



THE GRYPHON

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Image: Huffington Post

American Horror Story

World in shock as Donald Trump is elected 45th President of the United States of America

Polly Hatcher
News Editor

Republican Donald Trump has been elected the 45th President of the United States of America, beating Hillary Clinton with a result that has shocked and scared many.

From the day he announced his candidacy in June 2015, his election campaign was widely seen as a joke. However, his confident speeches contained ideas that resonated with many voters.

It has been suggested that a vote for him was a vote against the establishment, which, following Brexit, is a trend that is undoubtedly on the rise.

Of an estimated 129 million votes, Donald Trump received 47% and 279 electoral votes, compared to Hillary Clinton, who received 48% of total votes

but only 228 electoral college votes.

Donald Trump secured his victory by winning key swing states such as Florida, Pennsylvania, and North Carolina. Pennsylvania was a particularly significant win, with it not having backed a Republican presidential candidate since 1988.

He will be sworn in as President on Inauguration Day, which is on the 20th January 2017.

The businessman turned politician has caused much controversy with his opinions, which include plans to build a wall along the Mexican border and for a temporary ban on Muslims entering the country.

However, in his election victory speech he has promised to be a president "for all Americans". He also praised Clinton, saying that "we owe her a major debt of gratitude for her service to our country".

University of Leeds students flocked to LSR's live coverage at Old Bar to watch the results, an event that was so popular that a one-in-one out system had to be implemented.

On Wednesday night Anti-Trump demonstrations took place across America. Demonstrators burnt orange-haired Trump effigies, lit bonfires and caused disruption that blocked traffic.

In New York, hundreds assembled outside Trump Tower, where the President was residing, with banners displaying messages such as "not my president" and "Trump: Make America Hate Again".

His support may have divided many, but Hillary Clinton has said that "We owe him an open mind and the chance to lead".

[Read more on page 4 and 5](#) →

Dakota Pipeline Protest

We explain the conflict behind all those Standing Rock check ins

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Obama the Pop Culture Icon?

We take a look at the lasting legacy of President Obama as he leaves office

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BUCS Girls Can

Sport round up the best of this week's women's action

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An Ode to Fruity

Gryphon readers share their experiences of our most loved club night

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Quote of the Week

*Honestly, I will swim naked tomorrow in the Roger Stevens fountain if Trump wins.**

John Gibby, Sports editor, when asked how confident he was that Hillary Clinton would win at 2:30am on Wednesday morning.

*Promise, so far, unfulfilled

Credits

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Editor's Letter:



Dear Students of Leeds,

This week I'm writing my editor's letter about something I never thought I would have to: the election of Donald Trump as President of the United States of America. Like many across the UK, America and the world at large, I am incredibly saddened and frightened by this result. There really are no words that will do justice to the fear and despair so many people in America must be feeling right now.

I almost don't know where to begin when describing what disgusts me most about this outcome. I could talk about the election of a misogynistic bigot who boasted about using his fame to sexually assault women, over a woman who, despite her faults, was incredibly hardworking and the drastically more qualified and experienced candidate. The impact this will have on the hopes and aspirations of girls the world over is deeply depressing. I could talk about the disturbingly racist implication of this election, so often brushed over by commentators, and how this was so clearly a 'whitelash' by the white, rural middle-classes of America against minority groups. Or I could talk about the hopeless frustration in seeing so many Americans vote for someone they perceive to be a refreshing alternative to shady establishment politics, but who in actual fact is so irrevocably a part of that very same establishment. There are so many problematic aspects of this election result that I still find it staggering that we are sat in the position we are in today, waiting for someone so hateful and insulting to take on the most powerful position in the world.

Many people have linked the vote to Brexit; and there's no doubt that many of the same fears have triggered both results. But just like Brexit, it is not the policies we have to fear right now, it's not the threats of walls, deportations and immigration blocks, it's the atmosphere of hate and fear these results perpetuate. It's the

people living their day-to-day lives on the streets of America who will feel the immediate aftershock; just like the sharp increase in hate crimes following the Brexit result, there is likely to be a similar situation in America with many, emboldened by Trump's success, using the opportunity to voice their hatred and xenophobia. Whether Trump actually builds a wall to keep out the Mexicans is unconfirmed, but I can guarantee that walls will be built between different groups in American society - strengthening divisions, alienation, and hate.

It's also disturbing to see this inward looking right-wing sentiment gaining precedence across the world. Following the election of Trump, Marine Le Pen, leader of the far right Front National, has announced a renewed determination for success in the French elections next year, and a similar situation is happening in Germany. This time 100 years ago Europe was being ravaged by a world war. This time 80 years ago, a Fascist dictatorship in Europe was sending millions to their deaths. This time 27 years ago, the Berlin Wall came down, symbolising the end of hate and division in Europe, and the start of a more accepting and tolerant future. Where are we heading now? Surely the 21st century will not follow the same pattern of intolerance and hate that defined so much of the first half of the twentieth century. These are dark times there is no denying, but surely love will, after all, trump hate.

I, on behalf of *The Gryphon*, would just like to take this opportunity to offer some reassurance, kindness and hope to all students affected by this election result, whether directly or indirectly, to remind them that in a world so filled with hate right now, there are still so many people willing to offer their love and kindness. Let us not forget history, let us not forget each other, and let us not allow hate to divide us.

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Editor of the Week



Juliette Rowsell
Music Editor

Music editor Juliette has put together the perfect playlist to summarise our post-election blues, with songs from The Smiths, TLC and Bowie. Head on over to [thegryphonmusic](https://thegryphonmusic.com) on Spotify to have a listen.

Students swarm campus for a jar of Laidlaw honey

Alexander Jones

After a year of toil, the fifty thousand British bees of Laidlaw Library's roof garden have yielded their first batch of honey. The occasion marks a successful year for the university's bee programme.

In a joint initiative between the School of Earth and Environment and the University's Sustainability Service, two beehives were installed on Laidlaw's roof in the summer of 2015, reflecting the library's vast ecological ambitions. The hive network has been sustained by a group of budding apiarist volunteers, who also tend to other hives situated across campus. The honey jars have been made available for purchase in the Ziff café, the Business School, and the Worsley Building's PURE café.

Chair of the University's Biodiversity Group, Mike Howroyd, spearheaded the project. Upon being presented a jar, he commented:

"This is a great example of collaborative working

between departments and how, by working together, we can achieve amazing things to support wider biodiversity – in line with our new biodiversity standard."

Though perhaps the most bewildering, Laidlaw's beehives are by no means the library's only ecological feature. Developers vowed to recycle 95% of waste during its construction, whilst all of its LED screens and low energy lights turn themselves off when not in use. The bees co-inhabit Laidlaw's roof with solar panels and a range of vegetation. Consequently, the Woodhouse Lane building has received an

"excellent" BREEAM environmental rating.

Yet the university's successful bee programme has proved this a misnomer, and extended Laidlaw's reputation as a hive for innovation.



Image: library.leeds.ac.uk

Campaigners Implore Students To Join Antibiotic Resistance

Sarah Berry

Activists from SERIOUSLY, a high profile national campaign which aims to tackle what the NHS claims is the "biggest threat to health" humans will ever face, brought the message to a frosty campus on Thursday as part of a city wide effort to highlight the pressing health issue of antibiotic misuse.

According to organisers, the NHS funded campaign is "particularly interested in student involvement in Leeds and creating awareness of this potential global health issue" as it believes that many students are "not finishing [their] courses of antibiotics."

The exhibit brought along eye-catching red balloons displaying frightening statistics of the possible future of healthcare. Key messages included the projection that by 2050, drug resistant superbugs are projected to "kill more people than cancer" and that even scratches could become deadly. The stark messages certainly grabbed the attention of passers by, causing one cyclist to halt in his tracks in order to discuss the problem.

Amy Perring told *The Gryphon* that, while the cold November weather seemed to be discouraging some students from engaging with the campaign, people were stopping and using the proffered iPad to sign up and "join the resistance".

Thus far, the pledge has gained an impressive 2,000 signatories, reaching members of the public through a similar exhibit on Briggate and at Varsity earlier in the year.

Perring said that although GPs have since become "stricter" in doling out antibiotics, students were

still not fully cognisant of the challenge antibiotic resistance represents to healthcare and that although she could "understand why students find it annoying" to complete their courses of antibiotics, it was vital to do so. She implored students to resist the temptation to "save up" antibiotics ready for future illness – a key issue for students given the cost of prescriptions.

The problem was focalised last year when Leeds became the centre for an outbreak of drug-resistant strain of gonorrhoea. It affected at least twelve people in the North West, triggering a national alert. If we do not take drastic measures to reduce our reliance on the crucial class of drugs, incidents like this will become increasingly common.



From Outsider to the Oval Office: Trump's Timeline

Abhaya Ganashree

1988 • Oprah asks Trump if he would ever run for president – “Probably not,” he answers, “[but] I think I’d win. I’ll tell you what: I wouldn’t go in to lose.”

1999 • Seeks presidential nomination for the Reform Party, but prematurely ends campaign.

May 2011 • Roasting from Obama at the infamous Correspondent’s dinner, perhaps providing the impetus for his 2016 election bid.

16 June 2015 • Mexicans are “rapists”: Trump’s Campaign Launch. Candidacy considered to be a marketing strategy for his TV show.

6th August 2015 • “You’ve called women you don’t like ‘fat pigs’, ‘dogs’, ‘slobs’ and ‘disgusting animals.’” Megyn Kelly grills Trump at the first Republican debate.

26th August 2015 • Strongly criticised for impersonating Asian negotiators.

7th December 2015 • Calls “for a total and complete shutdown of Muslims entering the United States until our country’s representatives can figure out what is going on”

14 January 2016 • Cruz tries to knock Trump over his “New York values”, setting off a stream of internet memes defending the city – and Trump.

19th January 2016 • Sarah Palin endorses Trump.

1st February 2016 • Iowa caucuses. The first state votes for Cruz; a blow to Trump.

9th February 2016 • A big win for Trump at the New Hampshire primary.

1st March 2016 • Super Tuesday polls: Hillary 1 – Trump 0.

11th March 2016 • A Trump rally in Chicago is called off amid scenes of violence.

15th March 2016 • Rubio exits Republican primary

19th April 2016 • Wins New York primary

3rd May 2016 • Becomes the presumptive nominee after Cruz and Kasich lose in Indiana.

18–21 July 2016 • Wins Republican nomination

1st August 2016 • Attacks the parents of a Muslim American soldier who was killed in Iraq.

9th August 2016 • Widely perceived to hint at an assassination attempt against Clinton.

26th September 2016 • Clinton baits a seemingly unprepared Trump with charges of racism, sexism and tax avoidance at the most watched debate in US

history.

3rd October 2016 • New York attorney general sends cease and desist letter to Trump’s foundation. *The New York Times* reveals Trump may have avoided paying federal income tax for 18 years.

7th October 2016 • Infamous “Grab ‘em by the pussy” recordings released.

13th October 2016 • UN High Commissioner for Human Rights, Zeid Raad al-Hussein, stated that Trump’s attitude to “vulnerable communities” and views on torture make him a danger internationally.

20th of October 2016 • Boored at white-tie Al Smith Dinner for tasteless comments about Hillary Clinton.

28th October 2016 • FBI reviews new emails related to Clinton server.

8th November 2016 • Donald Trump is elected the 45th President of the United States.

How it happened: election breakdown

Elise Middleton

While the final upshot forecast may have given Secretary of State Hillary Clinton an 84% chance of victory in the presidential election, it is reality television star and businessman Donald Trump that has secured 279 electoral votes, and the White House.

Clinton versus Obama

Clinton did not perform as well as her predecessor, sitting President Barack Obama, in a number of key voting groups. Secretary Clinton led with voters of colour by some 50 points, whereas Obama beat Mitt Romney by 61. 54% of younger voters supported her, whereas 64% were behind Obama.

Battleground states

Seven swing states turned red for the Republican candidate – Florida, Pennsylvania, Ohio, Georgia, North Carolina, Wisconsin and Iowa – despite a number of which that have not done so for decades. Pennsylvania last voted for a Republican candidate in 1988, and in 2012 Obama collected 52% of the vote, while this year Hillary Clinton only managed to procure 48% versus Trump’s 49%.

It was a tight race in a number of swing states, with the small number of votes given to Libertarian candidate Gary Johnson noted to have been able to secure Clinton victory in Florida if they had been in her favour – the margin in this state was 49% for Trump and 48% for Clinton.

Trends among voters

The prospect of a historic election of the first female president left many assuming that it would be simple for Clinton to secure women’s votes across the board, but that was not the case. While she did get a majority of 54% to Trump’s 42%, 53% of white women voted for Mr Trump and he also had 53% of male votes.

58% of white voters were for Trump, and 37% for Clinton, while ethnic minorities were largely voting for Clinton. 88% of black voters, 65% of Hispanic and Asian voters, with 56% of other minorities all supported the Democratic candidate.

An arguably unsurprising outcome in light of Trump’s rhetoric, Clinton did not have as big of a lead in minority votes as Obama had.



Election Night: An Editor's Take

Liam Kerrigan
Views editor

So, Trump has won. Those are words I had hoped I wouldn't have to write, but fortune was not so kind. A campaign fuelled by hatred and deception has resulted in the least qualified individual ever to receive the party nomination winning the White House.

It would be easy, and incorrect, to suggest that everyone who voted for Trump is a racist, or a moron, or a misogynist, though we cannot ignore the fact that everyone who voted for Trump did vote for a racist, moronic misogynist. Trump appears to possess genuine contempt for intelligence and has encouraged his followers to show the same disregard for facts that he demonstrated throughout his campaign. In the era of post-truth politics that we have entered, Trump is king.

Exploiting frustrations and blaming the easily victimised are a cheap way to establish oneself as a populist politician, but the more deeply entrenched

this perception becomes, the more unquestioning people will be, so long as they believe they have someone fighting for them – someone on their side. What happens when Trump fails to deliver on his promises? It is not a question of if, but of when. Will his followers continue to cheer his every word, no matter how vitriolic? Or will the crowd cease to praise the emperor's clothes and instead laugh at the ugly, naked creature before them? What shall be contained in the manifesto of the Trump administration is unclear, but it shan't be Trump's creation. Mike Pence, Rudy Giuliani, Newt Gingrich and other contemptible demagogues will be the authors of the script; Trump shall simply recite it. Unfortunately, having taken control of both chambers of Congress, the Republicans should have little difficulty passing whatever legislation they please. America must prepare itself for the attack on liberal values that is to come from within and they must be ready to resist it.



Image: bbc.co.uk

Trump Is Our Problem Too

Sam Robinson

Trump's victory was followed by an uncharacteristically gracious acceptance speech where he reached out to opponents and pledged to serve for all. This is perhaps an early sign that he could in practice be less radical than the election signalled.

However a number of Trump's positions still look to produce alarming shifts across the globe, and not just in the US.

Trump made no secret of his opposition to the idea of climate change, having proclaimed it a hoax fabricated by the Chinese. He even went as far as saying he would take America out of the recent Paris Agreement on climate change; cancel "wasteful" federal funding for environmental initiatives; scrap much of the environmental regulations of the Obama administration; and weaken the role of the Environmental Protection Agency.

Some consolation comes in the fact that the US cannot formally exit the Paris Agreement for another four years, while more progressive US states may remain committed to environmental policies.

But Trump's brazen opposition to any environmental policy could shatter the fragile global consensus the Paris Agreement built, and set back renewables and emissions targets by years at a time when the environmental situation is dire, ruining years of careful progress towards a focused global effort against climate change.

Global security is also threatened. It seems clear that Trump's foreign policy doctrine will be 'America first'. Part of this is the suggestion that NATO countries must pay more otherwise they won't be able to count on US assistance. This, combined with his comparatively lax attitude to Russia and his scepticism of the EU, has cast doubt on the US' future willingness to assist allies, something that could embolden the Kremlin, which has already menaced Ukraine with troops and Europe with cyber-attacks.

Trump has attacked the Trans-Pacific Partnership and questioned the need for stationing troops in South Korea and Japan, reversing Obama's 'Pivot to Asia'. At a time when China is consolidating its grip on the South China Sea, this worries many states in the region that feel threatened by their increasingly assertive

neighbour.

Trump has also attacked China itself and suggested fighting its currency devaluation and export policy with tariffs on Chinese imports. Whether or not he will carry out these threats remains to be seen, but if he sparks trade wars with countries such as China and Mexico while ripping up free trade projects such as the TPP, this could well tip the global economy back into gloomy recession.

Despite his smooth words, Trump presents a grave problem for people across the globe. We could see the Paris Agreement unravel and progress on climate change stall. Although isolationism is not new in US foreign policy, his lukewarm attitude to America's allies combined with his protectionist streak could embolden Russia and China, leading to escalating tensions in Eastern Europe and East Asia, while potentially destabilising the world economy once again.

This is not even mentioning his disgusting legitimisation of racism and misogyny that could be a rallying point for the far right. Trump's victory isn't just worrying for the US; it's a concern for everyone.

Trump's loud mouth

Now that Trump has been elected leader of the Free World surely the best thing to do is list the worst things he's ever said, right? *The Gryphon* has you covered...

Christopher Tobin

On Mexico

"I'll build a great, great wall on our southern border and I will have Mexico pay for that wall. Mark my words." (June 2015, declaration of candidacy)

"When Mexico sends its people, they're not sending their best...They're bringing drugs. They're bringing crime. They're rapists. And some, I assume, are good people." (October 2015, speech)

On women

"If Ivanka weren't my daughter, perhaps I'd be dating

her." (2006, The View TV appearance)

"I mean, we could say politically correct that look doesn't matter, but the look obviously matters... like you wouldn't have your job if you weren't beautiful." (1991, Esquire interview)

"If Hillary Clinton can't satisfy her husband what makes her think she can satisfy America?" (2016, Twitter retweet – not direct quote)

"I just start kissing them. It's like a magnet. Just kiss. I don't even wait. And when you're a star they let you do it. You can do anything... Grab them by the pussy. You can do anything." (2005, private recording)

"You could see there was blood coming out of her eyes, blood coming out of her wherever." (August 2015, on debate moderator Megyn Kelly)

On Muslims and torture

"Donald J Trump is calling for a total and complete shutdown of Muslims entering the United States." (June 2015, declaration of candidacy)

"I would bring back waterboarding and I'd bring back a hell of a lot worse than waterboarding." (February 2016, speech)

"I have no intention of ever running for president." (1988, The Oprah Show, on running for President)

Campus Watch

1 University of Cambridge Students reject plan to end publicly display of exam results

Cambridge Students have decisively rejected a plan to put an end to the “wailing wall” of exam results, a 300 year old tradition which publicly publishes the grades of named students.

A student referendum revealed that 55% of students felt that the tradition did not promote “a culture of shaming”, a criticism directed towards the University by campaign group ‘Our Grade, Our Choice’.

A vote will be held in November by academic and senior staff to secure the result, although it is likely to produce the same outcome.

Many were over the moon with the result: Nicholas Taylor, a founder of the campaign ‘Save The Class List’, said, “I think it’s a fantastic tradition ... if you are part of a bigger institution at an ancient university, which goes back 800 years, then your results should be public.”

The referendum has highlighted a deep division within the students, some of whom found the class lists “immensely comforting”, and others who feel that the ‘opt-out’ procedure suggested by the referendum is simply not enough.

Maxime Singleton

2 University of Essex Gold-flecked GM ‘wonder-wheat’ to feed the world

An Essex University Professor, Christine Raines, is leading a team of scientists who are at the forefront of research into genetically modified crops.

This team is researching whether wheat can be made to increase its yield, by looking into an enzyme crucial in the process of photosynthesis. The wheat seeds are sprinkled with gold dust, which are coated with the DNA to help transport the genes into the plant.

The study is expected to begin trials from spring next year in Hertfordshire. If successful, the study could boost grain yields by up to 40%. Former research has proven this can occur in plants, but now is focusing on crops instead to see if results can be replicated. Furthermore, it could lead to other research being conducted into boosting photosynthesis into crops such as rice, which is a staple food consumed all over the world.

Professor Christine Raines is quoted as saying, “we really do have an impending major food shortage across the globe,” stressing the crisis of food shortages and the importance of finding new resources.

Rabeeah Moeen

3 Harvard University Men’s football team suspended for misogynistic comments

The men’s football team at Harvard University have been suspended for the rest of the season after revelations of the sexual comments that they have made about the women’s football team. The team is currently ranked number one in the Ivy League Men’s football league, however their chances to claim a place at the NCAA tournament have been scuppered due to the misogynistic attitude that The Harvard Crimson student newspaper revealed.

The Harvard Crimson uncovered the ‘scouting report’ from 2012 which enlisted each member of the women’s football team (with accompanying picture) and rated their attractiveness. Crude comments of a sexual nature were also used to describe the women, including one which read “she looks like the kind of girl who both likes to dominate, and likes to be dominated”.

The university president, Drew Faust, stated that he ‘was deeply distressed to learn that the appalling actions of the 2012 men’s soccer team were not isolated to one year or the actions of a few individuals.’

In response to the exposure, the members of the women’s football team that were listed in the document have released an article entitled ‘Stronger Together’ and concludes: “I can offer you my forgiveness, which is – and forever will be – the only part of me that you can ever claim as yours.”

Faith Dunne

4 University of Birmingham Scientists aim to create sperm fertility app

Scientists from the University of Birmingham have formulated mathematical equations that will help determine the efficiency of human sperm based on visual factors.

Leader of the project at Birmingham, Dr Dave Smith, said: “This has the potential to transform fertility treatments.”

Current procedures to determine fertility date back over 60 years. The team have hopes that their equation could be used in a mobile app which would determine a man’s fertility by analysing images of microscopic sperm.

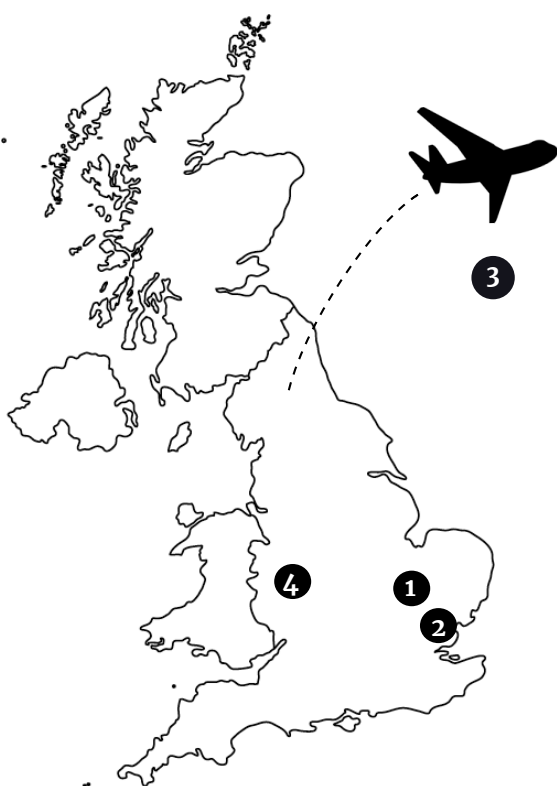
Choosing the ideal sperm cell for fertilisation is very difficult. Scientists currently have to use a microscope to select good candidates by eye, considering shape and swim rate.

The Birmingham team hope that their equation will enable computers to analyse sperm faster, more efficiently and on a larger scale. Dr Smith added:

“We remove the human error that comes from looking and counting them”

In the near future, men could be analysing their own sperm samples. Using special magnifying lenses on phone cameras, men could take pictures and run them through an app to receive a reliable fertility rating in seconds.

