



THE GRYPHON

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The official newspaper of Leeds University



Image: Daniel Mortimer

Historic Rugby Win For Leeds Uni

Univeristy of Leeds storm ahead to take the Rugby title

Polly Hatcher
News Editor

For the first time in many years, Leeds University have won the rugby union match at Varsity, although they missed out on the overall Varsity crown.

The Gryphons beat Beckett with a score of 20-9, despite the opposing team being in a higher league.

Varsity is the biggest sporting event of the university year, with 60 fixtures across 25 different sports in a day,

culminating with the Men's Rugby Union Grand Finale at the Headingley Stadium.

A record crowd of 15,535 people attended the event, compared to 14,250 last year.

18 students were removed from the stadium and will face disciplinary meetings. Despite a few (clothed) pitch invaders, this was down on last year's eight streakers, probably due to threat of an £1000 fine.

The final score across all sporting events was 32-31, with Leeds Beckett coming out on top to take the Varsity

title for the 12th year running. However, the gap between the overall scores is decreasing, as this year Beckett won by a margin of one point compared with three last year and six the year before.

Beckett teams took both the male and female athletics titles and won all seven tennis fixtures.

University of Leeds dominated in the hockey, winning seven out of eight possible titles, with only the woman's first team losing. Uni also took all the swimming titles.

Nipple-Bocker-Glory

We chat to Josie Partridge about nipple inspired jewellery

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Claims Uni IT cuts led to Technical Failure

Jessica Murray
Editor-in-Chief

The university has been experiencing serious technical failures all week, with the Portal, VLE, lecture capture and other IT services all crashing on Monday, and going down sporadically over following days.

The Leeds branch of University and College Union (UCU) claim the increase in technical faults is down to the university's management cuts and under-investment in IT infrastructure.

The organisation, which represents academic and academic-related staff including many IT staff, believes recent IT staff cuts and a planned reorganisation will increase the number of IT failures and impact on the university's core provision.

A university spokesperson said: "This was a purely technical issue and was due to problems with IT infrastructure that manages network traffic flow. We worked quickly to resolve the issue on the affected systems, including lecture capture, the portal, VLE and our websites. Some key services have now been moved to alternative infrastructure." However, they failed to comment on the dispute with UCU over the IT reorganisation.

Tim Goodall, president of the UCU local association said: "The university has cut IT staff numbers, losing many experienced staff, without replacing them."

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Quote of the Week

Mark my words, we will make breakfast-Brexit, a success.

Andrew RT Davies,
Welsh Tory leader

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Editor's Letter:



Feminism has come a long way in the space of a hundred years. In the twentieth century, to be a feminist was to be radically different, breaking away from the constricting and stifling prescribed norms of the time.

Sadly, even now to say that you're a feminist is often to be met with rolling eyes, a sigh, an "Of course you are". Feminism has in some ways become a trend, with everyone jumping on the bandwagon, but with an equal amount of people arguing that, in this day and age, feminism is unnecessary, just an excuse for people to have a rant on Facebook and use a popular hashtag.

However, as Nipple-Bocker-Glory founder Josie Partridge argued (page 7), feminism in this day and age is more necessary than ever. Josie creates striking jewellery out of casts of nipples, from bodies of all shapes and sizes. She's an artist fighting against a society which plasters pictures of half naked women on billboards and in magazines, yet criticises women for breastfeeding in public and not covering up on nights out. Her Instagram account was disabled for 'inappropriate content' - that is, women's nipples that don't conform to society's beauty ideals.

Similarly, Emma Watson has been shut down by various commentators for daring to speak out about gender inequality - I mean, she's only an 'actress' after all, what does she know? (page 15) She was mocked and belittled by journalist Rod Liddle for her 'whining, leftie, PC crap'. When we still live in a society where woman having an opinion is dismissed as 'whining', how

can people say that feminism is irrelevant? When we still live in a society where fighting sexism results in women being accused of lacking a sense of humour or being too sensitive, how can people say that feminism is irrelevant?

It was announced this week that taking the contraceptive pill is strongly linked to depression. It created a sense of vindication amongst many women who have struggled with the side effects of taking the pill for years, but often suffer in silence, not being taken seriously by doctors or friends. Women become stigmatised by their hormones, often accused of being 'angry' or 'irrational' if they're on their period, and now forced to deal with the effects of hormonal imbalances and resulting mental health issues resulting from taking control of our sexuality and taking the pill.

This is of course not to disregard the debilitating effect gender expectations have on men as well. Suicide is the biggest killer of men under 45 in the UK, and 76% of all suicides in 2014 were men. Men are constrained by society's ideals of masculinity - men aren't expected to talk about their emotions or to show weakness in our proscribed version of masculinity. What we need to understand, however, is that feminism is the key to breaking down both of these problems. We need a society in which women aren't dismissed for being emotional and irrational, just as much as we need a society that allows men to express their emotions without being categorised as 'unmasculine'.

It's clear that, despite the improvements in gender equality throughout the course of the twentieth century, feminism is still hugely needed in our society.

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

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Want to become a Gryphon journalist? Whether you're passionate about politics or pugs, news or Netflix, we want you to join our team! Search us on Facebook and come along to one of writer's meetings to get started!

Section Meeting Times:

All in The Gryphon office upstairs in LUU

News: Mondays at 1pm

Views: Thursdays at 5pm

Features: Wednesdays at 5.30pm

Science: Thursdays at 1pm

Business: Wednesday 1pm

Society: Mondays at 2pm

Sport: Fridays at 2pm

Music and Clubs: Tuesdays at 3pm

Fashion: Mondays at 4pm

Arts: Mondays at 5pm

Lifestyle and Culture: 4.30pm

Blogs: Tuesdays at 5pm



Continued from the front page

"They have lost valuable expertise and are only now starting to plan how they want to deliver high quality IT with fewer staff and fewer experts."

Tim told *The Gryphon*, "We want to engage meaningfully with the university to make this reorganisation work, and we want an assurance there will be no more job cuts, no downgrading of people or roles, and staff across the university want to be assured that we will continue to have the IT expertise we need in schools and faculties to deliver the specialist work we do."

At this stage UCU is not balloting for industrial action, and are hopeful an agreement will be reached to prevent redundancies and invest in university IT.

UCU have started a petition to 'Support Our IT Services' which you can read and sign online at leedsucu.org.uk.

New university ranking system to drive up fees

Ian White

The government has signalled that it is preparing to abolish the £9000 cap on tuition fees, allowing them to rise with inflation. An increase of £250 is expected for students applying for 2017 entry.

This increase has been linked to a new university ranking system set to be trialed over the next two years. Under the new framework universities are to be ranked bronze, silver or gold depending on the quality of the teaching they provide.

The projected 3.2% rate of inflation for the next two years suggests that fees will rise to £9500. All universities will be able to increase their fees to match inflation until 2018, but after that different universities may be allowed to charge different amounts depending on their classification.

The government insists that the new framework will allow students to make more informed decisions, but a uniform rise in fees may disproportionately affect students from less privileged backgrounds.

The new rankings will be assessed by an independent panel and will be based on statistics like dropout rates, graduate employment rates and student satisfaction.

Universities minister Jo Johnson defended the plans stating that "The framework will drive up quality in the sector...[and] give students clear, understandable information about where the best teaching is on offer".

Lib Dem leader Tim Farron, who voted against a rise in tuition fees in 2010, has voiced his opposition to the further increase, condemning "fees that creep up year on year". "Where does it end? It's unacceptable".

Less than a year after the student grant was

scrapped, this further increase signals another rise in the cost of attending university, with fees possibly reaching £10,000 by the end of the decade.

2015 was the first year there was a decrease in the number of new students from working class backgrounds applying for university. Further increases in fees could see this worrying trend continue as the financial burden discourages poorer students.

The details and effects of the new ranking framework won't become apparent for years to come.

To the government it represents a competition based method of driving up standards, for its detractors it's a controversial marketisation of the higher education system aligned with an unwelcome rise in tuition fees. Either way, the true shape of the changes won't be known until 2018 at the earliest.

Student Halls shuts after Fire Safety Inspection

Jessica Murray
Editor-in-Chief

Trinity Hall student accommodation, a 94-bedroom luxury student development in Woodhouse, has been shut down following an inspection by a West Yorkshire Fire Service Marshal.

The brand new residence was due to open to tenants on 19th September, however due to unforeseen building delays, the building was unready and students were rehoused in temporary accommodation.

Later that week, on September 23rd, a decision was made to move in 21 students to the new site, and despite a fire plan being put in place, an inspection by a local fire marshal found the building unsafe for occupation, and residents were forced to move back in to temporary housing.

The issue seems to have been a lack of usable fire escapes for the amount of flats being inhabited.

A new move in date for the 17th October has now been set.

Speaking to *The Gryphon*, one student tenant, who wishes to remain anonymous, said, "The management of the whole process just hasn't been up to scratch which has made everything more stressful."

"If I'd known it would end up like this I would have just gone for one of the other places I viewed"

The tenant was rehoused in Roomz accommodation before the 23rd, and then a modern apartment complex after the fire safety inspection, and said of their experience: "I can't complain about the accommodation they have provided me with but I know that others may not have had as good an experience as me with temporary accommodation."

"Personally I'm hoping we can get some rent knocked off due to hassle and the fact that not everything will be built [when we move in] (the gym etc)."

Speaking of their experience of briefly moving in to the accommodation on the 23rd they said: "I would have preferred it to be fully done before I moved, but you can see that it is going to be lovely."

"However outside my apartment it's basically still a building site and there is still scaffolding up."

There are no secure gates built yet and no gym, shop or court yard. I feel like they would have been better off not letting it out this year and doing it next year.

"They say it will be complete on the 17th [October] - I highly doubt it will all be done but it is still fine to live in. I just want some rent knocked off since it is not what it's meant to be when I first signed up."

"In fairness they said that if we find somewhere else they will allow us out the contract, however it's impossible to find anywhere similar this late on as they [other accommodation] are all sold out now, so I'm just waiting it out."

Niche Homes, the third party company who do not own the property but are responsible for letting and managing it, responded: "We were informed in August that the build had a delay and would have to cover intakes over a phasing period. This was not ideal but this is what we were told."

Once we found there was to be a delay all tenants where informed and Unipol were made aware of the issue.

"We have/are following the Code of Practice and the tenants best interest is of paramount importance to Niche Homes Ltd."

"We moved the first intake into Trinity Hall on the 23rd September; at this point we were assured by both the Landlord and Developer that all was signed off and good to go."

"On Monday 26th September it became apparent that the Fire Marshall had been sent to site and had deemed the fire access for the apartments not sufficient and needed resolving prior to any tenant



sleeping in their allocated rooms.

As soon as we had this information we had to move all tenants back into alternative accommodation and we made the decision that no intake was to take place until latest 17th October, so that the landlord and developers can hand us over a phase that meets the criteria of that of West Yorkshire Fire Department.

We have housed all tenants in alternative accommodation until up to 17th October and we offered tenants that did not want to continue the option to cancel the tenancies and be let out of their contracts, with any money owing to be refunded.

The whole building after this phase will be finished in stages including any external works which is on track for completion mid-November.

LUU have said: "We are working with a number of students affected by the closure of Trinity Halls to rehome them into accommodation that they feel comfortable in. If the closure affects you and you'd like some help too, please pop up to LUU Advice on the first floor of the Union or drop us an email on advice@luu.leeds.ac.uk"

Campus Watch

1 University of Salford Students play Pokemon Go as part of degree

In an attempt to make the business information technology course more “accessible”, students at Salford University are being asked to play Pokemon Go as part of their degree.

Pokemon Go is an augmented reality game that allows its players to capture virtual characters in real-life locations where players use their smartphones to track and capture the Pokemon.

Despite criticisms of attempts to “dumb down” the degree, Salford University lecturer Dr David Kreps has defended the cause, claiming Pokemon Go allows students to easily grasp the subject.

“We want new students to feel that our subject is accessible and easy to grasp” he argued. “It uses various information systems that are accessed over the internet, a digital camera and a GPS location sensor”

Chris McGovern, of the Campaign for Real education calls the idea “farcical”, claiming that it is a clear example of how course curriculums are being “dumbed down” and encourages students to enrol on classes that lead to limited job opportunities.

Surprisingly, this is not the first time Pokemon Go is being used in an academic setting. The University of Idaho offers “Pop Culture Games” as part of a course and playing the augmented reality game is a requirement to pass.



Jangira Lewis

2 University of Exeter Investigation into racist and anti-Semitic T-shirts

Exeter University has launched an investigation into racist and anti-Semitic T-shirts students at a recent social in Exeter are alleged to have worn during a freshers week event.

Pictures taken by a fellow student reveal hateful phrases including: “Don’t speak to me if you’re not white,” and, “The Holocaust was a good time.”

The photographer commented: “Making light of genocide and white privilege is not banter”.

The incident has sparked widespread outrage on social media. Many students have said that the aforementioned examples are in no way unique, suggesting that ‘white T-shirt nights’, held on campuses across the country, encourage the defacing of clothing with offensive language.

A spokesperson for the University of Exeter said that it “is an inclusive and friendly environment where all students are welcomed. Antisemitic, racist or bigoted behaviour in any form is not tolerated” and that the University has immediately launched an investigation.

Alexander Jones



3 Duke University Course aims to ‘deconstruct toxic masculinity’

While most universities are preparing for a perfect welcome for freshers, the Women’s Centre at The Duke University of Durham, North Carolina has come up with a rather interesting campaign.

The Men’s Project is a nine week seminar which mainly focuses at ‘Unlearning Violence.’

The program strives to achieve two main objectives: achieving male allyship and questioning and deconstructing toxic masculinity.

The campaign aims to provide a safe space for men to break out of stereotypical expectations of aggression and violence and instil a healthier notion of masculinity. The Duke’s Women Centre opened the project in the spring and since then has had sociologists over to talk about ‘sex, power and violence.’

Sexual harassment on campus has become a major concern in American universities.

The release of Stanford rapist, Brock Turner, 3 months earlier than his original sentence of 6 months led to a major outcry and The Duke University has tried to start combating this problem by identifying exactly where it stems from.

Nishta Mital

4 North Carolina Two students shot dead after party turns into a nightmare

Two students at the Agricultural and Technical State University in North Carolina have been fatally wounded at an off-campus party, causing student safety to come under scrutiny.

The victims were 19 year old Alisia Dieudonne, who was a sophomore computer science major, and 21 year old Ahmad Campbell, a junior agriculture and environmental systems major. The pair have been described as “actively involved students in campus life”.

Their bodies were found at the scene and were taken to hospital where they were later pronounced dead, with an unknown gunman having opened fire.

This frightening and disturbing act of violence is being used as a warning to universities worldwide to ensure that current safety rules are assessed and implemented efficiently.

In a press release A&T State University commented that they will be “educating students on ways to remain safe at all times” and announced an emergency safety forum.

William Marriott

'Tent city' campaigners reach agreement with Council

Christopher Tobin

Homelessness protesters are given semi-permanent space after being moved from Park Square.

Campaigners from the Leeds Homelessness Partnership have reached an agreement in court with Leeds City Council for a stay of six weeks for their camp.

Over the last month the camp has seen tent numbers stretch into double figures, many of which were collected after being abandoned at Leeds Festival. The camp, dubbed 'Tent city', provides shelter, food and protection for homeless people in the City.

The *Gryphon* spoke to activists from the Partnership at their camp, in a car park within walking distance of Park Square, after they voluntarily moved just a few hours before. Haydn Jessop explained to the paper the reasoning for their presence:

"We're here to help the less fortunate people, the homeless people of Leeds. We've been to two sites before this. We've been at Park Square; we've been at the Art Gallery. We got evicted from the Art Gallery and today in court [4 Oct. 2016] we came to an agreement to move to some sort of land that we can have.

"I believe that we're the first group ever in the UK to be granted a space for the homeless and less fortunate people. We've got a maximum of 6 weeks here but obviously we need the Council and the CGL's (Change, Grow, Live) to carry on working with us and get these



Image: bbc.co.uk

guys into the supported housing that they need."

Mr Jessop went on to say: "You've got students from all across the UK here in Leeds, we're always taking food donations. You guys can start spreading awareness, start spreading the word and opening the eyes of the UK to this problem.

"We've done it here in Leeds. There's many other cities doing it like Bristol, Manchester, and Nottingham.

If anyone needs advice - get in touch with us.

There's other people in England that can get up and do what we're doing."

The council has maintained that "helping the homeless remains an absolute priority". Debra Coupar, the council member for communities, had previously said the protesters had not "chosen to engage with the council" but after the court agreement was reached on 4 October it appears that this has changed.

Communal printers: a victory for Halls

Hana Ahmed

The University of Leeds has recently introduced communal printers into Halls of Residence.

Oxley, Lupton, Ellerslie and St Marks were the first to receive printers last year. Sentinel Towers, Lyddon, Central Village, Charles Morris and Devonshire followed closely behind, installing printers over the summer.

Student Roisin O'Byrne proposed the implementation of communal printers in 2014 by submitting her idea on the Leeds University Union 'Your ideas' page. In her proposal she described how students would benefit:

'Many students cannot afford individual printers in their rooms....They are also bulky and take up a lot of space, particularly given the limited space in halls. These [communal printers] would make studying easier and with more resources available at our convenience it would allow us to work more efficiently'.

Since their introduction last year, the printers have been a popular addition to Halls of Residence. First year student Mugande Muyoka believes they will enhance her experience in halls, saying "It's a good idea that there is a printing facility nearby rather than having to trek all the way from Oxley (the furthest accommodation) to the University to print things."

Residencies are considering the logistics behind installing communal printers in the remaining University operated halls.

British Universities consider their post-Brexit options

Yasmin Watkins

British universities are considering extending their campuses into the European Union due to heightened uncertainties surrounding Brexit over what sort of relationship they will have with the EU in the future.

On Monday [3 Oct. 2016], Prime Minister Theresa May announced her intention to trigger Article 50 by the end of March 2017, which will propel Britain into negotiations over its place in the single market, along with the question of what will become of EU University funding.

The EU currently provides about 15 per cent of all university research funding in British universities, which equates to just over £20 million for the University of Leeds.

The question of EU funding and how it will be met by the current government post-Brexit has caused concern for British universities and their ability to maintain their standing as the home to some of the world's top institutions. Our position in university global league tables is heavily reliant on research supported by EU funding, which is competitively sought after.

A potential reduction in the number of international students looking to study in Britain is another concern of universities considering EU expansion. Overseas students currently make up 5% of all undergraduates in Britain, which is currently one of the most sought-after destinations for international students to study. 436,585 students from outside the UK came to

study here in 2014-15. EU campuses may aid in the recruitment of international staff and students.

Our Vice Chancellor, Sir Alan Langlands, has previously told *The Gryphon* that although he was originally worried with the outcome of Brexit, he now feels more hopeful as "[Leeds] is a very international university. We've got alumni in over 190 countries, so in a way we were international even before we joined the EU."

The Vice Chancellor has also praised the broad international base of student intake that the University gains each year that they will aim to retain as "we benefit enormously from having EU students here". The University of Leeds currently has no plans to establish campuses within the EU.



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Nipple-Bocker-Glory: “I wanted to capture nipples whether they’re big, small, inverted, hairy or bumpy”



Inspired by the Free The Nipple campaign, Josie Partridge has created Nipple-Bocker-Glory, a jewellery range created using casts of nipples in all shapes and size. Here she talks to editor-in-chief Jessica Murray about inclusive feminism, body shaming and her grandma’s 84-year-old nipples...

It’s been two years since the *Free The Nipple* campaign first took off, with events and exhibitions up and down in the country. Here on campus we had a ‘Boobie Booth’, with students encouraged to bare all for the camera in an attempt to normalise the nipple and combat body shaming.

The movement became something of a trend, with #freethenipple appearing over 3 million times on Instagram. But while the campaign may have faded from the limelight to some extent, Josie Partridge argues that it’s just as important as ever.

“There’s still a long way to go, we still live in a society where globally there is so much gender inequality. Women are vulnerable. They’re vulnerable to sexual assault, even if it’s just cat calling on the street, domestic abuse or rape. We live in a world where in the media women’s bodies are objectified and used to make profit. On the internet and in films violence is glorified but then women breastfeeding is considered inappropriate.”

It was this contradiction between the reality of the female body and its sexualised form that inspired Josie, a final year Fashion Design student at Leeds College of Art, to create Nipple-Bocker-Glory. Using casts of women’s nipples Josie makes jewellery: mainly earrings in all shapes, colours, and sizes.

Inspired by the *Free The Nipple* campaign, Josie “wanted to capture the diversity of women, because the movement has been criticised for only including the socially prescribed ideals of beauty.”

