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Engineering Havoc

The Civil Engineering building was evacuated three times in one week

Euan Hammond
News Editor

The University of Leeds' Civil Engineering Building on campus has been evacuated and cordoned off by fire services and police on three separate occasions this week following an reported leak of a 'respiratory irritant'.

West Yorkshire Fire Service were called to the scene on both Monday and Tuesday evening. The Civil Engineering building, as well as the surrounding Mechanical and Electrical Engineering buildings, were evacuated and ventilated, but they found no harmful substances and declared the buildings safe to enter.

However, just 48 hours later, on Thursday afternoon, the Civil Engineering building had to be closed for a third time. A University spokesperson told *The Gryphon*: "At no time has the Fire Service detected any hazardous substance and they confirmed that the buildings were safe to re-enter, so to help us identify what may be causing the problem and as a precaution, we are cordoning off parts of Civil Engineering

as we run our own investigations with specialist agencies. In the meantime, we thank staff and students for their patience."

Luke Etheridge, a third year Civil Engineering student informed *The Gryphon* that, when leaving the Engineering building at 6.30pm on Monday night, he detected a "funny smell" and found out that alarms were activated soon after. A fire engine was later seen outside the building at 10.30pm.

On Tuesday, Fire Wardens, police and University staff prevented anyone from entering the building. Ambulances and paramedics arrived on site, but the university have stated that nobody was taken to hospital following the incident.

However, anecdotal evidence suggests that some students didn't take the evacuation seriously. One student, going by the name Shaz, informed *The Gryphon* of the "large number of students who ignored the alarm and flashing lights. 30 minutes or more after the alarm had sounded, some students were walking through Civil Engineering, risking their

own and other people's lives."

Fortunately, the majority of students did heed the warnings and left the building in an orderly manner.

The University staff informed students that all scheduled lectures, tutorials, labs and seminars within the affected buildings had been cancelled for the rest of the day. The frustrated students then faced a long wait to retrieve their belongings. One student said: "My car and house keys are inside. It's a nightmare."

Students' ability to meet deadlines have also been affected by the evacuations. Noah Segal, a second year Product Design student said: "It restricted access to computers with software we needed for coursework so deadlines got pushed back a few days."

"Also we have missed classes and this has resulted in new work not being able to be introduced, which will most likely mean pushing back more future deadlines."

With the issue remaining unresolved, it looks like closures are set to remain in place for the near future.



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Quote of the Week

*I have a Brexit plan.
You don't know her.
She goes to another
school*

@AhirShah
Twitter

Credits

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Jessica Murray

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Dominic Johnson

Digital Associate ~
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Society ~ Elsa Amri, Bea
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Sport ~ Luke Etheridge,
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Editor's Letter:



Dear Students of Leeds

This Saturday, students from around the country will be descending on London to defend our country's higher education system. The threats facing Higher Education currently are nowhere near as well publicised as threats have been in the past; when tuition fees were increased and maintenance grants abolished, students were outraged and descended on London in their thousands to protest the changes. Right now, the threat is greater than ever, but the complexities of the changes, and the vagueness of some of the terms, have resulted in many students being totally unaware as to what the government is planning.

The Bill currently being debated by parliament is long and convoluted, so its impact is difficult to explain. But, essentially, it will give the government sweeping powers to control the Higher Education system, ranking universities on their quality of teaching and increasing and decreasing fees, deciding which establishments have the power to award degrees and even controlling which courses universities can teach. The direct impact of all of this is difficult to ascertain - whether the government will use all the powers they have is debatable. Nevertheless, the Bill will completely undermine our education system as we know it today, making it increasingly more consumerist, with students with more money being able to 'buy' themselves into better universities.

Universities are already showing signs of wealth disparities and students are already straddled with huge amounts of debt when they graduate. The scrapping of maintenance grants have already disadvantaged thousands of students, and Brexit is affecting our

international standing. This Bill will only have a further negative impact on the state of Higher Education, and this is why it's so important that students take a stand.

The worrying thing is, because students are struggling to get their heads around some of the technicalities of the new Bill, we're letting it pass by unopposed. There has not been anywhere near the same amount of media coverage or student campaigning as there has been in the past, meaning the very face of our Higher Education system could be transformed right under our noses. LUU organised a TEFCO store in the Union this week, where they were selling degrees at various prices, trying to explain to students how commercialised the higher education system will become under these new rules. It was a great way of putting these abstract technicalities into a more graspable concept - higher education should be a right we can all enjoy, not something only the privileged can afford.

This is why it is so important students head to London this weekend to oppose the government's plans to marketise our higher education system. Many are worried the turn out won't be as high as in previous years due to students' lack of understanding of the issue. This is why now, more than ever, we need to join the event, and oppose the Bill.

LUU are organising transportation down to the demo on Saturday, which anyone can join for only a £5! Head to www.luu.org.uk to find out more info.

Jessica Murray
Editor-in-Chief
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Thanks to everyone who came along to the Gryphon pub quiz on Wednesday night - we made £242!



Editor of the Week



Euan Hammond
News Editor

Euan battled the flu and cold weather to report on the Engineering buildings evacuations this week, bringing you the story before anyone else.

New cafe set to open in Edward Boyle

Faith Dunne

The Edward Boyle Library is set to open its first café ready for second semester. Great Food at Leeds have announced that the coffee shop 'The Book Club' will be located on level nine, and have released a sneak peek video of the new modern cafe, with wooden tables and bright chairs.

The unveiling of the café in January marks the final stage of the Edward Boyle revamp. The fully refurbished library should offer over 2,000 study spaces to students, bookable group spaces and IT clusters. The final reveal should mark the end of the noise of the construction work and, instead, provide a 'comfortable, inspiring and technology rich study environment', according to the University of Leeds.

So far, the news of a coffee shop in the Edward Boyle has been very well received with students commenting that 'it looks very pretty' and 'will be a new alternative to Costa'. The cafe has also given some hope to students as a lunch spot solution to the strict 'no food or drink in the library' policy.

The opening of 'The Book Club' café is yet another change to the facilities offered at the University of Leeds. Since winter 2015, the Union has been in the process of having a complete upgrade. The nightclub



Image: library.leeds.ac.uk

Mine has now been transformed into another café called 'Pyramid', the Old Bar has had a make-over and the Hidden Café is set to reopen at the beginning of next year too. The area that used to be occupied by

CATS, the charity shop and Univision will be replaced by a 'market square area' which will hold updated retail units, stall spaces and an area of communal seating.

'TEFCO' protest against university reform proposals

Alexander Jones

On Monday afternoon, Leeds Union activists ran a stall outside Essentials in a bid to register students for NUS's forthcoming national demonstration. The apron wearing, tin can wielding campaigners petitioned under the banner 'TEFCO' in an attempt to highlight the marketisation of higher education widely associated with Theresa May's Teaching Excellence Framework (TEF) initiative.

Since May was appointed in July, she and her cabinet have endeavoured to reform British education through a series of controversial schemes. Of such schemes, TEF has been among the most widely criticised.

TEF will serve as a format for assessing the quality of an educational institution, empowering government quangos to rank universities on their teaching standards. Critics have argued that the framework operates under "arbitrary metrics", including average graduate salary and performance on the National Student Survey.

Universities will be awarded gold, silver or bronze medals, which will authorise certain establishments to raise tuition fees if they are deemed examples of academic "excellence". More significantly, campaigners argue that TEF represents the diminishment of academic sovereignty as the government will gain greater control of what universities can and cannot teach.

