



THE GRYPHON

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Image: Viola Luo

Library Resources Under Threat

Some departments could lose access to up to 86% of journals

Jessica Murray
Editor-in-Chief

A university bid to cut £120,000 from the library budget has led many online periodical subscriptions to come under threat.

Subscriptions to periodicals are one of the library's biggest expenditures, and many subscriptions are due to be scrapped under the new spending review, with many more requiring Schools to justify their usage to be

saved.

The library are basing their decisions on the amount of usage each subscription receives per year, and thus the cost per head this amounts to.

However, academics and school reps are concerned that many of these decisions are based on insufficient or non-existent data, and that while certain periodicals may go through periods of being dormant, having access to them attracts many

PhD students and academics to the University, and thus increases funding.

One example that has been cited by the School of History is the journals of Byzantine studies, which although inactive in 2012, have since attracted one the largest concentrations of Byzantine historians in the UK.

In the School of History, 78% of journals are under threat; with 22 marked to be axed and 102 under review, with academics being asked to

Thousands of pounds worth of damage at this year's Varsity
Seats broken and toilets trashed

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Androgyny in Fashion

Is fashion leading the way in gender fluidity?

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Frank Ocean: the noble outsider

The Gryphon's feature sheds light on the genius of Hip Hop's supreme misfit

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justify their use.

In the School of Languages, 79% of journals are under threat, in the School of Design 86% and in the School of English 68%.

A large number of these under threat journals have no recorded data usage for the past three years.

Many are angry at the proposed cuts, especially in light of the University of Leeds being named University of the Year 2017 by *The Times*, large spending

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Quote of the Week

Trump's foreign policy answers sound like a book report from a teenager who hasn't read the book. "Oh, the grapes! They had so much wrath!"

Antonio French,
Twitter

Credits

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Editor's Letter:



An Ode to Selasi

It was a sad day for many around the country yesterday, as many were reeling from the shock of this week's Great British Bake Off result. After an intense semi-final filled with unpronounceable french pastries and oranges that may or may not have had their membranes removed (Come on Mary Berry, who cares?), the nation's sweetheart, Selasi, was sent packing.

I've been a Selasi fan right from day one; his laid back, chilled attitude towards his bakes was refreshing in a show which regularly sees contestants reduced to tears by a burnt crust or misshapen biscuit. Watching him kick back on the floor of the sacred Bake Off marquee, admiring his bakes as they rose (with varying degrees of success) in the oven, you couldn't help but fall in love with his careless charm.

Similarly, he wasn't afraid to admit that, like most of us, he hadn't a clue what most of the French patisseries in last night's show were – savarin and palmiers – he was much more comfortable in jaffa cake week. He may have never been star baker, and his french fancies may have been raw, but he was the winner in many viewers' eyes.

Who would have thought that, in 2016, the nation would be so gripped by a baking competition? In some ways the

Great British Bake Off is the epitome of traditional British values – we love nothing better than a good cup of tea and a slice of cake.

It's also a heartening break from the doom and gloom of Brexit Britain and a worrying Presidential race across the water – everyone is welcome in the GBBO tent. From Lee the pastor to Louise the hairdresser, they all come together in this show, united by a common love for baked sugary (and sometimes savoury) goods.

The fact that Bake Off takes place in a marquee of all places makes the whole thing seem set in an isolated bubble away from the real world: a world where 'moist' becomes one of the most frequently used words in the English language.

Ultimately it doesn't really matter who wins the show next week; there may be the opportunity to design the Queen's birthday cake at a future date, but it's all about the here and now; the moistness of the sponge and the snap of the biscuit. It may be the end of Great British Bake Off soon, as it makes the controversial move to Channel 4 next year, but let's just hope they keep it's distinctly British charm.

Jessica Murray
Editor-in-Chief
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Pitch Invader: Mum's the word at this year's Varsity



Image: Daniel Mortimer

While there may not have been any streakers at Varsity this year, one player's mum certainly gave it a good shot.

Our photographer caught the moment the mum was escorted from the grounds by security after she removed her top and attempted to run onto the pitch.

Although it has been confirmed that the woman was the mother of one of the rugby players on the pitch at the event, *The Gryphon* is unable to confirm which player this was.

We are not able to confirm whether the woman received the same £1000 fine as other pitch invaders recieved.

Attempted burglar falls to his death

Polly Hatcher
Elise Middleton

On Saturday 8th October police were called to Claremont Avenue, situated within half a mile of the University, as a man's body had been found outside a house.

Students living on the road awoke to a white tent obscuring the view of a neighbour's back yard and a police cordon blocking it off.

Detective Inspector Phil Jackson, of Leeds District CID, said: "At 10:30am on Saturday October 8, police were contacted by the ambulance service who were attending an address in Claremont Avenue, Leeds, following a report of a man being found collapsed in the rear yard of the house.

"Officers attended and paramedics pronounced the man dead at the scene. His death appears to be the result of a fall and is not being treated as suspicious. The Coroner's office has been informed and an inquest was opened and adjourned yesterday.

"He has been identified as Oliver Mark Grayson, aged 34, from the Hunslet area of Leeds.

"Due to the circumstances at the scene we have recorded an attempted burglary in relation to the incident and that investigation has been finalised."

Originally, some believed that a neighbour could have fallen from a window. Sarah Mansell, a second year Food Science and Nutrition student who lives on Claremont Avenue, said "There was quite a lot of confusion about who it actually was – at first we thought it was our neighbour, Darrell, so we were very shocked and sad when we thought that it was one of our neighbours that died. That was a scary thought.

"When we found out that it was a burglar and not one of our neighbours, I guess we were kind of relieved that it wasn't our neighbour, but of course still sad that someone did die right next to us."

Law student James Lazenby was shocked by the events and said he found out when he "went to take the bins out and a private ambulance pulled up to the tent and pulled out a body bag."

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elsewhere on library infrastructure, and a reported university surplus of £57 million in the 2014-15 academic year.

The library currently spends around £5.5 million pound on information resources, and has asserted that even if journal subscriptions are cut, students will be able to access individual articles from these journals when needed for a small, one-off cost. Whether this cost would be funded by the university or the student has yet to be clarified.

A university Spokesperson told *The Gryphon*: "The University Library is seeking to make a saving of just over 2% to its information resources budget.

"We are reviewing our journal subscriptions to identify items which are no longer of value to the current research and teaching interests of Leeds.

"We will be reporting the outcome of the review exercise over the coming months."

The Library Representative from the School of History has stated: "The School's overall response to the request for recommendations was unwilling. Why, it was asked, is the University trying to make it harder for us to do our jobs?

"We are in fact using these resources. We assume that we are not unusual in this reaction."

The information provided to *The Gryphon* was solely in regard to the Faculty of Arts, Humanities and Culture; we are unable to confirm to what extent other faculties across campus will be affected.

Thousands of pounds worth of damage caused at Varsity match

Jessica Murray
Editor-in-Chief

This year's Varsity finale at Carnegie Stadium left the venue with thousands of pounds worth of damage, with some of the pitch invaders being roped in to help with the clean up operation.

University Police Liaison Officer, PC Matt Guy, reported to *The Gryphon* that this year 70 seats were broken in the stadium, and with each seat costing £56 to replace, this alone caused just under £4000 in damages.

On top of this, eight taps were pulled of sinks in the toilets, 18 toilet seats were broken and a number of sponsor boards were pulled down.

PC Matt Guy affirmed that more damage was caused to the stadium at the Varsity match this year than the stadium received in the rest of the year combined.

Varsity is the biggest sports event on the university calendar and this year a record 15,535 people attended the fixture.

The Gryphon learned from PC Matt Guy that following a pitch invasion a few minutes before the end of the match, a number of students were fined £1000 each. One pitch invader has also resigned his position as captain of the Men's Hockey team.

Along with the fine, many of the pitch invaders completed a 'community service' at Carnegie Stadium on Wednesday, where they helped clean up the damage caused by the event, including fixing seats and sweeping the stands.



Images: Devon Handley

Campus Watch

1 Lincoln University, Pennsylvania Shooting on university campus

In the early hours of Sunday morning, at the main campus in Lower Oxford Township, shots were fired at Lincoln University in Pennsylvania.

In an incident that has been described to Action News as being one of a number of skirmishes at a concert on campus as part of the homecoming weekend celebrations, an on duty security officer has been shot and subsequently taken to Christiana Hospital in Delaware to undergo surgery to remove the bullet.

The University had hired "a private firm" known as Imperial Security to provide an extra safety measure "for the homecoming festivities that occurred over the weekend", and a stray bullet also hit a van carrying a number of their officers.

Officials from the University have assured the public that no students were involved in the shooting and that they are safe. Lincoln University Police are being granted reinforcements from the local Lincoln University Police to aid them in their investigation into the confrontation.

Elise Middleton

2 Oxford University Pamela Anderson gives a lecture on pornography to students

Pamela Anderson gave a speech to scholars at Oxford University, portraying her concerns over the increasing number of people that watch porn. She stated that she would like to campaign for a reduction in the viewings of porn as a social experiment. The mass consumption of internet pornography has led to higher volumes of human trafficking and fetishes.

Anderson also commented that 'great sex is not porn and when you are treated like a porn star it's not fun... it's terrible, terrible sex.'

She further suggested that porn is getting more violent and that violence against women is an issue that needs to be dealt with. On this subject, she mentioned that "Trump's comments about women are downright shocking. Shocking and astonishing."

Faith Dunne



Images: Rex Features

3 University of Missouri US University fraternity suspended after initiation goes too far

The University of Missouri has suspended its Delta Upsilon fraternity yet again, after accusations surfaced that new, naïve members were handed date rape pills and told to drug fellow female students.

The members of the fraternity, all male, were told this act was mandatory in order to complete an initiation, which are normally fun, entertaining and harmless.

The allegations came to light after a young woman, who was present at the Delta Upsilon party, reported to police that she believed she was drugged at the event.

This is another blow to the fraternity, after it was suspended over allegations of abusing other students with racial slurs. However, Delta Upsilon has strongly denied these claims.

Justin Kirk, Delta Upsilon executive director, told the St Louis Post-Dispatch: "The allegations that fraternity members received pills to be used to incapacitate and rape women were rumors found to be unsubstantiated", yet a university spokesperson said in a statement that an investigation is underway into the accusations.

William Marriott

4 Silpakorn University Students show their grief for the dead King

The death of the King of Thailand on Thursday 13th October sent the country into a state of mourning.

Thai citizens are showing their grief by wearing black and general solemnity, including closing bars and clubs. Students at Silpakorn University, which

is the country's leading university in the arts, have created nine portraits of His Majesty King Bhumibol Adulyadej, to help them deal with the tragedy.

The work was created by 50 students at the Faculty of Painting Sculpture and Graphic Arts.

Wattanan Phadlom, a third-year student who was involved with the paintings, said that "Everything happened so fast. When it comes to His Majesty, we didn't hesitate at all. We gave the nod, bought the equipment and started right away."

The university is located opposite The Grand Palace in Bangkok so mourners who convene there are able to view the artwork, which shows the King at many different ages taking part in a variety of artistic activities like painting, playing the saxophone and taking photos.

The whole process took three days and involved more than 50 students and alumni.

Polly Hatcher



Victoria Gate shopping centre opens

Rabeeah Moeen

After years of construction, the new Victoria Gate shopping centre opened its doors on Thursday 20th October, along with its flagship John Lewis store.

The £165m retail development boasts a wealth of new shops including Anthropologie, Tommy Hilfiger and GANT.

The introduction of the new brands and stores into Leeds builds upon the existing Victoria Quarter arcades, which have long been a prime destination for premium shopping both within Leeds and more widely in the North.

The existence of John Lewis in Leeds was something taken into consideration at the planning stages of the centre. When surveyed, Leeds residents looked favourably on the idea of a John Lewis in Leeds. The

store itself was noticeably absent from the Leeds area before, with the brand being heavily concentrated in Central and South England.

Like John Lewis, for many of these brands, it is their first introduction to a shopping centre in the North of England. Some brands, such as Ghost and Bailey Nelson, will be opening their first stores outside of London.

The opening of Victoria Gate, along with the introduction of Trinity three years ago, is set on making Leeds into a primary retail destination in the North. Leeds will be able to cater to all shoppers and hopes that by doing so within a more compact area than retail rival Manchester, it hopes to become the default destination for shopping in the North.

Furthermore, the new Victoria Gate is visually stunning. The architectural company, Acme, said

that the design was inspired by the tradition of manufacturing textiles here in Leeds, and is created with acid-etched concrete. "There's something to make you look twice."

The developer, Dodson, also touched on the prevalence of online shopping as a reason for the intriguing architecture. "Experience is everything," he said. "If a shopping centre has to compete with online buying, it has to offer a physical experience that a screen can't."

There is also a focus on the new jobs created in a previously underdeveloped part of the city. The development manager for the project claimed they "created just over 1000 construction jobs" and that "we will be creating another 1000 in terms of retail."



Images: Camille Hanotte

"EU support should be treason", proposes Tory councillor

Alexander Jones

Christian Holliday, conservative councillor and adamant Brexiteer, has launched a petition calling to make supporting EU membership a treasonable offence.

In what appears to be an effort to antagonise so-called "remoaners", rather than to actually instigate reform, Holliday posted the petition to Parliament's website on 15 October. It has since attracted over 1,200 signatures.

The petition suggests the 1848 Treason Felony Act should be amended, with the inclusion of the following 'offences': "To imagine, devise, promote, work, or encourage others, to support UK becoming a member of the European Union.

"To conspire with foreign powers to make the UK, or part of the UK, become a member of the EU."

Paul Spooner, Conservative leader of Guildford Borough Council, promptly suspended Holliday, before branding the petition "illogical nonsense from someone who clearly needs support."

Most critics have met the "Orwellian" proposal with mockery and condemnation. However, some have warily suggested that the incident reflects a growing frustration amongst some Brexiteers at those who maintain pro-European sentiments. A recent petition demanding the removal of EU flags from government buildings garnered 20,000 signatures, whilst many claim that 'remainers' rigged the petition for a second referendum.

Holliday's petition has been removed from the Government and Parliament website. A campaign calling for his resignation swiftly took its place.



Image: theguardian.co.uk

2000 Year Old Lantern Festival Comes to Leeds

Abhaya Ganashree

The Magical lantern festival is all set to debut in Leeds Roundhay Park after its huge success in London last year. Illuminating Roundhay Park from November 25 to January 2 will be dragons the size of three buses and 40,000 bulbs used to create 30 handmade giant lanterns.

The festival is a combination of art, culture and heritage. While walking around the lantern trail visitors will celebrate Christmas and the Chinese New Year as well as the 2000 year old heritage of the Lantern festival. The trail will feature lanterns almost 20m wide.

The event also boasts of a separate entertainment and food area, a Santa's Grotto, an outdoor-ice rink, mini fun fair and a virtual reality experience. The festival – run by Weli Creative – launched in London last year and attracted 110,000 people.

Illuminating Roundhay Park from 25th November to 2nd January will be dragons the size of three buses and 40,000 bulbs used to create 30 handmade giant lanterns.

Creative director and the festival's co-founder Ian Xiang talked about the origins of the festival and what it represents. He said "Lantern festivals have been running for more than 2,000 years across Asia, but they are still new to the West. After the success of our first in London last year, he said we had to come to Yorkshire. Roundhay Park is an amazing place for us to illuminate and celebrate both



Christmas and the upcoming Chinese New Year.

"Most of the lanterns are actually made in my hometown in China, so it makes me incredibly proud to see them come all this way across to the UK. This festival will show many people something they've never seen or experienced before. It has the potential to increase understanding of Chinese culture here in the UK in a way that is entertaining and, importantly, something that can be experienced as a family."

It is now being held in Leeds in support of the Jane Tomlinson appeal. The appeal was set up by

the amateur athlete and Leeds radiographer before her death in 2007. It funds cancer and children's initiatives across the country.

Mike Tomlinson, Jane's husband, said "It's great to have the support for our charity from this completely new and exciting festival for Yorkshire. The plans for it look amazing and hopefully it's something that can run long into the future."

Tickets are now up for sale and are available on www.magicallanterns.uk, priced at £12.50 adults, £10.50 concessions, £8.50 children and £38 for a family ticket.

Concerns Grow for Leeds Staff Post-Brexit

Euan Hammond

Wednesday saw the first open meeting for EU and non-EU staff and students to discuss the consequences and impact of Brexit. The meeting, hosted by UCU president Tim Goodall and Work and Employment expert Gabriella Alberti, tackled the pressing questions of employment, residency and citizenship for EU staff post-Brexit. The aim is to decide what should be asked of the University in terms of support and protection of their EU staff members.

Following the referendum in June, the UK is now set to leave the EU in 2019.

With rises in hate crime since the referendum earlier this year, attendees at the meeting shared their personal experiences on campus and around Leeds. Tim Goodall cited the case of recent racist graffiti in toilets on campus. One member of staff witnessed union workers being abused by a passing member of public: "They shouted 'you should be speaking English' at builders, and told them to 'go back to their own country.'"

Alberti called for the University to be more

transparent in its policies, wanting to know "what the university commits to do", and that the University should provide "immigration support" for foreign staff.

"For example banking. These things can be very complicated and it would good if the University can provide support."

The meeting then turned to discussing a request for amnesty for all foreign students and staff who have lived and worked at the University for five years to be exempt from impending changes to residency and work visa laws. "New laws should not take effect retroactively."

Uncertainty is what defined the debate as most discussions revolved around government or university decisions that have not yet been confirmed. As Tim Goodall stated: "there are so many questions at the moment." Alberti added:

"There are members of staff who have been in the UK for 15-20 years who are all of a sudden concerned about keeping their jobs."

Staff and students are encouraged to attend the next meeting with any concerns they have.



Image: Getty Images

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Keeping Up with the Kardashians

Views

The Gryphon asks whether the proposals by a London hospital that would require pregnant women to show ID is fair?



Yes

Helen Brealey

Whilst being understandably controversial, and a suggestion that I believe would be very difficult to properly implement, I do believe that it is fair to expect women to provide an identity document when booking in for their labour at an NHS hospital. It should be noted that the NHS is already supposed to charge overseas patients from outside of Europe for the cost of any healthcare that is received, excluding those who have lived in the UK long enough to become eligible for treatment. However, efforts to recover the cost of these bills, for which four out of five patients do not end up paying, have been largely unsuccessful and resulted in a loss of £4.6million from just one London hospital trust last year. It shouldn't

be about money, but in 2016 for the NHS, with a routine, complication-free childbirth costing on average £5,000, it is about precisely that if we want to continue to have access to a high standard of healthcare.

As a student currently spending a year abroad living and working in France, if I walked into a hospital here I would expect to pay heavily, despite a significant percentage of my wages each month being taken in taxes (which everyone in France is obliged to pay regardless of income). The UK is in a very privileged position in that anyone can just turn up at an emergency department and receive an incredible standard of care for free, but sadly that service is being abused, admittedly by a small minority, but with a detrimental

effect for the majority if action is not taken.

Maternity is just one department, and in terms of what you can end up in hospital for, pregnancy is normally one of the most prepared for circumstances. We can assume that many women know for at least 5 months that they are expecting. Having a child is often a choice and a planned event, and therefore not something that the rest of the UK should have to cover the cost for. This is not to say that maternity services are becoming inhumane, turning women away in the icy cold to make dangerous journeys for the sake of getting a passport from home, as Jeremy Corbyn suggested in the Commons shortly after the pilot scheme was announced.

Equally, I doubt that someone will be waiting by the bed with a card machine, asking women to 'just pop your pin number in' between breaths of the gas and air.

The National Health Service, first and foremost, has a responsibility to provide care, and the delivery of this should not be delayed, nor should documentation get in the way of emergency care. It is simply to say that those who cannot provide proof of their right to use the NHS free of charge should expect to pick up the bill for the high quality medical care that they receive. We wouldn't question it abroad – so why is the NHS expected to do any differently?

No

Elise Middleton

A woman in the throes of labour is arguably in one of the most vulnerable positions she will ever be, at the end of an extremely hazardous nine months. Participating in what could be considered the biological purpose of our existence, the act of creating and giving life, it is common knowledge the amount of pain a woman will be in. Quite literally having to push a person out of them, or undergo life threatening surgery, there are many things that someone giving birth has to concern themselves with once their water breaks. A pregnant woman, however far along, is constantly on the look out for dangers that may befall their own health and that of their unborn baby. Pregnant women do not need any further concerns outside of that of the

safety and health of themselves and their children.

The NHS has been a hot topic in British politics for a number of years. Initially created to only help post-war Britain cope, our National Health Service has been invaluable to millions of people, but is struggling under the strain of this nation as a result. A key fighting point of the brutal and often controversial Brexit campaigns, and a sore point with any Leave campaigners, is the NHS. This is, unsurprisingly, considering the promise of £350 million a month going to the NHS has gone unfulfilled.

While this proposal may pose as something that can be supporting the NHS, Theresa May and her government already have a rocky relationship with the institution, having recently revealed

to the health chief that there is no more money going to the NHS, despite it being desperately in need of some support. The Prime Minister instead told the health chief that the NHS should not publicly seek more than the £10bn extra that ministers insist they have already pledged to provide, and that his focus should be on efficiencies to fill the massive £2.45bn hole in its finances – an unhelpful suggestion.

This step to allegedly tackling the issue of 'health tourism' has already been branded dangerous and time wasting by the Royal College of Midwives. The possible repercussions of a pregnant woman not being able to provide sufficient proof that they are worthy of healthcare will inevitably include astronomical charges. This

would emulate America's expensive and criticised system, and their details subsequently being shared with the UK border agency could critically endanger pregnant women, and their children, by discouraging them from seeking the help they may need.

The insinuation that migrants are taking up valuable resources within the NHS will only spur on the racist sentiments that have been brewing and causing attacks across the UK since the announcement of Brexit, and the proposed passport checks will only be the first step to providing even more divisions within our society. It is a volatile time for the UK, in the midst of descending into a recession – however short term it may be – and these checks will do more harm than good.

Why Do Politicians Lie?

Chris Vickers
BSc Physics

If there's one word to sum up 21st century politics, it's 'lying'. Be it the Lib Dems' promise on tuition fees, the WMDs in the Iraq war, or the £350 million the NHS is getting post-Brexit. In both the EU referendum and presidential debates it has been a common occurrence for direct questions to be answered with complete misinformation and falsehood, citing non-existent polls and quoting fabricated studies. Lying seems to be getting more prevalent each passing day and the politicians doing it never seem to be held accountable. So why?

A big part of it is fact-checking and trust. We've become so used to politicians evading questions and reciting meaningless drivel that when someone actually gives an answer

we just assume it's the truth. But the politician's playbook has been rewritten and so far we're none the wiser.

The next culprit is the media. Be it broadsheet newspapers or Buzzfeed, there's rarely enough of a story behind "person told a lie" to make anything worth publishing. You see there is a

Lying seems to be getting more prevalent each passing day and the politicians doing it never seem to be held accountable.

beautiful advantage to telling a simple lie about a complicated issue. The simple lie is memorable and easy to understand, but the truth is complex, controversial and far too long to fit into

a sound bite. And when the truth is this unwieldy, who's to bother defending it?

The biggest case of this I would reference is the Tory brilliance that is "Labour overspent in 2008 and ruined the economy". This rubbish has been peddled up and down the country to the point where even the average Labour voter believes it. Banks gave reckless loans in order to secure bonuses resulting in a mass collapse when they found themselves unable to pay their creditors. In order to prevent thousands of lives being ruined, the government stepped in with their own funds and bailed out the banks. The government deficit up to this point was irrelevant, as provided the economy is growing, a deficit is simply an investment that results in faster growth. Had the government been running a surplus the crash would have still happened and difference would

have been completely negligible. But this is simply not something anyone cares to hear. And thus the lie trumps the truth.

Speaking of Trump, it's about time we addressed the magnum opus of political liars. In his presidential campaign Donald has taken the step no one else wanted to risk. Rather than carefully crafted lies, Donald Trump will unleash a constant stream of nonsense. When he is called out he will deny everything and continue. In the past one would assume that the public would see through this facade, but in the depressing realm known as reality we now see this is not the case. Trump has shown once and for all how little accountability there is and has paved the way for a new kind of politics. And you know what, if we are truly naive enough to fall for it, maybe it's just what we deserve.

Are Clowns Our Only Hope?

Michael Everritt
BA Philosophy

Reality TV star Donald Trump is one step away from being elected leader of the free world. The Irish government is appealing against the ruling that Apple owes it €13bn in unpaid taxes. Armed French police forced a Muslim woman to remove her clothing in public against her will. The Nobel Prize for literature has been awarded to a musician. Sightings of Killer Clowns are being reported all over the world. Are you starting to see the pattern?

People are saying that Killer Clowns might pose a threat to women. Most

In a world gone mad, Killer Clowns are the appropriate response...

women who suffer assault do so at the hands of men they know and ought to have been able to trust. It is far more likely that a woman will be raped by her own husband than by a stranger in a clown costume.

People are saying that Killer Clowns are scaring children. We have plundered their world's resources, caused irreparable damage to the environment, made them obese by filling them with junk food and set in motion armed conflicts unlikely to

end in their lifetimes. Given this toxic inheritance, children already had far better reasons to be scared.

People are saying that Killer Clowns are becoming a threat to the livelihoods of real clowns. Legal loopholes and zero hour contracts are making job security a thing of the past for an increasing number of people. If someone loses their livelihood, you ought to expect that a greedy business owner is to blame.

In a world gone mad, Killer Clowns are the appropriate response. It may be that Clinton is finding it so hard to battle Trump because he has embraced the madness while she keeps making the mistake of being the rational one. Does the world not seem to reward those who act irrationally? Case in point; a former host of *Have I Got News For You*, Boris Johnson, is now Foreign Secretary of Great Britain. Would it not make sense for us to fight fire with fire? Alec Baldwin, portraying Trump in a series of satirical *Saturday Night Live* sketches, has succeeded in getting under the Republican nominee's skin in a way that Clinton could only dream of.

We live in a world that demands conformity, enforced by increasingly disturbing surveillance of our daily lives. It may be that the Killer Clowns have it right after all. People like Donald Trump and Boris Johnson have succeeded because we are all complicit in propping up a broken system. We



Image: PA

follow the rules while they live outside of them and reap the rewards. We need agents of chaos to remind us that rules were made to be broken. The Killer Clowns are a symbol of the fact that people are not robots. They scare us because they are exercising their free

will in a way that we dare not.

To quote *The Joker*, as seems appropriate, "Madness is the emergency exit..." Looking at the state of the world right now, it would seem that the man has a point.

We Don't Need More Disney Princes

Jess Readett
Views Editor

It seems to be written in the Disney movie rule books that where there's a girl, there has to be a boy. But not just any boy. Disney law states that every girl needs a saviour, someone to complete what was so blatantly incomplete before and rescue her from what would otherwise be a life of never ending unhappiness.

Growing up, I admit to believing this might actually be the case for quite some time, and my main goal in life became that of finding my prince on the primary school playground. But after multiple attempts of leaving my Adidas Velcro trainers in various boys' paths and receiving no search party for my foot in return, I soon became aware that a) Disney was bullshit and b) I actually didn't need someone to find my shoe and come looking for me. I abandoned my Disney princess

costumes and decided I wanted to be a Spice Girl instead, because they didn't sit around waiting for men and '2 become 1' was an absolute banger.

Not only does this totally miss the point of the film as a tribute to female empowerment by a few million miles, it also carries allegations of white washing...

Yet my apathy with Disney was soon changed when I sat down to watch the film Mulan. There were no dresses or sparkles and the singing to animals was done at a much

more tolerable level. This was a film about a girl failing to fit society's mould of a perfect daughter, defying gender expectations and ultimately saving not only herself, but also her country. Mulan was in many ways our generation's first feminist icon, so why the hell are Disney taking that away from us?

Following an open letter exposing the potential script for the movie remake, it has soon become apparent that Disney have no intention of continuing their (literally only) feminist narrative. It appears in the script that Mulan is to be sidelined by a secondary character, a mere love interest, and her role instead played by a white European male. Yes. A movie about Chinese people, Chinese honour and girl power is to be dominated by a white man.

Not only does this totally miss the point of the film as a tribute to female empowerment by a few million miles,

it also carries allegations of white washing and colonial pride. Disney may have missed the history lesson (perhaps it was on the same day as the politics one), but more often than not, the arrival of white Europeans was not something that was generally greeted with big cheers and happiness, and it definitely wasn't the start of a lovely mushy romance.

The idea that in 2016 girls (even animated ones) still cannot be complete, fulfilled or inspirational without a male partner is just ridiculous. Our society produces these amazing, strong women and yet we constantly ask them, 'where is your man?'. The idea that a woman could just exist, complete and successful on her own, is seeming to be too much for even the fictional world, never mind the real one to grasp. Young girls need more narratives like Mulan, not less of them. And the sooner Disney realises this the better.

The Return of The UKing

Rachael Dickinson
BA Broadcast Journalism

Just when you thought he had finally gone for good, Nigel Farage has once again made his way through the ranks of UKIP and back onto our television screens. With his pompous smile (and alarmingly egocentric lifestyle), your least favourite politician is back in power and has been reinstated as leader of the UKIP party. No surprises there then.

Let's face it, UKIP just wouldn't be UKIP without Farage and his conceited, narcissistic values, or his overbearing views on immigration. His controversial views have been called into question on multiple occasions, in particular his comments on women as being 'disadvantaged' and 'worth far less to the employer' in the workforce. His bold claim - 'nobody has done more in UKIP to promote women than I have' - was certainly perplexing. His standpoint on immigration is also a contentious matter. Let's not forget his claim of wanting to control the 'quality' of people entering Britain. Being in a position of considerable influence, these remarks could potentially spark a dangerous mindset amongst the British public.

Moreover, his significant hold over the population has already lead to what may be considered as the biggest blunder in modern UK politics - Brexit. His convoluted lies managed to sway

the leave vote, with the plummet of the pound and shocking rises in the levels of racism as subsequent consequences. Following his sudden resignation, Farage attempted to disassociate himself from the mess he left behind. His sudden disinterest in discussing Brexit, however, has not dissuaded him from his public appearances. I'm sure that not only do I speak for myself, but for the rest of the country, when I say we want him gone.

For a short while, we thought we had seen the last of him - with his timely

resignation following suit of Brexit. But it wasn't long before his next attempt to reassert his infamous presence. It certainly came as no surprise to me to see him in league with Donald Trump; spreading his influence over the American population. His support for Trump is nothing unexpected. Both being likeminded in their opinions and approach, Farage seems to have finally met his match. I think Britain was glad to be rid of him, but with all joking aside it's about high time we take a stand.

Ultimately, whilst Farage has become

something of a laughing stock amongst the public, he should no longer be allowed to continue to spout his hateful and inherently racist opinions, especially in a position of such influence. Rather like the gum at the bottom of your shoe, he has stuck around for far too long and it's time for him to go. I think we can all hope for a better future where we can turn on our television screens without being faced by the ungodly sight of Farage himself. This politician has long since over stayed his welcome, and there needs to be an end to this.



Image: AFP

Why Black History Month Matters

Anonymous

A response to the student who had an issue with Black History Month.

The only accurate piece of research in an article on Black History Month, published by The Gryphon last week, is the acknowledgement that it is observed in October here in the UK. Beyond that, the piece is opinionated and rooted a one-dimensional, narrow, and naïve view of race-relations in the UK.

Black History Month is indeed important for celebrating the accomplishments of Black people in the UK. Particularly in Leeds, there has been a great deal of focus on our contemporary and historical contributions to literature, healthcare, philosophy and other academic fields. Last year's BHM celebrations were led by the theme "Why Is My Curriculum White?" to, in part, bring light to the diversity of scholars in these fields that are not highlighted nearly as they should be. Meanwhile, this year's events have also focused on Black British activism, mental health, contributions to the music, arts, and fashion, amongst other things. What has been done by LUU in

BHM has not "harm[ed] race relations between people" or justified identity politics as the aforementioned article argues.

I wonder if the student has actually been to a BHM event, attended in large numbers by students of all races who

That Black History Month is necessary should not even be an argument that is being had in 2016

simply wish to learn about the lives of people who are socially ostracised, historically erased, and globally displaced. For all the students who have been attending, BHM events have not contributed to any emerging "black-tocracy" that the article contends is being created.

I fully agree that, in an ideal world, one's merits would be the only measurement of their dues. But we are not in an ideal world. Beyond the structural oppression that may be

experienced through blackness, many students are poor, some are differently abled, and others are excluded due to their sexual orientation and identity. The idea that we are anywhere close to a meritocracy is caused by naivety and a refusal to interact with the reality of being black in Britain. That the writer equates the slave trade to modern human trafficking is also problematic. It is my belief that BHM is much more than the slave trade. But it is my belief that if people do not know about it and teach others about the source of the greatest displacement of a single racial group in history then we only open ourselves up to further violations of human rights. It is also my belief that teaching about the slave trade has never been a cause of human trafficking. That the writer would imply this only again reflects their naivety and willingness to reduce the complexity of our multiple social issues to a comfortable and arbitrarily chosen denominator.

That Black History Month is necessary should not even be an argument that is being had in 2016. Police openly kill black people in the Americas, European states demonise and disenfranchise black people and others of colour, and

here in the UK we do all these things in a more violent and hidden manner, a way that makes it more difficult to perceive and harder to challenge. I believe it is for this reason that this year's BHM celebrations have highlighted the importance of Black Lives Matter UK and its American sister, in order to shout about the home-grown and national plight of black people. It is for the sake of Sarah Reed and Mzee Mohammed amongst others in 2016, Roger Sylvester, David Bennett, Sean Rigg and many many more siblings. It is for the sake of those who are disenfranchised and displaced due to their blackness, poor because of it, arrested and killed because of it. It is to teach, empower and liberate black people. In the end, BHM is not for you. It is so, for one month in 2016, the most recent minutes in a history of violence towards black bodies, we can celebrate our lives.

This has been a short and reserved response.

To find out more about this year's BHM or get involved in the remaining events then please refer to <https://www.luu.org.uk/campaigns/bhm/>

Peace and Love x

Internet Vigilantism: another word for Mob Justice

Bronte Farenden

BA Communications and Media

In 2016, internet vigilantism is not a new phenomenon. For many users, being part of a virtual justice squad that hunts down paedophiles, uncovers criminals and spreads awareness of wanted miscreants is, understandably, morally rewarding. However, more often than not, the 'honourable' actions of these online crime-fighters result in widespread misunderstandings, with dire consequences for those (wrongly) accused.

In the real world, it is wholly unjust for a judge to prosecute a suspect purely on the grounds of accusation; in order to reach a fair and just outcome, both sides of the story must be heard. In the digital world however, this is apparently not how the justice system works. Due to the reactionary nature of the internet, once an individual has been indicted and their behaviour/actions have been publicly scorned by these so-called vigilantes, they are automatically labelled as 'guilty'. Most of the time, no further questions are asked and as their story rapidly spreads across the net, there is little they can do to defend themselves. This is particularly true in regards to cases of public shaming

and was exemplified in a story that has recently raised concerns surrounding the issue of internet vigilantism.

This week, as reported by *The Mail Online*, a man was accused of harassing several Asian women on a public tram in Melbourne after a woman posted a picture of him online, along with a nasty message in which she referred to him as "a festering turd of human being" for his so-called "intimidating" behaviour. In the picture, the man was shown to be sitting down on the bus, rolling a cigarette and smiling up at the camera, which is perfectly normal behaviour in my opinion. From this post alone, he was subject to a wave of online abuse that consisted of many threatening and violent messages, some even including death threats.

However, it later emerged that the man was in fact autistic and known to many commuters on the tram service who described his behaviour as harmless and an effect of his condition.

Although there was absolutely no evidence whatsoever to support the claim made by the woman who branded this man as a "low life", "creep" and "loser" in her post, users automatically assumed she was telling the truth without giving a second thought to his side of the story, which I believe, is

totally wrong. Throughout this brutal public bashing, he was never given an opportunity to explain and defend himself, although in the end, other users did this for him.

Repeatedly in these situations, it is clear that for many users, sensationalism obviously outweighs legitimacy and whether a story is true

or not appears to be of little concern to those sharing it. This is precisely the problem with internet vigilantism: it is incredibly one-sided. Forget innocent until proven guilty – if you've been the target of a public rant or as the vigilantes would call it, 'morally exposed', quite frankly, you've got no chance.



Image: Getty



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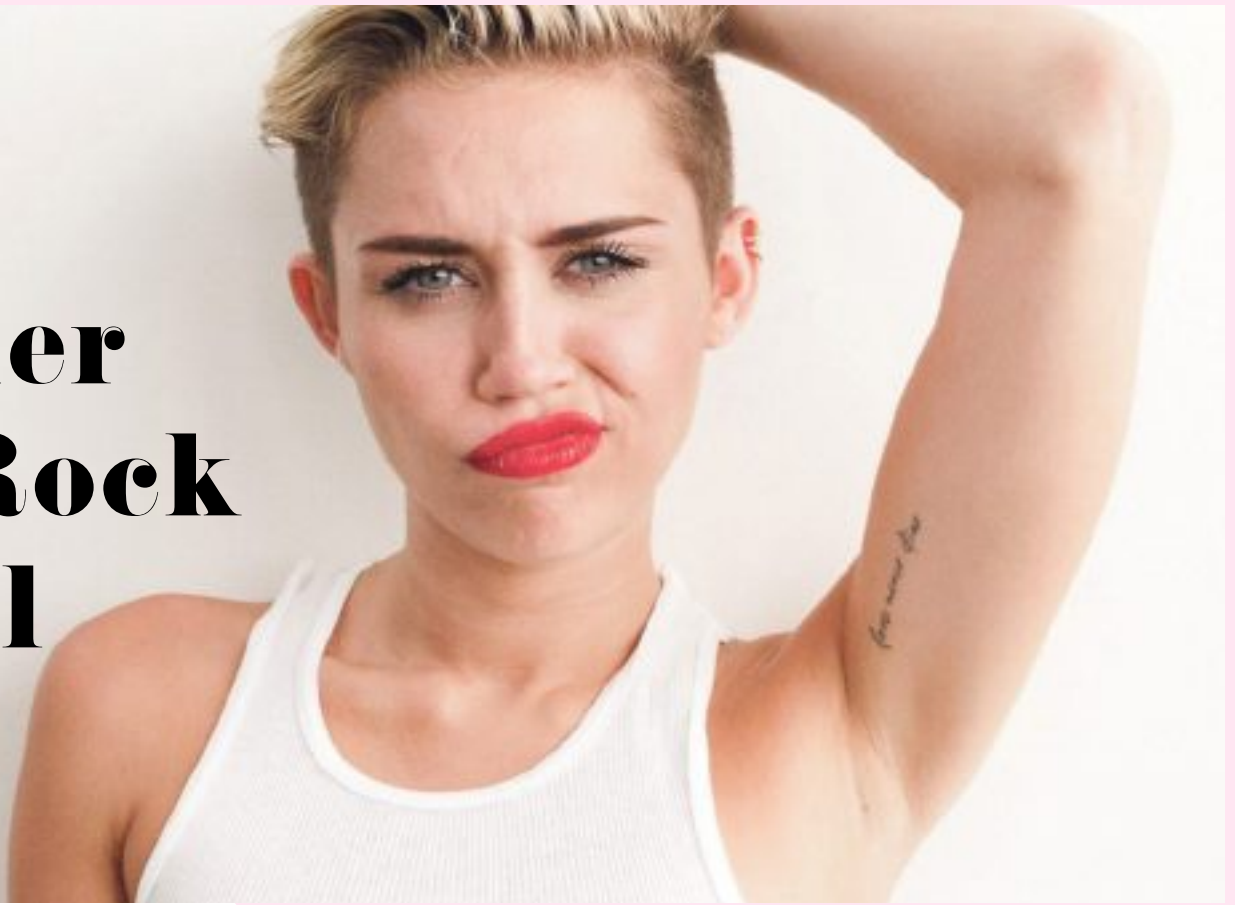
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Sex, Gender and Rock n Roll



With the recent celebration of National Coming Out Day, Sophia Simon-Bashall takes a closer look at the treatment of LGBTQ+ musicians by the music industry and even their fans.

It can be said that the music industry is one of the most LGBTQ+ friendly areas of popular culture today. Legendary musicians such as David Bowie and Freddie Mercury are amongst the most lauded of queer icons, adored by all, regardless of sexuality or gender expression. Similarly, current artists like Frank Ocean and Olly Alexander of Years & Years are applauded for being open about their sexuality and representing the queer community. However, it can be argued that the music industry is not entirely as open to others. Much like in the wider world, queer women do not receive the same treatment as queer men.

Last week, coinciding with Coming Out Day, Miley Cyrus revealed to the world that she is pansexual – someone who is attracted to any gender, including people who identify as transgender or non-binary – explaining that “I don’t feel straight and I don’t feel gay”. This is a simple enough statement, and one would think that in 2016 – when public coming outs are mostly described as ‘brave’ and ‘inspiring’ in the media – it would not cause a stir. Unfortunately, the singer’s expression of her identity has been met with a wrecking ball of a backlash. Twitter has been full of people questioning ‘is Miley Cyrus actually queer?’ Many have suggested that her coming out is merely a publicity stunt, ‘to stay relevant’.

Plenty of queer women in the public eye have had their identities invalidated over and over. The singer Halsey – who is openly bisexual – regularly receives harassment in regards to her sexuality, and has been accused of ‘pretending to be bisexual to get more album sales’. As Halsey herself put it to *Nylon Magazine* earlier this year, if being queer potentially boosts an artist’s popularity, then “that’s a pretty wild development in the music industry.”

Her wry comment is interesting, because whilst it’s true that queer artists do harness support from the LGBTQ+ community, many others are put off by the simple fact of that artist’s identity – particularly if they happen to be a woman.

Another widespread response to Miley Cyrus’s coming out has been to attack her. Slurs have been tweeted at an alarming rate; people have called her ‘disgusting’, while many have simply said that ‘nobody cares’. This kind of attitude is unacceptable.

“Sexism and homophobia are still rampant problems, in the music industry and beyond it, which means queer women get the worst of both worlds”

Anyone who’s been to a Tegan & Sara concert knows that men don’t turn up for women making music about loving women. Why? Because not only can straight, cisgender people find it uncomfortable to listen to queer experiences but, as a result of society’s rigid masculinity, men are made to feel isolated and unable to relate to women’s experiences. This minority status and such differing identities to what is considered to be the ‘norm’ in modern society – creating almost a ‘double difference’ so to say between straight, cis-gendered men in comparison to queer women – stops artists like the lesbian pop duo growing their audience. It is a sad reflection that in the 21st century queer culture is seen to be something

alien, and queer individuals are made to feel like an ‘other’, rather than being accepted for their true identities. Despite the struggle LGBTQ+ people have to deal with on a daily basis, some people strangely believe that an artist would lie about their identity in order to make money and maintain their fame.

There is nothing inherently wrong with not being a fan of Miley. There is even nothing inherently wrong with critiquing aspects of her coming out statement – for example, she implied that bisexuality adheres to a gender binary, which is a problematic misconception and hurtful towards the bi community, as it simplifies the nuances of

many of the people who identify as bisexual. But this is a moment of honesty and vulnerability for Cyrus, and hurling abuse at her is wrong. It is wrong to use her mistakes as a reason to deny her experiences, to dismiss her identity, and add to the stream of homophobic and misogynistic backlash that she has received. It is wrong not to show support for Miley, as it also serves as a painful reminder to queer women everywhere that to live our lives with honesty and freedom means facing harassment, ignorance, and dismissal.

Sexism and homophobia are still rampant problems both in the music industry and beyond, which means queer women get the worst of both worlds. Nobody’s perfect, but dammit, we can do better.

Sophia Simon-Bashall

Fresh Beats

WALLS by Kings of Leon

We Are Like Love Songs, or *WALLS* for short, is the new offering from musical heavyweights Kings of Leon. Sticking with their traditional five syllabled title, they've teamed up with Markus Dravs, who's also worked with Arcade Fire and Coldplay, to produce their new album. As a big Kings of Leon fan I've been waiting a while for some new material. Besides the trippy cover artwork and the big production music videos, it's not a ground breaking record. There's no howlers like back in the days of *Aha Shake Heartbreak*, but it's a solid album and I'm not disappointed.

They've come a long way since *Youth and Young Manhood*. Most of the band are now married with kids and the days of bar brawls are long behind them. Like *Mechanical Bull*, this album feels more mature and polished. As a band that's been around for a while, they've managed to stay in the game and change with the times without losing their classic rocky sound. Caleb Followill's gravelly vocals are so recognisable

and raw, especially throughout 'Walls', a melodic ballad and their title track. Unlike other albums, every song from their new release is radio friendly and many feature big catchy choruses, particularly 'Waste a Moment' and 'Around the World'. There is some experimentation with new sounds; 'Reverend' and 'Muchacho' feature really pretty guitar lines. It's a departure from their usual style and it works.

Fans of the bands early rockier work may not be thrilled by this new album and turn their nose up at the safe songs, but the band still bring that Kings of Leon magic.

Fans who joined them after 'Sex on Fire' will definitely be happy.

Hannah Mason

Rating:



Only Ghosts by Red Fang

Red Fang's latest 41-minute offering is bound to satiate those mediocre stoner rock cravings we all get from time to time.

It would, perhaps, be wrong to say that Red Fang have commercialised their sound with this new record, as they were never a particularly inaccessible band to begin with. However, that being said, there is a clear attempt in these tracks, particularly in the first half of the LP, to attain a more melodic and alt-rock influenced sound. This, on its own, is not necessarily any cause for alarm; there are plenty of bands like Red Fang that have had no problem at all in transitioning to a more radio-friendly sound. But Red Fang are, evidently, not one of these bands.

Speaking in terms of the actual content of the album, the Portland-based outfit spend the first twenty minutes playing the same 4/4 pentatonic riff-worship that they've been wanking over since their debut, which contains a few highlights in the songs 'Flies', 'No Air', and 'Not For You', all clearly showing that

Red Fang can still write a great, mosh-able tune; so much so, in fact, that they wrote the same song three times over.

The second half of this trainwreck begins with the actually good song, 'The Smell of the Sound', and then continues with three more tracks which, yet again, sound exactly the same as it. On these tracks, the band appears to be channelling the style of fellow headbangers Mastodon, although they manage to do so in a remarkably awkward fashion.

The album has about three good songs, but the bottom line is Only Ghosts fails because they are actively stripping down and polishing a sound that was already stripped-down and polished enough five years ago.

Zack Moore

Rating:



Mad Love by JoJo

JoJo - what a throwback. Yep, the chick who sang 'Leave (Get Out)'. Bet you didn't think you'd be reading this review today, but she's certainly back and ready to throw some bangers our way.

She's definitely brought old-school back with her new album *Mad Love* which meshes R&B, pop and some pretty darn impressive high notes together for an Ariana Grande-esque feel. You start to feel hints of those classic and exotic R&B tunes in 'Like This' and 'Good Thing' which we can probably expect to hear in Fruity in about five years' time.

'F*** Apologies' features Wiz Khalifa and gets into the real nitty-gritty of what is probably a relationship gone wrong. If you're looking for a real good "screw you" song then look no further. Wiz's rap is short and sweet and ultimately snazzy so I think that's a smashing collaboration.

I can totally see a bunch of 90s kids hitting this album up. Don't worry, it can be our little secret. Although I don't know why you'd keep it a secret, JoJo isn't even a guilty pleasure to me. She is R&B and she's bringing back those slick beats and sassy lyrics. This album recreates all those old songs we used to watch on YouTube and somehow incorporates a modern pop element into it and gives off a Zara Larsson track vibe. Uptempo 'Vibe' is one to add to the pres playlist.

Perhaps more of an album for the girls but hey, boys don't be afraid to check it out.

Anika Vadukul

Rating:





In The Middle with Jagwar Ma

Jagwar Ma burst onto the scene in 2013 with *Howlin'*, establishing their own blend of 90's nostalgia, dance and psychedelic rock. Maise Leddy caught up with vocalist Gabriel Winterfield ahead of their UK tour to discuss new release *Every Now And Then*.

Your upcoming UK tour starts next week. Are you looking forward to going round the UK circuit again?

Yeah, definitely! The UK is sort of like a second home to us so it's always great to come back.

Your first album *Howlin'* was a critical and commercial success. Did you feel any pressure from the 'curse' of the sophomore album whilst writing the new record?

I don't think it's that important really. It's more important to try and ignore those things and make a record with sincerity, whilst still taking note of what your audience liked from the first record. I think when you make a second record the characters of the people making it start to come out more – we were conscious of what people had liked, but also wanted to extend the narrative of who we are.

You finished recording and mixing the album in a studio in Tottenham. How did that come about?

Jono has a studio there. Seven Sisters [in Tottenham] is one of the few places in London you can afford studio space, it's so expensive – there's still a bit of industrial estate there that hasn't been converted into organic cafes and shit like the rest has! We're semi based in London, so it made sense to finish up the record there.

The London nightlife scene is in something of a crisis at the moment. As makers of dance music, what's your opinion on the clash between politics and dance culture and what needs to be done to stop it?

It's funny, listening to the arguments that go for and against the issue, it's like people aren't even speaking the same language. All the creatives start talking about the importance of dance and physical culture, whilst everyone in politics just talks about safety and money. The same thing's happening in Sydney. There's been two marches in Sydney now, each one with like 20,000 people. Landowners understand that they can make more money with that space than it being a club, but what needs to be recognised is that a city can't just be about making money otherwise it'll end up devoid of any soul. You've got to take a step back and see that clubs and music are important. I know that in Paris they subsidise a lot of cafes and bars to keep them running, because they value culture above all else. As part of the free world, this is what we celebrate, we should want a nightclub with a bunch of people from all walks of life dancing together. A conversation needs to be had, but it doesn't need to be an argument.

It's hard not to draw parallels between you and fellow Aussies Tame Impala. Can you see yourself following a similar trajectory into the mainstream like they had with *Currents* this year?

Possibly, it depends if the music's good enough! I don't think it's a given. We want to play music to as many people as we can, so if we could be so lucky then of course, but we wouldn't want to compromise what we're doing. The great thing about Tame Impala is that *Currents* has crossed over but the band haven't changed. They just write beautiful music, and it's so nice when music in the charts is actually really good. Pop music shouldn't just win by majority, it should be unanimous. It should be like 'Billie Jean' type shit – everyone likes that song.

Often those tracks reach success as the result of someone bringing what they do into the mainstream as opposed to conforming to the status quo, and they're the tracks you remember. I take inspiration from that, it's a tough thing to do but it's definitely something I strive for.

Were there particular artists that were inspiration on this record?

Finding someone that dances to the beat of their own drum is always inspiring, genre aside. I think the days of being inspired directly by an artist are behind us – that happens when you're younger. It's like in the film *Sing Street*. He

listens to The Cure and then wants to write a song just like them, and then he moves on to the next band and so on, but that's what you do in high school. The whole film is about that kid finding himself, and eventually he decides to do his own thing and it's very symbolic. So I think that's maybe what's changed from our first record to our second. In the first one we were still very much wanting to be this and be that, whereas on the second record we knew what we were about. I suppose that confidence comes from being fortunate with the first record.

I saw you guys at Glastonbury and Bestival this year. What was the highlight of your festival season?

Obviously playing at both those festivals was great. Bestival was a funny one, I didn't have a great time, but then we met Robert Smith [from The Cure] afterwards and he expressed a similar feeling. It was funny hearing that from someone as talented as him, that someone so experienced can still have those thoughts. A personal highlight was when we played Splendour in Australia. It always feels really good coming back to Oz and we played in front of quite a lot of people, so it was a fun show. Plus it was in the middle of winter and still like 24 degrees!

Gig Roundup

John Williams' Heroes @ Leeds Town Hall 16/10/16



Image: CBS News

BBC Introducing @ Brudenell 12/10/16



Image: Gigslutz

Wintersleep @ Headrow House 14/10/16



[Image: Eldie Photography]

John Williams is arguably the most influential score composer of our generation, being awarded five Academy Awards and grossing over 20 billion dollars worldwide with his films. It seems appropriate to commemorate the 84-year-old's work while he has no sign of slowing down. This is what Opera North Orchestra did, along with conductor Stephen Bell, who worked with Williams before. BBC radio presenter Mark Forrest was there too, to narrate the occasion.

They opened with the 20th Century Fox theme, and then Christopher Reeve's *Superman* theme: a brilliant start, illustrating a sense of accomplishment, which Williams clearly has. It's important to note that after every single song the whole crowd applauded and cheered, due to the sheer talent being shown.

Next came *Star Wars*' 'Imperial March' and the flying BMX scene from *ET*, the former evoking a sense of fear, feeling like Vader could emerge at any moment whilst the latter illustrated a true sense of adventure to the audience.

After returning from the interval, Forrest informed us on how you can win an Oscar with two notes, and the *Jaws* theme began; its eerie and scary feel came off so much better live. However, it seems the best was left for last, as Opera North's children's chorus came out to support their rendition of *Home Alone*'s

Highlights came from the first two artists on stage, LAMIA and Team Picture. LAMIA produced a moody, reflective set, carried by gentle synths vocals and driven forward with electro-beats and an exciting use of sampling. Team Picture consisted of numerous musicians storming the stage and bringing with them a steadily energetic wave of noise. Teetering on the edge of experimentation, it's clear Team Picture have the potential to push their boundaries even further in the future.

Next up was DULAH, whose set didn't completely come together live, sounding slightly disjointed. However, the set grew more substantial as it progressed, ending incredibly well. The combination of DULAH's song writing ability and use of synthesiser with his band's traditional set up made for a captivating finish to the set.

The penultimate band of the night was Caro, a four-piece indie band very similar to a young Bombay Bicycle Club. Whether they're bringing anything new

Although the room was only half full, the majority of the generation X crowd were familiar with Wintersleep's music, and the Canadian five-piece were happy to answer to heckles concerning their incorrect pronunciation of aluminium, (following the song 'Drunk on Aluminium') and to oblige those demanding their favourite song.

In such a warm atmosphere, it was easy to see why they were going down so well. Their accessible indie-rock was performed in an unpretentious, uncomplicated way, which suited their straightforward sound. Tracks with high-energy choruses such as 'Freak Out,' had the audience dancing, whilst the anthem 'Amerika' had lyrics that were easy to pick up if you were one of the few that wasn't already a fan.

'Somewhere In My Memory', which was well and truly magic. It may only be October but it felt like Christmas as the children's voices echoed around smoothly with the instruments.

After the *Jurassic Park* theme, the show was over, and the applause just showed how much this meant to everyone. Bell returns on stage and it's only time for the theme to *Star Wars*; this was mind blowing, all the separate instruments rang on their own but in complete unison at the same time.

Overall it was a truly amazing experience; being able to see live scores that mean so much to so many people, and for the lights to surround the orchestra and everyone look on in awe, just shows how amazing John Williams' music really is. The whole show evoked a certain feeling in me, one of nostalgia but also a new appreciation for film scores, and how they elevate the experience. The men and women of Opera North well and truly are John Williams' Heroes.

Anthemic orchestrations of well loved film themes makes for a great gig.

Rating:



Will Nelson

to the table is questionable, but their set was very enjoyable with catchy songs and there's plenty of room for development in the future.

The most disappointing part of the night was the closing set from Clay. Their music was the typical indie-pop that has become all too familiar; the frontman looked drunk and he pretentiously mumbled "thanks" at the end of each song. One chorus was simply "you are always on my mind" on repeat, which was possibly one of the least imaginative pieces of music I've heard from a band in a long time.

In the past, BBC Introducing have often only put 'typical indie bands' in the spotlight. But, on the whole, I was impressed by the variety of music showcased on the night.

Rating:



Isobel Moloney

Eventually, though, things got a bit samey, and although they tried to mix it up by changing to acoustic guitar, I felt that a couple of tracks should have been restyled for the gig, since their songs are quite simple anyway, and was waiting for a stripped back acoustic version that never came. This would have been the perfect place for Paul Murphy to show-off his voice more, as he played it safe throughout the gig and was sometimes even drowned out by thick swathes of guitar.

All in all it was a decent gig and a pleasant way to spend an evening, but it was just a little too risk-free, which is perhaps why Wintersleep are such a hit with the older generation.

Rating:



Emma Dutton



Back to Basics Relaunch

Back to Basics has been a household name for clubbers in Leeds since it opened over two decades ago back in 1991. The night, which currently holds the title of Europe's longest running House night, has come a long way since those days when it first graced the likes of the Music Factory, Pleasure Rooms, Mint Club and Rehab.

Its new home goes above and beyond: Church is a 1,700 capacity church located on Woodhouse Lane, the site of the travesty that was Halo. After lengthy renovations and much gossip about who would claim this amazing venue for their own, Church seized the opportunity. The space is giant; with a cavernous vaulted ceiling that does wonders for acoustics, illustrated by the shaky dance our Red Stripes performed across the bar to the bass of the sound system. The most striking aspect has to be the original Victorian stained glass windows, which illuminated with 3D lighting, giving the place an ethereal feel. Gracing the pulpit was a not-to-miss line-up of Damien Lazarus, Ralph

Lawson (spinner of the very first record played at Back to Basics those many years ago) and James Holroyd, who played a traditional Basics entre of rolling basslines. While Lawson's set contained old school house classics such as 'Galaxy 2 Galaxy', the contemporary edge has not been forfeited; a highlight was his encore with 'Kolsch-Grey' which was released last month.

The night seems to have lost none of its avant-garde spontaneity with fairy lighted, black and white body suit clad dancers grooving around the decks and despite a supposed 3am close things carried on well after hours. In a restrictive post-Fabric raving world where nights out are more and more often becoming gentrified by profit lines, it's wonderful to see that Basics is still about what it set out to do in the first place: an accessible good old party in ever more creative places. I'll be back for more.

Hannah Pezzack



Super Hans @ The Wardrobe



"The longer the note, the more dread."

Not my words, but the words of the mystical power that is Matt King in the guise of Super Hans. Before attending this gig, it was extremely hard to predict what I was going to experience from this hedonistic, morally corrupt icon of the new millennium. It soon transpired that this performance was a celebration of everything that the character of Super Hans represents; a blissful ignorance to inadequacy and a constant desire for thrill seeking and uncensored pleasure.

To open the set, Matt King struts onto the stage and roars to the crowd 'big beats are the best....get high... all of the time' in true Super Hans style. The performance then moved through an entertaining as well as eclectic range of sounds including The Beatles, Michael Jackson and a clumsily delivered riff of Stone Roses' 'Fool's Gold' played by King himself.

This ability to satirise the cocky persona of *Peep Show's* best loved character was only further established when, about an hour in, King decides to light up a (fake?!) joint. This blasé attitude towards conservative social expectations again demonstrates King's intrinsic understanding of Super Hans' symbolic importance in this ultimately cynical, modern society.

In addition, a personal highlight for me was the merging of David Bowie's 'Let's Dance' and True Faith's 'Take Me Away', which only added to the surrealist masterpiece which was this Super Hans' set at The Wardrobe. The line between this performance being ironically terrible and genuinely a good DJ set is so perfectly sculpted that the only way to describe this night was one of comedic genius. Long live Super Hans.

Ellie Montgomery

Vibetribes Makes Great Start at Old Red Bus Station

Thursday night saw the launch party of *Vibetribes*, the brain child of one of our own Leeds Uni students, at one of the city's latest event spaces The Old Red Bus Station.

Hailing from London, the *Vibetribes* events have gained a reputation amongst young crowds as catering to eclectic music tastes – a concept that should have seamlessly translated with the students of Leeds. Despite the event selling out online the venue seemed a little sparse earlier on, perhaps ticket holders being distracted by the 'Unsung Presents' resident DJ's mixing in the main bar below.

The main venue room seemed to hold the most

popularity later on with acts such as R3dX and Aries performing sets, yet the Drum & Bass sounds tended to dominate throughout which was enjoyable to an extent but could also be on the verge of repetitive. As latecomers paid the rather steep £10 entry fee on the door, the atmosphere began to build up creating a more hyped vibe as the student crowd bounced along.

After hearing of previous festival themed events and the advertised Intergalactic Invasion theme, I couldn't help but feel a little underwhelmed by the lack of interior decoration and supposed 'alien fancy dress', with only the odd few making the effort. However, the visuals at the DJ decks did provide some psychedelia to the event.

The adjacent Elements room was the polar opposite to the main space with a cold and grungy atmosphere aligning with the grime and Hip Hop acts. This room seemed to suffer from the popularity of the main area with only a few groups present.

Overall, the concept of the night was really appealing and showed great potential to what could become a staple in Leeds nightlife but obviously as a launch night it's difficult to execute perfectly. As interest arouses amongst club goers I definitely think that *Vibetribes* will find its feet in the events scene and fulfil all proposed expectations.

Alexandra Coogan

Thursday 27th October

A Conversation with Giggs:

An intimate Sit down with London's landlord Giggs, charting his ascension to UK rap royalty

An Eye on Grime:

A new photography and film exhibition curated by Hattie Collins that explores how Grime has been documentred since its inception

Knock Nock:

Rap Superstar Giggs turns up the heat alongside some of the grime scene's most prominent founders and new wave

Friday 28th October

Form & Function:

An all-Berlin techo takeover featuring Marcel Dettmann plus support from Laurel Halo, Objekt and Call Super

Saturday 29th October

Discopolis:

After a two decade hiatus from the city, Dj Harvey returns alongside the new generation's finest.

Sunday 30th October

Studio Science with Shura:

From her bedroom in West London to headline tours and festivals worldwide, Shura sits down to share an intimate workshop.

It Follows- Live Score:

A special live-scored screening of indie-horror smash, *it Follows*, featuring Disasterpeace.

Red Bull Take Leeds

Next weekend, the *Red Bull Music Academy* UK Tour will arrive for the first time in Leeds.

We all know our city is a hub and nurturer of diverse musical talent, so it's gratifying that a global institution like RBMA is recognising this. But most importantly, as the party-loving students that we are, it means we have some top quality events to look forward to.

It's first worth explaining what the international RBMA institution is all about, because anyone who cares about electronic music ought to take note. Founded in 1998, the main event is an annual workshop which invites a select few musical minds from around the world to come together in a major city. Applications flood in from vocalists to producers, engineers to DJs, who send an accompanying audio CD that embodies what they stand for as an artist.

The lucky 60 selected get to attend the workshop which includes daily lectures from iconic industry figures, access to custom-built studios for collaborating with other artists on new music, participation in night time live performances and club events. These sessions can name Nina Kraviz, Aloe Blacc and Flying Lotus among their former participants. The Academy don't make a profit from the music made over the month-long event and the minds behind it come from all sorts of musical backgrounds themselves, so it's just a genuine passion for creativity that keeps the event going year on year.

This time around it's the turn of Montréal, Canada to play host. There's a long list of influential figures lecturing, including Kaytranada, Hudson Mohawke and synthesizer pioneer Suzanne Ciani. Us common folk can get involved by logging onto the RBMA website, where the published talks join an archive of hundreds from years gone by – a real treasure trove of thought-provoking content worth browsing through. The 'Features' section also contains some fascinating pieces surrounding Montréal's influence on electronic music.

So that's all to be enjoyed from afar, but you can get a piece of the action in Leeds' mini-festival edition, with its carefully curated line-up of artists making waves in 2016.

As probably the most talked about scene of the moment, Grime is first under the spotlight. Break-through rapper Giggs will sit down with *i-D*'s Music Editor and author of *This is Grime*, Hattie Collins, to discuss his unconventional career and rise to fame. Prime Studios will also house 'An Eye on Grime', a free exhibition curated by Collins and photographer Olivia Rose showcasing photography documenting the scene since it began. And there'll be a live performance headlined by Giggs, supported by a hip-hop and grime line-up including Slimzee, Grandmixxer and local Leeds artist Dialect. The icing on the cake here is that much celebrated club The Garage, former winner of DJ Mag's UK Small Club of the Year award which closed in 2013, will open its doors again for one night only to host the event.

"Much celebrated club The Garage, former winner of DJ Mag's UK Small Club of the Year award which closed in 2013, will open its doors again for one night only"

For those partial to a bit of ethereal Berlin techno, Wire hosts the sold out Form & Function. Berghain resident Marcel Dettmann is joined by Laurel Halo, Objekt and Call Super for what's bound to transport clubbers

to another dimension. The legend DJ Harvey will also make his first appearance in Leeds for almost 20 years at Canal Mills along with Job Jobse, Leon Vynehall and Palms Trax, among dance music's most forward-thinking producers of recent times.

Then on the 30th another rising star of our generation, Shura, will lead a one-off workshop where she'll talk about her experimental production style and offer tips and tricks to musicians looking to take inspiration. Last but not least, you can watch what's considered to be one of the best indie horror films of all time, *It Follows*, in spectacular fashion. Composer Disasterpeace's original soundtrack has been arranged by award-winning composer, producer and arranger Emma-Jean Thackray, and will be played live by nine musicians along with the film.

Red Bull Music Academy is proving to be a genuinely unique celebration of modern day music. Get tickets swiftly before they're gone.

Julia Connor



Androgyny and Fashion: A Make-up, Break-up relationship

Sally Galula charts the history of genderless fashion

Androgyny is often identified as a new concept, but it has been a constant figure in fashion for decades, if not longer. Most recently the essence of the 90s is fully captured through the androgynous grunge philosophy that allowed the youth's rebellion against capitalism, social expectation and conformity. This modern revolution opened the doors, once again, to androgyny.

The grunge ideals allowed an exploration outside of gender norms and an escape from society's boundaries. Fashion was no longer about machismo and effeminacy but about being yourself. Kurt Cobain himself, arguably the personification of grunge, often challenged society's gender norms through his fashion; for instance when he performed wearing a dress. This was not seen as crossdressing or controversial, it was simply self-expression. Hints of androgyny were not only present in the grunge scene but also in popular cultural. Prince performed in makeup and extravagant costumes, Winona Ryder opted for a "boyish" look, whilst Will Smith wore crop-tops in *The Fresh Prince of Bel-Air*. They proved that it was possible to mix aspect of male and female fashion without stigma or labels. Androgyny revealed that if you disregarded gender norms, fashion was able to bloom in a much more creative and innovative art form. Whereas androgynous style was admired by the

Was Zara's 'ungendered' line a step back for androgynous fashion?

In an ever increasing environment of ungended fashion, with Jaden Smith becoming the face of Louis Vuitton's women's wear and high-end fashion labels Gucci and Prada featuring genderless fashion on the runway, the high street has weighed in.

Earlier this year Zara released a new line of ungended clothing, modelled by both men and women and consisting of 19 pieces. Despite the potential progress the line had to offer in terms of being a massive step in acknowledging non-binary and transgender individuals and their clothing requirements, many have labelled the line as disappointing and normative.

Zara's line has been described as essentially a basics line, and is made up of items which have arguably been 'ungendered' and worn by both men, women and non-binary people for years. This was hardly a bold or ground-breaking development for the company or true androgynous fashion.

In fact, it's been argued that this range of basic loose-fitting t-shirts and jumpers, in neutral block colours such as navy, white and black, could be a step back for non-binary fashion. It predominantly showcases very simplistic and traditionally masculine style as 'genderless' fashion, thus diminishing the importance of feminine styles in androgynous and

masses and inspired many designers such as Alexander McQueen and Calvin Klein, it was rarely worn by the average person. Sadly, when the grunge era ended, social and gender norms reappeared strongly, and androgyny was labelled once more as a solely homosexual trend.

However, the 90s have made an immense comeback in the last two years, and by association so has grunge. This fashion rebirth is apparent through the growing popularity of famous old trends, such as chokers, distressed denim, flannel shirts, and of course, androgyny.

As we now live in a much more liberal society, is androgyny here to stay this time? Or is it simply part of the 90s trend? It has definitely become much more accessible, especially on the high street with Zara launching their first ever gender neutral clothing range and Topman's recent advertising campaign features androgynous looking models. Additionally, through the media's positive response towards Jaden Smith's appearance in Louis Vuitton's 2016 womenswear advertising campaign, it is clear that society has evolved and that we are ready to embrace androgyny.

gender fluid fashion. Alongside this, many have also pointed out how it hardly promotes genderless fashion for those who are non-binary due to the lack of diversity with regards to the models used in the campaign for the range. Not one of the models used were themselves non-binary or transgender.

Future high street brands going down the route of genderless fashion may want to follow the example of completely genderless clothing companies such as Stuzo. The brand promotes vibrant styles as unisex and has been worn by celebrities such as Ruby Rose and Lady Gaga. Selfridges has also recently showcased their line Agender across the three floors of their London store.

Despite the initial disappointment many felt about Zara's range, the fact that a high street brand (with over 2000 stores in 88 countries), has releases a genderless line is huge. It can be regarded as a big move towards genderless fashion and non-binary acceptance beyond the high fashion catwalks. Hopefully Zara will be able to add to and adapt the range and other high street brand may follow suit.

Lucy Young.



An unlikely gender pay-gap Lydia Varney discusses

In a society where women struggle to get paid equally for the same jobs as men, it seems as though the modelling industry might be the one place where the tables are turned. Last week it was announced by top modelling agency Premier that male models can earn up to 75% less than female models. Whilst Gisele Bündchen as the highest earning female model pulled in £34 million last year, her male counterpart Sean O'Pry made less than 5% of this, earning £1.5 million. This statistic isn't only reflective of those at the top of the game either – equality is lacking and male models are suffering as a result.

The recent increase in men trying to create a career in this industry is one reason the rates offered are so low. Inundated with choice, designers are able to find models willing to walk the catwalk for free, or for considerably less than their female counterparts. Whilst this is being used as an excuse, along with the argument that fashion is more female orientated, this plain lack of equality cannot be justified, especially considering the industry's recent favouring of androgynous modelling. Wage inequality is illegal, and as there is much attention given to the injustice of men earning more than women, the discrimination shown here to male models is often overlooked.

The work of male models is no less

taxing than females, with strong exercise regimes and diet plans implemented on top models. The pressure to be a certain shape is as much an issue to men as it is to women in the industry. Davis Gandy once reported that he was told he needed to be skinnier, and that his legs should be thinner too.

Elizabeth Rose, as manager of male models at Premier, argues that 'it's unfair for men [and] I wouldn't say it's female empowerment at all.' Yet the report from Premier also saw how male modelling careers had a greater longevity, highlighting how female beauty is still being emphasised as being young and 'over' quickly.

Looking beyond the fashion industry, the bottom line is that men and women should be paid the same for completing the same jobs. Designers will take advantage of the fact that men are willing to work for less, but equality works both ways, and it's about time the fashion industry noticed that.

Lydia Varney

Can Fashion be truly subversive when it comes to gender?

For

From Gucci to Givenchy, the resurgence of androgynous fashion has become an undeniably huge influencer. Culminating with a mass political and cultural understanding of transgender identification, it can be strongly argued that fashion does in fact raise awareness of transgender issues.

In the past two years the number of transgender models on the runway has increased, although, not by much. Most notably perhaps, Dutch born Valentijn de Hingh became the first transgender model to be represented by IMG models but since her appointment only one other transgender model has been signed by the company. Lack of accurate representation aside, this appointment by IMG is still huge and the use of transgender models in high fashion shows significant progress towards mainstream acceptance.

Andreja Pejic has walked for Jean Paul Gaultier, Marc Jacobs and Thome Browne to name a few and notes the feeling of definite change in fashion as it coincides with a huge cultural movement. Speaking to *Vogue* she said: "There are just more categories now. It's good. We're finally figuring out that gender and sexuality are more complicated". Whilst Pejic is fortunate in being of the few able to afford gender-confirmation surgery (the procedure costs £12,800), her work in fashion should not be dismissed as a trend nor insignificant in the fight for trans visibility.

Away from fashion, beauty can also be looked to for progress. Lea T, the first transgender model for Givenchy, became the first transgender model to front a beauty campaign last year when she modelled for Redken hair colour. An important milestone, Lea's campaign shows her beauty as something to be wanted by all women. Designer shows featuring androgynous models, while showing greater representation, have a very exclusive audience, but with beauty this isn't the case.

Attitudes towards gender from the designers themselves have certainly cooled from what once would have been shock at breaking gender norms. Lazaro Hernandez, co-founder of Proenza Schouler, said: "Nobody cares anymore. The distinction between man and woman is disappearing.... As a designer, you reflect the culture, and this is a big facet of our culture right now". Culturally speaking the changes in gender norms in the world of fashion have been happening alongside such events as Laverne Cox's Time cover, Obama being the first President to publicly say the word transgender and 16.9 million people watching Caitlyn Jenner's first interview on her transition.

Ultimately fashion has become a bigger than ever platform for the trans community. Whilst beyond the catwalk trans people continue to face some of the worst discrimination in our society, the rise of non-gendered fashion and transgender models has certainly opened up a global discussion on gender identification. Here's to hoping that the change seen in the last five years continues well into the long-term future.

Victoria Copeland

"Would someone ask if skating is men's or women's? Or if Skepta's latest track is made for boys or girls? Similarly, why do we need to divide fashion?"

Against

The role of fashion in affirming or subverting social expectations has long since been debated by journalists, designers and consumers alike. The argument surrounding gender is one to be approached with caution. With a rise in discussion and support surrounding the LGBT community, and rightly so, determining what role fashion played in this movement is difficult.

The fashion industry has traditionally supported a division of the genders, into womenswear and menswear by operating different fashion seasons, collections and even sales techniques. Whilst it is true that fashion, historically, has served to reflect the culture of the time, if fashion can't understand and balance gender, it shouldn't be in a position to influence transgender culture, or more importantly, how it is viewed by those outside of it?

Recently, a merger of women's and menswear shows has caused a stir amongst fashion critics. But is it enough? The view can be taken that this new movement is a marketing strategy rather than a socio-political statement. Similarly, it could be viewed that Zara's high street 'unisex' line was merely a commodification of underlying issues surrounding gender. Shapeless t-shirts and hoodies are not 'genderless' items - truly gender subversive items should allow people to take pride in how they identify, not conceal their shape under oversized items. Furthermore, there is a distinct argument from a feminist slant that some supposedly 'androgynous' items do little to help for gender equality. For example, sticking a female model in a trouser suit and oversized blazer - is this really androgynous, or a subtle perpetuation of the notion that women are constantly seeking to 'be more like men', the supposedly more powerful gender.

In my view, fashion has a long way to go before it can really be viewed as aiding the transgender movement and its acceptability in modern society. The traditional division of gender in fashion needs to be broken. Of course it is not just about the clothes, non-gender conforming models should be the ones cast in 'genderless' lines, rather than capitalising on the androgynous trend through high profile models who appropriate the movement. Gender division is outdated, and it's time fashion caught up. As genderless fashion house Machine-A creative director Stavros Karelis said "Would someone ask if skating is men's or women's? Or if Skepta's latest track is made for boys or girls? Similarly, why do we need to divide fashion?"

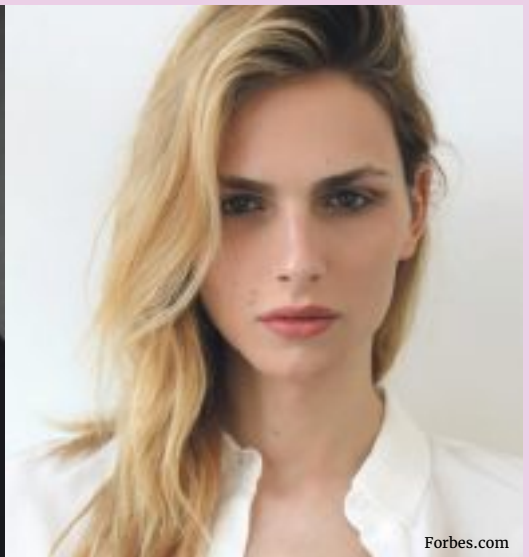
Meg Painter



Lindastilic.com



Celebrityphotos.com



Forbes.com

Introducing: The beauty fix

Facing the issue: why can't society accept makeup and men? Iona Thomas discusses

In a world where it is more and more common for men and boys to develop their own style and take an active interest in current fashion trends, why do we still find it so hard to accept that some men want to wear makeup?

For the most part, men who wear or want to wear makeup desire to do so for the same

reasons that the majority of women do: to conceal what they don't like, and reveal what they do. Makeup is, for many women, the ultimate confidence booster – so why does society choose not to offer men the same luxury? It's time to reject the stereotype that makeup emasculates rather than empowers – and here's just three products that can help with that:



Boots.com

For illuminated eyes, and dark circle coverage, we recommend: L'oreal Hydra-energetic eye roll on
£11.49 at Boots.com



Boots.com

An essential tool that will give you natural attention-catching lashes
£15 at Boots.com



man-reborn.co.uk

To combat oily skin, consider My Ego Matte pressed powder, a complete godsend: undetectable on the skin, but with a mattifying effect you soon won't be able to live without.
£15 at maleskin.co.uk

First CoverBoy Announced



@jamescharles

Last week it was revealed on Katy Perry's Instagram that seventeen-year-old James Charles will be the first ever male ambassador for CoverGirl. The makeup artist based in New York is well known on Instagram and YouTube for his beauty tutorials, and will appear in the brand's campaign for its new mascara 'So Lashy'. Speaking to his 700,000 Insta followers, James said "I truly hope that this shows that anyone and everyone can wear makeup."

Winter Skin Guide

Summer is over and the colder months are here. Maybe you want to prepare your skin for winter with some skincare tips or maybe you want to know how to achieve the faux-no-makeup skin look that you seemed to don all summer without even trying. Gabrielle Bentley shows how you can achieve this effortless glow all year round by focusing on the complexion – the key to perfecting any makeup look.

Pre-makeup

Skin always looks its best when it is healthy – that means cleansing morning and night to take off the day's residue and exfoliating at least once a week (or 2-3 times if you have oily skin). This is especially important prior to makeup application. Apply a small amount of moisturiser to the face and wait five minutes for it to absorb into the skin before applying primer. Not only can a foundation primer enhance the longevity of your face makeup, it can also change the overall finish of the foundation. To achieve radiant skin, a primer that markets itself as soft-focus, pore-blurring, or radiant is preferable. Apply a pea-sized amount the cheeks.

Foundation

It's easy for your skin to feel dry and lack brightness during the autumn and winter. Choose a foundation that boasts hydration or glow for the skin, but make sure the particular foundation is appropriate for your skin type. Hydrating foundations are best applied with a sponge to achieve that airbrushed effect, whether it be the raved-about Beautyblender or a triangle cosmetic sponge. After applying a little concealer to problem areas and underneath the eyes, powder the face lightly, so as not to take away the finish of the foundation, concentrating the most powder on the T-zone.

Highlighter

If there's one tip that can make a difference to the overall finish of the skin, it's this one. Choose a highlighting powder a few shades lighter than your skin tone and dust it over the cupid's bow, the bridge of the nose, the brow bone, and, most importantly, the high tops of the cheeks. Sometimes I find that doing an extra bit of blending with your foundation sponge really helps the highlighter to meld with the skin and give it a flawless finish.



Left – L'oreal Lumi Magique Primer – Boots £9.99

Alternatively:
No7 Airbrush Away Radiance Boosting Primer – Boots
£16.50

Becca Backlight Priming Filter – Cultbeauty.co.uk
£32.00



Left – L'oreal Lumi Magique Foundation – Boots
£10.99

Alternatively:
Inglot HD Perfect Coverup Foundation – £23

Nars Sheer Glow Foundation – Lookfantasic.com
£29.50



Left – MUA Undress Your Skin Highlighting Powder (various shades) – Superdrug £3.00

TheBalm Mary Lou Manizer Highlighting Powder – Superdrug £17.49

Jouer Cosmetics Powder Highlight (various shades) – Cultbeauty.co.uk £19.00



Join us on Tuesday 25th October in Pyramid Cafe to give the experience of being involved in the UK's largest student radio station a go. There is so much going on throughout the day, so pop along and get involved.

\\\\\\ 12:00 - 1:30pm \\\\

Production:

Learn how to edit audio on Adobe Audition including how to make jingles and adverts for the station.

LSR Design: Arts and Craft:

Get creative with the design team with drawings and paint - we'll be making cool stuff for the station's social media and print. We will also be having fun with cameras - so whether your a photographer, videographer, artist or just fancy trying something new, come on down!!!

Engineering Workshop:

Science lesson! The physicalities of sound for dummies.

\\\\\\ 1:30 - 2:00pm \\\\

Putting Together a Package:

Join our sport and news teams as they teach you how to make a great package - a short piece of radio that is pre-recorded, edited and then played out on air!

If you've never got involved with Leeds Student Radio, now is your chance to learn some great skills and find out why we are one of the most successful radio stations in the UK!

We'll be selling LSR merch all day too so come on down and get your hands on some goodies that will make you look cool on campus, including LSR jumpers for only £10.

There will be music, prizes and lots lots more! See you there!

\\\\\\ 2:00 - 4:00pm \\\\

Sound Sessions:

Come along to hear some amazing live music from some amazing artists. We'll be filming and taking pictures, which we will then use for social media throughout the year.

\\\\\\ 4:00 - 5:00pm \\\\

DJ Workshop:

We will be teaching you how to DJ across the Union, so whether you're a beginner or a skilled DJ, we can teach you how to rock any show, bar or club. These will be happening in Pyramid (for beginners) and up in the LSR office (Intermediate).

UNIVERSITY OF LEEDS
ARTS MAGAZINE



POETRY, SHORT FICTION,
VISUAL ART, AND REVIEWS

SUBMISSIONS ARE OPEN! We are looking forward to reading all your lovely prose, poetry, art, photography and all things printable, so please send them over. Email all submissions to thescribeleeds@gmail.com, no later than Sunday 23rd October, for our first issue of the year!

Pine

I saw your outline in the shade
Between Wonderland-wavering pines
I looked up between the branches
And closed my eyes, for the cold
Relief of their shadow was on me.
The roots of my veins fell heavy
Against the pulsing sun in my wrist
And pine needles raked my chest
Like those sparing rays of light
That crept amongst the curtained eaves.
Since summer came I have been hard to sleep
And hard to wake but by a lake of lilies
Between shelves and seats of Meadowsweet
I walked to where a path of pine trees lay
And there where on heartwood clung decay
I saw your outline in the shade.

Laurah Furner

Ampersand

We are an ampersand, you and I.
We compound, supporting each other -
one beautiful line swirling and curling.
But when our intentions
tangle upon the tail,
it is unclear which route is best.
And so we part.
&

Kieran Launder



Image: Leeds List

Leeds International Film Festival

With the renowned Leeds International Film Festival reaching its landmark 30th birthday, *In the Middle* gives you a quick preview of this year's most exciting offerings...

Paterson

The new film from indie scene titan Jim Jarmusch (*Only Lovers Left Alive*, *Broken Flowers*), serves as the opener to the LIFF30. The much lauded film stars Adam Driver as the titular Paterson, a poet/bus driver living in the city of the same name. *The Telegraph's* Tim Robey described the film as "a treasure for years to come". By all accounts the film quietly and tenderly observes the triumphs and defeats of daily life, as well as poetry in its smallest details. This is a wonderful work by one of the medium's best. 3rd November – Leeds Town Hall.

The Red Turtle

Screened as part of the festival's Animation Day, *The Red Turtle* is a visually stunning new animated feature from Dutch filmmaker Michael Dudok de Wit. Entirely dialogue free, the film combines realism with fairy tales and magical realist storytelling. *The Red Turtle* follows a man who is stranded on a beautiful but dangerous deserted island, struggling to survive. He tries to build a boat to escape, whilst experiencing a series of encounters with a mysterious red turtle. A true oddity in being the first non-Japanese co-production from the legendary Studio Ghibli (*Spirited Away*), *The Red Turtle* is one to watch. 6th November – Leeds Town Hall

Under the Skin

A new chance to see a film that since its release in 2013 has gone from art-house darling, to cult hit, to bonafide modern classic. Jonathan Glazer's (*Sexy Beast*) eerily beautiful, yet haunting *Under the Skin* stars Scarlett Johansson as the alien

seductress traversing Scotland in a transit van, preying upon men who fall under her spell. Astoundingly shot and accompanied by a lovelorn, disquieting and always mesmerising score by Mica Levi, *Under the Skin* is a film which demands to be seen. 11th November – Leeds Town Hall.

Blue Velvet: New Digital Cinema Restoration

Arguably David Lynch's greatest work, *Blue Velvet* has intrigued and shocked audiences for 30 years – much like the LIFF itself. Truly one of the most intense cinematic experiences of all time, this is one that can't be missed. The screening of this digitally remastered version is a chance to get in early before the full re-release on the 2nd December. It is also a chance, if you haven't already, to have the pleasure of seeing a great film in one of the country's most beloved independent cinemas. 17th November – The Hyde Park Picture House.

Toni Erdmann

Absolutely fawned over by critics at Cannes, and in the eyes of many robbed of the Palme D'or Toni Erdmann has the honour of closing LIFF30. The groundbreaking comedy-drama from German director Maren Ade follows an ambitious young businesswoman and the unpredictable relationship with her eccentric, practical-joke loving father. In equal parts poignant and hilarious, *Toni Erdmann* is a rare gem. It is the perfect film to celebrate the 30th year of the Leeds International Film Festival. 17th November – Leeds Town Hall.

Jonathan Atkinson



Studio Canal

An Interview with Alex Horne and The Horne Section

***In The Middle* talks to Alex Horne about music, comedy, one liners and his band Alex Horne and The Horne**

How was Alex Horne and the Horne Section formed?

We got together about seven years ago in a desperate bid to inject some fun into our individual jazz and comedy careers! I'm very old friends with two of the musicians – we went to primary school together in Sussex and our mums are still best friends. They always liked comedy and I always liked lived music so it seemed like a good idea to combine forces. There wasn't really a plan though. Just a basic idea of all of us squeezing onto a stage and mucking about. And that's still the sum total of the plan today.

Music and comedy have a long tradition; what other musical comedy acts have you drawn inspiration from? What new angle do you think you have brought to this branch of comedy?

You're right that we are a very traditional, almost music hall act. I've always loved Ken Dodd who still tours with a band and combines jokes with songs and dancing. I also remember seeing Harry Hill playing with a super group made out of musicians at the Comedy Store in the late 90s. That was

undoubtedly a subconscious influence. Then you've got the likes of Tim Minchin and Bill Bailey who are absolutely masters of their craft. I guess what we do that's slightly different is the gang-thing. All six of us are equals on stage so there's a fair amount of chaos that you don't get in other shows.

You have included a lot of audience interaction in your shows in the past. What do you think this adds to your shows? How do you plan for the uncertainty which comes from including an audience member in your routine?

Any good music gig should be fully audience interactive. I hate seeing bands where the entire audience have to sit motionless in seats. Whether you're watching Motorhead, Status Quo or The Penguin Café Orchestra, you should be up, moshing, crowd-surfing or even just swaying. And so in our gigs we want people to feel involved and any uncertainty that causes is absolutely embraced and enjoyed.

Forming a successful career in comedy or music is difficult, but with Alex Horne and the Horne Section you have managed to bridge both fields. Do you have any advice for people attempting to pursue a career in comedy or music (or both)?

It's the standard advice, I'm afraid: gig, gig, gig. Get on stage whenever and wherever you can and keep plugging away. I am absolutely not the most talented person in any situation but I've stuck at it!

Finally, what is the best one line joke you've ever heard?

Now, I don't know whose joke this is but it always tickles me: I ate a goat's cheese sandwich for lunch. The goat was livid.

Alex Horne and The Horne Section are performing at Leeds City Varieties on the 11th of November

Alex Horne's TV show Taskmaster is currently on Dave at 10pm on Tuesdays

Xa Rodger





Image: Ballet Black

Review: Ballet Black

Ballet Black's 2016 triple bill at the Stanley and Audrey Burton Theatre in Leeds is a sparkling performance that thoroughly deserves its standing ovation. Whether it is the overall elegance of the dancers or the hypnotic way in which they move, Ballet Black have their audience absolutely mesmerised.

The first piece, *Cristaux*, is a beautiful duet that is only enhanced by the dancer's Swarovski crystal tutu. The combination of the glittering light reflections and the couple's synchronisation creates a magical vision of light and shadows that is not to be missed. But, what really makes this piece so captivating is the focus on the dancer's movements and the shapes that their bodies create, due to the simplicity of the staging and lack of props. Similarly, the second

piece, *To Begin, Begin*, emphasises the liquidity of the ballerina's dancing through the use of a floating blue piece of silk that is wafted over the stage.

“An enchanting performance that you just cannot look away from”

This combined with the romantic musical composition and the six dancers performing in couples creates a sombre tone, but ultimately feels very uplifting. Finally, the third piece entitled *Storyville* follows a young girl's downfall as she is manipulated by the

people she works for, whilst trying to pursue love elsewhere. You will find more zest and anger in this narrative, but the ballet is still as elegant as the previous pieces, with just as tragic a conclusion.

Not only are Ballet Black providing a striking and intimate ballet, but this Black History Month they are proving that Black and Asian dancers are just as talented as any others. I would recommend this performance to anyone who thrives on an enchanting performance that you just cannot look away from. The dancers are graceful, the music is compelling and the choreography is truly original.

Olivia Longson

FADoubleGOT@ Live Art Bistro

It's always refreshing to see a piece of live art that has no frills or grandiosity, with no complex set or lighting, just a great performance that connects with its audience. *FADoubleGOT*, a one man show performed by Jamal Gerald does just that. Described by Jamal himself as a piece “inspired by a gay black experience and the ups and downs of pride and self-loathing” he tells his life story through spoken word, movement and beautifully written poetry.

The venue for the performance itself wasn't your conventional theatre. The underground Live Art Bistro, a cosy warehouse space donned with fairy lights, sofas and glitter balls, stripped away the pretentiousness of theatre we all know too well. The warm space invited audiences to engage in conversation over their mutual love for the arts. It had a real community feel, ideal for Jamal's intimate piece.

Performing solo on stage for an hour is no easy task, but from the outset everyone in the room was gripped and hanging onto Jamal's every word. Speaking for the most part only in a pair of boxers, Gerald was literally stripped bare in front of the audience, yet not at all vulnerable. He dominated the stage with confidence, class and of course, sass. Reflecting on Tinder experiences, drug use and sex parties, he doesn't hold back, while still injecting perfectly timed comedic moments into his piece.

Inviting his audience to stand and connect with him to partake in the performance. He highlights that this is not just his story, but he is speaking on behalf of the struggles of gay black men everywhere. If you see it, prepare to be thinking about *FADoubleGOT* long after leaving the theatre.

Isabel Rushmer





Henry Moore Opens the Door

Image: @syperrek

As the Henry Moore Institute held its annual open day for students, *In The Middle* took a peek inside the world of sculpture and art...

The Henry Moore Institute is Leeds' foremost centre for sculptural art and last week they held their annual academic open day. It was a day where we were led on an intriguing tour through the galleries' current Sculpture and Prosthetics exhibitions, given full access to the institute's extensive library and archive. The event was warm and inviting from the very start, and the overall message was one of inclusivity. Though this was the official student open day, the curator was quick to point out that every day is in fact an open day. All students are not only encouraged to come and see the exhibits, but also to ask any questions and engage in any debate.

The actual exhibit on display was an absolute delight. Aptly titled *The Body Extended: Sculpture and Prosthetics*, the gallery sought to explore the relationship between the body and the world around us. The first section of the exhibition was as historically as it was artistically fascinating. It charted the necessity for prosthetics after the First World War, using both historical artefacts as well as a range of artistic pieces from the likes of Heinrich Hoerle – whose work made a transition from more cartoonish, to constructivist art.

Following this, the exhibit moved from exploring prosthetics as replacement, to prosthetics as enhancement. In this second room were both my favourite and least favourite pieces of the evening. Some pieces from Franz West, which were dubbed 'unfinished', encouraged you to actually pick them up and put them on yourself, which brilliantly encapsulated the theme of inclusivity the institute was

“The event was warm and inviting from the very start, and the overall message was one of inclusivity”

trying to convey. As with all art galleries however, there were of course some pieces that I simply could not get my head around. Before I got to see my absolute favourite piece of the night, I spent a good five minutes staring perplexedly at a photograph that was, ostensibly, a woman with a very long stick attached to her head. It made her look like the lovechild of a traffic cone and a Dementor from *Harry Potter*, and I must admit I failed to see the point. But this bizarre dip into the pool of insanity was overshadowed by a short film by Yael Bartana, entitled *Degenerate Art Lives*. This Dadaist inspired stop-work animation was a symphony in surrealism, exploring the harrowing impact of war on soldiers in a way that somehow managed to be both bonkers and subtle. If for no other reason, you must go to see this short film.

After the gallery, we were lucky enough to be shown around the archives and library of the institute. As the staff eagerly mentioned, this is all readily available to the public. What was clear after the open day, is that the Henry Moore Institute is an invaluable resource that lies just at our fingertips. For anyone interested in art and sculpture, it is quite simply a privilege to have such access to a place like this; you would be foolish not to take full advantage. So please, I implore you, get yourself down there. And for those of you who are especially interested in the world of sculpture, the institute even offers an internship programme as well.

James Candler

How To Be A Man

How to be a Man destroyed the belief that there is any right way to be a man. Using a *Guide to the Art of Manliness*, a real book published more recently than you'd hope, and mannequins Manfred and Leo, actor and script-writer Jon M Coleman demonstrated his contempt for masculine ideals. From a demonstration of the 'man hug' to a story of masculine bonding involving whiskey and masturbation, this one-man play shone a critical light on the pressures men face in order to maintain their 'maleness'.

Coleman began boldly in a pair of boxer shorts, setting the scene for the stripped-back play that would be equally revealing of damaging societal pressures. The mannequins, cleverly taking on characters of their own through the use of recordings, acted as critics of such pressures as well as the demanding voice of society. For example, when Jon donned a dress (from Topshop, he told us), Manfred asked when he would be changing into a suit. The performance built up layer after layer of expectations and rules, until soon even Jon himself

cracked, revealing how pressure and suppression of feelings can lead to outbursts of frustration and anger.

Despite addressing the supposed insufficient right to complain about being a 'white, straight male', *How to be a Man* revealed the build up of feeling that leaves many men 'unable to express' themselves and 'desperate for approval'. A particularly poignant moment in the production saw Jon standing alone on the stage after a burst of anger which left both mannequins in pieces, suddenly revealing Jon's own isolation. Clear with its message and effective with its delivery, *How to be a Man* makes a necessary attack on masculine ideals in 2016, its very creation proving its relevance on our stages today.

Jessica Newgas

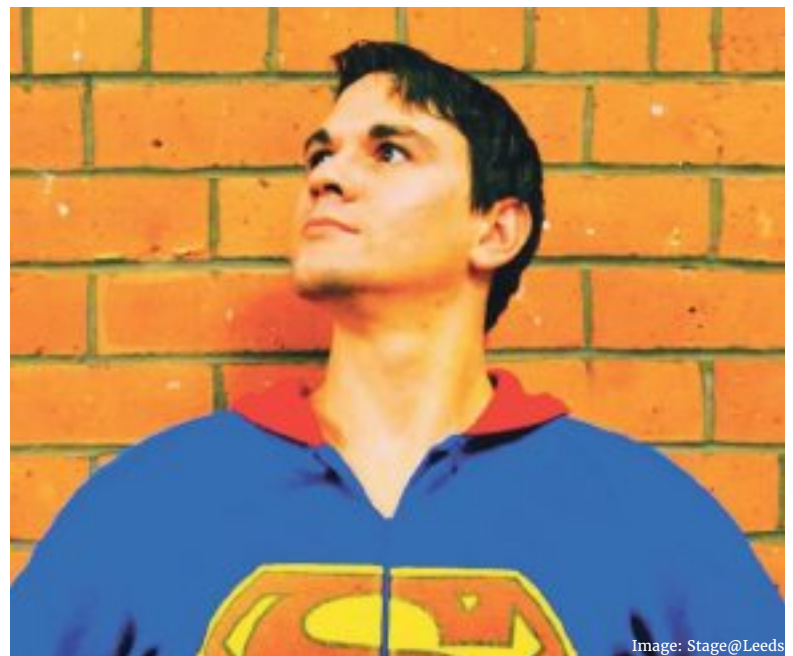


Image: Stage@Leeds



The Day of Disruption

Television channel Logo TV symbolically censors all LGBTQ+ content for a day in support of international human rights.



The 11th October marked the return of this year's National Coming Out Day. It is a day that is intended to offer hope, support and a sense of community to those closeted individuals who identify as LGBTQ. Logo – an LGBTQ TV channel whose shows include *Cocktails and Classics* and *Finding Prince Charming* – decided to recognise the day by going back in the closet.

Dubbed 'The Day of Disruption', the TV channel decided to symbolically censor their own channel by pixelating, using black bars to cover people's eyes, and audio bleeping any LGBTQ-related content.

The move was highly symbolic in more ways than one. The physical censorship acted as a damning reminder of the struggle LGBTQ individuals face across the globe on a daily basis. In a world where homosexuality is a criminal offense in seventy-two countries and punishable by death in a further ten, this pixelation of LGBTQ individuals symbolically reflected the silence forced upon LGBTQ issues and the distorted sense of identity such closeted individuals face as a result.

This decision to feature such censorship comes at a poignant moment in the LGBTQ struggle. It was revealed this week that homophobic attacks have increased by 147% in Britain since the Brexit referendum. These statistics are shocking and, above all, unexpected.

British society currently exists at a crossroads in regards to LGBTQ rights. On the one hand, we live in a society that stresses that homosexuality is perfectly normal in 'modern Britain'. On the other hand, we live in a society that up until 2003 prevented schools from 'promoting sexuality' to their students. While this law may have been repealed, there is still a hangover of silence from these former times.

This country fails its LGBTQ youth by refusing to teach about homosexual issues alongside heterosexual issues, as well as leaving LGBTQ to teach themselves about matters of sexual health. At a time when homosexual men were demonised over summer in regards to the preventative HIV treatment (one Daily Mail journalist claimed that the preventative treatment was a 'lifestyle drug' and that 'those gays clamouring for free treatment do so because they want to have risky, unprotected sex'), we stereotype homosexuals as being 'sexually reckless', while simultaneously failing to teach them about their own sexuality. It is a hypocritical sense of equality: you are accepted, but you are not accepted enough to be welcomed into the mainstream.

"The revolution will be televised, and the fight will face censorship, silence and attacks before the revolution for sexual liberation is won"

The 147% rise on homophobic attacks came as a shock to many. Unsurprisingly though, this country shamefully experienced a 41% rise in racist attacks in the month following Brexit. Considering the referendum was won through political rhetoric that centred around an 'us versus them' mentality, this rise was unsurprising, if not expected. What this rise on homophobic attacks shows us, however, is that this increase in extroverted racism and homophobia stems from a much darker and deeper place; in a word, it is a result of 'tradition values'.

Over the summer's Conservative Party leadership campaign, Andrea Leadsom stressed her 'tradition values'. She attempted to appeal to those disgruntled about the current state of multicultural Britain in her Brexit-supporting campaign to become Britain's top dog. She said about gay marriage: "I believe the love of same-sex couples is as every bit as valuable as that of opposite sex couples – absolutely committed to that. But nevertheless, my own view actually, is that marriage [...] can only be between a man and a woman."

This rhetoric of 'tradition values' masks a deep-set conservatism that has been increasingly manifesting itself in an open manner in Britain over the past few years. It is one that hides itself behind a libertarian mask, and romanticises ideals of 1960s Britain.

Logo's decision to censor their content therefore reminds us to not become complacent. All too often, we, as students, get too readily caught up in the 'university bubble'; we mistake university for a microcosm of society, when actually university is a far more liberal and left-wing environment than society at whole.

The fight for equality is not over. Just because we, as students, find ideas of homophobia alien to us does not mean that it does not exist. Equality is being attacked at full force by this romanticisation of 'tradition values', and this desperate attempt to revert back to a nation of white, heterosexual 'tradition Britons' is an attempt to stamp out diversity – racial and sexual.

The revolution will be televised. But as Logo remind us, the fight will face censorship, silence and attacks before the revolution for sexual liberation results in equality.

Juliette Rowsell

Our Girl: a serious step up from series one...

Following last year's overacted series of *Our Girl* starring Lacey Turner, the BBC have dramatically upped their game.

Coronation Street's Michelle Keegan takes over from Turner as the young female medic trying to hold her own in the male dominated world of the military. Keegan takes on the role of Georgie Lane, embarking on a tour to Kenya while engaged to a handsome doctor two years after being jilted at the altar by *Skin*'s Luke Pasqualino. Ben Aldridge portrays Captain James for a second series, this time as a boss and friend to the protagonist rather than the love interest.

The character of Georgie immediately shows more depth than her predecessor with an interesting back story and inevitable love triangle. She shuts down any form of sexism from her fellow army members, holding her own in their almost all male unit. The writers don't wait long to build up the tension. An IED explosion is followed quickly by an al-Shabaab abduction of both a medical aid worker and subsequently Georgie herself. A further development in the plot is the introduction of a white British Islamic extremist called Abu. He threatens to behead Georgie if al-Shabaab fighters are not released by the British, echoing the real life Jihadi John.

Where the series also excelled was how it gave everyone a voice. It highlighted how the locals, living in war-torn Kenya, resented the British involvement because al-Shabaab fighters would harm them for liaising with the British. The character of Abu even gets to say his piece. He explains to a young Somali why he left England and

joined the jihadist group. While most viewers would not agree with this reasoning, or feel anything other than anger towards Abu, it is notable that all sides of the conflict are able to explain their opinions. This cannot be said for a lot of films and dramas about modern wars in recent history. The writers cleverly bring back Pasqualino's character, Elvis, as leader of a special ops team trained to extract people. This throws him back into Georgie's life as he rescues her from Abu and his men. Consequently also giving Elvis a chance to explain why he left her at the altar.

The relationship between Georgia and her doctor fiancée is complex. They both have secrets and doubts about each other and as a viewer it wasn't clear cut which man she was going to choose.

In comparison to the first series of *Our Girl* there was a better plot and Michelle Keegan's character massively excelled that of Lacey Turner's. Fortunately, Keegan and the series will both be returning next year. While the acting may not be BAFTA worthy, the plot, tension and characters certainly make for addictive viewing. There is no doubt that the BBC will have many viewers tuning back in for a third season.

Rating:



Sophie Roberts



Victoria Reigns Supreme

It's no doubt that period dramas have been a real hit on British television recently. The success of *Downton Abbey*, *Upstairs Downstairs* and *Poldark* has paved the way for more and more TV series to explore, explain, and perhaps exploit particular stages or famous faces of history. This month, it was Queen Victoria's turn. Episode one begins in 1837, when, at the age of 18, Victoria has just found out that she is the Queen of England. The series delves into the beginning of her reign, and follows her life and relationships, including that of her beloved Albert.

I found Jenna Coleman's portrayal of Queen Victoria quite mesmerising. She seemed to capture a real fire in this young girl, while still presenting a complex, thoughtful character. As the viewer, we see that Victoria maintains a façade of composure, but that she is clearly facing inner conflicts and confusion like any other teenage girl. Every scene felt full of energy, and even through her mistakes, you couldn't help but adore her. The relationship between Victoria and Albert is given an interesting twist in that she initially seems to dislike him, as well as the idea of marriage altogether. Even if it was inaccurate to the history of the situation, it was nice to see a bit of female independence and empowerment à la Queen Elizabeth I, even for just 40 minutes. Speaking of historical inaccuracies, if you're in love with Lord Melbourne, prepare to be severely heartbroken for he was actually fat, balding, and 40 years Victoria's elder. But despite the fact that the entire love triangle was fictional, I can't deny how much I enjoyed it. Rufus Sewell radiated tenderness as the character, and as much as I was aware of how their love affair would end, I was still sorely disappointed.

As much as I appreciated Coleman and Sewell, I can't say Tom Hughes (Albert) had the same impact. I saw very little development of his character from his first episode to his last. From his arrival, Albert was stuck-up and felt flat on screen. Of course, this might be based on historical evidence of his personality in real life, but I thought we'd see at least a bit more energy from him when he fell in love (unconvincingly) with Victoria. If the producers were so eager to ditch historical inaccuracies concerning Lord M, why couldn't they do the same for Albert? Would it really have hurt too much to make him a bit less of a grumpy arse?

That aside, I thoroughly relished in this mini-series, and cannot wait for the second chapter next year. The drama really does deliver in every episode, and

Coleman's wondrous performance makes up for any poor CGI shots of London, or downfalls in the cast. In terms of storytelling, maybe it's time to admire the hybrid of fiction and truth rather than shunning it, and face the fact that, if you want historical accuracy, perhaps an ITV drama isn't for you.

Anastasia Barnes



LGBTQ+ Representation in Books: Does it Exist?

LGBTQ+ representation in books is difficult to gauge. It's difficult because, chances are, unless you're intensely looking for books with representation, you won't accidentally stumble across them. Unless you're looking, they are a distant concept. It's difficult to find books with LGBTQ+ characters: when you do, they're often side characters, there as a token, or abysmally written.

Where representation is found, it's diluted. In 2015, there were 315 books with a gay character, 203 with a lesbian character and as you work through the acronym, the numbers only decrease. LGBTQ+ are the ghosts of literature; maybe they exist, but you probably haven't seen them. Given the number of people that do fall under this category, and the estimated 500,000 new books published in the US and UK a year, the lack of representation in books is abysmal. However, between 2013–2014, there was a 59% increase in LGBTQ+ books. But that's not hard to achieve when the numbers are so limited in the first place.

Undoubtedly, there are more LGBTQ+ books out there. They're just not mainstream; often, they're self-published. I doubt your local Waterstones is shelving them in the Best Sellers section, if at all. And the problem with this is people who need these books—these normalised characters—can't find them. And no, calling Dumbledore gay outside of the books, or having one minor character as gay doesn't count for LGBTQ+ representation.

With these numbers established, there's very little breathing room to find a book that not only has LGBTQ+ representation, but is a good book. More often than not, LGBTQ+ books are the same carbon copy of each other. They explore only three things: romance, 'coming out', and sufferings. This is acceptable in small doses, but after a while you begin wondering: are these the only things LGBTQ+ people can do? Are they only allowed to suffer? I'm sure we're all familiar by now with the killing of the gay characters trope. Personally, I'm tired of it.

Another issue is 'queer baiting'. 'Queer baiting' is reeling in a naïve audience with almost a promise of a character they can relate to, only to backfire it. And yes, this happens. Look Both Ways by Alison Cherry is marketed to be a light-hearted romance between girls. It's not. Light hearted? Yes. Sapphic? No. It draws in readers with this point only to turn out as heterosexual as possible.

The Half Bad trilogy is also a prime example of this. From the first book, there's an echo of possibility of a bisexual male protagonist. He's also a witch. His

sexuality is merely a side note; the way he happens to like nature, he also likes boys. It's impartial to the plot, yet still there. But by the concluding novel, without spoilers, it falls into the trope of suffering for LGBTQ+ characters. It leaves LGBTQ+ readers feeling cheated. In the limited books with transgender characters, I am Jay and Luna being popular examples, many readers find themselves disappointed with the portrayals.

With that said, they're not all bad. Aristotle and Dante Discover the Secrets of the Universe is not only a light-hearted summer romance between two boys (with a sequel in the works), but also explores race and is written by a gay man. Both representation and the novel itself is incredible in this instance. In *The Raven Cycle*, *Six of Crows*, and *The Fingersmith* sexuality is subtle. It doesn't need addressing, it doesn't affect the plot in the slightest. It's simply there as it is in life.

What I want—and many others—is a book with LGBTQ+ characters that is not classed as 'LGBTQ+ Literature'; I want books like *The Hunger Games*, *Game of Thrones*, or *Harry Potter* where protagonists just happen to be LGBTQ+ without it being a centralising plot piece. Subtly, just like the way Harry longs for Cho Chang in *The Goblet of Fire*, he could awkwardly stumble over his words for a boy. A protagonist, in the midst of an adventure or uncovering a murder could subtly and naturally mention being non-binary or asexual. No further comments have to be made. The mere fact that the character exists is usually enough for the reader.

That's not to say that LGBTQ representation isn't getting better. It is. It's just happening very slowly. Waiting for the sudden cataclysm of progress is like being stuck behind a car driving 5 miles an hour along the motorway. Eventually, we'll get there.

Paige Johnston

image credit: Tabletmag.com

Mafia III: Family is who you die for

At first glance, the premise for Mafia III is simple: an ex-soldier returns home and finds himself on the pathway to revenge. But as you go deeper in the game, the story intensifies with it.

The protagonist is Lincoln Clay, a Vietnam War vet returned home to late 60s New Bordeaux (a faux New Orleans), and to his adopted crime mob family, only to very quickly lose them all when betrayed by Sal Marcano – the city's Italian mob crime lord. The writing is brilliant, building not only Clay but his supporting cast into deeply interesting three-dimensional characters. Most importantly, it gives you characters to root for, leading to some great moments of indecision on your part towards the end of the game. The underbosses that work with you also come with some useful little perks if you pay enough attention to them.

The storytelling devices used help to build Clay's world into a living, breathing entity. The story is not only told through the main narrative itself, but is also aided by cut scenes from a hearing happening some time in Clay's future, and a documentary occurring in present day; these elements combine to create a story that is substantially well-rounded and complete. As you play, you can't help but appreciate the experience simply for its truly wonderful writing.

Unfortunately, the highs do come with some disappointing lows, and those lows are the gameplay. Where the story and characters shine, the gameplay stumbles. There's nothing original here, you've seen it all before and, what's worse is, you've seen it all better. There are two key aspects to the gameplay: driving around New Bordeaux with driving mechanics that aren't as good as GTA V and

third person shooting from behind various bits of cover that isn't as good as *Gears of War*.

There are some highlights. The ability to execute kills using stealth help to change things up slightly, and some of the takedown scenes are exactly as gruesome as you would want them to be, but these aren't enough to save the gameplay on a whole.



image: gamespot.com

The open world also exists on a coin. On one side, New Bordeaux, though sparse and a little graphically dated, is massive and elaborate, affording you the chance to venture into areas you wouldn't typically find in a similar game to this. On the flip side, besides collectibles, there really aren't any side missions here worth your time, so it's very much a case of "Visit new and exciting places! Then kill people."

Overall, *Mafia III* is a game of two very distinct halves. The gameplay can be repetitive and tedious with poor side missions and crazy AI, but the story itself and the characters especially – Lincoln truly is a complex, interesting protagonist – are vividly realised and engaging.

Should you buy it? That depends on whether you play games for the gameplay or for the story. I know which side I fall on.

Sarrah Mariam

Halloween Bread Bowl Recipe



Image: Thewaywardoven.com

500g bread flour (white or brown)
1 tsp salt
1 sachet (tsp) instant active yeast
350ml warm water
Olive oil
Gel food colouring (at least two tubes)
Medium red chilli, finely chopped (optional)
Poppy seeds (optional)

*If desired you could split the dough in half to make two smaller bread bowls – one for salsa and another for guac – or even set more dough to the side to roll into six legs for a spider, or two handles for a cauldron, and substitute the orange food colouring for black.

Measure out the warm water in a jug and stir in the yeast until it has completely dissolved. Weigh the flour in a large mixing bowl. Stir in the salt with your

fingertips and make a well in the flour (dip in the middle for the yeast mix to be poured into), and pour in the yeast and water. Brush the flour gradually into the mix until a sticky dough is formed.

If someone else is free, have them on hand to flour a clean surface for you to knead the dough on – you may need them to keep adding flour so that the dough doesn't stick too much. Knead for 6–8 minutes, then place dough into a separate bowl/cake tin that has been lightly drizzled with olive oil. Turn the dough so that the top and bottom are partly coated with oil, as this will prevent the dough from drying out while it rises.

Keep the dough in the bowl/cake tin and cover with cling film/foil/a tea towel and leave to proof in a warm place (right next to a radiator works fine) for half an hour, or until the dough has doubled in size. Knead the dough for a further five minutes after the first proof, using this time to incorporate the gel food colouring and chopped chilli into the mixture.

Preheat the oven to 220°. Divide your dough into the main body (the pumpkin) and the topper (the stalk) and mould into the desired shape. Allow the pumpkin part to rise for a further few minutes on an oven tray while you prepare the stalk by coating it with a teaspoon of olive oil, and then rolling it in a plate of poppy seeds until completely covered.

Carefully place the stalk on top of the pumpkin, and score the sides of the bread vertically with a sharp knife immediately before placing in the oven. Bake at 220° for 2–3 minutes, and at 180° for a further 20 minutes. Once cooled, cut a circle into the top of the loaf, carefully lift the lid from underneath with the help of a knife, and place it to the side while you scoop out enough of the inside of the loaf to make room for your dip. If you're feeling particularly creative, try carving a face into the side of your loaf with a small sharp knife so that it looks like a real Halloween pumpkin.

Georgia Ryan

Trick or Treat: Take a dip in the tub

Let's face it, we're a bit too old to go trick or treating. Why not treat yourself to a bath instead? We tried out the new halloween range from Lush to warm us up at this time of year.



Boo! Bath Melt: £3.50

Probably the cutest and nicest smelling ghost you'll encounter this halloween, the Boo Bath melt is the perfect autumn treat.

The smell is the perfect balance of fresh florals and warmer spicier aromas. Bergamot and geranium work together with sandalwood and ginger to make a unique but deliciously warming combination.

You may feel like a terrible person sacrificing the cute ghost to the depths of the bath waters, but once it's dissolved it will leave a gorgeous milky glow on the surface of your bath.

Jessica Murray

You can grab your self some spooky treats from www.Lush.co.uk or in their Spa shop just near Trinity Shopping Centre.



Monster Ball: £4.25

Monster Ball immediately erupted into pink, blue, purple and white bubbles, with a most delectable florally, citrus freshness meeting the nose. The froth and fizz danced around the bath perimeter leaving a magnificent rainbow trail, before eventually settling and leaving the water a beautiful royal blue.

Against the skin, the fragrant water felt soft and nourishing, as a result of the monster's eye (an organic cocoa butter bath melt, complete with a little hint of chocolate!) and the delightfully fresh scent lingered for ages. As per the Lush promise, the Bath Bomb is completely vegan, and most of the ingredients are completely natural.

With the spooks of Halloween imminent, the weather noticeably chillier, and October blues setting in heavily, let this little guy revive and revitalize with psychedelic colours, spritely scents and moisturising contents, and have a Monsters Ball!

Flora Tiley



Pumpkin Bath Bomb: £3.95

When placed into water, Pumpkin fizzed instantly and also invited a cinnamon scent which infused well with the initial sweet orange smell.

While the smells and colours of the pumpkin bath bomb felt very seasonal and relaxing, an element of trickery soon appeared, when my tub was left with a light coating of orange. However, a gentle rinse after the bath sorted it out and my skin was left feeling smooth and my mood uplifted.

Pumpkin is a fun and simple bath bomb which owes its fun elements to its simple jack lantern shaped design and orange infusions. Recommended for those who enjoy a more relaxing bath bomb whilst also wanting to feel refreshed and rejuvenated after a nice soak in the tub.

Mark McDougall

Images: Jessica Murray, Flora Tiley and Char Day



Leeds Mind is a non-medical mental health charity, based in Horsforth. Blogs Editor Charlie Collett interviewed Volunteer Coordinator Lauren Blenkinsop to find out more about the charity's services and opinions on mental illness.

What kinds of counselling and therapy does Leeds Mind offer?

We are a self-referral service. Counselling is included within our range of services, but we offer so much more beyond that. Often people ask for counselling because that is the term they have heard of, but we offer lots of alternative options, which often people don't realize are available; group therapy, art-based activities at Inkwell café, and housing support services to name a few. We are an alternative to the options suggested by your GP.

Do you think that group therapy is a good option for mental health help, or can it become quite negative to have other people struggling in the same room?

We have guidelines around behaviours in groups, so that no negative impact is inflicted upon the people listening and contributing. I think it is really positive and helpful for everyone else – in fact it's incredible. The connections made in the groups are so powerful; people begin to see that they are not alone. There is no barrier between you and the people in the group – not like the advice you would take silently from a doctor – it's so helpful to hear 'I've had that experience as well.' I don't personally like the word recovery, but I think group therapy makes the process better; people feel that it's okay to share experiences.

What is it about the word 'recovery' that makes you dislike it?

Personally with my own mental health, I think that saying you're mentally 'recovered' suggests that the problem has completely gone. But a mental illness is not the same as a physical injury in that respect. Myself, and Leeds Mind, understand mental health as a spectrum. Sometimes you feel rubbish, and sometimes you feel great. If you're constantly on the low side of the spectrum then that's usually when you need to see someone, especially when your low days become less bearable than the average off day. I don't think it's accurate to say that a mental illness has gone completely.

Do you think certain terms are becoming over-used or generalized? For instance, 'recovery' as you just mentioned, but also words like 'relapse', which are becoming popular on social media.

I think that 'relapse' and 'recovery' are used a lot when talking about eating disorders and self-harm. Although I have no personal experience of eating disorders, I know that they involve clear-cut and addictive behaviours, such as hurting yourself, bingeing, purging. So words such as 'relapse' can simply be ways of describing the repetitive behaviour that you are going through. However I'm more resistant to using such terms for things like bipolar, depression and anxiety. There will always be ups and downs with mental illness and that's fine.

'This toxic idea of strength and masculinity seems to prevent men from asking for help.'

I remember when I had to take time out from university, in order to go back onto my course I had to say that I was 100% fine. But of course I wasn't. It's difficult then if things become harder again. It's so important to be able to say, 'Actually I'm not okay today and I need to talk about it'.

Do you think sharing personal experiences of mental illness helps to reduce stigma?

Yes, definitely. I am very open about mental illness on social media, and of course within my job. Mental difficulties are so common, especially for young people, with anxiety, period(s) of depression, stress, and pressure. The stigma is still there, but it's getting broken down and chipped away. Some people think that we're seeking attention for talking about it, or we should just deal with it over there on our own. It may also be a British thing; we shy away from talking about emotions.

How can university students get involved with Leeds Mind?

We take student volunteers who help us with established groups and with additional activities – theatre or cinema trips and things along those lines – and managing a small budget. Generally it's about being really friendly and making a positive impact on someone's life. The Inkwell Arts café also has volunteers and gardeners.

Is mental health funding a big issue, particularly in the past few years?

It's an absolutely massive issue. The way funding has changed in the past five years is unbelievable: higher demand with far less resources. Some therapies outside of Leeds can have waiting lists as long as six to nine months.

Luckily in Leeds we have amazing crisis care. The Leeds Survivor Service take up to ten people a night and have a phone service, which is a great alternative to A&E. In hospital the beds just aren't there. It's a really worrying time.

It's so frustrating because society needs mental health support. In the most recent audit, it was stated that 85% of suicides in Leeds were carried out by men. I think society as a whole has failed men. This toxic idea of strength and masculinity seems to prevent men from asking for help. The suicide bereavement service we provide is really important, since those family members left behind are statistically more likely to also commit suicide.

Lastly, do you have any advice for University students who are struggling to ask for help, or don't know where to look?

If it's too scary or daunting to speak to someone face to face, Connect Helpline have an online messenger service which makes it all a bit easier. Things are being cut and it's a difficult time but there is still a lot out there. Look beyond what your GP gives you. Half of the battle is knowing where to go, but students have the advantage of being technology savvy – Google is your friend. For instance you can self-refer yourself to Leeds Mind by finding our details on the website. And finally, remember that you are never alone, especially in a student society where the Union has lots of advice and support. Never feel like you have to do it on your own; someone is always willing to help.

Find out more about the amazing work that Leeds Mind and other local mental health charities do at:

<http://www.leedsmind.org.uk/>
<http://www.inkwellarts.org.uk/>
<http://www.lslcs.org.uk/>



From *The Breakfast Club* to *Juno*: Low Budget Movies that Made the Big Time

It's not often that a small, independent movie makes millions at the box office, but Hannah's here to discuss why some defy expectations to make it big on the silver screen

It is not common to see low budget movies excel at the box office as they're normally in the shadow of high concept blockbusters. The top 20 highest grossing films of all time consist mainly of big budget movies and sequels. For instance, it's not likely to see an independent film made in North Wales do better than a terrible *Pirates of the Caribbean* or *Avatar* sequel. However, as always there are exceptions. Some low budget or independent films can rise up and conquer the box office, defying all expectations.

Many classic and well known films fall into this category that you may not even realise had such a low budget. For example *Rocky* (1976) had a budget of \$995,000 and made \$225,000,000 at the box office. *Texas Chainsaw Massacre* (1974) cost \$300,000 and made \$30,859,000. My personal favourite, *The Breakfast Club* (1985) made an incredible \$50,000,000 profit. More recently, *Juno* (2007) only cost \$7 million to make and grossed a whopping \$231.4 million.

It's been said that up to 50% of a movie's budget is used for marketing purposes. This is to promote the film and to keep it in the public sphere to almost guarantee the film's success at the box office. In comparison, low budget films can't afford to do this. Instead they need to generate hype themselves. This has become increasingly easier to do since technology has become

more accessible. For instance it's now much easier to market a film to a wider audience than it was thirty years ago thanks to the internet. The best example of this and perhaps also the best example of a low budget movie that made a huge profit is *Paranormal Activity*.

The film cost a shockingly low \$11,000 to make. After its opening weekend the horror film's total gross was more than \$65 million, making it the single most profitable film in history.

Low budget movies tend to become successful through 'word of mouth' alongside tantalizing stories and captivating casting. One key thing to note is that films belonging to the horror genre tend to be more popular than other low budget movies; for instance *Saw* (2003), *The Evil Dead* (1981), *Friday The 13th* (1980), *Halloween* (1978), *Night of The Living Dead* (1968) and *The Blair Witch Project* (1999).

There have been some amazing low budget movies that have become successful and I'm sure there are plenty more to come. But for now keep going to the cinema and spreading the word about your favourites as this seems to be the key to box office hits.

Hannah Snutch



Welfare at Leeds: Black Mental Health

The first in our series on welfare and advice at Leeds, this week your Activities Exec, Taiwo, takes a look back at LUU's Black Mental Health event that was held in Pyramid on the 10th October



The 10th October was World Mental Health Day. It is a day for awareness of mental health issues and advocacy for the provision of support and breaking down of stigmas associated with mental illness. October is also of course Black History Month. We felt it necessary to hold an event this year focusing on Black Mental Health in the UK.

With mental illness being stigmatised as it is and resources to support sufferers facing financial challenges and an increasing lack of government

support, as well as black people being over-stereotyped as violent, aggressive, and a nuisance by institutions that are meant to serve and protect, the following stats should not come as a surprise. According to research conducted by the charity Mind, African-Caribbean people are five times more likely to be diagnosed with schizophrenia, 44% more likely to be sectioned under the Mental Health Act and 29% more likely to be restrained than their white counterparts.

Black Mental Health is not being given the public forum it needs and this does not allow for black people to inform themselves, for others to be aware of the plight of sufferers, or for us to learn how we can put pressure on government and institutions to make a change.

The event we held invited Alison Lowe, a Leeds Councillor and CEO of Touchstone, a mental health charity that mainly provides BME services. She spoke alongside Rameri Moukam and Jordan Stephen from Pattigift Therapy, which provides African Centre Therapy, and Leona Black, a PHD researcher from the school of Sociology & Social Policy here at Leeds.

The turnout for the event was fantastic, with over 150 students in attendance, filling up the entirety of Pyramid. The discussion allowed for a candid discussion of the causes of mental health illnesses

in the black community and proposed remedies, as well as an exploration of the intersecting difficulties Black British people with mental health illnesses face at an institutional level. Considerations were given to the proportionately higher rate of illness being due to trauma from racism in the contemporary and inherited trauma from colonialism and slavery. Proposed remedies ranged from mindfulness and spiritual awareness to counselling – the pros and cons of this and the best ways to approach it without feeling dependent.

The panellists were beyond knowledgeable and experienced, and being able to learn from their contributions and reflect on their experiences was a special gift. Comments on the feedback forms reflected this and many students commended it as the most significant Black History Month event they had attended so far.

The event was chaired by our Education Officer Melissa Owusu (Melz) and a special thanks to her and LUU staff for organising it, as well as our guests for taking the time to share their words of wisdom with us. To those who were in attendance, I hope you were all able to learn from this event as I did.

Taiwo Ogunyinka

Is #Hashtag a movement or not?

As social media becomes more and more politicised, Somya Mehta looks at Facebook and Twitter as platforms for change. Is this straying away from a tradition of activism? Or is it a new and innovative way to bring issues to all corners of the globe?

Somya Mehta

Social media activism has become an increasingly popular phenomenon in the digital era and it's no surprise that the internet has condensed the world population, otherwise scattered across the globe, into an online sphere. In this day and age, where active social media users constantly post and repost statuses, videos, and tweets, one might forget the rich history of activism independent of internet aid. Civil rights activism and the need for political and social equality is a battle still very much being fought today, even if its original heroes have passed away. What has changed, however, is the diversity of such activists, their outreach and their implications.

For instance, a civil rights activist of the 1960s only had printed independent media, a phone booth, the arts, and word of mouth to spread awareness of issues. One would believe that most activists were speaking from their own first-hand experience, at the sight of an incident.

What used to be a neatly organised and limited classroom discussion...has now become a full-fledged global debate

Today, the definition of the word 'activism' has been changed. When we refer to a modern-day activist movement, we refer to those thousands

of trending hashtags that go around social media, bringing people from across the globe together through a unanimous cause. One such example would be the #BlackLivesMatter movement that started from a single hashtag that went viral across all platforms, and possibly even helped to change the face of Black History Month. Black History Month takes place in many countries worldwide, to acknowledge important people and events from the African diaspora and has been observed each year for decades. Through social media, however, the outreach of previously under-reported Black History has increased tremendously.

Earlier, what used to be a neatly organised and limited classroom discussion about heroic African stories, has now become a fully-fledged global debate, signifying the importance of black lives in a way that physical campaigns and placards could not. The internet thus provides a forum for young people to easily access information and stories relating to black history that children of the 20th century would struggle to find. Stories in the form of videos and statuses. Across Facebook, Twitter and, more recently, Snapchat. They are not only easy to access, but also easy to share on a vast scale in one go. The process is quite simple, yet fascinating. If activists resonate with what they see on social media, they click 'share' or 'repost', add that hashtag to it, and in a matter of a few seconds, the movement can go viral.

A social change might not always be visible at the end of such social media campaigns, but the awareness it garners amongst thousands of people makes it worthy of being classified as a successful, new-age form of activism. Furthermore, it is also

important to note that some of these 'hashtag' movements actually do help bring about social change. Earlier in 2016, April Reign created the hashtag #OscarsSoWhite to express the lack of racial diversity in the 2016 Oscar nominations, which got picked up by the mainstream media and went viral in no time. As a result, the Academy of Motion Picture Arts and Sciences was pushed to make notable changes in its governing parameters, increasing the diversity amongst the association for its future

Physically experiencing the depth of the situation, with immense passion, is a void that cannot be filled by social media

events.

While social media may be a wonder for many, some might still see hashtags as futile and disagree with them being an actual exercise of activism. In all honesty, the impact of physically going out and taking part in demonstrations and experiencing the depth of the situation is a void that cannot be filled solely by social media movements. After all, gathering in a large group and rallying for a cause requires a lot more determination and motivation than reposting a hashtag while you wait for your Netflix series to load.



Image: #oscarsowhite twitter

Making Black History

A few months after its release, Jessie Jones reflects on the impact of Frank Ocean's 'Blonde'

Jessie Florence Jones

If you speak to any hip-hop fans about 2016, somebody, and something, will almost definitely be the first thing they mention: Frank Ocean and his stunning album 'Blonde'. This was THE album. After 2012's 'Channel Orange' the wait for Ocean's follow up became the metaphorical internet version of a woman waiting for her husband to come back from war, staring out of the window and crying. Let's face it, we were starting to get pretty infuriated and, personally, for my own sanity, I resigned early in the year to give up hope for the time being that it would, as promised, be this year. So when it dropped suddenly on 20th August, it was a relative surprise. We heard earlier in the year that the album had a name: 'Boys Don't Cry'. It was then announced it would be out in July. July came and went. Without much forewarning, it appeared, transformed into 'Blonde', accompanied in some record stores with a zine called 'Boys Don't Cry'.

This was the first suggestion that, not only was

Hip-hop changed the day this album was released.

the album well worth the wait but it was going to be a real hip-hop milestone. With the visual album 'Endless', released the day before 'Blonde', and the existence of the accompanying zine, it finally seemed official: Frank Ocean is an artist. All musicians reside under this umbrella term as a loose and abstracted synonym for skill. But this is different. Not only had Ocean compiled a stunning album, but had made it intertextual and multi-media.

The visual album of course is not a new phenomenon

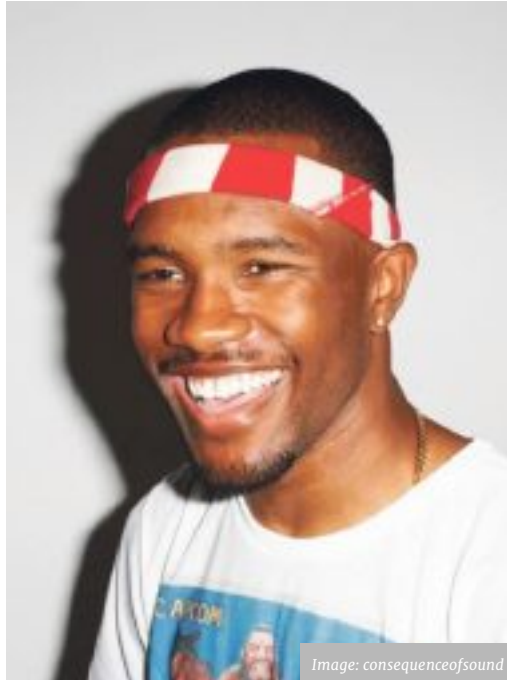


Image: consequenceofsound

spanning back as far as The The's 'Infected', released in 1986. Other hip-hop artists have since followed such as Kanye West in 2010 and, earlier this year, Beyoncé's 'Lemonade'. But this felt different. Frank felt different. The sound, texture, narrative and poetics of the album were completely different from anything that had ever existed in this sphere before.

Hip-hop changed the day this album was released. Though that may seem a tad hyperbolic to some, hear me out: the rhetoric of hip-hop has never so openly and beautifully professed queerness, destabilised stereotypical masculinity and had such a sensitivity. All of that resonating through some of the most beautiful songs of the year.

Music made by black people, especially blues, has never shied away from the political. Nina Simone is perhaps the prime example of when a powerhouse musician harnessed their talents in order to enact civil rights change. In modern day America and Britain, with the increasing number of police brutalities and wrongful arrests, her music still resonates with profound importance. Artists like Kendrick Lamar could be called a direct inheritor of this tradition, harnessing the fictional narrative of Kunta Kinte of 'Roots' to remind the world of its still-rife imbalances. Frank's album however, is politically charged in another way. It's Frank's sexuality, rather than his racial identity, that takes centre stage on 'Blonde'. In its very name the album sets up a narrative that challenges not only heteronormativity but gender binaries as well.

Frank has referred to the album both as 'Blond' and 'Blonde', the very title never settling on a gendered name, shifting from one to the other. The cover shows the artist, skin wet, without clothes, complete with green skinhead. His assumed nakedness is fitting for an album that is bare, raw, and unapologetically emotional. His green hair perhaps stands as a modern day equivalent of Bowie's alien character Ziggy, a playful visual signifier of his identity on the fringes.

The power of the lyrics are not an explicit admission of sexual categorization. It's the very rejection of these boundaries and limitations that make the album fluid and mysterious. It's not deliberate that there's a blending of nods to both the heterosexual and the homosexual, the lyrics containing 'pussy', 'wet dreams' and 'gay bar'. This is not an album offered up as an explanation of queerness. This is not Frank explaining to the heteronormative world 'what-it's-like-being-a-queer-man', readily set up, packaged and digestible. This is an album that one moves through and is meandered through, around and away from the usual heterosexual, hyper-sexualized narrative of hip hop.

Frank's refusal to explain himself in explicit terms is why this album is so important. There is no allusion to Frank spearheading an LGBTQ+ rights campaign, but the subtlety with which gender and sexuality are questioned, is perhaps more of a gift to the queer community than a more explicit and angry proclamation would have been.

In 'Self Control' he sings 'I came to visit, 'cause you see me like a UFO'; perhaps another nod to the alien - there is just a vague and beautiful otherness to his identity.

In the same song's chorus lies one of the clearest references to his position: 'I'll sleep between y'all'. Not only may he literally sleep between members of both genders, his socio-political position lies somewhere in-between two boxes to be ticked on an official form.

In 'Seigfried' the narrative of a traditional, middle class American dream is dissected and held up as a

This is not Frank explaining to the heteronormative world 'what-it's-like-being-a-queer-man', readily set up, packaged and digestible.

seductive but uncomfortable imposition. 'Maybe I should move and settle, two kids and a swimming pool' he sings before professing he isn't brave. On the contrary Frank. The bravery of this album is explicit for all to see. With one of his last songs he describes his isolation outside a world that prescribes a ready-made ideal that doesn't quite fit.

Not only is the album important, it's an absolute dream to listen to. With a list of collaborators in the back of the zine, uncredited to specific songs, the list stands as a poster for the album's excellence. It feels almost like a list of supporters, there to affirm the importance and artistry of the album. With a stripped down amount of instruments (compared to Channel Orange), there's a spectral delicacy to the album, to go with Frank's delicate, beautiful and intimate lyrics.

So if you haven't already listened, make sure you remember the experience vividly. Because I have a feeling that will be one of those musical moments relayed for decades to come.



Image: highsnobiety

“Black lives matter on their own –and that doesn’t mean that white lives don’t matter.”

Hannah Macaulay

On Monday 10th October, the event ‘A Discussion on Black Mental Health’ was held in the LUU as a part of Black History Month. The Gryphon speaks to Melissa Owusu, education officer at LUU and organizer of the event, in order to gain a greater understanding about mental health issues in the black community.

When it comes to mental health in the black community, there are some troubling figures. Statistics show that a British black person is five times more likely to be diagnosed with schizophrenia than the rest of the population. Also, black people are 44% more likely to be diagnosed with a psychotic illness than their white people, more likely to be sectioned under mental health, three times more likely to end up in a UK mental hospital and are 50% more likely to be put in seclusion in the mental health care system.

Worrying mental health tendencies cannot be denied, and this has led people to take action in the black community. Four experts on the topic, Allison Lowe, Jordan Stephens, Leona Nichole Black and Rameri Moukam discussed the current issues and battles revolving black mental health in Leeds at the Monday debate. The discussion was lively and informative, with Melissa Owusu describing it as “one of the best events” she has ever attended and organised at Leeds during Black History month: “The even created a space where voices of black people were centralized. My other event, ‘Why is my Curriculum White?’, was separated from us somehow – the curriculum is the curriculum – it’s set for us. Mental health is something that happens within us, and there has never been a space where we could talk about it and hear other people’s experiences of it as well.”

At the discussion it was addressed how the norm for black people has almost gone from “oppression to depression” in our current system. It was mentioned how institutions structurally work against black individuals, and how challenging it can be to try to “stay sane in a mad system”. Amongst the many things covered on the event night, one of the longest panel debates was on the “trauma in genetics” theory. The mentioned theory looks at how traumas can be genetically transferred from one generation to the next, and has its origin in an analysis of the Jewish diaspora during World War II. At the event, the theory was mentioned in relation to previous slavery of black people and how such a terrible atrocity may have affected mental health prospects on generational levels.

Though the theory is ground-breaking in the medical world, member of the panel Allison Lowe pointed out that “the theory shouldn’t be an excuse to victimize. When it comes to mental health, it is first an foremost important to know your personal history, and to know that you have the power to change from within.” When asking Owusu about the genetics theory, she, similarly, said: “I know nothing about genetics but I can see how it could be possible. Looking at other structures when it comes to mental health, especially history, is just as important though. For instance, it is often forgotten that white privilege is the ability to look up things such as ancestry. In this case, African-Americans are completely displaced. They have very



Image: Vanity Fair

limited to no knowledge of their history pre slavery – that is such a problem, and does define how they interact with the society and community that they’re within: because the only history they really know is a terrible one. This understanding of course affects their mental health as a group as well.”

It seems that mental health is an issue in the black community for many reasons. However, there is no doubt that there are many issues that haven’t being addressed enough. At the event it was discussed how reactions to black mental health problems also create a fear to talk about it. It was pointed out how, often, when a black person asks for help with mental health issues, the police shows up at the door instead of a nurse. The fear of becoming criminalized or stigmatized for a mental disease is another serious issue that can discourage or scare people from assessing and seeking applicable help.

Black people are 44% more likely to be diagnosed with a psychotic illness than white people are

There is more to the mental health debate than just talking about psychology though. It is a part of a bigger movement that focuses on black identities, and giving black people a space where they feel prioritized. When asking Owusu about the Black Lives Matters movement, it became clear that there is often confusion related to its message “Many people have misconceptions about the Black Lives Matter movement – they think it only focuses on the police killings of black men, but the concept was actually written up by 3 black women.

“It is also often thought that it somehow undermines and ignores other people’s struggles in society because it focuses on black people. Like with everything, people twist and reconstitute it to benefit their own means and views of the world.”

Owusu’s comment additionally supports panel member Jordan Stephens’ statement about the

misunderstanding of the movement: “Black lives matter on their own – and that doesn’t mean that white lives don’t matter.”

Further discussion about the Black Lives Matters movement made Owusu speak about racism, and about how to speak up if you aren’t black: “One of the key things to do is listen. Make sure that you’re in situations where you get insights to what the black community thinks. If you have friends that don’t understand the movement – drag them along to events where they can hear from the mouths of people that experience racism first-hand.” Owusu additionally pointed out how important it is to understand your own history in order to tackle racism: “It’s not easy, but it’s possible– understand your privilege by learning about the hierarchy revolving skin tones, and reading about your own history. Everybody should put in the time and energy to do so. That’s crucial in order to speak up about racism.”

Towards the end, Owusu talked about how solving the issues with black mental health won’t be found solely in the world of psychology. Inequalities are kept alive and reproduced through much bigger forces: “It is not just psychology that needs to change, but society. Looking at psychology in and within itself wouldn’t solve anything. There needs to be a shift in people’s perceptions and understandings of race. We all experience life differently, every single moment of it. Therefore, understanding the history that built our current system is massively important. I don’t think that people really conceptualize what slavery is or what colonialism is; we’re simply not taught to do so. We don’t understand how the deep systemic roots of racism shape all the systems in our modern world. People need to learn to be more culturally competent: by this I don’t mean understanding what black people do, but understanding how your own history has impacted someone else’s.” It is clear that black mental health issues are just a part of a problematic fragment of the whole racist framework that appears in the world today. But it is still important to talk about and crucial to attempt to understand – regardless of skin colour.

Spotlight: Leeds Freedom from Torture

Elsa Amri

One of the great things about attending university is that it gives you the opportunity to volunteer with a number of great charities. One of these charities, Freedom from Torture, inspired Kaleem Luthra to start a society dedicated to raising awareness of the work done by the charity.

Why was the Freedom from Torture society created?

I got the idea to set up the society probably during the summer of 2015. I heard that the charity wanted to expand to more student campuses across the country, and I had heard about a conference that they had had earlier that year at Birmingham University. I was very interested in the charity, and thought why not? Why not do that at Leeds?

What do you do in the society on a regular basis?

We do a whole host of different things. We host informative talks; we have a fundraising branch so we put on different fundraising events. We also host music nights and film screenings. We usually collaborate with other like-minded societies on similar campaigns when we can. We're generally here to raise awareness of the charity, introduce it to people who may have not heard of it before, and just assist the charity in any way that we can.

What's the greatest misconception people have of survivors of torture?

That they're completely broken individuals. That they're downtrodden. I've heard of stereotypes labelling them as weak. In my experience of listening to torture survivors when I've met them, and listening to their talks, the truth has been the complete opposite.



Image: Freedom from Torture

They're the most resolute and strongest people I've ever come across. Almost all the people that Freedom from Torture work with are asylum seekers and refugees, so you hear stereotypes claiming that they don't work or that they take benefits. It's the general misconceptions of refugees and asylum seekers that often come up when describing torture survivors.

What are the aims of the society?

Primarily to raise awareness of Freedom from Torture, what they do as a charity, and do our part by also fundraising. We also want to campaign and raise awareness of the issues outside of exactly what Freedom of Torture deal with, like with human rights campaigns. We want to get people talking about issues with torture at the government-level. The society is also a sociable thing to get involved in. I've made a lot of new friends through the society.

What would you like to tell people to convince them to join your society?

It's a great cause. We've really enjoyed everything we've done so far. It's a chance to learn a bit more about a small and niche charity that not many people know about in the UK, but one that is growing very fast. If you're interested in human rights or medical and psychological rehabilitation, then you should join. Or if you've heard of Amnesty International and STAR (Student Action For Refugees), we're similar to them.

There is a lot of meaningful work that this society does, and if you're interested in the points mentioned in the interview then join now! Facebook: Leeds Freedom from Torture Student Group.

The Gryphon GIAG: LUU Coffee Society

Mary O'Gorman

Bringing people together who share the same appreciation for a cup of coffee, learning about a variety of coffee from local producers based in Leeds and, the best part, a good brew made right on campus from a selection of the finest coffee beans grown across the globe. Welcome to Leeds University Coffee Society.

As a minimal decaf drinker, spending time drinking coffee was, admittedly, not how I would usually spend my Monday afternoon. However, after trying three different types of coffee beans supplied by businesses

in Leeds, and drinking freshly ground coffee with a digestive Hobnob, I can say I am now hooked.

I discovered that the society was set up by a third year coffee fanatic in September 2015. His initial aim was to promote local coffee suppliers in Leeds and to make more students aware of the variety of coffee they could try right at their doorstep, instead of choosing the easy option of well-known coffee chains such as Costa or Café Nero.

Two suppliers based in Yorkshire, North Star Coffee Roasters and York Coffee Emporium, provide the society with free samples of beans for students to try. People get to try a range of flavoured coffee beans

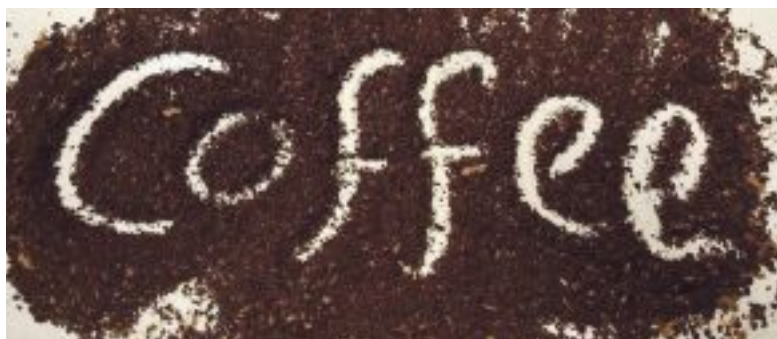
for only £1, whilst having a chat with like-minded latte lovers each Monday.

I would recommend the 'Cuban Coffee Serrano Lavado' supplied by York Coffee Emporium, for those looking for a superbly rich and traditional full-bodied coffee from Cuba, with a lush smoky flavour. With a great mocha hit and no

fruity acidity, you can savour the nuttiness of this coffee as a distraction from those pesky deadlines.

Rich, delicious coffee is not all there is to it. Supporting independent businesses that put environmental sustainability and ethics at the top of their priority list, is what captured my heart. North Star Coffee Roasters was established in 2013 as the first coffee roastery in Leeds. It is dedicated to providing coffees of the highest quality by working with specialty-focused producers all over the world, and working directly with the farmers, ensuring they also profit from their own coffee farming and that the whole process is in line with International Labour Laws and environmental considerations. And as for their coffee, they didn't disappoint. A well balanced and juicy brew – made from coffee beans from Guatemala Finca Rabanales, a farm just south of Guatemala's capital – with sweet notes of red apple, orange and caramel, and hints of marzipan: it is the perfect choice for nearly any brew method, working well as espresso and filter, with milk or without.

My trip to the coffee gathering proved successful and I would definitely suggest attending one of the meet ups for a chance to taste delicious coffee and meet different people who all share the same enjoyment of a good cuppa.



Phones Explode and Samsung's Shares Implode

Julia Constable

Following the release of the Galaxy Note 7 in August, Samsung was riding the wave of success after rave reviews for their innovative new design, which claimed to push the boundaries of previous smartphone capability. Offering premium wireless charging and a more responsive iris scanner, the water-resistant "phablet" promised a much larger 4200 mAh battery which lasted over a day and could charge to 100% in 100 minutes!

In case you had a burning desire to purchase a Galaxy Note 7 after the initial glowing reviews, think again: 92 reports of the lithium-ion battery overheating, and devices spontaneously bursting into flames, have been recorded since release, as well as 26 reports of serious burns and 55 of property damage in the US alone.

Shortly after Samsung's exploding phone crisis,

rumours that Apple products including the iPhone 7 and 6 Plus models were also exploding came to the fore, when Chinese Media Today reported an iPhone 7 user recording a video when his phone exploded in front of his eyes; this was followed by unconfirmed reports that he was injured by flying glass from the screen during the incident. Apple has since refused to give a statement to the press but has replaced damaged Apple equipment to iPhone users after the explosions, which seem to be isolated events with minimal frequency. Currently, these incidents have had no major impact on their share price, which currently stands at \$117.63 on the NASDAQ index, pushing Apple share prices up more than 20% in the past quarter.

In contrast, Samsung seems to have a fully-fledged crisis on its hands: with replacement phones also exploding into flames and emitting smoke, Samsung was forced to trigger an immediate product recall of 2.5 million devices! Asking users to power down their phones and exchange them as soon as possible. The South Korean firm is now discontinuing the Galaxy Note 7, but has been criticised for putting public relations before the safety of the public. Although an eventual product recall was triggered, Samsung attempted to cover up the scandal and failed to launch an official investigation. Instead, they chose to keep



An exploded Galaxy Note 7, Image: Crushader/Reddit

shipping potentially dangerous devices worldwide for as long as possible, before complaints forced the eventual recall.

Despite Samsung's lack of transparency during the crisis and the financial hit they have taken recalling faulty devices, smartphone sales are no longer that important to Samsung shareholders. As of October 7th, Samsung Electronic shares have reached an all-time high of \$1,528 per share as many existing customers still remain loyal to the brand.

Although these incidences may have initially left Samsung and Apple a little hot under the collar, their share prices suggest they have taken no major hit to their brand image and customers like us are still intent on buying their products.

At *The Gryphon*, we'd like to know your thoughts on which brand you prefer and why? Why not head to the Business Facebook Page and take part in our poll?



Apple CEO Tim Cook, Image: Reuters/Robert Galbraith

Spotify Buys SoundCloud to Take on Apple

Tim Knickmann

At the end of September, news spread of a possible takeover of SoundCloud by Spotify. Although this might have come as a surprise, SoundCloud has been looking to sell since July at a value of \$1 billion, however, in June it secured a round of financing valuing it at 30% less. Flipping the numbers, one might get a sense that the company is overreaching. Over the course of two months the firm is supposed to have increased its value by 42% going by the valuations and the sell price. Like many other tech start-ups, it has been posting a widening operating loss.

Spotify has already declined to buy the Berlin based company twice over the last year and a half. So where does the change come from? It seems likely that given the rapidly growing number of Apple Music Users (15 million paid subscribers compared to Spotify's 30 million), that this is presenting Spotify with a problem it needs to act upon fast. What makes SoundCloud so appealing is that it has recently made deals with major record labels, reducing some of the potential legal conflicts with its business model which relies on, at times, the ability to share music which could be seen as copyright infringement.

Nowadays the music industry, or more precisely the music-streaming industry, relies on algorithms

to present users with music that will entice them into the streaming service. The content that is on the sites is largely unchangeable regardless of whether its Apple Music or Spotify. But the service needs a unique selling point, otherwise the cost of switching for the customer is close to zero. The more a user is drawn into an ecosystem, the less likely he is to change onto a competitors service. What SoundCloud offers is the different music you can't get from record labels and therefore makes it unique. With such a deal Spotify would be able to establish a unique selling point against streaming rivals by creating the best of both worlds; a sleek interface and freedom for creative minds not limited by record labels. This would make Spotify's streaming service appealing to the 100 million subscribers of SoundCloud, and potentially blow Apple Music out of the water.

The problem could be that even though revenue is consistently growing for Spotify, so is its operating loss. It must be stated however, that from what can be gleaned from the most recent figures, the operating loss growth is slowing substantially. SoundCloud would still add almost 25% to that loss, at only a slight increase in revenue. Not to mention the large figure that the integration of the two companies will cost if Spotify wishes to draw the most out of the service.

Spotify needs to achieve seamless integration of

the two services fast; if that is achieved, then the financial figures and other problems will disappear by themselves.



Spotify Headquarters, Image: officelovin

Human Cooperation: Come on, come on, let's stick together



Image: BagoGames

Leo Kindred

Working together is often cited as being one of the things that makes humans special, however it is not a trait specific to humans. Indeed, we are a social ape and as such, we rely on our societal cooperation to achieve feats greater than the sum of our parts. If you want a plasma TV, you don't have to mine the materials yourself and suddenly acquire an innate understanding of LED technology. You just go to a shop and buy one – although you will still have to spend over an hour attaching the poorly designed stand while cursing the god-forsaken individual who thought up such a comically bad design. I'm not bitter...

We have all been asked to work with people who either don't want to help out or, instead, would rather act in an obstructive manner. We may have even been one of those people. Why, oh why, are people so uncooperative? Following research by Dr Carsten de Dreu, Professor of Social Psychology at Leiden University in the Netherlands, the primary reasons appear to be greed and fear.

His cutting-edge research suggests that an instinctive calculation occurs

in our brains when we are cooperating. As Dr Dreu puts it, "people are afraid that their contribution will mainly benefit those people who themselves contribute nothing. That's why people hold back and invest in self-protection rather than cooperation." Essentially we are afraid that somebody else will take advantage of our hard effort and we will get nothing in return.

*Why, oh why,
are people so
uncooperative?*

It is this fear of being taken advantage of that sometimes holds humans back from investing in cooperation, choosing instead to protect their own interests. This can seem a bit pessimistic; especially as it is the cooperation between humans that has made our species so successful on this planet. It's not all selfish doom and gloom though. Ironically, Dr Dreu claims it is in fact this fear among rival groups that tends to result in people working

better together. When faced with a threat, humans are able to motivate themselves to cooperate essentially through fear of loss.

When examining strategies for optimising benefits for ourselves, it seems greed makes us inclined to conserve what we have by refusing to cooperate. Investigations into this effects of greed have found that when people are given the choice to either attack others, engage in self-protection or do nothing, self-protection won out. This might not come as a surprise; after all, the ingrained irrationality that humans have for loss-aversion is well documented. This is presumably the end product of a formulated evolutionary strategy of survival.

Furthermore, the research appears to be in support of genetic evolution, which sees competing strategies – using cooperation and betrayal to maximise the chances of survival – passed on through genetic inheritance. Perhaps, this is further evidence of our altruism being a consequence of evolutionary self-interest, popularised by Richard Dawkins' 'The Selfish Gene'. I was particularly reminded of a passage where Dawkins discusses the most effective ways our genes influence

us in getting the most for ourselves. He concludes that cooperation is indeed a good strategy. There is a caveat to this strategy though; to not cooperate with those who are likely to stab us in the back or take advantage of our good nature. Against that background it becomes hard not to see parallels, but we shouldn't get ahead of ourselves.

More research is needed, with Dr Dreu opting to look at the role that religion and institutions play in our decisions. He has even considered the use of brain scanners to look at how neurobiology works in the business choices made by managers. "I would love it if a lot of managers were willing to have scans while making decisions about their companies. But then they'd have to come in their masses and that's not too easy to achieve."

This is part of a planned wide range of approaches that will consider the influence of legislation, the behaviour of rats and the role of hormones like oxytocin – sometimes called the 'cuddle hormone' – in the neuroscience of our cooperation. As the complex picture of human cooperation continues to emerge, I am drawn to Bryan Ferry – 'Let's Stick Together'.

Honey, we shrunk the bees: bee population endangered



Image: Überprutser

Kira Knowles

Although bees are a vital part of our food chain, their importance has often been overlooked. However, the recent acknowledgement by the USFWS (US Fish and Wildlife Service) – that seven bee species are now considered endangered – heralds a more conserving view towards bees and the protection of their habitats.

Earlier this month, seven types of Hawaiian yellow-faced bees were declared endangered – the first of their species to be added to the USFWS compiled endangered list. Honeybees pollinate plants and crops that are essential food sources, meaning that human survival is directly correlated with the successful existence of bee populations. As a result, a plummet in the number of bees will not bode well for us, or for the other species, that rely on crops, fruits and vegetables to exist.

The current decline in bees is due to a combination of influences. These include climate change, human factors such as the growth of urban areas and air pollution, the use of harmful pesticides such as fertilisers and viruses which can impact entire bee populations.

Climate change is seen as a key factor behind the continued stresses placed on bees, with harsher winters and colder springs causing problems for their populations. In addition, habitat loss and wildfires have also impacted on bee numbers – considered to be a major contributor to the endangering of Hawaiian bees.

Harmful pesticides used by farmers can poison bees, subsequently leading to a decline in their species. Neonicotinoid insecticide has been found to have a harmful effect on bee populations and has been banned from use in the EU. However, the banning of a single pesticide will not force a revival in bees, with many

additional complications – such as concentration and exposure time – existing between its use and its consequent effect on bees. This is further highlighted by the research conducted at the National Veterinary Research Institute, located in Poland, which identified 57 different types of pesticides contained inside bees.

Even at extremely low levels, the pesticides used in farming can weaken the defence and immune systems of bees. This can result in the development of CCD (Colony Collapse Disorder), which can kill entire hives of bees at any one time. The disorder reduces the productivity of worker bees within the hive, also prompting the queen bee to lay a reduced number of eggs. Neonicotinoids are cited as one of the biggest causes of CCD and, although banned in the EU, it is still one of the most common types of insecticide in the world.

Other detrimental factors to bee populations include added competition from non-native bees, and environmental changes occurring from increased human inhabitants. The severity of bee losses is highlighted by the US Department of Agriculture, with the collapse of over 30% of beehives in the US occurring over the last fifty years. Happily, this month's ruling to protect the Hawaiian bees means that yellow-faced bees will be heavily conserved in the future. This comes into effect at the end of October, although this may prove to be too late for the seven species already marked as endangered.

Unless more work is done to protect at risk species, the future looks bleak for bees. If their numbers continue to be decimated, we could lose a third of the food that is dependent upon bees to pollinate. Further research into bee-friendly pesticide is required and, most importantly, a collaborative between all stakeholders is needed to ensure the ultimate survival of the honeybee.

What's new in Science?

• **Asgardia, the world's first nation in space:** Ever felt like Earth was a bit boring or maybe too dangerous? You're not alone – a team of scientists and legal experts have proposed the creation of the first nation in space. Asgardia will serve as a place independent of land-based country's laws, promoting space technologies, offering protection for citizens of Earth and fostering peace.

• **Mammalian eggs created from scratch:** Japanese scientists from Kyushu University have used mouse stem cells to successfully create eggs without animal assistance. This discovery could be used to create animals entirely in the lab, revealing some of the mysteries of evolution. It will be years before this technique is reliable and safe for use on humans.

• **Evolution mapped on cave drawings:** In a study beginning in 1999, Julien Soubrier from the University of Adelaide and his team began researching how climate change affected animal populations, particularly bison. After tracking populations through ancient DNA, they discovered a new hybrid species which is an ancestor to the modern European bison. This evidence was backed up by incredibly detailed cave drawings that, when radiocarbon dated, placed the species in the right time period (17,000 years ago).

• **Bendable electronic paper displays:** At less than a micrometer thin, a new type of electronic paper display can render the same colour range as a regular LED display while using less energy than a Kindle eReader. The discovery was made by researchers at the Chalmers University of Technology who were working on placing conductive polymers on nanostructures.

• **Plants that don't photosynthesize or bloom:** A new species of plant has been discovered on the subtropical Japanese island of Kuroshima. The newly discovered plant, *Gastrodia kuroshimensis*, is in a unique group as firstly it's mycoheterotrophic – deriving all of its nutrients from host fungi – and also cleistogamous, producing flowers that never bloom.



Image: Mats Tiborn

EPL roundup: Goalkeeping heroics

Joey Wright
Football

Goalkeepers proved their worth this week in matches across the board. **Everton** recorded a draw away from home against a threatening and attacking **Manchester City** side. For the first time, Manchester City manager Pep Guardiola has not won at home, but they remain top of the Premier League on 19 points from 8 games. Stekelenberg made a series of magnificent stops. Two from the penalty spot broke the Premier league total penalty saves record at this stage of the season. Elsewhere in the North East, **Manchester United** held **Liverpool** to a draw at Anfield in the Monday night derby, with critics putting this down to two outstanding saves from David de Gea in the United goal. This highly anticipated derby failed to meet expectations as a goalless draw occurred for the first time in over ten years in this fixture. It was also the only goalless game of this week and José Mourinho condemned a "cautious" Liverpool, despite Emre Can and Phillipe Coutinho being denied by the right and left hand of de Gea respectively.

At St. Mary's, the striking pair of Charlie Austin and Nathan Redmond stood out for **Southampton** as a 3-1 victory over **Burnley** moved them into the top half of the table. Southampton had a total of 34 shots and with 14 of them on target, a special mention goes to Tom Heaton for adding to the goalkeeping prowess this week with several eye-catching saves.

Arsenal made it five wins in a row with a 3-2 victory against **Swansea**, but new Swansea boss Bob Bradley came away from the Emirates with plenty of positives as his side stayed in the match and could almost have pinched a draw in the dying seconds of the 90. Walcott was on the scoresheet twice but missed a near-open goal, which would have cemented his hat-trick. Junior Stanislas of **Bournemouth** could also have had a hat-trick this weekend as he scored a brace in Bournemouth's 6-1 demolition of **Hull City**. Meanwhile, **Sunderland**'s winless run continued as they lost to a **Stoke** side that had also seen a poor start to the season. Joe Allen was named man of the match as his two goals helped to relieve the growing pressure on manager Mark Hughes.

Champions **Leicester City** failed to get a single shot on target against a rampant **Chelsea** side at Stamford Bridge. Diego Costa and Eden Hazard provided the goals in a dominant first half for Chelsea and Victor Moses completed the scoring in the last ten minutes. While a 3-0 loss is a big setback for the Champions, they have won all three of their Champions League matches so far. Perhaps Foxes boss Claudio Ranieri is eyeing his next potential surprise trophy?

The rest of the matches saw a Holebas screamer for **Watford** as they beat **Middlesbrough**, a late Dele Alli equaliser saved a point for **Tottenham** at **West Brom**, and a Lanzini finish for **West Ham** gave them a win over **Crystal Palace**.



Image: Getty Images

Ennis-Hill bows out as sporting great

Zoe Thresher
Athletics

Thursday October 13th marked the day that British legend, Jessica Ennis-Hill, retired from Athletics following an inspirational career on and off the track. After so many ups and downs, from injury prior to Beijing 2008 forcing her to miss the games, giving

birth to her first child just one year before winning a world title, gold at London 2012 and placing in silver at Rio 2016. It is easy to say that her success has provided the sport with an abundance of indelible memories across the years.

At 30-years old, she had hinted at retirement following the Rio Olympic Games, and what better way to go than on a high. She didn't let the setback of missing the 2008 Olympics affect her determination to make history in the sport, besides, this was only one hurdle that she had to overcome in her career. Her fight with injury and overcoming physiological changes due to pregnancy only made the British public root for her more. And she never let us down.

As poster-girl for London 2012, there was a vast amount of pressure on her shoulders, wanting to maintain the 2009 World Championship title on home turf. Not only did she do just this, but Ennis-Hill also managed to join Greg Rutherford

and Mo Farah as part of the trio that amounted 'Super Saturday', smashing her own heptathlon personal best, and cementing her place in British sporting history.

One thing that is so admirable about Ennis-Hill, other than her achievements on the track, is her sheer modesty. Her coach of 18 years, Toni Minichello, comments that 'despite all the fame and money, she's never forgotten where she's come from. She's humble, she grafts, she pushes herself hard and she never gives up'. Journalists and fans commemorate her for her patience as she never refused her time to answer their questions, never denied a child an autograph and endured interviews whilst stood in ice buckets. She always conducted herself in such a model way, in front of and away from cameras, which is what has made her the legend that she is.

It was vital for Jess not to leave the sport limping to the finish line, like some older athletes do, but be remembered by all for her latest successes. And what better way to do this than by walking out of the sport two months after stepping off an Olympic podium? She was adamant to leave the sport in her best physical shape, and with upcoming athletes up to ten years younger than herself, it was clear that she had reached the pinnacle of her career.

It is a terribly sad time for sport as our Golden Girl takes her final bow. Her determination, perseverance, spirit, and accomplishments set her apart from so many sports-people. There will be a huge hole in the midst of British Athletics, but she, and her achievements, will remain truly immortal in British sporting history.



Image: Athletics Weekly

'If the sponsors don't pay the money, I'm not going racing'

Many students have an extra job to earn some money while studying, but it's unlikely that you'll spend your weekdays working, and then race across Britain as a weekend job. Leeds driver, Sam Tordoff, was runner up in this year's British Touring Car Championship, and spoke with *The Gryphon's* Luke Etheridge about his season, and how he fits racing around working for his dad's firm.

When the season started in March, did you have a feeling straight away that it would be a really good season for yourself?

Yeah, I'd been with BMW a year already so I was comfortable with the team and with the car, I kept the same mechanics and engineers so all that side was consistent. I was confident in the car and my driving, but the problem is in touring cars the regulations change year on year and the cars can get faster or slower, so you know you are starting well but you don't know how everyone else will do.

You raced in Porsches in the UK before joining the BTCC, Was this an avenue you considered further? You raced in a couple of Supercup [The European Porsche series] events when they came to the UK.

Yes, we looked at the Supercup, it's a good championship and I love Porsches and the brand, the Carrera Cup GB was fantastic. The problem is with Supercup it was too time consuming and too much travel so that's why I never pursued it. Basically, all my sponsors are based in the UK and they want to be able to bring in guests, which is easily done when you race in Britain, but hard when only one in 10 is actually held in Britain. And if the sponsors don't pay the money, I'm not going racing.

In Formula One, you hear a lot about teammates falling out, such as Hamilton and Rosberg? Does that also happen in touring cars?

Yes, I think it happens a lot. I just don't think you necessarily know about it. First of all, you want to beat your teammate, that's the true test of how good

you are as you're in the same car and you want to be the number one driver and not the number two. So I think it's interesting. Most teammates pretend to get on, some actually do get on, with regards to sponsors you've got to be civil in public. Obviously I get to see a lot of what happens behind the scenes, and it's interesting.

Would you say you have a good relationship with Rob and Jack? [Collard and Goff, Sam's two teammates in 2016]

[Laughs] I knew you were going to ask that question. Jack for example, I've known since I was ten, we did karting together and moved up the ladder together so I get on with Jack really well. It helps that he's a similar age to me, we hang out a lot outside of racing as well. Rob's different, he's a lot older than me, and I only met him two years ago. Rob's obviously very experienced, he's been driving a BMW for, I dread to think how many years, and he was a good benchmark for when I joined West Surrey Racing. But I've beat him both years in the championship, so I think I've done myself proud.

What would you say the highlight of the season was?

Obviously the two race wins were a highlight, but for me it was the recovery drive at Rockingham. I think Saturday was a disaster for all three cars [The team qualified 26th, 27th and 28th], but then the drive we did in race one and race two, to ultimately win race two, we didn't think that was possible. On Saturday night we didn't think we were going to get any points, and never in a million years did I think I'd win a race, so Rockingham was a standout.

Do you think the ballast makes it harder to win the championship from the front? [Cars are made heavier for qualifying and races depending on their championship/race finishing position]

Yes, massively. I think it's the weird thing about touring cars, it's all for show and it's not pure racing and you have to accept that, and accept that you can't be good all the time, because as soon as you have one good race

they chuck a load of ballast in or reverse the grid. Someone told me if you finish fourth in every race you'll win the championship, so you have to accept that you won't win them all. I led the championship for so long, and you start every race weekend with full ballast, so you'll probably only qualify at best tenth, and have a very average first race. You don't feel like you've done a good race, but considering the weight you've done the best you can and you've got to maintain that mindset.

How do you find balancing two jobs, working for JCT600 [A chain of dealerships run by Sam's dad, John] and being a racing driver?

It's weird, I'm not going to lie, but I love this place and I love working, probably more than driving sometimes. I work every hour and balance them both, but without JCT600 I wouldn't be racing. I wouldn't have had that opportunity, and now I'm standing on my own two feet and racing professionally. I owe everything and more to JCT600, so for that reason, I'll always work here, I'll always give it my all. Monday mornings can be a bit difficult when you've been away since Thursday, so I get back to a pile of work I haven't done. It's weird spending Sunday afternoon on TV signing autographs, and the next morning I'm making tea for the office, so it brings you back down to Earth.

Do you plan to take over from your dad?

Yeah absolutely. I'm still twenty-seven so I've got plenty of time, but my ambition is to be CEO, I've always wanted to do that from day one. After getting my engineering degree I joined in accounts, I'm now a chartered accountant, added that string to my bow, and I'm slowly getting more experience. At the moment I can just about juggle racing and work, but I think in the next few years as work gets more serious I'll have to stop racing. It will get to that point in the next five years where I can't physically do both, and I accept that. Racing was just something I did as a bit of fun, and it's got to the point where it's a second career and I have to be fully focused, and when I can't be focused I'll have to hang up my boots.

If you took a break from touring cars, could you see yourself coming back?

I think I could always come back, even if you move away people will always know you as a BTCC driver, it's the biggest thing in the UK by a mile, and it's one of the easiest things to get sponsorship for. They know of the series, they know the millions on TV and the thousands every weekend, so it's the easiest to sell. So if I ever wanted to go back I'm confident the door would be open.



Image: Network Images

Why Internationals still matter

James Felton
Football

As domestic football has resumed, with entertainment and goals aplenty, there is a strong argument to claim that the recent international break is unnecessary, and that there has therefore been a serious decline in international football. Indeed, Harry Redknapp even had his say as a guest pundit on BT Sport, saying that he didn't really bother with England during the break, and was very excited for Crystal Palace vs West Ham which, in Premier League fixtures, is nothing particularly special.

Clearly being so accustomed to seeing top matches in the Premier League every week, played at such a high pace and intensity, and then watching England play a team who just sat back and defended all match, is a bit of a let-down for a television audience. Moreover, there are other leagues which produce quality football as well as the financial incentives that go with the Champions League. Indeed, just this week we were treated to a game of European football between Barcelona and Manchester City, two huge giants of world football; there is simply no way international teams can match that, certainly not during a mid-season break when there are seldom big fixtures in qualifying groups.

Moreover, it does seem that another reason for the

decline is due to the ruling of who can qualify to play for a nation. For example, Diego Costa, who has no Spanish blood, plays for Spain. England have, in the past, enquired about Mikel Arteta and Adnan Januzaj. This makes a mockery of the current international system.

Having said this, there are also many reasons as to why international football has not declined, and the expansion of the number of teams in major tournaments, has, in actual fact, had a positive effect for the smaller nations. Firstly, for all footballers it is an honour to play for your country. To sing the national anthem in front of your supporters is the pinnacle of the career for many.

It has been suggested that the expansion of the teams in the World Cup – much like the expansion of Euro 2016 – will lead to more 'average' teams playing instead of testing the best against the best. As a proud Welshman, however, Euro 2016 was everything you could have asked for, and more, though not just because of the semi-final appearance. The fact that three teams could potentially progress from the group took a lot of pressure off Wales. They knew that they could just go onto the pitch and express themselves, without worrying about picking up points in every match: losing against England was not the end of the world. Indeed, it was only a disappointment due to the way it happened and

the deep rivalry between the Welsh and the English. However, there are drawbacks to this qualification system, too. Portugal, the eventual winners, didn't win a single match in their group. The expansion of teams also led more teams to play defensive football, in a tournament which was probably one of the most boring for a long time and not a good advert for the future of international football, at a time when UEFA and FIFA are trying various things to prevent it from declining.

Another clear reason to argue against the decline of international football is the way the so-called smaller nations, like San Marino, celebrate when they score an away goal, or do something remarkable. This means a lot more to them than being able to watch Liverpool vs Manchester United on a Monday night. International football, as aforementioned, is still the pinnacle of the career for many footballers, especially those who are not good enough to grace the Premier League. Perhaps the real problem is just here in England. The national side is living in the shadow of the Premier League. Defeat against Iceland and the recent scandal with Sam Allardyce does nothing to lift the spirits. Perhaps the real decline is not of international football in general, it is to be found in a declining English national side, especially when juxtaposed with its domestic league, largely regarded as the best in the world.

Mixed results for BUCS teams

John Gibby
BUCS

It was a mixed afternoon for Leeds University teams in BUCS competitions both at home and around the North of England on Wednesday, with hard fought victories coupled with disappointing defeats across the usual wide range of sports played in the country's preeminent inter-university competition.

The Mens Football 1s saw out a 1-0 victory over York 1s, with George Mason netting the only goal of the contest, while the Womens 1s drew 2-2 with Chester to continue their unbeaten start to the season. The Basketball Mens 1s made it two wins in a row in seeing off Sheffield 1s at the Edge by 97 points to 81, while the Womens Volleyball 1s whitewashed Beckett 3-0 in a local derby. There were tries for Young, Hall, Simpson and Elliot as the Mens Rugby Union 1s dismissed Nottingham Trent 34-28, while the Womens 1s will get their campaign underway in a couple of weeks against York St John. The Mens Badminton 1s ended up with their second consecutive draw as their match with Liverpool ended 4-4, the same scoreline as the tie with Manchester last week.

Meanwhile the Womens 1s were defeated 8-0 by Loughborough; again, the same result as their opening match against Birmingham seven days previously. In Water Polo, both the Womens 1s and Mens 1s played away from home, at Manchester and Lancaster respectively. The women couldn't replicate their form of their previous match against Sheffield, going down 16-3 to the Mancunians, but the Men did manage a second win of the season, with an 18-6 victory to add

to their first win over Beckett last week. The netball team travelled to Newcastle to face the Northumbria 2s, a match which resulted in a 44-21 win for The Gryphons, but there was no such luck for the Mens Table Tennis, whose 17-0 drubbing by Manchester 2s meant that they continue their winless run of now over a year. In Lacrosse, it was worth the trip to Durham for the Womens 1s as they added three more points to their league tally with a 13-7 win, while the Men were beaten 15-2 by visitors Northumbria. Five tries for the same university as they played the Leeds Mens Rugby League 1s saw them run away with that

tie 30-0, but it was better news in the Mens Squash; the 1s triumphed 5-0 over Manchester and 2s saw off Northumbria 1s 3-2. In the Womens Hockey the 1s drew 2-2 in their away match with Newcastle, while the 2s beat Sheffield Hallam 2-0, and a Lucy Daynes hat-trick accounted for half the goals in a 6-1 demolition of York. Finally in the Mens Tennis the 1s couldn't replicate their 8-4 victory over Manchester on the opening day of the season, instead going down 10-2 to Leeds Beckett 3s. A contrasting afternoon then for Leeds Uni, and with most leagues now in only their second week, there's much more to come.



Image: Will Stanley

Northumbria too good for Leeds

Zoe Thresher

Netball-Leeds 4s 22-37 Northumbria 3s

The opening game of the season for Leeds Netball 4s was a challenging one to say the least, as the Northumbria 3s proved too tough for the Gryphons. It was all seemingly equal from the outset of the first quarter as Leeds took the first throw in, keeping possession and charging it down the court to threaten Northumbria's defence. Despite this bold start, the ball quickly changed hands as the opposition was in no state of mind to let Leeds pass them. Following a few failed attempts at goal from Leeds' goal attack, Northumbria were rapid in bringing the score board to 4-0 after seven attempts at goal. Their goal shooter stood out from the outset of the game as a huge threat for Leeds as the score was raised to 6-1. However, despite the widening score gap, possession seemed fairly equal between the teams as they ran the ball up and down the court, fighting for dominance. In a slight turn of events, as it would seem from the opening few minutes, Leeds tried their best to chase down the ever increasing score of 11-7. Once again the outstanding goal shooter on the opposition rarely failed a shot. Leeds were going to have to up their accuracy when it came to the art of shooting if they wanted to turn this game around. However, despite the impressive play from Northumbria, the score at the end of the first quarter, 14-7, certainly didn't reflect the lack of effort from the Leeds players.

Possession for Leeds was short-lived at the start of the second quarter. However, after a few failed attempts at goal by Northumbria's goal attack, Leeds found the confidence to take the ball back to where they thought it belonged, making a stand and securing the first goal of the second quarter. This only added fuel to the fire as Northumbria retaliated with vengeance, shooting goal after goal within minutes

of each other, bringing the score-board to 22-8, and really rattling up the Leeds spectators. It seemed by this point that the fate of this game was decided, as Northumbria didn't falter in their play whatsoever. However, we remained hopeful, and so we should have. Leeds fought back with some agile side steps and spot on passes which allowed them a few more opportunities at goal. The second quarter closed at 23-12.

Play resumed as normal, but this was definitely Leeds' time to shine. They came back to the third quarter with an extra bout of determination and somehow rocketed the score to 23-18, the closest it had been since the first fifteen minutes of play. At this point, it was definitely not impossible to expect an upturn in events as they ran circles around Northumbria, chasing them down on the score-board, all too closely for their liking. Despite this, during the excitement of the game we were forgetting the skill of Northumbria's goal shooter. As soon as the ball found its way into her hands there was cause for concern. The third quarter ended on 26-19.

It seemed inevitable how the final quarter was going to unfold. With an injury for Leeds' centre in the first minute of play and a quick substitution, it seemed like there wasn't much luck left in it for Leeds. Northumbria raised the bar, yet again, with a vast amount of play being in Leeds' own half. They bumped the score up to 30-19 with Leeds still giving it their all, but it wasn't enough as the away team won 37-22. Despite the result, Leeds never wavered in their efforts to deter the strong Northumbrian side. Captain Steph Archer comments "I am really proud of everyone, we are all new to each other this year and still learning how to play as a team. Despite our loss, everyone put a lot of effort in, and for the first match of the season we did really well. I am looking forward to the rest of the season".



Image: The Gryphon



BUCS fixtures 26th October

Full fixtures and results at bucs.org.uk

Badminton Mens 3rd vs Glyndwr Mens 1st: 2pm, The Edge

Badminton Womens 1st vs Edinburgh 1st: 2pm, The Edge

Basketball Mens 3rd vs Keele 2nd: 1.30pm, The Edge

Football Mens 2nd vs Manchester Met 1st: 2pm, Sports Park Weetwood

Football Womens 1st vs Manchester 1st: 2pm, Sports Park Weetwood

Lacrosse Womens 1st vs Manchester 1st: 2.30pm, Sports Park Weetwood

Netball 1st vs Liverpool 1st: 5.30pm, Gryphon Sports Centre

Netball 4th vs Edge Hill 1st: 3.30pm, Gryphon Sports Centre

Rugby League Mens 1st vs Newcastle 1st: 3pm, Buslingthorpe Vale Rugby Ground

Rugby Union Mens 3rd vs York St John 1st: 1.30pm, Sports Park Weetwood

Squash Mens 2nd vs UCLAN 2nd: 1.30pm, Gryphon Sports Centre

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

Table Tennis Womens 1st vs Newcastle 3rd: 2pm, Cromer Terrace

Tennis Mens 2nd vs Edge Hill 1st: 12pm, David Lloyd Moortown

Volleyball Mens 1st vs Northumbria 2nd: 7pm, Gryphon Sports Centre

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

Leeds University 3-1 Leeds Beckett



Clean sweep for men's hockey

Men's Uni 1s beat Beckett for the second time in three weeks

Men's Uni 5s beat Bishop Burton College 15-0

Luke Etheridge
Men's Hockey 1st

Leeds University's men's hockey first team repeated their Varsity triumph over neighbours, Leeds Beckett, with a deserved 3-1 victory at Weetwood on Wednesday afternoon. The momentum swapped between both teams throughout the match, with Leeds securing their first win of the BUCS season, following a defeat at Loughborough last week.

Beckett took push-back and started slowly, with the Varsity result looking like it was playing on the minds of their players. Leeds had the best of the early moments, hitting the post in the first few minutes after rounding the keeper. With their opponents keeping the ball well in the first half, Beckett went for a counter-attacking strategy, as they began to work their way into the game. However, committing players forward left gaps in the defence for the home team to exploit, and their pressure paid off with Leeds' Ed de Blaby scoring from close range

following an accurate ball from the left.

The goal seemed to give Beckett a wake-up call, as they hit the post soon after push-back, missing the rebound when it seemed easier to score. Sensing that they were letting their opponents back into the game, Leeds had another ten minute period of domination, with corner after corner finally resulting in a Beckett foul and a short corner for the home side, with Josh Mailling scoring to double the advantage. University of Leeds would have been hoping to see out the final few minutes of the first half without any drama, but they gave away a foul in the final minute, with Matthew Breeze converting from the resulting short corner to give Beckett hope of getting into the game.

Perhaps disappointed with letting in a late goal, Leeds started the second half the brighter of the two sides, with a fantastic pass across goal allowing Josh Mailling to divert the ball past Beckett's keeper to restore Leeds' two goal lead. This half was much closer than the first, with the early stages being end to end, with both sides using the wings to counter-

attack, hoping to add to their goal tally. A scrappy period of the game followed, with both teams giving away fouls when in good positions, but Leeds looked happy to sit back more and protect their two goal lead.

The final five minutes led to Beckett taking their keeper off the pitch, going all-out attack in a last ditch attempt to secure the two goals necessary for a draw. Unsurprisingly, this led to an exciting end of the game, with practically every interception leading to a chance for Beckett to halve the gap, or Leeds to put the game out of the reach. None of the opportunities were taken however, with the match ending 3-1, meaning all of Leeds University's male hockey teams were victorious on the day, with the 5s 15-0 win against Bishop Burton being the standout result.

The hockey first team have a one week break before travelling to Scotland to play Edinburgh in November, with their next home game against Birmingham 2nd team.