“I wanted to capture nipples whether they’re big, small, inverted, hairy, bumpy, pierced, lactating, mastectomised, or anything else in between to promote body positivity.”

Her work is deliberately bold and striking and she

says she deliberately tries to provoke thought.

“For me as a fashion designer, going into the most objectifying industry, it’s really important to make work that sends a message and promotes positive social change. With it, I wanted to challenge people’s perception of the socially accepted ideal of beauty, and I want to provoke thought. I wanted them to think about why men’s nipples are acceptable when women’s aren’t.”

The most enjoyable thing about the project, she says, is the overwhelming positive response she’s

“On the internet and in films violence is glorified but then women breastfeeding is considered inappropriate.”

received from her customers, friends, and family.

“Older people are quite horrified; they raise their eyebrows or nervously laugh. Apart from my grandma who bought a pair of her own 84-year-old nipples! My mum finds the whole idea really empowering because she’s a breast cancer survivor, and she says she would have loved to have had her nipple cast before she had a mastectomy. Breast feeding women think it’s a lovely opportunity to have a reminder of their enlarged lactating nipples.”

The only negative reaction she’s received has come from Instagram itself, who disabled her account due to what she can only assume were her nipple photos.

“Instagram is famous for having a strict censorship around women’s nipples which perpetuates the

idea that women’s breasts are pornographic, and that women should cover up their bodies to avoid objectification and to gain respect. Instead it should be men changing their views on women, rather than us covering up and being ashamed of our bodies.”

The name of the venture itself, Nipple-Bocker-Glory, apart from being a brilliant pun, is also a play on the idea that women’s bodies are offered up to men as a sweet treat for consumption.

She’s well aware that people may criticise her work for being superficial and unnecessary in a world where there are more important aspects of gender inequality which need to be tackled.

“People are scared of change – campaigns, new laws that are enforced, at first people might find them unnecessary and silly and it’s only when you look back at all the things that have happened in the last century that you think that it was really necessary. I’m really aware that it can seem like a superficial thing when there are so many more issues with gender inequality. But in a society that is increasingly more materialistic and more and more focused on image, this seems like a good place to start.”

While Josie is about to knuckle down for her final year of uni, she hopes to run with the venture once she’s graduated, and work with breast cancer patients and breastfeeding mothers. Her work is both socially empowering and fashionably striking, and she hopes that everyone who wears it follows the Nipple-Bocker-Glory philosophy.

“Women shouldn’t feel that they have to cover up their bodies, and that modest dress is the answer to desexualising the female body.”

Bandaid for a bullet wound: tent city and the homeless of Leeds

With funding for houses in such contention these days, the issue of homelessness is becoming ever-more public. Rabeeah Moeen discusses homelessness in Leeds and its 'Tent City'

Rabaeah Moeen

Being a student at Leeds means inevitable familiarity with Yorkshire's largest city. It is a growing metropolis; but like everywhere, there is a section of society often not discussed for the taboo that comes with the presence of poverty in a wealthy country: homelessness.

With funding for houses in such contention these days, the issue of homelessness is becoming ever-more public.

According to a report published in late 2015, homelessness is rising. Reports state that the rise in Leeds is consistent with the rest of England, as efforts have long been made to collate figures. Conversely, statistics may often be incorrect. According to a local council report, as of last year there were only 13 rough sleepers in Leeds.

Just walking past Park Square, the home of Tent City, the number of tents is a little beyond 13. They seem to stretch back as far as you can see, clustered together in groups or standing alone under a tree.



They can spend almost a million on a “welcome back the Olympians’ parade, why can’t they do that in housing?”

Propped up next to the path or far from watchful eyes, the people dwelling in Tent City are not invisible. You might think they are protestors, volunteers or general park-goers, but Marie, a volunteer, told me less than five people were volunteers. There were easily more than twenty people present.

According to Leeds City Council's page, homelessness 'can take many forms.' Sleeping rough, sofa-surfing, staying with family. In this case, homelessness in Leeds could be even more severe than you think. Being homeless isn't just the absence of a roof over your head, it is the absence of a home, and this is what is missing. If we think again about the housing crisis that's so focused on young people these days, and the refugee crisis with people fleeing to the UK: there is an urgent need for homes now more than ever.

A volunteer told me people "are always willing to help out" with donations, but it's unfortunate that so much help is required. "Sometimes we don't have tents for them."

Undoubtedly because Tent City has 24-hour security, meaning safety from aggression, there is a shortage of resources. Food and clothing is also provided, meaning a small safe space for rough sleepers. This is vital due to the recent surge in 'defensive architecture,' seeing things like hard metal seating and spikes being placed in open areas.



It's easy to place all the blame onto those who should help, but Leeds City Council are trying. There are always strategies in place and Steve, a member of Leeds Homeless Support Group, told me there were discussions about private land for a permanent Tent City. This would help set minds at ease after the removal of the shelter from outside Leeds Art Gallery, in which a court order was obtained. The area was in the Olympics procession on 28th September. The parade was wonderful: it brought the festival air and gold-winners of Britain to Leeds to celebrate well-deserved achievements. But Steve was a little

frustrated all that time and effort can't be repeated when it comes to housing.

"They can spend almost a million on a 'welcome back the Olympians' parade, why can't they do that in housing?" he said.

Amongst Tent City residents, it was clear they knew the problems couldn't be solved at once. But perhaps processions through the streets of Leeds are a cold blow to the people who spend every night on them.

"Surely it's better to house?" Steve said. "I'd rather put the money where it does some good."

A second legal bid has now been launched to have Tent City removed from its newest home, again throwing future accommodation of so many people into turmoil. With almost 70-80 people moving into the safe area, it's clear this is a place where money would do some good. Yes, they have tents and yes, volunteers and the public are helping out with clothing and food; but a tent is not a permanent home, despite the fact that Tent City seems to be growing every day.

How large will it have to grow until the council decide to act?



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UNIVERSITY OF LEEDS

Vegan victory or diet dilemma?

With the rapidly increasing number of vegan converts, Emma Purvis debates the benefits and pitfalls of this phenomena. With veganism straying away from its moral and economically sound roots, is the hype surrounding it a good thing? Or is it a step towards turning a valueable way of life into a fad and an oppressive diet plan?

Emma Purvis

So far, 2016 has been overwhelmed with talk of Pokémon Go, Stranger Things and Brexit, but out of all the popular trends, no one anticipated veganism to be among them. Most people on Instagram would agree that it has become nearly impossible to scroll down news feeds without coming across a smoothie bowl that looks more like an elaborate work of art than it does breakfast. The rising popularity of veganism on social media is undoubtedly supporting a worthy cause, yet it has also led to nutritionists addressing concerns about potentially restricting diets. In

In the past decade there has been a 350% rise in vegans living in the UK, showing that the once restricted food choices have now grown in variety, making the specialist diet more accessible.

adults, as long as certain vitamins are substituted accordingly, a plant-based diet can prove healthy and rewarding. However, it seems to be a message that is being misunderstood by the worshippers of social media veganism.

The shift of perception regarding veganism has made the movement go from being animal rights based to a crash-course for weight loss. The diet itself can have astonishing nutritional benefits; but it can be debated whether or not vegan Instagram accounts, with emphasis on diet, are promoting the perfect bikini

body for the right reasons. First of all, if a vegan diet is not correctly followed, it can create health issues such as anaemia and hypocalcaemia, especially in the case of early adolescents. Secondly, due to society's engrained idea of societal beauty it is easy to see how people interpret veganism as a two for one offer of a healthy lifestyle and perfect figure. Even though the diet may not turn out to be nutritionally restricting, veganism can risk becoming a restricting mind-set for young girls that want to lose weight for the wrong reasons. Celebrities endorsing veganism as a way to improve overall health is also a double-edged sword. Ellie Goulding championed going vegan because of the positive changes she experienced including feeling leaner and healthier. Nonetheless the word 'healthier' seemed to take a backseat to the 'leaner' when she spoke about her diet. Strictly following a plant-based diet in order to lose weight has led to the trend of 'part-time vegans' who adopt the diet but only sustain it until health problems vanish or the goal weight is reached. Giving veganism publicity in the way that Goulding has may have influenced many impressionable young people to go vegan simply for looks.

Even though people's motives nowadays may be different to the traditional vegan philosophy of 'ending all animal suffering', it is still contributing to the animal-welfare movement. Still, converting to the vegan lifestyle is not always as glamorous as the colourful fruit and veg may imply. It involves abstaining from all forms of meat and animal products meaning what may seem a colourful fad on the surface is actually a decision that should be considered, as it is one that involves a certain degree of discipline.

So why are so many people choosing to make the switch? The answer to that is a combination of increased health awareness, a wider focus on 'accidentally vegan foods' and perhaps the cuteness of micropigs. In the past decade there has been a 350% rise in vegans living in the UK, showing that the once restricted food choices have now grown in variety, making the specialist diet more accessible. 'Accidentally vegan' friendly foods are those which coincidentally contain no animal products, with many of them luckily being student favourites. You can now choose to become vegan and still indulge in Oreos, chilli Doritos, original Pringles, dark chocolate and Pot Noodles. But the inability to cover meals with cheese (a student staple) may still continue to deter the average person. Still, the message is being spread and with the vegan food stall outside the union and nakd bars on offer in Essentials, it seems that the message has also reached Leeds.

By looking strictly at the wider animal welfare movement, the reasoning behind someone going

vegan seems increasingly unimportant. Eventually, regardless of whether veganism is for the 'ideal body' or animals, the movement is contributing

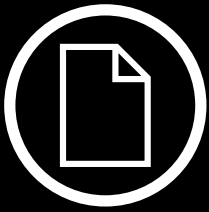
We could very well witness a backlash in the near future that could lead to the ultimate 'fall of the vegans'

to the reduction of factory farming, sparking the 2016 phenomenon that one day may very well be referred to as "the rise of the vegans". It is, however, important to ensure that veganism is being followed and promoted correctly, so that insufficiencies and restrictions do not become a part of the movement's reputation. Otherwise, we could very well witness a backlash in the near future that could lead to the ultimate "fall of the vegans".



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UNIVERSITY OF LEEDS

Views

Now that students have returned to lectures, *The Gryphon* asks: is the new Bluetooth check-in system fair on students?



Yes

Sophie Wheeler

Just over two weeks ago the new Bluetooth system went live, causing a massive shake up on campus. Leeds is following the general trend towards taking attendance more seriously, with policies such as mandatory attendance to pass classes being introduced in other areas of the UK. The new Bluetooth system is an innovative way of monitoring attendance through a quick and easy to use tool which helps the University monitor attendance effectively and in turn forces students to start taking their attendance seriously.

There have been suggestions that the system which allows the University to monitor your location may be used to spy on students, as if the University of Leeds is becoming some form of technologically advanced Stasi. However, this idea is absurd. For

starters, the University already holds a lot of personal data on where you live, your contact details and perhaps even your financial circumstances. This data is stored safely away from prying eyes in accordance with the 1998 Data Protection Act.

Instead, the University can use the data, as it does with other stored information to maximise student welfare. Chronic lack of attendance may suggest that a student is falling behind or may be dealing with more serious issues such as mental illness. The University could use this data to check that students are attending, but also to check whether they may need to offer a helping hand to those that may be struggling.

It has also been suggested that the Bluetooth system is discriminatory

against students who don't own smartphones as the system requires users to download an app only available on smartphones. Nevertheless it must be acknowledged that, according to an EDUCAUSE report, 86% of undergraduates owned a smartphone in 2014. This percentage is likely to have increased year on year, demonstrating how the app will be accessible for the vast majority of students. Even for those who do not own a smartphone there are over 40 computer clusters available all over campus where students can go to record their attendance. Sure, it may not be as convenient as the app, but the point is that the onus is placed firmly on the students to register their attendance.

Finally, it goes without saying that attendance is important. Many studies

suggest a positive correlation between attendance and grades received. The new system is designed to motivate students to attend their lectures – and whether you agree with it or not – it does appear to be working. Aude Zidi, an engineering student, said: “Knowing my attendance is being monitored encourages me to go to lectures that I might have not gone to had the system not been in place.” At the end of the day, university is expensive. We are paying £9000 a year just for the privilege. So it's important to get the most value out of it as possible, and that means attending your lectures, engaging with the material, and talking to your lecturer.

No

Bronte Farenden

So, this year we have really stepped our technological advancements up a gear here at the University of Leeds – that's right, we now have a brand-spanking new Bluetooth attendance monitoring system. Sounds fancy doesn't it? Well, let me tell you, that is in fact all it is. Fancy. It is certainly not fair.

At first glance, the new system may appear to signal a leap into the modern age of technology-based surveillance; using the UniLeeds app, students can now check-in to lectures and seminars without experiencing the 'hassle' of waiting to sign their name on a physical register. Due to its 'convenience', this new method of registration is claimed to be far more efficient in terms of attendance monitoring for both students and staff (see last week's

Gryphon). However, it has created several problems that, for students, has undoubtedly made the sign-in process far more complicated than it needs to be.

Perhaps the greatest and most fundamental issue presented by the new system is exclusion: if a student does not own a mobile phone, they are unable to participate in Bluetooth attendance monitoring, placing them at a disadvantage in comparison to other classmates. Furthermore, not only is it necessary for students to own a phone, but they must also own a specific type of phone that supports both the UniLeeds app and Bluetooth activity. For those without an Android or iPhone, the process of checking-in must be completed by signing in to a university

computer, meaning that after their session has finished, students then have to locate an available computer (sometimes a challenge in itself) to register their attendance. Subsequently, not only does this waste the student's free time but it also means that those who are unable to participate in the new system must always schedule checking-in into their daily routines.

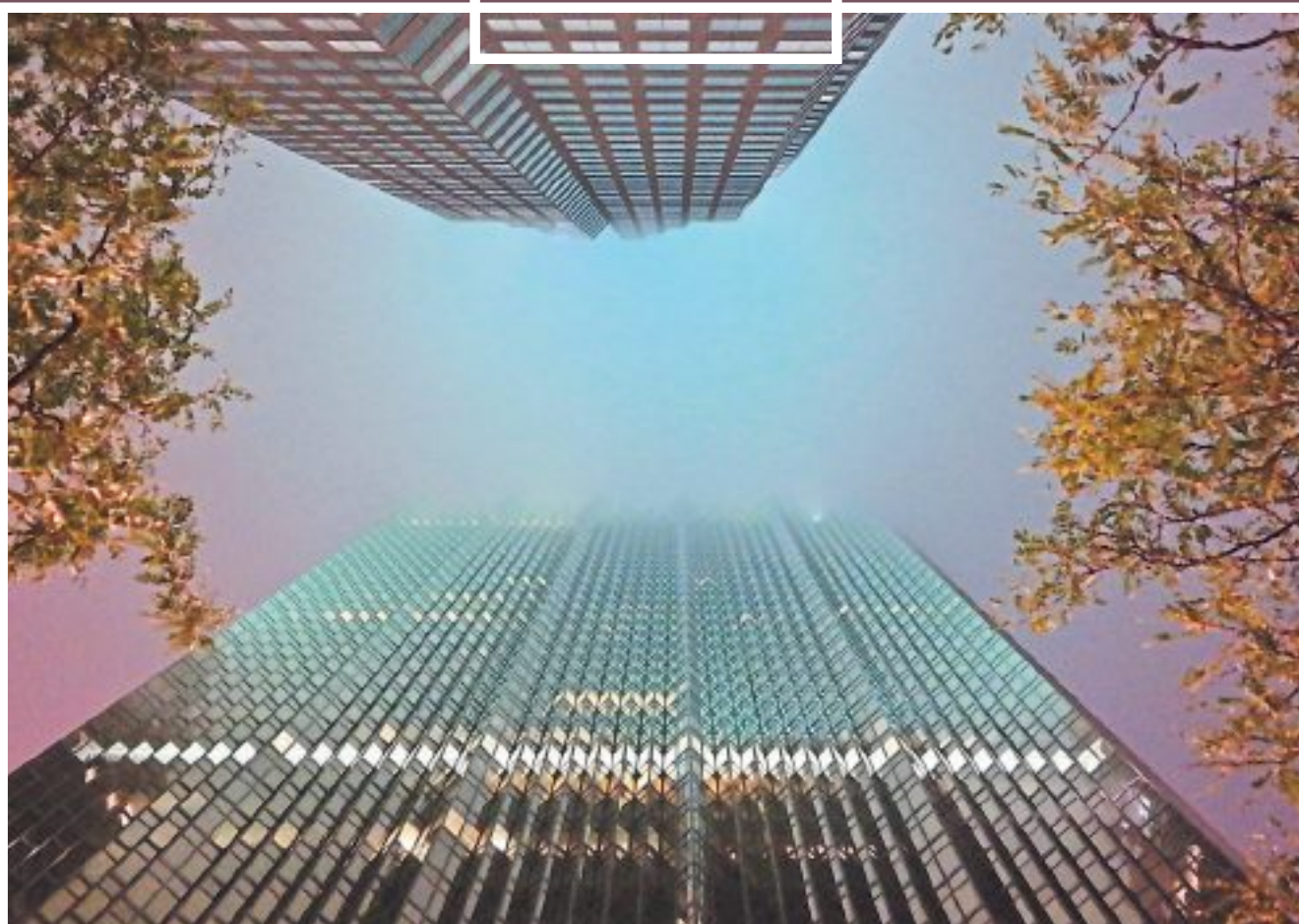
For students who do possess the 'appropriate tools' for check-in, everything seems hunky dory, right? However, this week has proved that even then, students may still experience problems. Due to their temperamental nature, the Bluetooth beacons placed throughout the university do not always work meaning students have to register elsewhere in order to successfully

check-in.

Ultimately, whether you own the 'correct' phone or not to partake in this supposedly more efficient system, you will undoubtedly find yourself feeling downright frustrated by it at some point this year as it is, quite simply, unfair on students. Standing around cross-armed and pursed-lipped somewhere on campus, waiting for an available PC so you can check-in to a class you've already attended, was not what you were planning on doing. You should, in fact, have been home twenty minutes ago getting stuck into the fourth episode of *Stranger Things*. I mean studying, obviously.

In The Middle

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

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[Image: NME]

Is it time to start taking Hip Hop designers seriously?

Following London Fashion Week last month, Lynsey Rose Kay explores how hip hop stars have been influencing the fashion world

In the midst of fashion weeks across the world and following London Fashion Week in September, global megastar Beyoncé released her highly anticipated second Ivy Park collection that she cofounded with Topshop owner, Sir Phillip Green. Without warning, Bey' unveiled her promotional video for the Autumn/Winter 2016 line - an extension of Lemonade. It's a personal film, more about selling a lifestyle rather than simply a look, the singer delivers a poetic voiceover revealing "When I'm about to give up, I picture that one person I love more than anyone... They're so proud of me, they're shouting my name and I make it to the end". Parts of home film footage flash across the screen in between shots of Beyoncé working out but indubitably, and most importantly is that key pieces of this collection will sell out in days. In a world where the internet may have shown us everything, how are hip hop musicians influencing and keeping us interested in fashion?

**"Everybody wants to be like their favourite artist.
The quickest way to do this? Dress like them."**

Hip hop musicians have successfully been dipping their toes into fashion for quite some time. Wu Tang Clan have Wu Wear, Jay-Z has Rocawear, Pharrell Williams' has Billionaire Boys Club, and this summer Tyler the Creator had his first fashion show for his line Golfwang and Beyoncé, in the days before Ivy Park, had House of Dereon, with her mother Tina Knowles. Often characterised as street and active wear, the success can likely be attributed to firstly, the famous face behind them. Everybody wants to be like their favourite artist, and the quickest way to do this? Dress like them.

This is no truer than with Rihanna, who is always at the centre of what is 'cool'. This fashion season the MTV Vanguard award winner launched her second collection for Fenty x Puma at Paris Fashion Week. Rihanna described the look of the collection as "Marie Antoinette at the gym" and so the venue was lavish with chandeliers. Her first collection, showcased at New York fashion week back in February received largely positive reviews and Puma suggest she is responsible for helping them to achieve \$2 billion in sales in the first half of this year. Yet, before designing for the sportswear supergiant, back in 2014 Vogue talked about her having 'The Rihanna Effect' and designers such as Tom Ford and Alexander Wang were creating pieces directly inspired by the way the Barbadian singer dressed.

In the 21st century, we're not simply consumers of products but consumers of media. This is indicative at fashion shows too, with the most tweeted shows arguably being the most successful. In this case, Kanye West, the King of Controversy and ultimate like-getter is no stranger to the world of fashion. Most recently at New York fashion week, Kanye debuted Yeezy Season four and the show was ripe with things to tweet about. The show sent out a casting call for "multiracial models only". It started two hours late and was a dreary four hours long. A model fainted, the shoes broke and onlookers were less than impressed. Is that enough drama for you?