The demonstration will be conducted in London on the 19th. It costs just £5 to go as LUU has subsidised

the excursion.

Opponents of TEF regard the initiative as an attack on all the principles that make Britain a global

superpower of higher education. A £5 day-trip to London seems to be a small price to pay to defend them.



Campus Watch

1 University of Cambridge Cambridge students slammed for holding a drinking initiation outside a church on remembrance Sunday

We often hear the phrase, 'there's a time and a place' and, evidently, a sombre square opposite a church on Remembrance Sunday is not the time nor the place to hold a noisy, boozy sports initiation.

The incident took place outside Great St. Mary's Church on Remembrance Sunday, wherein a Cambridge University sports society proceeded to loudly perform star-jumps and push-ups, bedecked in fancy dress.

An elderly gentleman reportedly asked the students to stop, pointing out that it was not appropriate behaviour.

The sporting society, named 'The Kangaroos', are said to have been 'soaked in alcohol' by one witness, whilst another claimed to have seen one student with 'vomit on his arm'.

A spokesman for Cambridge University has said 'The University and its colleges expects all members of its community to treat people with respect, courtesy and consideration at all times. If members' behaviour have fallen short of these values, appropriate action will be taken.'

Serena Smith

2 University of Glasgow The Simpsons to be the focus of new philosophy course

The one-day course is named "D'oh! The Simpsons Introduce Philosophy" and is aimed at members of the public who have an interest in philosophy and want to learn more.

Participants in the course will study whether Homer is a "virtuous" character. It will also look at moments from *The Simpsons*, to try to relate them to philosophical questions surrounding the topics of morality, religion and free will.

The Simpsons first aired in 1989 and is the longest-running US animated programme. Recently, people have suggested that Matt Groening has the ability to predict events, as episode "Bart to the Future" created in 2000, showed Donald Trump as President.

The course will run on the 14th and 21st January, and the first date has already sold out.

Polly Hatcher

3 University of Pennsylvania Puppies brought in to combat post-election distress

The University of Pennsylvania has provided emotional support puppies, colouring books and chocolate for devastated students after Trump's victory in the race for presidency.

Daniel Tancredi from the University told *The College Fix*: "There were actual cats and puppy" which were used as calming influences for the students. He went on to say "there were pieces of paper available with black and white printed designs on them for students to colour in".

The professors even cancelled lectures and turned the timetabled lessons into "safe spaces where students could freely express their concerns for the future", which were reported to be extremely anti-Trump.

Shock and sadness were reflected in Tancredi's comments when he stated that the animals and chocolate were used as an "escape from the reality of the election results".

Donald Trump's victory came as a huge shock, with Hillary Clinton being tipped to be the next president and first ever woman in the role.

With Trump's win affecting students at University of Pennsylvania in such an extreme way, Tancredi claimed he was worried for the well-being of his fellow students. If they reacted like this to an election, he asked, "what is going to happen when they directly face difficulties in the real world?".

Faith Dunne

4 University of Reading University of Reading students roam the streets dressed as 'pikeys'

The University of Reading has issued a statement condemning the behaviour of a group of students who dressed as 'pikeys', a derogatory term for the Gypsy or Traveller community.

Dozens of students set off fireworks, threw furniture and sprayed fire extinguishers in a residential area of East Reading on Monday, October 24.

An investigation has been launched into the incident to identify the culprits, with the University calling the students' behaviour 'closed and narrow minded'.

The Students' Union diversity officer, Sahadev Joshi, has stated that the group were 'encouraged to dress as pikeys', a term which the Deans for Diversity and Inclusion, Ellie Highwood and Simon Chandler-Wise, have condemned in an open letter to all students.

They have called for a sense of mutual respect, and an understanding that any derogatory language or actions directed towards individuals or groups with protected characteristics will not be tolerated.

"We want to underline that the University is a diverse and inclusive community where all staff and students must thrive without fear of prejudice," they said.

Following a number of complaints due to inappropriately themed nights, the University has begun implementing a new diversity and inclusion plan covering all staff and students.

Jonathon Chard



An Interview with Hilary Benn MP

The Gryphon sat down with Hilary Benn, Member of Parliament for Leeds Central, to discuss Trump, Brexit, and the state of the Labour Party.

**Dominic Johnson
Jessica Murray**

Sacked from his post of Shadow Foreign Secretary by Corbyn in June and now reportedly having to contend with the elections to his Leeds Central constituency Labour party (CLP) being dominated by Corbyn's supporters, Hilary Benn is not experiencing his smoothest spell as the Member of Parliament for Leeds Central.

Despite these difficulties, Benn's demeanour seems completely at odds with the political wilderness that he now struggles through. A picture of himself and Corbyn talking earnestly with Obama during the President's April visit to the UK hangs on his office wall, an image that shows just how quickly things can change in politics.

As we talk it becomes clear, like it has every time I have heard him speak, that he is an effortless orator. At times this results in his answers becoming lost in historical preamble, yet his ability to persuade through emotive evidence is something that Labour leaders since the Blair years have lacked.

Despite advocating a degree of immigration control, Benn provides a polemical criticism of Theresa May's attitude towards foreign students and immigrants. "You see things like that headline at the Tory conference: 'crackdown on overseas students'. Well, when I last looked, I wasn't aware that they were a problem that needed to be cracked down on. It's similar to the way the government has said 'well, foreign doctors, you can stay in the meantime until we train our own.' I will no longer be alive by the time we get round to doing that."

When asked about Trump's election victory, he seems as bemused as most by the result. "Internationally, it could have enormous consequences" Benn admits, giving an uncharacteristically concise answer. When pushed for analysis of the cause, Benn displays conflicting thoughts on the factors behind the victory of the political outsider, stating a combination of an urban/rural divide, the women who voted for Trump, and the unexpected backing of those with above average income.

Perhaps more significant than his statistical breakdown is Benn's admiration for the defeated Hillary Clinton, which seemed to epitomise the slow death of liberalism across Western democracies. "I'm very sorry because Hillary Clinton would have made a very good president", he muses, before adding: "For the first black president to be followed by the first female president would have been truly historic".

Reiterating that the American people had spoken, the conversation segued to the topic of Brexit. Amid his sacking as Shadow Foreign Secretary and the stalemate between the PLP and the Labour Party members, Benn has managed to find alternative ways of holding the government to account, having been elected by MPs to chair the Brexit Select Committee. On the topic of the current status of negotiation, Benn speaks passionately: "The government are saying they can't reveal their hand or give a running



commentary, but I'm not looking for that. I simply want to know their plan and aims, what are they seeking?"

Although he criticises the government's negotiations, he is keen to underline that the vote will be honoured, and Brexit will happen. Benn justifies this stance on the non-binding referendum by relating it to the wider disillusion with the political establishment that is unfolding across the world. "I think it's the wrong decision [to leave], but the British people made their choice. If you think we've got a crisis of confidence in our political system now,

did not understand the question.

I tried to clarify that if he were saying that in a democracy you should respect the majority's decision, then in relation to Corbyn's landslide leadership victory, I was asking why he thought that a coup would succeed. "Well.... Look, I don't really want to revisit the past in great detail because Jeremy has been re-elected, I've congratulated him, and its time for unity and the party to get on with being an effective opposition" Benn said after a long pause, slowly regaining his relaxed manner. "It was a difficult summer for the Labour Party, and you can see what happened and what people said. It's a bit of a problem when 80% of the team you're leading in parliament votes in the way that it did. But look, under our rules, people can challenge, and that's happened in the past with other Labour leaders who were elected by overwhelming majorities which were challenged by people - including Jeremy."