Euan Hammond



Students Create App to Vanquish Revision Stress

Jonathan Chard

Two medical students from the University of Leeds have launched a new study platform in an effort to beat revision stress and increase memory retention by up to 80 per cent.

James Gupta and Omair Vaiyani created Synap (formerly MyCQs) in October 2015 when they were looking for alternatives to traditional revision methods and new ways to improve their own learning habits.

Synap is a tailor-made study aid that utilises artificial intelligence algorithms to enhance the learning experience for students and teachers, so that last minute panic revision for end of term exams is a thing of the past.

Gupta, a final year medical student, felt that traditional methods of learning didn't provide a stable level of knowledge retention for exam settings.

"Traditional methods such as re-reading a textbook lead to a temporary, unreliable kind of knowledge that is difficult to apply in real situations," he said.

"Synap will transform the way we learn and provide student with a much more effective solution to last minute cramming."

The app allows users to create, practice and share quizzes in a Multiple-Choice Question format. Intelligent algorithms analyse how students are performing in different areas to produce a personalised learning plan and to notify users of the ideal time to revisit certain questions.

The platform has been listed as one of the 10 British Artificial Intelligence companies to look out for by *Business Insider*, as well as being featured in *The Guardian* and *The Oxford Public Health Magazine*.



Image: rentautbus.com

Co-founder, Omair Vaiyani, said: "We started to explore different learning techniques such as Active Elaboration, Interleaved Practice and Spaced Repetition with psychology and artificial intelligence to identify user strengths and weakness.

"When all these techniques are combined, you have Synap, which is a truly personalised study partner for

students – almost like having a private tutor in your pocket!"

Following a trial amongst 80,000 students, the app is officially launching across the UK this Autumn in collaboration with Oxford University Press, who will provide exclusive and wide-ranging study materials to users.

Leeds Researchers 'Virtually Immortalise' Character In World First

Jonathan Chard

A team of researchers at the University of Leeds have virtually immortalised Joey from popular US sitcom, *Friends*, in the first step towards transforming popular television characters into digital avatars.

The character from the hit show has been resurrected through a set of algorithms that can track body language and facial expressions, whilst simultaneously analysing how each character typically constructs sentences by studying the show's scripts.

James Charles, Derek Magee and David Hogg, from the University of Leeds' computer science department, fed the software with 236 episodes of *Friends* – equating to 97 hours' worth of footage.

The software used this to formulate new phrases for Joey in his own style and voice in a bid to create a version of Joey that can automatically generate new speech with a moving digitally-generated mouth.

Virtual Joey has so far created several new phrases which include: "Hey Ross, do you want to talk to some lady?" and "I like pizza with cheese".

The software still requires some refinement, as the digital mouth that is currently superimposed over original footage lacks sufficient levels of smoothing,

but the team plan to gradually improve the rendering of the avatar.

They also intend to expand their algorithm and apply it to other characters, to hopefully create a platform where entirely new scenes can be created from scratch.

Beyond the exciting potential for new *Friends* sketches, the team aim to develop the system to put a face and personality to voice-command assistants such as Siri or Alexa, and to be used as a "natural interface for humans to interact with computers".



Views

Should Louis Smith have received a ban from British Gymnastics for 'mocking Muslims'?



Yes

"A Muslim, a Jew, a Christian, a Pagan and an Atheist all walk into a coffee shop...and they talk, laugh, drink coffee and become good friends. It's not a joke. It's what happens when you're not an asshole." – Anonymous

It seems like every week there is a different celebrity trending on Facebook because they have said or done something that has caused offence. This time it was the turn of Louis Smith, star of *Strictly Come Dancing* and, apparently, also a sportsman of some kind. He was filmed mocking Islam; the footage went viral and he was promptly banned from competition for two months.

First of all, let us get our facts straight. Louis was already on thin ice following his inappropriate behaviour towards a sixteen-year-old female gymnast. This means that he had twice breached

British Athletics' code of conduct, and it was with this in mind that the decision was taken to impose a ban. There can be no question that the ban was entirely justified. When you join any organisation, which has a code of conduct, you consent to be punished if you breach the terms of that code. If you disagree with the code, then you should not have joined the organisation in the first place. It really is as simple as that.

The question as to the morality of his actions is a different one. Free speech is a privilege, not a right. To think otherwise is to allow the likes of Donald Trump to spout abuse to their heart's content. Does this stifle our freedom of expression? No, it does not. You are legally and morally obligated not to walk into a shop and help yourself to what is on the shelves without paying. Likewise, you are legally and morally obligated to treat other people with respect. If you want absolute freedom, go and live on a desert island.

Michael Everitt

Satire, it is worth saying here at the end, is a special case. At its very best, it can humble the mighty and empower the meek. What is in the Louis Smith video is not, even by the most generous definition, to be called satire. It has nothing meaningful to say about the Islamic faith and the place it has, or should have, in our society. The purpose of satire, like the purpose of a newspaper article, is to make a point.

That icon of religious satire, *The Life of Brian*, is a good example of a very different beast. It actually goes out of its way to respect the beliefs of Christians. The reason it qualifies as justifiable satire is that it has a worthy target, that of blind and ignorant fanaticism. Just because mocking the actions of a Muslim at prayer draws a laugh from a few drunk idiots does not make it satire. Such humour is no more satirical, no more valuable to society, than pointing out that a cloud formation is shaped like a knob.

No

The problem with living in an open, tolerant, liberal democracy is that sometimes we have to tolerate things that we dislike or find distasteful. Certainly, I have to tolerate Piers Morgan's continued existence, as much as I may often wish that it were otherwise. But tolerance would not be tolerance were we not made to put up with something we do not necessarily like. Given that we pride ourselves on being an open, tolerant, liberal democracy, it seems strange that Louis Smith was handed a two-month sentence by British Gymnastics for appearing in a video in which he and a friend drunkenly 'mock Muslims' whilst at a wedding.

In the clip, should you not have seen the footage yourself, Smith's friend removes a rug from the wall of a lobby and starts pretending to pray – kneeling, bowing and saying 'Allahu Akbar'. Nothing derogatory is said about Islam or Muslims, the two just appear to mock Islamic prayer. And for this Louis Smith is being punished? It is disgraceful and seems to send a

strange, if not dangerous, message.

Why should religion not be subject to ridicule and satire? Well, the answer is, of course, that it has been subject to this repeatedly. I've lost count of how many times I have watched Monty Python's *Life of Brian*, and I still find myself occasionally shouting "drink!" like Father Jack in the comedy series *Father Ted*. I have tried to memorise Alice's 'I can't believe it's not butter' monologue from *The Vicar of Dibley*, but I'm yet to succeed. In all these, is religion not mocked and satirised? Are religious practices not ridiculed? Why is it that we find it acceptable in these cases, but not in the case of Louis Smith? Is it simply because in this case it is Islamic practice being ridiculed, and that in a time where Muslims are increasingly subject to hate-crimes we have subsequently overcompensated?

It is incredibly dangerous to conflate mockery with hatred, and the practice with the people. Not only does this trivialise the harm caused by genuine xenophobia and bigotry, it infringes upon the rights of people to

laugh at authority, the foundation of any democratic society. You have the right practice your religion and I have the right to laugh at it; you have the right to be offended but I have the right to find things funny – in each case the two must coexist if society is to be in any way considered tolerant. And that Smith is punished simply for mocking prayer says that offence trumps tolerance. Again, we must ask whether Smith would have received this sentence if he had recited Monty Python's mockery of the Lord's Prayer from *The Meaning of Life*: "Oh Lord! Ooh you are so big..."

The ban should never have been handed to Louis Smith. Apart from the fact that a number of Muslims have said that they found the video quite funny, or were not bothered by it, even if they were Smith should still be allowed to compete. Just as we would protect the right of anyone to practice their religion and be upset if it is mocked, we must also defend the right to mock it in the first place against any threat of punishment.

Liam Kerrigan

Out of Touch Fifa's Poppy Palaver

Bronte Farenden
BA Communications & Media

Many would agree that, for centuries, patriotism has permeated traditional British values. Whether you're joining your fellow citizens in taking a moment of silence to remember lost war heroes or belting out the national anthem at a football match with your old man, patriotism, for many of us, has long defined what it means to be 'typically British'. However, in 2016, it seems that British patriotism is no longer appropriate, especially, on the pitch.

Last week, FIFA (the Fédération Internationale de Football Association) rejected a request from both the English and Scottish football teams to wear the poppy emblem on their shirts whilst playing each other at a World Cup qualifying game set to take place on Armistice Day (11th November). As reported by *BBC Sport*, FIFA have classed the poppy as a 'political message', which along with religious and commercial messages, are strictly banned on players' shirts during games. Although FIFA have

stated they will be "sticking to the letter of the law" on this issue, both the English and Scottish Football Associations are unhappy with their decision and are said to be meeting with FIFA officials this week in an

If British team members choose to wear the poppy as a mark of respect, who are FIFA to dictate the personal preferences of these players?

attempt to renegotiate terms. Along with infuriating many British fans, the FIFA ruling has also enraged several public figures including the Prime Minister, who is quoted in *The Guardian* describing the decision as "utterly outrageous".

It's not too often that I find myself in agreement with a Tory politician, but on this occasion she's totally correct. The decision made by FIFA is, in my view, completely unwarranted and to deny a

nation the right to commemorate their dead soldiers in a peaceful and respectful way is quite frankly disgusting. By rejecting the humble requests of these teams, not only have FIFA shown their total ignorance as an international association by not respecting the national traditions of various countries, but they have also shot themselves in the foot by underestimating the importance of patriotism to football fans. As described by SFA (Scottish Football Association) chief, Stewart Regan, in an interview with *BBC Sport*, fans want "to use this match [as] a way of remembering people who lost their lives in the war", highlighting that it is the fans themselves who are pushing for this tribute. Furthermore, if British team members choose to wear the poppy as a mark of respect, who are FIFA to dictate the personal preferences of these players?

Harmful political messages such as branding the swastika or glorifying ISIS undoubtedly warrant censorship. But bearing a small red flower to remember those who bravely gave their lives? In the grand scheme of things, I don't think so.

What A Democracy!

Lauren Walker
BA English Literature & History

Brexit is and always will be a highly controversial topic within the United Kingdom. However, the recent High Court ruling that states the government does not have the prerogative powers alone to trigger Article 50, without consulting parliament, may be one for the history books. As a citizen in this democratic nation, I am thoroughly pleased at this decision as it means the government cannot cut any corners and try to take away my legal rights without consulting the sovereign institution that is parliament, first. Although, a difficult factor this ruling promotes is that the notorious Brexiteers may take this decision as a final desperate attempt by the metropolitan liberal elites to thwart the referendum decision, which may cloud the judgements of many MPs.

a sensitive topic crucial to the stability of the country. However, there is a point to be made that there are substantial criticisms of this decision with regards to how our country is run. The three high court judges have declared that the government's belief that they have the legitimate powers and authority to enact 'the will of the people' is 'divorced from reality'.

Now, I personally have to question this statement as a citizen in a free country; what right have three judges, that are not elected by the people, to decide that our ultimate representative and leader in government – the Prime Minister – cannot act on our behalf? I know that MPs are elected to be our constituent representatives but, when they were largely and openly against Brexit we have to wonder

whether they will attempt to draw out the process and complicate matters. We also have to recognise that these three upper-class and completely out-of-touch-with-the-majority-of-society judges have defied 17.4 million people, who voted for Brexit, with their extremely questionable decision. They have been rightly dubbed 'enemies of the people' by the *Daily Mail*: their ruling could trigger a constitutional crisis within the United Kingdom that could destabilise the nation by questioning the legitimacy of government, and the government's ability to create legislation. In fact, their decision even calls into question the democracy in which we live. Do we live in a democracy? Or, would it be better to describe our political status as a democratic dictatorship?

The decision to go through parliament also means the details of the negotiations will be open to debate.

On a more positive note, the suspicious sneakiness of the Prime Minister – with regards to the negotiations surrounding Brexit as she 'refuses to give the British people a clear plan' on what she hopes to achieve, as Labour leader Jeremy Corbyn points out – is also being finally forced into the light. The decision to go through parliament also means the details of the negotiations will be open to debate. Theresa May has faced repeated criticism in recent weeks as a tape emerged of her voicing her worries on the economic and social dangers of Brexit to the elitist bankers of Goldman Sachs – furthering the class divide on such



Image: AFP

Male Contraception: A Worthwhile Worry?

Helen Brealey

BA English Literature & French

I recently read an article in *The Independent*, titled 'Yes, contraceptives have side effects – and it's time for men to put up with them too.' The writer's sarcastic tone boiled down to the opinion that, regarding recent clinical trials for a male contraceptive injection with a 96% success rate, men were weak for deeming side effects that women commonly experience on the combined contraceptive pill 'intolerable'. This is a much bigger issue and argument than just 'men wimping out', and more significant than 'just 20 men' out of a trial of 320 who were unhappy with side effects such as depression, muscle pain, mood swings and acne.

Having taken the pill since the age of 18, I'm more than aware of the range of side effects, and these are just the minor ones. But if you look at the

standard leaflet that comes with any prescribed medication, 'common side effects' are listed as those affecting 'between 1 and 10 in every 100 users',

Admittedly, similar side effects to female hormonal contraception are just as frequently reported, but this doesn't make it right that others should be expected to endure them.

making the symptoms of just 20 men out of 320 a 'common' reaction. Admittedly, similar side effects to female hormonal contraception are just as frequently reported, but this doesn't make it right that others

should be expected to endure them. We also can't accurately compare clinical trials in 2016 to those in the fifties, when women were not properly warned of potential side effects.

I take real issue with the writer's idea that 'women have had to bear the responsibility of contraception since the pill was first launched in 1962.' Contraception of any form is a personal choice, and is not exclusive to the female contraceptive pill. At no point have I been 'expected' to take this form of contraception. I have deemed the side effects that I experience acceptable given that it's preferable to the alternative, which I am definitely not ready for yet. Likewise, I would never expect a partner to persist with a form of contraception that was not working for them.

In addition, for many young women the pill is not prescribed solely as contraception, but rather to alleviate abnormal periods, clear skin, and

regulate the menstrual cycle, so to imply that every woman who takes the pill is suffering greatly is inaccurate. For these reasons alone, even if a partner was on this revolutionary male contraceptive, I'd still probably continue with my pill.

I hold nothing against the men who dropped out of the trial, which was stopped by an independent committee monitoring safety, but I do blame professionals for waiting until the male contraceptive trial to address the risks, including cancer and blood clots, that can arise as a result of taking female hormonal contraception. Research into its link with depression was not started until this year, and it's likely that that was to do with men also experiencing the side effect. Let's not blame men, but rather the medical associations valuing male opinions more than those of women who have been waiting for over fifty years for a safe and effective contraceptive pill.

Fireworks: Festive Fun Or Danger?

Rachael Dickinson

BA Broadcast Journalism

For many people, including myself, fireworks are a symbol of celebration. When the sky is lit with sparks, and the night is ablaze with colour, a sense of festive spirit comes alive. As well as being a source of global entertainment, fireworks are often a central component to many cultural and religious events. With their earliest documentation dating back to 7th century China, these 'low explosive pyrotechnics' have long since been a part of global festivities. Although, not everyone shares the joy and excitement for these vibrant displays.

Often being branded as loud and 'triggering', they are a frequent source of annoyance for many members of the public. With their thunderous sounds and ear-splitting shrieks, it is easy to see why many people do not share an enthusiasm for fireworks. For those who choose not to take part in such celebrations, the sounds of incessant banging can quickly grow tiresome. However, this is not the only concern that has been brought forward.

Whilst fireworks have become something of a festive expectation, especially during bonfire night and new year's eve, the impact that they have is often overlooked. With copious amounts of chemicals and toxins being released into the air, fireworks are a further concern to the wellbeing and health of the public. Moreover, with reports of

fireworks being set up on front doorsteps, and the number of related dangerous incidents rocketing sky high, is it not time for the safety of these explosive devices to be called into question?

Whilst many adults have become casualties of firework displays, it is the younger members of society that are often worst affected. Despite the fact that the legal age of purchase is 18, many minors still manage to gain access to these devices and suffer serious injuries every year due to a lack of safety precautions put in place. If stricter regulations were established, we may

see a decrease in the number of incidents that occur.

Overall, it is clear that fireworks aren't the main problem here, it is the irresponsibility of many individuals using them. The severity of misusing explosives needs to be reinforced if we are to try and reduce the number of accidents and fatalities. Not only would this benefit the welfare of the public, it would also make the lives of those working in emergency services much easier. Whether stricter regulations are put in place or the government enforces further safety precautions, it is time for

something to happen.

Perhaps it would be best to just limit the use of fireworks to organised events (this would surely save the public the stress of accidental garden bonfires). Under controlled conditions, they are just as enjoyable and come without the risk of injury. By limiting the use of fireworks in this way, it would also benefit members of the public who do not wish to engage in such displays. But until greater safety precautions are enforced, there is nothing that can be done to prevent the danger that accompanies using fireworks.



Image: Rory Claydon

Bono?! Bloody Bono?!

Lynsey Rose Kay
MA International Journalism

BONO - WOMAN OF THE YEAR

You'd be forgiven for thinking the above was a misprint, but sadly it is not. This year U2 frontman, Bono, has been named Woman of the Year, for Glamour magazine's annual Women of the Year list, because, I can only guess, there were not enough women deserving of the award. Only, we all know that is far from the truth.

For starters, there were the other award winners, many making you feel unworthy as a human being, let alone a female. Their achievements and experiences as women are unmatched. There are the three female founders of the Black Lives Matter movement: Patrisse Cullors, Opal Tometi and Alicia Garza; anti-Isis campaigner Nadia Murad; and the Stanford sexual assault case survivor, who is only known as Emily Doe. Does Bono really belong among these ladies? A photo of the awardees shows the musician standing in the centre, as the main focus and of most importance.

I think what really gets me are the statements from Glamour US

magazine's editor Cindi Leive. In full support of the decision, she says: "The idea that a man who could select any

It's the tone of her comments, as though it's cooler that a man is supporting women's rights than a woman because he is a man, that is troubling.

cause in the world to call his own, or no cause at all, is choosing to work... on behalf of women, is incredibly cool and absolutely deserves applause." It's the tone of her comments, as though it's cooler that a man is supporting women's rights than a woman because he is a man, that is troubling. She continued: "There are so many men who really are doing wonderful things for women these days. Some men get it and Bono is one of those guys". Thanks so much Bono for choosing to support women! That was so big of you! And "consistently day after day", whereas

the rest of us only support women once a year, perhaps on International Women's Day, y'know if we have to.

I realise this is not the fault of Bono, who does work hard for world poverty and supporting the cause for equality, and claimed that he was "sure he didn't deserve it". But for an editor of a major women's magazine to try to engage a modern audience with a print publication, by doting on the coolness of men supporting women's causes, is terribly outdated.

It's not even that I'm against men joining in the fight for equality, as

Emma Watson has campaigned for with her #heforshe campaign, it is essential that we all get united behind this issue. But this is the women's awards, for a gender that is still often under-appreciated and under-respected. How many awards have men like Bono won in their lifetimes? I also appreciate that gender is becoming much more fluid and undefinable, but until we all gain equality lets encourage and keep the steps towards raising up the minorities or socially oppressed of any kind before we congratulate men for actually giving a fuck, shall we?



Image: Getty

Man Up, Crash Down

Tim van Gardingen
BA German and Chinese

Trigger warning: an article on suicide and mental health.

Apparently boys don't cry. This is a view that seems to still hold a dangerous amount of weight in our society. Most men will be familiar with such disheartening phrases as "be a man", "grow a pair" and "man up"; the last of which has had recent success on Twitter in the name of raising awareness of male suicide rates.

According to Manmade, an organisation concerned with male wellbeing, "Three out of four suicides in the UK are by men. In the time it takes you to make a cuppa, switch on the TV and watch a Hollywood Blockbuster, another one of us in the UK will have killed ourselves".

The important question therefore is: why men? CALM, The Campaign Against Living Miserably, is a Charity concerned with the prevention of Male suicide in the UK. They believe the answer lies in the societal pressures on men to not express emotions. They state on their website: "We believe that there is a cultural barrier preventing men from

seeking help as they are expected to be in control at all times, and failure to be seen as such equates to weakness and a loss of masculinity."

Emotions are important. When we choose to ignore emotional difficulties, as men often feel compelled to do, we suffer. Perhaps a neglecting of feelings was useful when the male role was that of a warrior, needing to be emotionally detached, but now the ridiculous phrase 'man up' serves no purpose but to dig the holes of emotional damage a little deeper.

CALM also says that suicide is the biggest cause of death in men under 45 in the UK. A worrying 42% of men ages 18 to 45 have considered suicide. It does not however surprise me. Suicide in general is not a topic people mention often let alone those considering it, yet despite that I personally have come across a very large number of men who have openly said that they have considered suicide. I number myself amongst them. Then there are the silent majority, who perhaps will never talk about the problem.

The "man up" campaign produced an advert which, although for a worthy cause, is problematic. "Before we can talk, we cry. It's how we survive. So why

do we tell boys to stop crying, to harden up, to grow a pair? Fuck That. If you feel down, speak up, because silence can kill. It takes guts to show pain. It takes a man to feel. It takes balls to cry." Their message uses the language which has prior to now coerced men into silence in times of need. If CALM is right about the roots of such high proportions of male suicide, then the masculinised language

needs to disappear.

Suicide is a huge concern as a whole and society should strive to help those on the brink as much as possible. In the case of everyone, suicide needs to be destigmatised much in the way that depression has been in recent years. In regards to men, the starting point lies in a transformation of society's current dangerous expectations of masculinity.



Image: Paul Blow/Mens's Health

RAG Week: How Leeds Rag is raising money for local charities



With next week marking RAG week, the society have a host of events planned, including a Take Me Out student show, and an abseil down Roger Stevens, as well as their annual fashion show lined up for the near future. Here, The Gryphon chats to RAG president Fern Davidson about her role and how the society is supporting local charities.

What is your role within RAG and what are the aims of the society?

My role within RAG, as president, involved guiding the overall direction of the society. We have a coordinator that we employ full time, which is quite similar to the editor of The Gryphon – they do the day-to-day work and the admin that keeps the society running. So I'm kind of responsible for the direction and the long-term goals, and making sure we're sticking to them. RAG as a whole is the official fundraising body of the Union, so it's a fundraising society. We facilitate fundraising for various local, national and international charities, but also help students to have a good experience by doing things they might not normally do while also raising money for charity.

What's your first event of the year?

The first event we have is next week on Friday, which is Take Me Out, the culmination of RAG week. All of the money will be fundraised next week, and that all goes towards the community fund. This is a big pot of money which local charities with an income of less than £100,000 a year can apply for. Then our director Rachel, who coordinates RAG week, will dedicate them grants, and we give them big cheques at the end of the year as part of our community fund presentation. So we've got loads of different events going on next week, including Take Me Out and the social on Friday, as well as an abseil down the Michael Sadler building, a wellness day, and a sports day.

What kind of charities are you working alongside this year?

This year, we have a wide range of charities. In the community fund specifically we have various charities that are local to Leeds and quite small, but then we also have charities we work with year on year, and make sure we maintain a system of influence, which include international charities. For a lot of our other projects we let the leaders pick the charity, so it can be something that's specific to them or a charity that they're specifically interested in.

Looking more specifically at the RAG fashion show then, is it similar in that its all for different charities?

For the fashion show, the director has picked two charities. They relate to the theme of the fashion show, which is still under wraps at the minute, but should be revealed soon. So the money that is made from the fashion show will go directly to those two charities. But we also have the Bacchanalia festival, which is happening before the fashion show in January, and all of the money from that will go to charity.

Are there any aspects of RAG where you go out and perform the charity first hand?

We're a fundraising society mainly, and not a volunteering society, so our main aim is to fundraise money for charities. But we do have various international volunteering projects, in Thailand, Peru,

India and Uganda, and we have a new project in Borneo. We fundraise for the charity that we're working with, not for the expenses of the project we're working on, like the hitchhikers challenges.

All of money that we fundraise goes directly to the charity, and we like to maintain that transparency so people know whether their money is going. Volunteers pay their expenses themselves. There are a lot of fun things people can do; on our new Borneo project you can swim with sea turtles that are endangered and we have Thailand projects where we work with disabled children and parents. Or you can teach English on our Peru project. So we are trying to tackle this 'voluntourism', which is quite a topical issue at the minute. But we do try to make sure our projects are sustainable long-term, to make sure we build relationships.

What kind of opportunities does it open to people looking to work in the third sector?

If people are interested in working in the third sector once they graduate, RAG is a really good way to get involved with that. It's a good way to get an insight into how charities work, especially if you want to get involved as a leader, because then you can work on those leadership skills by managing a team. Quite a few people from the society have gone on to work with charities, including charities that we have had a relationship with for a few years.

In The Middle

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

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Has Leeds lost its edge?

***The City Talking: Music In Leeds* is a new BBC documentary highlighting the musical heritage of our fabulous northern city. Maisie Leddy reports.**

Leeds has long been thought of as a hub of culture and creativity, with more than its fair share of homegrown music scenes and artists. Aiming to highlight this is the second volume of *The City Talking: Music in Leeds* documentary, a series showcasing the city's diverse and colourful music history. Three scenes were at the focus of this episode: the post-punk crowd of the late 70s; the emergence of dub with the creation of Iration Steppas Soundsystem in the 90s; and the alt-rock circle that developed in the mid-00s. Each scene was connected by its venue at heart, with Iration Steppas finding their home in the West Indian Centre whilst The Packhorse and Brudenell Social Club provided the platform for Pulled Apart By Horses and others to stage their first gigs. The impact of these is still clear in the city; SubDub continues to run regular nights at the West Indian Centre, whilst the Brudenell is the place to go to sample the latest on the local rock and indie scene.

Yet what about post-punk's roots? The influence of this once thriving culture is perhaps less keenly felt by current Leeds students, yet 40 years ago The Fenton was pioneering this new music trend. The Leeds of the late 1970s was a very different place to Leeds today. Described as "grim, depressing, and unstimulating" by Kevin Lycett of The Mekons, Leeds students strived to find a creative movement in spite of their location – not because of it, as is the case for us today. As punk bands thrived down in London, a group of Leeds College of Arts students gathered together, looking for inspiration amongst the grey landscape of their surroundings. In 1977, the necessary spark came in the form of a gig – the Sex Pistols played the Fforde Grene Pub on Roundhay Road, a 'small gig to an even smaller crowd' that nonetheless had momentous implications. Punk's DIY nature was ideal for the Leeds Art collective, who couldn't play any instruments.

But what they lacked in skill they made up for in political drive. The Fenton became the cultural hub of the Leeds post-punk movement, a platform for bands such as The Mekons, Delta 5 and Gang of Four to make their mark. Yet what of the pub's significance now? To the majority of the student community it's not much more than that grimy pub at the end of the Otley Run – though it does boast a half-decent board games collection. I for one had no idea that it was once one

of the cultural landmarks of Leeds, so much so it was targeted by the National Front movement due to the crowd of creatives and intellectuals it attracted. Leeds students pride themselves on the wealth of creativity in our city, yet it seems here we've failed to recognise a key part of our musical heritage.

"Leeds students pride themselves on the wealth of creativity in our city, yet it seems we've failed to recognise a key part of our musical heritage"

The City Talking: Music in Leeds is a thought-provoking culture study of Leeds' musical underground over the years. Though three very different genres of music were highlighted, each scene was united by its emphasis on community, collaboration and DIY methods. Artists were first and foremost motivated by a love of their music, whilst figuring out a means to actually create that music came second.

So what do we have to offer to extend Leeds musical canon? It feels like there's a lot to live up to, knowing that a decade ago the guys from Gentleman's Dub Club were rehearsing in mattress-lined basements of Hyde Park, themselves carrying on the dub tradition started by Iration Steppas in the 90s. Both the punk and the dub scene were formed in the face of some form of adversity that seemed set to hinder their success; is it now actually harder for us to make good music, when accessing the means to create music is easier than ever? Go for a walk around Hyde Park on a Friday night and this would seem to be the case, where it seems nearly every white boy is happy to get up behind the decks and proclaim themselves a DJ. Yet it can't be denied that there is a creative movement amongst our student population, even if an over-saturated one, and this can only be considered a good thing – it's certainly better than having no creativity at all. With venues such as Hyde Park Book Club and LS6 forging reputations as spaces for innovative artistic expression, maybe this will be the mark we will leave on Leeds' eclectic music history.

The City Talking: Music In Leeds is available to watch on the BBC website, through BBC Radio Leeds.

Maisie Leddy

Fresh Beats

Here by Alicia Keys

After a long four year hiatus since her last studio album *Girl on Fire*, Alicia Keys has finally brought us *Here*. Matching the temperament of the Knowles sisters' albums earlier this year, Keys has released something which matters whether you're black, female or human.

It feels authentic from the moment you see the black and white cover art of Keys, seemingly nude, makeup-less, and with beautiful, untamed afro hair falling across her face. She wrote a letter earlier this year for Lenny Letter, where she wrote: "I don't want to cover up anymore. Not my face, not my mind, not my soul, not my thoughts... Nothing." This is Alicia Keys.

It's a grown up album that she is at the heart of, with only one track featuring ASAP Rocky; the rest of the LP is all Keys' powerful presence. She takes rewarding chances and begins *Here* with 'Gospel', a rap rather than Keys' usual ballad-like vocals, and the diverse songs are intercepted with poetical spoken interludes.

Yet, with all the social and lyrical maturity, Keys is returning to her roots. The roots of her culture and New York living; the roots of where we're all from—our mothers and the motherland in 'Kill your mama'; and the roots of her music as she finishes with 'In Common', a relationship-focused and upbeat track that's catchy, and reminiscent of the early oos.

This reflection on times that have passed, and what is happening currently, is what makes *Here* an emotionally intelligent album. Female-empowering and stand out song 'Girl Can't Be Herself' questions why we still make females feel like they can't be who they are.

Alicia Keys is here, and whilst she is, we better listen.

Lynsey Rose Kay

Rating: 



So Long Forever by Palace

Sublime and intoxicatingly relaxing, Palace's debut LP *So Long Forever* will melt your heart with its shimmering reverb and celestial ambience.

The 11-track LP is hypnotically laid-back, as the sonic light and shadows of Will Dorey's bass and the shimmer of Rupert Turner's never-stagnant guitar lull you into a relaxed state of melancholy. Opening track 'Break The Silence' sounds like a heavenly Ben Howard / Foals collaboration, and flows fluently into the new version of 'Bitter', from Palace's 2014 EP, *Lost in The Night*. Rerecorded with a deeper and murkier sound, the track is a testament to how the London four-piece have subtly evolved since their 2014 debut.

As the band explain, the album is "our distinctive blues sound mixed with atmosphere and epic reverb. One of the things the album deals with is loss and how we deal with those difficult situations."

This is certainly true for darker tracks 'It's Over' and 'Family', which delicately plumb the depths

of your emotions. Despite the sombre narrative of the lyrics, the iridescence of the guitar and the raw melodies of Leo Wyndham's vocals are strangely uplifting. The dusky sound of 'Family' carries you on waves of heavenly guitar hooks and drowns you in ambience, whilst the impassioned refrain of 'It's Over' splashes you with tough-love as the track builds into Wyndham's falsetto climax.

This LP is the perfect soundtrack for a reflective bottle of red in a candlelit room, with Palace's beautifully poignant sound crackling over vinyl. During my first listen to the album, *So Long Forever* effortlessly floated its way into my favourite five albums of 2016.

Palace's album debut is the perfect accompaniment for the imminent wintery evenings, and will work as well as a blanket for the broken-hearted.

Meg Firth

Rating: 



Babes Never Die by Honeyblood

Glaswegian duo Honeyblood came to attention in 2014 with the release of their eponymous debut, paving the way for the 90s grunge rock revival. Their success was somewhat stunted by the departure of drummer Shona McVicar two months after the record's release, but losing 50% of the band's membership doesn't seem to have phased singer Stina Tweeddale, who returns to form here with a new drummer and more attitude than ever before.

Babes Never Die is a sugary, snarling rush of grunge pop – it has a bubblegum sheen to its production which at times seems at odds with Tweeddale's sharp tongue. Tweeddale joins the ranks of an increasing number of 'girl-power' frontwomen, such as Wolf Alice's Ellie Rowsell and Black Honey's Izzy B, who are all the more unnerving for their ability to give out a growling roar one second and a soft croon the next.

Like their debut, Honeyblood's second effort takes no prisoners. 'Sea Hearts' sees Tweeddale serve a warning to future lovers, chanting 'we'll break hearts that get in our way.... It's just a little heartbreak'.

It's refreshing to see female figures so unashamedly asserting power over lovers, rather than taking the position of emotional dependence to a man.

Whilst the lyrical content may be distinctive, the album's sound does feel somewhat generic, each song reliant on driving, distorted guitar riffs and typical verse-chorus structure. It's when we see glimpses outside of this format that Honeyblood are at their most compelling. The bridge to 'Walking At Midnight', for example, sees the band's sound stripped back to the bare bones, with Tweeddale singing raw and exposed over an acoustic guitar; if only they strayed into this territory for longer than four bars.

As it is, Honeyblood have created a fun, if not entirely convincing addition to the grunge revival with *Babes Never Die*.

Maisie Leddy

Rating: 





Image: Pledge Music

In The Middle with Tony Ereira

We caught up with Tony Ereira from the Come Play With Me single club over coffee and cake to delve into the motivation behind his project to promote those artists trying to make a name for themselves in today's music industry.

Come Play With Me is a social enterprise spearheaded by Tony Ereira, involving a 'Singles Club' which releases 7" singles quarterly to promote and celebrate musical diversity within the Leeds City region.

As I walked into Cafe 164 it was already evident how local and personal this enterprise was, with Tony chatting to the barista who just happened to be in the band ZoZo, previously featured on one of the singles this past year. Tony, who had become "despondent" with his career in banking, set up the record label 'Hatch' here in Leeds after "meeting young musicians who said they were really struggling".

CPWM is recognised as a 'Singles Club', a concept orientated around the release of feature tracks for bands and artists who want "to create a sustainable career within music". Tony explained that at the moment, the singles are "coming out quarterly and can be purchased both physically and digitally", thus offering an outlet for new bands to push their music out to the masses. I felt the choice of Vinyl was potentially commercial, tying in with the so called 'Vinyl Revival' brands like Urban Outfitters have latched onto; however, Tony said although this hype helps the popularity of the singles, the real intention is to "give artists a copy of the single" to act as a fee and a memento.

It's undeniable that there's no shortage of talent in the good old North, with Tony joking "everyone in Leeds seems to be in about four bands", therefore it was the perfect location for this enterprise. It was however also circumstantial, with his partner a faculty member here at the University of Leeds. Nevertheless, it was clear Tony was enthused by the passion and creativity emanating throughout the streets of Yorkshire, admitting he loves how "everyone is so open you know, everyone is like pull up a chair and tell me what you're about". He went on to note "the wealth of music going on in Leeds, so much of which doesn't even get heard", with his intentions clearly rooted in creating wholesome music with a "cross-genre" of artists in the region.

Though in its early stages, CPWM is an artist development initiative and any profit gained is reinvested into the artists. Something really integral to this movement however is the focus on the artists' ethos, with what Tony coined as a "Britain's Got Talent idea of 'here's my track it's great go and enjoy the work'" being the downfall of so many talented musicians. He mentioned artists like Esper Scout and Team Picture who are "particularly switched on" and show a real "mark of progression" every time he sees them play, this personal involvement demonstrating how this

is a unique opportunity for any young artist. Careful to not get ahead of himself, Tony made it clear that rather than "diving in and pretending we're going to fix the world", he wants to hone in on "what it means to make it in music, because everybody has a different definition".

Through CPWM he aims to set up a mentoring system between the artists who have come through the process and new artists, thus giving them help in areas they need it whether it's "getting a crowd following, signing to a record label or making a bit of money".

This personal approach is what separates CPWM from other mainstream commercial labels only interested in profit, with the launch of events around representation in music something Tony seemed really passionate about. It is very clear these singles aren't meant to "be about white boys playing guitars", though Tony agreed there are a lot of great bands doing that, but instead a beacon of light if maybe "you're a young black girl or guy making music in your bedroom with no obvious access point into the industry" with the hope of creating "diverse role models" for musicians. In addition to this, Tony has plans with his business partner Kate Zezulka for events for "LGBT folks in music" and "women in music" to "celebrate good stuff that's gone on in the past" but also to provide an opportunity for new talent to get their voice heard.

It's undeniable that Tony is invested in the idea of "identifying bands that have a bit of ambition" and providing a helping hand to artists who are maybe "making music that's not for everybody and need a bit of momentum". CPWM probably isn't the step for you if "you've only rehearsed twice in your mum's garage", but Tony was eager to attract any students who have the ambition but no access, requesting that "if any of your readers feel they're at a point where a single release would really benefit them or their band and they're in the Leeds region, pop us a submission and we'd really love to hear it".

Come Play With Me is a really wholesome, organic enterprise, at the heart of which is a truly decent guy focused on reviving diversity within the music industry one 7" vinyl at a time. Personally, as someone who has the musical abilities of a spoon, I would encourage any young musician with talent, focus and passion to contact Tony at www.cPWM.co.uk for the opportunity to join this incredible movement 20 minutes from your doorstep.

Andrea Loftus

"Come Play With Me probably isn't the step for you if 'you've only rehearsed twice in your mum's garage'"

Gig Roundup

James Blake @ O2 Academy, 2/11/16



Image: NPR

Somehow the crisp cold and clear night sky seemed an appropriate welcome back for James Blake, fresh from a lengthy American tour. If we were chilly at the start of the night, we emerged buzzing and our hearts filled with joy.

James Blake is one of the most genuine presences, from his modest three-man set-up to his promise to give the audience “the show you deserve to hear”. The album sound was recreated perfectly, without the need for pre-recorded material; with the exception of ‘Always’, everything was live. Extra layers were added with every song, and the cherry on the cake came from Trim’s guest appearance to perform ‘Confidence Boost’ live.

It’s undeniable that on the album, James Blake’s voice is stunning, to say the least. Live, it floats dreamily across radio waves, crystal clear. On songs like ‘Life Round Here’, ‘I Need A Forest Fire’ and ‘Love Me In Whatever Way’, it was insistently lamenting, able to break your heart with the most minute change of note.

His versatility is unbelievable, both physically and musically. On ‘Timeless’ he deftly managed two synths at once; ‘Voyeur’ swelled uncontrollably from the soft beginning into the most overwhelming live

drop, at which Blake said afterwards, “It puts me in a bit of a state, that tune.” He moved easily from the dirtiest grime tune straight into ‘Forward’, his goosebumps-inducing collaboration with Beyoncé.

The highlight of the night was easily the encore. He could have gone; we were all left satisfied and full, having just been serenaded with ‘The Wilhelm Scream’. We were not aware what a treat we’d be given. James Blake came back alone and proceeded to run the chords for his achingly beautiful version of Joni Mitchell’s ‘A Case Of You’. At that moment, he made everything right with the world.

James Blake cast a spell that will hold his audience for weeks to come. That night, he answered prayers, realised dreams and inspired confidence. Is there nothing he can’t do?

Jemima Skala

Rating:



Cat’s Eyes @ Howard Assembly Room, 2/11/16



Image: Cat's Eyes TV

Alternative rock duo Cat’s Eyes performed at the Howard Assembly Room on Wednesday as part of the Beacons Metro Festival. I say alternative rock, but that doesn’t really grant Faris Badwan and Rachel Zeffira the justice of being able to effortlessly glide from grunge to a delicate operatic sound. But I suppose that’s what you can expect when you combine the frontman of the Horrors with an Italian-Canadian soprano.

The effortlessly cool pair came on stage to the ethereal sound of the Twin Peaks soundtrack, amplified by the acoustics of the venue. Cat’s Eyes premiered songs such as ‘Drag’ from their acclaimed second album *Treasure House*, an album that *The Guardian* coined “celestial delicacy and gruesome horror”. It was therefore unsurprising when Faris announced to the crowd that the band had performed at the Vatican. This was all part of the onstage banter, which included Faris playfully insulting Rachel whilst she had her earphones in.

If Leeds’ underground scene ever lets you down, it’s refreshing to know that only an hour’s drive away is a city with an music scene as vibrant as it was 20 years ago. One of the most exciting of Manchester’s hidden gems is Rivet City, who supported The Bright Black at a packed out Deaf Institute.

Rivet City are a cross between the laid back funk vibes of Red Hot Chili Peppers, and the rebellious tones of Rage Against the Machine. And it’s this unique blend that is making them stand out amongst the best of Manchester’s underground scene. The Deaf Institute was a perfect venue for them, offering brilliant acoustics to compliment their atmospheric sound, and an intimacy that allowed frontman Jake Breeze to properly transfer his hugely energetic performance to those loyal fans losing their shit at the foot of the stage.

Following on from the vibrant fun-fest of FT Myers, Rivet City took the atmosphere up a notch. The five piece from Manchester had a perfect balance, their two guitarists, Dean Hemmings and Dave Harcup, complimenting rather than overwhelming each

What really made this gig unique was just how incredible Rachel Zeffira’s voice is. There is an added quality to witnessing a performance like that, something possibly overlooked when listening to an album. This is not to take away the talent of Badwan and the onstage ensemble; an entire band and choir were meticulously placed onstage, even to the point of people coming onstage to chime the beginnings of the Beatles’ ‘Because’.

The band ended the set with an unexpected yet well received rendition of the classic, ‘Girl’s Just Want to Have Fun’. This was the concluding moment to an ever so sophisticated and cultured evening, not something you would expect at first glance of this exceedingly unique and talented band.

Phoebe Berman

Rating:



other’s riffs. Bassist Oliver Pomfret and drummer Jonathan Ibram were notably excellent at keeping the bands infectious rhythm running at full speed. The whole outfit were tight; their singles ‘Circles’ and ‘Street Lights’ brought their best elements together in a catchy climax that meant Rivet City were the band on everyone’s lips when their mesmerising set came to an end.

It was up to The Bright Black to finish the show. Their extravagant image had a few people concerned that their act would be more style than substance, however their full throttle, show stopping performance blew those worries out of the water. And the madness of their intensity went hand in hand with the delightfully constructed soul elements of their promising song writing. Let’s hope these bands realise their full potential sooner rather than later.

Robert Cairns

Rating:



Rivet City @ Manchester Deaf Institute, 5/11/16



Image: Rivet City

Red Bull Music Academy: Giggs Talks Grime



The much anticipated Red Bull Music Academy Tour reached Leeds at the close of October, following stops in Liverpool, Glasgow and London. In Leeds, amongst a variety of genre's represented, Grime was on the agenda.

Schoolyard favourite since the turn of the decade, Giggs sat down with *i-D*'s Music Editor and author of *This is Grime*, Hattie Collins, to discuss his unconventional career and rise to fame. The home of this event, Prime Studios, simultaneously housed *An Eye on Grime*, a free exhibition curated by Collins and photographer Olivia Rose showcasing photography documenting the grime scene from its beginnings.

Giggs was, on the face of it, a peculiar choice for this interview dynamic. Never the natural showman, he's always demanded attention on account of his slightly stunted delivery and uncomfortable manner with the fame he receives. Indeed, his awkwardness did stifle the fluidity of conversation, however, this added to the authenticity. Giggs is no poser, he has served time for the possession of a weapon and regularly had his shows closed down under Form 696. To come from this to having his recent album *Landlord* peak at number two in the chart is remarkable.

Giggs spoke in a way which was as divisive and unique as the man himself. He was downright rejecting of the audience in some places, "its not that deep" when asked if his music can tell us anything about mental health. At other points he was hilarious, claiming "my mum wrote the lyric, it was hard tho!" when talking about his first verses.

Giggs was as uncompromising as he is famed to be. To encapsulate the talk in one exchange, when asked "telling stories or reloads?" concerning the style of grime he prefers, he replied "I'm just music". I don't think any of the audience doubted this sentiment at all.

The talk delivered by Hattie Collins was predicated on her book, which seeks to give an intimate insight into the communities and people who create Grime, past the traditional media image. Huge canvases around the studios depicted photos from the book, as well as a collection of artefacts on the table, such as the original Risky Roadz camera.

Reuben Dangoor's famous paintings adorned the walls of the corridor, whilst one room depicted an old living room with Risky Roadz and Lord of the Mics tapes playing over the TV. Used cigarettes as well as

more questionable stubs littered a table covered in classic PS2 games.

Those who managed to get a sought after ticket for the event that night saw Giggs in a situation he was much more comfortable in. He performed in the intimate former settings of the Garage, now home to Tapas Bar 'La Rambla'. The Garage, former winner of *DJ Mag*'s UK Small Club of the Year award closed in 2013, yet was transformed for one night only into the club that you still hear wizened fourth years whisper about. It returned without its infamous Chevrolet fire truck DJ decks, but with all the passion of its past.

Giggs was suitably menacing, although his set was admittedly short. It was rammed full of his classic discography, and performed dynamically. Anywhere else you'd be paying more for a whitewashed, shortened performance. This, in comparison, was golden.

Following Giggs's set much of the crowd dispersed. This was a little disappointing, but did allow a little space in a venue which was bordering on unbearably

packed. Mez was next up, and was so energetic the crowd pulsed with double the electricity despite half the people, a very strong set for an artist who wasn't on everyone's radar.

Slimzee could have made anyone forget they were at the Garage, with a set which seemed ripped from the underbelly of Wire, not seeming out of place at Jamz circa 2015. Uncompromising instrumentals and aggressive vocals were his game, but unfortunately his B2B partner Grandmixxer dropped the ball on multiple occasions, with overly experimental mixes which were not pulled off.

Dialect closed the night, shelling it like us locals knew he would. In a day brimming with London's talent, he brought the capital to Yorkshire. It seems as at home here as it does anywhere else.

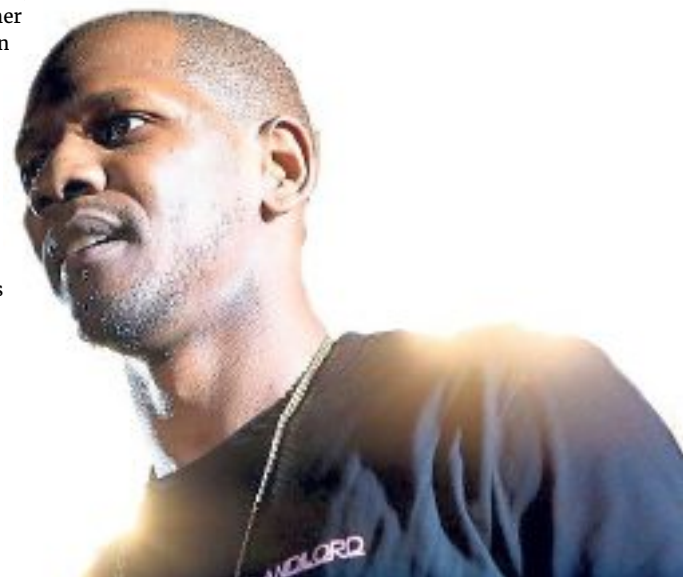
Reece Parker



Jordan Hughes



Reuben Dangoor



What does Fruity mean to me?

This week *In The Middle* ran an exciting competition asking applicants to summarise their own personal relationships to Fruity in 400 words or less. First place, an inspired piece by Mikhail Hanafi, won a season pass to everyone's favourite student night, whilst second placed Catherine Woodward won herself a free Fruity T-shirt. Both parties also received a place in print, and a chance to reminisce about their last Friday, arguably greater prizes.

First Place

Leeds makes people edgy. Spend more than an hour in Eddy B and you'll find your jumper's been magically swapped for a vintage denim jacket, your hair's gotten 27% greasier and your socks have suddenly become mismatched (but in an aesthetically-pleasing way, you know?)

You start to listen to more neo-psychedelic indie-popcore and talk about how you feel as though the "pop machine just churns out one inauthentic pop prince/princess after another, and it's just so fucking soulless and bland." You've outgrown your older, less-informed tastes. You're better than that now that you're at uni. You've matured as a person. Out with Bieber, in with Bon Iver. Out with Coldplay, in with Tame Impala. Out with Calvin Harris, in with Shy FX. And then, one fateful Friday night, your housemate says "Maybe we should go to Fruity."

You think about saying no, but then you log on to the Santander website and realise that you've blown all your student loan at Beaverworks and Canal Mills. You haven't been to Fruity since that one night in first year, so why not? It's only £4, and even if it's not a good night at the very least the smoking area's decent.

You head into the union with low expectations, your housemate more excited than you are about the night ahead, and roll your eyes when you hear 'Gold Digger' blaring out of the speakers as you walk into Stylus — you love Kanye but 'Gold Digger' is so totally overplayed. You down two Jagerbombs. You prepare

Second Place

One peculiar memory I'm sure we all share concerns your youth, when your mum drags you to a family party and all you want to do is go home to your bedroom. Your happy place, where's its warm, safe, perfectly messy. That place that owns your heart, it's home. That's what Fruity is to every University of Leeds student, whether they want to admit it or not.

The sticky floors, the cheap drinks, the awkward flings with your seminar crushes, the same Taylor Swift songs week after week. This has built a nation of trust around Fruity, ensuring a mind blowing night out at every visit. Not to forget you can stroll (stagger whilst falling into someone's bins and off the curb) home via Crispy's with ease. You don't even have to

yourself for a night of cheesy songs which you are "so over".

"Fruity does that to people, because Fruity is the ex you keep going back to."

Then the DJ puts a new song on. It's a chart song from 2011. You used to listen to it all the time with your friends in Year 9 and suddenly you're 14 again and singing along, dancing like you did when you didn't care about anything other than how catchy a song was, remembering every single lyric that you thought you'd forgotten years ago.



fight to the death against the sweaty hot messes of High Rise where you end up paying a hefty amount of money to get back to Hyde Park, just to sesh until 9am.

"Every third year will come back to their roots, and finish what they started."

Like a rollercoaster, and every Friday is definitely that, you finish where you began. Every third year will come back to their roots, come back to where

You're dancing to Taylor Swift, double vodka lemonade in hand, and you are absolutely loving it. Edginess be damned.

Fruity does that to people, because Fruity is the ex you keep going back to. You think you hate them, but when you're with them you realise how much fun you're actually having. You're going to dance the night away to pop songs you thought you hated, drunk on affordable drinks, and you're going to get with your housemate and regret it the next day.

You're going to enjoy yourself whether you like it or not, because no matter how edgy you are, no one is too good for Fruity.

MikhailHanafis

they began in first year, and finish what they started. A morning after Fruity is never filled with regret but pure pride on how abysmal your behaviour was the night before. Waking up to the the selfies of you and a stranger doing £2 Jäger shots together whilst your friend gets with someone else to the inevitable sounds of Bump 'n' Grind, this is what we live for. On the day of my graduation I'll be taking my Mum and Dad down to Fruity and showing them what my £9,000 a year has been truly spent on — and they will be proud.

Catherine Woodward



Are bloggers a threat to the industry?

As ever, this year's autumn shows came with debate and controversy but most prominent was the theme of elitism with American *Vogue* editors questioning the presence of bloggers at the shows. Harley Wild and Victoria Copeland investigate.

For:

In their Milan roundup last month, online editors of American *Vogue* took time away from Bottega Veneta and Gucci to berate bloggers. How kind of them. Alessandra Codinha as *Vogue.com*'s Fashion News Editor provides probably the cruelest argument when she writes: "There's not much I can add here beyond how funny it is that we even still call them bloggers, as so few of them even do that anymore. Rather than a celebration of any actual style, it seems to be all about turning up, looking ridiculous, posing, twitching in your seat as you check your social media feeds, fleeing, changing, repeating . . . It's all pretty embarrassing."

Digging below the petty and elitist tone of their comments, the overall argument of these *Vogue* editors can be seen. Essentially they don't believe that bloggers hold a genuine interest in fashion like they do. They don't believe that bloggers have any kind of authority in this world and they certainly don't seem to believe that bloggers should have any opinions of their own when it comes to clothes.

Whilst this view of course isn't shared with all professional fashion journalists, this attitude has certainly been emerging from the older generation of writers, stylists and editors who have witnessed a huge change in the technology used to record and project fashion. In her memoirs published in 2012, *Vogue* Creative Director Grace Coddington remarks on 'then and now'. She writes: "Fashion has changed so much in my lifetime. Today I find myself at the collections, asking, 'Who are all these people? They appear to come from anywhere and everywhere, and ninety per cent seem to be uninvited hangers-on.'" Her language is certainly akin to that used in this most recent controversial opinion from *Vogue* with a lot of referral to 'them' as separate from the 'pros'.

But do these 'hanger's on' harm the industry and should they be banned from shows? We're saying no.

Victoria Copeland



Against:

Bloggers do not pose a threat to the fashion industry and, if anything, they create a platform which makes all aspects of fashion more accessible. *Vogue*'s catty comments about bloggers "paid-to-wear outfits" as "heralding the death of style" merely make their publication sound bitter and out-dated. Ultimately, they are shooting themselves in the foot as the blogger is the future of fashion, influencing a wider and younger audience than *Vogue* does. Their detrimental comments are limiting their own influence even more in a world that is constantly becoming more technological. Their comment about paid-to-wear-outfits is not only spiteful; it's hypocritical.

Many bloggers retaliated to *Vogue*'s comments, particularly on Twitter, and Susie Bubble comments how *Vogue* magazine is stuffed full of credits tied to paid advertising but this is not stated as such. Bloggers are merely being more honest, as they don't have prestigious publications to hide behind and they are the only representative of their own brand. She also points out that ultimately it comes down to the fact that the fashion establishment don't want their circles enlarged. They want fashion to remain elitist, an ivory tower which is towering and impenetrable. Shea Marie continues that those who published the article are exactly the people that have given the fashion world the cold, unwelcoming and ruthless reputation it has had in the past.

Blogging offers change through its diversity and by offering an alternative path into the industry. Bloggers make fashion more accessible through every medium and in turn this makes more people interested in fashion as a career as they no longer view it as an unreachable target. Even fashion shows are made more accessible through bloggers and social media. More people watch shows through Snapchat who wouldn't necessarily watch them elsewhere, and this increasing coverage for brands can only be heralded as a positive thing. Who are *Vogue* to discern between who is and isn't allowed to represent the industry – if it's creating more positive influence for women then surely there can be no complaints?

Whilst *Vogue* works at trying to uphold an elitist and unapproachable publication, bloggers open the dialogue between fashion and their consumers by acting as brand ambassadors. You only have to look at their website traffic to see who holds the greater influence, for now and the future of the technological age.

Harley Wild



Techno Fashion: 2016 Highlights

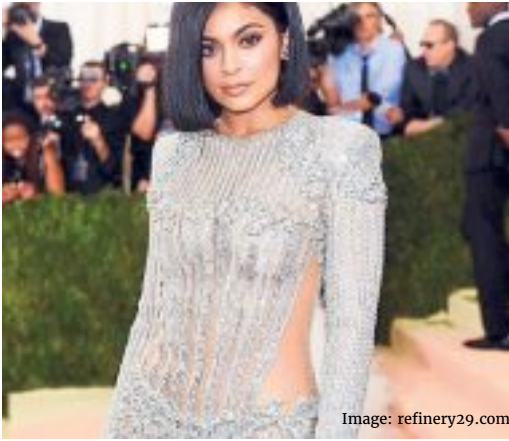


Image: refinery29.com



Image: boredpanda.com



Image: metro.com

The Met Ball. May

To kick things off we rewind to May. This year's theme was 'Manus x Machina: Fashion in an Age of Technology' – doesn't it just roll off the tongue? In other words, it focussed on the rivalry between hand-made and machine-made garments. The event was sponsored by Apple, emphasising this year's technological theme. Hence this year marked a change in the traditional spirit of the ball, which usually rejects the presence of technology by banning mobile phones and social media beyond the red carpet. Chainmail and metallics, deconstructed dresses and unusual fabrics were just some of the ways celebrities celebrated the techno theme.

Beth Marchant

Chanel's Data Centre Collection. September.

Fast forward to September and the Chanel show at Paris Fashion Week, one of the most anticipated fashion events and indicator of some of the biggest upcoming trends. For a brand like Chanel, that embraces the classic, the Data Centre set this year was unexpected. Two Chanel-clad Stormtroopers opened the show, followed by models sporting digitally inspired and created prints along with light-up bags and a refreshed version of the trademark two-tone pumps in a robotic silver shade. Does this mean techno is officially in?

Intel and Hussein Chalayan Collaboration. September

Also at Paris was Hussein Chalayan's show featuring Intel – definitely not your average fashion collaboration. Already known for his experimentation with the relationship between garments and technology, Chalayan's SS'17 collection distinctly exhibited the collision of the two worlds. As models walked the runway, monitors within their glasses detected their heart rate, breathing rate and EEG (brain waves). This data was then transmitted to a projector in their belts, which created visual projections of their stress levels on a wall beside them.

21 Years later and we can now own the *Clueless* wardrobe.



Image: s-media.com

The convivial style of Cher Horowitz is back as 2016 marks the 21st year since Amy Heckerling's *Clueless* became an iconic source for new and exciting trends, its sartorial charm revolutionising the way in which we view fashion.

Not only are we seeing Cher's preppy plaid ensembles and slinky slip dresses make a come back this year, but designer Rebecca Minkoff has been experimenting with the concept of the virtual interaction between wardrobe and wearer, as seen in one of the most famous scenes of *Clueless*.

Collaborating with eBay's retail innovation team, Minkoff has created a virtual reality retail experience, where the shopper works with interactive mirrors and a digital changing room. Whilst the mirrors allow the shopper to explore a wider range of styles suited to their particular tastes, the digital changing rooms merge the increasingly popular online shopping process with that of reality. Features include the ability to request a personal fitting at a mere touch, the

ordering of drinks and even the capacity to alter the changing room's lighting. It's clear Minkoff is set on modifying the future of retail and our experience is sure to become even more exciting and engaging.

As well as this exciting development within the retail world, Minkoff has recently introduced the use of technology in her latest fall collection, enabling a stronger relationship to be established between her audience and the garments on the catwalk. The latest app, Zeekit, works by showing clothing from Minkoff's show and how it would look on the everyday woman, once they have uploaded a photo of themselves to the app. So instead of having to imagine how the item would look, the viewer is able to instantly see the clothing tailored to their body shape.

So...could we all soon be choosing our outfits *Clueless* style? As if!

Darla Dryland



Image: bustle.com

Fashion apps we're loving:

Villoid:

We can't list our favourite fashion apps without mentioning Villoid. Launched last year by Alexa Chung, this app allows the user to create their own moodboards pinterest-style but has a buy option for products. Using high end and high street you can create your dream wardrobe. You can follow other users and be notified when certain items become 'hot'.



The Hunt:

Ever wondered where a passerby or celebrity got their street-style look from? Download The Hunt. A useful app, it allows you to post a photo of a piece of clothing and the other 4 million users will report back with either the item in question or something very similar. Loved by bloggers, it's an essential.



Lyst:

Lyst works in a similar way to Instagram in that you follow your favourite designers and create a feed of their designs. You get a notification when the pieces you've 'liked' come on sale. There's also a feature of fashion articles written by the apps' fashion editorial team.



Polyvore:

Polyvore works similarly to Pinterest and Villoid in that you create and save mood boards of outfit inspiration. You can be inspired by other user's boards and set your price range to suit your budget when finding clothes and accessories.



Victoria Copeland

Depop Hotlist: Sweater Weather

Winter is upon us, and deadlines are setting in. For the homeliest of rooms to hibernate in here are three completely different Depop sellers who will make your room Instaworthy and feel a lot cosier for winter.

@frenchgreystales has anything small you'd want to make your room more personal by adding a little touch to your desk, bed, sofa or even bedside table. Notebooks, jars, mugs, cushions and even jumpers are sold on the page which also make great gifts for Christmas

@hellaarad sells two key items all uni rooms will benefit from: fairy lights and tapestries. Both gorgeous and affordable, here's a way to get your bedroom looking lush in an instant! Top tip: she does bundle deals, and Paypal payments will get you an extra 10% off.

@sarora_knots is a page for plant lovers as she only makes customised plants hangers. For some it might be seen like a minor detail, but it will make the difference in the way your room looks and how it feels – it is known that plants improve your concentration.

Head over to Depop.com and make your account to get shopping

Sarah Ashford-Brown

Condé Nast turns to e-commerce.

In October of this year, Condé Nast launched their first e-commerce site on the back of style.com who formerly published fashion news from the catwalks.

It launched in Britain and hosts 200 designer and less well known brands. Yasmin Sewell is the fashion director brought in to manage the project. Connected to *Vogue*, the editors now have the ability to link the products about which they write and the reader has the ability to shop straight from the magazine.

When asked by British *Vogue* in the October issue if this project would now 'render *Vogue* something or a catalogue?' Sewell responded by saying: 'Right now I don't think the industry is exciting the customer...she's not drawn to one brand or person or magazine, so we've been looking at where she can find her fix.'

The site is said to revolutionise the way we shop but how will it compare against its competitors?

Victoria Copeland

As seen on screen; wrong or right?

The internet beholds many great things: food delivery services, Youtube and 24/7 shopping. The rise of e-commerce is something our generation has truly grown up with. Most would struggle to remember a pre-internet shopping lifestyle, but is it all good?

Pros

Constant comparison to find the best possible designer knock offs

The platform for creativity; Depop and eBay allow new designers to showcase their work for sale

Access anywhere, anytime – get your hands on goods from any brand globally with one click, 2am procrastination? Find yourself purchasing most of America's clothing production

Cons

What e-commerce lacks is the personal touch you gain in store. Particularly regarding higher end clothes, the fitting process and welcoming atmosphere of a shop cannot be mimicked.

Try before you buy becomes non-existent – we've all considered jean shopping online, but have any of us been brave enough to take that gamble?

If products are more widely available to the masses, where does individuality go? Widespread fashion isn't always a good thing.

Meg Painter



THE
GRYPHON

£1
ENTRY

Alternative
**PUB
QUIZ**



16TH NOVEMBER
7-9PM, TERRACE



Followed by a DJ set from
our very own Mark McDivia

Are you Louis Theroux's biggest fan?
Netflix connoisseur?
Master of memes?

Come along to The Gryphon's alternative pub quiz
and show off your knowledge - we have lots of
prizes up for grabs and you'll be helping raise all
important funds so The Gryphon can keep printing
(and making the best puns).

NETFLIX



Image: Theatre Group

LUU Theatre Roundup

It's been a busy couple of weeks for the University of Leeds' student theatre groups. In *The Middle* give you a taste of our thoughts on the various productions.

Theatre Group: *NSFW*

"Advertised as a 'play all about boobs' by director, Liv Morrissey, the intellectual integrity of TG's 'NSFW' was queried, however the show was a treat to watch with some poignant and current topics dealt with in a composed, mature and thought-provoking way. The attention to detail could not go unmissed: multiple flats featuring images of past front pages for each respective magazine outlined the perimeter of the stage of the Banham theatre, and the place was littered with props all perfectly suited to each respective 'publication' (from a darts board in the 'Doghouse' HQ to fairy lights spelling out "love" in the 'Electra' office)."

Flora Tiley

Theatre Group: *A Doll's House*

"Characters are multi-faceted and the audience's allegiance wavers throughout the play. Jess Moncur is particularly brilliant as Nora, whose only constant ally is the audience, and Hugo Jones's patronising Torvald was met with outrage and laughter from the audience, delivering an especially memorable champagne-infused scene."

Hannah Evans

Open Theatre: *Cloud Cuckoo Land*

"Tim McConnell's debut play is not just an adaption that focuses on birds. True, it is based on Aristophanes' comedy of that name (*The Birds*), but the satire is to be found in the optimistic attempt by one 'lost' man, Plausible (Jacob Justice), to rule the universe in his own "Cloud Cuckoo Land". It is about one man's attempt to escape his native city in search of freedom."

Jordan Freud

LUU Musical Theatre Society: *Turning Thirty*

"The melting pot of comedy and darker issues is reflected with the musical numbers, which range from drug addiction tear jerkers to bizarre Kardashian masked oddities. And while a few big west end numbers take some of the style out of what is a sharp and intelligent play, the majority of delicious jazz tunes puts it right back in. The wit and ingenuity expressed in the dialogue and music isn't wholly present in all of the direction however, which risks becoming one-dimensional at points towards the end of the play."

LUU Musical Theatre Society: *Confessions*

"At its best, *Confessions* will have you laughing at its clever jokes, but unfortunately some of its jokes fall slightly flat at points. For a musical with a fairly interesting concept, it sometimes feels cheap when the script goes for jokes and comedic tropes we've all heard and seen before. The character Lucy for example, though played impressively by Becky Lyle, is essentially a two-dimensional walking joke whose punchline is "This woman is promiscuous!" Similar jokes cheapen what is otherwise an excellent production."

Mikhail Hanafi

Abandoned Yorkshire: Beauty in Decay

Set, fittingly, in the formerly abandoned church building of Left Bank Leeds, *Abandoned Yorkshire* is an exhibition showcasing the urban exploration photography of the eponymous collective, who scale drainpipes and risk the law to preserve a sense of heritage. Their photographs have a strange beauty, with mould on the floor even seeming pretty, and paint peeling to reveal a sunflower from the wallpaper underneath.

Some of the buildings almost look still lived in, until you notice the cracked paint in the corner of the photo. The contrast between the everyday setting and worn-out fixtures is unsettling. There's an eeriness, particularly in a photograph of a tiled room with a dentist chair, or of the corridor of an abandoned girls' school, all blue, with a room in the end lit yellow by sun. The collective utilises highly saturated colours, existing patterns, and the symmetry of arches and glass structures to draw the eye.

Many of the rooms photographed still seem grand—a cinema, a church, a masonic lodge with a chandelier—but they focus on mundane objects too, with close-ups of pin-up calendars, curtains, or spools of rotten thread. Some tell stories: one with an empty wheelchair turned as if to stare out the window. In another, there's a seminary room with writing still on the blackboard — although the collective has had fun writing "I shall not break into abandoned building [sic]".

This issue itself is controversial, although *Abandoned Yorkshire* prides itself on never forcing entry. But if they hadn't taken photographs (and a few risks) some of these buildings would be lost to us, having been burnt down or demolished after they were visited. For some, it's simply about the thrill and freedom of reclaiming beauty they're not usually allowed access to, no matter the consequences.

Abby Meyer



Joe Pickles



T is for Trouble: the dark world of ticket touting

After a petition against ticket touting picked up 80,000 signatures, Stephanie Bennett tackles the thorny issue of touts

Ticket touting: the bane of every music/theatre/sports fan's life. Sure, it can be a quick fix if you're willing to splash out for those last-minute events, but industrial-level secondary ticketing is extremely damaging to both artists and their fans. Demand certainly trumps supply in the popular events sector, so there will always be a thriving market and high profit margins on the resale of tickets. However, your classic high street harasser has recently manifested into a menace of the hi-tech variety, using software known as 'bots' to harvest thousands of tickets as soon as they become available to the public. The likes of Stubhub, Viagogo and Seatwave are always lingering at the top of your Google search, waiting for the naïve fan to redirect their money into the back pocket of a tout. The recent Drake situation is a prime example – 'One Dance' suddenly doesn't sound so banging when you've paid £100+ for your disappointing seat.

The issue of ticket touting is a clear cause for concern. Broadway giant *Hamilton* is gracing the West End stage in October 2017, and there is already apprehension about how fans are going to secure those gold dust tickets. Headlines were made across the pond about the extreme inflation of *Hamilton* tickets on the US secondary market, and this will surely be repeated in England with the current state of legislation protecting the fans.

Over the past six months, a petition has been circulating to 'enforce the Consumer Rights Act to protect music, arts and sports fans from

“there are undoubtedly millions of fans who are unaware that they can act against the unnecessary inflation of ticket prices..”

touts', but it only received 83,220 of the 100,000 signatures required. The Consumer Rights Act was launched on 27th May 2015. It aimed to ensure that all traders were obliged to provide relevant information and clear identification in the hope that these measures would bring transparency to sales and protection

to customers. The petition was backed by big names in both the theatre and music world, but it failed to have the desired effect. In hindsight, the petition should have been publicised more effectively, as there are undoubtedly millions of fans who are unaware that they can act against the unnecessary inflation of ticket prices.

So what should be done about these troublesome touts? MP Sharon Hodgson is championing the cause with her #PutFansFirst campaign. She proposes placing caps on ticket reselling so that tickets can't be resold for over 10% of face value, but this would be a massive blow to

the lucrative industry. There are also calls to make touting a criminal offence in the arts world. It is currently illegal to tout football tickets and the 2012 Olympics also outlawed exploitation on the secondary sales market. Recent success in Parliament is also looking promising. MP Nigel Adams proposed a renewed effort in the criminalisation of ticket touts and this received a positive response from Mrs May. Let's hope that we'll soon be able to get our hands on those precious tickets without maxing out our student loans.

Lucy Milburn



Steve Tanner

The Globe: Theatre or Museum?

As The Globe ousts their artistic director Emma Rice, *In The Middle* takes a moment to consider the implications on the arts...

To be or not to be? Apparently not to be, according to the Globe's Board, who have recently decided to spurn Emma Rice as artistic director. Nick Constable, CEO, stated that Rice's work was "brilliant and inventive", so why have they decided to remove her from the esteemed position by 2018? Surely being inventive with light and sound is a spurious motive to dismiss her?

Critics have always been quick to scorn Rice's efforts as she flouts tradition attempting to impress a contemporary audience. Some argue that Rice's work is the true antithesis of what Shakespeare's plays should be, and "is a cynical betrayal" of the bard's legacy. Her work has even been compared to a 'Sixth-Form disco'. Despite success in her first season and the release of *A Midsummer Night's Dream*, Rice has been accused of almost ruining Shakespeare through her eccentricity and unconventional performances. To an extent, perhaps they're right. It could be argued that Rice's productions eliminate the traditional atmosphere of the Globe, and distracts from its esteemed heritage. The artificial lighting, the inclusion of amplified Beyoncé and Bowie, may be a little exaggerated for the original atmosphere of the Globe – particularly for those in the audience who expected an exact replica of the original plays.

Nick Constable has since remarked that "The Globe was reconstructed as a radical experiment to explore the conditions within which Shakespeare and his contemporaries worked, and we believe this should continue to be the central tenet of our work." He went on to say that "we have now concluded that a predominant use of contemporary sound and lighting technology will not enable us to optimise further experimentation in our unique theatre spaces and the playing conditions which they offer."

"The Globe is neither a museum nor a heritage site, and Rice's excellent work is proven to have been successful.."

However, The Globe isn't a museum, and abandoning 'traditional performance' wasn't an issue with previous artistic directors like Mark Rylance and Dominic Dromgoole. So is electric lighting and sound amplification truly too much? Or is it more likely that the Globe's board of directors believe that Rice isn't allowed as much experimentation as her male counterparts, despite "exceptionally strong box office results". Regardless of her success, Rice's innovative inventions are being condemned as heresy – maybe next it will be witchcraft. After all, how could a woman be more successful than a man? The Globe is neither a museum nor a heritage site, and Rice's excellent work is proven to have been successful, as even

Constable seems to grudgingly acknowledge: "Emma's mould-breaking work has brought our theatre new and diverse audiences, won huge creative and critical acclaim, and achieved exceptionally strong box office returns."

If the audience is pleased with the effects of Rice's influence, then why isn't The Globe's board when they're reaping the rewards of her talent? With every performance the Globe's reputation, already renowned and legendary, was re-established as a celebrated, worthwhile experience. Rice's shows have been noted to be 'Shakespeare at its best', a reinvention of the original with the extra glamour. Only now, some extra lighting is 'too radical' a change, and Rice's extraordinary creativity has been reduced to nothing. Only time will tell if the Globe's reputation will recover from Rice's eventual absence, or whether it will be bereft of her experience and talent.

Stephanie Bennett



Steve Tanner

With spectacular production company Kneehigh taking on *946: The Amazing Story of Adolphus Tips*, *In The Middle* reviews this latest offering...

Fresh from the news that previous Kneehigh creative director Emma Rice had been asked to step down from her current position at The Globe, I was highly curious about *946: The Amazing Story of Adolphus Tips*, a production by Kneehigh that started its life at The Globe. Immediately I could see why Rice's work wasn't perhaps so popular at The Globe – if it was anything like *946* perhaps they just couldn't contain it, as *946* is practically spilling over with creativity and colour.

The story is an adaptation of Michael Morpurgo's novel about 12 year-old Lily's (the brilliant Katy Owen) experience of war-time Britain as she's forced to leave her home to make way for allied training grounds, losing her beloved cat in the process. Two 'yank' soldiers come to the rescue, and promise to

retrieve Tips if they can. Kneehigh's reputation for beautiful puppetry endures through the deftly incorporated and very life-like puppet Tips. Even though the horrors of war are mostly filtered through a child's perspective, it's enough to be touching and poignant. And when the '946' of the title becomes relevant, lit tea-lights in plastic boats and bathtubs hint at the botched operation very effectively and imaginatively – enough to be quite shocking.

As usual, Kneehigh throw the rulebook out the window. Adults play children with gleeful abandon, their movements spiky, impulsive and inherently child-like, and the production delights in gender-swapping too. 'Grandma' is fantastically played by a tattooed actor in a shabby wig, who later transforms into Barry's mother, complete with leopard print

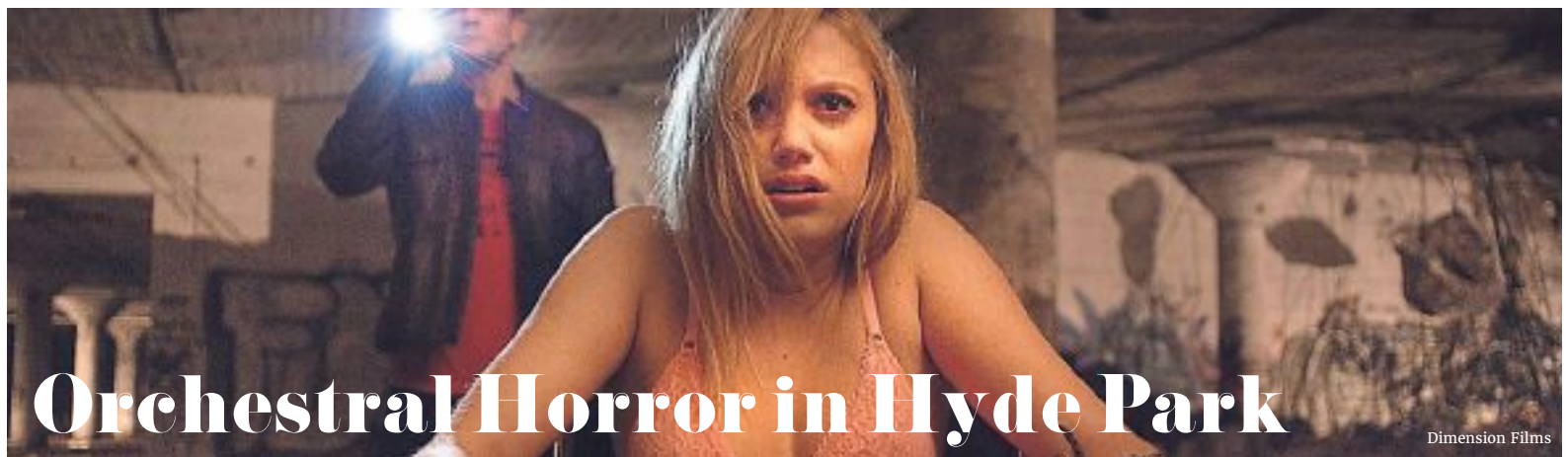
dress and a lot of muscled leg. Action is punctuated by numbers from a jazz and blues band suspended on a platform above the stage, from which actors swap in and out of, wonderfully conscious of their own multi-roling as they grin out at the audience from behind their violin. The spirit of the night is fun, and yet I was not the only audience member to be reduced to tears by several tender moments.

The Globe have lost out if productions like *946* won't continue to feature. Outward looking and wondrously creative, it's story-telling at its very best.

Rating:



Heather Nash



Dimension Films

Accompanied by a live orchestra, Hyde Park Picture House held a special screening of cult-hit, *It Follows*

This Halloween season, Hyde Park Picture House played host for two sold out screenings of 2014 horror film *It Follows*, with a live orchestra thrown in for good measure. The event was organised by Red Bull Music Academy, whose alumni Emma-Jane Thackray conducted the eight musicians that took to the stage. The film portrays the oddly dream-like story of suburban American teenagers, plagued by a murderous entity which constantly pursues its intended victim, determined by a curse that can only be passed on through sex. Through Thackray's arrangement of the original score, the small orchestra brought the music of Disasterpeace, otherwise known as Richard Vreeland, to visceral life and created an

engrossing and immersive experience.

The excitement was palpable outside the cinema, where the queues extended round the block on both sides of the building. This sense of expectation was carried into the cinema, where the first order of business was a Q&A with Disasterpeace himself. Composer of the film's original score, Richard Vreeland gave a fascinating insight into the process of writing music for film and explained how he had caught the eye of *It Follows* director, David Robert Mitchell. Mitchell asked Vreeland to translate the heavily distorted and electronic music he had mainly made for videogames onto the big screen for the director's upcoming horror. The resulting score was

recreated by the orchestra to chilling effect.

The packed out cinema, as well as the presence of the film's original composer, gave the screening a real sense of occasion. The music from the orchestra filled the historic theatre, and created an atmosphere which allowed the thrilling film to be even more impactful. *It Follows* is already viewed as one of this century's best horrors, and the effective use of the orchestra made this screening a truly unique experience.

Joe Scott



50,000 words in a month? How to Win NaNoWriMo

NaNoWriMo is an annual challenge that invites anyone to write 50,000 words in a month. Every November thousands of caffeine fuelled writers undertake the challenge. Some fail. Others win. It's a tough challenge, especially for those who haven't participated before. Balancing work, school, hobbies, and commitments among others, on top of writing a minimum of 1,663 a day, seems daunting. But it's doable; Paige Johnston explains how:

Planning:

The problem with writing advice on NaNoWriMo is that I'm probably the worst person to give advice on it. Not because I've never won—I have, four times plus some camp sessions—but I can't plan. Everyone I talk to about NaNoWriMo spends the prior month, or at the very least the prior week, planning their plots, their characters, their subplots. By November, they know what their protagonist had for breakfast on the 8th July 2002. For the first time in a long time, I dedicated a measly two hours to planning; by planning, I mean I took the Myers Briggs test for my main characters. I never plan. Anyone will tell you this is a mistake, but for me it works. I have the vaguest idea of a plot and my characters, and I start writing a random scene that I know needs to happen—usually the last. From then on, I write scenes sporadically and piece them together. I let the characters take control. For me, this works; for a lot of people it doesn't. You need to find a line between a thousand character charts and winging it...

Writing and Editing:

With planning aside, the real fundamentals of NaNoWriMo is, of course, writing. Whether what you write is absolute rubbish or a salvageable manuscript, the point is to write quickly. It's a marathon. Stopping to edit will only slow you down. You've got forever to edit, but only 30 days to write 50,000 words. You can worry about whether you've used the right word in the right place later; even minor plot holes can be amended later. It's a rough draft of a manuscript, not a scintillating piece of literature ready to be handed over to an agent.

Coffee:

Coffee is your best friend. Anything caffeinated should be kept close. I say coffee is your best friend because your social life will probably be dire during this month. Early mornings, late nights, pockets of time between lectures or lunch breaks is all a lot of us can afford to spend on writing. By the end of the month, you might look like you haven't slept—probably because you haven't—and coffee will be the only thing getting you through the day. For those of you that can't drink coffee, I'm so sorry.

Resist the urge to read back:

Around the 15,000—30,000 word mark, I always reach the depths of self-doubt, wondering if what I've written so far is unsalvageable, unoriginal, or just unwanted. One time, doubt got the best of me and I threw out 30,000 words and started again. Don't read it. Don't doubt. The fact is: the first draft is awful. No one can turn out a perfect first draft. If they can, that's the closest thing to a superpower I've ever heard of. Ignore the doubt; keep writing.

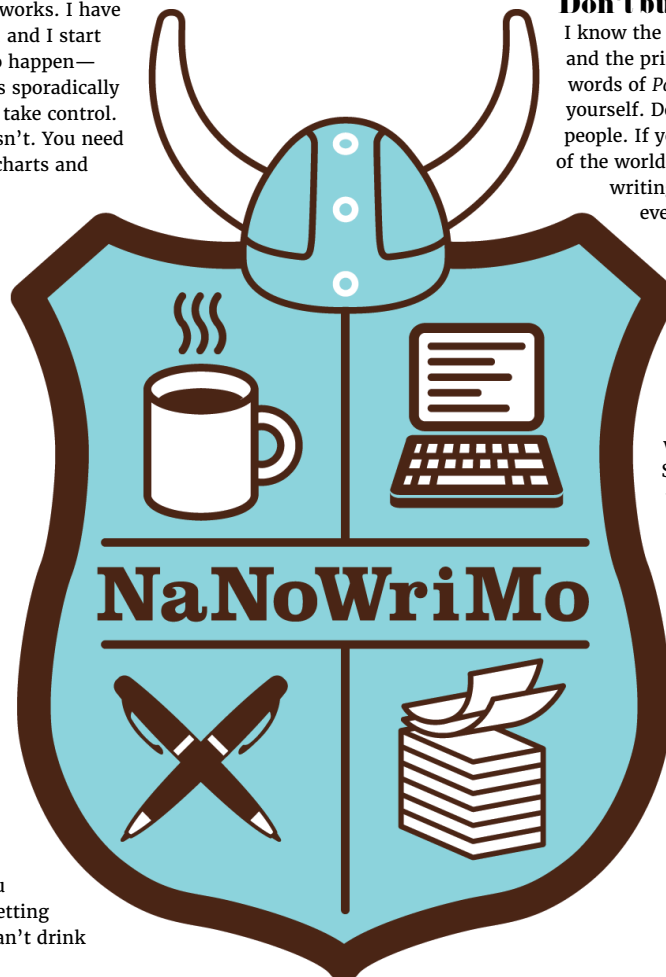
Don't burn out:

I know the thoughts of self-satisfaction, bragging rights, and the prizes at the end are enticing, but in the wise words of *Park and Recreation's* Donna and Tom: treat yourself. Don't burn yourself out. Take breaks. See people. If you don't meet the word count, it's not the end of the world. But forcing yourself will make you resent writing and ultimately make you write slower. Not everyone can write in that time frame and not every story can be written in that time frame. If you feel yourself losing motivation, or just want a break, then stop writing. Grab a snack. Treat yourself.

Support:

Support is key. You're going to struggle at times; you're going to feel exhausted and wonder what the point in it is. Even Victoria Schwab, author of over ten books is branding this year as NaNoFMLMo. Having someone to push you along, or even vent to, is essential. If you need some writers to push you along, there are writing meetings every Saturday in Leeds so you can get your daily dosage of coffee and support.

If you do manage to write 50,000 words this month—or any month—I commend you. It's not an easy task. And maybe it's the lack of sleep talking, but it's worth it.





The Elder Scrolls V: Skyrim Special Edition will contain the original game as well as add-on content, with improved visuals and in-game mod support. The PC version will be available for free for Steam users who already own the original game and expansions. With *Call of Duty*, *The Last of Us*, *Heavy Rain* and *Beyond: Two Souls* all receiving re-releases for the latest consoles, it seems that remastered editions of video games are steadily on the rise. Despite the excitement surrounding this, there has been some controversy over whether producers are shamelessly money-grubbing by rehashing new editions of existing games.

Whilst I understand the view that developers are simply cashing in on past successes, I firmly believe that a lot more goes into creating a remastered edition of a video game than simply improving graphics. Developers have to create additional content, which takes time and creativity to put together. As well as being mindful not to make too many changes to something so previously well-received, but still taking advantage of technological advances available and making the re-release different enough to be worth buying. With *The Elder Scrolls V: Skyrim* selling over 20 million copies, it is a clever sales move on Bethesda's part to re-introduce such a well-loved game.

Nobody complains when a film is re-released as a blu-ray disc, yet fans are annoyed by producers remastering popular video games. Some avid gamers believe that all remastered editions of games are unnecessary because they lack anything of substance that sets them apart from the previous generation, but I believe this is a

Skyrim Remastered: Has the video game industry run out of ideas?

At the 2016 E3 gaming conference, after years of waiting, Bethesda finally confirmed that the remastered edition of Skyrim will be available on PS4, PC and Xbox One later this year.

very misguided view. There is a huge difference between a film being re-released and a video game being re-released, because when remastering a game, it is not as simple as just improving the graphics. The popularity of a game is determined by how the player can interact with the gameplay, as a video game is based on having an actual experience. So to suggest that remastered editions are simply just improving aesthetic attraction is reducing video games to nothing more than looks. Games such as *Minecraft* prove that graphics are not the most important aspect of a game. Developers dedicate time to upgrading popular games so that fans can have additional gaming experiences, such as incorporating elements of virtual reality for users of PlayStation VR.

With childhood favourites like *Crash Bandicoot* and *Spyro the Dragon* receiving remastered editions, there is also the aspect of branching out to attract a new generation of gamers by re-releasing older titles to be compatible with newer consoles. Many new consoles are not backwards compatible so without these remastered versions of classic games, many of these would become obsolete. Whilst it is true that some remastered video games don't contribute to the industry (in terms of creative development) at large, being able to legally purchase copies of games to suit new gaming models still supports the publishers and developers involved with creating the product.

Adina Rees

Apple Cinnamon Flapjack Recipe

If you remember one recipe from year eight food tech that isn't spag bol from a jar, it's probably flapjack. You already had most of the ingredients in your house, so you didn't have to quickly run by mum that you had a practical tomorrow and had forgotten to add your list to the weekly shop. Not only, that but even if you were low on porridge oats, you could easily buy a value bag for 30p from Tesco on the way to school. It's a recipe that requires so little effort, it's basically made during those two minutes on the hob, so that for the remaining 30 minutes when it's baking in the oven you can forget all about it. The recipe below requires a bit more effort if you want to put an autumnal twist on flapjack to celebrate the clocks going back, but if you prefer to keep it simple, leave out the apple and cinnamon, or substitute them for nuts or chocolate chips.

120g unsalted butter
75g Demerara sugar
220g porridge oats
4 tbsp golden syrup
1 tsp cinnamon
1-2 medium-sized apples, diced

1 Preheat the oven to 180°. Measure out butter, sugar and syrup in a pan and place on the hob, turning it to medium heat. Stir the ingredients slowly until all of the butter has melted and incorporated itself with the syrup and sugar. Take the pan off-heat.

2 While the syrup mixture is cooling down, peel and dice the apple into small chunks or thin slices, depending on how you want the texture. Add the apple, oats and cinnamon to the pan and stir until the oats are covered in the syrup.

3 Grease an 18cm cake tin with butter before carefully spooning the flapjack mix in. Press mix down firmly into the tin so that the final bake doesn't crumble when removed. Put the cake tin into the oven and bake for 20-25 minutes, or until the flapjack looks firm and golden.

4 Allow the flapjack to cool for ten minutes, or until the top is warm to touch, before cutting into slices and removing from the cake tin.



Georgia Ryan



I'm a Celebrity: time to get you out of here?

8pm. Sunday the 13th of November. *I'm a Celeb* lights up our screens for it's 15th series with Ant and Dec back as hosts, of course. The creepy crawlies are waiting for the screams to begin and the jungle camp is empty, ready for a new bunch of famous faces to put on their hats, lie in their hammocks and start the fire. Now in its teenage years, its *I'm A Celeb's* TV-Gold status feels to be more uncertain than ever, as the rumoured line-up for 2016 offers a camp full of even more has-beens and fame-seekers. With such an extensive history of jungle royalty, terrifying tasks and truly outrageous moments, has the spectacle of this reality TV classic started to perish? Is it finally time to get those 'celebrities' out of there?

“Warning! may contain some traces of z-list celebrities, allergy sufferers beware. ”

It seems the Australian Camp authorities were rather close to doing that for us, as recent reports surfaced of 'squabbles' between the ITV producers and the camp owners. Unfortunately for some, their hands have shaken and *I'm a Celeb* will indeed return to the jungle with the likes of Carol Vordeman, Scarlett Moffatt and Wayne Bridge headlining this year's lineup. This year's battle for the throne will eventually de-crown reigning Queen of the Jungle, Vicky Pattison. With Pattison returning to jungle this year as host of the spinoff show, it's uneasing to rewind to last year's final where her victory was met with whispers of irritation and disappointment. The worthiness of her crown was questioned by her debaucherous Geordie past, whilst her win was a nod towards the cultural backlash that reality TV 'show-hopping' has triggered, testing the patience of *I'm a Celeb's* viewership.

In the last two series alone, six show-hoppers have entered the jungle, including *TOWIE's* tantrum toddler Gemma Collins, *Made in Chelsea's* steroid scandal heart-throb Spencer Matthews, who is rumoured to be given a second chance this year, and Jake Quickenden, who hopped straight on a plane to the Oz, just weeks after being booted off *The X Factor* live shows. The casting of these low grade celebrities is beginning to

distort the once cherished jungle drama into a parade of mass-produced counterfeit 'stars'. However, the competitive, tough and rewarding nature of *I'm a Celeb* will continue to prove that for jungle success, sometimes your celebrity status doesn't matter. The fear-provoking tasks and the intimate nature of camp life breaks down and exposes the very best authentic self of each contestant. After all, the charmingly genuine gentleman Jake Quickenden eventually came second place to motorbike racer Carl Fogarty, whilst Vicky Pattison and *TOWIE's* Ferne McCann won the nation's heart with their warmth, wit and pure entertainment value.

With the likes of *Gogglebox's* Scarlett Moffatt and *Emmerdale's* Adam Thomas entering the show this year, the jungle prepares itself for more contemporary TV stars. With the status, talent and worthiness of these contestants questioned at the start of every series, the potential success of the jungle's 15th year is already held back by the meaning of 'celebrity' itself. Nevertheless, the contracts have been signed, the red carpet has been rolled out and a delicious banquet of Geordie giggles, sexy showers and kangaroo anus is ready to be served. Warning- may contain some traces of z-list celebrities, allergy sufferers beware.

Harry Jenner





Another Jewel in the Netflix Crown

Netflix has gained a reputation over the past two years as the underdog of TV production, hitting us first with *Orange is the New Black* and going on to sponsor the creation of *Better Call Saul*. With Netflix becoming the most popular form of TV consumption among students, titles *Stranger Things*, *Narcos* and *Jessica Jones* are regular mentions on campus – all notably Netflix originals. Their latest release, *The Crown*, is no exception to the gossip of Netflix-watchers, and it was only released November 4th. Grappling with a £100 million budget it's easy to see why fans of the streaming service were eager to see the final product, which was released in its entirety rather than episode-by-episode, a gamble that paid off with *Stranger Things* in June and again with *The Crown*.

The props and scenery in the show are just breath taking, from the interior of Buckingham Palace to the silver used for the King's breakfast. Every minute detail of palace life has been taken into consideration and replicated so well that you would truly believe the show had been filmed in the 1940s. Straight away you are swept into the glamour and grit of palace life, witnessing the wedding of our Queen Elizabeth and Philip, which aesthetically mirrors all too well the fairly recent nuptials of Prince William and Kate Middleton, although the scene itself was filmed in Ely Cathedral rather than Westminster Abbey.

The series opens with the shocking image of King George leaning over a bathroom sink, coughing uncontrollably into a bloody tissue. Mere minutes later the audience sees the King brush off the incident as a result of the cold weather,

Definitely not top of the *Class*

New to BBC Three is *Doctor Who* spin-off, *Class*. The Doctor, Peter Capaldi, briefly visited the show in the first episode, but for the most part it follows five 'unlikely' teenagers attempting to ward off aliens. It follows the premise of *Doctor Who* entirely, except for the school setting. With an already prepared fan base, a reasonable budget, and successful author, Patrick Ness, working on the show, it should be a hit, right? So far, it doesn't seem like it.

I'm yet to decipher whether it's poorly attempting to be humorous and cynical by not taking itself too seriously, or if it is trying to be serious and failing momentarily. There are serious topics in it: death, sexuality, race, disabilities for example, yet it's not serious. Or, at least, I can't take it seriously. Maybe it's down to acting; the cast are predominately teenagers, and it's more than possible it's the lines they're delivering, not their acting skills, but it feels like the acting you find on a low-budget, amateur sci-fi show.

Speaking of budgets, the graphics for the most part are decent, but not on the level you would expect to find in a *Doctor Who* show. In episode one, our heroes are warding off shadow creatures; in episode two, it's their dead relatives trying to steal their souls. It's not the most imaginative. It is in essence, a carbon copy of *Doctor Who*; presenting the same sequence of a new antagonistic alien emerging and being put down. It's a rinse and repeat of what we've already seen.

My biggest issue is with two of the most pivotal characters Charlie and Miss Quill. They're aliens, posing as humans. Charlie pretends to ease into school life, while Miss Quill pretends to be a teacher. Both are estranged and I know the fundamentals of their character is to be aloof and misunderstand the simple

bringing the audience in at the time just before the King was aware of his lung cancer, but while there were clear symptoms, giving the impression that creators of *The Crown* are not afraid to cover the more delicate and sober aspects of the monarchy. Indeed, the gradual decline of King George's health sets the series above other 'monarch-biopics' such as *The Queen* – written by the same genius who has crafted the wonderful story for *The Crown* – and *The King's Speech*, since it brings the characters down to a human level where they joke, flirt and act improperly. The show's overall tone and the presentation of the monarchy are serious, but they grant the characters a dose of humility.

Elizabeth herself, played excellently by Claire Foy, stands her ground as the new monarch and defies the expectations of her doubters with grace, dignity, and strength. However, in the same stroke we see her struggle with the death of her beloved father and tackle the new challenges that face her as queen of an entire country. We sympathise with Elizabeth, who sacrifices so much for her family and her country, as we see her come to the conclusion that she must always choose to either please others or herself, never quite striking the balance correctly. It gives our Queen Elizabeth, now 90, several dimensions as she is made accessible to the public as a mother, an older sister, a loving daughter, a devoted wife, and, above all, a monarch.

Georgia Ryan



things, but hasn't this trope been done to death already? And even worse, I can't force myself to like them.

The other characters have the potential to be likable; they have the sympathetic qualities needed. But still, their acting is uncomfortable, their parts are forgettable. I couldn't remember a single name until I looked them up. And isn't it time we end the 'unlikely' hero trope? What school kid is a likely alien fighter?

The best part of the show, so far, is the theme tune. 'Up All Night' by Alex Clare. I think I'd rather listen to it on repeat than watch another episode.

Maybe it will get better as the season goes on. Then again, maybe it will only get worse. If you're a fan of *Doctor Who* it's worth a watch; you might enjoy it. There's certainly potential within it, it just needs to work out where it's going. But, I think it's safe to say, I'm doubtful that I will continue with it.

Paige Johnston

Where Are All the Women?

It's 2016, so how come women still aren't being given the same amount of representation as men? This week, Lauren takes a look at the gender balance in academia at Leeds



Image: The Richmond Standard

Gender imbalance within academia is something that is often discussed, but then put to one side. Often, people choose to focus on the merit of professors, students or staff, regarding someone's intelligence as a superior attribute than their gender. Meritocracy should indeed play a part when considering whether someone is qualified for a job or for publication, but it doesn't go far enough. If we use meritocracy to guide all of our decisions, academia becomes a sea of old, white, highly educated men.

“Reading women talk about their own experiences offers a new perspective to that of the mainstream”

I wasn't sure what to expect when I started studying history at university. My preconception of all academia was that men were significantly more represented than women. For science, technology, engineering and mathematics (STEM) subjects, there is indeed an underrepresentation of women, both in the number of women teaching those subjects, and in the number of women choosing to study them. But history, at least in my very narrow experience, hasn't been like that.

The School of History at the University of Leeds boasts an almost 50/50 gender split, although like most universities, there is an ongoing dispute over the differing pay packets of men and women. Looking at the makeup of the department, you could be forgiven for seeing history as a subject that defies the notion of gender imbalance, but this is not necessarily the case. The imbalance becomes more noticeable as we delve into the variety of subjects taught, and who is writing the books and articles that we have to read. Of the eighty or so modules that students can choose from

for their three-year degree, only three modules focus specifically on the history of women. Albeit, many of the modules focus on long periods of time, or take a more thematic approach, but this by no means justifies the eradication of women from history. Since being at university, I've studied a whole variety of modules, but only one of them has focused on women. The module, called Race, Gender and Cultural Protest, has probably been the most refreshing and interesting one I've studied so far, and I believe that this is due to the fact that all of the readings were written by women.

Reading women talk about their own experiences offers an entirely new perspective to that of the mainstream. Learning about women's movements and how they intersected with race and class was eye opening in that it showed just how central gender is in history.

The problem here is that women are only prominent academics when talking about their own history. In almost every other module that I've studied, from Mao's China to the Arab-Israeli Conflict, the Cold War to the War on Terror, the reading lists have almost entirely been made up of men. These modules span as much as one hundred years of history, but the literature surrounding them would have us believe that women have played no part in the research, study or teachings of such topics.

At this point, the meritocracy argument makes its appearance. Some may argue that the best and most relevant research has always coincidentally come from men. Others might suggest that there just aren't enough women researching those fields. Even writing those sentences felt ridiculous. It cannot be possible that men are consistently providing us with the best research, and even if they were, how is

'best research' defined? As I mentioned earlier, the voices of women provide us with a completely new perspective on things, especially if they're researching areas that are specifically focused on women.

“Unless people choose to specifically engage with women's history, it rarely reaches the mainstream”

We learn about the suffragettes in school but for many people, the study of women ends there. Unless people choose to specifically engage with women's history, it rarely reaches the 'mainstream'. Aside from women's history, it is unfathomable to suggest that female academics aren't tackling the 'big issues' of history. As a modern historian, my course focuses solely on the twentieth century to the present day. Though my modules are mainly taught by men, the few women who have taught me are experts in their field, with real life published works and everything!

Sarcasm aside, those universities who do have a relatively equal gender balance demonstrate that it isn't necessarily difficult to find women who are experts in a particular field. It's no excuse to simply presume that the works you're told to read are the best ones. For the meantime, women may continue to be excluded from university course materials, but perhaps actively searching for their work and using it in your studies could help women become more recognised and respected in their fields.

Lauren Davies



Welfare at Leeds: dealing with housemate problems

We've all ran in to problems with our housemates, no matter how big or small the issue is. LUU Welfare Intern Martha Clowes explains what help is available to you



At University we sometimes have a very limited amount of choice about who we end up living with. This is especially true about first year when you are thrown in student accommodation with strangers. Sometimes it's great and you meet people who go on to be friends for life, but sometimes it doesn't always work and you are placed with people who you find it hard to live with. Disputes between housemates can

range from issues such as doing the dishes, cleaning the communal areas and playing music too loudly to more serious issues which create deeper rifts. No matter how big or small these potential issues could be they have an effect on the environment which constitutes your 'home' during term time.

How happy you are in your 'home' environment affects everything. It affects how comfortable you are, how happy you are, whether you feel you can work at home or are banished to the library. It can get you down feeling you're the only one working to keep the flat clean. Or it can be disheartening to think that your housemates don't respect you in regards to noise levels or having other visitors staying over. This is not uncommon. It is rarer to go through your whole university experience without having problems with someone that you are living with. This doesn't mean that you necessarily have big personality clashes, or big arguments about politics, religion or money. You can be best friends but still struggle to live together!

Everyone has different ways of living, some people like organised mess, others love strict order. Some people like to leave their dishes to soak, others need to do them straight after they eat. Both ways are fine

but learning to live in harmony with these differences can be a hard and difficult process.

What help is available to you?

If you are experiencing problems like this it is okay, you have options and varying avenues of help available to you. Academically your personal tutor and departmental student support officer can help you if your academic work suffers due to your living arrangement. Such academic suffering could be if you're kept up late and feel you don't perform well in seminars, or if meeting a deadline is affected by taking extra time to clean your living spaces.

If your living arrangement means your mental health is suffering then going to see your GP or the Student Counselling Service could help. If you require practical help in terms of your accommodation then come to the Student Advice Centre in the Union and speak to an advisor about all the options available to you. This is not an uncommon issue and you are not alone so have a chat with someone who can advise and help you. Your welfare comes first!

Martha Clowes

King Lear: poverty and humanity

Can we use 400-year-old plays to reflect on how we live today? Charlie takes a look at Shakespeare's *King Lear* to determine whether anything has really changed between then and now.



Every time I watch this play, I see it in an utterly different way. This time round, it was Gregory Doran's poverty-stricken portrayal of Shakespeare's classic that I chose to watch. Curled up in my comfy Vue seat with a pick and mix, Shakespeare's most harrowing play was great, if not a little miserable, Wednesday night entertainment, opening my eyes to the political instability of King Lear's kingdom.

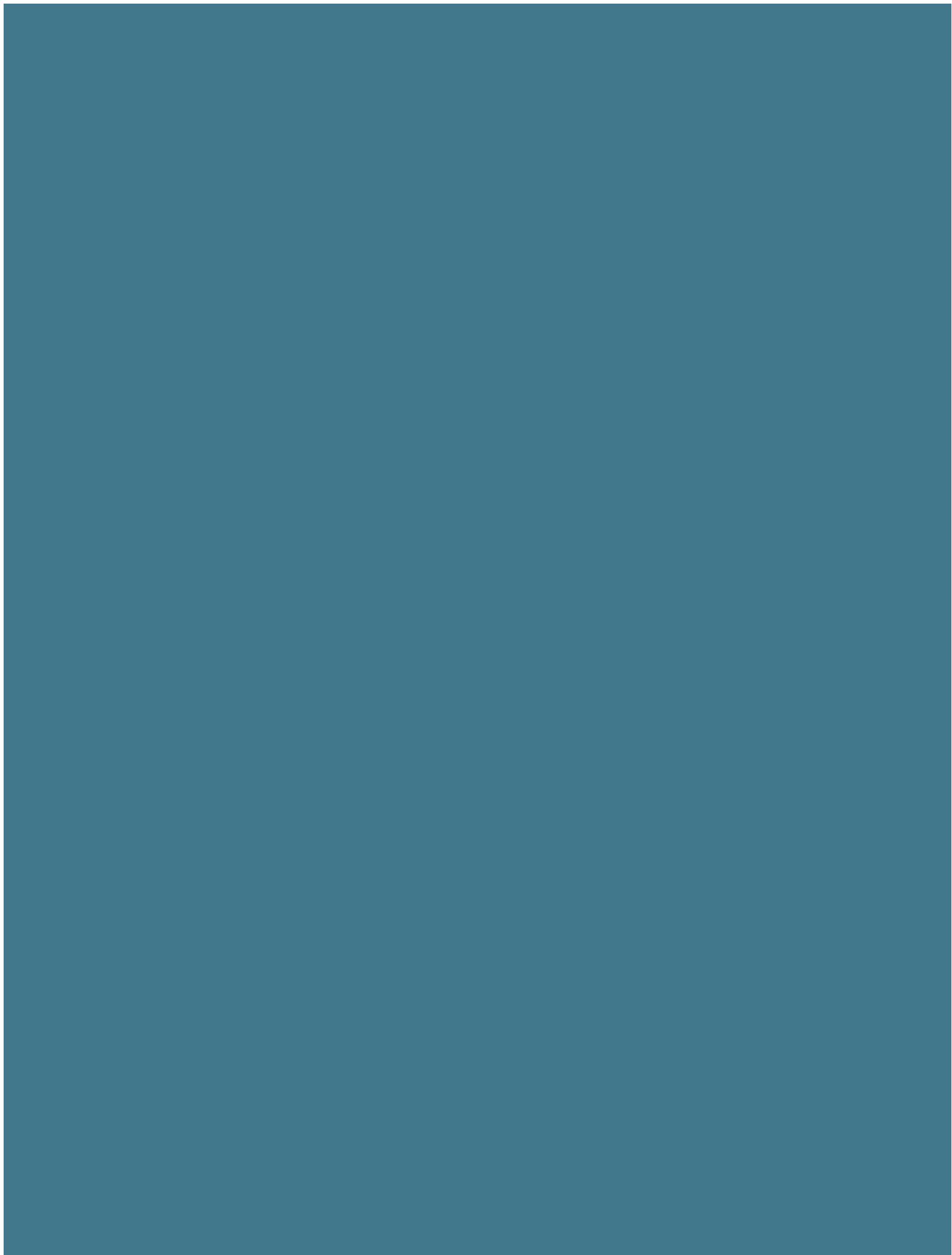
If you have not seen the play before, Shakespeare's *King Lear* revolves around the broken relationship and divided land between the King and his daughters, Lear's consequent mental unraveling, and a constant stream of gruesome and salacious violence. Throughout the story, there are several cases of backstabbing, and, in true Shakespearean tragedy style, there is barely anyone left alive at the end. So why bother putting myself through this emotional torture over and over again? It's because this play teaches us so much about the mistakes and toils of humanity.

In the introductory interview, Anthony Sher (*King Lear* in this production) discussed the difficulty of defining such a vast play, but did comment that the play 'is about humanity'. The Stratford-upon-Avon stage certainly reflects this, conveying a constant reminder of the 'poor wretches' inhabiting Lear's kingdom. We see peasants shooed away by knights in the very first scene, figures shivering in rags as the king loses his mind in the ever-famous Storm scene, and the downfall of Edgar from his comfortable, sheltered life to his feigned nonsense speech and naturalistic clothes. It is only when Lear's life falls apart that he can notice such poverty, morbidly sighing 'Is man no more than this?'

By making the poor's presence significant, Gregory Doran links the 'political instability' of early 17th century England under the reign of James I to our own society. We are in a time of governmental changes, world confusion and anger about a certain new US President, and continual economic crisis's. It's only natural that a Shakespearean play about political instability is still being compared to our own unstable environment.

King Lear talks of the roles we perform every day. Whether it is looking after our loved ones, maintaining social status or helping the poor, we have obligations as human beings which- as Lear discovers- will cause serious consequences if they are not adhered to. Looking after the impoverished and misfortunate members of our society is so important. Helping more refugees is a fundamental duty as human beings that we are currently neglecting. If there was one element to come out of Gregory Doran's *King Lear*, it was the chilling indifference to poverty. Like *King Lear*, we need to re-discover our compassion for other human beings before it is too late.

Charlie Collett



Dakota Disorder

Edmund Goldrick looks at the construction of the Dakota Pipeline and the threat it poses not just to sacred Native American land but the water supply and the economic stability of surrounding areas.

Edmund Goldrick

The protests against the Dakota Access Pipeline (DAPL) at Standing Rock, are caught in a quagmire of legal rambling, faux economic arguments, and possibly the purchase of property bordering Sioux Native land for the purpose of bringing police force against protesters.

The ongoing protests are not calm, or pacifistic. They are bitter, angry, and confrontational over what the protesters believe is a betrayal of Indigenous land rights. At stake is the very nature of Native American self-determination.

Proponents of the pipeline have argued it will bring significant employment and economic gain to the Midwest. The pipeline will be a strikingly efficient system. That, however, is exactly where any pro-pipeline rhetoric strays into complete falsity. In Iowa, where Standing Rock lies, construction would create between 2,000–4,000 jobs, but once built there would only be 15 permanent jobs, and 40 across the whole pipeline. For such an expensive project this is hardly a large boost to the local economy. Also, once completed, despite the environmental pluses of having a pipeline as opposed to an all-polluting rail freight, would most likely result in job losses across the Midwest as a result.

Environmentally, the protesters are worried that the pipeline will contaminate the Sioux water supply, if not by botching construction through the river (their main water source) then with a potential oil spill. Their concerns are well founded. Within two days at the end of October, two American pipelines failed, leaking oil in Oklahoma and Pennsylvania. In the latter, 1300 barrels of oil drained into Susquehanna river, a major source of water for the Pennsylvanian

Lancaster County. The pipeline also has been approved as a multitude of small construction sites, meaning it doesn't have to adhere to the same environmental regulations as a larger one.

There's a certain seediness to the whole affair with ETP (the funders of the pipeline) "donating" tens of thousands to Iowan state and federal parliamentarians. Not only that but ETP's director, Texas governor Rick Perry, aided in Iowa governor

There is already a rhetoric that stinks of corruption and cover up

Terry Branstad's fundraising. So before indigenous peoples have even been brought into the debate, there is already a rhetoric that stinks of corruption and cover up, not dissimilar to the fracking debate in the UK.

The environmental concerns are a backdrop of course however, to the underlying historical issue: Native Americans having a right to their own lands. Do the 'Reservation' agreements, signed by the US with individual tribes as the States expanded westwards, still hold up? So far, the answer appears to be no. So the protesters and the Sioux have turned to other means.

To stop construction, protester's main tactic appears to be occupying sites to stop construction before it enters the reservation. Amy Goodman, a 'Democracy Now!' journalist was arrested and was charged, a charge which has now been dropped, for

trespassing on private property, in one such protest. This is where things start to get really messy. The local police have been undertaking a strategy of mass arrests for trespassing, and riot. But whose property is it that's being trespassed on?

Though most of pipeline's surface area covers that of landowners compensated by Energy Transfer Partners, it would appear that land has been bought purely in order to evict protesters and drive people out of occupation. A Fox News report on October 30th noted that "protesters were evicted last week from property owned by the company building the pipeline". If eminent domain privileges extend to allowing ETP to treat construction sites as their own private property, then they have used these privileges to call in police and evict protesters. If they do not, then ETP have been quietly acquiring land adjacent to the reserves, with the specific purpose of directing police against Standing Rock protesters and the Sioux community.

Either way it would seem that a great deal of smoke and mirrors is taking place. An indigenous presence in America is once again being ignored and explicitly silenced, whereas underhand political and economical tactics are being harnessed to continue construction. With very little coverage on mainstream news, Facebook and other social media platforms have been harnessed in order to aid the protestors and show support. Two policemen have already resigned rather than continue to beat and mace protestors, sparking what will hopefully turn into a mass movement. If enough people occupy the space, if enough of the police force equally refuse to comply, then this may start a much needed dismantling of capitalist colonialism.



Image: Rob Wilson photography

Degrees of Privilege

Meenakshi Parmar asks whether a degree is in fact a privilege or contributing to an increasing sense of wealth disparity.

Meenakshi Parmar

Income inequality in the UK is alive and blossoming, with the top 10% of society owning approximately half of the country's private wealth, according to the Office for National Statistics. It is a widely held perspective that education is a principal route out of poverty. With so many jobs now requiring a degree-level qualification, university is becoming increasingly important for employment. It creates the opportunity for social mobility, particularly for disadvantaged students. Despite government policy building a dangerous obstacle course of high (and rising) tuition fees, abolished maintenance grants and the curse of student debt, more students than ever are now attending universities across the country. Surely this should be seen as a breakthrough; record numbers of students from all economic backgrounds are getting the opportunity to broaden their intellectual and social horizons. In reality, however, once the relative safety net of university is removed

This inequality could be making degrees count for less

and students are thrown into the "real world", a vast inequality of wealth still remains. Students from poorer backgrounds are failing not only to find professional jobs but also to earn a similar salary to that of their wealthier counterparts. So how much does higher education actually affect social class?

The Institute of Fiscal Studies conducted research highlighting that wealthier students have an advantage in future employment purely because of their pre-destined position in society. In 2012-2013 it was found that, amongst the graduate population, the wealthiest 20% earned more than the remaining 80%. Moreover, educational charity upReach found in 2013 that only 58% of graduates from state school backgrounds found a professional job, in comparison to 74% of graduates from independent schools. When arriving at university, especially as a student from a state school, it soon becomes clear that universities are not at all reflective of society in terms of their social demographics. Attending university is unfortunately a privilege nowadays that mostly only people from better-off backgrounds can afford, similarly to how private schooling is an option only for those who have the means to pay fees.

In questioning how the hard work of many students is being disregarded, with university qualifications being overlooked by employers in favour of backgrounds, it is important to examine how universities are supporting those without certain advantages that wealthier students may have.

These advantages could include having professional parents with white collar jobs, providing elite contacts, and organising top-rate work experience for their children during and after their studies at university. Indeed, the founder of upReach, Henry Morris, has stated the reasons for why this is happening to be a lack of 'soft skills', such as networks, opportunities

and role models, that certain students simply do not have access to. These factors are evidently not related to academic attainment, so it seems unfair that this 'world' of privilege is out of reach for poorer students who deserve access to higher-class professions just as much as their fellow graduates. Indeed, further studies by upReach demonstrate that it is these students deprived of a better deal in the job market that are actually achieving superior degree qualifications. Amongst the top universities in the UK, more than 20% of state school graduates achieved a first class degree, in comparison to 18% who came from independent schools; a fact which somewhat makes the inequality feel deeper.

The University of Leeds, to its credit, has developed an intricate careers service which includes both an employability strategy and the online service 'Leeds for Life', all of which aims to build on the skills and successes of students. However, some may argue that more needs to be done by universities nationally to support poorer students in light of the disadvantage they face in employment, perhaps promoting some form of affirmative action which would help to level the 'playing field' between students. But would specialist strategies just stigmatise disadvantaged students and contradict the notion of equality of treatment that universities (as public institutions) commit to? Nevertheless, it cannot be denied that by scrapping maintenance grants and agreeing to make tuition fees relative to inflation rates, universities are merely adding fuel to the inequality. They are becoming market-orientated environments that are increasingly wrapped around the little finger of the government, having to think about money at the expense of poorer students.

The Gryphon has spoken to graduates from around the UK to get their opinions on whether they feel that university has enabled them to achieve the career and lifestyle they aspire to. One English Literature graduate from the University of Sheffield, currently employed by a local retailer, says: "My parents have never had careers; they have no contacts and can't even give me CV advice. They have been able to give me nothing through university". They went on to reiterate the notion that universities are continuing

to fail students by implementing financial barriers to education: "I got lucky with grants- soon they won't have that, and I don't think I would have been able to go to university without them". Furthermore, a University of Leeds Environmental Science graduate agrees that some students from under-privileged backgrounds have experienced challenges that more privileged students would not necessarily face upon entry to the "real world". They comment: "One thing

More than 20% of state school graduates achieved a first class degree, in comparison to 18% who came from independent schools

I've learnt whilst job-searching is that personal contacts are invaluable- and if your family doesn't have them, it can be quite a big barrier to overcome".

Whilst universities are responsible for nurturing students and subsequently releasing them into professional life, something is going seriously askew along the way. However, when examining the wealth gap between wealthier and poorer graduates, it is important to look beyond universities. Instead the focus should perhaps be on systemic problems in society such as the general lack of social mobility that the government has yet to remedy. Nevertheless, universities could be seen as passive bystanders whilst certain young people are unable to fulfil their ambition and progress to succeed in the world of employment. Although some universities do have effective career services and strong equality policies, there needs to be a reshaping of how support is delivered to students. Perhaps a widespread introduction of personal workshops with students, teaching these above-mentioned 'soft skills', would help to level the playing field and make economic background less of an issue. After all, in a perfect world, economic background should never prevent somebody from progressing to where they deserve to be. Evidently, our world is far from perfect though.



Barack Obama: the Pop Culture President

Adored by many for the freshness and modernity he has breathed into American politics, Barack Obama may not be remembered for his concrete policies, but rather as one of the greatest pop culture icons in recent years. Jodie Yates takes a look back on the Obama administration's relationship with popular culture and asks the question; Obama: politician or pop culture icon?

Barack Obama's time is up. Eight years in the White House have come to an end for one of America's most controversial Presidents. Yet Obama's legacy has been argued as an indeterminable one as he fell short on many of his promises during his two terms. But beyond the policies, Obama has managed to revolutionise the role of Leader of the Free. Both dignified and respected, yet wholly accessible, Obama seems to belong in the leagues of Beyoncé, Kim and Kanye rather than Cruz, Clinton and Trump.

There is a tension between politics and pop culture as one is seen as inaccessible to the masses; politics is a home for the wealthy and educated, pop culture is for the people. Yet here lies Obama, on the crossroads between Oval Office and homepage of E! News.

Celebrities often make White House appearances – nightmare flashback to Michael Jackson, Ronald and Nancy Reagan sandwich – and celebrity endorsements in political campaigns are common. Though now we have a president who, alongside First Lady Michelle, has managed to become his own celebrity endorsement, morphing flip-flop policies with the blackstar of his Hollywood presidency.

The world swoons under his effortless command of TV appearances. Hearts and wombs flutter worldwide when he seductively slow jams the news with Jimmy Fallon. Ears are pricked and rose petals scattered on beds when the president's summer nights playlist is published on the White House Spotify account.

Then we reflect on the awkward family party that has been America's political history. Drunk aunty Hillary Clinton 'whipped' and 'nae nae'd with Ellen DeGeneres on live television. And who could forget that time racist uncle George Bush junior let his hair down with the Kankouran West African Dance Company? Mother America, why did Obama have to go? The cool step-dad who slid his suave, satin way and affordable healthcare into our hearts for two tantalising terms.

Some may say Obama's cocktail of politics and pop culture is the natural progression for a 21st century presidential administration. No self-respecting candidate is equipped without a Twitter account and a Snapchat story run by a keen yet confused intern. However, during his presidency Obama has transcended from a mere politician with social media presence to pop culture icon-cum-viral superstar-in-command working part-time as president.

But why does it matter if the Obamas are at the top of Oprah's list of people that she would invite round for Sunday lunch? Likeability is clearly essential, but Barack has a one-up on almost any presidential candidate in the history of presidential nominations – he is relatable. People flock to the Obamas because, despite the power and the presidential post code, they seem like normal people. Michelle described herself as a 'product of pop culture. I'm a consumer of pop culture'. I repeat these words of reassurance to myself as I stare into the mirror, finger poised over the button



which will make me the next victim/owner of a Kylie Jenner lip kit...

Though this would explain the increased voter turnout in the last eight years, particularly amongst young voters and ethnic minority groups. In the US, gerrymandering, the process of manipulating voter boundaries to favour a particular political party or class is common. Voter ID laws have also been put in place in some states, meaning people without an ID, which must be purchased, cannot vote. Under such circumstances where their vote seems unwanted, the relatability of the Obamas creates a new pathway into political involvement.

With the rise of Obama's pop-politics, it could be argued that pop culture has become increasingly politicised. Recently NPR music hosted an episode of their Tiny Desk Concerts from the White House, featuring Chicago hip-hop artist and activist Common. Common performs 'Letter to the Free' written for the Netflix original *13th*, a documentary on mass-incarceration in the United States and racial inequality in America's judicial system.

This song also comes from Common's latest album *Black America Again* released towards the end of Obama's presidency, a salute from a hip-hop icon to someone who has 'shifted the way [he] looks at politics'.

Though hip-hop has always been a politicised genre, from its beginnings with artists such as Grandmaster Flash, through to Public Enemy and Nas, there has been a renaissance of political hip-hop during the Obama administration, which has spread through to different genres – most vividly in the way musicians have responded to the Black Lives Matter movement. For the majority of her solo career, Beyoncé, like Obama, has been criticised for being a superficial artist, making music of style over substance. Queue 'Formation', the first single from her politically charged visual album *Lemonade*, released earlier this year. The video for

Formation begins with the question "what happened after New Orleans?", a clear attack on President Bush's response to Hurricane Katrina, previously criticised by Kanye West's infamous statement: "George Bush hates black people".

In 2014, neo-soul artist D'Angelo released his first album since 2000 *Black Messiah* ahead of its anticipated release date in response to the controversial decisions in the Ferguson and Eric Garner cases. The lines 'All we wanted was a chance to talk, 'stead we only got outlined in chalk' from his track 'The Charade' haunting his trademark neo-soul and jazz-funk sounds.

Not to forget one of 2015's most prolific and political albums, Kendrick Lamar's *To Pimp a Butterfly*. American social and political discourse weaves each conscious narrative together, a sonic response to the African-American experience. 'Alright' has become a protest song against police brutality and Obama heralded 'How Much a Dollar Cost' as his favourite song of 2015. This took place when Lamar was invited by the president to Washington D.C., a touching nod to the album's artwork, which features Lamar and others popping champagne bottles outside the White House.

Obama's legacy may not be one of policies but rather his power to make politics as accessible as any other form of pop culture. It is clear that now more than ever, pop culture and politics are inextricably linked; hip-hop has a home in the White House and it is completely normal for the First Lady to collaborate on a song with Missy Elliott and other female musicians. In a presidential election where there has been such alienating rhetoric from certain candidates, it is going to be a long come-down from the welcoming embrace of the Obama administration. In the meantime I'll be working on Bernie Sanders k-pop debut ready for 2020.

One last mic drop for America's very own Pop Culture President.

Trump's inevitable impact on the US economy

Julia Constable

After the thrill and shock of election night this Tuesday, the result left many people questioning the future of the American nation. Despite his winning rhetoric, Donald Trump has failed to shed light on his true plans for the United States economy, leaving the majority in the dark regarding his proposed policies.

With his first 100 days in office being crucial to the success of his presidency, the early days of his first term will divide opinion amongst the public and mark the first step to fulfilling his promise of making America "great again". Described already as 'America's Brexit', this controversial result shows that the electorate was charged with emotion at

the ballot box, but what does this result mean for American business and international trade?

In a global economy, Trump's insular views could jeopardise the future of America's trade relations; one of his first orders of business would be to withdraw from the Trans-Pacific Partnership, a relatively new agreement signed with 12 other countries in February this year, which aimed to promote environmental protection, good governance and support job creation among other things.

In contrast, Trump openly supports protectionist policies, aiming to renegotiate a number of large trade agreements, including treaties with Canada and Mexico, which sought to reduce barriers to trade. Furthermore, his call to immediately deport all undocumented immigrants could dramatically reduce the size of the labour market, potentially damaging the US economy. Although his "America First" attitude may have won him support from the voting public, will it ensure the success of American diplomatic relations, crucial for business prosperity? The short answer: probably not.

Trump's infamous plan to build a wall along the southern border with Mexico, combined with divisive tactics to force other countries (notably China) to pay extra for the honour of trading with the USA all send out a clear message: America will not negotiate with

anyone.

Arguably, this could prove favourable in the long run; the American people want to make their self-interest clear and new aggressive trade strategies could provide America with the prosperous contracts they crave. Furthermore, proposed tax cuts would provide incentives for American businesses overseas to relocate back to the US, creating thousands of jobs and giving the manufacturing industry a well needed boost. Trump also supports private investment in infrastructure which could create a wealth of new job opportunities in construction and is also determined to promote an "America's Infrastructure First" policy, allocating significant funds towards the improvement of transport networks, telecommunications and domestic infrastructure, which would improve living standards as well as improve connectivity between states and increase transport capacity for industry.

Although the media circus of this election has clearly highlighted Donald Trump's questionable moral character, his political capital should not be underestimated. As a prominent entrepreneur and real estate tycoon, his business acumen is undeniable. Despite the fact that he had the advantage a \$1 million dollar "small loan" to fund his first project, a luxury few can afford, his success has captured the imagination of the American people, who have instilled their trust in him to bring economic growth and prosperity back to the US.



Image: Wonkette.com

Living wage rises, but will we see the benefits?

Alice Green

The Living Wage is a movement, which aims to eradicate poverty through the promotion of higher minimum wages for all workers. The rate itself is calculated based on the true amount people need in order to achieve basic living standards.

Every year in the first week of November, Living Wage Week takes place, which comes with the announcement of the new Living Wage for the year. This year there has been an increase of 20p, with the UK rate now standing at £8.45. Importantly for us as the student population, campaign supporters believe that all workers over 18 should receive at least this amount.

The Living Wage is not to be confused with George Osborne's hugely similar sounding National Living Wage, announced in July 2015. This is a minimum wage of £7.20; over £1 lower than what is shown to be needed for decent living standards.

Undoubtedly the Living Wage brings numerous benefits to employees but one must question how it would impact businesses. It is entirely voluntary for employers and currently there are 3000 businesses nationally who have committed to paying the living wage. Supporters of the movement argue that it brings marked benefits for the firm, such as increases in productivity, improvements in the quality of work

as well as a reduction in staff turnover. Could this mean more businesses choose to pay us higher wages?

Many businesses in Yorkshire have already committed to the movement, with currently 147 living wage employers across the county. Leeds Business Improvement District (LeedsBid) is a firm which aims to improve the attractiveness and awareness of the city, and at the beginning of the month they signed up to become our newest living wage employer. They believe their living wage accreditation demonstrates their commitment to being a responsible employer. But can we really expect all businesses to be able to afford this hike in minimum wages?

The Gryphon spoke to everyone's favourite burger joint, *Get Baked*, to ask their views on the Living Wage. They told us how they believe, for businesses in the hospitality industry, paying all staff the Living Wage simply would not be feasible. Large fluctuations in costs and revenue means that having such high wage costs could lead to business failure. *Get Baked* also said how like many other businesses in hospitality, the majority of their staff work part-time and so the boosts to staff motivation seen through the implementation of the living wage would not be felt to

such an extent as in other industries. Meanwhile, full-time staff tend to have more responsibilities and so receive a higher wage regardless. Unfortunately, it seems very unlikely that businesses such as this would voluntarily opt in to pay the living wage.

As the vast majority of students are only able to work part-time, it is unlikely that our employers would be willing to implement the living wage. This means that unfortunately for us, it looks like we'll be stuck on the minimum wage for a long while yet.



Image: Lola McEvoy

An evening with PwC

Kieran Savage

PwC are a professional services company that is active in 776 locations in 158 countries, with 53 offices in UK for 26,000 clients.

An evening with PwC was an event centred around PwC's new office building located on Wellington Road. Their new Leeds base has been labelled as one of the most modern office buildings in the north of England, and I can vouch for that. Suggestive of the significance of the regions for PwC to move to a prominent location, showing that London is not the be all and end all, with northern regions having actually performed exceptionally well, generating more business than London. This is probably one of the reasons why PwC now have 25 offices outside of London.

What was the evening like with *The Times* top graduate employer?

I was overwhelmed by the modernity of the office, how can a lift not have buttons, a supposed security measure, as is the necessity for a firm that holds highly confidential information.

We were welcomed by a reception where there was a chance to get to know the other interested attendees-

who had come from completely different academic backgrounds ranging from accounting & finance to biomedical science and were in attendance to gain further insight into various different opportunities that PwC offer- graduate schemes, year in industry placements, summer internship and experience professional careers. After we were then invited to attend a presentation, which focused on what PwC is all about. Alongside PwC being one of the big four accounting firms, it has a broad range of services, which defies the strong perception of accounting firms involving mundane, "boring work".

PwC's organisational culture is based on a 5-core competencies matrix of: whole leadership, business acumen, global acumen and technological capabilities.

PwC differentiates itself from the other large professional service partnerships by emphasising its core focus to be on growth as an individual where quality and value means everything.

PwC is the most global of the big four and has the biggest audit business generating \$15.2bn compared to \$11.3bn at EY in 2015. PwC has been regarded as the most prestigious firm according to Vault's latest ranking.

After the presentation there was the opportunity to speak to PwC employees in the respective departments, gaining some unique insight into the various departments, whilst enjoying a seemingly endless amount of pizza. We were then given a full tour of the office; of particular note was the rooftop with the most amazing view of the Leeds skyline.



The smokescreen that top clothing brands are hiding behind

Shona Augustinus

You would think that in 2016, child sweatshops would be a thing of the past. However BBC Panorama have found this is not the case. The investigation found that Syrian refugees as young as six were working in clothing factories across Turkey. To bring this even closer to home, these factories were producing for top companies in the UK, including M&S and Zara. This means that the clothes that you are wearing right now could have been made by the hands of a ten year old refugee, working a twelve hour shift for as little as £1 per hour.

Increasingly, clothing labels are starting to read "made in turkey". The reason for this is due to the fact that Turkey can provide the top clothing brands with the cheap products they are demanding. It is estimated that around 60% of Turkey's workforce is unregistered and this allows for easy exploitation as there is little to no government protection for these workers. Adding to this, the recent refugee crisis means that there are around 3 million Syrian refugees now living in Turkey, leaving them open to Turkish employers ready to exploit their desperation for work. These refugees know that they are being subjected to abusive conditions, but they feel as if they have no other choice if they want to feed themselves and their families.

The investigation found that workers in these sweatshops worked as long as thirteen hours a day in hazardous and sometimes life threatening conditions. It showed the devastating effect on one woman, whose husband had died in a factory accident, but she had no other option but to continue to send their children to work in similar factories, otherwise they would starve. The journalist was clearly taken aback by speaking to one child who was reduced to tears saying "I want to find another job, otherwise I can't live". It seemed as if the machines that they were using in the factories were more valuable than the workers lives.

Brands that were found using these suppliers were ASOS, Next, Mango, Zara and M&S. They are able to get away with this by hiding behind the smokescreen of the complicated supply chain. They have contracts with one supplier for a certain amount of products but this supplier will then have many sub-contractors which the top brands are "unaware" of and this is where the Syrian refugees can be found. It is unacceptable that M&S, who constantly boast of their commitment to ethical standards of production, could allow this to happen. All these companies say that they conduct regular unannounced checks on their suppliers. However, if the BBC were able to find all of this information in a matter of days, then surely these multi-million pound companies should be aware of what's happening in their own supply chains?

Since the documentary has aired, the businesses mentioned have started to conduct their own investigations but have not fully owned up to all of the incidents exposed. But to put this simply - this is not enough. These brands have a responsibility to know where their clothes are coming from and who is producing them. There is absolutely no excuse for clothing businesses to play innocent, and more pressure needs to be put on them to stop this from continuing in the future.



Image: Newline.com

The Lunar-cy of Moons

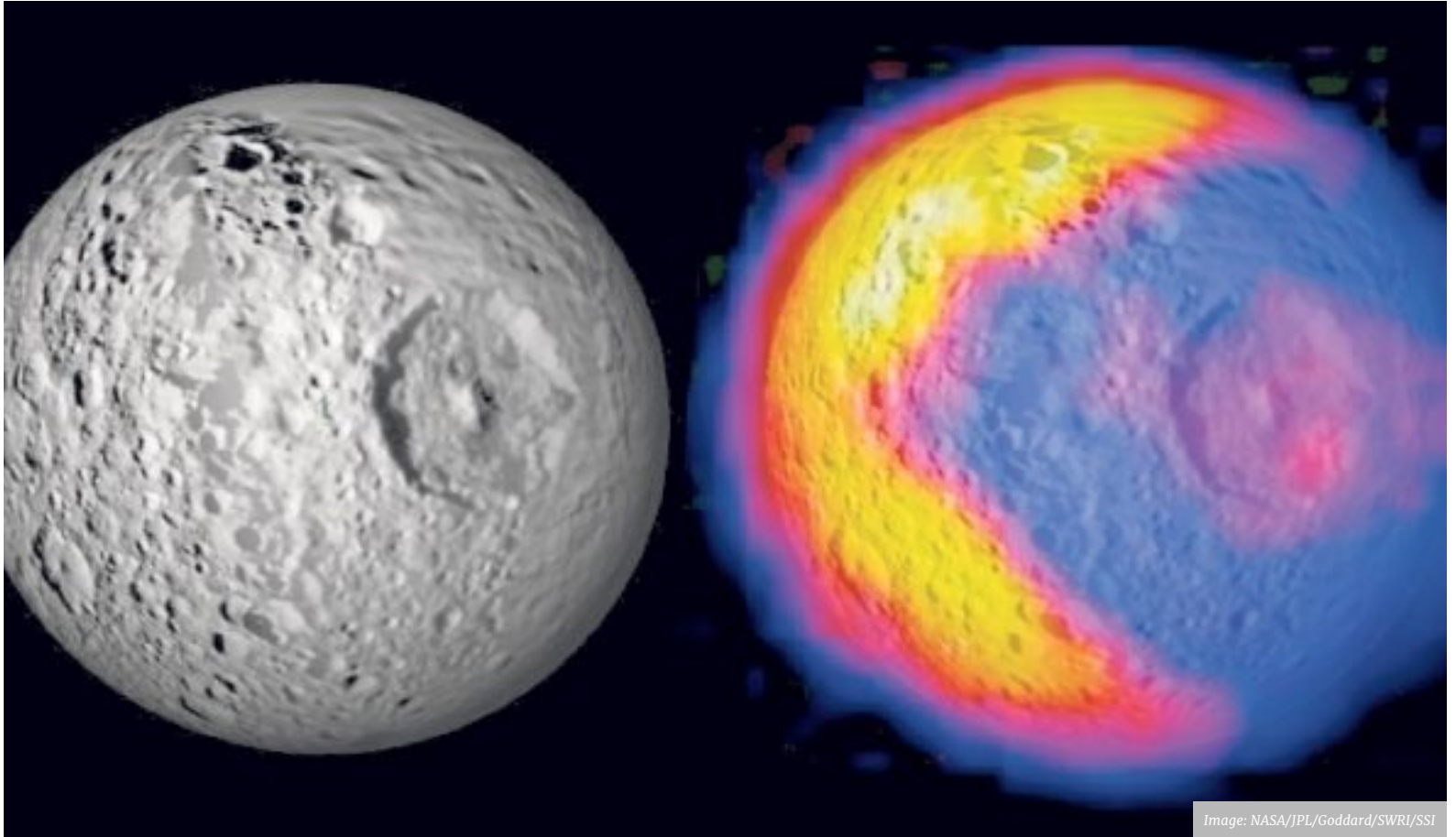


Image: NASA/JPL/Goddard/SWRI/SSI

Sam McMaster
Science Editor

“That’s no moon, that’s a space station.” For anyone who has watched *Star Wars: A New Hope*, Alec Guinness’ famous line conveys a sense of dread from the realisation that the empire had constructed an orbital machine of awesome destructive power. Perhaps it’s just my nostalgia for one of my favourite childhood movies, but the Death Star represents a major piece of cinematic history. Its design – a mere figment of someone’s imagination – has, undoubtedly, withstood the test of time. Since the release of the *A New Hope*, telescope technology has moved on, satellites have been launched and we have begun to map the planetary bodies of the solar system in greater detail. So imagine the surprise of stargazers when they found several moons that looked remarkably similar to the iconic space station.

Let’s begin with Mimas – its size calculated at 10% of that of our moon – making it one of Saturn’s smaller satellites. When viewing it at just the right angle, the massive crater on its northern hemisphere resembles the laser dish of the Death Star. It’s quite the coincidence that this moon, located 1.27 billion km from earth, looks just like Grand Moff Tarkin’s dream project. Mimas has another other trick up its sleeve; when viewed in the infra-red spectrum, it has an image of Pac-Man eating a dot on its surface. It’s still a mystery to astronomers and astrophysicists why the thermal pattern on its surface looks so weird, although it could be due to the rock composition of the moons mantle or some surface texturing effect.

This isn’t the only fantastic little moon in our solar

system; Phobos, Mars’ largest moon, also resembles the Death Star. Measuring at just 22km in diameter, Phobos was previously hit by an asteroid or comet which produced the 9km wide Stickney crater. Recent simulations have shown that to create a crater this size, it would require the impact of an object with a 250m diameter travelling at 6km/s.

Death star moons aren’t the only surprise small satellites existing in the solar system. Io, the fourth largest moon of Jupiter, is a fiery hell of intense radiation and constant volcanic eruptions – spitting out 100 times more lava than all of Earth’s volcanoes. However, Io is cold enough to be covered in layers of sulphur dioxide frost. All this activity can result in massive plumes of gas and dust erupting up to 500km into space.

Now to the oddball moons of the solar system. Saturn’s Pan and Atlas both have a centre bulge and disc around their equators, giving them the resemblance of flying saucers. The pair are truly tiny; Atlas has a diameter of 18 km from pole to pole, compared to 40km across the disc. It is thought that their rotund shape is caused by a combination of their rapid rotation and proximity to Saturn’s rings, causing them to gather icy material at their equators.

Finally we have Titan, Saturn’s largest moon, which is perhaps the strangest of all. When images first returned from the Huygens probe in 2005, scientists peered through the haze of its thick nitrogen atmosphere to see a surface that looked eerily like Earth. It has lakes, hills, caves, plains and desert dunes just like the rock we call home. Don’t be fooled by the similarity though, Titan’s temperatures reach a very chilly -180°C. The lakes and rivers are of great

scientific interest; consisting of liquid hydrocarbons such as methane, ethane and propane, which may provide a food source for alien life yet to be discovered.

When you know worlds like these exist, it’s hard to be bored when looking up at the night sky. Indeed, maybe if you look a little closer you’ll find something fantastic and, following the American election results, I bet there would be no lack of volunteers wanting to go and visit these extraordinary moons.

Mini-Moon Factlets

- It’s estimated that there are 181,437kg of man made materials littering the Moon’s surface including space probes, lunar rovers and astronaut poo containers.
- The Moon’s mean density is 3.34 times that of water. On Earth it is 5.5, suggesting that large areas of the Moon’s interior are cavernous.
- Moon rocks are magnetised, which is weird as the moon has no magnetic field itself. Scientists are still confused as to how this happened. As a result, a ‘close call’ with Earth could see the moon apart ripped apart.

Psychological Supermarket Sweep



Image: Mtaylor848

Michelle Heinrich

You may have never given it a thought, but supermarkets spend an extensive amount of time planning the layout of their stores. It's no accident that we find ourselves wandering around, trying to find the one item that we came in for and which seems to have moved around magically. This is more than just sneaky tactics; we're talking persuasive psychological techniques used by supermarkets to make us spend more.

Supermarkets rely on your subconscious mind to make split-second decisions. Emotions are a big part of this; emotions that can be affected by smell, sound and sight. Entering a supermarket, you may have noticed that fresh produce and fresh bread are positioned near the entrance of the store. The smell of freshly baked bread and the sight of fresh fruit and vegetables promotes good feelings, giving the impression that the store is a refreshing and relaxing place.

The placement of items on store shelves has also been extensively studied. Products that the supermarket wants us to buy, for example those with wider profit margins, are placed at eye level. Research – using eye tracking devices – has shown that our eyes mainly focus on these eye-level items. Cheaper products and less popular items are placed higher up on shelves, or instead right at the bottom; places that cause more hassle to reach. Those devious store planners also target children, ensuring that the aisles with the most child-friendly products are designed so the most tempting items are at the eye level of the child rather than the parent.

Psychological research has also shown that the more time spent inside a supermarket results in us buying more. Placing essential items, such as milk, bread and eggs, apart from one another at the back of the store is done to achieve exactly that – make us buy more! While we try to find our way to the back of the store to get our milk, we pass many red pricing signs that scream “look at me”. Studies have shown that the

colour red draws our attention easily, so effectively in fact that a constant distraction from these signs can result in us totally forgetting our shopping list. This prompts impulse buys. We make a lot of these at the checkout, where supermarkets conveniently place smaller items – such as chewing gum – in the hope that buyers will grab them while they wait.

Supermarket research shows that most people will only walk a few steps into an aisle, rather than the arduous task of striding up and down. As a result, the most attractive products, such as branded or sale items, are placed at the ends of the aisles to increase visibility. There's another psychological trick that supermarkets like to use at this point; they will price items as if they are on sale by putting up a new price sign when, in fact, the item costs the exact amount of money as it did before. Sneaky. Multi-buys are similar in that regards; they look as if it is cheaper to buy in bulk when they will often cost the same, if not more, than if bought separately.

The psychological tricks don't stop there either; supermarkets even apply them to the trolleys we use. Their size have increased over the past few years, deliberately to play with our perception – to our subconscious mind an empty looking trolley doesn't look as appealing as one that is filled. Some trolleys have GPS trackers attached to them, tracking your shopping and walking pattern while in the store. In addition to this ‘big brother’ style shopping experience, supermarkets also use different floor textures – almost like speed bumps – to slow us down and spend more time looking at shelves.

Most importantly though – especially if you're working to a budget – make sure you avoid shopping when hungry or stressed. Your brain, and stomach, can cloud your judgement! Major resources go into analysing our shopping habits, with many more techniques and tactics existing for supermarkets to make us spend more money. Who'd have thought that so much physiological emphasis could be placed on buying a quick pint of milk...

What's new in Science?

• **Pupil response can predict relapse into depression:** Researchers from Binghamton University have revealed that pupil response to negative emotional facial expressions predicts risk for relapse into depression. After testing the hypothesis on a group of 57 women with a history of major depressive disorder, the research team found that those with the greatest risk would react to negative stimuli but not positive facial expressions.

• **Diamond nanothread to be newest building material:** Queensland University of Technology's Dr Haifei Zhan is leading the charge in a global effort to explore the possibilities of diamond nanothread as a ‘miracle’ material of the future. It could be used in everything from clothing to cars due to its excellent mechanical and thermal properties.

• **Second Law of Thermodynamics broken?** The Universe's gradual and eventual march towards an increase in entropy may be a thing of the past with a new formulation of the theorem in quantum mechanics. Researchers from the Argonne National Laboratory used H-theorem, normally used to demonstrate an irreversible increase in entropy from a reversible process, to show that the law can be violated under quantum conditions.

• **Lake discovered under volcano to unlock eruption secrets:** Scientists from the University of Bristol have discovered a massive magmatic lake beneath a dormant volcano in Bolivia. The lake is dissolved into partially molten rock at a temperature of 10000 °C and could explain some types of volcanic eruptions – the high pressure water bubbles could drive volcanic activity.

• **Evolution pushed Neanderthal genes out of human genome:** Neanderthal DNA makes up 1-4% of the genomes of modern human populations outside Africa. Researchers from the University of California have shown that as the human population grew, natural selection removed large amounts of weakly deleterious Neanderthal gene variants.



Image: Indrik mayneur

The Gryphon GIAG: Baking Society



Image: Baking Society

Amy Brown

Do you love cakes? Especially free cakes? Then you should have attended the Baking Society GIAG on 18th October. We sampled an array of different treats, lovingly baked by the committee members. We were spoilt with a range of yummy goodies, including ginger and lime cake, chocolate chip cookies, brownies, and a really tasty raspberry cupcake, filled with jam. As a fanatic cake lover, you can imagine this was the best part of the GIAG for me.

Following this, we teamed up in fours for a baking related quiz; our team was called 'A piece of cake'. This was really fun, but also quite challenging. In the first round we were presented with an image of a cake to identify. There were also a few questions in the quiz related to the *Great British Bake Off*, Paul Hollywood and Mary Berry. My flatmate and I made two friends during this part of the quiz, one was from Singapore and the other from India, so they weren't as knowledgeable on British baking. They hadn't even heard of the *Great British Bake Off*! Following this there was a music round where we had to guess the baking related songs by artists like Rihanna, with her song 'Birthday Cake', and Gym Class Heroes with 'Cookie Jar'.

The baking society meet at 6pm every other week on a Tuesday at the Business School and with a lot of delicacies, usually with a set theme, such as Halloween. The baker membership is £22 including a food hygiene certificate, valid for three years. Alternatively, if you already have a food hygiene certificate then you can get the £10 membership and also come along to taste all the great bakes. However, if you just want to come along for tasting the amazing bakes, then you can sign up on the Facebook page a week before and its only £2, or if you're baking then its completely free! You can eat all the cake! The baking society even have an exclusive range of merchandise for sale including

jumpers, mugs, aprons and even wooden spoons! They have also held a variety of socials, the biggest being the 'Cakely Run', like the Otley run, but instead of pubs and alcohol, you go to coffee shops and eat cakes – swap your pint for some pavlova! All the satisfaction of an Otley run without the hangover – what's not to be excited about?

Hopefully, this has sold you on joining the Baking Society, the society where you can literally have your cake and eat it!



Image: Baking Society

Leeds Welcomes Powerlifters: LiftSoc

Elsa Amri

Is powerlifting a sport you're interested in? Or perhaps you're unfamiliar with the activity and want to learn more. Is lifting weights a secret passion of yours? This is your chance to find out, because The Gryphon interviewed President of the new powerlifting society, LiftSoc, to find out more

When did you get into weightlifting?

I got into weightlifting about 2 and a half years ago. I was regularly going to the gym, doing bodybuilding, and about 18 months ago I walked into the gym one day and wanted to see what my dead lift was, the heaviest weight you can lift. From then on, I started going to the gym and competing with myself to try and lift more. With bodybuilding, the end game is how you look; with powerlifting, it's what weight you lift and you're not comparing it with other people, unless you're in a national competition. It's an individual sport where it's you against yourself, and I really like that aspect.

What do you do in a typical session?

We have sessions every Wednesday, and membership is £27. Our first two sessions have involved people booking a slot, either 12-1 or 1-2, just so we can get into a rhythm of who has got what level of experience. The first five minutes would be warming up with squats and lunges. For our first session, we had half the group do squats and the other half do dead lifts, and halfway through, we switched over. During that time, Chris, the coach, would walk around and tweak people's form, telling them whether or not they should do something different. So that's what all the people

new to the sport would do. We also have a lot of people who don't have as much need for coaching, because they have been doing it for a couple of years, and they would go off in their own groups and train with each other.

For beginners, what advice would you give them for getting into the sport?

Most importantly, don't eagle lift. Eagle lifting is where you walk in and see what other people are doing, and decide you want to better them. That's the wrong way to go about it because you're not going to get any results. To start properly, try and get yourself in a powerlifting program. If you get on a program, you'll start to see your progress, and because you can see that you are progressing, you would be encouraged by your own ability to carry on. Powerlifting gets a bad name because guys slam the weights, and people see it as an act of aggression, but we want people to see that it's for everyone and anyone, and there's no negative criticism, only constructive criticism. There is no laddish environment.

Do you have any events planned for this semester?

We are planning on

hosting a powerlifting competition on the 7th of December, and we also want to host another one in Semester 2. The competition would consist of 2 categories: beginners and more experienced lifters. If you have never power lifted before, or you want to do it casually, that's fine, you would not have to wear all the equipment or a singlet. But we're also going to have a category for people who want to take it more seriously. It might not be a certified competition but we want to get people used to competing. Members of the club would get a discount on the entry fee. We're not trying to find the strongest people in the gym, but we want people to start seeing powerlifting in a new light.



Image: LiftSoc

Premier League title race tightens up

Ian White
Football

The team that wins the league this season may not boast the most expensive squad, play the most dangerous attacking football, or even be the most solid at the back. In this tightest of title races the team that proves the most versatile, that can change the way it plays depending on its opponents, will come out on top.

No doubt after their extraordinary thrashings of Watford and Everton respectively, Liverpool and Chelsea are now being hailed as this week's favourites for the title. Liverpool certainly underlined their progress under Jurgen Klopp, by demolishing a Watford team which beat them 3-0 last season, although they still displayed defensive vulnerabilities, conceding a soft goal and if Watford had been more clinical it could've been more. Still, does conceding the odd goal matter if you're scoring 5 or 6 at the other end?

Liverpool's attacking strength is based on the fluidity of their formation and the sheer number of quality attacking players they have at their disposal. It's not the end of the world for Klopp if one of his attacking players hits some bad form or gets injured, as they can easily be replaced. So far the 2-0 defeat at Burnley and the drab 0-0 draw against Manchester United seem to have been nothing more than blips,

and if Liverpool keep up their impressive record against the top sides (2 wins and 2 draws), they may be able to afford an off day against a bottom half side every now and then. So far their attacking versatility has allowed them to overcome the vast majority of their opponents, it could just be enough to win them their first Premier League title.

Chelsea, a team that endured a shaky start to the season but is now finding it's stride, will definitely be up there with them. Antonio Conte's introduction of a back three was certainly a bold step, but it shows that he isn't afraid to be versatile with his system in order to get the best out of his players. Eden Hazard in particular has flourished, liberated from the duty of tracking back by the presence of Marcos Alonso behind him at wingback.

While Conte is playing with a system to fit his players, his counterpart at Manchester United is attempting to force his players to fit his system. Mourinho's almost religious dedication to playing with a 4-2-3-1 is forcing him to play too many players out of position, Rashford and Mata aren't wingers but they have been forced out wide to accommodate more expensive acquisitions. Compared to Liverpool and Chelsea, United seem rigid and nervous, with abject defending causing them problems against a Swansea side low on confidence. Their shaky defence was also punished in games against Stoke and Watford. If they

carry on like this they'll struggle to make the top four, never mind winning the league.

I haven't even mentioned teams like Man City, Arsenal and Tottenham who are all in with a shot at the title, but who have also been inconsistent over the first 11 games. That's why I'm backing Chelsea, the only top team that has progressively improved throughout the season, and Liverpool, who have been consistently outstanding throughout a difficult opening run of fixtures. Although looking back at last season's title race, I wouldn't put any money on it.



Image: Jae C. Hong/AP

Twenty-ninth time lucky for Ireland

Ryan Wan
Rugby Union

This past weekend marked the start of the autumn internationals where the Southern Hemisphere teams travel to the North in a battle to see whose brand of rugby is superior. The rugby powerhouses of New Zealand, South Africa, Australia and Argentina will all be in action against the Six Nations countries in the coming weeks, along with smaller nations such as Fiji, Samoa and Tonga also touring.

Ireland had a tough opening game against the mighty All Blacks. However, in a slightly strange turn of events the neutral ground of Chicago, USA was where Ireland would take on New Zealand in an initiative to boost rugby in the States. Coming into

the match the All Blacks looked almost invincible on the back of a record 18 match winning streak. There were hopes of a vulnerable team in transition following the retirement of key players, such as Captain Richie McCaw and leading point scorer Dan Carter, with their 2015 World Cup triumph quickly extinguished in the past few months. A whitewash of Wales in the summer was similarly followed by dominance in the Rugby Championship, finishing with 30 out of 30 points and winning the tournament with two games in hand; sending out a clear message that the number one team in the world were going nowhere.

Whilst Ireland put themselves on the scoreboard first, through the boot of Jonny Sexton, it was the All Blacks that crossed the line for the first try of the

game with an unconventional try. Ireland showed their ambition following Joe Moody's sin binning for a tip tackle by kicking to corner. This ignited a fire under Ireland, taking full advantage of their extra man scoring twice during this period, the first from the lineout and the other from C.J Stander muscling his way over. Whilst their efficiency in attack gave them the lead, it was their ferocity in defence that kept the All Blacks from scoring. Poor defending by New Zealand also resulted in Conor Murray scoring, giving Ireland a 25-8 lead at half time.

Although New Zealand started the second half with much more tempo, Ireland scored first with Simon Zebo extending their lead to 30-8. However the number one team in the world fought back in typical fashion scoring three tries in the next 15 minutes, with Ireland only managing a penalty kick during this time, to bring the score to 33-29. Ireland's ferocious defence re-emerged late in the game to deny New Zealand anymore points and with four minutes to go Robbie Henshaw's late, converted try sealed a historic win for Ireland.

This is the first time in 29 attempts that Ireland have managed a win against New Zealand and the All Blacks will be keen to keep it that way. They will get their chance at revenge in two weeks, although this may prove more difficult since Ireland will have the home advantage. The All Blacks will be playing for pride, whilst Ireland will be hoping to repeat their historic win and celebrate on home turf with their supporters. More records could be broken with the All Blacks not having lost twice in a calendar year since 2011, and they've also not lost to the same team twice in a year since 2009, when Australia beat them in the Tri-Nations.



Image: ESPN

Manny Pacs a punch on comeback

Luke Etheridge
Boxing

Manny Pacquiao made a triumphant comeback from his short retirement by claiming the WBO welterweight title from the holder, Jessie Vargas. It was a comfortable victory for the former eight-division world champion, as he won by unanimous decision in Las Vegas, and his decision to invite former rival Floyd Mayweather ringside sparked rumours that a rematch may be on the cards.

Despite being a decade older than his opponent, Pacquiao started the match on the front foot, showing

good movement and controlling the fight. The first round was fairly scrappy, but a solid left hook late on in the second round sent Vargas to the canvas, and gave the Filipino extra momentum. This seemed to knock the confidence of Vargas, as he didn't really pressure Pacquiao in the third round, allowing the veteran time to relax and recuperate. The American finally showed some of the skills that won him the world title back in March during the fourth round, landing some good hits with his right to remind Manny that he wouldn't be able to cruise his way through the match.

The age difference between the two fighters meant it would be inevitable that Pacquiao would need to conserve energy at points during the match. Vargas took advantage of this to edge the fifth round, but with the right side of his face beginning to swell up, he was susceptible to hits from Manny, as he solidified his advantage at the half way point of the match. Pacquiao continued to concentrate his punches

on the American's face during the seventh and eighth rounds, with the constant pressure, plus a clash of heads, opening a cut above Vargas' nose.

Sensing that he had a sizeable advantage, Pacquiao began to relax more in the final four rounds, as both of the fighters began to tire. Vargas began to have the look of a defeated man, as he realised the knockout he would need to win the match wasn't coming, with Pacquiao feeding off of the crowds energy, in an attempt to try and knockout his opponent for the first time since 2009. In the end, he ran out of time before he had a chance to knockout Vargas, but Pacquiao's performance through the twelve rounds was enough to win by a unanimous decision, with two judges scoring the fight 118-109, with the third judge deciding that Manny edged it 114-113.

With rumours about Mayweather vs Pacquiao II circling after the fight, it will be interesting to see whether we see the Filipino in the ring any time soon. Manny has been involved in politics in his home country since 2010, and took up a position on the senate of the Philippines in June. Boxing is clearly no longer his top priority, as he flew back home straight from the fight, stating that he was 'excited to get back to work'. On the other hand, his retirement lasted less than a year, and it will be interesting to see whether another big purse would be enough for him to make the transition from senator to sportsman once again.



Image: Issac Brekken/AP

Djokovic dethroned as No.1 by Murray

James Felton
Tennis

For the first time since the ATP tour rankings were established in 1973, a male British tennis player sits as the world number one: he could not be more deserving of this monumental achievement. Andy Murray, in overtaking his great friend and rival Novak Djokovic, has truly cemented himself as one of the greatest sportsmen the United Kingdom has ever had to offer, following a truly magical season, both on, and off, the tennis court.

It was this time last year that Murray helped Great Britain win their first Davis Cup title since 1936, a brilliant start to a brilliant year. After losing both the Australian and French Open to the former number one Djokovic, it seemed the Scot was going to repeat a frustrating side of his game. Notwithstanding his world-class ability, Murray has struggled in the past to convert good, solid performances in tournaments into major title wins. Indeed, before the summer, he had won two, but lost eight, of his major final appearances. In July, though, after missing out in Australia and France, he did manage to win his second Wimbledon title after beating Djokovic, before winning the Olympic Gold in Rio against Juan Martin Del Potro. Recently, in the month of October alone, he has managed to win three titles, two in China and one in Austria. Because of this scintillating form and after winning the Paris Masters – where his Serbian rival was knocked out in the Quarter-Final – he was officially announced as the new world number one.

Off the court, Murray celebrated the birth of his daughter Sophia in February, rounding off what has been for Murray, unlike many people, a brilliant 2016.

Murray has now been drawn in a tough looking group in this weekend's ATP World Tour Finals alongside Stan Wawrinka, Kei Nishikori and Marian Cilic.

The incredible duo of Roger Federer and Rafael Nadal, conversely, will not be taking part in this year's showdown event at the O2 arena in London for the first time in over a decade, after prematurely ending their seasons through injury. For many, these two players formed the best rivalry the sport of tennis has ever witnessed. Between them, they have 30 major title victories and would have almost certainly have added more to this impressive tally had it not been for the emergence of great players such as Novak Djokovic and Andy Murray.

Despite this recent lack of success from Nadal and Federer, 2016 has hardly been doom and gloom for them on the tennis court. Federer managed to reach semi-finals in both his Grand Slam appearances, whilst Nadal managed to win Gold and Bronze medals at the Rio Olympics. Federer was unlucky in playing against a resilient Andy Murray, whilst Nadal, competing in three different disciplines in Brazil, found the schedule, as well as the intensity of the matches, too much to regain his singles title, but managed to win the men's doubles

with his friend David Lopez.

Their legacy is not finished, but as their powers begin to fade, one will do well to remember the players that they were, not what they currently are. Hopefully they can carry on playing as long as possible, especially since they have certainly brought tennis to the masses, and, alongside Serena Williams, are global superstars. One thing that is certain, indeed, is that once they retire, the sport will never be the same again. However, sport evolves in cycles, and although off the court the sport might be marred with match fixing scandals, on the court, it is in a healthy position due to the amount of top players who are still playing and can challenge for major titles. Make no mistake about it, though, 2016 belongs to our very own Andy Murray, and long may that continue.



Image: Getty Images

Racing world pulls together for Tylicki

John Gibby
Horse Racing

Perhaps one of the most unconsidered factors about sport is the physical demand on those who take part in it, and the dangers that sportspeople face through putting their bodies through immense pressure every day. This is no truer than in horse racing, where its contestants grab on to the back of a half-ton mammal and accelerate round tracks at 40 mph, in fields of up to 40 horses. Last week the sport made headlines when four horses collided during a flat race at Kempton Park, throwing the jockeys from their saddles onto the synthetic surface below. Three of the riders suffered only minor injuries, and the horses involved were unhurt, but for promising young jockey Freddy Tylicki the incident resulted in a T7 paralysis, tragically leaving him without use of the bottom half of his body. In light of this shocking news, the racing community did what it does best, and rallied round Tylicki and his family, with thousands of messages of support coming from fellow riders as well as trainers, owners, stable staff, journalists and ordinary fans offering their own condolences as he lay in the intensive care unit at St George's Hospital in London.

Actions speak louder than words, however, and outspoken racing broadcaster Matt Chapman, soon to start a new job as ITV Racing's betting correspondent, was quick to set up a GoFundMe page to take contributions to support Tylicki and his family, now he finds himself unable to do the job he has excelled at for the last decade. The response was immediate. Chapman set the modest target of £20,000 but within hours donations from all corners of the racing fraternity and beyond had far exceeded that sum. By the time the page stopped taking donations on Wednesday, more than £200,000 had been raised, with several additional large contributions promised by various bookmakers,

an appropriate gesture from businesses which rely on the talent of people like Tylicki within the industry.

It's difficult to fathom the situation that the Group 1 winning rider finds himself in now. Having dedicated his life to the sport he will no longer be able to race-ride, and will in time need to find a new pursuit in life. Those who know him best, however, have spoken of how they think of no one better to find the silver lining in this most unfortunate of situations, and Tylicki will no doubt take solace in events surrounding former jump jockey Robbie McNamara, who was paralysed in a fall at Wexford last year, and has now embarked upon a promising career in training.

Racing can be a controversial sport. It can, on occasion, be a difficult sport to love. It is certainly a sport of immense ups and downs. But it will always be a sport that looks out for its own, and then some. It would be impossible for most of us to imagine how Freddy Tylicki is feeling at this moment, but there is no better community for him to be a part of at this incredibly difficult time.



Image: PA

This BUCS Girl Can Week

Universities across the country ran a #ThisBUCSGirlCan week to encourage more women to get involved in sport - here are the highlights from the week's women sport

Basketball: The women's 1st team faced Teeside for the second week in succession, and it was another dominant performance, with Leeds winning 68-28 in Middlesbrough. The team have made a good start to the season, winning three of their four matches, but next week will prove to be a stern test for them, as they play league leaders Northumbria.

Their next cup match is against Edge Hill on November 23rd, who received a bye into the second round, with the winner of that match securing a quarter final match against UCLan or Liverpool.

Squash: Results were disappointing for both of the women's squash teams, as they suffered defeats to Sheffield. The first team match was close, with the score ending 3-1 overall, with Sheffield winning ten games to Leeds' six. In contrast, the second team failed to win a single game, as Sheffield defeated them 4-0.

Badminton: The women's badminton teams were both involved in one-side matches, but with vastly contrasting fortunes. The 1st team were defeated in their Premier North match 8-0 at the Edge by Nottingham. In the Northern Conference Cup, Leeds 2nds were 8-0 victors against their Manchester counterparts, putting them into the last 16 of the competition.



BUCS fixtures 16th November

Full fixtures and results at bucs.org.uk

- Badminton Mens 1st vs Manchester 1st: 2pm, The Edge
- Basketball Mens 1st vs Durham 2nd: 4.30pm, The Edge
- Football Mens 1st vs Beckett 1st: 2pm, Top Pitch, Headingley Campus
- Football Womens 2nd vs Teeside 1st: 2pm, Weetwood
- Hockey Mens 3rd vs York St John 1st: 2.30pm, The Edge
- Hockey Womens 1st vs Birmingham 2nd: 5.30pm, Weetwood
- Lacrosse Mens 1st vs Newcastle 1st: 4pm, Weetwood
- Lacrosse Womens 2nd vs Durham 4th: 2pm, Weetwood
- Netball Womens 3rd vs Northumbria 3rd: 4.30pm, Gryphon Sports Centre
- Rugby League Mens 1st vs Beckett 1st: 2pm, Headingley Campus
- Rugby Union Mens 1st vs Loughbrough 2nd: 2pm, Weetwood
- Table Tennis Mens 1st vs Keele 1st: 2pm, Cromer Terrace
- Tennis Mens 2nd vs Sheffield 1st: 12pm, David Lloyd Moortown
- Tennis Womens 1st vs Durham 3rd: 12pm, David Lloyd Moortown
- Water Polo Mens 1st vs Beckett 1st: 3pm, Pool, Headingley Campus
- Ultimate Mens 1st vs Manchester 1st: 2pm, Weetwood

Leeds 3-0 Sheffield



Comfortable cup win for Leeds

Luke Etheridge
Women's Volleyball 1st

The women's volleyball first team continued their fantastic start to the 2016/17 season by defeating fellow Yorkshire side Sheffield in the first round of the Northern Conference Cup, securing their fourth consecutive victory with a fantastic performance at the Gryphon Sports Centre.

Leeds, who were defeated in last year's cup final by Sheffield Hallam, will have been confident of getting their cup campaign off to a great start against Hallam's city rivals, after defeating them in the league last week. The home side served to get the match underway, and got off to an ideal start, with miscommunication from their opponents helping Leeds win the first two points. Determined to avenge their league defeat, Sheffield showed some good skills to overturn this early lead, before great reactions from Laura Alborghetti to make the dig put the scores level at six all. The next eight points were shared between the two sides, before Leeds showed what they were capable of to gain a four point lead. As volleyball is such a fast paced sport, there is likely to be some close calls for the referee to make, and that was certainly

the case in the first game, with Sheffield being adjudged to touch the net on multiple occasions, to put the home side 18-13 ahead. Leeds stepped up the pace in the final few points with some good spikes, to win the first game 25-15.

The second game was very even in the early stages, with the first dozen points being shared evenly amongst both teams. Great serving from Hannah Storey put daylight between the two teams, with Leeds taking advantage of this with some fantastic teamwork, scoring eleven unanswered points to lead 17-6, as the match looked to be slipping away from the away side. The best period of play for Sheffield came at the end of this second game, as they began to play some free-flowing volleyball without any pressure from the scoreboard. Good serving, as well as rugged defensive work from the entire team, cut Leeds' advantage from 22-9 to 22-14, before good hands from Alborghetti, combined with two good serves from captain Cathrine Laffan put the home side one game away from victory, winning the second 25-14.

Sheffield took the lead in the third game, leading 7-4 in the early stages, with stand-in coach (and society president) Nigel Sibanda calling a time out

to give the home side chance to regroup. The tactic worked, with Leeds winning fifteen of the next nineteen points, putting them just six points away from the next round of the cup. Once again, close calls from the referee seemed to be going in Leeds' favour, and this perceived injustice seemed to fire up the Sheffield side, as they closed to within one at 19-18, before a good spike from Alborghetti stopped the rot. Miscommunication between players was a common theme from the away side, and this cost them dearly in the latter stages of the match, as they twice gifted points to Leeds by leaving the ball. This extra cushion seemed to help the home side relax, and after spurning the first match opportunity with a netted serve, they took the match at the second attempt, winning the third game 25-19.

After the match, Sibanda was delighted with how the team had performed, especially as some players have only recently joined the first team. He said: "It's a rebuilding team, a few were here last year but it's basically a new team. They've got some strong players and it's going great so far." With performances like this from a 'rebuilding' team, there is no reason why they can't go one better than last year, and bring cup glory to Leeds.