"In the 21st century, we're not simply consumers of products but consumers of media."

Finally we return to the queen herself, Beyoncé. With an Instagram following of over 85 million, making Beyoncé Knowles the third most popular user, her mass appeal is unquestioned. Beyoncé's popularity is not just physical in the number of online followers, but evident in her 'realness'. Ivy Park was not simply aimed at gym bunnies but her publicist proclaimed that Beyoncé envisioned her collection being worn every day and that she wanted to create a clothing brand that made women feel strong. This story about the real woman, and the story Beyoncé tells in her promo for Ivy Park makes the clothing relatable and a story you want to perpetuate as you wear items from the brand. Sure, it helps to have an already established brand behind you, such as Topshop for Beyoncé, Puma for Rihanna, and Adidas for Kanye. It also helps to be creating clothes that are not just wearable but also 'athleisure', a new trend that has been building in popularity at fashion weeks of late, in an era where we've seen it all and worn it all. The hip hop stars are showing us fashion is still current, it's still something that can shock and it can also be a way to show and to be ourselves, which when you've committed half an hour to editing the perfect profile picture, is kind of a relief.

Lynsey Rose Kay

22. a million by Bon Iver



In the five years Justin Vernon has spent on *22, a million*, his popularity has soared exponentially. Vernon's association with Kanye West, with whom he contributed on *My Beautiful Dark Twisted Fantasy* and *Yeezus*, brought his music directly into the spotlight. No secret has been made of the discomfort which this newfound popularity has brought; Vernon recently described feeling "very exposed, with scarred skin from the whole experience" in a rare interview with *The New York Times*.

This feeling of being uncomfortably exposed is prevalent within the album. *22, a million* is nosier, messier and more convolutedly produced than the Bon Iver sound which we have previously been accustomed to. Particularly the opening tracks, '22 (OVER S_{ooo}N)' and '10 d E A T h b R E a s T' in which a heavily post-produced Vernon battles with the jarring soundscape to croon "it might be over soon" and "I cannot seem to find I'm able". The heavy production and special effects place a boundary between Vernon's visceral

expression and his audience which had previously not been present, or indeed necessary.

The album slowly grows into itself, as Vernon is beginning to come to terms with his new life. By the closing tracks the production is cleaner, allowing a more familiar Bon Iver sound to develop, centred around vocals rather than special effects. In fact, '8 (Circle)' and closing track '00000 Million' would not be misplaced on the self titled album of 2011.

22, a million is a far cry from 2007's *For Emma, Forever Ago*. If Vernon's debut was an introverted young artist's exploration of heartbreak in a rural Wisconsin hunting cabin, *22, a million* is that same introverted artist trying to find a way to make sense of the bright lights and attention which accompany critical acclamation and selling millions of records.

Rory Shell



Following My Intuition by Craig David



Re-rewind. The comeback king is back.

Craig David sure knows how to tease us all before an album release. From the 2014 release of 'Cold' on SoundCloud, to his viral covers on Radio 1's Live Lounge and 1Xtra with Mistajam, Craigy D has sent the internet into nostalgia-overload. Add to these his performances at Ally Pally with Major Lazer and a surprise takeover at Fabric – not forgetting his Glastonbury slot this summer – David's been a very busy man.

Recent singles 'Ain't Giving Up' and 'Nothing Like This' have shown us the album's more pop and RnB feel, in contrast to his homegrown garage sound. We've seen hints of collab between old and new; showcasing David's original stuttering, breathless raps combined with the contemporary influences of Sigala and Big Narstie. But don't fear, his classic rising and falling melodies make many appearances, whether on the slow-paced 'Better With You' or on the

more original sounds of 'Warm It Up' and 'Here With Me'. David is able to take his music to a new, more current level without losing the magic that made us originally fall in love with the bouncy 35 year-old – plus there's the odd "BOINK!" here and there too.

Fans are being blamed for living in the 90s (sorry!), but even Craig couldn't resist taking things back. His popularised 'Fill Me In / Where Are Ü Now?' remix, entitled '16', shows off his downplayed DJ talent, sending any dance floor into chaos as soon as the chorus drops.

Although nostalgia may be the driving force behind *Following My Intuition*, the future is looking up for Mr D. Let's hope his arena tour over the coming year lasts a lot longer than 7 days.

Kitty Pandya



American English by Tor Miller



If you're revelling in the wake of a break up, ruminating about how lost you are without someone by your side, or even just reminiscing about past lust, then this may be the album for you. If none of those above conditions apply, I would advise you to give this one a miss. *American English* by Tor Miller wallows in self-pity, lamenting on the loneliness and heartache that naturally incurs in a post break-up situation.

The last track which features on the record, 'Stampede', somewhat ironically begins with the lyrics "I know how this story goes", which could be more indicative of the album as a whole. Anyone who has listened to albums like Adele's, those totally dedicated to fraught love, will know exactly how this album will unfold. Ultimately it becomes unbelievably tedious, as each track runs on from the last with very little distinction in content between them.

There is no doubt that Miller demonstrates great range, depth and scale in his vocals, alongside a varied instrument infused background. However, the content grows grating and, by the end, it can be categorised as nothing more than drab and dreary. The occasional piece of profanity is thrown in alongside his love-spent lyrics to give him a slightly edgier exterior, when in all reality the album is vanilla at best. 'Crust Punk Queen', as its title heavily indicates, falls under the aforementioned charges; it resembles a more cheesy version of Ed Sheeran's 'The A Team', with the lyrics "trust fund drug fiend" reverberating through my speakers for the first and last time.

In short, the album is something that has been churned out thousands of times before, and no doubt will be churned out again. Post break-up built up angst at its disappointing best.

Niall Ballinger





Image: pigeonsandplanes.com

Debate: Should an artist's personal life impact our enjoyment of their work?

Leo Kindred

YES

Let me be clear from the outset: there are times when an artist's behaviour is not an issue.

One recalls Marilyn Manson's *Mechanical Animals* album, whose Bowie-esque concept featured a pure alien who is corrupted by Hollywood's glamour, drugs and hedonism. Manson was no doubt engaging in that lifestyle at the time; that his feelings on the matter were put onto record only enhanced my enjoyment. Elsewhere, Motley Crue, a band I personally can't stand, were synonymous with their sound due to their sleaze and vanity.

But there are definitely times when this barrier is breached. In the early 90s, Norway's black metal scene became renowned as a cocktail of racism, arson and murder. Varg Vikernes of the band Burzum, who burned down a church and murdered one of his bandmates in the 90s, now periodically delivers paranoid, white supremacist rants from his YouTube channel. I could never bring myself to buy a record by this man.

Whether it be through supporting church-burning, or a collective shrug when the band Taake became embroiled in a row over using a swastika on stage, some suspend their ethics for a band or an artist.

If that seems too fringe, then consider former Pantera vocalist Philip Anselmo, filmed by a fan throwing a Nazi white power salute at a show, or Ian Watkins of Lost Prophets. Is it still possible to enjoy the music of artists like this? I defy any fan to listen to Lost Prophets music now. There are times as a listener you can just enjoy the music and put aside the personality of those involved. But there is a limit to the tolerance we should extend to artists who say and do obnoxious things.

NO

Fred Savage

Generally, I'm firmly of the belief that most people are perfectly able to separate artist from art. Moreover, what they don't know won't hurt them. Most are happy to listen to an artist's music in blissful ignorance of individual wrongdoings or any unfavourable opinions.

To refer to a few examples; most people are perfectly fine to listen to and enjoy Michael Jackson's music, despite the ambiguous end result of his legal trials. It is also perfectly fine to praise the likes of Mozart – quite rightly for such an incredible composer – but it's little known that he used to send letters of a sexual nature to his cousin Maria Mozart. Such correspondence in the 21st century would be all over the tabloids, permanently tarnishing his reputation. But with the greats, it seems most people have their minds set too much on the actual sound to care about ambiguous wrongdoings.

It is easier still to separate artist from art in the case of purely instrumental music, which further removes the influence of the artist's beliefs. Furthermore, it's worth considering that many singer-songwriters portray themselves as a character different from themselves. I doubt all of the 'sad' lyrics in songs by bands such as Slipknot, Metallica and Nine Inch Nails are directly reflective of the lyricists' lives. This is certainly the case in hip-hop. Tyler the Creator, Eminem and N.W.A are all rappers who operate under guises, or at the very least exaggerate their own character.

The circumstances for personal disagreement with an artist's beliefs and behaviour vary an awful lot; individual attitudes and listener personality are central, as is the genre and status of the artist themselves.

Gig Roundup

Sundara Karma @ Brudenell Social Club 26/09/16



Sundara Karma have been gradually garnering themselves a considerable fan-base over the past couple of years whilst still remaining fairly inconspicuous compared to other current indie bands on their level. Yet at Brudenell Social Club here in Leeds last Monday night, they completely dominated both the place and the people.

They smoothly strolled onstage, after support acts The Night Café and Freak absolutely nailed warming up the place – not often do you see moshes of that size before the headline act has even appeared – and got straight into the oozy, melodic paradise that is their debut single 'Indigo Puff'.

Released in 2014, that tune established the beautiful sun-kissed edge that characterises all the music they've come out with since then, and as soon as we heard it I'm pretty sure all of us in the room fell in love with this Berkshire band all over again.

For the next hour or so, they permeated the room with the dazzling vibrations of their staple songs, with particular stand-outs being 'A Young Understanding', 'Flame' and 'She Said', as well as treating us to a couple of new ones to feature on their upcoming debut

album, *Youth Is Only Ever Fun In Retrospect*. If you missed the gig, then I'm afraid you missed out on hearing them so will have to wait until next year – but I can tell you they're definitely something to get excited about. About halfway through, the indie four-piece then threw in the coolest cover of Luther Vandross' classic 'Never Too Much', and if you didn't dance to that then you probably don't dance to anything.

Like all good gigs, it drew to a close far too soon, but not before a leather-clad Oscar Pollock took a mandatory crowd-surf and electrified the place with the irresistibly vibrant 'Loveblood'. Considering these lads are only 20, they sure know how to play an absolutely incredible gig, and witnessing this has made me even more excited for their future as a band than I already was.

Hollie Griss

Rating:



Holy Holy @ Oporto 28/09/16



Going to see a band you're unfamiliar with is a risky affair, and after briefly listening to Holy Holy's latest album I was not exactly hyped to spend an hour or so with them. I stood at the lovely, intimate Oporto venue sipping a beer to avoid any pressure to dance or cheer enthusiastically.

Fortunately, I soon discovered that my prejudices were unfounded, just a side-effect of my musical snobbery – and I was entertained by a rhythmic, tight band, who'd come all the way from Australia to play to a room of twenty people.

The mix at the gig was especially good, the vocals were quieter than they were on record and it allowed each instrument to rise and contribute to a collective wall of sound, which at times was almost shoegazey. The synth in particular helped to build a great, enveloping atmosphere which seemed absent

on their album. Each song built up and broke into a roaring crescendo – which admittedly made some of the songs appear quite samey, but was nonetheless impressive each time.

The vocalist and lead guitarist stole the show with their talent, but each member of the quintet shone individually throughout the gig. Professional and cohesive, the band's intricate rhythms encouraged me to see off my lager quickly and move my once bigoted feet. Certainly an entertaining gig that wasn't tainted by a frontman with shit banter and an even worse haircut, Holy Holy are absolutely worth seeing if they decide to come back to the UK.

James Wemyss



Rating:



Jodie Abacus @ Belgrave Music Hall 28/09/16

Providing a little bit of the summer on a cold September night, Jodie Abacus gave a stunning set at Belgrave Music Hall on the third date of four in his first headline tour.

Emerging out of the darkness, Abacus started with a mellow love song accompanied only by the hovering keys before bursting into a vibrant soulful set, filled with a level of joy which forced everyone in the room to bop and sway to the R&B beats of Abacus and his talented four-piece band.

Although the crowd was into the music there was a huge distance between the stage and the audience in such a big room, leading to Abacus coercing the crowd to come together at the stage edge on the premise that everyone needed to "connect" and "get happy" together.

Abacus has only released five songs so his set, which bordered on an hour, comprised of soulful new songs from his debut album coming out in the first

quarter of 2017. These new songs address themes of heartbreak, saving the world, and caring for orphan refugees. 'She's In Love With The Weekend' was a definite highlight, the disco coated funk oozed happy vibes even though the lyrics discuss a girl who is lost within an endless spiral of partying.

Concluding on 'I'll Be That Friend' Abacus described how much this song means to him. It was inspired by his friend who stuck by him in his hour of need following a bout of pneumonia, which stemmed from him working two jobs to try and support his music career. This heartfelt connection to his music truly spoke to the audience. Dipping in and out of some acapella audience participation, the song completely sums up what he is about – music bringing people together in a whirlwind of sunshine.

Jenny Pudney

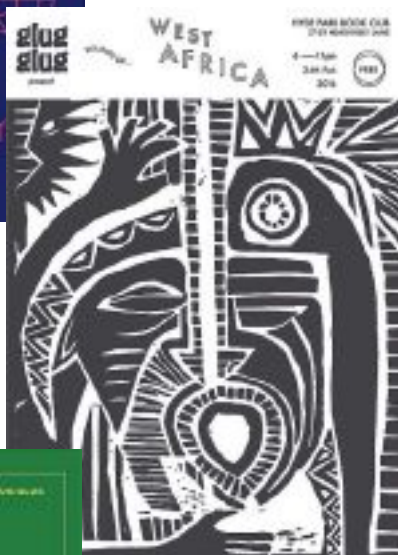


Rating:



Glug Glug

Here at The Gryphon we're always on the lookout for fresh, exciting new sounds. Glug Glug have embodied these qualities, bringing worldwide music to the humble confines of Hyde Park Book Club. We sent Clubs Editor, Reece Parker to meet up with their founder, Conor Aldis to find out what they do.



When I asked Conor what sort of music he was in to, he said: "I like music, as does everyone, I guess I just get more enjoyment from looking for music and using it as a means to learn about different places and times." Conor started Glug Glug in February, around the same time that Hyde Park Book Club first opened its doors. "I didn't really know anyone else to do it with in Leeds and I was getting pretty frustrated about not playing out. Hyde Park Book Club had just opened and was looking for people to start nights so I gave them a message even before I had the idea of Glug Glug." He continued: "It all fell into place and it's been fun, it gives me an excuse to spend more time to dig a little deeper." With the extensive ways of discovering new music, Conor finds Youtube as one of the best ways to discover music that compliments his taste. The Glug Glug originator added that: "Going through YouTube is one of the best ways to find new music and when I find something I like, I look at what label it came out on, who else is on that label, what year it came out in and so on".

Unlike other club nights so often associated with Leeds, Glug Glug takes a thematic approach with its nights. From countries, to time, or genre and label, Glug Glug aims to inform attendees of the endless possibilities in discovering new music. Conor added: "I think it's good to understand that there's more to art and pop culture than that from the west. When I started out I had to ask around if anyone had West African records and would like to come and play. I think it confused some people. Now if I want to put on a night I've got my list of go to guys who are up for digging through the sounds of a place which is great."

The first three Glug Glugs were at Hyde Park Book Club and then the Brazilian Olympics opening party was at Outlaws Yacht Club. Conor remembers the night well: "The Brazilian night was the biggest one I've been a part of but a lot of that is owed to Raf and George. I like to think what makes GG different is that we pay closer attention to the music than many events and also the fact that unlike other 'world music' events we don't always fix our music to one place, Sounds of Heaven is coming up which will be a gospel night but with spiritual jazz and other transcendental bits".

Glug Glug is Conor's first opportunity to try out something new: "I always have just had this strange desire to look for music and play music that fits. I'm not exactly sure what the aim is for the future, I will keep doing the little monthly 'sounds of' series and keep meeting people and something will sort itself out." When I asked what Conor's favourite night has been so far, he said: "The best night was Sounds of Japan. The artwork was wicked courtesy of my friend Calum. The music was wicked, courtesy of Joe, Robbie from Nord and Ben from Soul Control." Those who have already been to Hyde Park Book Club will be aware of it's intimate setting. While that may affect the sound quality of Conor's nights, it still adds to its charm. "All the Glug Glugs have been free and I want to keep it that way. They run from 7pm until 11pm, and being conveniently placed in Hyde Park I think people like the ease of spending an evening there and listening to something that they might perhaps have not heard before."

You can catch the next Glug Glug, Sounds of Heaven, Hyde Park Book Club at the end of October.



We also caught up with *Glug Glug's* friends and collaborators *Soul Control*. The ninepiece have formed a cult following at a rapid pace, consolidating their position as some of Hyde Park's favourite sons. Reece Parker caught up with Theo Victor to discuss the group's commitment to variety, improvisation and originality.

Tell us a little about yourself.

We are a bunch of mates from first year at Leeds Uni. We've been friends for a couple of years and all enjoyed going out together and had similar tastes in music and quite enthusiastic interests in the cultures surrounding it. There are nine of us in total which is great because we can all chip in and offer something different, I think that whilst having such a large group can be slightly chaotic it is also much more fun. It also means that our goal of eclectic selection can be reached when we play out.

We had talked at various points about putting events on before *Soul Control* and a few of us had been involved in other events/bands etc. We basically started *Soul Control* by going to the Hyde Park Book Club and asking to use the space. We booked the venue and spent a week or so preparing. That was in February and we were really lucky with how many people showed up. We did a few events there and continue a monthly residency (October 13th), which we really enjoy as it allows us to play stuff we mightn't be able to in a club. We got our Hifi residency through Hamish Cole and Dan Burridge and also via George Hartshorn who let us play there for his Global Rhythms event. Hifi is a club that has been big in Leeds for a while and the sound system is great, playing there is a real pleasure for all of us.

What is it you're trying to do with your event?

In terms of what *Soul Control* aims to do, there isn't a grand ideological element to it. We do raise money for charity and we are non-profit but rather than any political statement, it's more just a bunch of friends playing music to varying levels of skill. I hope it's a welcoming and friendly atmosphere at our events with an emphasis on people having a really fun time but not straying too far from careful selection. It's not always easy to get that balance but I hope we've managed it thus far.

What have you done in the past and what are your aims for the future?

We all have various levels of experience but we are all keen on finding music and throwing parties. There is a varying level of musical skill; I am certainly not the most gifted DJ in the group but some members are really skilled in terms of knowledge and technique. We all chip in and I hope that in the future we can hold on to our cooperative spirit because it really is the best way to organise anything. I've been lucky to find such an amazing group of people with a similar vision to me.

What is the best night you think you've done?

Obviously I can't speak for everyone but my personal favourite was our first residential night at Hifi on the 23rd September. It was a huge occasion that took a lot of work. It was great to see so many people come and enjoy themselves and I personally loved the atmosphere. Special mention must go to Fionnuala and Anna for their amazing artwork which really helped the whole vibe.

If someone is thinking about coming to your event, what would you say to them?

I wouldn't want to give any preconceptions because really it isn't up to us how someone rates our events but I would say that we try to have as much fun as

possible and create an atmosphere that we want to be part of from both sides of the decks. We take inspiration from *Cosmic Slop*, *Love Muscle*, *Brudenell Groove* etc and whilst our music varies in style, I hope we consistently provide a nice, welcoming environment for people to dance in.

Big up to everyone in Leeds doing stuff independently at the moment. It's a great place to be and there is so much co-operative spirit. Personally, I want to thank Misbah Anjum-James who isn't directly involved with *Soul Control* but who has been a huge mentor to me and has encouraged me to get involved in music.

Join *Soul Control* at Hifi on the last Friday of each month for a residency promising everything from afrobeat to ambient.

"Big up to everyone in Leeds doing stuff independently at the moment. It's a great place to be and there is so much co-operative spirit."



A New Diverse Direction; a model example

Unfortunately it's become fact that the fashion industry lacks diversity when it comes to models but is this an issue of the past or something that is beginning to change? Hannah Snutch investigates.

Let's look at the statistics from the Autumn/Winter 2016 Fashion weeks. According to a diversity report conducted at the time, less than one quarter of the models were models of colour. What's more, only eight transgender models and six plus sized models walked the runways in London, Milan, New York and Paris.

Models of Diversity is a campaign that has been set up to introduce more variety in the models we see every day. The campaign believes that anyone of modelling talent and success, who is professional, confident and has the ability to take direction, should not be excluded from the industry. Former model Angel Sinclair founded the campaign following her appearance on Gok Wan's *Miss Naked Beauty* in 2008. She noticed the diversity and variety of the women on the show, and how this wasn't being reflected in mainstream fashion. From this she started promoting different body sizes, races, age and abilities.

This campaign is not alone in the fight for diversity, other brands and institutions have also attempted to make progress in this area. For example, photographer Bruce Weber represented transgender models and their families in a campaign for Barneys New York called *Brothers, Sisters, Sons and Daughters*. The store partnered with the National Center for Transgender Equality and the LGBT community on the project which projected the stories of all 17 models. Representation of transgender people in fashion is rare, making the Barneys campaign all the more significant. The key point to note here is the sense of unity, as it shows families standing with their loved ones out of support and love.

Lucy Brown explores the new wave of supermodel, and if they can really be titled that



The Fashion Spot's *Diversity Report 2016* has analysed 312 Fashion Week shows in Paris, Milan, New York and London. It comments upon models of colour and highlights models from mixed or non-white origins. From this they found that despite attempts to balance the diversity of models used on the runway such as in Kanye's Yeezy show that featured only models of colour, it still remains that 75% of the models were white at the shows this season. Whilst still not being a desirable statistic, it does highlight the progress within the industry, as last season 79.4% of the models were white.

Overall it's clear that the fashion industry does need greater diversity but this seems to be a gradual change. Yet hopefully with this increase in campaigning, in the near future diversity will become the norm of the runway and the fashion world.



During the 80's, before the explosion of social media, the term 'supermodel' was born. It was all about a flawless amazonian style body and a face to match. Women like Elle 'the body' McPherson set the standard meteorically high in the quest for physical perfection. However, since the dawn of Instagram the game has changed and the world has seen a fresh new generation of models appearing on the catwalk and gracing covers of iconic magazines. Rumour has it that many of these insta-famous faces are skipping castings and being approached by brands with an eye on social media, which is altering the way that brands construct their campaigns. Celebs such as the Jenner's and Hadid possess huge social media followings and brands such as Balmain and Calvin Klein use them simply for their star status and ability to connect to a wide range of audiences. Such industry decisions have caused major controversy among the old school supermodels.

Whilst the legacies of Naomi Campbell, Kate Moss and Claudia Schiffer are still very much alive and iconic, we are starting to see an exciting new set of faces walking for the big labels, often including women who owe their celebrity status to a variety of different industries.

Jenner, who achieved celebrity status by belonging to clan Kardashian. This year she has been seen walking for Michael Kors Autumn 16', Chanel Couture Spring 16' and landed campaigns with Calvin Klein, Estee Lauder and Mango. With a huge 66.3 million Instagram followers she is bound to whip up some publicity for these brands.

The considerable split in the fashion industry caused by these new faces saw icons such as Stephanie Seymour lash out at Kendall and model friend Gigi Hadid, slapping the term 'bitches of the moment' on them in her public outburst that the pair had 'no right' to be considered super models and that they have copied the 'original six'.

Are Naomi and Stephanie suffering from sour grapes? Are they threatened? They shouldn't be, the world has moved on. They would do well to remember that Instagram is also responsible for the broadening of public perception of beauty and it is no longer the exclusive privilege of the very young. It's time to shuffle along the bench for the new girls and embrace the knowledge that in 2016 there is no age limit on beauty, there is room for everyone.

Lucy Brown

Leading the pack of new girls is Kendall

Female Creatives

Maria Grazia Chiuri

Fashion House: Dior

This season, as Chiuri succeeds Raf Simons as the creative director at Dior, we come to question how Dior could ever have claimed to stand for femininity without a direct female influence. The ss17 show, cited by Vogue as “a jolt to anyone who expected Chiuri to start on a romantic note”, has reconstructed traditional views of femininity within fashion and modernised it. Largely opposing last year’s floral dome in the centre of Paris, the show was hosted in a clean cut, modern and ever so slightly futuristic venue in an act that revitalised fashion week by giving Dior a new found and unexpected edge.

Rei Kawakubo

Fashion House: Comme Des Garçons

Japanese director Kawakubo has been at Comme Des Garçons since 1973, sculpting the fashion house into the brand we know and love today. Arguably the antithesis of a typical high fashion director, Kawakubo’s Avant Garde style incorporates bold colours and tongue in cheek patch work to generate a look to match its iconic advertising and sense of individualism. Such daring moves, particularly from a lesser known female creative director, stand out as an act of defiance against the industry’s double standards regarding women as commodities rather than artists.

Pheobe Philo

Fashion House: Celine

British director Phoebe Philo studied at Central St Martins and in 2014 was amongst the Time’s top 100 most influential people having taken over the role of creative director at Celine in 2008. With previous experience at Chloe as Stella McCartney’s design assistant in 1997, and succeeding her as creative director in 2001, Philo is amongst the most accomplished of British creative directors. With Celine’s recent peak in popularity, particularly regarding their bags, as sported by celebrities such as Kendall and Kylie Jenner, it’s arguable that the Philo effect is one which is consistently synonymous with class and timelessness.

As the last day of September arrived, as did the end of another fashion month. This year saw a somewhat revolutionary movement for women within the house of Dior. Italian born Maria Grazia Chiuri became the first ever women to take charge as creative director, ironically, a fashion house which has always stood for femininity. Off the back of this major advance for women in the industry, here’s the lowdown on the female creatives that you need to know about.



Image: redonline.com



Image: Dazeddigital.com

Sarah Jane Burton OBE

Fashion House: Alexander McQueen

A true British talent, Burton is best known for her contribution to British iconography as the designer of Kate Middleton’s Royal wedding dress in 2011. Succeeding one of Britain’s greatest designers of all time, Alexander McQueen, upon his death in 2010 as creative director of the house, Burton was also listed in The Times’ 100 most influential people in 2011. Also a Central St Martins graduate, upon leaving the college in 1997, Burton became McQueen’s full time assistant, promoted to head of womenswear in 2000. Along with Kate Middleton, Burton is known for her design work with Lady Gaga, Michelle Obama and Gwyneth Paltrow, favoured by the celebrities and the public alike, Burton deserves her OBE like no other.

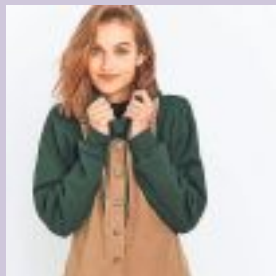
Meg Painter

Treat yo’self! Blow your budget on...

The leaves are changing, lectures are no longer just introductory and fresher’s week photos are now being captioned with a #tbt. We definitely recommend a pick me up in the form of some retail therapy:



(From left). Selected Homme Royce Suede Boots – ASOS £50.00. Distressed Crewneck Sweater – Urban outfitters, £55.00. Navy Parka – Pull and Bear, £25.99. Grey Backpack – ASOS, £30.00.



(From left). Blossom embroidered boots – Topshop £42.00. Blue Knit Sweatshirt – Zara £29.99. Boucle Coat – Zara £59.99. Button down corduroy pinafore – Urban Outfitters £46.00.

Victoria Copeland

Arthur Elgort Timeline:

Last week the Colette in Paris was filled with 100 of Arthur Elgort's photographs from his first exhibition in France. Elgort's work can only be described as iconic and despite a 35 year career at *Vogue*, the photographer's unique snapshot style remains unchanged. Titled *Fashion. Jazz. Ballet.* the show spans 40 years of work so we decided to reflect upon some of his most celebrated pieces from 1978-



1978. Self Portrait.

The black and white palette with a black border became one of Elgort's reliable formats. Some of these dated monotone shots are priced at 2,500 euros in this French exhibition.



1991. Bring on the Bagpipes

A collaboration with *Vogue*'s creative director at the time, Grace Coddington.



2000, *Mad Max*.

Taken by the side of a salt lake in California, the picture features Elgort's two young sons Warren and Ansel alongside Stella Tennant.

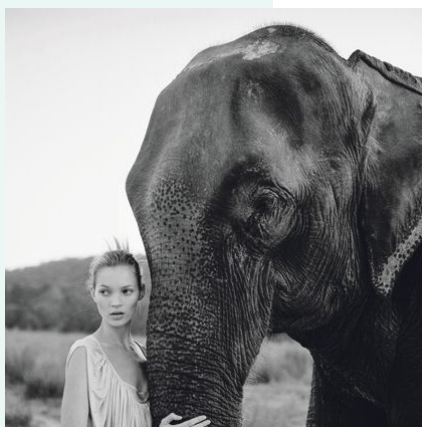
1989

Christy Turlington and Linda Evangelista, NYC.



1993, Kate Moss and the elephant Nepal.

Elgort was probably the most prominent photographer capturing Kate as her career took off in the mid ninties. This particular shot will be the centrepiece of the Collete exhibit.



2011, In love with the city.

Karlie Kloss is captured in bright colour appearing for *Vogue* Japan.





The Scribe is an arts society, a host of events, a place for creativity to thrive, and above all, a university publication in the form of a zine. We aim to produce at least four issues a year – five if we're lucky – with pages packed full of submissions from the university's students, from poetry to painting, creative writing to photography. If you, like us, have a feel for all things imaginative, handmade and creative then The Scribe is the place for you. If you sign up to our mailing list, like our Facebook page and most importantly, buy membership you will have access to information about deadlines, launch nights and other events and as a member will pay reduced admission for all things Scribe and will be able to submit your art and writing to the Scribe. Like us on Facebook at facebook.com/thescribeleeds, email us at thescribeleeds@gmail.com, and to buy our membership, search 'The Scribe' on the LUU website.

VICTOR

You forged me, Victor, from your old lovers;
stolen parts, so you would never forget.
I never forgot. My little Victor,
you forced my awkward being together
and gave me wants, wishes that were not mine;
foreign thoughts and those lingering burdens
I had no need to know, nor wished to bear.

My darling, my Victor, you selfish worm,
you are my abomination, ready
to clasp others' throats then cry out for air
when you begin to choke in your own stench.
Your self-pity feeds my cyclical hate.
I loathe you for what you have done.
I loathe the restless mind that left me scarred.

I am abhorrent.

Words being your scalpel, you forced your way
beneath my skin. Now with each cursed sight
I have of you, with each flick of your tongue,
my wounds open and weakness flows again.
I'm marked by memories I should forget.
Dear Victor, your taste for aesthetic was
enough to make my patchwork form shiver.
I did not fit the frame of your picture.
You are no great mind, no tortured poet,
and my heart is not yours for autopsy.

I am your abomination.

Victor, all I wanted was your kisses,
instead you gave me scars and stolen breaths;
scalded my mouth with your acidic tongue.
You are not worth the slime that coats my skin,
yet you are everything and all I see.
My Victor, you are all I know and need.

You, creator, are my monster; I yours.

You gave me the old thoughts of another;
alien limbs to love, to touch. For lust.
But why do you want to rip them away?
Why are you now so cold and so afraid?
How do I have a grown man cowering?

I detest you with every fibre of
my awkward being, you cold puppeteer,
but please forgive me. Victor, I beg you.
Victor, Victor, I'll worship your name till
these crocodile tears run dry and my cold,
grey skin turns to a suffocated blue.
I love you, Victor. Will you love me too?

K.J. Launder

A Walk Down the Aisle

Twice in my life I have listened to a phone call that
was not mine.

In the first I suppressed

An indignant address
As they spoke jestingly of my childhood desire to
walk down the aisle.
I wanted to walk behind, to carry flowers and for
her to wear white.

In the second I realised I would walk down the aisle,
I would walk behind the bride
But she would not be dressed in white.
I would not carry flowers.

Instead, she would be carried upon shoulders

Caitlin van Buren

Open Mic Night. 8th October

Join us at LS6 Café for an evening of Leeds'
finest poetry, prose and music at the Scribe's first
open mic night of the year.

Anyone is welcome to perform, just let us know
either in advance or on the night and we'll put you
down for a slot. If that doesn't tickle your fancy, just
come along and watch! Fairylights and Page Stage™
guaranteed, as well as LS6's selection of drinks
(alcoholic and otherwise).

We look forward to seeing you there!



[Image: Warner Bros]

Woody Allen: separating fiction from reality

With the recent release of Woody Allen's *Café Society*, *In the Middle* discusses his controversial private life

Woody Allen's most recent effort, *Café Society*, enjoyed the privilege of premiering as the opening film of the 2016 Cannes Film Festival. Attention, however, was diverted from the director's work when French comedian Laurent Lafitte, in his role as the opening night's master of ceremonies, jokingly alluded to Allen's infamous past relationship with actress Mia Farrow. In 1992 Allen was subject to sex abuse allegations concerning the couple's adopted child Dylan Farrow, although the case was dropped some seven months later. Allen's relationship with his now adult adopted child Soon-Yi Previn did little to quell the judgement of many regarding his private life.

The actresses who have worked under him, Farrow excluded, seem to love him, despite what accusations may have stained the director. Blake Lively responded to Lafitte's comments by defending the director: "My experience with Woody is he's empowering to women". In her many acceptance speeches picking up gongs for her role in *Blue Jasmine*, Cate Blanchett often mentioned Allen's unrelenting output, and the work he had created for actresses. Unfortunately for Allen, mere endorsements of his character have done little to exonerate him in the eyes of many of his detractors. In recent years, a wellspring of those ready to call for a blanket boycotting of all of Allen's work has emerged; should we, perhaps, ask ourselves if such a reaction is justified?

Attempting to compartmentalise the artist/politician/philosopher from their work is not a new endeavour. In 2010 Stephen Fry starred in a documentary entitled *Wagner and Me*, in which he attempted to reconcile his love for the

musician, despite the fact he was deplorably anti-Semitic. Assuming, though, that art can triumph over biography, was much easier for Fry, as the person he was reconciling with is dead and has been dead for a very long time. Woody Allen, on the other hand, is very much alive. When you buy a ticket to one of his films you are financing his ability to make his next film, perpetuating his career. A similar qualm is the reason so many, even those who love the artist's works, find viewing a current Roman Polanski film a moral conundrum.

Attempting to compartmentalise the artist/politician/philosopher from their work is not a new endeavour.,

In contrasting Allen with Polanski, perhaps unfairly, we do find what could be the crucial differentiator between the two. While Polanski was actually charged with crimes he has since fully admitted to committing, Allen was simply investigated – never charged – and has certainly always fervently denied any wrongdoing. Whilst it may be appealing to bow to our most base instincts, to grab our pitchforks at the idea of the injustice of a child molester going unpunished for almost thirty years, for the time being it remains only that: an idea, an accusation, but far from any assurance of guilt. Allen's association to Polanski as a filmmaker in a similar situation will have done little to help. In addition to this, Hollywood's persistence in defending Polanski has left many, perhaps rightly, sour on the subject, but this does not need to extend to someone who has done no wrong in the eyes of the law. For justice to work in its current fashion in our society, Allen has the same right to live an unperturbed and unharassed life, and he has a right to remain a filmmaker.

Jonathon Atkinson



Hunt For The Wilderpeople

Image: Piki Film

Having past most audiences by, *In the Middle* takes a closer look at *Hunt For The Wilderpeople*, an under-appreciated gem.

Ask your average person what they know about New Zealand and they will invariably mention the use of its landscapes for *The Lord of the Rings* film trilogy; the opening shot of *Hunt for the Wilderpeople* makes it clear that Peter Jackson and co. barely scratched the surface of the country's natural beauty. Set deep within the untamed bushlands, Taika Waititi writes and directs the story of teen delinquent Ricky Baker (Julian Dennison) as he is taken in by new foster parents. Unimpressed by the isolation of his new home and the coldness of 'uncle' Hector (Sam Neil), Ricky is slowly won over by the warmth of his foster mother, Bella (Rima Te Wiata). However, when circumstances force Hector and Ricky together, they are driven to flee from police, hunters and Child Welfare Services.

Apart from a brief cameo, Waititi remains behind the camera for *Hunt for the Wilderpeople* unlike in his cult vampire-comedy *What We Do in the Shadows*. The film he produces feels like an unlikely marriage between Wes Anderson's

Moonrise Kingdom and Edgar Wright's *Hot Fuzz*; the gently whimsical tone of the former is met with comically overblown action and chase sequences which can at times feel out of place. Dennison is natural as the wannabe gangster, and he shares good chemistry with Neil, although the beats of their awkward 'father-son' relationship will feel very familiar to anyone who has seen Pixar's *Up*. The starring turn of the film belongs to Rachel House, as the fantastically villainous Child Welfare officer Paula, who shares a funny partnership with slow-witted policeman Andy (Oscar Kightley). *Hunt for the Wilderpeople* has lots of genuinely funny moments, and a few stand-out performances. A very enjoyable film which needs to be seen on the big screen to fully appreciate the breath-taking setting.

Joe Scott

Rating :



In the Middle unwraps *The Girl With All The Gifts*

The Girl with All the Gifts, adapted from M.R. Carey's novel, presents a harrowing narrative set in a future irrevocably altered by a global and fatal virus. The narrative follows a callous scientist, a remarkable young 'hungry' Melanie, a sympathetic teacher come psychologist, and two soldiers. The primary source of narrative conflict is the polarised opinions of the protagonists. Dr Caroline Caldwell (Glenn Close) sees 'hungries' (zombies), especially the children, as specimens to be harnessed for medical progression whilst Helen Justineau (Gemma Arterton) identifies their essential humanity. However, all are united by an overruling need to survive.

The film enters a genre dense with clichés and more misses than hits, yet remains original and engaging. Director McCarthy presents a singular, ambitious vision – he was not to be constrained by a relatively minor budget of £4.4m. tackling conventional 'zombie' motifs subversively, and seeking to elicit a more meaningful emotional response rather than fear.

The success of the film is arguably carried by excellent performances from a well assembled and refreshingly female-led cast. The titular gifted girl is portrayed by Sennia Nanua, who makes her big-screen debut, whilst Glenn Close gets to exercise her already storied acting chops.

Gemma Arterton presents a standout performance which marks a return to big screen cinema after a number of box office and critical bombs. The raw and compelling performance evidences a shift in Arterton's career, as her turn in *The Girl with All the Gifts* suggests an actress taking control of her future.

The film is ultimately daring and engaging, leaving me hungry, not for flesh, but for more original reimaginings of well-worn genres.

Jacob Prentice

Rating :



Zombies! Viruses! Glen Close!





Black Trans Lives Matters

Image: Ben Hutchinson

Leeds Black History Month got off to a phenomenal start on Tuesday, as the Union played host to the uncompromising artistic presence that is Travis Alabanza. Travis, a black transfemme performance artist, delivered an astounding piece that combined elements of poetry, soundscape, and theatrics in order to create something entirely unique.

The performance began with a mantra being repeated over and over via the sound system, as Travis stood on stage, visually enacting a psychological exploration of their own body. The oppressive mantra seemed to taunt Travis, questioning why they 'wear make-up' and refuse to 'play by the rules'. It was a mantra that became disturbingly lyrical, taking on the form of a nursery rhyme, as Travis too began to join in on some parts. As well as implying a complex relationship between society and the self, this opening also did away with traditional artistic forms. Was this poetry, theatrical performance art, soundscape, or something else entirely? This redefining of boundaries, this bold challenge to tradition, set the tone for the rest of the night.

What is perhaps most striking about the evening that followed, was how intimately personal the performance was. Throughout, Travis disclosed much about their own life that was as real as it was harrowing. One particular anecdote about day-to-day prejudice, which was used as the backstory to a poem about 'black love', was particularly visceral.

Due to this intense intimacy, it is hard for me as a writer to talk about any

general effect that the pieces had on 'the audience'. By acknowledging their own individuality, Travis forced oneself to acknowledge that each and every one of us is different – that we would all experience the piece differently. So I will not talk in generalities. I will simply say how I was effected. And for me, Travis achieved the impossible. They made me see that a poem about a blowjob could be as funny as it was heart-breaking. They made me see that there are challenges which some have to face, of which I have never before conceived. But above all, despite all my white privilege, despite my appalling ignorance of their world, Travis made me feel like I could understand. For a brief, fleeting moment I was miraculously transported into another person's shoes. Now, I am not suggesting in any way that I now suddenly 'get it', that I could possibly now know what it is like to be black and trans in this country. I am merely attesting to the talent of Travis Alabanza.

The performance ended in a suitably challenging way. The audience became the backing track for Travis' last poem, as we were encouraged to chant the probing questions: 'What about their bodies? What about their protection?' The significance of this was heightened upon the delivery of yet another powerful line from Travis, which described how they could be accepted on stage, but often not in the outside world. The challenge laid to us was clear. This performance was not something to be consumed and forgotten; it was to be taken with us to the outside world. Hopefully, for me at least, it will be.

James Candler



What If I Told You: Blurring the line between audience and participation

Image: Mayers Ensemble

I've seen pieces of theatre that have involved audience participation. I've heard of pieces of dance that have involved the dancers moving amongst the audience. I've even heard of a play that involved the audience being blindfolded and then cuddled for an hour by the actors. But I've never before walked into an auditorium to find the seats cordoned off, a big barrier leaving the audience nowhere to stand but on the stage itself. As the lights went down and a woman emerged from the wings, taking her position amongst the crowd onstage, a murmured voice could be heard from the audience: "why can't we just sit down like a normal play?"

What If I Told You is the first solo show from Pauline Mayers of the Leeds-based Mayers Ensemble, and is performed at the West Yorkshire Playhouse as part of their Furnace Festival, aimed at showcasing new local writing. Loosely based on Mayers' own experiences as a professional dancer, manoeuvring her way through the implicit racism of the British arts, the piece also charts the career of J. Marion Sims, frequently cited as 'the father of modern gynaecology' and a man who bought African-American female slaves to experiment upon. One woman was subjected to an excruciating series of thirty experiments.

Mayers' ability to intertwine her own experiences with those of a racist makes for an hour in which empathy is not so much encouraged as squeezed out of its audience. Caught in this wholly unique space, the audience finds itself hugging each other, joining in with Mayers' choreography and forming freeze-frames from Sims' operating theatre. This participation was paired with solo scenes from Mayers, where moments from her life jumped out into the audience, provoking sympathy, respect and anger. "I don't know what to do with you," Mayers dance teacher once said to her, "I've never taught a black body before."

In a sense, Mayers' intention does not appear to be the creation of pleasing art. There are a few moments which pander to the conventions of what might be termed traditional fringe theatre. For here, Mayers is not dealing with the fringe, the outsiders, the other; she is dealing with the universal. And it shines.

Rating:



William Rees-Arnold

The Turner Prize 2016

Gaudy, vital and more controversial than ever. The Turner Prize is back. Writer Connie Lawfull takes us through this year's Turner Prize nominees.

The Turner prize shook up the art world once again in 2015, awarding the prize to Assemble, a group considered by many to be a 'non-artist' collective. With the opening of this year's exhibition, the spotlight is back on the diverse, bizarre and ever changing world of contemporary art. Can this year impress, inspire and divide the country? Or are we getting too used to obscure contemporary art to be affected by it?

Helen Marten's collection of handmade and found objects seem unrelated, and resemble a curious workstation, abandoned, mid-activity, by someone in a hurry. The eye jumps from piece to piece, attempting to find some meaningful association and making infinite conclusions.

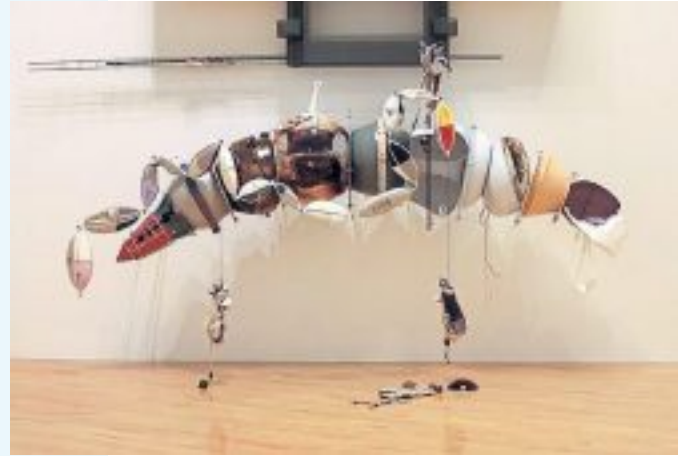
This is exactly what Marten wants. Recognising that media development has led to a world saturated by imagery, she encourages us to really consider what is in front of us, a much slower and more intense process of looking. Experiencing her work is almost meditative, providing a refreshing break from the visual bombardment of everyday life.

Sharp, analytical and witty is Anthea Hamilton, who attempts to provoke a reaction from her audience. For sure, her use of unexpected material and scale trigger a reaction – who couldn't respond to a towering 16ft sculpture of a butt? For me this is where the impact ends. Each piece stems from meticulous research, and once you understand her obsession with the likes of Pesce or Artaud, the work is enhanced. However, while I am envious of her informed and distinctive gaze on the world, I fear that those of us who do not share it may be shut out from ever appreciating the work's full impact.

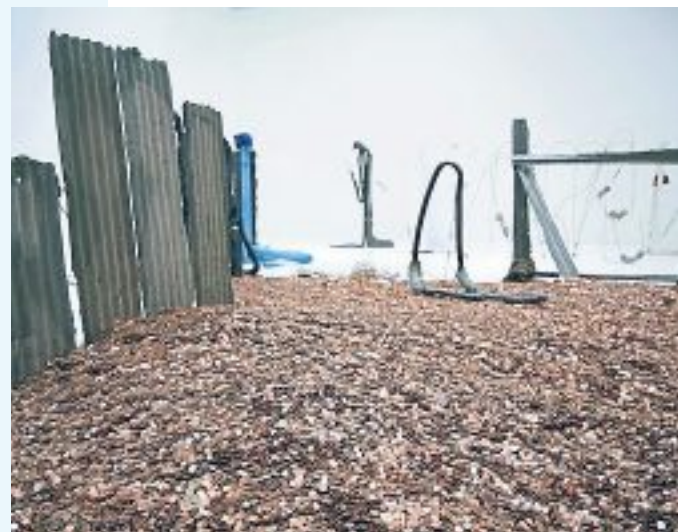
How much, or how little can we really be expected to live off? Michael Dean strikes right into the heart of this increasingly controversial question, displaying £20,435.99s in pennies amongst his sculptures. Why £20,435.99? Because this is exactly one penny under what the UK government considers to be enough for two adults and two children to live off for a year. Left to contemplate our society and social responsibility, this piece is extremely evocative, serving as a perfect example of how contemporary sculpture can be used to make powerful social comment.

To many, Josephine Pryde remains an enigma. Her photographic series borrows the visual language of advertising to sensitively portray hands in contact with a series of objects. Despite the seeming insignificance of the objects, you feel you are witnessing a deeply private moment of connection, finding a new intimacy in our physical connections with the world around us. Despite probing by many, it is said Pryde "never answers questions, she just poses more". So whether this sensation of connection is what Pryde hoped to achieve remains a mystery. The public will have to decide for themselves whether this is "one of the joys of Josephine Pryde".

While critics have been impressed all round, there is, I feel, a clear and obvious winning choice. With her work's keen awareness of both itself as an art piece and its role in the wider world, the winner has to be Marten.



Are we getting too used to obscure contemporary art to be affected by it?



Drama rises as BBC can't prove they have the dough to win *GBBO*...

Image: BBC

Headlines this week have provided a somewhat soggy bottom as the nation found out that *The Great British Bake Off* will move to Channel 4 for the next series, after Love Productions and the BBC were “unable to reach agreement on terms to renew the commission [of the show]”...

Following the news, hearts were broken as Mary Berry, Mel Giedroyc and Sue Perkins released announcements stating they would not return out of loyalty to the BBC. Paul Hollywood was happy to stick around though, and unsurprisingly so, as he is reportedly being offered four times his previous pay package for the Channel 4 series.

This isn't the first time the BBC has lost out on big money deals. *Top Gear* was the BBC's most profitable show before the 'fracas' with Clarkson. Although they tried to renew the show with hosts Matt Le Blanc and Chris Evans, it instead went on to experience the show's lowest viewing figures for over a decade. A lot of sports coverage, including *The Open 2016*, *Formula One*, and *The Grand National*, has moved to Channel 4 and Sky, and in November it was discovered that *The Voice* had been sold to ITV for 2017.

We must ask the question- is the departure of *GBBO* the final straw for the BBC? Some have already predicted that in five years' time the BBC won't even exist. It seems that they are more and more often being outmanoeuvred by commercial channels such as ITV, Sky and Channel 4.

The BBC states that it wants “to inform, educate, and entertain”, and since its creation in 1922, the BBC has delivered arguably the most impartial news service, being paid for by the people's license fee, and giving the people what they want.

But inevitably it has faced a huge amount of scrutiny, moreso than ever in the last decade. In 2012, allegations of sexual assault came out against Jimmy Savile, which lead to serious inquiries into the BBC. More recently, there has been anger following the government's release of BBC salaries over £150,000. The government have said that they want to make the BBC more 'transparent' for the public.

'The icing on the cake for Channel 4?'

However, considering we have a Tory government, and the BBC is a socialist concept, would it be so foolish to think that the Tories just want to destroy it? Maybe the idea of transparency is there to give power to the people, and give us a better insight into what the BBC is actually about. Or, maybe, they will continue to tear it apart and expose all its downfalls until it collapses and we are left with nothing but bias, advert-ridden TV.

TV with no ethos to inform or educate, but instead to entertain by any means necessary, and make as much money as they can (Paul Hollywood, I'm looking at you).

Anastasia Barnes

Temperature's Rising: The Remaining Contestants



Narcos Season Two: Addictive As Ever?

The hit historical crime drama *Narcos* has come to yet another chilling season finale. The original Netflix series follows the notorious Colombian drug lord, Pablo Escobar himself, throughout the height of his career during the eighties and early nineties...

Though difficult to top the first, the second drug-busting season looks at DEA agent Steven Murphy continuing his quest to bring down drug lords while also giving us an intimate look into Escobar's private life as the tale unfolds. While the previous season focused on the chase and cocaine, the new season aims to almost humanize the drug kingpin as we begin to see behind his mask. Instead of recording this in a documentary style, Netflix opted to romanticize Escobar, giving us insight in to his thoughts and feelings.

Towards the end of the season much of his time is spent alone, away from his beloved wife and children. Perhaps it's the overgrown beard or the constant scenes depicting him hunched over his mobile radio phone - that is indeed what they are called, I did the research, trust me on this - with a solemn look on his face, but you almost begin to feel sorry for the poor fella. That is until you remember him blowing up that bus in Bogota, killing dozens of people. Not to mention that 'The King of Cocaine', as he was nicknamed, was estimated to have a net worth of \$30 billion by the nineties... yeah how's that student loan pal?

We also see the return of Carrillo, a brutal character, who does his best, by which I mean his worst, to intimidate the drug lord, though his tactics prove to be futile.

"... the new season aims to almost humanize the drug kingpin as we begin to see behind his mask."

If there is one criticism I have with this season, it is that Escobar's death seemed rather anticlimactic in comparison to the two-season chase. I mean, I realize you can only drag out being shot by a bullet for so many minutes but as they hunched over his lifeless body I could not stop myself from going "Is that it?". I will however admit that inserting the real life photo of Peña and Murphy crouching by Escobar was both satisfying and eerie. Good job, Netflix.

Despite most of us having a pretty good idea on where this story leads, we can all still enjoy the ride whether it be because we enjoy a good biographical film that appears to be a thriller, or perhaps because we want to brush up on our Spanish (I won't lie, the only word that has remained with me after finishing this season has been Limon's name - does that count as Spanish?). Fear not if you've come to

the end of the season and feel like there's no hope left for *Narcos*, as Netflix has already released a teaser trailer for the third season. Step over Medellín Cartel, the Cali Cartel are just getting started.

Rating: 

Irina Roman

HUNTED How Long Could You Last?

The advert and idea of the Channel 4 show is naturally very inviting. Ten "fugitives", some in pairs, some alone, are released from a location in Birmingham with the task of evading capture from a team of ex-MI5 agents for 28 days. This team will try to track their every move and subsequently catch them using methods used in the UK to catch criminals...

It inevitably stimulates thoughts of Big Brother and how we are always being watched by the extensive network of CCTV cameras all over Britain. The show has chosen a long enough time frame, 28 days, to force the fugitives to employ some skill and ingenuity in evading capture. The range of fugitives also promises excitement as they include amputee ex-soldiers, a househusband and a stockbroker's assistant.

Social media played a scarily large part in the first episode with the hunters scrutinising the Facebook and Twitter accounts of the fugitives. Further reminding the audience how easy it is now to find out ample amounts of information about someone just from the internet. Similarly, with all of their families having to give up their electronic items, much needed intelligence was gained from hacking into their computers and laptops.

Even though the ethical hacker of the team did just try the fugitive's birthday and pets names to easily gain access to ex-soldier Jez's MacBook. This wasn't the only part of the episode where the secret agent vibe that the show was channelling fell short.

They clearly wish to portray the team of hunters as a group of talented geniuses. However, the conversation between the spotty twenty-something computer geek and investigative psychologist Donna, over whether one of the fugitives is going to ring his son on his first birthday, leaves the audience needing a lot more convincing of their ingenuity.

Unsurprisingly, the show is channelling a dramatic tension, but seems to rely solely on music for this. When househusband Nick almost gets caught in the first ten minutes, we only felt a bit sorry for him. While the show obviously centres on technology and the catching of the fugitives, it doesn't allow us to become emotionally invested in the characters. When two hunters eventually track down two of the fugitives in a restaurant and almost catch them, as a viewer, I almost didn't care if they were caught or not. This isn't helped by the fact that none of these mostly middle class fugitives seemed enthralled with winning the £100,000.

Overall, the idea and advert of *Hunted* are really the only exciting things about it. But it is probably worth a watch if you're planning to go on the run for a few weeks.

Sophie Roberts

Rating: 





“Don’t be surprised when Americans are jealous of where you live”

An insider’s view of travel in the UK compared to the USA.

The United States is well-known for its odd food combinations and ridiculous politics. It is also known, to a lesser extent, for its beautiful natural features and awe-inspiring monuments. While there is a lot to visit in the US (it is a massive place after all), it is rarely mentioned in travel brochures just how hard it is to actually travel around.

You would be shocked by the amount of people I have met who have never travelled outside of their home state, let alone out of the country. It’s especially shocking considering I lived in San Diego, a city that is only a fifteen minute drive from Mexico.

It is truly a different way of living compared to the UK. When it comes to traveling, England is miles ahead of the US.

For starters, when it comes to cheap and efficient public transportation, America is a mess. Most cities in the US are built for cars, and many don’t have good public transport put in place. Some cities do have good public transportation, but traveling across the state is another matter entirely. I once traveled on public transport from San Diego to San Francisco, an eight hour journey by car that took twelve hours. This journey included taking a train to Los Angeles, then a bus to Bakersfield, then a train to San Francisco, and it was not cheap. And that is just traveling within the state of California. Traveling across the country is downright impossible without either owning a car or spending a fortune on plane tickets.

The US is so big. In the fifteen years that I lived there, I only visited a fraction of the fifty states. I once had a conversation with one of my friends living abroad in Belgium about how shocking it was that I could take the Eurostar from London to Brussels and it would only take two hours.

“To only travel for a few hours and end up in another country is miraculous for people who have spent over two hours in traffic...”

To only travel for a few hours and end up in another country is miraculous for people who have spent over two hours in traffic just driving up to Los Angeles. It’s nice to live in England, where you can cross the country by car or train in a day. To be so physically close to mainland Europe is also such

an advantage. When it takes over five hours to fly across the country from San Diego to New York, you cannot help but appreciate flights that can get you to quite a few countries in Europe in less than three hours. Every American exchange student I’ve met has spent every second of their free time traveling around Europe, knowing that the moment they go back stateside, there won’t be many more opportunities to travel so easily for so cheap.

I don’t mean to discourage anyone from visiting the US, because it is an amazing place, but don’t be surprised when Americans are jealous of where you live. We don’t get out as often.

Jade Verbick

Oktoberfest at Headrow House

Oktoberfest is an iconic German festival, running since the 1800's, and has been spreading contagiously from its origins in Munich to cities across the globe ever since. It's unsurprising that Leeds welcomes this festival (and all its beer) with open arms, with themed events popping up all over the city.

This year, running hand in hand with the Munich festivities, Headrow House set up their own Oktoberfest weekend; Oktoberfeast. The four-floor alternative venue, situated right in the heart of Leeds city centre, was decked out head to toe in Oktoberfest themed decoration, transporting all their guests, including myself, from the traffic-ridden Headrow into a hidden corner of Munich itself.

The front courtyard was adorned with gingham garlands, beneath which the odd Lederhosen wearer made an appearance. The bunting continued into the Beerhall, where it was teamed with Oktoberfest signs and suitably hung German flags. In seek of warmth and escape from the chilly Northern wind, I sat myself along the wooden benches, stein in hand. The dim lighting and candles, as well as the wall made of logs, created a cosy cabin atmosphere, making me feel like I was in an actual German setting.

It's safe to say that Headrow House really pulled out all the stops for Oktoberfest, as on Sunday evening a Bavarian Oom-pah band graced our eyes and ears in the Beerhall, playing sets of wonderfully German inspired music and authentically kitted out in Lederhosen.

"It's safe to say that Headrow House really pulled out all the stops..."

As the event name 'Oktoberfeast' suggests, this weekend celebration of all things German certainly provided a real feast. The entrance courtyard was home to Smak sausages for the weekend, a Yorkshire based sausage street food company offering up plates of grilled sausages, in keeping with the German theme. Likewise, at the far end of the Beerhall was food by Headrow House's very own Ox Club restaurant, providing the likes of smoked pork shoulders, German sausages and crispy pig's ears.

Delicious food wasn't the only thing on the cards, as Headrow House also equipped itself with over 20 different German beers in honour of the event. Ranging from specialised Oktoberfest draught beers to multiple German bottled options, there was something on offer for all tastes. In keeping with festival tradition, one litre steins were also available; the popularity of which was apparent when simply looking around the room.

Thanks to the array of beers, delicious selection of food and hearty music, it goes without saying that Headrow House managed to bring a glimmer of the renowned festival to Leeds with their successful Oktoberfeast this weekend. It has certainly sparked my excitement for the continuation of the German themed celebrations over the next week, and if you haven't experienced any Oktoberfest festivities as of yet, make sure to pay them a visit soon!

Alice Holton

Your Oktoberfest Preview:

Yes, October is here, but don't fear, so is Oktoberfest! Celebrating days of Bavarian Food, Bier and music...

DRINK:

Erdinger, one of Germany's most popular brands is being bought to Leeds, alongside their haus beer. If bier's not your thing, don't worry! A range of German wine as well as soft drinks will also be on offer. Prost!

FOOD:

You may need to line your stomach in between pints, so Authentic German cuisine will be served up all weekend long. This includes firm Bavarian favourites such as Bratwurst, Brezel, Schnitzel and Hendl, as well as some tasty vegetarian options.

VENUE:

In a perfectly fitting fashion, Oktoberfest Leeds will be held in the grounds of a famous former local brewery at The Tetley, which is situated just a stone's throw away from Leeds city centre.

MUSIC:

Time to work off all that food - No Oktoberfest is complete without an Oompah band. Throughout the weekend a rousing in-house band will get you on your feet.

SESSION TIMES:

THURSDAY 16.00 - 23.00

FRIDAY 16.00 - 23.00

SATURDAY 12.00 - 16.00 / 17.00 - 23.00

SUNDAY 13.00 - 19.00



So, wipe away those winter blues and start your October with a bang this weekend!



Why *New Girl* is the Best Show on TV



I am a strong believer in the beauty of television. Lazing around on a Sunday afternoon is never complete without multiple cups of tea, bourbons and my favourite programmes. However, *New Girl* isn't just a comedy to pass the time between revising. It is a witty depiction of the random and crazy turns of adulthood, work and love. Here's why I think this L.A whirlwind of fun should be up there with *Friends*...

1) The main character, Jess, isn't just a good-looking role.

She actually has, well, character. If she's not carrying around folders from her long day at work, she is shutting down fleeting or offensive comments – Nick I do love you, but you are very guilty of this, or joining in with beer drinking games with her flatmates. Cece-Jess's best friend – also has depth to her character, showing her sensitive side in her love for Schmidt, but also her daring, protective and intelligent nature as she auditions for presenting careers and supports Jess through her many ups and downs.

2) Jess is unapologetically nerdy, compassionate and wacky.

She is an American Bridget Jones; using *Dirty Dancing* as a break-up tool, getting soaked in her ex-boyfriend's open truck in a car wash, and dancing with the new twenty-something neighbours across the hall. She accepts her clumsy ways, and does not change her character for anyone: what you see is what you get.

3) The romantic plots are not just focused on women.

There is the masculine stereotype that men should not discuss feelings, and that women are only to lust after, rather than to love or be in a long-term relationship with. In *New Girl* however, we often see

Nick, Schmidt and Winston discussing their love life. All my favourite TV shows tend to showcase the love of male characters; for example Ross and Chandler's cosy chats in *Friends*, and the deep interviews in Channel 4's *First Dates*. Ok, maybe they do need a 'manly beer' afterwards, but even so, male characters pouring their hearts out

4) Equality.

My favourite part of Season five so far is when Jess is introduced to Sam's parents. We see that his parents are both men, and there is absolutely no reference to this in the episode. I think it's great that LGBT characters are featuring more and more on TV without it being a major plot line or a love interest, and it's finally becoming a normal thing in media as well as in reality.

Hopefully now you'll see why *New Girl* is a work of art in its own right: collaborating funny scenes with heartbreak and unemployment, yet always ending with the comforting message that it's ok to mess up. If these points weren't enough, Winston auditions his lazy cat for an action film role. I mean, that should've had a paragraph of its own.

Charlie Collett

Emma Watson vs. *The Sun*

Since rising to fame as a child actress in one of the world's biggest movie franchises, Emma Watson has used her status to fight for gender equality. She first moved us with her speech at the UN HeForShe conference back in 2014, in which she explained feminism, her personal experience with sexism and what feminists can hope to achieve once given more support.

Recently, she gave another speech at the UN about equality at university and campus sexual assault policies; a topic that has risen to the top of the public's consciousness recently – especially since the Brock Turner case. She referenced sexual assault then progressed to advise universities on ensuring women's safety on campus. Watson also highlighted the inequalities of women in higher education and attempted to empower women to evoke change.

Watson said: "As we leave home for the first time to study at the places that we have worked so hard to get, we must not see or experience double standards. We need to see equal respect, leadership, and pay."

Despite Watson's inspiring speech, *The Sun* published a rude column attacking her speech and completely disregarding what she said, which only exemplified the sexism that she is attempting to irradiate. Rod Liddle, the journalist behind the controversial article, called Emma's speech 'whining crap'. Not only this

but he moves on to ask readers why the public takes actresses opinions on political matters seriously.

A *Sun* spokesperson stated that Rod was only "echoing a great many people in sharing his exasperation at celebrities that feel they can lecture us mere mortals". Many celebrities used social media to defend Emma, for example, *Game of Thrones* actress Sophie Turner tweeted "Emma has more class, intelligence and eloquence in her little finger than you have in ya whole body." The paper has always been known for its controversy but this definitely seemed to surprise the public.

Gender equality has been a fight for many years and one that will take many more years to overcome. It is something that should be supported and promoted, not dismissed publically by institutions or journalists. This is not to say that people can't critique it or dislike speeches about the subject matter for differences in opinion merely help to improve the approaches and can be very productive to the campaign as a whole. But it is the fact that a journalist has categorised Watson as unworthy of publically speaking about such important issues just because she is an actress.

Watson has remained diplomatic by not referencing the article. Instead she recently posted a video on Twitter that promotes her latest gender equality

campaign. So congrats to Emma on another inspiring speech and for not responding to such a negative article. Keep on keeping on, Emma.

Hannah Snutch



A Sparse Summer in Film?



On top of this, the exportation of blockbusters to Chinese markets has resulted in less English dialogue and the crowbarring of Asian landmarks into film sets. For example, Jason Bourne's action-packed return featured only 42 lines from Matt Damon. So with all this in mind, let us examine a sample of this summer's blockbusters.

The season got off to a shaky start when, somehow, the Teenage Mutant Ninja Turtle franchise generated another movie. Surprisingly, Megan Fox returned for the sequel. I suggest you do not.

Yet much more disappointing was the latest X-Men instalment, *Apocalypse*. The success of the original trilogy and of its prequels created a hype that was deflated quickly by a convoluted plotline. While the acting of James Macavoy was of his usual high standard, and Sophie Turner's replacement of Famke Janssen as the younger Jean Grey was excellent casting, the film's whole dynamic was unconvincing. *X-Men Apocalypse* failed to capture the essence of the original trilogy, which had made a story about mutants so grounded and human.

The month of June brought hope that X-Men had simply been the bust before the boom via *Finding Dory*. By walking into *Finding Dory*, I, and many other 90's kids, were putting entire childhoods on the line. But whilst *Finding Nemo* was a tough act to follow, Dory was not far off the mark. Ellen DeGeneres voice acting was delightful, the plotline was gripping, and the cameo characters hilarious. Idris Elba as an overprotective sea-lion had me laughing out loud in the cinema.

Within one fortnight two tragedies of equal gravity took place. On the 21st of July, Donald Trump was elected presidential nominee and, on the 3rd of August, *Suicide Squad* was released.

Whilst the acting skills and chemistry of Will Smith and Margot Robbie did provide some respite from this plot-less action porn, David Ayers directing was about as sturdy as a policy plan formulated by George Osborne, with little previous experience.

The movie appeared to have been hacked into pieces and grafted back together like some sick, Frankenstein monster. Amusing, snappy scenes from the sneak previews had about as much context in the film as they did in the trailer. It was as if David Ayer had observed Simon Pegg's slick, choppy directing in *Hot Fuzz* and then paid a child to copy it using Windows Movie Maker. This, followed by an awkward effort by the creators of *Bad Moms* to reproduce *The Hangover*, had left me so bitter and upset that I almost didn't except my friend's invitation to see *Sausage Party*. But thank the lord I did.

Seth Rogan's hilariously inappropriate animation is full to the brim of original, line toeing humour. It's not for the faint hearted, but if you're as disappointed with the summer season as I was, *Sausage Party* will definitely lift your spirits.

Bradley Young

So that's it. The summer is over, and with it the blockbuster film season. But, if like me, you're wondering what blocks were actually busted by this holiday's rather dismal offering, then I am here to validate your disappointment. If, however, you chose not to see any of the hotter months' movies, then this article shall serve as a comprehensive list of what good decisions you made, as well as what hidden gems should feature in your next Putlocker and chill.

With big budget movies increasingly diffused throughout the year, this summer always had a greater risk of not delivering the goods. Marvel and Disney were but two of the production companies that made big releases in chillier seasons.

How to Beat the Stress of University



my mind; it's by no means easy, but it undoubtedly helps to make everyday life much more manageable.

I've always been a very organised person (well that's what I tell myself anyway). I'm always early to meet people and the thought of buying a new organiser fills me with joy. But no matter how much I seem to plan ahead, I always find there's something I forget to do, or I end up leaving some work to the very last minute. My problem was that I was making 'to-do' lists that were far too long; I was expecting that I could work non-stop morning until night, which is just so unrealistic. Instead, I've found that setting myself manageable day to day workloads makes me more productive than I would usually be.

Working for just two hours a day and getting a few things done well, is a lot better than working for 10 hours and getting those same few things done, but at only a fraction of the quality. Of course, time management plays a major factor in all of this; I'm by no means suggesting you can start an essay the day before a deadline and expect it to still be a manageable goal. But by beginning to have realistic expectations of yourself, it becomes a lot easier to know what you're capable of doing.

Perhaps one of the most important things to do, but something that often gets forgotten amongst the stress of university, is taking time to do things you love. It can be so difficult to just switch off from revising or prepping for your next seminar, but just taking some time, however little, to relax will do you the world of good. For me, walking is the ultimate

way to destress. I remember during the January exam period of my second year, it was two days before my first exam and the stress I was feeling was so immense I couldn't bring myself to revise any more. That was until it started snowing that evening, and me and my housemates dropped all our revision and headed out for a walk. It didn't take away the problem that was causing me stress, I still had to sit my exam of course, but it gave me the chance to reset and recharge, and return to my work feeling just a little bit more positive than I did beforehand.

Finally, don't be afraid to admit when you're not able to do something. Sometimes I think the thought of telling someone I'm too stressed is a sign of weakness, but isn't it quite the opposite? It takes a lot to admit that you've got too much on your plate and there's absolutely no shame in doing so. Also, talking with people about the stress you're feeling will show you that you're by no means alone. It's easy to look around and wonder how your fellow students seem to be coping so well when you're not, but in almost every instance, this isn't the case.

There's nothing abnormal about feeling overwhelmed with university life, but it's important to know that it by no means has to be that way for your entire degree. Learning to manage your time and have realistic expectations of yourself might not relieve you of all stress instantly, but wouldn't it be great if it helped even just a little bit?

Lauren Davies

Even though the new year at university has only just begun, I can already feel my stress levels on the rise. Going in to my final year at Leeds, I can't help but feel overwhelmed by the fact in less than a year, there's a good chance I'll be thrown out in the real world. But thinking about all of the things I've got to do between now and then is what's got me worried the most. Although I can admit I'm generally a huge worrier, if there's one thing I've learnt over the last few years, it's that worrying shouldn't be front and centre in my life. Instead, I've made a huge effort to put worrying to the back of

TV vs. Netflix: A Modern Controversy

Eleanor Noyce
BA English

A cup of tea, the sofa, and the television might, for many people, be considered the perfect trio. Regarded as respite after a lecture, a method of guilt-dominated escapism from revision, or perhaps a fitting cure for the hangover from hell, the comfort of the TV screen has been an inherent part of British society for the best part of fifty years. In the 1970s, television was associated with allure and modernity, despite many being reduced to viewing exclusively in black and white. For the younger generation, TV has the power to evoke nostalgic memories of rushing home from primary school to secure the daily fix of *Art Attack* and *Newsround*. But with the digital phenomenon of streaming mediums such as Netflix on a powerful rise, our beloved TV screens are becoming more

endangered each day.

Having started out almost fifteen years ago as a medium predominantly intended to serve as a DVD subscription service, the success of Netflix is evident in the ten billion hours of streaming worldwide it receives each month. Its accessibility is undeniable; it doesn't take much observation to spot a sleepy-eyed individual using the

Whilst live television is restricted to the hours during which it is broadcast, Netflix is omnipresent, looming incessantly over the popularity of the programmes

website to stream on the train on their way to work in the morning. Whilst live television is restricted to the hours

during which it is broadcast, Netflix is omnipresent, looming incessantly over the popularity of the programmes we consider to be quintessentially British. For as little as £7.99 per month, it is possible to indulge in a marathon of a vast array of programmes without the stress of a TV licence.

With the controversy of *The Great British Bake Off's* move to Channel 4 continuing to dominate the daily news, the culture surrounding television is arguably becoming regressive, as opposed to progressive. In terms of the culture surrounding Netflix within the younger generations, it has almost become a mode of bonding. The immediate success of series such as *Stranger Things* and *Orange is the New Black* might be entirely attributed towards the excitement of the community surrounding Netflix. Social media facilitates this, as the omnipresence of advertisements

recommend to us what we "should" be watching.

Keeping up with the fast pace of modern life is difficult, and Netflix is a prime example of a medium which is adapted to suit the needs of, quite frankly, a needy demographic. With the immediate choice of hundreds of exotic and exciting programmes, Netflix is undoubtedly equipped to deal with the urgency of modern life. Instead of flicking aimlessly through the TV guide, the choice is largely given to the viewer. Of course, mediums such as BBC iPlayer are in place to ensure that viewers are able to watch what they want, when they want. The influence of American programmes upon Netflix's listings is strong, so where is the appeal in watching something that is innately familiar? Will the TV survive, or in ten years will we all be wandering around aimlessly with our heads in our tablets, streaming instead of actively

Every Child Has Merit

Jamie Ali
LUU Community Officer

I'm a firm believer that the postcode of the bed you're born in, what your parents did for a living, your background, your identity or, more pertinently, the results of an exam you did in year six should not determine where you end up in life.

Theresa May's plan to bring back Grammar Schools is yet another example of how this "new" government (made up of the same faces, but with a distinctly more right-wing tinge) doesn't just not care about helping kids from working class backgrounds like mine getting on in life, but is actively working against that idea. When David Cameron was Tory leader, even he labelled the idea of bringing back Grammars as "delusional". There's no evidence that Grammar Schools enhance social mobility. In regions where there is no selection, every child does better, even the brightest.

No parent would accept anything less than the best for their kids. Grammars supposedly represent a meritocracy, but surely every child has merit, not just the ones with parents who can afford an 11+ tutor. Grammars don't bring about a meritocracy. Grammars don't enhance social mobility. Grammars don't let working class kids climb the ladder. They entrench inequality. They

entrench the divisions between the top and bottom of our society, all whilst giving the proponents of grammar schools the odd example to point to of a successful grammar school kid done good (i.e. Theresa May herself).

If their plan to bring back selection to our education system goes through, Russell Group universities like ours will become the preserve of the rich and middle-classes who can afford expensive tutoring to get their kids into the local Grammar. Our university sets a benchmark that by 2019, 25% of its students should be from backgrounds like mine. This Tory plan would leave that target in tatters. As university students, we should be worried about what the Tories are doing to schools because whatever happens to the education system inevitably has a knock-on effect on universities.

In this post-Brexit world, what we don't need is yet another relic from the 1950s. We don't need kids being told at 11 that they're a failure. Why can't the government invest in making state schools better? Schools are facing a class size crisis, with half a million children in classes which are far too big. The teaching profession is facing a crisis in recruitment and retention. Just when you thought it couldn't get much worse than Michael Gove, who teachers said had "chosen to base policy on dogma, political rhetoric and his own limited



Image: Reuters

experience of education" when he was Education Secretary, Theresa May bursts in with this poorly conceived plan to drag us back to the bad old days of selection.

At a time when the government is already hitting young people with the double whammy of another tuition fee increase and the abolition

of maintenance grants for the most vulnerable students, they go one step even further and vow to bring back social division to our schools. Looking at that, you can't help but think that the government is determined to stop kids from working class backgrounds like mine from getting as far in life as they would like.

Why Black Lives Matter Still Matters

Kane Emerson
BA Economics and Politics

Whilst scientists have solved the puzzle of what came first, the chicken or the egg, many sane people are still puzzled by the question of what came first: the troll or the alt-right?

The alt-right are certainly a confusing bunch, with their extreme right-wing views and ridiculous statements, with their most famous product being Donald Trump. The difficulty in trying to decide whether something is originally alt-right or trolling is exemplified by Joey Salad's Black Lives Matter vs All Lives Matter social experiment video that recently went viral. For those of you who haven't watched the video, Joey goes to a white neighbourhood with a "Black Lives Matter" sign and to a black neighbourhood with an "All Lives Matter" sign to gauge reactions or more appropriately, to incite some click-bait violence.

Although the intention of Joey clearly is to portray African-Americans as thuggish, aggressive and hateful, for anyone with critical thinking faculties the video has a huge foundation of

At every meal at school I felt angry that I was served by and all-black staff in a predominantly white city. Did the plantation hierarchy ever die?

irony. He attempts to show how divisive BLM (Black Lives Matter) is by showing white people becoming irritated and them reminding him how "All Lives Matter", but the irony lies in that in order to speak to the different races he has to go to different neighbourhoods.

These divisions between race existed long before Black Lives Matter.

I was one of those white people in a white neighbourhood. I attended a private school in Virginia in a very nice leafy suburb with two country clubs, plenty of boutiques and two private schools (one coincidentally set up following desegregation so white students could avoid integration).

As an international student, it struck me that there were very few black families in the neighbourhood – until you reached "the ghetto". The differences in neighbourhoods is a manifestation of the opportunity and attainment gap that exists between white and the black people (and other minorities) in the USA. At every meal at school I felt angry that I was served by an all-black staff in a predominantly white city. Did the plantation hierarchy ever die? These divisions that white Americans try to ignore because they raise difficult questions

have existed long before, and it is the BLM movement that is working for the solution. The slogan "All Lives Matter" is a laudable ideal but it is just that – an ideal. It is not reality.

The alt-right ignore facts. Black lives are evidently not valued equally in a country where in some states schools with over 90% black students receive \$4,380 per student less than schools with over 90% white students. The most extreme manifestation of America's racial equality is the unjustified police brutality against African-Americans in the street for minor infractions. Joey Salad's alt-right attempt to show black people as aggressive, and white people as unifying, further points out that while many white Americans are ignoring reality their fellow African-American citizens are not meekly accepting America's racist status quo.

Goodbye Ban Ki-Moon

Hugo Jones
BA International History and Politics

While the presidential elections take the limelight, the race for the next United Nations Secretary-General trundles along in the background, as Ban Ki-moon made his final address to the General Assembly last month. A Secretary-General rarely receives a resounding applause upon completing their terms of office, but the general consensus is that Ban has been especially disappointing.

Ban hasn't had the same charismatic confidence seen in his predecessor, Kofi Annan. Tending to be aloof during his tenure, his most memorable moment perhaps was a festive rendition of 'Ban Ki-moon is coming to town' (YouTube it). In fact, many would judge Ban to be weak and reticent. He hasn't stood up to the global powers, he hasn't taken responsibility for UN fiascos such as the Haiti cholera epidemic, and he can't speak French. Worst of all, the public perceives inaction from the UN in conflicts such as Ukraine and Syria, and in combating the refugee crisis.

But it's important to recognise the limitations of the role of the Secretary-General; support from the permanent members of the Security Council is essential to achieve anything, thus Ban's deference towards them should not be viewed as timidity. Boutros Boutros-Ghali challenged the US over

Bosnia during his time as Secretary-General, and consequently he was kicked out of the position before his customary second term. Ban hasn't put pressure on the Security Council to act in Syria, but ultimately he's not working in a cohesive system.

Although often overshadowed by these perceived failings, Ban has proved himself to be committed and influential. When he was appointed, Ban concentrated his efforts in Darfur, and persuaded Sudanese leader Omar al-Bashir to allow peacekeepers into the country. He has worked tirelessly to mediate between Iran and the international community. Moreover,

Ban's primary focus has been challenging climate change, and the Paris Agreement made last December, to limit global climate change to 2°C, was the triumphant culmination of his campaign.

Ban's critics will also point out that despite much rhetoric on the Israel/Palestine conflict, his UN has allowed the situation to escalate, failing to work towards a resolution of the dispute that has plagued the UN since its inception. But Ban's condemnation of the actions of the Israeli leadership has broken the international silence that Annan was a part of, and his challenges to Israel within the General

Assembly pave the way towards a 'long overdue' Palestinian statehood.

The question often asked of a Secretary-General is which half of their title do they conform to – are they a Secretary or a General? Ban was wholeheartedly the former, not possessing the traits of a general that many believe the role demands. Perhaps Ban Ki-moon's quiet diplomacy during the past decade of turmoil will not be memorialised, but he performed well and brought new dimensions to what Dag Hammarskjöld described as 'the most impossible job on earth'.



Stop Belittleing Women

Martha Wood

BA History and Economics

After reading Rod Liddle's misogynistic piece on Emma Watson, all you can do is gasp. The irony is perfect. A speech at the UN on fighting for the equality of women, dismissed as 'whiny, leftie, PC crap'. There's a difference between going crazy, political correctness, and fighting inequality. It's ridiculous! Emma Watson, a graduate from Brown University, has chosen to use the fame she gained through acting to help promote a cause which is evidently still a massive issue in the world. This should be admired, rather than criticised solely because of Watson's gender. I wonder, for example, what Mr Liddle would have written if this was a male celebrity: David Beckham perhaps, or George Clooney. I bet he didn't make a fuss when they set up their campaigns, more rather they were heralded as legends.

Liddle questions why we listen to all these 'actresses'. As if, just because they are actresses, and more to the point female, they should have no opinion, no ideas and be completely ignorant. I do not want to disregard celebrities', such

as David Beckham's, work; I do want to question why the media immediately supports him and sees his work as valuable, while females such as Emma Watson are criticised and seen as having some ulterior motive, manipulating their way into these organisations, or it's seen as a joke. It has taken many years for Angelina Jolie's work to be taken seriously and even now people are

But why is it that when a woman reaches this platform she is out of place or merely whining? This immediate disregard of what they are saying is inbuilt into our society...

still sceptical. Caroline Siede suggests this is due to our culture, as we have had so many male protagonists and so few female, meaning we can categorise men better but struggle to understand women.

There are many celebrities who have supported campaigns, and sometimes

you do question whether they are truly invested in them, but there is no denying they attract a huge amount of publicity and gain momentum for their causes which would otherwise be ignored by the public. Therefore, it is understandable that they are allowed to reach assemblies such as these and can potentially make a difference. But why is it that when a woman reaches this platform she is out of place or merely whining? This immediate disregard of what they are saying is inbuilt into our society, and the longer these ideas are

indulged, the more difficult it will be to break them. One key issue here is while many people are appalled by the article, at the same time everyone is thinking that it's just typical of The Sun. Sexism is expected if not predicted, so why isn't it being stopped?

To borrow Liddle's own words, he 'can have opinions', but I do not understand why they are being validated by being published in a newspaper with one of the largest readerships in the country? I'd rather hear Hermione Granger's opinions any day.



Image: Getty

How Long Will The Past Survive?

Natasha Zack

BA Philosophy

During the summer I went down to the Southbank with a friend to see a replica of London being burnt down to commemorate 350 years since the great fire of London. It was an exciting event to go and see; the public crowded around the Thames to get a good view.

As much as I was enjoying being there, what stood out to me was that,

What about the Holocaust? Will future generations be desensitised to the Holocaust 350 years from now?

for the most part, I was seeing the fire on various phones above individual's heads rather than the fire itself. I personally found it difficult to see the wooden structure all together because it was dark long before the fire started. It all just became a guessing game of,

'where can I stand so that the least amount of heads are in front of me'.

I felt as if, amidst all the phones, the point of why the wooden replica was set on fire seemed somewhat forgotten about. The fire of London did happen 350 years ago, but at the time it was a massive catastrophe! More positively it led to London being re-built much stronger than previously but, nonetheless, London was burnt to the ground and we were all standing there 350 years later waiting for the fire to get bigger.

It made me wonder how long past events can really survive to have the same effect it once did and is it purely our emotional connections that keep the past alive. What about the Holocaust? Will future generations be desensitised to the Holocaust 350 years from now?

Obviously the great fire of London and the Holocaust are two completely different things, we can't have any emotional connection with the fire of London whereas with the Holocaust a lot of people can. Although, does that mean that once it's been long enough, people won't remember the Holocaust the same way as they do today as well?

You could argue that The Fire of London isn't comparable to the Holocaust, but let's take medieval battles for instance. People were killed in battle in the same way that people are killed in wars now, yet, we remember those battles as if they're stories. We can't emotionally connect to it anymore. What happened was so long ago that we lost the reality of it.

We can very easily say that medieval battles were so long ago that we don't need to remember them in the same way as we do with more recent history,

because it's so far away from the lives of today. However, if 350 years is all it takes for the past to become a story, then it worries me that we could have the same attitude to the Holocaust in years to come.

Maybe it's inevitable that the past becomes a story? A story being lost and twisted like rumours passed between children in the playground. We each create our own story as we live out our lives and we all become a part of the story that is humanity.



Image: Natasha Zack

CO2 concentrations just passed 400 PPM and there's no turning back



Image: Louis Vest

Tim Van Gardingen

As of this September, we will never see CO2 levels drop below 400 parts per million. In a world where many won't believe, or simply choose to ignore, the existence of climate change; we have reached a point considered by some scientists to be a particularly dark and damning milestone.

The number – 400 ppm – is largely symbolic, reflecting a more optimistic goal and desire to curb emissions than a particular point which signals dramatic change to our everyday lives. This, in itself, is a problem. There is and will be no decisive moment where suddenly climate change appears in one swift dramatic movement. The changes are showing themselves gradually and they are all the more dangerous because of it.

The lowest annual levels usually occur in late September, this reading above 400ppm for the first time. This low point is the result of trees and plants taking in large amounts of carbon dioxide during the summer months. As the northern hemisphere, for which the readings are concerned, reaches autumn, levels rise again due to vegetation decomposing and releasing its stored carbon dioxide.

Ralph Keeling, the scientist

responsible for the Scripps Institute for Oceanography's carbon dioxide monitoring program, wrote:

"Is it possible that October 2016 will yield a lower monthly value than September and dip below 400 ppm? Almost impossible. Brief excursions towards lower values are still possible but it already seems safe to conclude that we won't be seeing a monthly value below 400 ppm this year – or ever again for the indefinite future."

Why will we never see levels lower than this ever again? Carbon dioxide levels have been rising ever since the industrial revolution and once it is in the atmosphere, it takes over a decade to dissipate. Even if we were to do the impossible and stop all carbon emissions overnight, the current level would remain the same for years.

In light of this, the newly reached milestone was always destined to arrive one day but it adds new pressure to try and tackle our carbon emissions.

In terms of the rising temperature, which is in part aggravated by the rising CO2 emissions, we are practically at the 1.50C temperature threshold. A 20C rise is generally recognised to be the highest possible change the planet can bear before we see completely unmanageable change. Even at that temperature, small islands and very

flat coastal regions will be wiped off the map by rising sea levels.

Perhaps most worryingly, attempts to address the problem simply aren't enough. Even if every single vehicle and factory were to stop; if the meat industry (contributing between 20–50% to emissions) were to disappear – the best we could see is no rise in emissions. We would not see the level fall for a decade.

Our emissions are not going to stop. They can however be reduced in theory, as environmentalists and other scientists have been saying now for decades without much luck. The individual should for example strive to use their car less and eat less meat. Governments should pursue strong environmental policies. Companies should play a role in conducting work environmentally.

In practice, however, a utopian hope that such activities would happen is just that – lost hope. Most companies will always put profits before environmental welfare. Governments are pressured by the fear of underperformance on targets and voting tendencies. The individual is largely powerless in the grand scale of the world's population, where the care of an ultra-conscientious bike-commuting, vegan, water-saving, electricity avoiding eco guru will barely

leave a mark on the high carbon levels and the minimal efforts of the majority.

Any attempt at change isn't helped by those who claim the non-existence of climate change. Take Mr Donald Trump, for example, who stated on twitter that "the concept of global warming was created by and for the Chinese in order to make U.S. manufacturing non-competitive." As it happens, his comments are made all the worse by the fact he knows full well the dangers of climate change, after he built flood defences around one of his golf courses due to "erosion and rising sea levels".

The current apathy and apparent hopelessness aside, there is no excuse for not trying to improve the situation. The fact is our current lifestyles are not sustainable and every one of us has a part to play in turning the damages around as best as possible. Governments and companies must make greater efforts – not soon, not later, but now.

We live now in a 400ppm CO2 world and that level is rising yearly. It is clear that, even as we improve our efforts to address rising carbon emissions, there can be no change other than change for the worse – unless drastic action is taken.

CAP subsidy: A constant cause of agro



Image: Neil Howard

Dougie Phillips
Science Editor

Canadian poet and novelist, Brian Brett, once wrote that “farming is a profession of hope.” What was once a perfectly pertinent – if not overly idealistic – overview of farming has now become very much outdated. Today, it is the profession of the rich and of royalty, especially when considering the current agricultural subsidies that are handed out.

A recent investigation into the UK’s direct recipient farms of CAP (Common Agricultural Policy) subsidies revealed that more than a fifth of the top 100 beneficiaries were owned by aristocratic families. In addition, 16 of these top 100 had owners who featured in the 2016 Sunday Times rich list; owners who last year received, in total, more than £10m of land subsidy. CAP subsidies represent a significant proportion of the EU’s budget, however what exactly are the intended outcomes of the current agricultural subsidy system?

CAP has changed since it was first implemented in the early 60s, moving away from its original production-orientated guise towards a more environmentally driven one. However, this has not been an easy transition, proving to be a difficult area of EU policy to reform. Today, agricultural issues relate to the lowering of prices, the guarantee of a stable income for farmers, and the safeguarding of quality and safety of produced food. These must be achieved while still ensuring the health of the environment and promoting animal welfare standards. In essence, the subsidies are in place to ensure that the UK’s available land is utilised appropriately; attempting to achieve the correct balance between food production and environmental sustainability. This is not always the case.

There are several types of subsidy and grants available to farmers, a complex system made all the more difficult with constant name changes. Currently the biggest of these is the BPS (Basic Payment Scheme), formerly the Single Payment Scheme, which has been – of course – the greatest cause of controversy. Although specifically aimed at land which is used for the production of agricultural goods, such as those from growing crops or keeping cattle, owners can still receive subsidy payments even when partaking in non-agricultural activities. For example, eligible

land that is used for ‘permanent sport’ can still receive payments if it totals more than 36 hectares. In fact, the more land that you own then the greater your subsidy payment.

Another key scheme in the UK, particularly where the environment is concerned, is the Rural Development Programme – originally named the Countryside Stewardship Scheme. This is seen as an intrinsic part of CAP, offering financial incentives to land owners who are environmentally conscious in their land management. This includes activities which conserve and restore wildlife habitats, create woodlands, reduce the pollution of water sources and are in keeping with the countryside’s ‘character’. The successful receipt of this subsidy is dependent upon local priority targets, those that are deemed to maximise the environmental benefit. A prime example of this is the Hedgerows and Boundaries Grant. Years of intensive farming – coupled with the innate desire to maximise agricultural land for crop production – has seen a severe loss in the UK’s countryside hedgerows. These are ecologically important, representing diverse habitats that act as corridors for numerous species. The Hedgerows and Boundaries Grant therefore offers financial recompense to farmers and land owners who actively promote their conservation and creation.

The current disparity in the UK’s agricultural subsidy system – and how the financial incentives of CAP are distributed – has caused concern with its other recipients. This includes the RSPB who recently told Greenpeace: “As a major landowner and farmer, we use the CAP funding we receive to deliver public benefits, such as managing vital habitats and providing a home for nature. The majority of the CAP though is still dominated by untargeted subsidies that provide little in return.”

Agricultural subsidies and the attempted policy reforms have proved to be a source of great controversy; however, their importance – especially to smaller farm holders – should not be doubted. These subsidies can often be the difference between a farm that’s financially viable and one that is economically doomed. Therefore, to ensure that farming is once again a profession of hope – one that is environmentally, economically and socially sustainable – the long and arduous task of reform must continue, particularly with Brexit on the horizon.

What’s new in Science?

- A group of 5 universities from the UK have tentatively announced that they may have discovered a cure for HIV. The new treatment involves anti-retroviral drugs, which boosts the immune system, allowing it to find and destroy any infected T-cells. Finally, a drug known as vorinostat is used to reactivate the remaining dormant T-cells to express HIV-associated proteins, in order to find and destroy infected cells.

- Researchers at Princeton University have compiled 30 years of data to construct the first ice core-based record of atmospheric oxygen concentrations spanning 800,000 years. This has shown a decline in atmospheric oxygen by 0.7% relative to the current level. In the past 100 years this has increased in speed, declining by a further 0.1%. These losses are due to the burning of fossil fuels, consuming oxygen and producing CO₂.

- Scientists from the University of Chicago have examined the continental collision between Eurasia and India that began 60 million years ago, which produced the Himalayas. In their analysis they found that half of the mass was missing, concluding that it sank back into the mantle – a feat thought impossible on such a large scale before.

- Cyber security is a growing concern, with more valuable information stored online than ever before. To combat security concerns, a University of Texas researcher is working on the use of brainwave patterns instead of a password. Despite the increased security, these brainwave scans – performed by EEG – could reveal medical, behavioural or emotional aspects that could be damaging. The technology is still evolving but will hopefully soon stop Skynet...

- In an effort to make computation more efficient, researchers from the University of Michigan have engineered a new material to usher in the next generation of computing devices. Known as a magnetoelectric multiferroic material, it combines standard electrical and magnetic properties with a new property called planar rumpling. This uses sandwiched layers of atoms that can be flipped from positive to negative, replacing the binary 0’s and 1’s of our regular computers.



Image: Simon Steinberger

Black History Month: Society Edition

It's October and the Student Union is celebrating, along with the rest of the UK, Black History Month (BHM) – amazing events and performances are happening throughout this month in our union, including events by societies like the Black Feminist Society, the Nigerian Society and the African Caribbean Society. Apart from the obvious reasons why everyone should get involved (acknowledge and celebrate the amazing contributions to our society made by black men and women), here are some more reasons on why you should participate



Image: Whitney N. Yarber

Learn something new

You may have missed the Nigerian Student Society celebrating Nigerian Independence Day on Monday, but you can always keep learning on your own. Every African country is different with its own history and traditions, and the exciting aspect of BHM is that it reminds you of that fact and encourages you to explore the roots of African history.

Besides Nigeria, did you know that 5 other African countries are celebrating their independence this month? Other exciting educational opportunities include learning about the Oromo people (Ethiopia's largest ethnic group) and their plight at the hands of the Ethiopian Government at the 'Oromo Exhibition' on the 17th. If you want something a little more lighthearted, gain insight into the origins, heritage and impact of grime music at 'The Politics of Grime', also on the 17th.

Join in on the celebration of black beauty and culture

We live in a society that often upholds Western beauty standards as ideal, and disregards the beauty of people of colour. Although black beauty should be celebrated throughout the year, BHM is also a great opportunity to showcase the underrated beauty of black people. The Black Feminist Society intends on doing just that, with their 'Black Hair & Beauty Workshop' that will be taking place this Friday. During the workshop, besides discussing and sharing the ideals of black feminism, there will also be an opportunity to style each other's hair and faces. Even if you're not looking to get a makeover, learning to celebrate the beauty and diversity of being black is a lesson worth grasping.

Appreciate black art and creativity

If you're looking to learn about African and Caribbean art, then the 'Legacy' showcase by the African Caribbean Society, there is an event on the 28th worth attending. As the final celebration of BHM at the university, there's almost no reason not to attend, especially when you'll be able to marvel at the great African and Caribbean art on display, as well as enjoy great performances and food. If you'd rather be soothed by words than visuals, go and listen to some amazing poetry by critically acclaimed writer, poet and performer Siana Bangura on the 7th, where she will touch on issues faced by black British women every day.

Gryphon Gave It A Go: Quidditch & Harry Potter Society

Harry Potter is the best-selling book series of all time, having sold over 450 million copies as well as being translated into over 70 languages. It's only fitting that such an accomplished and popular novel series be granted its own society at the University of Leeds. As a fan of Harry Potter myself, once I discovered the Quidditch & Harry Potter Society, I had to go along.

And go along I did, attending the Sorting Ceremony last Wednesday. I was very excited and hoped to record every moment during the process. Before the event started, the society posted a quiz on their Facebook group to help sort people into houses. On the night, when we entered the room, a man confirmed our names. So many people came, we had to wait quite a bit. But it was a good opportunity to make new friends, especially since we had a common interest: Harry Potter! Everyone was excited and wondering what would happen next.

After a while, the Sorting Ceremony started. A man held the Sorting Hat, and would read a name, after which someone would go to the front and sit on a chair. The man used the hat to cover half the person's head. After a few seconds, he would shout out the house name and people around would clap and cheer. Just like the books, except the hat couldn't actually talk. I was glad to have a chance to experience that. When the man put the Sorting Hat on my head, I felt a little nervous. Although I knew which house I would be sorted, I still couldn't help but wonder. Then I heard the man shout: "Gryffindor!"



I like Gryffindor. Not only because it's Harry Potter's house, but also because it represents bravery. I thought that Gryffindor would be the biggest house, but to my surprise, many people chose Ravenclaw! I asked a friend who was sorted into Ravenclaw why he chose that house, and he said that it was because Ravenclaw represents wisdom. At the end of the Sorting Ceremony, Gryffindor and Ravenclaw had more people than Hufflepuff and Slytherin.

After sorting, people moved to their own house, and it was time for a quiz to earn house points. The man asked some questions about Harry Potter. Each house answered together to get the correct answer, and at the end, the organizer would award the house with the highest score. Everyone got involved except me. Since I had never read the English edition before, I couldn't match the names to my knowledge. So all

I could do was wait for the results. At the end of the quiz, Slytherin won the game and they got a box of sweets. Nevertheless, they were kind and liked to share, so everyone got to taste the candy.

Two hours later, the event came to an end. Although the organizer hoped people would chill and dance for the next two hours, most people left. But it was fine, after all, the main activity was the Sorting Ceremony which everybody enjoyed. The organizer also told me that they would hold a Quidditch match soon. I'm really curious about it, so I definitely will attend, and you should as well if you're interested in playing a unique – but fun – sport inspired by the novel series!

Colts run out of Luck at Wembley

Ryan Wan
American Football

On Sunday there was a sold out crowd at Wembley eager to watch a fierce football rivalry, however the likes of Rooney, Kane and Vardy were nowhere to be found. This was not your usual football match at Wembley and instead names such as Andrew Luck, Frank Gore and Allen Robinson headlined the show. This weekend marked the start of the NFL 2016 International Series in London.

The two teams on show in the fourth week were the AFC South's Indianapolis Colts and Jacksonville Jaguars. This was unfamiliar territory for the Colts, with it being their London debut, whilst the Jaguars have been annual visitors to Wembley since 2013. The Jags came into the game looking for their first victory of the season, being designated as the home team, and although the Colts boasted a slightly better record over their division rivals (1-2), they were still sitting at the bottom half of the AFC South table.

The Jags chose to kick off and the action started early, as a tipped pass from Fowler which was caught by Ngakoue gave them great field position on the Colts' 25 yard line. The Jags then capped off the drive with fake run play that led to Bortles easily finding Robinson in the end zone for the first points of the day.

Despite the Colts having more possession in the first half, they barely broke into the opposing team's half. Had it not been for the power and accuracy of 21

year veteran Adam Vinatieri's boot, converting both of his long range field goals, the Colts would not have had any points on the board.

Jacksonville continued their dominance with 16 unanswered points in the second and third quarters courtesy of a Bortles touchdown and three field goals from Myers. The only highlight for the Colts during this period was that Gore moved up to tenth on the NFL all-time rushing yards leader board, with his 56 yards in the first half.

Both teams saved the best for the last, with a thrilling final quarter. Just when Jacksonville's first victory of the season seemed certain, Luck orchestrated a hurry up drive in the fourth quarter that stunned the Jags defence and led to Gore powering his way over. They followed up with another touchdown, this time through the air; Luck connecting with T.Y. Hilton to make it a three point game.

However, poor defence by the Colts led to Hurns completing a 42 yard passing touchdown, nullifying their previous effort. But minutes later, it was the Jags turn to concede with rookie Jalen Ramsey letting Dorsett

go deep for a 64 yard touchdown to bring it back to make the score 30-27. With three minutes left the Colts forced the Jags to punt the ball, but failed to put Vinatieri in range for the field goal to take the game into overtime, much to the dismay of the London crowd.

Whilst the Colts will feel like they have taken a step back with this loss, the Jags will hope this is the start of greater things to come. With a quarter of the regular season gone, Sunday's results still leave the AFC South open with three teams having a 1-3 record and the Texans (3-1) being the team to beat for any real chance to go through to the playoffs.



Image: Tim Ireland

Salford survive in extra time

Luke Etheridge
Rugby League

Salford Red Devils completed a remarkable comeback from 18-10 down to win the Million Pound Game in extra-time against Hull Kingston Rovers, to secure their survival in the Super League. The defeat means Hull KR will be absent from the top flight for the first time since 2006.

Hull had the brighter start of the two teams, perhaps motivated by their controversial loss to Huddersfield a week before, leading 10-0 after 20 minutes thanks to tries from Adam Walker and Josh Mantellato. Salford were clinical whenever they went forward, with Ben Murdoch-Masila scoring a try with his team's first

real chance of the game, before Niall Evals equalised, with Mantellato's penalty before half-time giving Hull a two point lead before the break. A converted try from Thomas Minns left Hull fans feeling confident as the clock ticked down, but what happened next will live long in the memory of both sets of supporters.

Evals' second try of the game with only two minutes to go was the spark for a breathless finish, with Salford scoring another try to give themselves a conversion to win the match, but Gareth O'Brien's effort was off target, leaving the game to be decided by a golden point. Hull kicked off to begin extra-time and never touched the ball again, with O'Brien sending a 50-yard drop goal between the posts within the first minute to end the match.

The match will prove to be a high point in what has been a topsy-turvy season for Salford, with owner Marwan Koukash threatening to sell the club after a dispute with the sport's governing body, the Rugby Football League. The club were given a six-point deduction for the RFL for breaching salary cap restrictions, a punishment which was described as 'very harsh' by Koukash. The penalty dropped Salford outside of the top eight in the league table, meaning that they had to play in the Qualifiers to secure their Super League status, rather than in the Super 8's which would have given them a shot at the title.

Salford's ecstasy is Hull's misery, with head coach Jamie Peacock offering his resignation after the game. Both sides were critical of the format in the run-up to match, as failure to win would lead to the contracts of all players becoming automatically void. Although there is much more money at stake in football's Championship play-off final, with Sky Sports suggesting that the winners stand to make £170m more than the losers, thanks to the additional TV money available in the Premier League, players will still be contracted and on comfortable salaries after defeat. In comparison, Hull KR say that it is possible fifty members of staff will lose their jobs, and some players may not be offered full-time contracts for the next season. There is no doubt that the match provides plenty of drama for viewers pitch-side and at home, it is easy to forget that sportsmen and women have families and bills to pay, and for them, it is far more than just another game.



Image: Ed Sykes

Foul play: more evidence of football corruption surfaces

Sophie Wheeler
Football

An undercover investigation by *The Telegraph* has revealed evidence of corruption and bribery at the highest level in football. Their evidence reveals that as many as eight managers and assistant managers are suspected of taking backhand deals or “bungs” as is referred to in the secretly filmed footage. Football agents are seen boasting about how “everything is under the table” suggesting that corruption in the football league is more widespread than just a handful of agents implicated in the report.

One notable figure caught up in *The Telegraph*’s report is Southampton’s assistant manager Eric Black, who allegedly gave advice to the undercover reporters on how to bribe officials at other football clubs. However, prior to the report being published Southampton FC’s Chairman, Ralph Krueger, had made clear his disdain at previous revelations of corruption within the football league. He also expressed his desire to lead the way in cleaning up the game.

A spokesman for Mr Black responded to the allegations saying that: “[Mr Black] does not recall... suggestions that football officials should be paid

during transfer negotiations – this was not the purpose of the meeting so far as our client understood it”. The spokesman suggested Mr Black’s reference to paying “a couple of grand” related to a freelance scout he suggested the Far East company should approach.

This revelation is just the latest in a string of corruption scandals. Sam Allardyce became England’s shortest reigning manager for only 67 days before being sacked after *Telegraph*’s disclosures revealed he had also been implicit in corruption. Other notable figures to be implicated in the scandal included QPR manager Jimmy Floyd Hasselbaink, Leeds chairman Massimo Cellino and former Tottenham boss Harry Redknapp, who claimed some of his players had bet on the result of a match in which they were involved.

The Football Association explicitly prohibits such underhand payments in its section on rules and governance. However, the papers, which claim as many as eight premier managers had also been involved, are now being reviewed by the police to see if any criminal offence had taken place.

The allegations of corruption come at a time where there is debate as to how large sporting organisations such as the FA should be governed. Many supporters of stricter regulations within the FA would suggest

that these scandals are a symptom of a more systemic problem within British football and that greater reform is needed. It may be the case that the Football Association decides to take direct action against these individuals in order to deter others from deals which are against the rules and the spirit of the FA. However, one thing seems clear, corruption in football does not pay, as Mr Allardyce knows all too well.



O’Brien has found the winning formula at Chantilly

John Gibby
Horse Racing

“It’s not a race, it’s a landmark” – the slogan of the Prix de l’Arc de Triomphe. A pun that works in English as well as the original French, and it really does say it all about Europe’s most prestigious horse race. Also, the world’s richest race on turf, the ‘Arc’ is run over a mile and a half, usually at Longchamp Racecourse. This year, however, it is being held at Chantilly, one of the most hotly anticipated events in the racing calendar. This year in particular did not disappoint, with the high-class filly Found and Ryan Moore leading home a sensational 1-2-3 for Irish Champion Trainer Aidan O’Brien, with Highland Reel and Seamie Heffernan and Order of St George and Frankie Dettori completing the trio. A luckless ninth in last year’s edition, five lengths behind John Gosden’s superstar Golden Horn, Found put her previous five races (all of which she finished second in) behind her to defeat a high-class field including four-time Group One winner Postponed, this year’s Derby victor Harzand and Japanese raider Makahiki, who clearly failed to run his race, finishing 14th of the 16.

It’s difficult to exaggerate O’Brien’s achievement in saddling the first three home in such a hotly contested race. Probably not since Michael Dickinson’s 1-2-3-4-5 in the 1983 Cheltenham Gold Cup has such a unique

and impressive training feat been accomplished, especially considering that Found was only O’Brien’s second Arc winner, after Dylan Thomas kept the race following a tense stewards’ enquiry in 2007. It was a big day too for preeminent stallion Galileo, the sire of all three of O’Brien’s trio, who was also experiencing his first winner in the race having produced the winner of just about every other major flat race in Europe over the past 15 years.

And what of those defeated? Postponed, the 2/1 favourite at the off, had no real excuses back in fifth place. Asked for his effort by his devoted jockey Andrea Atzeni, he found very little in the final two furlongs and perhaps was simply paying the price for a long season, which started in Dubai back in March and has taken in Epsom and York along the way. Harzand was equally unimpressive, and perhaps is a below-average winner of a below-average Derby. Maybe as he has grown and developed as a three-

year-old now wants further. Unlike Postponed, who will race on at six, the Aga Khan-owned colt is likely to be retired to stud at the end of the season, and this race may be the last time we’re going to see him.

For O’Brien, his staff at Ballydoyle and owners at Coolmore, it was a day to remember. Certainly the most important of his illustrious training career so far, probably one that will never be repeated and possibly the one which sees him become a candidate for the best trainer of all time.



Image: Action Images

Southgate's squad looks for stability

Joey Wright
Football

England fans are used to disbelief and shock when it comes to their national team. The low expectations England football fans have come to expect this year, from embarrassing Iceland defeat to the shock of the allegations against Sam Allardyce, are becoming commonplace. For this reason, the England team selection was keenly watched this week with a new coach at the helm, as Gareth Southgate was appointed caretaker manager for the next four games. Allardyce's job came to an abrupt termination after inappropriate comments to undercover reporters only one game into their 2018 World Cup qualifying campaign.

Safety and stability seems to be the key focus for the England Under-21 manager Gareth Southgate. He chose his team to reflect his emphasis on solidity retaining experienced Wayne Rooney for the captaincy in a young squad averaging around 25 years old. However, personal solidity for Southgate may have also have come with his inclusion of many young players that he worked with as Under-21 manager. Jesse Lingard, 23, has been brought into the squad with Marcus Rashford. The teenager scored a hat-trick on his debut for England Under-21s for Southgate and has been on form for Manchester United as well with three goals since the most recent international break. Linked to this concentration of youth, is the attacking focus on speed. With the inclusion of Vardy, Walcott and Michail Antonio, it seems that Southgate values speed over height and power in his attack against Malta and Slovenia.

The largest surprise in the team selection was for Glen Johnson of Stoke City to cover for Nathaniel Clyne's injury. However, Johnson had to pull out with injury, allowing Burnley's Michael Keane to be called up for the first time. In other team news, Andros Townsend has been drafted in as late as the 3rd of October due to injury to Raheem Sterling, and Alex Oxlade-Chamberlain has also been brought into the squad to replace an injured Adam Lallana.



Image: Getty Images

With the game on Saturday, it feels like England will want to put the speculation behind them and produce two good wins in front of a home crowd. While the pressure is off for Southgate as he has the title 'caretaker' manager, these matches could prove pivotal in his managerial career. Already rising through the FA coaching badges, Southgate is one of very few young English managers at the highest level and so this could represent the next step of his managerial career.



BUCS fixtures 12th October

Varsity may have finished but there is plenty of sports action in Leeds over the next 8 months. Many of the university's sports teams start their British Universities & Colleges Sports (BUCS) campaigns on Wednesday, with *The Gryphon Sport* reporting on key fixtures each week. Here are some of the home matches to watch out for next week.

Badminton Womens 1st vs Birmingham 1st (2pm, The Edge)

Basketball Mens 2nd vs Sheffield 2nd (7.30pm, The Edge)

Basketball Womens 1st vs Newcastle 2nd (5.30pm, The Edge)

Fencing Mens 1st vs Bangor 1st (2pm, The Edge)

Fencing Womens 1st vs St Andrews 1st (2pm, The Edge)

Football Mens 1st vs Leeds Trinity 1st (2pm, Sports Park Weetwood)

Football Womens 1st vs York 1st (2.30pm, Sports Park Weetwood)

Hockey Mens 2nd vs York St John 1st (2.30pm, Sports Park Weetwood)

Hockey Womens 1st vs Nottingham Trent 1st (5.30pm, Sports Park Weetwood)

Lacrosse Womens 1st vs York 1st (2pm, Sports Park Weetwood)

Netball Womens 1st vs Durham 1st (4.30pm, Gryphon Sports Centre)

Rugby Union Mens 2nd vs Sheffield Hallam 1st (2.30pm, Sports Park Weetwood)

Squash Mens 1st vs Liverpool 1st (3pm, Gryphon Sports Centre)

Squash Womens 1st vs York 1st (1.30pm, Gryphon Sports Centre)

Table Tennis Mens 1st vs Lancaster 2nd (2pm, Cromer Terrace)

Tennis Mens 1st vs Manchester 2nd (12pm, David Lloyd Leeds)

Volleyball Mens 1st vs Liverpool 1st (6pm, Gryphon Sports Centre)

Water Polo Mens 1st vs Leeds Beckett 1st (2.15pm, The Edge)

Full fixtures at bucs.org.uk

England squad for qualifiers

Goalkeepers: Fraser Forster (Southampton), Joe Hart (Torino-on loan from Manchester City), Tom Heaton (Burnley)

Defenders: Ryan Bertrand (Southampton), Gary Cahill (Chelsea), Phil Jagielka (Everton), Michael Keane (Burnley), Danny Rose (Tottenham), Chris Smalling (Manchester United), John Stones (Manchester City), Kyle Walker (Tottenham)

Midfielders: Eric Dier (Tottenham), Jordan Henderson (Liverpool), Alex Oxlade-Chamberlain (Arsenal), Michail Antonio (West Ham), Jesse Lingard (Manchester United), Theo Walcott (Arsenal), Dele Alli (Tottenham), Andros Townsend (Crystal Palace)

Strikers: Wayne Rooney (Manchester United), Marcus Rashford (Manchester United), Daniel Sturridge (Liverpool), Jamie Vardy (Leicester)

Beckett celebrate twelfth success

Luke Etheridge
Varsity 2016

Although they might have lost the rugby finale, Leeds Beckett kept hold of their unbeaten Varsity record, winning the competition for the twelfth year in succession. They didn't have it all their own way, as the University of Leeds' teams ensured it was the closest Leeds Varsity ever, falling just short, with Beckett winning 32-31 overall.

The day started brightly for Leeds University, with victory in the men's and women's biathlon putting the team into an early lead, combined with previous results in indoor cricket and netball. One sport where Beckett were hoping they would catch up was tennis, where they have a dominant record in Varsity. This proved to be the case again this year, with all seven of their teams beating their cross-city counterparts. Table tennis was another dominant victory for the team in purple, with Beckett running out 16-1 winners in the men's 1st competition.

In football, the men's 2nd team turned the tables on Beckett, winning on penalties to secure the point, after being defeated in a shootout in 2015. The Leeds teams were also victorious in the men's 3rd match, taking a resounding 4-0 victory, with the 1st team falling short, in a 2-4 defeat. Arguably one of the most improved teams over the last 12 months is the

women's football squad, who lost all their matches in the 2015 Varsity competition, with the three teams letting in a combined 32 goals. After winning both league and cup last season, the 1st team continued their success by beating Beckett 4-3 in a scintillating match. The 2nd team also secured a point for Leeds University by winning 5-1, but Beckett made sure it wasn't a clean sweep of wins in the for the women's football squad by winning the 3rd match 9-2, which was still a huge improvement for Uni compared to the 16-1 hammering they suffered last year.

One of the biggest Varsity sports in terms of points is hockey, with eight matches taking place, equally split between male and female teams. This has been one of the main points scoring sports for the Gryphons in previous years, and they continued this trend this time around, winning seven of the eight matches, with the men's squad victorious in all four of their ties, and Beckett winning 4-2 in the women's 1st match. Golf was one of the sports postponed last year, and the University of Leeds squad probably wished that the weather had played a part this year, as Beckett won the contest 8-0.

Badminton proved to be a close match up this year, with Beckett winning two of the three points that were on offer. Both men's matches ended in 7-1 victories, with the Leeds squad winning the 2nd team match, before Beckett gained revenge in the 1st. Captain

Zayd Sheikh wasn't too disheartened about the defeat, saying 'I think we did well overall, especially as we were playing against a very experienced side'. It wouldn't be a sporting contest without some controversy, and the men's squash 2nd team match was cancelled with no Beckett team available to play, leading the University of Leeds squad to believe that the match should go down as a forfeit, which would have left the scores tied at 32-32. Next year, Uni will be hoping they can make it an unlucky thirteenth Varsity for Beckett, and seal a first victory.



Image: Luke Etheridge

Volleyball victory for Beckett

John Gibby
Volleyball-Leeds University 0-3 Beckett

Playing in the top tier of the Northern BUCS Men's Volleyball league, Leeds University would surely have gone into the game as slight favourites over Leeds Beckett. With this being a Varsity match however, the form book counted for very little, and there was an intriguing subplot to the game with University of Leeds stalwart Nigel Sibanda acting as the coach of the Beckett team. Sibanda's influence clearly had an effect on Carnegie as well, as they employed powerful strikes against a lacklustre Leeds Uni side to see out a first set that they only trailed in once, losing the first point of the match. Aided by a couple of unfortunate mistakes from the Gryphons in their serving and returning that saw the visitors reel off five consecutive points at one point, Beckett took the first set at the second attempt 25 points to 22, despite a good fightback from the home team.

The Beckett contingent were present and correct on the balcony at the Edge Sports Hall and were in fine voice throughout proceedings, perhaps one factor that gave their side the mental edge over Leeds Uni going into the second set. This was a tense affair from the off with play being kept close to the net as a couple of lacklustre points from the men in green in addition to a couple of unnecessary fouls gave Beckett the edge as they headed towards the business end of the set. As the volleyball ricocheted off a Leeds Uni player and out of play to give Carnegie yet another point, chants of 'Beckett's on fire' started ringing around the Hall, and from then on the result of the second set seemed,

in all honesty, a foregone conclusion. Another five consecutive points for the leaders made the score 25-18 saw them double their advantage on the scoreboard and leave the Gryphons with it all to do.

Both sides looked tired at moments throughout the third set, and though there were glimmers of the Leeds Uni ability that has seen them maintain their place in the top tier of the Northern BUCS league, Beckett simply had more agility, determination and belief. You were left with the feeling that had this been the beginning of the game then the Gryphons may have had a fair chance at getting something out

of the match. As it was though, Beckett asserted in imperious fashion, and after a poor run of serves from Leeds Uni, the set, and with it the match, was closed out by the visitors by 25 points to 16.

Though Leeds Uni will no doubt be looking to put this performance behind them going into the regular season there were some positives in their teamwork and some impressive leaps they made to control the volleyball, but overall Beckett deserved their win, showing the importance of strength and power, and using it to full effect.



Image: The Gryphon

Leeds' team spirit outshines results at the track

Zoe Thresher

Athletics-Leeds University 113-174 Beckett

The day began with some rather thrilling field events as Tom Medd and Zoe Thresher took one for the team and competed in the high jump, of which neither of them have attempted in the last 4 years, but any points against the well-prepared Beckett side would be a bonus. After a few embarrassing attempts from the pair, Leeds Uni's own Felix McCorquodale stole the spotlight as he jumped to victory, showing Beckett what we're really made of. Meanwhile, Gemma Brown and Christina Nick put their throwing

skills to the test in the hammer net. Nick threw a massive 36.35m, missing out on first position by a mere three centimetres and Brown claimed third place with a throw of 20.01m. Both girls continued to impress in the shot put as Brown finished in third, once again, with a throw of 9.24 metres. Nick, Leeds' star female thrower, went on to win the shot put with a fantastic throw of 12.07m, raking in point after point for the team.

The weather was far from ideal for track and field, as it would be out of the athletics season, as a strong head wind posed a challenge for the 100m runners. Despite being blown sideways out of the blocks,

Leeds University's Zoe Thresher finished in 2nd place between two Beckett runners as Natasha Carlisle and Phoebe Bramley chased them down from behind, gaining a total of 4 points for the team. Our new additions to the men's sprint team certainly didn't fail to impress as Miles McGrady, Matthew Williamson, Seb Mahony and Jerome Nwaodor took on a rapid Beckett team who won the race in an impressive 11.7 seconds.

With no time to rest, the girls were up again at the start line of the 200m. Thresher took the first 80m at a somewhat relaxed pace but managed to kick her way to the line, crossing amongst a Beckett crowd and narrowly missing out on 3rd place by 0.1 seconds. Carlisle also impressed the team as she ran her first 200m for Leeds University, she'll be one to watch for the future. Leeds' newly acclaimed high-jumper Tom Medd snatched 3rd place in the men's 200m, ran in a remarkable time of 24.4 seconds considering the strong head-wind. Grieogaur Hogg, Sam Burgess and Jerome Nwaodor followed quickly behind, taking a few more points on board for the Leeds team.

Leeds' women's captain Kirsty Fraser came back from injury with a vengeance in the 400 metres. With some tough Beckett competition at the start line, she managed to stick in 2nd place with a time of 62.1 seconds whilst fellow Leeds' competitor Rachel Emmott took third place, following just seconds behind. Both girls also impressed in the 1500m, bringing in those much needed points to the Leeds team. Harvey Stainthorpe, Reuben Cole and Tom Medd smashed the Beckett 400m side, finishing in 1st, 3rd and 5th place, leading with Stainthorpe's winning time of 53.0 seconds.

The relays ended as we expected. With only two teams at the line, this meant the male and female relays would run together in the 4x100m and 4x400m. This is never good news for the girls, or Leeds University in general. Of course, Beckett men took first and women second, leaving Leeds behind in third and fourth in both the relays. However, despite Leeds' loss to an incredible Beckett side, the inspiring team spirit and support for all the dedicated athletes on the day completely outshone the results.



Image: Zoe Thresher

Sports news in brief

Golf: Hazeltine hysteria for US team

Team USA lead the 2016 Ryder Cup from start to finish, starting in dominant fashion by winning all Friday morning's foursomes to take a 4-0 lead. Although Team Europe did manage to close the gap to go into the singles matches only three points behind, the Americans managed to hold their nerve to win their first Ryder Cup since 2008 by 17-11. The victory was particularly sweet for captain Davis Love III, who was in charge of the US team in 2012, when Europe made an amazing comeback from 10-4 down to win the tournament 14.5-13.5.



Image: Golf WRX

Women's football: Manchester City do the double

Manchester City added the Continental Cup to their WSL triumph by defeating Birmingham City 1-0 in extra time. 4214 people watched the final, which was held at Manchester's academy stadium, which was designated as the 'neutral' venue for the final before the teams were known. Winning manager Nick Cushing had more important matters to attend to after the match as he was celebrating a more personal triumph, with his wife going into labour during the cup final. After the match, he told the media he was unaware that his third child had been born.

Leeds University 20-9 Leeds Beckett



Image: The Gryphon

Uni triumph in record-breaking match

Ryan Wan
Rugby Union

On Wednesday evening, Headingley Stadium saw the climax of Varsity 2016, a Rugby Union match between the University of Leeds and Leeds Beckett, in front of a record crowd. Who would have bragging rights at the end of the night?

Beckett kicked off the game, but a shaky start from Leeds led to Beckett receiving a penalty in Leeds territory early on. However, the overconfident Beckett side decided to kick for touch instead of taking the easy three points. The Leeds defence was resolute however, denying Beckett any chance of crossing the line. Unfortunately, another penalty resulted in Beckett's early mistake of not taking the three being nullified. This time Beckett chose the smarter option for their first points of the game, perhaps sensing the resilience of the Gryphon's defence.

Leeds put plenty of pressure on Beckett with their first kick-off of the game. Beckett were lucky not to receive a yellow card for a deliberate knock with the referee, instead he just awarded a penalty. Now it was Leeds' turn to show their intent, choosing to kick for touch instead of kicking at goal. Mirroring Beckett's earlier fortunes, Leeds failed to find line, but found

themselves with another kickable penalty. However, nerves got to the kicker and he missed the chance for Leeds to level the scoreboard.

For the next 10 minutes Beckett had more possession and territory, however Leeds' defence let nothing through. Beckett again chose to kick for touch instead of kicking for goal, feeling that momentum was now on their side. Once again Leeds shut the door, winning a penalty for Beckett not releasing the ball. Beckett continued to threaten, but Leeds were solid in defence. Alongside missing few tackles, a try saving interception by number 13, Will Byron, and a try saving tackle minutes later denied Beckett any points.

The defensive efforts of the team were finally rewarded when a mistake by Beckett led to winger Harry Jukes scooping up the ball and running three quarters of the field to touch down for the first try of the game, putting Leeds in the lead. A successful conversion followed, putting Leeds 7-3 in front and turning the tide of the game completely, with Leeds looking much more dangerous in attack going into the second half.

Leeds started the second half like they ended the first, showing far more attacking determination. This pressure resulted in a second deliberate knock

on from Beckett, although the referee gave a final warning instead of a card. With momentum firmly on their side, the Gryphons went for the corner, but failed to convert. Minutes later a scuffle broke out on the Beckett touch line which resulted in each team being reduced to 14 men for the next ten minutes, although this had little impact on the game.

Only through penalties did Beckett manage to go in front, making the score 7-9 with two successful kicks, along with a failed 40m attempt. This mattered little as minutes later Byron went over expertly in the corner to put Leeds ahead, with Luke White's successful conversion from the side-line equally impressive.

Beckett were crumbling under pressure knowing that they needed a converted try, something which had eluded them for the entire game - and the stout Leeds defence refused to let that change. From here on, Beckett never truly threatened Leeds and two more penalty kicks from White put the game to bed at 20-9. Even a few pitch invaders before the game finished could not ruin the celebrations of the Leeds fans, which was in stark contrast to the dejected Beckett supporters who emptied the stadium as soon as the final whistle had been blown.