This was Benn's most concise answer of the interview, and things soon revert back to an explanation that you need to win an election to get things done in politics. Nevertheless, this small glimpse at exasperation depicted a man that has become isolated during a period of political upheaval, with a divided Labour party exacerbated by a decision to leave the European Union and the arrival of an increasingly right-wing Conservative government.

As courteous and earnest as ever, Hilary Benn may be trapped in party that has changed utterly, but he is ever still the pragmatist. Fighting the prospect of hard Brexit (a phrasing he does not approve of, as its "all about practicalities") from his new role of the chair of the Brexit select committee, one can see the clear difference between Benn and Corbyn - a parliamentarian in limbo and an activist as leader.

Regardless of which faction's aims for the direction of the party would suit Labour best in such strange political times, it is heartening to see that in an era of divisive and post-truth politics, the integrity of those such as Hilary Benn remains.

Imagine the idea that parliament could turn around and say "no, we think you got it wrong so we're going to ignore the decision". Then you would see a crisis of confidence...

imagine the idea that parliament could turn around and say 'no we think you got it wrong so we're going to ignore the decision'. Then you would see a crisis of confidence and the forces that gave rise to Trump, Le Pen, the AfD in Germany, and Golden Dawn in Greece."

The only time I see a crack in what some have compared to a kind, vicar-like manner was when I pushed him on the topic of the summer coup against Corbyn. Benn laments that because the government was elected on a mandate to hold an EU referendum he was not in favour of, we must democratically respect this mandate. When then asked why he thought a challenge to Corbyn would succeed given the mandate he was elected on, he abruptly fell silent whilst maintaining a fixed gaze with me, claiming he

Treehouse Closure Causes Society Confusion

Sarah Berry
News Editor

Treehouse unexpectedly closed ahead of schedule on Monday, leaving societies who had booked the space forced to hold events in alternative venues.

The initial plan was to close Treehouse at Christmas to begin renovation work. However, the Union upgrade website featured an update on the day of closure saying

that it had “been cold and noisy recently due to the building project” and so the decision was taken to “hurry up and transform the space into something [students] will enjoy using”.

Despite a statement on the Union website claiming “we are working hard to make sure [bookings] all get moved to a similar kind of space as smoothly as possible”, one postgraduate student who turned up for a Hip Hop class said that the society was informed of

the change just 20 minutes before they were due to begin rehearsals. She told *The Gryphon* “according to one girl, an alternative room was already booked and other people said that we then had to find another alternative. I’m not sure what the truth is, but no one knew that the room was out of use is all I can say for sure.”

The confusion suggests a failure in communication. Although the update advised societies to “speak to [the] Helpdesk” if they had any queries about their bookings, it is not clear whether or not they made any attempt to initiate contact with the societies who would have no reason to suspect a change of venue.

However, the Union has come up with solutions for another of Treehouse’s uses, saying: “You’ll be able to eat your own food in Function on weekdays from 10am–2pm as well as in Pyramid 11am–4pm. There will also be new microwaves in Function as well as in the foyer, so you’ll still be able to heat up your meals.”

The Lounge and Treehouse are due to reopen in April as studios for society rehearsals, although given the early closure it is possible that they will be available for use before this date. Plans for the new studio spaces include semi sprung floors, mirrored walls and lockers to store personal belongings. In addition, new showers will be installed in the nearby Old Bar toilets. Notwithstanding the inconvenience and confusion created in the immediate term, the Union hopes that the changes will ultimately “vastly improve the spaces available for our societies.”



Image: luv.org.uk

Turncoat Trump Backtracks on Headline Policies

Elise Middleton

He has yet to officially begin his presidency, but President-Elect Donald Trump has already reached nearly a dozen U-turns on policy promises that featured prominently in his campaign.

His pledges were controversial, but granted his campaign the support of voters who thought that only the most radical of changes from the establishment presented the solution to the problems they face. Hailed as an outspoken radical, in the days following his historic success Donald Trump has already begun to backtrack.

Obamacare has faced strong opposition within the Republican Party from its inception. Trump pledged to ditch the policy, claiming it to be a “catastrophe” which would be abandoned “very quickly”. Despite such a strong sentiment, Trump has now suggested that he might simply reform it. Citing President Obama’s own persuasion as an explanation as to why he might not dismantle it entirely, Trump has said he may instead look at “amending” the Affordable Care Act “out of respect” for the sitting President.

Trump repeatedly assured supporters that he would pursue the prosecution of Secretary of State Hillary Clinton, insisting that her use of a private email server was a scandal “bigger than Watergate”. Chants of “lock her up” were present at rallies, but it seems that this was another empty promise as Trump has revealed post-election that it is not something he has “given a lot of thought”.

One of his most controversial pledges was a “total and complete shutdown of Muslims entering the

United States”. The pledge was removed from the campaign’s website, with no specific reference to Muslim citizens remaining. In its place, Trump’s plan on foreign policy and defeating ISIS promises a ‘temporary’ suspension on ‘immigration from some of the most dangerous and volatile regions’ with a ‘history of exporting terrorism’.

Trump’s Mexico Wall is arguably one of the most radical plans he promised during his campaign, noted by *The Independent* to be possibly the greatest

symbol of his uncompromising approach. Despite his constant references to the wall, Trump adviser and former House speaker Newt Gingrich reduced it to being “a great campaign device”, casting doubt on whether it would be pursued at all.

Donald Trump’s election can be seen as a victory for middle class white workers who sought radical change, but time will only tell if the numerous divisive pledges that characterised his campaign will also be a significant characterisation of his Presidency.



Image: CNN.com

Photo Stunt for Forgotten Crisis

Sarah Berry
News Editor

On Tuesday the LUU Oxfam Society staged a brief “photo stunt” outside the Union building as part of a campaign which hopes to raise awareness of the ongoing Yemen crisis. Members of the society posed with a banner asking “Who Cares About Yemen” to show their solidarity with a country which “stands on the brink of famine”.

Organiser and Society Vice President Rachel Clark said that the aim was just to “take a photo outside the University to put on social media and spread around. It’s a really simple idea,” she told *The Gryphon*, but one the Society hopes will represent another step in engaging students with what is still very much a “hidden crisis”.

Prior to the outbreak of war between Houthi rebels and pro-government forces, Yemen was the poorest country in the Middle East with more than 10 million people struggling for food. Now, it is estimated that 80% of its approximately 25 million citizens are in need of life saving aid. Since March 2015, the conflict has displaced 3.1 million people and killed over 6,700 more, with schools and hospitals frequently suffering airstrikes. The death toll continues to rise, with no end in sight.

The activists are painfully aware of the lack of knowledge surrounding the conflict – a result, they say, of the lack of media coverage owing to our own contentious role in the war. Rachel, who is also a second year English Literature student, explained: “It’s not in the news because of British involvement. We’re selling the arms to Saudi Arabia so obviously it’s not in our interests to publicise it.” Consequently “a lot of students don’t know very much about but no one I’ve spoken to has been blasé, they’ve been really interested and quite stunned that this is part of our foreign policy”.

The UK and US have armed Saudi Arabia, which is targeting the Houthis, with state of the art warplanes and munitions. It alone is able to carry out the



airstrikes which the UN estimates are responsible for 60% of the civilian casualties. Yemenis know that the UK and US supply the military hardware, and vehemently dispute Saudi claims that they abide by the Law of Armed Conflict which prohibits the targeting of civilians. Just last month, the bombing of a Yemeni funeral forced Britain to send Tobias Ellwood MP, the Foreign Office Minister for the Middle East, to take part in discussions with his Saudi counterpart, the Yemeni president and the UN Special Envoy for Yemen.

Oxfam Society’s other efforts include petitioning in the Union, encouraging students to sign their name to Oxfam’s online petition to end the war. Their signatures will add further weight to the charity’s plea for the UK government to use its influence to push for an immediate and permanent ceasefire,

attempts at which have thus far been temporary and ultimately unsuccessful. Oxfam also asks that that the government responds to the “humanitarian catastrophe” by providing essential supplies including food and the medicine so desperately needed by besieged hospitals.

Oxfam Society are determined to get their vital message across to students and may hold other photo opportunities later in the year as well as a Q&A session with guest speakers. The Society urges students to look up the petition online and keep up to date with their activities via their Facebook page.

While the banner’s provocative question may not have grabbed the biggest crowd, LUU Oxfam Society will be seeking to change that in the coming weeks and months.

Students who default on their loans should be arrested, claims Think Tank

Ian White

The Higher Education Policy Institute (HEPI) has suggested that students, and in particular those who come from the EU to study in Britain, should be arrested and prosecuted if they don’t pay back their student loans.

If an overseas student goes back to their home country after graduation, or if a British student emigrates abroad, it is very difficult for the government to compel them to make their loan repayments. As a result, it is estimated that 11% of former students from the EU have defaulted on their loans, costing the government hundreds of millions of pounds. The same problem exists with British students. It is estimated some 14,000 have emigrated and subsequently defaulted on their loans.

HEPI’s new proposals are aimed at discouraging this practice by arresting defaulters at the border should they ever return to Britain. The author of the proposals, Nick Hillman, claims the plan would act as a strong deterrent to evading loan repayment. He also pointed out that a similar system has proved very effective in New Zealand, which had a similar problem with Australian students avoiding repayments by moving back home after their graduation.

The report estimates that for every £1 New Zealand spent pursuing non-payers, it got over £22 back. Mr Hillman described the policy as “like a fruit machine that pays out twenty-two times the stake on every spin... I cannot remember coming across any policy that was so efficient during my three-and-a-half years in Whitehall.”

However, students living abroad have criticised the

student loans company for not adjusting its income thresholds to accurately reflect their earnings abroad. It is also difficult to communicate with the company from abroad as it does not use email and all official correspondence must be done by post.

Although defaulting on student loans was made a criminal offense in 2014, there have only been three prosecutions made in connection with non-repayment of a student loan. Mr Hillman’s proposals would certainly change that if implemented, although it is hoped that making an example of the most egregious offenders would deter others from avoiding repaying their own student loans.

The government has yet to comment on the independent think tank’s recommendation.

Views

In light of POLIS Soc taking a stand on the U.S election, is it right for any university body to silence or take a position against extremist viewpoints?



Yes

You will not be kicked out of Uni for bringing a copy of The Sun onto campus or listening to Blurred Lines on your phone. All that is happening is that the Union has chosen not to sell that paper or play that song. And why should they?

University is a place where we should be challenged. We should have to think critically about our views, opinions, and actions, and sometimes this challenge will come from reading or listening to someone or something we don't agree with.

However, there has to be a line. We should be challenged, but we also have a right to feel safe and accepted in our Union and at our University. By preventing offensive or extreme speakers speaking, students are being put first.

A lot of the arguments claiming that free speech has been banned are not coming from the people who will actually be the targets of these speakers. It is rarely

trans people arguing that Germaine Greer is being silenced – these arguments come from people who will not be the targets of their vitriol. To be able to truly discuss the idea of free speech, we have to keep the most marginalised in mind.

We do have a right to free speech, but we also have a right to exist free from fear. We have a right to be able to go clubbing and not have to listen to a song about sexual assault.

It is absolutely ridiculous that zero tolerance is counted as a limit on free speech – the fact that our Union takes a stand against sexual harassment and challenges racist, sexist, and homophobic language should be seen as an asset. It might restrict the “freedom” of some, but only if you see opposing sexual harassment as a limit on your rights.

I've heard people say if you don't agree with it, don't go see it – and that does make sense. However it

Emma Healey

ignores the fact that when the University or the Union hosts a speaker, they endorse their views.

The whole “if you don't like it, don't go” argument works when it is a theatre or an event hosted at a pub. You have the option to not go to that institution. However, the union and our societies belong to us – and our safety and our welfare should be put first.

I have no issue with people wanting to go see these “banned” speakers. I just don't agree that our University is the place for it.

Most of these speakers that have been “censored” already have such a large platform that to argue they are being silenced is absolutely ridiculous. They tour the country speaking at different venues, most of them have newspaper columns, and many have a huge reach on social media sites such as Twitter.

You do have the right to free speech. But why should that also be the right to sexist, racist or transphobic?

No

In the aftermath of the US election, POLIS Soc posted a status distancing themselves from Trump and claiming that those who share his views have no place in their society. This is clearly problematic: freedom of discussion is fundamental to a political society, and a committee using their position to stifle debate is worrying.

This reflects a growing atmosphere of censorship on the Leeds campus and beyond. The choice of words from POLIS echoes the prevailing attitude across universities both here and in the US that there is a hierarchy of views, with clearly superior and inferior opinions. This is dangerous and divisive. This is not the first time POLIS have succumbed to this world view rather than standing up for freedom of debate and discussion; last year they supported the LUU policy of banning certain speakers and organisations from appearing at the university.

For a society that should pride itself on open discussion and debate, the status was an enormous blunder. The anger and frustration felt by those who oppose the rise of Trump is understandable, sure, but

to deny Trump's views a proper place in discourse is a mistake.

Increasingly Trump supporters are finding themselves targets of contempt, and POLIS' status is a manifestation of that. It is more important now than ever for POLIS to provide an environment for healthy and inclusive debate: both Brexit and Trump illustrate the widening gulf between sections of society. Censorship of any kind cannot overcome this.

Not only does it seem contradictory to the nature of an impartial politics society to outlaw views that differ from those of the committee, but POLIS Soc are giving the impression that they are in a position to judge what is acceptable, that they have some moral ability Trump supporters are lacking. It reeks of condescension. POLIS imply minorities cannot defend themselves against these views, that they need a committee to take a hard line to protect them.

By denying a platform to people with particular views all that POLIS have done is vindicate the Trumpian narrative that they are an underdog, fighting against the establishment amidst waves of

Charley Weldrick

ever more ludicrous political correctness. Rather than facing these views head on and trying to understand the conditions that led to the rise of Trump, POLIS are choosing to bury their head in the sand, and are trying to force everyone else to do the same. This just perpetuates the conflicts recurrently raging in politics and prevents constructive discussion of how we got to where we are and how we move forward.

POLIS have since apologised for allowing their own views to stifle discussion. This is the correct move. However, it is glaringly obvious that this is only because of a backlash. POLIS remains, and will continue to remain, an openly leftist organisation that holds some characters and organisations in the highest contempt. This is okay, it is practically impossible to remain politically neutral and they reflect the views of a lot of students. I just hope that they take heed of the backlash over this and take steps to stop preventing open discussion.

POLIS Soc held a debate titled “Is free speech dead?” on Tuesday, changing to this topic after the response the status generated.

The Decline of American Liberalism

Josh Kirby

BA Philosophy, Politics and Economics

The US election every four years presents the American people with two doors that they must choose between. Traditionally, one door is characterised by progressive leanings and some degree of redistribution of income, while the other door is defined by its conservative nature and its faith in the free market. With every election, these doors change an iota. There are smaller doors in the form of third party candidates, but there have never been any particularly appealing options, and that rings true especially for this year's crop of poor alternative candidates featuring Gary 'what is Aleppo' Johnson and Jill Stein, whose running mate contributed to an essay on Holocaust denial. The focus shifts back, then, to the original two doors.

When Donald Trump won the Republican candidacy earlier this year, the colour of the GOP's door changed drastically from the usual conservative crimson to a rebellious, rule-breaking scarlet, the perfect colour for a baseball cap to adorn the heads of millions of Americans bearing the motto now engrained

in the minds of anybody watching the election: 'MAKE AMERICA GREAT AGAIN'. The Democrats' door, however, didn't change a bit. There was no revolutionary change in policy, no departure from the status quo. Clinton's door was one that the American people had seen many times before. Why?

For millions and millions of Americans, America wasn't working. The safe door wasn't working. What did they have to lose?

Because, explained the Democrats, this was the only door to choose. This safe, comforting blue door meant stability, it meant continuing a legacy that was going oh-so-well. It was, as people all around the world were told every day by the media, the rational thing to do. Clinton received over seventy major newspaper endorsements in the US. Trump received three. Pop culture flooded social media,

with a new celebrity every minute telling us that America 'had' to pick the smart option in Hillary Clinton through the selfie camera of their brand new iPhone 7. Beyoncé and Jay Z appeared with Clinton in the last days of her campaign, urging their fans and followers to get behind the woman that could be the first female president. It would be madness to vote for the alternative, surely?

Or what? Americans kept hearing of the cliff edge that lay beyond this door, the dark times that would follow. But nobody could see what was behind the closed door. For millions and millions of Americans, America wasn't working. The safe door wasn't working. What did they have to lose?

And yet the arrogance of modern liberalism raged on. The 'we know best' attitude dominated the media. We liberals know what we're doing, we'll take it from here. Leave it to us. But that wasn't satisfactory for 61.2 million Americans. It's time for the left to stop patronising voters, because they should never be underestimated. I'm no fan of Mr. Trump, but to panic and be shocked by victory is counter-productive. It's time for liberals and the media to argue properly for an alternative.

The Poppy Problem

Elise Middleton

BA English Literature

With the seemingly endless list of current battles and wars that are waged on foreign soil and instigated by western governments, it isn't difficult to fathom why some have ceased to wear a poppy.

The artificial and decorative flower has been a manifestation of Remembrance Sunday and the 11th of November since 1921, and was originally introduced to respect the sacrifice made by the soldiers that gave their lives in the First World War. It was thought that nothing so destructive could ever follow, and the motto "never again" followed in the minds of those who wore the first poppies.

It seems that the poppy has become another physical thing to wear in order to prove to other people that you care.

With the Second World War in our history books and modern conflicts destroying the Middle East, it seems now to be a false sentiment. In place of a genuine respect and necessary fear of history repeating itself, there seems to be a more aggressive need for everyone to adorn themselves with the flower.

Outrage spread across the nation at the news that FIFA had decided to ban poppies – or rather, that the football organisation bans any political, religious, or commercial messages on shirts. In the face of this scandal, there have been numerous famous faces that have stopped wearing the poppy.

Since 2006, newsreader Jon Snow has refused to wear one whilst on air, whereas Carole Vorderman

has worn one while in Australia on the newest series of I'm a Celebrity. In an online statement, Snow expanded on his refusal to wear anything that represents any kind of proclamation. From an Aids ribbon to a Marie Curie flower, Jon Snow refuses them all, referring to a 'poppy fascism' that rears its ugly head whenever someone is seen without one emblazoned on their chest.

At this point in time, it seems that the poppy has become another physical thing to wear in order to prove to other people that you care. You are a good citizen for wearing a poppy, and tutting at those who have not got one emblazoned on their chest apparently makes you even better.

You cannot tell people how to grieve, and you cannot tell people how they should properly respect those that

have served for us. Remembrance is not something that must be worn on your shirt for everyone else to see – it should be truly felt and appreciated, not displayed purely for the sake of doing so.

Mhairi Black, the SNP MP, set an example I would seek to follow in wearing a white poppy in order to mourn not only those in the two world wars, but those in wars that are less publicised and those that are currently on-going. I may agree with Katie Hopkins in her argument that wearing a poppy is purely about a sense of respect and gratitude to those that have served, but it is naïve to think that that is all it is – even if that is all it should be.

Lest we forget.



Image: Nankai/Wikimedia Commons

John Lewis: Tugging at Heart or Purse Strings?

Eleanor Noyce
BA English Literature

In 1955, the first television advertisement was broadcast in the United Kingdom, advertising the efficacy of a make of toothpaste manufactured by Gibbs. Undoubtedly, the first handful of adverts aimed to portray and advertise a lifestyle amiable for all; luxury items and consumer durables were advertised as the idyllic lifestyle of the modern dream. It was clear that these initial adverts had a very specific aim: to increase sales and sustain a reputation for the company. In recent years, the meaning behind television advertising has changed significantly; the annual release of the John Lewis Christmas advert is enough to strike joy into the heart of any excitable child, and, markedly, a number of adults.

The sales of John Lewis increase

by around 10% during the run up to Christmas. The impact of the Christmas advert is inevitably fundamental to boosting sales and overtaking similar

The idea of giving back is thus deeply ingrained within the mantra of these advertisements.

franchises during the festive season, but the anticipation surrounding its release has become incredibly poignant in society. John Lewis has become renowned for creating some of the most innovative adverts in modern history; it comes as no surprise that many would consider the first release of their Christmas advert to be the start of the festive season. But have these adverts distracted from the true

meaning of Christmas?

One might suggest quite the opposite: the John Lewis adverts have revolutionised the manner in which British society views Christmas for the better. Behind many of the adverts lies a message which has more of a focal point around morality, rather than values which are inherently capitalist. Instead of perpetuating the idea that the festive season should be defined by the receiving of presents, many of the infamous adverts have focused on the idea of gift-giving as a pleasure superior to receiving. In 2011, the image of an excitable boy appeared on our television screens; he was counting down the days until he could finally give his parents a gift they much deserved. The idea of giving back is thus deeply ingrained within the mantra of these advertisements. The concepts of friendship, family, and solidarity amongst these groups has

been much enhanced as a result of this phenomenon; the 'Bear and the Hare' advert of 2013 immediately reached heights of success in conveying the heart-warming friendship between two animals.

Yes, it is inevitable that all television advertisements are ultimately created with the ambition of making money, but the significance of the John Lewis Christmas advert is suggestive of something much more special than just a business organisation. It has become a modern tradition in itself. Just as any film or book would hope to convey, these adverts are created with the hope of injecting some festive spirit into a modern world which has largely become dominated by the ideals of a capitalist market, come December. We have nothing but thanks to give to John Lewis for reminding us of what Christmas is truly about: family, friendship, love, and tradition.

Losing More Than An Election

Huge Jones
BA International History and Politics

It's becoming clear that Hillary Clinton won't be remembered as a faithful public servant who fought nobly on behalf of her party. Democrats are now commiserating the unfair defeat of Bernie Sanders, rather than Hillary. It seems that in the light of her defeat, the sentiment among many of her voters is 'At least now we can stop pretending she's a good person'. Despite her husband's popularity, the word 'Clinton' will go down in history as a dirty word.

Bill Clinton was one of the most popular recent presidents, leaving office with a huge 65% approval rating. Before Hillary, recalling his tenure would be reminiscing the period of economic growth in America, in which his Third Way politics flourished. He forged a legacy for himself as a philanthropist with the Clinton Foundation, however it seems that this will be tainted by Hillary; her campaign brought up suggestions of corruption within the foundation, which President Trump might pursue. This is just one aspect of how Hillary has been a tragic blow to the Clintons' legacy.

But why? Hillary's four years as Secretary of State had approval ratings at some points higher than Obama's. Perhaps she should be remembered for foreign policy achievements, such as repairing US-Cuba relations, or her instrumental role in negotiating a Hamas-Israel ceasefire. Her services to New York as its senator, in rebuilding the city after it was forever changed by

the events on 9/11, also surely deserve recognition. And of course, she could be celebrated as the first woman nominated by one of the major parties to run for President. Her appeal in her concession speech for young girls to 'pursue and achieve your own dreams' suggests that this is how she would like to be remembered. But no - Hillary will be remembered as the woman who lost 40% of the female vote to a misogynist. She may even be remembered as a misogynist herself, as her vicious campaign to defame the women involved in her husband's discretions is the legacy that Trump wishes to bestow her.

Indeed, despite his polite words towards the Clintons in his victory

speech, Trump's presidency will surely bring about an overturning of Hillary and Bill's legacies. The holes in Hillary's foreign policy successes will be widened. The peace deal achieved with Hamas and Israel was merely superficial, as it lasted for the unexceptional period of 18 months. The unpopular NAFTA treaty, made under Bill's presidency, can be labelled as another Clinton mistake. Hillary's role in the disappointing Iran nuclear deal, pushing aggressive sanctions up until 2013, will also be emphasised. By continuing his rhetoric of tarnishing the Clintons' legacy, Trump will be promoting his own policy of 'Americanism'. The recent revelations that the Clintons, while publicly calling

for the peaceful transition of power, are covertly trying to undermine the new President-Elect, will only serve to reinforce Hillary's image as untrustworthy.

The losing candidate often fades into obscurity, but this time the losing candidate has a much larger burden to carry; most who voted for Trump were voting on the basis of a demonised opponent, and those who didn't will wonder why they voted for someone who couldn't beat the farcical Trump campaign. The Clintons have lost more than an election - they have lost a legacy.



Image: Getty Images

Toxic Trump

Lauren Walker
BA English and History

After the world was left rightly distraught on Tuesday night at the thought of the racist, sexist and misogynistic pig that is Donald J. Trump becoming President of the United States of America. Masses of people lined the streets across the US in key cities like Chicago, Washington DC and New York to display their disgust and disdain for a democratic system that has let democracy down. To be quite honest, the very fact that Trump even managed to run is astounding. As far as I'm concerned, his leadership will be justice well served for the naivety and absolute stupidity displayed by loyal Trump supporters in actually agreeing with, and supporting, his disgustingly backward views.

The ideology of bigotry and hate Donald Trump has promoted throughout his campaign merely increased the number of minority citizens, students and devoted Clintonites seen protesting to show the new president-elect he would face substantial difficulties in uniting the nation he has single-handedly divided. This is a nation re-living the

clashes of the Civil Rights era, with open Trump endorsements from the Ku Klux Klan throughout the campaign.

*This is a nation
reliving the clashes of
the Civil Rights era...*

The momentous first series of riots on election night saw Lady Gaga taking to the streets of New York in a sanitation truck she commandeered outside Trump Towers. She and a large group of protestors managed to completely quarantine 5th Avenue, the place of residence of the demagogue that is going to be in control of the most powerful country in the world, to show him that 'LOVE TRUMPS HATE' and to make him totally aware that, even though he won the electoral college, he is by no means the president of the people. New York was not the only key city overtaken by protestors; Atlanta, for one, was mobilised against the President-Elect by the LGBT community, Los Angeles saw Clintonites united in chants of 'Hey, Ho, Donald Trump has got to go',

and Washington DC saw thousands of students walk Martin Luther-King's famous stretch to the White House to pray outside, burn effigies of the President-Elect and call for reversal of the election decision. Physical protest was not the only action of the night; stars Miley Cyrus, Eva Longoria and Robert de Niro, to name a few, all took to social media to express their utmost regret and sadness at Trump's victory.

Now, clearly Donald Trump will struggle to "be the president for all Americans", as he proclaimed in his victory speech, because 60,981,118

people who voted for Clinton already hate his guts and have no respect for or loyalty to their soon to be Commander-in-Chief. It will be very interesting in the coming months leading up to Trump's inauguration to see what happens in American society and politics because, realistically, who's going to settle for the orange and unqualified bed and breakfast combo as the leader of the free world?



Image: Mary Altaffer/AP

One Country, Two Systems?

Tim van Gardingen
BA German and Chinese

Protests have fired up again in central Hong Kong after Beijing delved into Hong Kong's politics too far for some locals' liking. This is the latest upset in a stream of unrest since the 2014 Yellow Umbrella Movement. The protests this week were sparked by Beijing's decision to bar two new pro-independence councillors from Hong Kong's legislative council. The decision was made after Baggio Leung and Yau Wai-Ching purposefully changed an oath councillors must make upon entry to the council.

Although officially speaking Hong Kong is part of China, it was granted a high degree of autonomy from the mainland after Britain handed the city over in 1997. This apparent autonomy does appear, however, to be increasingly violated and the ousting of Leung and Yau is no exception. Beijing has made it blindingly clear that pro-independence leaders are not welcome. "If you don't deal with the two cancer cells, you will harm the entire body", stated Zhang Xiaoming, an important official for liaison between the Beijing and Hong Kong governments. Beijing doesn't just

reject the views of the pro-independence camp, it intends to crush them.

Central to the issue is a phrase used by Leung and Yau at their oath taking – Cheena – a phrase considered derogatory due to its use by Japan to describe China during its colonising of Manchuria. This was indeed not sensible, perhaps less sensible than the 'Hong Kong is not China' flag the two brought with them. There are few topics more contentious in China than the Sino-Japanese War and such an action would be enough to make Beijing's blood boil. That said, a statement from the capital expressing that Hong Kong should be careful not to use insults related to an event for which the mainland suffered so heavily, forgot to take into account that Hong Kong itself was occupied by Japan and that the statement itself just portrayed Hong Kong as other from the mainland. That doesn't help in any way their claims of unity.

However, there has perhaps been too much focus on the insults used in Leung and Yau's speeches. There is a local statute that says a person "who declines or neglects to take an oath duly requested is disqualified from entering office". One could argue that by changing the oath, both new legislators are therefore in a

position to be disqualified.

Hong Kong's basic law does also give Beijing the right to interpret it, without permission from Hong Kong's court or government. Because of this, Beijing has not broken – or even bent for that matter – any law.

The real implication is what Beijing's increased intervention in the region means. The official line on the two governments' relationship is 'one country, two systems' but this concept falls apart if Beijing exerts too much influence in Hong Kong's politics. The

two strongly distinct elements of the Hong Kong system are its democracy and rule of law. By kicking out the pro-independence legislators, Beijing showed that democracy is only allowed within a tight framework.

The recent events in Hong Kong are complex. On the one hand, Hong Kong's freedom of speech appears violated by Beijing. On the other hand, the capital has up to now acted entirely within the law. Leung and Yau took a risk as they made their oaths, and the result was another loss to Hong Kong's autonomy.



Image: The Spectator

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In The Middle

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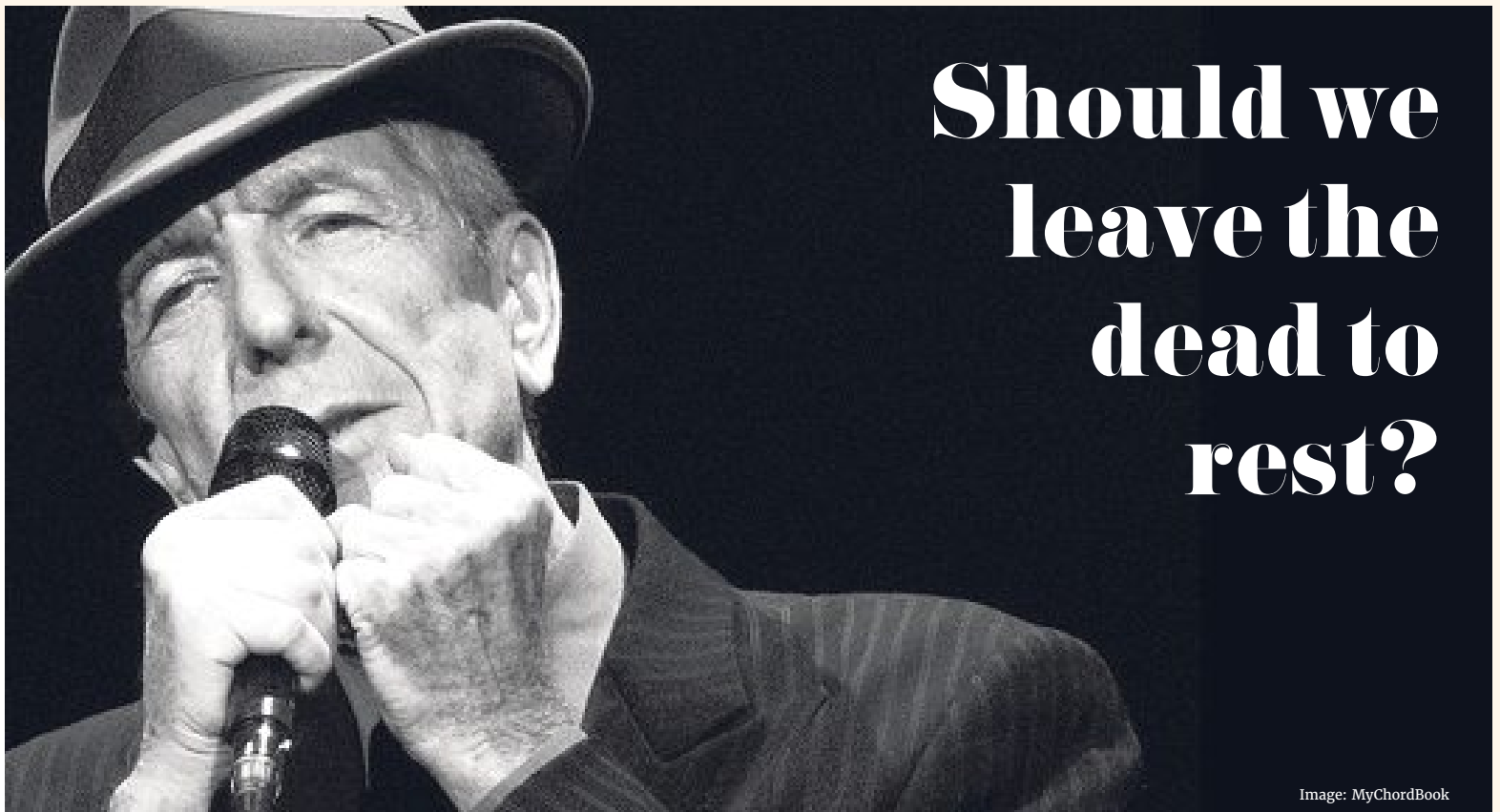


Image: MyChordBook

Should we leave the dead to rest?

How far should we respect an artist's wishes? Does publishing unreleased material after a musician's death undermine their integrity? Following the death of Leonard Cohen, *In The Middle* questions the morality of profiting at the expense of the dead...

It's a common debate amongst music lovers: is it okay to release artists' work after they've died? Whether it's just a remake of a classic hit or a whole posthumous album, it's always controversial. 2016 has seen us say goodbye to many of our favourite musicians, most recently Leonard Cohen, which has left a lot of fans upset by the loss of potential material. These losses have also renewed the debate over whether it's ethical to continue to make money from a dead artists' work.

I sympathise with the fact that it's very hard for fans to accept that they will never hear any new releases from their favourite talent again. Re-releasing an artist's music after their death can be a way of keeping their memory alive. It can also be said that keeping musicians on the market makes their music available to be discovered by new generations, allowing their artistry to be enjoyed well into the future. Surely many of these releases are created with the best intentions, bearing in mind what the artist would have wanted and consulting families to ensure consistency with the artist's vision.

"There's something uncomfortable about record companies selling musicians' work without consent."

These arguments could easily apply to 'Best Of' albums or new, digitally enhanced versions of old classics. These tend to be harmless; they often improve the quality of an old recording and, let's be honest, they make a great Christmas present.

However, there's also something a bit uncomfortable about record companies selling musicians' work without their consent. It certainly begs the question: is it really about the music and its legacy? How much has it got to do with money? Probably quite a lot.

This is particularly relevant to the case of Prince's unreleased material. The late pop star allegedly has huge amounts of recorded, but never released, music. His record company, Warner, now plan to produce an album of his unreleased tracks.



This has caused massive upset within the industry, especially since Prince had had a very problematic relationship with Warner for a long time, as well as being a vocal critic of big record companies' power. This posthumous album will contain material Prince was clearly not satisfied with, as he never released it during his lifetime, leading many to accuse it of being downright disrespectful to his artistry.

This seems to be a blatant money-making exercise. It's impossible to argue you're respecting an artist's memory when overriding decisions taken by the artist during their lifetime. Prince himself argued against record companies controlling what a musician produces. It turns music from art into industry. To listen to an album that an artist never intended, is to listen to an album without soul.



"To listen to an album that an artist never intended, is to listen to an album without soul."

This is also relevant to the new 2016 version of David Bowie's 'Life on Mars' music video. To be honest, it's not very different to the original. In my opinion, it's hardly worth watching. Footage is enhanced and a few filters are slapped on. That's about it. To some people, it's a respectful homage to a great artist. Very little is changed, so the essence of the video remains. But it also becomes an Instagram-style 21st century piece, bringing Bowie to a new generation.

To many, though, it's a tacky, social-media-orientated distortion of a classic and much loved music video. It glosses over the imperfections of the early 70s film and, in doing so, its vintage charm is lost. Watch the video yourself and form your own opinion.

I predict this is only the beginning of a long line of re-releases, 'Best Of's' and posthumous albums. The tragic deaths of so many great talents makes this inevitable. All we can do is hope that they're done tastefully, with respect and with the artist's interests in mind.

Katie O'Kelly

Fresh Beats

First up, an *In The Middle* reappraisal... *You Want It Darker* by Leonard Cohen

Just when we thought 2016 couldn't get any more disheartening, one of the world's most admired writers and musicians has sadly passed away; the wonderful Leonard Cohen. Only a few weeks before his death, Cohen released his 14th studio album *You Want It Darker*. Like Bowie's *Blackstar*, it is all too easy to conflate such albums into a farewell sentiment. Nonetheless, its subject matter certainly resonates far deeper, as Cohen croons his way through the delicate poetry of death and religion.

Opening with the ethereal sound of the Shaar Hashomayim Synagogue Choir chiming "Hineni, Hineni" (Hebrew for "here I am") throughout the title track, Cohen declares "I'm ready, my Lord". At this point, we are reminded of Cohen's way with words, a gift demonstrating itself throughout the entire album. It is a difficult task to choose only a few examples of this poetry, but phrases like "the blundered mountains weep" prove a blunt reminder.

It's plain to see the title is a tease, especially as the album introduces us to an impossible new level of intensity in Cohen's voice, amplified on 'Treaty' and 'If I Didn't Have Your Love'. Here, Cohen is almost muted,

a mere background presence. This is something comparatively different to previous albums. However, sixth track 'Travelling Light' can't help but transport us back to a certain romance on a Greek island in the early 60s.

On the release of *You Want It Darker*, Cohen himself stated "I hope the final effect is one of invigoration, not suffocation". After listening, it's hard to argue with that. Despite the purposeful darkness to the album, it would be unjust to call it suffocating. Each song contains the ingredients that confirm Cohen as the visionary he will indefinitely be considered, whilst being no less original.

Consider the beautiful orchestral backing to 'String Reprise/Treaty', and final words of "I wish there was a treaty between your love and mine". **Let us depart from the album, if anything, feeling slightly invigorated.**

Phoebe Berman

Rating: 

Forward Constant Motion by Virginia Wing

Virginia Wing immediately catch attention with their new take on electronic experimentation. Following up their 2014 album *Measures of Joy*, *Forward Constant Motion* is a juxtaposition of Alice Merida Richards' delicate vocals alongside glitch beats and noisy synth. Choruses that are very almost catchy are switched up by punches of percussion or layer on layer of airy synthesiser.

Forward Constant Motion is one for fans of Grimes who were slightly disappointed with the more squeaky-clean approach taken on *Art Angels*. Virginia Wing have pushed for something unique and, although it's not an easy listen, the ethereal, vaguely puzzling sound pays off at times.

However, something about the album falls short, perhaps just because the surface is difficult to break through, or because the vocals don't pack the same punch as the gritty instrumentation. At times, *Forward Constant Motion* can sound like a marginally depressed musical robot.

That's not to say that the album doesn't have its merits. Highlights come from the more upbeat introductory tracks 'Lily of Youth' and 'ESP Offline'. Parts of the album play with steel drum sounds that could be likened to Jamie XX's *In Colour*, if Jamie XX did a tonne of acid and decided his music was too easy to listen to. On the other hand, the stripped-back, emotional lament 'Sonia & Claudette' immediately stands out, singing of a wistful hopelessness: "I thought I could always trust my thoughts / but it seems I keep drifting aimlessly".

What could be an average electronic indie-pop album is turned on its head by a timbre that's rare in its genre, almost reminiscent of vintage dance music. ***Forward Constant Motion* is difficult to get to grips with, but certainly an interesting listen.**

Isobel Moloney

Rating: 

24 Hrs by Olly Murs

I'll admit it: Olly Murs is my guilty pleasure. Ever since he was cruelly robbed of victory by Joe McElderry in 2009's *The X Factor*, I've felt a certain affinity for the Essex-born showman. His first albums, *Olly Murs* and *In Case You Didn't Know* churned out catchy pop songs the right way, adding his cheeky, charismatic charm through ska infused vibes and happy-go-lucky melodies.

There is none of that allure in *24 Hrs*. Pandering towards the audiences of Bubl  whilst still targeting a younger generation of fans through more up to date, over-produced pop, Murs misses both. What is actually quite a varied album comes across as a confused one. His personality is evident, but hidden behind the unadventurous nature of the music itself.

His songs talk exclusively about heartbreak; by the time you hear the lyrics "there's this girl but I let her get away" in the 13th track 'That Girl', it feels like

you've been hit over the head with a dull hammer for the 50th time.

The album weighs you down with its obsessive focus on this specific someone; you feel like a third wheel awkwardly slurping a milkshake through a straw as you watch Murs stumble his way through a break up. Murs also takes every opportunity to assert that "we made love", breaking the record for the most sexually obsessed yet politically correct – take note President Elect Trump – album of recent memory.

There isn't much to redeem this album, which is a real shame. It's pleasant to listen to, but *24 Hrs* is probably an apt title considering how long you'll remember it for.

Robert Cairns

Rating: 





In The Middle with Nimmo

We caught up with Nimmo ahead of their gig at Headrow House next week, to talk starting out, songwriting and sexuality...

Sarah Nimmo and Reva Gauntlett have been making music together for well over 11 years. “It’s been like ten years, I guess, since we started,” Sarah says over the phone. “Well, ten years since we’ve been in that band, but we’ve been making music in hilarious formations since we were eleven.” The two met in secondary school, and have dipped their toes into hip-hop, garage and drum and bass—Sarah describes her teenage self as “a massive drum and bass head,”—but once the two picked up guitars and started playing as a band, the decision was instant: “We’re gonna be a band, we’re gonna write songs, we’re not MCs anymore.”

That brings us to where they are today: Nimmo and Gauntlett, along with two other friends from home, Josh Faull (bass) and Hannah Rose (keys), started to play together in secondary school/college. The four added drummer/producer Jack Williams to the line-up when they met him at university in Brighton. Now they’re Nimmo, a fully-realised five-piece electro-pop band.

One of their earliest breaks was when actress/model/director Agyness Deyn offered to direct a video for their song ‘Change’, which they had posted up on their MySpace account. “It was a demo basically, it was all we had, and she played it on the radio and it was literally such poor quality, and we thought ‘what the hell’.” Sarah laughs as she describes the situation. “We tweeted her saying ‘Thank you, we appreciate your support, do you wanna be in our music video?’”

“We spent like an hour composing that tweet, it was ridiculous. We were wondering ‘Is this just what you do?’” The two weren’t expecting a response—Reva explained that the demo was so basic that “you could hear the metronome in the background”—so were surprised when Deyn responded. “She was like, ‘Oh you know, I really love what you guys are doing, and I’m not modelling at the moment, but I’m living in LA and I’ll happily just make you a video!’” Sarah recounts.

For many, like Agyness Deyn, it’s hard not to love what they’re doing. Their sound is a cross between The xx, Florence & The Machine and the best of 90s pop. ‘Dancing Makes Us Brave’, one of six original singles they have online, is a powerful, energetic electro-pop dance song about how music and dancing can be emotionally cathartic, making us ‘brave’. It’s sincere and optimistic, without being sickly-sweet and overly-cheerful.

There’s also a sense of non-conformity to Sarah and Reva. The two present more androgynous than most, and on stage they seem fully confident with how they come across. “I’m pretty gay, and I guess I look pretty gay. I’m probably at like one of the furthest ends of

“You’ve got to be totally true to who you are: musically, sexually, everything.”

the spectrum,” