun.

What is your background in skating?

I've been skateboarding since I was in Year 7, so it's been about 9 or 10 years now. At this point I don't really think about it – I've come to see skateboarding as a lifestyle, not just a hobby!

As a society, what will you mainly be doing throughout the year?

On a weekly basis, we'll be having skate sessions at a number of different parks. Sessions will consist of skating around the park and teaching people tricks they're interested in: riding down a ramp, learning to ollie, even just standing on a board. Apart from that, we're looking to plan meet ups and socials in the months to come, like pizza and movie nights. If all goes well, we're hoping to plan trips to neighbouring skate parks in the country.

Who is your favourite skater and why?

Man, there are so many skaters that get me really hyped to skate. My friends from back home in Hong Kong are a definite inspiration. But to name a few pro skaters, I'd say Grant Taylor, Tony Trujillo and Cory Kennedy. These guys rip. They skate fast and hard. They're creative with their tricks. They embody the whole 'Skate and Destroy' motto that fuels skaters to go hard in the streets.

What are some events you have planned this term/year?

There are events coming up later in the month that are being hosted by the local skateshop in Leeds, and we're planning to attend. There's a photo exhibition on skateboarding coming up on the 15th of October. Apart from that, we'll be having our skate sessions meet ups, socials, pizza/movie nights and possibly skate trips to other cities.



Image: Skate Society

What are you hoping to accomplish this year?

In our first year as a society, we just want to create a platform for anyone whose interested in starting or continuing skateboarding. That's why we're planning on having weekly meet ups at the skate park and socials so people can get to know each other. More than anything, we're hoping to get people psyched about skateboarding and introduce them to this amazing culture that people don't really know about. The thing is that skateboarding isn't a sport, it's an art. That's because skateboarding doesn't require two teams; there isn't a point system; there isn't a ref. Skateboarding is an artful form of human expression. You skate the way you want to skate, and we're hoping to nurture anyone with this ambition.



Image: Skate Society

What's a trick you've mastered recently and are proud of?

Quite frankly, there's no trick I think I've mastered! I'll have this one trick on lock for a day and by tomorrow, I just can't land it. It's so frustrating. Right now I'm trying to get airs down. I'm talking Tony-flying-in-the-air-Hawk kind of airs. I'd like to be able to skate Vert one day.

Who is this society open to?

The Skate Society is open to anyone and everyone. No matter what level of experience they have. The membership is free and if anyone is even slightly interested, please do get in touch through our Facebook group (LUU Skate Society). We'd love to have you skating with us.

Elsa Amri

In The Middle

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

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Image: bourne2gout

In The Middle with... The Wailers

The Wailers have lived through many reincarnations, from Bob Marley's death to the present day. In 2016, Dwayne "Danglin" Anglin has taken over from Marley as lead singer. Jemima Skala chats to Danglin about porridge, the spirit of The Wailers, and respecting the music of Bob Marley.

Ever since I can remember, I've always known who Bob Marley is. I knew all the words to *Babylon System* before I knew who The Beatles were. So to think that in a couple of minutes I would be speaking to Danglin Anglin, the lead singer of The Wailers, was a bit much to compute. The hour before the interview was scheduled, I phoned my dad and godmother, both massive reggae heads, to let them know; their excited screams down the line were enough to kick me into gear.

"Reggae is like oatmeal, it's that thing that you need. All those minerals and vitamins - that's reggae music."

The Wailers have existed since 1963, and although their namesake Bunny Wailer is no longer a part of the band, they have undergone numerous changes in their line-up and years of hard grind to maintain the essential Wailers sound. This challenge is made even more complex by the fact that some of the original members (Aston Barrett, Al Anderson, Tyrone Downie and Earl Lindo) have recently taken the current band to court for using the name, as none of the original members remain. Danglin reconciles this in a very thoughtful, righteous, spiritual rasta way: "It's very important to maintain the sound so we try to stay as close to the tradition as possible, [...] and at the same time trying to relate to the more modern generation. To be aware of the evolution of music and how people hear and perceive music."

As the lead singer, Danglin has very big shoes to fill. Bob Marley sang with the band until his death in 1981; as such, some humility must come with this role. As spokesperson for The Wailers, Danglin is very good at spitting existential truisms on this matter, saying, "You're just a loop but you're not the chain." To expand, he goes on: "It'd be very arrogant of anyone to believe that they could be anywhere close to or as important as the music. What keeps the music alive is the mood and the message; it's what people are drawn to. So no one will ever be bigger than the message of this music, and once you're a part of it and you're under its umbrella, you'll be under the protection [of] the legacy that the music has gathered over the years." Reverently, he adds, "You respect the tradition."

When asked about the development of Caribbean music into more modern styles, such as bashment and dancehall, Danglin becomes philosophical. "Music finds its people; different people like different things. But at the end of the day, you might like certain meals, but when you go to the doctors, [he says] it'll do your body some good if you have some oatmeal." Recalling the line from *No Woman, No Cry*, Danglin expands: "Reggae is like oatmeal, it's that thing that you need. All those minerals and vitamins - that's reggae music."

However, he does concede that the essence of the music has remained the same at its core. "The music and the message is still the same. We still have the same problems and same issues now that we had then. A lot of people are a lot more aware of the origins of these issues that we have." When asked what problems reggae addresses in the current society, he replies simply and

confidently, "Everything - social, economic, racial. Everything that is negative, and then solutions are offered. Unfortunately, [...] you find out that propaganda is mostly geared towards confusion. Ultimately we are the solution to every confusion. We can make a difference, if you decide to."

In the same vein of clarity, precision and education, The Wailers only play Bob Marley's songs in their live performances in order to "elaborate on the meaning and the message of the songs. What certain things mean and what was the intent of when the songs were originally made, and what the circumstances were. We try to be more involved and [have] more of a narrative now to create a state of clarity. You get caught up in the confusion of propaganda, and you lose the message [of the music]. This is our mission: to bring some clarity to what is already legendary music."

As such an institution of reggae and, indeed, a kind of representative for the genre, The Wailers attract a huge range of audience members at their live performances. "It's a great mixture of people: those who are engaged for different reasons. We just try to satisfy each other to their meaning." And the gigs themselves are geared towards a sense of community in the music: "These performances give Wailers fans an opportunity to gather together. They want to be able to gather together and celebrate the songs that they know, that they love. Perfect strangers gather together and get a chance to just share in a common goal. It's [about] taking them to that place of relief, really, to try and give them hope, and give them a feeling of encouragement."

"Ultimately, we are the solution to every confusion. We can make a difference, if you decide to."

Danglin's pure love of the music is so evident from his struggle to pick his favourite song to play live. "That's hard to say. You would ask "what is your favourite meal?" but really what is it that your body needs? The great thing about this music is that it supplies different needs, it's all positives. It takes you to a positive place, a revolutionary place."

The Wailers are the most long-standing reggae band from the original surge in the 1970s. To have survived this long, even in different reincarnations, is a testament to the passion which they inspire through their music and which they clearly put into it. The purity and simplicity of their message is enough to carry them through for decades to come.

Jemima Skala

The Wailers play O2 Academy Leeds on Saturday 5th November.



Music Roundup

Check out this weeks roundup of new releases and gigs.

Chapter & Verse by Bruce Springsteen



Chapter & Verse is an odd one. Less of a real record and more of a step by step guide to Springsteen's long and illustrious career, it's been released as the companion to The Boss' new autobiography.

All the old classics are on there, the ones you're used to hearing pumped out of your family stereo – *Born To Run*, *The River*, *Born In The USA* and the more modern *The Rising* and *Wrecking Ball*. You'd be forgiven for asking, does the world really need another Springsteen compilation album? As a Springsteen aficionado, I'd argue yes. But the main selling point of this album is the inclusion of five previously unreleased songs, by the bands Springsteen dabbled in before forming the infamous E-Street Band.

Operating out of Freehold, New Jersey where Bruce was born, the bands are almost amateur, and the recordings are sometimes poor quality. Still, they're an insight into the stepping stones of Springsteen's brand of rock and roll. On The Castille's songs *Baby I* and *You Can't Judge a Book By The Cover*, you can barely hear Springsteen's voice mixing with the other

vocalist, but it's easy to believe the strong jangly guitar work is his.

The early rock 'n' roll influence is clear, and the songs emulate icons Bruce has long since cited as his biggest influences – Chuck Berry, Jerry Lee Lewis, James Brown. *The Steel Mill* is another straight rock and roll jaunt, but it's with the The Bruce Springsteen Band that things get interesting; *The Ballad of Jesse James*. It's undeniably his songwriting, character-driven lyrics, and a more gospel infused tone reminiscent of later cuts like *Spirit In The Night*, *On Henry Boy*, Springsteen's authorial voice is even clearer, a clear pre-runner to *Blinded By The Light*.

The album's a treat for hard-core Springsteen fans who get to pick over his early beginnings, but perhaps has less to offer the casual fan.

Rating



Heather Nash



How to be a Human Being by Glass Animals

Glass Animals' second album sees them emerge from the murky and mysterious tropical jungle into new bright, bold and bizarre territory. The album grew out of the recorded conversations that lead singer Dave Bayley held with peculiar characters the band met while touring their debut LP *Zaba*. These quirky stories, combined with the wild imagination of Bayley and the off-beat synth pop stylings of Glass Animals, have brought about a remarkable sophomore album.

Album starter and first single 'Life Itself' breathes life and light, with an unforgettable pop hook and some even more unforgettable lyrics. Thinking he is "Northern Camden's own Flash Gordon" and being called fat by his mum are just a few of its lyrical treats.

Elsewhere in the Gameboy inspired 'Season 2 Episode 3', Dave sings about his girl who "eats mayonnaise, from a jar while she's getting blazed". One thing is for sure, the charming and kooky words of Dave Bayley haven't changed a bit.

Glass Animals have taken a leap

from their gloomy origins to manic and marvellous new heights. *Poplar St* and *Pork Soda* both show off their pop anthem credentials, whereas *Mama's Gun* and *Take A Slice* effortlessly shift to more experimental ground, with catchy hip-hop beats and flawlessly fierce voice samples.

Nevertheless, single *Yhatouth* harks back to their dark and disturbing debut, and *How to be a Human Being* will surely see the Oxford locals grow into bigger venues and even crazier festival slots come next summer.

Album finisher *Agnes* is a stand out heartfelt tale of woe and longing. Whilst Dave Bayley has jazzed up and sugar-coated the other characters developed in the tracks, putting a whimsical spin on their calamitous lives, this is much more honest and raw. It is a poignant and stunning end to what is sure to be a contender for album of the year by Glass Animals.

Rating:



Luke Humphrey



Lowkey Live @ The Wardrobe 23/9/16

Approaching the Wardrobe to see Lowkey, I was nervous. Not only because I'd decided to jump in an Uber on a 2.7 surge, but because often, intricate, intelligent songwriting doesn't translate to a fantastic live show.

My apprehensions were erased before the show even began. A huge line snaked from the show, brewing an atmosphere which turned electric the second it passed into the modest venue. People were ready.

Awate was the first act of the night. Having attracted praise from Idris Elba and Kanye West, Awate delivered, treading a perfect line between introspective lyricism, drawing laughs and whipping up the hype.

Lowkey arrived quickly. After a four year absence, it was as if he had never been away. Plunging straight into the timeless *Soundtrack to the Struggle*, he barely had to say a word; a captivated audience volleyed each lyric back with as much passion as he had imbued to it. If his hiatus had done anything, it had filtered all except purists from the crowd. Each audience member

realised the magnitude of the event, as a freestyle wrought the greatest cheer of the night.

An acapella *Alphabet Assassin* was the highlight of the set. Each 16 bar consisted solely of alliterative use of a letter of the alphabet, proving both a triumph of wordplay and tongue twisting ability. Mindblowing.

He brought out long-time collaborators in Mia Khalil and Black the Ripper in the gigs closing stages- as much to consolidate his performance as it was a gift to the fellow performers. *Long live Palestine*; *Long live Gaza* echoed round the venue, as well as 'hip hop ain't dead, it's in Leeds now'.

Lowkey was aiming for much more than nostalgia with this tour; it was about community. This was a celebration of the connection music generates.

Rating:



Reece Parker

ON ROUNDHAY

In partnership with John Lewis

Festival Review: OnRoundhay

SAT 17

For one night and one night only. Roundhay Park played host to 90s legends Primal Scream and indie darlings Wolf Alice. Students rubbed shoulders with the original ravers, and children bobbed up and down on their parents' shoulders. Zia Larty-Healy has the low down...

Leeds is a hub of live music; there's always an exciting gig to go to somewhere in the area. The new one-day festival OnRoundhay, partnered with John Lewis, was very well-received by students and locals alike. The atmosphere was family-friendly, and the sunshine gave everything a summery glow, lifting everyone's spirits (in fact, a lot of the new festival's success seems owed to beautiful weather). Held in Roundhay Park, it was laid out like any other UK festival; plenty of bespoke food stalls, numerous bars with pricey pints, colourful decor, a children's area and the main stage. However, OnRoundhay was a better mix of relaxed and chaotic than many of its competitors. There were people of all ages, young couples, families, groups of friends, and each demographic was offered everything from John Lewis cooking demonstrations to a Beatrix Potter children's show.

I caught Wolf Alice's set in the early evening, watching and listening with indifference. I was left uninspired and still indifferent. There's been a huge buzz around the London four-piece in the past couple of years, so understandably, there were a lot of avid fans milling round the stage, or on each other's shoulders. Beginning with *Your Love's Whore*, the band appeared bored and nonchalant, but picked up the pace with the brooding *You're A Germ*. They played their hit singles, including *Giant Peach*, *Freaky*, *Bros*, even some earlier repertoire from the *Creature Songs* EP. *Moaning Lisa Smile* was energetic and enjoyable, although missing Ellie's overdubbed harmonies, giving the song a real lift on record. However, there was something about them that felt uncomfortably out of place. Wolf Alice belong in smaller, enclosed venues, playing to die-hard indie kids. They're not for families or seasoned music fans, waiting patiently on 90s behemoths James and Primal Scream.

The thing about Wolf Alice is they're pretending to be something they're not. They convey themselves as the laid-back, coked-up saviours of indie, as music for the cool kids with naughty words in. In reality, they're tame and laughably inoffensive. That being said, lead singer Ellie Rowsell's voice is undeniably good, certainly used to her advantage. She has a knack for crafting beautiful melodies, applying a hearty helping of reverb to compliment them. This somewhat makes up for, but doesn't excuse, her annoying growling and adopted American accent.

Although Wolf Alice are forgettable and noncommittal to live performance, it was a lovely atmosphere, providing an opportunity for young children to enjoy live music for maybe the first time.

Nineties club legend DJ Dave Beer took to stage after Wolf Alice, teasing the crowd with the opening line of Primal Scream's *Loaded*. He quickly segued into

his fantastic playlist, including Inner City's *Good Life* and *White Lines*, alongside an impressive selection of techno and house.

Primal Scream swaggered and half-skipped onto stage to cheers of *BOBBY!*, as the opening bars of *Movin' On Up* immediately invigorating the crowd with 90s nostalgia. This blistering opener gave precedent for the entire set, with dancing and singing through every song. Gillespie introduced a backing singer for *Where The Light Gets In* (their collaboration with Sky Ferreira), a disappointment due to an underwhelming chorus. The vocalist provided backing for the rest of the set, although seemed surplus to requirement with Gillespie carrying the entire performance.

Bobby and co knew what the crowd wanted and certainly obliged. Gillespie didn't hesitate to announce some songs from their seminal album *Screamadelica*. *Damaged* was definitely a highlight. Bobby really showcased his half-lazy, half-impassioned vocal style here, with everyone emotionally singing along. This gave the otherwise heart-wrenching song a rather uplifting feel. Guitarist Andrew Innes supplied controlled, virtuosic solos while the rest of the band stayed impressively tight. The graphics, which flashed up on the screens behind them, were psychedelic and colourful as you might expect: swirling patterns, eyes, geometric designs, all morphing into the strange little creature from *Screamadelica*'s iconic cover. These paired beautifully with the gorgeous sunset, which occurred during their most well-loved songs.

"Bobby was brimming with confidence and full of life, gracefully flitting across the stage as he sang."



"Wolf Alice [are] pretending to be something they're not. They convey themselves as the laid-back, coked-up saviours of indie"



Primal Scream also unleashed acid-house steamroller *Higher Than The Sun*, alongside tracks from latest release *Chaosmosis*, *100% Or Nothing* and *Trippin' On Your Love*. The undeniable highlights, though predictable, were the classics *Loaded*, *Rocks* and of course finale *Come Together*. After giving up drugs, Gillespie initially struggled with self-confidence issues, feeling he didn't know how to perform sober. There was no sign of that here. Bobby was brimming with confidence and full of life, gracefully flitting across the stage as he sang. *Come Together* brought band and audience together in unified elation – a joyous moment and a pleasure to behold. The simplistic magnificence genuinely bowled me over, and left everyone in a euphoric mood.

The key positive aspect of the brand-new OnRoundhay Festival was just the atmosphere – definitely a brilliant day out with family or friends. Hopefully this warmth will ensure its success in years to come.

Zia Larty-Healy

Images: Gigwise



The Lumineers

Neya Pekarek was looking for wedding gigs on Craigslist when she stumbled across an ad for a cellist in a folk band. The Lumineers were born and following the success of single Ho Hey back in 2012 the band have had two hit albums and toured the world. Jessica Murray caught up with Neya ahead of their gig at O2 Academy in October...

So you're coming to the UK next month – What do you look forward to the most about coming here?

We've played in the UK quite a bit so it's starting to feel more and more like hometown shows. Especially when we're in London, there's such a warm welcome there and we're really grateful for that. I think there's something dreamy about being there in the dreary cold weather, and we've got a couple of days off so I'd love to get the chance to see the new Harry Potter play.

Could you talk a little bit more about the new album? How did you develop your sound from the original Lumineers album?

I think the ideas stray a way a little bit from the more acoustic sound, which was partly intentional and partly because we had more resources. The first album, when you listen back to it now, it has that campfire vibe which is because of what we had access to. At that time we were playing a lot of house shows and living rooms, where things weren't really plugged in. I think there's a lot more electric guitar in the second album, there's a lot less mandolin and things like that, and very little violin. So it's straying away from that folk Americana sound and more towards a regular rock set up.

I think it feels very natural to us and our fan base as well. It's funny how you grow with your fans. We weren't looking to make a record which sounds exactly like the first one, we were wanting to evolve a little bit.

Is there a particular song on the album that you're really proud of – maybe because it's a bit different from your usual stuff?

I think *In The Light* is an interesting song on the record because it's really different from anything we've done before and it challenged Wesley and Jeremy's songwriting, just doing something with different chords than they'd used before. Almost all the songs are in the key of C, and *In The Light* opened the door to new keys and new melodies.

Do you all contribute to the songwriting and developing process, or does one band member take the lead?

Wesley and Jeremy are a songwriting duo and they're

pretty private about it. They do a lot better coming up with ideas on their own and then bringing them together and then bringing those to the rest of the group to fill in the gaps. I always tell people it's not really this vibey, jammy feel, we don't all sit in a room with our instruments and see what works, it's very meticulous and it's a tough process but it works for them. It's especially tough being on the road because you don't really get that alone time or privacy, so I think it's hard for them to write when we're touring.

“I think you have to challenge today's audience to listen a little bit because people don't have very long attention spans so we try to craft a show that keeps everyone engaged.”

It's such minimal music, the body of the song is always going to be a voice and a guitar and everything else is secondary to that. It's a band where you have to push your ego out of the way because there's not going to be a lot of solos. Our piano player for example, he's an incredible musician and there aren't really a lot of moments to showcase that.

Did you feel there was this pressure to deliver after the success of the first album?

I think as a band we all processed that a little bit differently. I felt there was a little less pressure personally, because the first time round it felt like we were putting all our eggs in one basket and our family and friends were telling us we were crazy. With the first album we had a lot of success which felt very serendipitous – if something like that happens again then awesome and if not then we've had a great career so far.

What is it that drives you and keeps you going as a group?

I think it was always our goal to be able to make music and not have to work a side job that took away from that. All that other stuff is icing on the cake, and we're certainly honoured and humbled if any of

that happens to come up but I think we're all aware that this could be a flash in the pan situation. It's amazing that we're selling out these massive venues right now but it probably won't be that way forever.

How did the Lumineers come together over time?

Wes and Jeremy started writing music together around ten years ago and then they decided to make a move and picked Denver randomly and that's where I was living, about seven years ago. Two weeks after they moved there they created a Craigslist ad for a cello player. I'd never been in a band or even thought about being in one, but I went to shows and liked music a lot. I had a music degree but I was going to be a teacher and didn't have anything lined up yet so I was just perusing Craigslist for wedding gigs when I saw this ad for a cello player for a folk band. Things took off for us pretty quickly even if it didn't feel immediate – but each tour we felt like we were making progress.

I was 22 years old and everything felt really important and it felt like we were making moves. I think for Wes and Jeremy it took them a while to get to that point. The commitment to touring and not really living lavish lives was a commitment we had to make as a band together.

What would you say to people to encourage them to book a ticket for your tour next month?

A friend came to a show recently, and he said, 'It sounds just like the album but on drugs.' I think some people listen to the album and expect a really mellow show and it's not a mellow show at all, it's very energy filled. We take playing live very seriously, we're not the kind of band who just plays the album back to front. We take a lot of time to craft the live show and we work really hard to make it a performance and an experience for those who buy tickets. I find the studio to be a bit stressful, so I love being on stage and playing live and feeling that energy from the crowd. I think you have to challenge today's audience to listen a little bit because people don't have very long attention spans so we try to craft a show that keeps everyone engaged. We try to have a good balance of challenging the listener but also giving the audience what they want.

The Lumineers will be playing at Leeds O2 Academy on Monday 24th October

Leeds Clubbing: A history in brief



Leeds is a diverse powerhouse of eclectic music housed in a multitude of independently run venues across the city. Charting back to the beginnings of the various scenes reveals the undeniable influence that forward thinking promoters have had in establishing Leeds as one of the best nights out in the country.



Indie - Rock - Alternative

With Kaiser Chiefs, Alt-J and Pulled Apart by Horses all hailing from Leeds, hipsters and bearded folk alike will agree that the city is famous for its cult alternative music. Celebrating its 17th year running is the indie staple night, Fuzzy Logic which you can attend every Thursday at Wire. Set up way back in 1999, Fuzzy Logic is graced by DJ Paul Ryan, known for spinning a spectrum of indie from Fleetwood Mac to The Strokes.

Fancy a change of venue? A few minutes away is The Wardrobe - restaurant and bar by day, live gig venue by night. Watch this space over the next few weeks for a DJ set by Peep Show's Super Hans and a plethora of fantastic soul spinning DJs, nestled between their speciality of live music acts. To rekindle Cool Britannia vibes, itself a difficult task in this post-Brexit dusk, The Stone Roses Bar unsurprisingly serves up Oasis, The Smiths, Blur, The Cure and many more Britpop classics.



Soul Sounds

The 1960s Northern Soul movement of lesser known Tamla Motown records was mostly confined to the working man's clubs of Manchester and Wigan. However, Leeds has its own unique relationship with the genre. Leeds Central Soul Club hosts the fantastic Keep the Faith whilst Move on Up at HiFi boasts to be the UK's number one soul night, running for over 20 years. HiFi's decks are also graced by the talents of such acts as Onra and Horse Meat Disco which you can see throughout the year. Thanks to the tireless work of DJs like Craig Charles, who've played such venues as the stable favourite Brudenell Social Club, the North is once again falling in love with funky beats. Why not boogie on down to Smokestack for DJs Chico Malo and Paul Dunphy renditions of Otis Reading and James Brown as well as New Orleans inspired cocktails.



Drum & Bass - Jungle

Playing a pivotal role in the formation of Croatian based festivals Outlook and Dimensions, no discussion of Leeds' Drum and Bass scene would be complete without the tour de force that is Subdub. Created by promoters Simon Scott and Mark Salford in 1998, Subdub celebrates Reggae, Dub, Roots, D&B, Dancehall, Dubstep & Jungle music. Dancehall Science and Central Beatz can be found at Wire, but due to the intense vibrations of the sound system, Subdub relocated to its current home at the West Indian Centre. Not as aged but still slamming tunes since 2005 is Jungle Jam. Packing an impressively dense line up with household Jungle names such as Goldie, you can also enjoy a Caribbean BBQ including jerk chicken. Not to miss this November is Taking Liberties' celebration of 25 years of Drum & Bass in Leeds at Warehouse, headlined by two of the Godfathers of DnB: Fabio and Grooverider.



House - Techno - Disco - Electro

Leeds was one of the main cities which saw the rise of the electronic music scene during the 1980s. Big name international DJs and producers such as Paul Woolford, Ralph Lawson and Riley & Durrant all currently still have studios here. By 1991 Leeds had been voted the Best Clubbing City in Britain, a title it certainly deserved with events like Back to Basics, which after 25 years is Europe's longest running house night. Back to Basics has been recently resurrected in the exciting new venue of Church, located a stones throw away from Laidlaw Library. To this day, ravers are still grooving on in Leeds in warehouses such as Canal Mills and Beaverworks where you can expect to be transported back to the second summer of love. Alternative arty-house spaces such as Hope House Gallery which hosts Cosmic Slop continue to thrive through hedonistic individuals like Tom Smith, who is the resident DJ.

Hannah Pezzack



Mint Festival:

A review for a queue

Poor organisation. ludicrous queues and oversold tickets marred Mint Festival.

To receive a backstage pass for Mint Festival left me feeling little less than ecstatic. To see Loco Dice, Ms Dynamite, Patrick Topping and many more for free, and even have the chance to meet and talk to them, was incredible.

However, this isn't a review of Mint Fest, but rather a review of its queue, which I spent a whole three hours in, significantly more than the ten minutes I spent on the other side of the barrier.

Anyone with any knowledge of nightlife culture is aware of what a guest list is. For those who've been living under a rock, it qualifies you for entry to an event without pay nor queueing. Perhaps someone should illuminate this to the production team behind Mint Festival, as they failed to fulfil either of those requirements.

Upon reaching the entrance to the festival, those with guest list were diverted to a near static queue, which after 45 minutes opened up to a complete halt. Those who had bought tickets got from queue to stage in a maximum of thirty minutes, whilst those with guest list

'Tickets were hugely oversold and bottlenecks in the crowd were frequent.'

waited for upwards of three hours. There was no light at the end of the tunnel, those with guest list were made to pay a '£10 compulsory charity donation' to a cause left blank. Those who didn't have the £10 to pay were denied entry.

The festival itself was just as poorly organised. Tickets were hugely oversold and bottlenecks in the crowd were frequent. The acts themselves weren't even worth seeing as movement and personal space was stifled to such a degree. It made Highrise look like a playing field, and those inside made their feelings heard.

As someone who had received a press pass, this disaster of an event wasn't particularly painful for me, but for those who had sold tickets or worked on site to get guestlist, as well as DJs supposed to be performing but were stuck queueing, it was incredibly unfair. They were fundamentally undersold by a company who clearly care a lot more about profit than their clients - Mint Festival, an administrative disaster.

Reece Parker

Swipers on the Dance Floor

Prelinks is a new app for socialising on nights out. Since its launch in Leeds last Monday it has been downloaded over 1000 times in under a week. We caught up with Oli Whitfield, Prelinks manager for Leeds, to find out more about this new app.

"The app's aim is to connect students going to the same club nights and gigs. It shows you a list of upcoming events for students in Leeds over the next week, giving you a brief description of the night, and showing how many people will be going"

'Prelinks aims to simplify users search for club nights in their city while also aiming to inform users of new events.'

The app seeks to connect club goers through existing social networking sites such as Facebook.

Oli added: "When you click attending on the events you are going to, you can see all your Facebook friends that are also attending, and message them directly through the app. As well as this, you will be shown the profiles of others going. From this point it becomes familiar, swipe to match, chat before the night and meet them there."

The app can be broken down into two distinct features, eventlisting and swiping. Prelinks aims to simplify users search for club nights in their chosen city while also aiming to notify them of new events. While the app aims to break down the awkward connection between meeting new people, it also aims to allow the user to scout the crowd when going to an event.

Prelinks will also incorporate swiping. Swiping has taken social networking by storm over recent years and Prelinks aims to make the process of setting up a date less awkward. It also claims to improve the safety of users while also being exclusive for students.

Prelinks seems the ideal app for the avid clubber; with a greater chance of connecting through mutual music tastes in venues to your liking, the app hopes to become a popular device for students across the country.

Reece Parker





Appropriation vs Appreciation; a fine line

Meg Painter and Victoria Copeland debate where the line is drawn between cultural appropriation and cultural appreciation in Marc Jacob's and Ashish's latest fashion shows.



Marc Jacobs in New York: Appropriation

The incorporation of a variety of cultural influences is something which makes fashion as we know it so diverse and interesting. Whilst diverse cultures should and are appreciated throughout creative practice, cultural appropriation is a highly deliberated topic which has once more been brought to the forefront of debate following recent fashion weeks.

Cultural appropriation is the adoption or use of elements of one culture by members of another culture. Known for encompassing a strong youth grunge influence, Marc Jacob was the fashion house at the forefront of criticism following his New York show. Complete with signature sky high platform boots, an army of models took to the runway in a show which combined Victorian inspired cuts with new age brights, influenced by the rave scene of years gone by. The catch to this otherwise innovative blend of influences was that Jacob's models sported pastel coloured fake dreadlocks. The style originates back in Egypt over 3000 years ago and is exclusively associated with black culture. Whilst dreadlocks are often synonymous with freedom movements, it is evident that the use as an accessory by Marc Jacobs was an appropriation rather than an appreciation.

Whilst there is a completely different and standalone debate over the racial make-up of an average runway show, the sheer fact that the majority of Marc's models were white insinuates that here, Marc was not praising nor appreciating the cultures synonymous with such a strong style. Marc failed to use his power in the industry as a platform for equality.

**"Funny how you
dont criticise
women of colour
for straightening
their hair"**

Instead, the show's themes of frivolous femininity and disco-tech raves prompted questions regarding the true message of the show. The illegality often associated with the 90s rave scene is not to be ignored when regarding Marc's message. By placing his top industry models in dreads, was he associating dreadlocks with wild behaviour and drug use? Considering how it was the show's themes, rather than the clothes that made the headlines, could we determine that Marc and team carefully curated the show to prompt a press backlash for publicity following the growth of the black lives matter movement and the association dreads often have with political movements? The big names walking in the show such as current it girls Taylor Hill and Gigi Hadid, certainly ensured that press and social media attention to the show was rife.

Marc did however defend himself following the backlash, stating that "I don't see colour, or race – I see people". However, his comment was rendered useless as a defence when he further stated "funny how you don't criticise women of colour for straightening their hair". This is problematic and suggests that Marc's use of dreadlocks was appropriation, not appreciation, given his blatant inability to acknowledge the inequality that still occurs between races. White people are not racially, nor culturally oppressed. When will major influencers such as Marc learn.

Meg Painter



Ashish In London: Appreciation

At the same time as London Mayor Sadiq Khan was tweeting #Londonisopen, Delhi born designer Ashish Gupta emerges onto his Bollywood inspired catwalk in a t-shirt clearly emblazoned with the word 'immigrant'.



His incredible celebration of multiculturalism and Indian culture in Britain comes after one of the biggest blows to the British fashion industry in recent history– Brexit. From this entrance the message of Ashish's show is clear as the British Fashion Council's creative exec Caroline Rush summarises: "People want to know if London feels different. We need to send them a clear message that London is open to outsiders".

Appearing after the controversial show and comments of Marc Jacobs in New York a week before, Ashish shows exactly how cultural appreciation should be done. Unlike the line-up seen at Marc Jacobs, the models for Ashish were diverse in their ethnicity, with model Neelam Gill being the face of the show. When asked by Refinery29 about the

controversy surrounding the use of dreadlocks on Marc Jacobs' white models, Gupta said: "I think that fashion is meant to be aspirational, if you have all white girls on the runway what does that say about people's aspirations? I think that's quite shocking."

Another asset of the show in its strive for inclusivity was its gender fluidity as both male and female models walked the catwalk in a range of unisex pieces, the stand out accessory from one male model being a live python. The clothes themselves were an underlying blend of western silhouettes (mainly structured street style t shirts) layered with traditional South Asian pieces which forcefully highlighted the importance and beauty of multiculturalism.

What Ashish demonstrated with his collection is the need for respect of origins and culture without hiding under the excuse of artistic or creative licence. The respect for cultural origins was evident in every aspect of the show from the sitars playing in the background to the traditional makeup and the Salwar Kameez and Sari garments. Brexit or not, Ashish's collection proves Britain's fashion industry to still be as inclusive as ever.

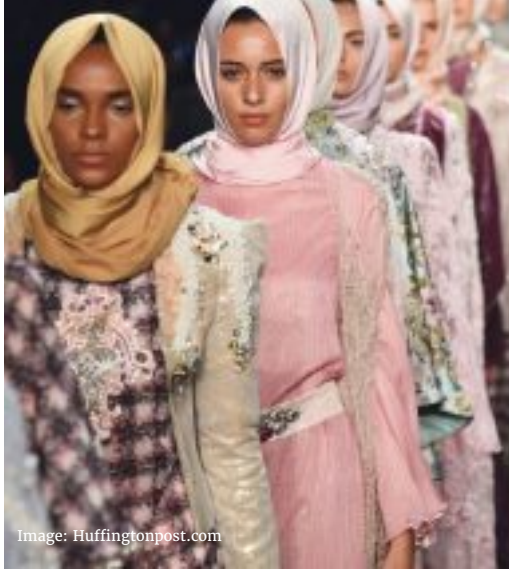


Images: Ashish

Victoria Copeland

A Cultural Victory in New York City

Amid the chaos of controversial hair at Marc Jacobs and Bella Hadid's fall at Michael Kors, one figure came out of this New York fashion week making positive history.



Designer Anniesa Hasibuan became not only the first Indonesian designer to showcase her work at the US shows, but also the first to include a hijab with every single look.

At 30 years old, Hasibuan, from Jakarta in Indonesia only made her debut in London last year where she was again the first to bring the hijab to the catwalk. After setting up her first boutique in Kemang, south Jakarta, Hasibuan created her SS17 collection of 48 pieces of which 38 would be ready-to-wear.

The collection received a standing ovation in New York and the blend of pastel silks alongside intricate embroidery and beadwork clearly demonstrated the working link between modesty and fashion. Fans widely commended the collection on social media for which Hasibuan was clearly grateful.

Relaying her appreciation on her Instagram, Anniesa wrote 'Salaam Muslims of the world and all of you, beautiful people... Thank you so much for supporting me and D'JAKARTA, my latest design for NYFW.'

Victoria Copeland

How 'See Now Buy Now' is the Future of Fashion

Will this new wave of fashion stick around for more than one season? Meg Painter discusses.

On September 18th, Topshop Unique launched their first ever 'see now buy now' collection at London Fashion Week, the 'beginning of a new wave of fashion' according to fashion journalist Melanie Rickey. Following the spring summer runway show there was a pop up shop hosting the collection, which was launched at flagship stores simultaneously. Other brands following the initiative include Burberry, Tommy Hilfiger and Tom Ford.

The aim of the new industry model is to bring consumers closer to fashion, thus democratising it and breaking down traditional structures, in accordance with the instantaneous effect that consumers have come to know and expect from the growth in digital media.

'The aim of the new industry model is to bring consumers closer to fashion, thus democratising it and breaking down traditional structures'

The experimental new way of selling collections has proven successful in statistics so far. Tom Ford had their largest sales day of the year on the day after their show and Burberry also saw an instant uplift in sales. Christopher Bailey, Chief

executive at Burberry, noted that customers seemed to gravitate towards the more decorative, ceremonial pieces of the collection, perhaps the pieces that were previously viewed as haute couture rather than ready to wear.

The immediacy implied by the new model of sales and the buzz generated by the fashion show itself could be encouraging customers to develop rash buying habits. Not only has the buying model been altered by the changes to fashion week this year, but the entire seasonal model that was previously employed by major fashion houses has been rewritten too. In what can be determined as "the biggest shift in a lifetime in terms of the fashion industry" (Kenya Hunt, Fashion features director at Elle) the instant availability of fashion pieces means that the previous spring/summer or autumn/winter shows that were held seasons ahead, are somewhat redundant.

Although the traditional industry timetable has been crying out for change and the positive sales responses from both New York and London fashion weeks support the alterations, it is true that decades of tradition cannot be easily broken. The season-less approach to fashion implies that designers will need to take more risks.

Previously, a collection would premiere at fashion

week, and in the following months before it was available to buy, alterations could be made. Adopting a 'see now buy now' approach disallows the time for such alterations. Since the rise of social media, the runway has morphed into a powerful marketing tool, rather than an exclusive event, leaving brands ill-equipped to convert the social media buzz surrounding shows into sales for collections that are yet to be made.

So, is the 'see now buy now' model the future? One season doesn't provide the evidence for an answer to such an experiment, but so far, sales have shown that the future of fashion is in immediacy, with Topshop leading the way.



image: Huffingtonpost.com



Image: FT.com

Editors picks: The shows and the looks

From New York to London: Goddard's lilac tulle and Preen's face flowers.

Struggling slightly to stream shows on our house's not so brilliant Wi-Fi in Hyde Park, I was semi-effective in leaving freshers' behind for the BFC's show space and London Fashion Week. A firm favourite and someone whose collection I was most excited to see was Molly Goddard. I've loved Goddard's nostalgic designs since her art studio presentation at Somerset house last year. Her SS17 collection, showcased on her first catwalk show, is just as fun with an incredibly wide range of coloured tulle I wish I could pull off in Leeds.

Beauty wise I quickly become obsessed with the pressed flower design used to decorate the Preen models' faces. The focus with this was the idea of perishable beauty in contrast to the brand's longevity as, like me, it turns 20 this year.

Another anniversary that should be mentioned is of course the 10 year anniversary of House of Holland which was commemorated with iconic slogan tees mirroring those from Holland's first show at LFW. Favourite rhyme? 'Give us a toss Karlie Kloss', closely rivaled by 'Yours for a tenner, Kendall Jenner'. With an ever growing presence, designer Henry Holland is known for his eclectic mix of colours and pop-art inspired patterns, a theme which ran strong in his SS17 show.

Victoria Copeland

A week in Italy: Olympic inspired and contrasting creativity

After the whirlwind of London and the politics of New York, subsequent fashion weeks could fall victim to disregard by both the public and the press. However, 1606 kilometres away from the Italian fashion capital of Milan in the confines of my attic room in Hyde Park, inspiration from Milan fashion week seemed to find its way to me. A show I look forward to year on year is always Dolce and Gabbana. One of the largest fashion houses worldwide, D&G did not disappoint with their ss17 collection. A somewhat untraditional show, the runway was a carnival, party experience, hot off the back of the Rio Olympics. Dancers and street performers alike took to the runway in a chaotic move from the fashion house, before showcasing a collection filled with shades of red and green, sequin embellished jeans complete with emoji style fabric patches and true to brand floral headwear. The show quickly returned to its roots featuring sultry black and red palettes, and a true Italian style. D&G makes itself fun, accessible and classic.

Contrasting such an adverse show, Fendi, recently praised for its fall 2016 Haute Couture show at the Trevi fountain, opened in a more traditional runway style. Bella Hadid was first to grace the runway, complete with metallic make up and a waist-cinching, bell sleeved blazer. A true mixed bag, Fendi's ss17 collection incorporated stripes, puff sleeves, mini dresses and even sliders, as oppose to the typically favoured heels of catwalks gone by. The largely navy and pink colour palette encompassed both tradition and futuristic vibes, hinting at an interesting future for fashion.

Meg Painter

“Give us a
Toss, Karlie
Kloss”



Image: Elle



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Iyalode of Eti: joyous and tragic

Image: Utopia Theatre

After our recent interview with Director Moji Kareem, James Candler headed to the West Yorkshire Playhouse to give his thoughts on the finished production of Iyalode of Eti.

Rating:

Iyalode of Eti is a Nigerian reimagining of the renaissance classic *The Duchess of Malfi* that attempts to demonstrate the universality of the play, and in doing so, allows new audiences to experience it. Director Moji Kareem is as successful as she is ambitious in her goal of reimagining such a well known story.

What Kareem brings to the production is a playful tone that oscillates between joyous and tragic. The play opens with a sombre funeral march, as the narrator tells of the tragic backstory of Iyalode. The scene is deliberately long, becoming almost uncomfortably dour, with the excellent Kehinde Bankole wearing an expression of agonising pain upon her face. The march of Iyalode is then abruptly halted by vibrant, celebratory dance, with all the cast engaging in the festivities. This stark dichotomy between joy and pain pervades the whole performance, but rather than appearing tonally unbalanced, and thereby rendering the play incoherent, it only enhances the experience. As a result, the play is able to explore the true nature of tragedy: if in fact people are capable of learning from mistakes, or if they simply carry on none the wiser.

The entire cast deliver fine performances and, in keeping with the themes of the play, demonstrate a great capacity for both comedy and drama. Sole Akingbola plays the fiendish Akinba, the assassin hired to kill Iyalode, and portrays his character with a somewhat detached demeanour, meaning that his motivations remain sinister and mysterious right up until they are revealed. Patrice Naiambana's delightfully over the top but still very heinous portrayal of Oloye

‘The entire cast deliver fine performances and, in-keeping with the themes of the play, demonstrate a great capacity for both comedy and drama.

Olorogun (the erratic brother of Iyalode) cannot go unmentioned; he provides much of the play's comedy, but also proves himself capable of appearing genuinely threatening in one crucial scene.

Credit must also be given to the play's imaginative staging.

They transformed the small studio space with a small wooded circular platform, with totem poles carved with faces framing the stage. These greatly helped with the African setting of the play, and proved a great addition the set, especially when the twisted faces of the carvings were lit up specularly with a ghoulish red light after the death of Iyalode.

The production made the wise choice to refrain from copious blood bags and messy deaths, instead using understated spots of red light to to represent deaths on stage. In a small space where the audience can see everything on stage it felt much more dignified, and the deaths appeared more tragic, whereas gore on stage would have detracted from the power of the piece. The costumes too were a particular highlight – vibrant and traditional, they brought a burst of colour to the stage amongst the gruesome events unfolding.

Iyalode of Eti is an absolute treat, which manages to bring something genuinely new to a play that has by now seemingly been studied and reimagined to death. The choice of setting the play in Nigeria was particularly innovative, as many parallels can be found between traditional Nigerian's cosset treatment of women and *The Duchess'* manipulation within the play. But perhaps more importantly, the African setting helped open up a theatrical classic to black actors who perhaps unfairly wouldn't have the opportunity to perform such a famous play otherwise, and gave prominence to Utopia Theatre, the black theatre company behind the play. Though its run at the West Yorkshire Playhouse has just come to an end, the play has now moved to Sheffield for a new run, and is very much worth the journey.

James Candler

‘Iyalode of Eti is an absolute treat, which manages to bring something genuinely new to a play that has by now, seemingly been studied and reimagined to death. .



The Arts Team Film Radar

With an exciting line up of films due to hit the cinemas soon, The Gryphon Arts Team have assembled their highlights of upcoming flicks

Miss Peregrine's Home For Peculiar Children

30th September

Directed by Tim Burton, it's being heralded as his best work in years. Expect the weird, the wonderful and the gothic in this tale of an orphanage that's home to children with some very peculiar powers.

Southside With You

30th September

The first of two films about Obama out in quick succession, *Southside With You* focuses on Barack and Michelle's first meeting and the romance that follows, and allows us to get to know the first couple on a more personal level.

American Honey

14th October

A tale of young love, adolescent trouble and long road trips, *American Honey* stars Shia LaBeouf and won the Jury prize at Cannes this year. and has been stirring up a lot of interest.

The Girl On The Train

5th October

Emily Blunt stars in this book to film adaption of the best-selling thriller about a divorcee who gets tangled up in case of a missing person. Definitely this year's *Gone Girl*.

I. Daniel Blake

21st October

Legendary director Ken Loach won the Palme D'or this year with this film about a middle aged man fighting the welfare system after an injury renders him unable to work. Unapologetically political and highly powerful.

My Scientology Movie

7th October

Louis Theroux' feature length documentary on the infamous Church of Scientology interviews famous members like Tom cruise and attempts to clear up some of the mystery surrounding it.

A Welcome Return for Bridget?

After a 12 year hiatus, Bridget Jones returns to the big screen. Jessica Newgas reviews the latest offering to see if the third in the trilogy lives up to its name.

Nowadays it is rare in a cinema to feel the sense of communal enjoyment that the new *Bridget Jones* brought to the room. Yet despite opening with the painfully familiar (and sadly relatable) shot of Bridget sat on her sofa in her dressing gown, the film did not rely on its tried and tested material to fly.

The sequel was dragged into 2016 like Bridget herself; unconventional yet always surprisingly successful. We now find Bridget in her middle age, but the star studded cast – all on the mature side – carried the film's 'so what?' message. Yes, this revival was partly to please the fans, but it also allowed Bridget's character to develop further. She's over forty, she's successful and she's certainly not too old for sex.

Which brings us to Mr Darcy. Of course, he was back and once again competing for Bridget's love after she finds herself pregnant, the child's father one of two possible men. Colin Firth comically takes on the rather better-preserved Patrick Dempsey with some success. The more

intimate scenes evoked a collective cringe from the young audience, yet we all quietly rooted for the old flame to reignite.

What rang true through the entirety of the film was the message of female empowerment. Bridget's strength and determination when she finds out she's single and pregnant with Emma Thompson's hilarious Doctor Rawlings' child was testament to this. The importance of friendship was also never downplayed; Bridget's old friends always remaining by her side along with her work friend, Miranda (Sarah Solemani), who shows Bridget she's certainly not too old for a music festival.

A revival that was not essential but greatly appreciated, *Bridget Jones's Baby* was like catching up with an old friend, beautifully punctuated with laughter as we all relaxed into the nostalgia.

Rating:



Image: Universal Pictures



Why Hollywood is in Dire Trouble

Image: Warner Bros

After a summer of disappointing box-office returns, The Gryphon explores the reasons behind this lacklustre year for blockbuster films.

It may seem bizarre to suggest that a summer in which we saw the gargantuan hits of *Finding Dory* and *Captain America: Civil War* has been in any way lacklustre. *Finding Dory* earned itself the accolade of largest opening weekend ever for an animated film, whilst *Civil War* continued Marvel's run of effortlessly grossing over \$1,000,000,000. However, the runaway successes of these two films should not be confused for across the board Hollywood success. Whilst Disney continues to morph into a terrifying mega-studio that owns both your childhood memories and the money in your wallet, the other studios were somewhat left behind. This was not a fantastic summer for blockbusters.

In the summer's box office top 10, there are only four films that can be said to have enjoyed outright commercial success (with the other two being *Suicide Squad* and *The Secret Life of Pets*), by which I mean they earned significantly more than their hideously inflated budgets. Once one has gotten past the top four earners of the summer, the drop in box office takings worldwide is staggering. *Suicide Squad* made a worldwide gross of over \$720,000,000, in comparison to the next highest-grossing film, *Jason Bourne*, which made approximately half that on a similar sized production budget. So what is the problem? Why are people not flocking to see these films in droves? Is it simply that cinema is dead, and that the likes of Netflix and Putlocker have rendered the medium obsolete? No. Of course not. Films such as *Star Wars: The Force Awakens*, *Frozen*, and *Avatar* all came out relatively recently, and all showed the high demand for cinema, as they smashed box-office records and gained overwhelming critical praise upon release. The problem is in fact, unoriginality and poor story-telling.

In the top 10 films this summer, only the top two can be said to have enjoyed the critical and commercial success expected of a tent pole summer blockbuster. Some, like the visually imaginative and deliriously

"Whilst Disney continues to morph into a terrifying mega-studio, that owns both your childhood memories and the money in your wallet, the other studios were somewhat left behind. This was not a fantastic summer for blockbusters.."

entertaining *Star Trek Beyond*, were critically praised but underperformed at the box-office. Others like *Suicide Squad* were financially successful, but critically panned. Now, both films are big budget continuations of an existing film series, both with A-list Hollywood stars and famous directors. The main difference between these two (other than one being enjoyable and the other appalling) is that *Suicide Squad* at least looked different. It looked like it would be a unique subversion of the superhero genre; a punky, frenetic and darkly comic bust-up between bad and evil. So the cinema-going public ignored the poor reviews and they flocked to see it. However, that is not to say the public will put up with something that simply fools them with promises of originality. Though it enjoyed a lucrative three weeks at the top of the US box office, when the supervillain flick finally did drop, it dropped hard.

The release of the inventive and bone-chilling horror *Don't Breathe* meant that audiences had something new to check out. The sizable chunk of revenue that was subsequently lost by *Suicide Squad* that weekend, suggests that the public had grown sick of the tonally uneven and poorly edited blockbuster; the novelty had indeed worn off.

The list of films released this summer is littered with sequels and re-boots, some of which nobody asked for whatsoever – yes I'm looking at you *The Legend of Tarzan*. Very little was offered in the way of original story-telling, so with nothing new brought to the table, the public paid to see the films that they felt they could rely on to be entertaining, and ignored all the other unoriginal films offered up to them. That is the reason that only *Finding Dory* and *Civil War* can be deemed as successes. It is also why, Disney aside, Hollywood studios desperately need to up their game.

James Candler



In the Mood for Love

Image: Universal Pictures

On Saturday 24th September, the Hyde Park Picture House screened Kar-Wai Wong's classic film *In the Mood for Love*.

Before the film started the audience had the opportunity to listen to Chris Berry, professor of film studies at Kings College London, and David Tse, an actor, writer and filmmaker, discuss the recent explosion of the Chinese film industry. Chris Berry provided a look into the history of film in mainland China and Hong Kong, explaining to the audience how *In the Mood for Love* presents the anxieties and tensions of Hong Kong in the late 1990s. David Tse's contribution to the discussion was more emotional; he explained the importance of diversity in cinema to young aspiring artists. The questions fielded from the audience drew attention to the synthesis between east and west in new Chinese films, and highlighted the potential pit falls that come with trying to appeal to a global audience. Organised by the Leeds Confucius Institute, this discussion was a fascinating insight into Chinese cinematic art.

Review: The plot of *In the Mood for Love*, a Bafta-nominated romantic drama, is essentially very simple. Coincidental meetings and unfaithful spouses cause a man and a woman living next door to each other to strike up a relationship. However, this relationship remains platonic as neither wishes to hypocritically ape their other halves.

A key theme that director Wong Kar-Wai plays with to great effect is time. Often scenes are very short; only one or two lines before jumping forward in time to the next relevant point in the characters lives. Wong's genius is to mix in occasional scenes of breathtaking stillness with the speed of the rest of the film, highlighting these brief moments of intensity. This technique is perfectly complimented by the choice of music – Nat King Cole singing Spanish jazz and Michael Galasso's string-based score ooze hidden emotion and drip with desire.

Our commendations do not stop there. There is such beauty in the colours that fill each frame. Golden yellows and pinky reds conjure up such strong feelings of passion and loneliness, it is impossible not to be drawn in to this tale of forbidden

love. The script is simplistic and repetitive, giving plenty of room for the director to play around, whilst still emphasising the importance of certain exchanges. The acting too, almost matches the direction in its brilliance. Portrayed by Tony Leung and Maggie Cheung, the couple's struggle is played with such understated emotion that you immediately sympathise with these characters.

What is clear from watching *In the Mood for Love* is that Wong Kar-Wai is a world class auteur, and I'm certain there are other Chinese filmmakers of a similar standard whose work deserves to be viewed.

Whether this film is the second greatest to be released in the 21st century (according to a BBC poll) is definitely debateable. What is certain, however, is the pure beauty of this picture. Wong has created a piece of art, a film magnificently encapsulating human emotion and its fleeting splendour.

Xa Rodger and Dan Sareen

What's on in Leeds?

From apocalyptic theatre to big-name comedy, we give you the run down of all that's coming up in Leeds...

Theatre

A Girl in School Uniform (Walks Into a Bar) @ West Yorkshire Playhouse – 8pm, 29th September

The Lion, The Witch and The Wardrobe @ The Carriageworks – 7pm, from 29th September (2pm and 6pm on Saturdays)

Lost Bodies @ Live Art Bistro – 8:30pm, 7th October

Film

Miss Saigon: 25th Anniversary Performance @ Cottage Road Cinema – 1:30pm, 16th October

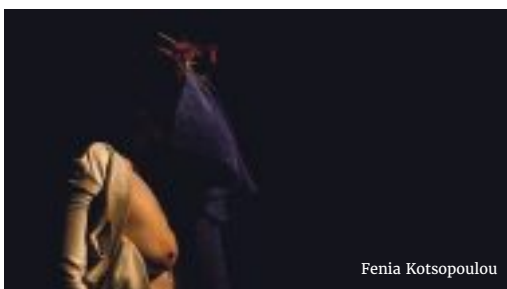
The Man Who Fell to Earth / Creatures of the Night Hyde Park Picture House – 11pm, 1st October

Odourscope: A Pungent Performance of Buñuel L'Âge d'Or @ Hyde Park Picture House – 1:40pm, 2nd October

Dance

Phoenix Dance Theatre @ Stanley & Audrey Burton Theatre – 7:30pm, 28th September to 1st October

William Rees-Arnold



In search of The Quiet American in Ho Chi Minh City...

After immersing myself in all things Graham Greene during a module for my English Literature M.A. at the University of Leeds earlier this year. I could not resist seeking out the memorable locations featured in *The Quiet American*, during a recent trip to Ho Chi Minh City.



I step onto the former rue Catinet (now the Dong Khoi), and there is an unmistakable whiff of a cherry flavoured vape pen. Chinese tourists take turns taking selfies outside the opera house, and taxis arm wrestle each other for space on the tarmac. It's fair to say that it's not just the name of Saigon that changed greatly since Graham Greene was stationed there four times as a foreign correspondent in the early 1950s. Greene is a master of location. He is the great literary chameleon of the 20th century. From Havana to Haiti, Switzerland to Sierra Leone. He had an ability to present identifiably Graham Greene novels across a dizzying array of places. *The Quiet American* is arguably his most celebrated and his most potent. It follows the story of Thomas Fowler; a world worn British journalist stationed in the current Ho Chi Minh City. He meets the enigmatic, naïve and dangerous Pyle – an American with murky intentions. But like so many of Greene's texts it is the location that is the biggest enigma. Greene's Saigon is one of champagne with the ambassador by day and opium dens and brothels by night. On paper it's intoxicating. As the city mutates at a rapid rate, with construction projects on seemingly every corner, many of the locations of Greene's classic still stand.

We memorably first meet Pyle as he lays dead 'in the water under the bridge to Dakow'. The original Dakow bridge of Greene's era was unfortunately dismantled and rebuilt with something a bit more fitting for the endless stream of motorbikes and VinaSun taxis that hurtle across the river. Gladly, the place is still reassuringly grim.

Greene's favourite hotel was the Continental, and he would regularly stay in room 214 – which offers the perfect vantage point onto the Place Garnier (Lam So'n Square). I settle for a spot on the third floor of a nearby coffee house, and take advantage of the free Wi-Fi. I spent a good twenty minutes being amused by the street hawkers below hassling bushy tailed tourists – and witness varying degrees of comical and awkward meetings.

Built in 1880, Notre-Dame stands like a headstone to the French influence upon the city. Greene pithily dubs it the 'hideous pink cathedral' which puts an abrupt full stop to the Rue Catinet that he enjoyed so much. I think that's a touch harsh. It's a fine sight that will always remain pleasingly jarring amongst the Asian metropole.

"I clutched a battered copy of *The Quiet American*, and set out to retrace Fowler's footsteps like an English Lit. nerd version of *Pokémon Go*"

The old police station where Inspector Vigot undertakes his investigation into Pyle's murder is still here, though today houses the admittedly less sexy government department for culture, sports and tourism. Fowler remarks that the place smells of 'urine and injustice. And yet that too was part of home, like the dark passages one avoided in childhood'. In his exploration of location Greene is drawn to the darkness like the reverse moth to a flame.

Next is the former Grands Magasin Charter, or the 'big store at the corner of the Boulevard Charnier'. The theme of *Quiet American* locations now housing supremely unglamorous offices continues, as up until 2014 it was a building for tax affairs. Outside Fowler witnesses Operation Bicycleette, where all over Saigon 'innocent bicycle-pumps had proved to be plastic bombs'. 'Nobody was hurt' remarks Fowler with a tinge of regret. The statue of Ho Chi Minh watches on impassively. I meet a German man who sees me holding the book and enthusiastically talks of how he has spent the last few evenings reading the book in his hotel room. Nearby street sellers hawk copies of the novel alongside Dan Brown and Harry Potter. Like *The Beach* and Thailand, *The Quiet American* has entered rite of passage status amongst travellers to Vietnam.

Below is the first American Embassy in the city, and Pyle's place of work, the elusive 'American Legation' where Pyle frustratingly encounters a wall of beaurocracy when he tries to confront Pyle about his relationship with Fowler's Vietnamese mistress, Phong.

It is thirsty work reading the booze soaked fictions of Graham Greene. So I thought it would be fitting to drink something fizzy at the rooftop bar of the Majestic, Fowler's favourite haunt. The romance of his description still lingers – 'it would ever be seven o'clock and cocktail-time on the roof of the Majestic, with a wind from the Saigon River'. Wind would be blessed relief on a oppressively humid August afternoon, but the alcohol works.

The next stop on my trip is to the mountain town of Dalat, which Greene describes in *The Quiet American* as being 'the nearest he could get to the atmosphere of the English lakes'. And so the search for Graham Greene is never quite over...

Thomas Barrett

Friends Fest: Cashing in on TV nostalgia

When Friends Fest came to London last year, tickets sold out in record time. This year it's touring the UK and it stopped off Harewood House last month, giving visitors a chance to tour Monica's apartment and chill in the barcalounger. But are these events genuine or just blatant cashing in on our TV nostalgia?

It's been well over ten years since Friends first graced our screens, and who would have thought that in 2016 Comedy Central would be making a killing by charging die hard fans to sit on an orange sofa holding an umbrella?

The last decade has seen a massive rise in companies cashing in on our nostalgia for certain TV shows and films, with events and immersive experiences. The Harry Potter studios is a prime example, as is the sets of Emmerdale and Coronation Street which avid fans can now pay to go look around. Ever desperate to get that perfect Facebook profile pic, people flock to these experiences to stand in the same spot of the most iconic scenes in pop culture.

As cynical as I sound, I'm not necessarily saying these events and experiences are a bad thing. They're a great way to keep our love for the shows alive, to keep appreciating them and creating new memories through them. They are great days out, a good way to spend time with family and friends, as well as make new ones.

Friends Fest, which is currently touring the UK and stopped off at Harewood House last month, allowed

guests to recreate the title sequence on the iconic orange couch with bright coloured umbrellas. You could then have a tour of Monica's apartment, which was a pretty accurate recreation, before heading to a pretty dire imitation of the boys' pad across the hall – apart from the barcalounger and a football table, there was little to distinguish it as a Friends set at all. After this you could head over to Central Perk, listen to someone sing Smelly Cat, pretend to pour some coffee behind the counter and of course, chill on that oh-so-famous orange couch.

The weirdest part of the set up was probably Monica's Moondance Diner – quite an unusual choice of set considering it only features in seasons one and two – where you could buy burgers, hot dogs and fries. A waiter and waitress, acting up extravagantly to their parts, wandered around making outlandish comments and accidentally spraying customers with 'cleaning spray'. During one uncomfortable meal, the waiter sat directly across the table from me and stared in to my eyes as I tried to eat my hot dog, and then collected up rubbish from a number of tables and told me to take the trash out. It was hilarious, if also painful, fun.

I had a great time at the event, even though I did feel that the £24 ticket was a bit steep for something which only took a couple of hours to exhaust. My main problem with the event was the lack of connection I felt with the show at the end of it. I couldn't help but imagine the reaction of Chandler Bing if he could witness the huge queue of fans waiting in line to stand under an archway with a wedding dress on, recreating the scene in which Monica, Rachel and Phoebe prance around the apartment in wedding dresses for fun. 'Could this BE anymore of a rip off?' While some of the sets felt authentic and a genuine homage to the show, other parts of the event felt contrived and strangely distant from the concept of the show itself.

Companies cashing in on our nostalgia for our favourite shows is always going to be a bit of a money trap, but there are ways to do it with more authenticity and less tacky commercialism. *Friends* has such a great history and culture surrounding it's fan base, it would have been great to see this on display more.

Jessica Murray





Image: leedslist.com

#JackFriday at MEATLiquor Leeds

Take one-part award-winning cocktails, mix with a mouth-wateringly trendy menu, add a dash of live music and liberal amounts of Tennessee Whiskey, and what do you get? #JackFriday has come to Leeds.

The event is distilled from the Jack Daniels tradition of gifting employees a bottle of JD on the first Friday of every month and is a celebration of all things meat and liquor. Fitting, then, that the venue was none other than our local MEATLiquor in Trinity Shopping Centre. We couldn't resist the opportunity to go check it out.

Arriving at MEATLiquor, I confess, I hadn't a clue what to expect. The world demands classification, but where did this place fall? Restaurant? Bar? Both? Neither seemed to fit.

Hidden inside Trinity Shopping Centre, the entry is jam-packed with oddities than funnel you inexorably underground. The basement diner is no less eccentric, bathed in an anonymous red neon, the soft, inviting glow leads you to a seat. As we were shown to a comfortable table for two, amps and mics began to emerge, the first sign of the live music to come.

After settling down with a Jack Daniels and coke (what else?) we receive the menu. Always the first indicator of quality, the menu was a feast for the eyes from which you could conceivably order a 'Dead Hippie', 'Monkey Fingers', and a 'Kammel Toe' without being locked up. Taking the 'when in Rome' approach, I opted for the event-exclusive "Jack Palace", which marked the final success of humanity's struggle to combine food and alcohol into a single, delicious entity. Quite literally a Jack Daniels burger, I was blown away by just how damned tasty it was. To get a well-rounded view of the menu, we also ordered the Halloumi Mushroom Burger, which is without a doubt the best veggie burger I've ever encountered. In fact, all the food was plain delicious, in the best, warm, and hearty kind of way.

“... ditch the plastic Maccies burger and head on down to MEATLiquor, you won't regret it”

From the menu it's obvious that MEATLiquor takes the 'liquor' part very seriously. Alcohol permeates all aspects of the experience, and this is by no means a bad thing. Besides what they serve behind the bar, they offer a selection of alcoholic milkshakes and cocktails, or how about some 'Jägermeister Ripple Ice Cream'? Or, if you don't plan on making it home, order the 'Game Over' (vodka, gin, rum, tequila, triple sec, pisang ambon, and absinthe, among other things). But don't worry, you can get the whole experience without consuming an inordinate amount of alcohol, but why would you want to do that?

Underpinning the whole scene is undeniable Americana. American dining has often failed to take off in Britain, perhaps it's the presence of words like "chuck" and "whopper" in the menus. But MEATLiquor are successful where others have failed because they manage to deliver all the style of Americana without losing modesty or authenticity. Quite simply, MEATLiquor offers the best of both worlds.

Jack Friday at MEATLiquor proved to be a stylishly authentic slice of the West served with a side portion of indie charm and chips. The whole experience was warm and friendly, the happy kind of place that conjures toothy smiles and good conversation. If you're looking for a happy meal, ditch the plastic Maccies burger and head on down to MEATLiquor, you won't regret it.

Rating:



Reviewed, with pleasure, by Will Hoole.



The Clock Cafe Returns

Find out what Alice Holton thought to the newly refurbished LS6 Cafe, located in Hyde Park

Settled right in the heart of Hyde Park corner, the aptly named LS6 café is a student landmark.

With its lovely brunches, to-die-for milkshakes and arty aesthetics, it has long been the perfect location for reunions over lunch and catch-ups over coffee. It's therefore not surprising that this artsy hub was dearly missed during the 24 long days it which it was closed for refurbishment. I myself had the disappointing encounter of rocking up on a Monday afternoon to discover the 'Closed' sign on the door, and multiple students lingering around the doors, lost and unsure.

However, as of the start of term, the beautiful café has re-opened its doors to welcome us back with new décor and tables to be found behind never-ending corners. A contemporary twist has been added with metal furniture and industrial style tables, while its individuality still remains with mismatched clocks and a fabu-

lously quirky wall full of pink flamingos.

Now onto the most important part. Their menu remains extremely appetising with the Yorkshire burrito making a new appearance and a tasty tapas menu offering lighter snacks. A

‘Whether you’re a newly-arrived fresher or a fourth-year veteran, be sure to pay a visit to the beautifully refurbished LS6 café.’

personal favourite is a plate of scrambled eggs and bacon on toast; simple, yet extremely good. Their selection of drinks is wonderful too, with the Oreo milkshake coming piled high with cream and biscuits, topped off with funky straws—what more could

you want! Running with the Oreo theme, I can highly recommend their Oreo brownies; however make sure you grab before it's too late in the day, they often sell out.

Whether you're a newly-arrived fresher or a fourth-year veteran, be sure to pay a visit to the beautifully refurbished LS6 café. With its independent vibes and addition of a tribe of flamingos, it still remains the coffee-shop-queen of Hyde Park.



How to be an Intellectual

So you've done it, you've persuaded the powers to be that you have what it takes. The only problem is your personal statement was fictitious, the last book you managed to finish was in the Harry Potter series, and this summer your literary exploits extended as far as the captions of Classical Art Memes. But fear not, here are three texts to make you look oh-so-intellectual. As for appearing intellectual, let these top tips help you reach your ultimate intellectual goals.

The Odyssey by Homer

If you've come all the way to University on the Megabus, you're already halfway to understanding *The Odyssey*. This epic poem sits at over 12,000 lines so nobody will question you for making up one or two up. Written in 'dactylic hexameter', what else do you need to know?

The Communist Manifesto by Marx and Engels

The bread and butter of the faux-intellectual, just tuck this gem under your arm and carry it wherever you go. Even better, buy a few copies and scatter them nonchalantly about the flat. You haven't read it, but who has? Chances are if you're discussing money or class you can shoehorn Marx in there somewhere. Dropping "bourgeoisie" or "proletarian" into an offhand comment is guaranteed to spice things up. Best of luck, comrade.

The Prince by Niccolò Machiavelli

Producing an obscure text is the essential pulling power of the faux-intellectual. This 'innovative' gem is written in vernacular Italian, rather than Latin, making it so accessible, y'know? The text's author is where we get the term "Machiavellian" from, a fact bound to impress.

Top Tips for Appearing Intellectual

The Knowing Chuckle: when reading, try out the knowing chuckle. If someone asks exactly what you found so amusing you can save yourself with the knowing shake of the head, because you just haven't the words.

First Name Terms: the top faker will know that to appear intellectual it's key to maintain a first name basis with everyone. Why not try out this technique with critics? Rather than saying "Marx says..." use "Karl says..." or "Karl and I agree that..." because whilst you've never actually met any of the literary greats, of course you would have been the best of friends.

Use Your Books: Furry layers of post-it notes line the pages of your texts as you plonk them intimidating on the table. This sound is the fanfare to the arrival of the intellectual.

The Nod: non-verbal communication is essential to the faux-intellectual, if only because it allows you to contribute to a discussion without actually contributing anything at all, you're not bored, you're absorbed!

Will Hoole

The Arts: Worth it or Worthless?

Is it true that arts degrees aren't as highly regarded as science, maths or business? This week we take a look at who is responsible for such a stereotype and what should change in the future to ensure that arts degrees remain as popular as they currently are.



The idea that a Bachelor of Arts degree is useless is by no means a new one. For years the debate between choosing to study something you love, or studying something that will earn you money has been at the forefront of every prospective university students mind. But where does the responsibility lie for these negative connotations, and how do we ensure that the arts are taken as seriously as degrees like Medicine and Law?

When I started studying International History and Politics at Leeds in 2014, I knew that as a humanities degree, it would be highly unlikely that I'd be in lectures and seminars from nine to five everyday, but it was a shock when I found out that I'd have only seven contact hours per week in my first semester, and just five in the second. I, like the majority of UK university students pay £9000 in tuition fees. Although that rate is extortionate for any degree, knowing that I'm paying such a large amount for so little makes my head spin. For those studying science, engineering,

"The negative attitudes against arts degrees start forming long before the first day of university"

technology, or mathematics (STEM), who often have long and intense days at university, that £9k figure seems almost (but not quite) justifiable.

My first year at university doesn't count towards my final grade, so I presumed that my second year would bring about a heavier workload and more hours in university. I was wrong. Having just received my

timetable for the upcoming year, I was dismayed to see that my contact hours have been reduced even further, to just four hours per week. In fact, one of my compulsory modules has no contact time at all, and I'm essentially paying a sixth of my tuition fees for the privilege; that's an expensive library card.

With such a disparity between arts and STEM degrees, is there any wonder as to why the arts attract such a negative stereotype? With hardly any time spent in university, I find myself rushing to fill my spare time, which does have its benefits. It gives me the chance to have a part-time job, get more involved with societies, and write and edit articles. But I can't shake the feeling of wanting to be taught a subject I love. Knowing that what I study isn't as highly regarded as STEM degrees is disheartening, and I would gladly take on a heavier workload if it meant that my degree would be taken more seriously by my future employers.

The negative attitudes against arts degrees start forming long before the first day at university. At GCSE level, students may be discouraged from taking "easy" subjects such as Media, Dance, and Drama, but they are encouraged, and in some cases forced to take the Triple Science Award which delivers a GCSE in each of the science subjects. Students begin their GCSE's at just 14 years of age, an age at which many have no idea of what they want to be doing in five years time, and perhaps rightly so; they're only children. But we're already instilling the idea that in order to be successful, they have to limit themselves to a select few subjects. Fast forward two years to A-Levels, and the same pattern is apparent. It's common to see students taking Maths and Science, or English and History. But it's rare that the two mix.

Revising for your final A-Level exams as well as making the necessary preparations for university makes for a frightening and anxious final year at school, and it's important that all students are given the adequate help and advice to ensure that they're ready for their future. However, this is often not the case. Those who are hoping to go on to study Medicine and Law, or aspiring to gain a place at Oxford or Cambridge University have to take a number of exams that play a key role in determining whether or not they will gain a university place. Looking back to my final year at Sixth Form, I remember that these students went to weekly meetings where they were given help and advice on their future plans. But when it came to everyone else, we mostly had only each other to turn to. Of course, this is not to say that Medical students didn't deserve the help they received, but rather that help shouldn't just be available to a select few.

A Bachelor of Arts degree includes anything from

Art History to Psychology, Creative Writing to Media, including the humanities Geography, History, and Philosophy. We need people to continue taking these degrees, but there needs to be drastic change in the way that they're taught. The arts are vital. They help us to think critically about the world around us, and they provide us with a rounded view of societies past and present. But is studying them for just a few hours a week really worth the money?

Undoubtedly so. The skills that students can gain from studying an arts or humanities degree puts them in a great position for future employment. Surely arts students have heard all the stereotypes? "You study history. I guess you want to be a history teacher then?" It's a favourite of arts students (or maybe just me?) to joke about a life of teaching or

"We risk producing an abundance of arts graduates who are filled with nothing but worry for their futures"

downright unemployment, but the reality is in fact far different. We could find ourselves working in media and communications, marketing or business. And hey, there's nothing wrong with becoming a history teacher if that's what you want to do!

The point is, we need to get out of the mindset that studying an arts degree puts us on a road destined for a dead end. Instead, they undoubtedly provide students with a solid foundation that they can build upon.

Not everyone can excel in STEM subjects, and that's more than okay. The problem is that by consistently focusing on and recruiting for STEM degrees, universities risk producing an abundance of arts graduates who are filled with nothing but worry for their futures. Providing that the resources are available, dedicating just a few more hours per week to arts degrees could make a huge difference to those who study them, whether it be in terms of providing them with the help they need and deserve, or just simply showing that their degree field is legitimate and worth studying for.

Lauren Davies

“Counselling? Oh that’s not for me”

Molly Hunt draws upon her experience with counselling during her time at university.



When I first got put on to Citalopram (a type of antidepressant) in summer 2014, I was advised to also seek counselling, but I never did. I feared admitting that I had a problem I needed to get past, and going to the doctors in the first place was hard enough – I booked and cancelled the appointment about four times. At university, I had filled in the self-referral form for the student counselling centre in September, but it wasn’t until February 2016 that I actually brought myself to book an appointment.

The first appointment was traumatic, as was the second. The first was an assessment by a man that might not necessarily be my counsellor for the rest

of the sessions – and he wasn’t. So I had to recount my issues to two different people, a process which I found irritating and traumatic.

I realise now that facing the issues and thinking about the past was what I struggled with. My counsellor for the sessions was a woman named

“My counsellor could only help me so far, and the rest has been up to me”

Joanna. By our second proper session the tears had stopped, and we were able to discuss issues, instead of me simply telling her the way I felt. It was something I had never done before. My doctor at home was not a counsellor; I had never been able to make progress in dealing with the problems and moving forward, and that’s what Joanna helped me to do.

Joanna would not only listen to what I said, she listened to how I said it; what my facial expressions were and what my body language was like. She considered my precise word choice – things I didn’t consciously think about but my subconscious did. She noticed the way I tensed up as soon as I said certain names, and saw my happiness when talking about

others.

Each week I felt myself progressing. I felt like a different person to who I was at sixth form, and realised that it was okay how things had changed since secondary school. I have started to recognise that when I am feeling down, I can take actions to prevent a crash. I don’t worry what people will think if I’m sat on my own anymore, and I’m confident enough to ask friends to meet for a coffee. I’m not saying I’m ready to go to the doctors and be taken off Citalopram, but it’s a start.

I admit, the thing that has pushed me over the edge into becoming a more positive person was booking a flight to New Zealand. My best friend moved there at the end of year 11 and I’ve struggled ever since. I’m not saying that everyone suffering with this sort of problem should magic up some money and book a once in a lifetime trip. What I’m saying is that if you know that something is going to make you happier than anything else could, do it. Whatever it is. My counsellor could only help me so far, and the rest has been up to me.

If you don’t try to change your life, it will stay the same. Don’t keep putting counselling off if you’re scared. It’s natural to be a little worried about opening up to somebody new, in the same way that it’s natural to be worried by an interview or meeting new people.

Why I Hate the Word ‘Networking’

Charlie Collett discusses the term we all hate so much: networking.



I study literature at the University of Leeds. My life revolves around novels, plays and stacks of colour-coded notebooks. Last year, studying and getting used to living somewhere new was enough.

But this time around, I am entering my second year, and suddenly studying doesn’t seem so important. People ask me what I want to be, and whether I’ve tried to find an internship, and tell me how important networking is. Of course these are common things to ask, but my answers are always pretty vague, and in all honesty I’m getting a bit bored by the same questions every time.

Having a successful career is a big priority for most undergraduates, and it is only natural that we should think ahead. I know of a few Law students who have deliberately chosen their course because they have a specific job in mind, which is a great position to be in. However, for me this isn’t the case.

Firstly, I am doing literature because I enjoy it, not because I have a clear image of what I want to do. I love taking a single paragraph, or even a single line of text, and exploring all the musical, psychological and mental capacities within it. Some may say that’s nerdy and sad, but hey it’s the truth.

“Having a successful career is a big priority for most undergraduates, and it’s only natural that we should think ahead”

Secondly, the cost of living as a student is so high that I cannot afford to be an intern. The vast majority of literature related summer internships I have found are unpaid or poorly paid, and would require me to live away from home, which I definitely couldn’t do without going dangerously far into my overdraft. I do keep a look-out for any opportunities I can find, but I feel at a slight disadvantage since I need to work over

the summer.

Don’t think that I am against setting up a career. Many friends of mine have degrees which organise a lot of networking and societal activities, such as Computer Science or Economics, and they enjoy doing so. But for me at this moment in time, becoming an editor for *The Gryphon* is good experience, and allows me to get some organisational skills to go alongside my writing.

Right now, enjoying and completing my degree is the most important thing for my future. But in all honesty, although I really want a career which I can thrive in, ultimately my job will never be the most important thing in my life. I want to maintain good relationships with my close ones, I want to read whatever I choose and have my own place one day. It’s always little things which make me happy, like buying a cute dress or spontaneously going out for a date.

So no, I don’t have a certain career in mind, and I don’t have an internship lined up. But I have discovered my passion for writing and an interest in mental health: two elements which I hope I can keep intertwining. My future may be foggy, but for now I want to keep it that way. What is life without the element of surprise anyway?

Charlie Collett

Views

After Jeremy Corbyn's landslide win to retain leadership of the party, The Gryphon asks: is Labour doomed?

Yes

At his re-coronation as Labour's leader on Saturday, Jeremy Corbyn pledged to draw a clean slate under his party's bruising post-Brexit civil war. Old adversaries would be welcomed back into the fold, and hopefully Labour would go on to effectively challenge the hated Tories along with all their elitism and austerity. Not only was Corbyn victorious, but his mandate to lead Labour had risen by 2%. Membership had also impressively risen in the year since he began leading Labour, to the point where it had become Europe's largest political party. Although for the typical Starbucks-drinking, Guardian reading, Tory-hating, middle-class faux revolutionary Corbynista there is much to be optimistic about, the reality is starker. Under his leadership, Labour is not far from doomed.

The backbone of Team Corbyn may be found in Momentum. Describing itself as "the successor to the campaign to elect Jeremy Corbyn as leader of the Labour Party", Momentum is dedicated to "increasing participation and engagement at local, regional and national levels" while reaching out to

the politically apathetic and uninvolved. In reality, though, Momentum may be credited for consolidating the weak and poorly organised British far-left within Labour's ranks. Accordingly, Labour has taken a significant lurch leftward in the past year. Elections are fought at the political centre in bellwether constituencies such as Watford, Harlow and Basildon. Ed Miliband is widely credited as having lost the 2015 general election for being too left wing. On the other hand, Team Corbyn believes that this victory was because of not being left wing enough. Corbyn's full-blown socialism may resonate in the north's most economically deprived communities, but not so in metropolitan and upwardly mobile Harlow or Watford. Unless Corbyn can reach out to these types of voters – an area he is dismally failing in – Labour will be electorally doomed as more and more swing seats turn blue.

As a leader, Corbyn is woefully lacking. More alarming than his lack of charisma and debating skills is the low esteem his MPs hold him in. After



Daniel J. Levy

the debacle of his failure to properly support the Remain campaign, Labour MPs held a vote of no confidence against his leadership, which passed with an overwhelming majority of 80%. In the leadership race, other MPs overwhelmingly backed Owen Smith. Unfortunately, their man lost and they remain saddled by the leader they so detest. Despite overtures of unity, Labour led by Corbyn is weak and divided. As the Tories' drubbing in 1997 soundly proved, a weak and divided party is also an unelectable party.

For Tory spin doctors, Labour under Corbyn has become the gift that simply never stops giving. If you thought the 2015 poster showing Ed Miliband in Alex Salmond's pocket was as bad as it could get, then guess again. Any attacks on Corbyn will be far harsher, and largely the result of his own disastrous leadership. In short, Labour under him remains doomed.

No

With the Labour leadership election firmly marking its place in history, it seems only right to reflect on the current state of the Labour Party and if Jeremy Corbyn's re-election marks the party's doom. As a 'moderate' I might be expected to herald his stunning victory a disaster but that would be overstating it, as would claiming that it was a good thing. Put simply, neither are the case.

Whilst I am dismayed by him retaining the leadership and fearful for the many good and sensible Labour MPs and Councillors who will undoubtedly lose their seats by or in 2020, the party will survive. From 1979 – 1997, despite loss after loss, trapped in a wilderness of its own making, the party still survived and then thrived. It may not be a reassuring thought that the Tories could again rule for two decades, realistically more like three, but eventually Labour will again be in government. It is easy to forget that political parties go through these phases; the Tories had thirteen years in opposition until 2010 and have technically only

won one election since then (if you base victory on a party securing a parliamentary majority), yet are now seeing a resurgence.

This should not, however, undermine the significant problems the party will face in the near future. The next few years will be an uphill struggle for Labour, next year's local elections will likely show a decline in its support in the County Councils, followed by underwhelming results in the 2018–2019 election cycles before a potentially destructive general election result in 2020. Even though future elections may not be this dire, Labour is still significantly divided; its MPs do not trust Corbyn's leadership and are fearful of deselection, over 190,000 of the party's electorate did not vote for him with many seemingly jumping ship and his pre-re-election pledge to do nothing different is hardly reassuring for the party's future success.

Even with all of this pain that will likely emerge before 2020, it is still not enough to doom the party.

A peace deal, no matter how unpalatable, will be found that may just save the skins of some Labour MPs (at least from deselection) and hopefully more focused campaigns that can help unify the party to a point. Further to this, the developing movement of 'Labour First' will likely keep many moderates still interested and determined, emboldened no doubt by their technical majority on the NEC, the ruling board of the party.

Ultimately, before or most likely after the 2020 election, Corbyn will have gone and the glorious dream over. Hopefully by then moderates will have galvanised themselves to once again become a dominant voice, changing the party's course. A long and painful road lies ahead but, like it did by 1997, the party will restore itself and return to government. I just hope the country does not suffer as much as I fear it will in the meantime.

Luke Maunsell

How Clinton trumped Trump

Rory Claydon
Views Editor

The first presidential debate of the 2016 race will no doubt go down as one of the most surreal political moments in recent history. Trump, a loud mouthed xenophobe known for a challenging

debating style was facing up against Clinton – one would expect a debate where sparks would fly as these two titans clash. However, the debate was more akin to watching a heavyweight boxer face up against a featherweight, it was grossly one-sided.

Although Trump enjoyed a good start

to the debate, it quickly fell apart as Clinton pressed Trump on his sexist rhetoric, his policy or lack thereof and his curious love affair with Vladimir Putin. Trump simply couldn't keep up, his stern and aggressive façade that he created from months on the election cycle seemed to crumble beneath Clinton's verbal assaults – revealing someone who rather than being an iron-fisted businessman, was someone who looked like a deer consistently trapped in a car's headlights.

However – this isn't a first for Trump. Indeed when he met the Mexican president, he again looked scared and small. He never mentioned his oft-touted border wall nor his plan to make Mexico pay for it – but he did mention it later on twitter, again showing Trump up to be less presidential and more like a Twitter troll who got out of hand.

Most notable however was Trump's lying during the debate! When Clinton mentioned Trump's history of opposition towards climate change, he spuriously denied he ever did such a thing, but Twitter users came to the rescue by digging up his many tweets proving his climate change ignorance. And this kept happening, from Iraq to sexism.

Trump scored many an own goal

throughout the debate as well – both in trapping himself in his old Obama birther statements, and on attempting to naively raise the right wing conspiracy of Hillary's health. Clinton retorted this with ease, using her experience as an advantage to prove that she has the capacity to be president.

Ultimately, I expected nothing less from this debate. Donald Trump is a man whose entire campaign was nestled on the fact that he was a xenophobic shock jockey. His normal campaign tactic of bullying his opponents through a series of ad hominem attacks worked in the GOP debate, but failed to impress the national audience as a wealth of polls, and the majority of American media outlets, declared Clinton the winner. Frankly, Clinton really did not need to do much to win – Trump floundered his way through the debate often attacking himself. However, Trump's status as a Teflon politician may prove to be advantageous again – I can only hope that the American public can now see through Trump's now weak disguise, he isn't a politician of principle or one who could make America 'great again', he's an internet troll with a poor temper and hollow rhetoric.



Public Relations: The End of Celeb Privacy

Elise Middleton
BA English Literature

Forever under our scrutiny, when a famous couple decides to part ways it is plastered over all of our media outlets. From Gwyneth Paltrow and Chris Martin's "conscious uncoupling" to Taylor Swift and Calvin Harris' documented demise, none of these splits have had quite the impact or social media frenzy than the recent revelation that 'Brangelina' will be no more.

The golden couple of Hollywood, Brad Pitt and Angelina Jolie, were idolised for their relationship and individual success in the industry in the ten years since they announced their partnership. Their wedding in 2004 was showcased by Hello! magazine, and each moment of their decade together has been documented online and in print. Despite all of this attention, there is another familiar

face that is being dragged up again and again in their divorce narrative.

It is common knowledge that the beginning of Pitt and Jolie's relationship was not precisely a thing of fairytales – Pitt's marriage to Jennifer Aniston was still very much a part of his life when he met Jolie on the set of Mr. and Mrs. Smith and this failed relationship of our beloved Jen An has been one on which the dust has never been allowed to settle. Naturally therefore and almost instantaneous with the information that Jolie had filed for divorce was the onslaught of memes suggesting that Aniston would be pleased with the news, with gifs of her laughing circulating quickly. Not long after, articles were shared speculating Aniston's response to the breakup, and a highly successful actor was dragged into a media frenzy that she should have no part of.

Aniston's current husband, Justin Theroux, has slammed this apparent

need for Aniston to be mentioned, stating "there's an endless appetite for trash". The celebrity culture that currently engulfs our society is an ugly thing, and one that we all partake in to some degree. It is plastered over the internet, fuelling what perhaps started as a mix of curiosity and admiration for that one percent of the population

The celebrity culture that currently engulfs our society is an ugly thing, and the one that we all partake in to some degree.

that lives the life we should all supposedly aspire to – utmost success and adoration.

Social media grants us an almost unrestrained access to all that celebrities do, and as they are given an outlet to share, we only hunger for more. It is evident that celebrities have little to complain about, and a certain level of introspection and scrutiny is an inevitable part of the business, but our thirst for scandal and clickbait pieces has made the public and private life of those we envy very difficult. A complete state of privacy is currently a foreign concept, but a need for some semblance of one should still be respected. No matter their bank balance and recognisable faces, celebrities are humans, and we all have our limits. Jennifer Aniston should not suffer because a man she was once married to is getting a divorce, and we must learn to find the line between curiosity and our "appetite for trash" before this culture does real harm.

Left for Dead: Why Labour Must Not Forget the Middle Ground

George Mathias
BA English and History

After consolidating his position following re-election, Jeremy Corbyn will be the man leading Labour into the next General Election. Buoyed by an even greater margin of victory, he and Shadow Chancellor John McDonnell unveiled their vision for Britain with an ambitious £10-per-hour living wage and proclaimed their belief in an interventionist economic policy. Nowadays however, one can't help but feel that any policy pledges made by Labour are a mere side act to the perpetual circus that is Jeremy Corbyn and his followers.

On an almost weekly basis, the MP for Islington attends political rallies where he is met with rapturous applause and celebration. We might ponder over the usefulness of such rallies. The Conservatives held fewer than 5 public

rallies under David Cameron, they have also been in power for 6 years, and in all probability they will govern for much longer. This epitomises the Labour stance under Corbyn. It is hard left hot air that resonates with trade unionists, students, and those who

The success behind Tony Blair's successive elections are not obscure complexities, they are strikingly obvious positioning one's self in the middle ground

think Tony Blair is the worst war criminal in history. The problem is that ideology and sincerity (and I do not doubt Mr Corbyn's sincerity) do

not win elections. In today's world, one must be calculating, exploitative and pragmatic to assume power. Tony Blair recognised this all too well, as his election performances attest to. It is regrettable how the left has attempted to whitewash his domestic record.

Furthermore, Centrism or left of centre have now incorrectly become synonyms of Blairism, in turn affiliating anyone who is remotely near the centre ground with the more odious aspects of Tony Blair's premiership. The Iraq war was not a centrist policy, but other substantial successes were undoubtedly spawned from left wing ideals adapted to fit a modern nation state. During the Blair years, millions of children and pensioners were relieved from poverty through tax credits and social welfare. These are the kind of things possible with a Labour leader in power and such successes must not be ignored simply

because they are the fruits of a now reviled figure.

The success behind Tony Blair's successive elections are not obscure complexities, they are strikingly obvious: positioning one's self in the middle ground. The country does not have the appetite for far left politics, but that is not to say that it cannot embrace certain left wing ideals. This is the greatest difference between the two men: the recognition that modern politics is not all about ideology. It is much more about appeal across the whole political spectrum. The left in Britain today has become a protest group rather than a threat to the incumbent. Until this changes we will continue to feel the effects of a Conservative Party with a free pass enforcing a programme of unnecessary austerity affecting the most vulnerable in our society.

The Kids Are Alright!

Michael Everritt
BA Philosophy

Students do not have the best of reputations these days. Take this from a mature student who spent a decade in the "real world" before coming to university. It is a widely held belief that students are, apparently in league with immigrants and welfare cheats, bringing this country down. Do not underestimate how confident people are that the typical student is lazy, naïve, selfish and sinful. Why do they

think this? The answer, to be blunt, is that there is an element of truth to it.

Student life has been sensationalised, of course, by the likes of Daily Mail journalists and E4 television producers. None the less, it remains a hedonistic lifestyle to its core. The typical student is blessed with a combination of free time and disposable income. Yes, all students are in debt but paying that off is something to be worried about in years to come. In the here and now, there are nightclubs to stumble out of at two in the morning. Students do work

harder than they are given credit for but they are amply rewarded by all the fun that is to be had.

The honest truth of the matter is that people out in the "real world" are jealous of students. They resent the fact that students are able to be less cynical and more idealistic in their

The honest truth of the matter is that people out in the "real world" are jealous of students. They resent the fact that students are able to be less cynical and more idealistic in their worldview.

worldview. They resent the fact that their advancing years mean a night of moderately heavy drinking now leaves them with a hangover that lasts a week. They resent the fact that they have to be up at six to make it into work for their nine to five shift while students get to lie-in until noon.

It is for these reasons that people

in the "real world" are so determined to emphasise the negatives of student life. Let us not deny these negatives do indeed exist; binge drinking, antisocial behaviour, sexual assaults and the use of illegal drugs, to name but a few. Truth is, equivalent negatives would be found if any other section of society were placed under similar scrutiny. Amongst pensioners, for example, you would doubtless find rampant racism and homophobia.

Likewise, students have many excellent redeeming qualities that tend to get glossed over. In my experience they are more tolerant of other people, regardless of their religion, sexuality, race or culture, than any other section of society. As mentioned above, they are also hardworking as they strive to meet a relentless assault of essay submission dates. They are also a colourful bunch with innovative ideas about fashion, politics and popular culture which will one day inform the mainstream.

If this article has a point, it is that students should unapologetically enjoy the experience. Jealousy is an ugly emotion at the best of times so try not let the grumpy old people get you down. Take it from me, though it is not all bad, life in the "real world" will never be quite so consistently fun.



What's so funny? The Psychology of Humour



Image: Pan American Coffee Bureau

Sam McMaster
Science Editor

"Analysing humour is like dissecting a frog. Few people are interested and the frog dies of it." – E.B. White

A sense of humour is seen as something you either have or you don't – and as E.B. White put so poignantly, there's few things duller than explaining why things are funny. It's undeniable that laughter has been an essential part of human society since the first person giggled at something silly, but why do we actually laugh at things?

There have been several studies supporting the benefits of having a good laugh. According to the Mayo Clinic in Minnesota, laughter has a number of short term benefits; these include the stimulation of your organs from inhaling oxygen rich air, an increased release of endorphins by the brain, and a relief aid for your stress response achieved by increasing your heart rate and blood pressure. An increase in circulation helps to relax your muscles and abate some of the physical signs of stress.

That's fine stuff but it doesn't really answer the question. To figure out why we find things funny we're going to have to dive into the dark world of psychology, with a little sprinkle of philosophy in there for good measure.

One of the most well-known theories is that humour is used to relieve psychological tension in order to regulate the body. This is referred to as relief theory and was supported by Sigmund Freud and biologist Herbert Spencer. According to this, humour is used to relieve the tension and nervous energy caused by fear – so it pretty much does what it says on the tin then. When delving deeper into the theory, humour is purported to overcome socio-cultural inhibitions while also revealing suppressed desires. Well that certainly sounds like something Freud would say, doesn't it?

Next up is the superiority theory, suggested by philosophers Plato, Aristotle and Thomas Hobbes. This theory suggests that people laugh at others less fortunate than themselves to assert their superiority on others. I don't know about you but I've certainly

taken some pleasure from laughing at someone else's 'bad day' – best summed up by the German word *Schadenfreude*, which means pleasure derived from the misfortune of others.

Last of the three big theories is incongruity theory. Immanuel Kant and Soren Kierkegaard believed that humour was found in derailed expectations, so that the punch line has to really catch us by surprise. In *Critique of Judgement*, Kant put it like this: "laughter is an affectation arising from the sudden transformation of a strained expectation into nothing." If you're wondering why we often laugh at the ridiculous then here's your answer.

These are the primary theories by which we are supposed to find humour in things, but there are others. Evolutionary psychologist Geoffrey Miller contends that humour emerged as an indicator of other traits, such as intelligence, that are essential to survival. There are many more theories kicking around, however these tend to be more nuanced versions of the three already explained.

With the advent of the functional magnetic resonance imager, used first in 1992 to measure the activation of different areas of the brain, we can track how jokes are interpreted by the brain. Scientists at the University of Dartmouth analysed participants' responses to episodes of *Seinfeld* and *The Simpsons*. This revealed a two-part process; the detection and appreciation of a joke. Detection occurs in the left inferior frontal and posterior temporal cortices. The left side of the brain is used to sort new information before cross referencing it with our memories. Once the joke has been processed, the insular cortex and the amygdala (used to regulate emotion) tell us it's funny.

So there you have it, that's why we laugh. No matter what you find funny, one thing is for certain, in writing this I've probably reaffirmed the words of E.B. White – that nothing kills a joke faster than trying to figure out why it's funny.

Monkeying around: The Waterside Ape Theory



Image: Philipp Kammerer/Alamy

Leo Kindred

Could living in and beside water have been a key factor in human evolution and the adaptations that occurred from our ancestors? This quandary has formed the basis of a 2-part documentary programme, recently broadcast on BBC Radio 4. *The Waterside Ape*, presented by naturalist, national treasure, and Britain's favourite surrogate grandfather – Sir David Attenborough – considers a theory of human evolution which has gained ground over the last 50 years.

In direct contradiction with established theory – that humans evolved on the African savannah from species of ape that, having come down from the trees to hunt and gather, learned to walk upright – the Waterside Ape Theory offers an alternative explanation. Namely, that we walk upright as an adaptation to swimming and wading, that we have lost our fur to streamline our path through the water, and that the extra subcutaneous fat found uniquely in humans is a result of our ancestors being a semi-aquatic species.

While completely new to the theory myself, it has had its supporters and opponents from as far back as the mid-20th Century; chief advocates being marine biologist Alister Hardy and the feminist – and Bafta winning playwright – Elaine Morgan. In 1972, annoyed by theories that man was a hunter-gatherer, views which Morgan believed relegated females to a minor footnote, she built on Hardy's ideas to write *The Descent of Woman*. This depicted humans originating from aquatic apes, while systematically belittling the “tarzanists” who supported the popular hunter-gatherer model. This was followed with *The Aquatic Ape: A Theory of Human Evolution*, and then a further four more books, in which Morgan argued that human ancestry is tied to living on shore lines.

Attenborough guides the listener through the evidence and backstory with the semi-detached wonder that has made him the first, and last, word in nature doc presenting for decades. His evidence does indeed seem striking. The ability for humans to freedive long into old age, the discovery of tiny bones in the inner ears of fossils indicating a propensity to water life, and even that a human's ear wax is the

same as that of a new born seal all aid in pushing the theory. By the end of 80 minutes you may just find yourself convinced of our watery idealistic past. I certainly was.

That was until I did some further research, stumbling across an article co-authored by Professor Alice Roberts, which poured cold water on the theory as overly romantic wishful thinking. Working alongside Mark Maslin (Professor of Paleoclimatology, UCL), the pair pour scorn on the Waterside Ape theory. Pointing out its inherent flaws – suggesting it is little more than a fish story – they suggest that the adaptations occurred from shoreline living can be rationalised through other simpler theories.

For example, hairlessness is only a feature of mammals that live in water all of the time; indeed, semi-aquatic mammals, like otters, can instead be furry. Roberts and Maslin suggest that the ability to adapt to heat loss more readily provides a better answer to a human's lack of body hair. Our capacity to stand upright is also branded a misleading argument. Apes can (and do) stand upright, either as an act of aggression or to reach high fruit on branches. If pre-hominids could already stand, then the Waterside Ape theory is an unnecessary explanation to human bipedalism.

And so it continues; Subcutaneous fat? Sexual selection offers a simpler solution. Breath-control? More likely related to speech. Even a human's ability to swim well has been rubbished, with Roberts and Maslin pointing out that our skin actually leaks – you'll notice this yourself from the pruning of your fingers following a nice long bath.

Fossil records also show that our ancestors lived inland, in wooded environments, likely evolving to cope with the diverse landscape. It certainly appears that the idea of our ancestry being nautically inclined seems at risk – if not dead in the water, then at least waving in distress. The Waterside Ape Theory does however give rise to a valuable scientific lesson; that theories without convincing evidence, even when delivered by respectable names like Attenborough, should be questioned and not taken as gospel. Wanting something to be true doesn't necessarily make it true.

What's new in Science?

– Scientists at SLAC National Accelerator Laboratory are using X-rays to examine the chemical makeup of modern bird feathers to map pigment patterns. They hope to trace the pigments back to extinct species, leading to an accurate portrayal of dinosaurs' true colours.

– Researchers at Rutgers University have tested various foods, including gummy candy, watermelon and bread to determine how true the five second rule is. After dropping the food onto surfaces coated with *Enterobacter aerogenes* bacteria, they have determined that wet food picks up the bacteria almost immediately. The rule does not apply to soup.

– To the confusion of some, NASA has not updated the Zodiac signs. Over the past week, news has circulated stating that NASA had added another sign to the Zodiac called Ophiuchus (November 29th–December 17th). The 12 zodiacal constellations are recognised by most countries in addition to the International Astronomical Union. A simple statement was released by NASA – “Here at NASA, we study astronomy, not astrology.”

– Researchers at The University of British Columbia and the Vancouver Prostate Centre have discovered how cancer cells become invisible to the body's immune system, allowing the tumours to spread and grow. The loss of IL-33, a protein used to identify cells, allows cancer cells to spread with the body having no way to recognise it. The loss of IL-33 was discovered in epithelial carcinomas (cancers that begin in tissues lining the surfaces of organs).

– In space news, NASA has revealed new evidence of a massive ocean hidden under the surface of Jupiter's moon Europa that may be more accessible than thought before. Evidence has surfaced from pictures taken by the Hubble Space telescope in 2014 showing plumes of water some 200 km above the surface and containing a few million kg of water.



Image: Julius Csotonyi

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Yorkshire fall just short in frantic finale

Alex Pestell
County Cricket

The final day. 3 teams. One winner. Last week saw the culmination of this season's County Championship Cricket tournament. After 15 games, three sides still remained in contention for the title with just one fixture left to complete. From the north, The Reliables: Yorkshire looked to complete their third domination in as many years over the rest of the field. With the frequent absence of their most talented players to the England squad they would have to rely on their strength in depth to see them through. Blocking their way to yet another success, however, stood two teams equally as hungry to claim the hallowed prize of the County Championship Trophy. The novices: Somerset looked to win the championship for the first time, hoping that veteran captain Marcus Trescothick and the rest of the team would be equal to the task. The frontrunners: Middlesex matched both of these sides step for step throughout the season, bettering both on at least one occasion and losing just once coming into the final match. Which team would have the nerve to snatch victory and immortalise themselves in the annals of cricketing history?

Fate would have it that Middlesex would host Yorkshire for the final game, adding to the already heightened tension. Somerset would host Nottinghamshire. After the usual procedures, both games were underway. A bright start from Somerset, with tons from Rogers and Hildreth, provided a solid base from which to launch their attack on the title. Nonetheless, requiring a draw between Middlesex and Yorkshire, their challenge remained the weakest. Meanwhile at Lord's, Yorkshire started the stronger, limiting Middlesex to just 270 with only Gubbins (125) and Franklin (48) offering any hope for the hosts. After 2 innings, the contest at Taunton already

appeared to be decided. Messers Bess and Leach ripped through the Nottinghamshire batting line-up, taking 5 and 3 wickets respectively, helping the visitors to an embarrassing 138 all out. Back in London however, things remained a little tighter. Despite an early collapse to 53-4, Yorkshire, through the illustrious efforts of Tim Bresnan (142), gained a 120 run advantage of their title rivals, finishing on 390 all out. Could Middlesex conjure up a response to snatch victory? Gubbins (93) once again performed strongly, this time supported by Malan (116) and Eskinazi (78) helping their team to 359-6 declared. Realising that a draw in their game would most likely leave neither team with the Championship Trophy in their hands, Middlesex saw that a declaration would at least force a result one way or the other. Yorkshire would require 240 runs to land their third successive title.

By the end of the third day, Somerset had done all they could to claim their first County Championship title. The response to Nottinghamshire's dismal first innings performance was a commanding 315-5 declared with another ton from Rogers (100), supported by some solid middle order batting from Davies (59) and Trego (55). They then proceeded to condemn Nottinghamshire to defeat and relegation from the first division through yet another innings of ruthless bowling, wrapping up victory by leaving the visitors on 215 all out. With the points now confirmed, all that remained was for

Somerset to turn their heads towards Lord's and pray for a draw. Yorkshire's task was simple in theory, however any experienced cricket follower would know just how difficult it is to bat last in a 4 day game, especially given the importance of this innings. A bad start saw the visitors slip to 98-4. This galvanised Middlesex further and, with only brief resistance from Bresnan (55), saw Yorkshire's usually reliable batting line-up swiftly collapse to 178 all out, 62 runs short of the required total. This left Middlesex as the 2016 County Champions, claiming their first trophy since 1993 and leaving them with just 1 defeat from 16 matches.

All 3 teams had outplayed the rest of the field all summer to give themselves a chance of winning the title, however in the end it could only go to one side. Confusing calculations, high drama and fantastic cricket concluded in arguably the most thrilling climax in County Championship history. Who knew cricket could be this exciting?



Image: BBC Sport

Chetty Chetty Ban Ban

Luke Etheridge
Tennis

South African tennis player Joseph Chetty has been handed a life ban from tennis after being found guilty of match fixing at the South African F1 futures tournament in November 2015. Chetty, who is currently ranked 1857th in the world, was caught after approaching another player at the tournament,

offering his opponent money to lose the match. This player, who wasn't named in the investigation, informed the Tennis Integrity Unit (TIU) about the offer, with the case being dealt with by an independent anti-corruption officer, who recommended the life ban.

In a sport where betting is available on the result of each point, it is perhaps surprising that convictions for match fixing are not a more common occurrence. At Wimbledon, there has been concerns about people sending score information to betting gangs in Asia, where the delay in coverage allows them to bet on the results of each point before they've been broadcast. Players such as Chetty, who are outside of the top 500 in the world, are extremely unlikely to make it to the first rounds of Grand Slams and will rely on tournaments with much lower prize money to try and make a living. For example, at the tournament where Chetty was caught, the victor receives less than \$1000, which is unlikely to cover coaching and travel costs. These competitions are usually targeted more often by criminals, as they believe Futures aren't being monitored as heavily by the TIU and that players will be more desperate for the money.

Despite this, it was revealed by BBC Sport and Buzzfeed in January that a third of the world's top 50 had been involved in matches which were involved in suspicious betting patterns, with the players, including some Grand Slam winners, being allowed to continue without any further investigations taking place. It was also revealed that match fixing was becoming more of a globalised problem, with links to criminal organisations in Russia and Italy being found. Some of the accusations involved cases before 2009, which is when the original tennis anti-corruption unit was formed, although their powers were severely weakened by legal advice which suggested that it wouldn't be possible to re-open any earlier cases, such as the Nikolai Davydenko scandal of 2007.

Financial motives are the main reason behind match-fixing in all sports, with some people believing the reward is worth the career-threatening risk. With the Wimbledon champions taking home £2million in 2017, perhaps it is time for tennis authorities to think about the spread of money in the sport in an attempt to stop match-fixing becoming a bigger problem.



Image: Getty Images

Big Sam, big talk, big trouble

Luke Etheridge
Football

The most successful permanent England manager (statistically) of all time has been forced out of his job, and no-one is surprised. A situation which would have seemed ridiculous just 36 hours ago now seems to have ended in the only sensible conclusion, after Sam Allardyce was filmed in a meeting with undercover journalists from *The Telegraph*, offering advice on how to avoid FIFA rules on player transfers, and negotiating a £400,000 deal to represent a Far East consortium. Allardyce, 61, was summoned to a meeting with FA bosses on Tuesday, with his apology not being enough to stop him becoming the shortest full-time England boss of all time, lasting just 67 days, with his only match in charge being a 1-0 World Cup qualifying win against Slovakia.

The comments were made during a meeting between the undercover reporters, Allardyce and his agents, before the ex-Sunderland boss had took charge of his first England training session. While drinking what was believed to be a pint of wine, a drink which may forever be known as a 'Big Sam', he talked about how it could be possible for agents and companies to circumvent rules on third-party ownership. The practice was banned by the FA in 2008, after the controversy surrounding West Ham's signings of Carlos Tevez and Javier Mascherano, with

FIFA following suit last year. This isn't the first time Allardyce has found himself involved in controversy surrounding transfer dealings, after being accused of taking bribes from agents for signing certain players, with two agents coming forward to suggest Sam had profited from transfer dealings thanks to the help of his son, Craig. Threats of legal action against the BBC were made, but none took place.

Alongside his comments on transfers, Allardyce was also offered £400,000 to represent a Far East business firm, with the manager saying he would have to clear up the deal with the FA before he could accept. It is likely that his contract would have allowed him to take up extra work, as Fabio Capello did promoting his infamous Capello index, but many will want to know why a £3 million a year contract (plus performance bonuses) wasn't enough to keep him focused on the job at hand. Allardyce had already left his ambassadorial role with My Club Betting after questions were raised about the history of the firm's boss, Neil Riches. The Far East deal, alongside comments made about predecessor Roy Hodgson, may have been forgivable had they been an isolated incident, but in the end only served to further the case against Allardyce.

Current England under-21 boss Gareth Southgate has been placed in caretaker charge of the team for the next four matches, beginning with Malta visiting Wembley on October 8th. These matches may also serve as a job audition for Southgate, as there is a



Image: Tom Dulat

lack of a clear favourite to take the job permanently. Some names that have been suggested include Bournemouth's Eddie Howe, Crystal Palace boss Alan Pardew and former USA boss Jurgen Klinsmann, who expressed an interest in the role after England's dismal performance at Euro 2016. Allardyce has already been linked with the managerial position at Derby County, after they suspended their manager Nigel Pearson. With a track record of promoting clubs into the Premier League and establishing them as steady mid-table teams, it is likely that there will be a job for Big Sam sooner rather than later. However, he will be hoping it ends in far better circumstances than the last one.

Ashton suspension gives plenty for Jones to chew over

Ryan Wan
Rugby Union

Chris Ashton's is no stranger to controversy and this week an independent RFU disciplinary panel handed him a 13 week ban for biting the arm of Northampton prop Alex Waller last weekend. This is the second ban that Ashton has received this year, with his first being the eye gouging of Ulster's Luke Marshall in January.

Ashton was initially cited for two separate biting offences last weekend, but was only judged on the first, whilst the second was dismissed. If Ashton was found guilty on both accounts, he would certainly not have been able to play for the rest of 2016, a year in which he has already missed a significant number of games due his earlier ban. The panel ruled that Ashton's offence was at the lower end of the scale, which still carries a minimum suspension of 12 weeks, but an additional week was added due to his previous transgressions.

Saracens have also chosen not to appeal against the ruling given despite the ban coming at a terrible time for Saracens with the Premiership in full swing along with upcoming domestic cup and European games.

Whilst people had more sympathy for the eye gouging ban, which many saw as accidental, this one is harder to give Ashton the benefit of the doubt over. Along with fact that the incident was caught

on TV, Waller also had a bite mark on his hand that was used as evidence to sway the panel in favour of Northampton.

Despite having a remarkable rugby career, being a dual code international player and having won the league and European Cup with Saracens last season, controversy has always seemed to follow him. His



Image: PA Photos

infamous 'swallow dive' after scoring was viewed as careless and unsportsmanlike by some, whereas others merely saw it as a harmless celebration.

However, the bigger question is regarding the future of Ashton's England career, his last appearance being in a losing effort against New Zealand in 2014. The winger says that he is aiming for a place in the national team. "My clear ambition is first to regain my place in the Saracens team and then to regain my place in the England side."

Of course, England head coach Eddie Jones has the ultimate say on that matter and although Ashton's suspensions may be damaging to his England prospects, they do not necessarily signal the end of it. Dylan Hartley was similarly notorious for his poor disciplinary record, having been suspended for over a year in total throughout his career, however Jones was not only willing to let him back into the side, but also make him captain. Instead, Ashton's rejection of the Saxons call up in the summer along with the fact that Jones still thinks his defence still needs improving upon are the main obstacles to his return.

There is little doubt that Ashton is one of the best finishers that England have and if he continues to be a prolific try scorer he will certainly be in contention for an England shirt. However, his lack of skills in other areas that other England wingers provide may exclude him from starting.

Sports membership prices slashed for students

Taiwo Ogunyinka & Zoe Thresher

Leeds University, or University of the year 2017 as some may boast, has already proved its dominance in the field of higher education. With its three entrepreneurial awards and 90% student satisfaction rates, could it be any more impressive?

Leeds University Union will receive £500,000 each year from the University itself following recent discussions that University sport is unaffordable for many students. The subsidy takes into account costs for transport, coaching, officials, accommodation, external hire and BUCS (or the equivalent). As a result, every Gryphon team will be able to deliver the same quality of performance (or better) but they will have more money to spend while doing this. The money that the Union is receiving will be subjectively distributed amongst every sports team in order to cut membership prices most importantly.

Athletics has received a grant of £5,310, which has reduced membership by a staggering 50%. A regular membership now costs a modest £20 for the entire year. Athletics Women's Captain Kirsty Fraser comments 'it's going to make such a difference for each individual society, as we will now have the funds to subsidise each of our members. This will give them an even higher quality sporting experience at University'.

Swimming and Water Polo have received a total of £7,470, which has resulted in a blanket drop of 25% across all six membership tiers. Treasurer Will Rosson comments that 'the funding reductions that swimming and water polo have received from the University have allowed the club to offer memberships that are a truly amazing value for its members'. Just when we thought being a student in Leeds couldn't be any more of a privilege, we're now going to be the sportiest, fittest University of the nation and show Loughborough how it's really done.

The Edge, too, is on board with making its facilities more accessible. Freshers in student residences have been benefitting from the free off-peak gym membership for a few years now. Now, beginning in September, no student will require a Sport



Membership to participate in society led classes in the sports halls – so there is no excuse to be unfit! There are some things that may still require a sports pass, so be sure to check on The Edge online to find out what you do and don't need it for.

Despite the massive donations to all the Gryphon teams, each society must still be proactive in raising their own money through fundraisers and GIAGs. Check out the LUU website for all information about the new funding, fill out applications, and fundraise.



LEEDS VARSITY

All the following fixtures take place on Wednesday 5th October

Athletics (Mens & Womens): 1pm, Carnegie Track, Beckett Headingley Campus

Badminton Men's 1st: 3pm, The Edge, UoL Campus

Badminton Women's 1st: 1pm, The Edge, UoL Campus

Basketball Men's 1st: 3pm, Arena, Beckett Headingley Campus

Basketball Women's 1st: 3pm, Blue Hall, Beckett Headingley Campus

Biathlon Swim (Men's and Women's): 6.30am, The Edge

Biathlon Run (Men's and Women's): 12pm, Carnegie Track

Football Men's 1st: 3pm, Grass Pitch, Weetwood

Football Women's 1st: 2pm, Top Pitch, Beckett Headingley Campus

Golf: 11am, Leeds Golf Centre

Handball Men's: 3pm, Green Hall, Beckett Headingley Campus

Handball Women's: 1pm, Green Hall, Beckett Headingley Campus

Hockey Men's 1st: 3.30pm, Hockey Pitch, Beckett Headingley Campus

Hockey Women's 1st: 2pm, Top Hockey Pitch, Weetwood

Korfball: 1pm, Blue Hall

Rugby League 1st: 3pm, Rugby 1, Weetwood

Rugby Union Men's 1st: 7pm, Headingley Stadium

Rugby Union Women's 1st: 1pm, Rugby 1, Weetwood

Swimming (Men's and Women's): 12.30pm, The Edge Pool

Tennis (Men's and Women's): 9.30am, Tennis Centre, Headingley Campus

Volleyball Men's 1st: 1pm, The Edge
Volleyball Men's 2nd: 3pm, The Edge

All other fixtures can be found at leedsvarsity.com

Taylor Powers to victory in Cardiff

John Gibby
Darts

Sixteen times World Champion Phil 'The Power' Taylor recaptured the magic of the height of his illustrious career to land the spoils last weekend in the inaugural PDC Champions League of Darts. Taking place at Cardiff's Motorpoint Arena and being the first PDC tournament to be broadcast on the BBC, Taylor saw off current world number one Michael van Gerwen 11-5 in what turned out to be a largely one-sided final between arguably the two most talented players in world darts. It sets Taylor up well for a run at the upcoming series of autumn majors, starting with the World Grand Prix, which commences this weekend in Dublin and finishing with the famous PDC World Championship at the Alexandra Palace in London this Christmas, where Gary Anderson is the back-to-back defending champion. Van Gerwen was disappointing in the final with a lacklustre display and lacking his usual power scoring ability. However, coming off the back of two wins in high quality European Tour events, including a final victory over world number five Peter Wright and a 6-0, 107 average semi-final demolition of Kim Huybrechts, he will surely be quietly confident.

Less thrilled at their performances last weekend will be former World Youth Champion Michael Smith, the world number seven who knocked The Power out

of the 2014 Worlds, but who suffered two 10-5 defeats at the hands of Anderson and James Wade, as well as a third loss against Adrian Lewis before being sent packing from Cardiff. Robert Thornton was the only other player to lose all three of his group ties over the weekend and with a tricky first round tie against Stephen Bunting to contend with in the Grand Prix, he'll have to pull out all the stops if he's to return to the sort of form which sees him go into the competition as defending champion.

If Smith and Thornton will be disappointed with how last weekend went, then one certain victor is the BBC. Faced with the difficult task of getting the tone right with broadcasting their first BBC competition, having previously been loyal to rival governing body the BDO (the two split acrimoniously in the 1990s), Jason Mohammad and his team will be proud of their efforts. With experienced players Paul Nicholson and Mark Webster on board, the coverage went down well across the sport, and it would be no surprise to see further PDC tournaments on terrestrial television before long, with the BDO World Championships moving to Channel 4 and BT Sport, with ITV4 showing other PDC tournaments like the UK Open and the Masters. Chairman Barry Hearn called this a 'new era' for the sport, and with the success of the Champions League, as well as the growth of darts as a force across Europe with the European Tour, and global events such as the World Series of Darts, he might not be far wrong.



Image: On The Oche Darts

Drivers ready to sweat it out in Sepang

Luke Etheridge
Formula One

The Formula One teams visit the Sepang circuit in Kuala Lumpur for the sixteenth race of the 2016 season, with the battle for the driver's championship finely poised between the Mercedes pairing of Nico Rosberg and Lewis Hamilton, and the German eight points ahead with only six rounds to go. Rosberg has the momentum heading into this race, having won all three that have taken place after the summer break, but Hamilton will be hoping to break this run on a track where he has previously tasted success.

The 2015 race marked Ferrari's first victory in the hybrid era, with Sebastian Vettel taking victory in only his second race with the Italian team. The four-time world champion will find it tough to match that result this year, with only one podium finish since July. As has often been the case this season, the main challenge to Mercedes is expected to come from Red Bull, with Daniel Ricciardo hoping he can go one better than his Singapore result to secure his first win since 2016, and to consolidate his third place in the championship.

Although it is possible for Mercedes to secure their third successive constructors title with a good result this weekend, there are still close battles throughout the field. Red Bull have gained the upper hand over Ferrari over the last few races, and have built up a fifteen point lead to hold second in the championship. The fight for fourth is much closer, with Force India, who are heading for their best season since the

Jordan days of 1999, just one point ahead of Williams. Further down the order, McLaren will be hoping that their new engine upgrade helps them stay ahead of Toro Rosso, with Haas hoping they can replicate their earlier season form to stay ahead of Renault, Manor and Sauber.

It wouldn't be a Malaysian Grand Prix weekend without talk of the weather, with the hot and humid conditions testing drivers and cars, as well as the ever present possibility of thunderstorms. One driver who will be hoping for rain to hit the race will be Jenson Button, who will be starting his 300th GP on Sunday, third in the all time list behind Rubens Barrichello and Michael Schumacher. Button, who will be taking a sabbatical from the sport next season, is known for his prowess in changeable conditions. He demonstrated this most famously at the 2011 Canadian GP, and wet weather is likely to be his best chance of getting one final podium within the sport.

The 2009 world champion isn't the only driver who might be

missing from the grid next season. Esteban Gutierrez has been criticised by his rivals in recent races for his reluctance to let them past when he is being lapped, while Jolyon Palmer's chances of staying at the Renault team look to be shrinking every race, as he is yet to score any points in his debut season. His departure would leave Britain with only one driver in 2017, a sign of how the sport is moving away from its traditional European heartlands, and continues to grow across the world.



Image: Sky Sports

USA hope to win it for Arnie

James Felton
Golf

The word legend, especially in a sporting context, seems to be banded about all the time in social media and newspapers alike. Many times this term is of course justified, other times however it is simply hyperbole. But Arnold Palmer was a legend. A legend of golf. A legend of sport. A legend of America. During his impressive career, the American managed some phenomenal achievements: seven major titles and 62 wins on the PGA tour, whilst also featuring on seven Ryder Cup winning teams, as a player or in a captaining capacity. Yet, he was a legend for other reasons; for the way he brought golf to the masses in the early stage of televised competition; for the way he graced the game in truly sportsmanlike fashion; and, finally, for the longevity of a career which influenced so many golfers, professional or amateur, young or old, American or not.

Naturally, one cannot talk about the late Arnold Palmer without mentioning his brilliant sporting rivalry with Jack Nicklaus and Gary Player, the 'Big Three' as they were then known. This glorious triumvirate of golfers helped revolutionise the game, helping to transform it into the game we know today, and also inspiring other greats such as the late Seve Ballesteros, Tiger Woods and Rory McIlroy.

The Ryder Cup begins on Friday with Europe seeking to win their fourth successive tournament against USA, in an era which has seen total European domination. Indeed, since the turn of the century, the Europeans have been the victors of half a dozen tournament wins, whilst USA have only one to their name. With Henrik Stenson winning the Open in July, Justin Rose winning the Olympic Gold and Rory McIlroy winning the FedEx Cup only last week, many of the stars of the European team are in fine form. Having said that, it must be acknowledged that the make-up of the European team is a blend of stars and rookies. Alongside some of the aforementioned stars of the European team are experienced players and former Ryder Cup winners: Sergio Garcia, Lee Westwood and Martin Kaymer. The rest, however, despite their golfing abilities, are rookies, including four English debutants – Matthew Fitzpatrick, Andy Sullivan, Danny Willet and Chris Wood. Rafael

Cabrera-Bello and Thomas Pieters complete the line-up.

USA, by contrast, have only two debutants: Ryan Moore and Brooks Koepka. Whilst their team is glittered with plenty of stars and experience. Phil Mickelson will be playing in his eleventh Ryder Cup. The likes of Rickie Fowler, Dustin Johnson and Zach Johnson will also add to a stellar line-up of American golfers who, on their day, are capable of beating anybody. The emergence of Jordan Spieth over the last couple of seasons is an example of a young, but extremely talented, golfer, much needed after the capitulation of the era of Tiger Woods which has had to see new blood being drawn into the team. The other American players are: Rickie Fowler, JB Holmes, Matt Kuchar, Patrick Reed, Brandt Snedeker and Jimmy Walker.

The captains for the two sides are the much respected Darren Clarke and Davis Love III. Rory McIlroy has been singing the praises of his captain, saying that "I've always wanted the win for the captain, but probably even more so this year because of Darren and the relationship we have". Davis Love III has been reflecting on the life of Arnold Palmer this week and

will be aiming to use it as inspiration, much the same way as the Europeans did at the miracle at Medinah, in the spirit of Seve. The American captain has been amongst the many to pay their tributes when he said that "he was my inspiration as a golfer, a role model as how to act as a professional."

The format of the tournament goes thus: There are four foursome and four fourball matches on both Friday and Saturday whilst singles matches take place on the Sunday. Each match is worth one point, with a draw meaning each team gain half a point each. There are 28 points up for grabs. Europe only need 14 to retain the Ryder Cup, as defending champions, whilst USA need 14 and a half to regain the tournament.

As always, the atmosphere should be electric. The Ryder Cup seems to bring the best out of golf. Rivals become teammates. As it is hosted in America, the home side will undoubtedly have the advantage. Time-difference will be a factor when watching. 22 of the world's best golfers will be in score, in a tournament which is the pinnacle of the career for some. If it is played in the spirit and life of the late Arnold Palmer, then one thing is for sure: nobody will be able to claim that it is dull.



Image: AFP

Past Ryder Cup moments

The Gryphon Sport looks back at some memorable moments from previous Ryder Cups.

2012: The Miracle of Medinah-USA led by 10-4, before Ian Poulter and Justin Rose led a mini revival, with the score at 10-6 before the Sunday singles matches. Remarkably, Europe won eight of the first eleven singles matches to take the lead, before Tiger Woods conceded the final hole to Francesco Molinari to give Europe a 14.5-13.5 victory, in the first Ryder Cup after the death of former captain Seve Ballesteros.

1997: Seve victorious in Spain-The last home Ryder Cup of the millenium, captained by the late Seve Ballesteros, a man who has been seen as a leading figure

of Europe's relationship with the Ryder Cup, was held in his homeland of Spain, at Valderrama. This was the first tournament held in continental Europe, and started superbly for the home side, who held a five point lead going into the final day. Although team USA rallied to win eight singles matches, it was Europe who won 14.5-13.5, and started a streak of home victories that still continues today.

2008: Faldo fails-USA's only victory of the 21st century came at Valhalla Golf Club in Kentucky. Under the stewardship of Paul Azinger, the Americans took a two point lead on the first morning of the contest, a lead which they never relinquished as they took the victory 16.5-11.5. The blame for the defeat was laid at the door of Europe's captain Sir Nick Faldo, for putting his best singles players on later in the day, by which time it was too late to change the course of the tournament.

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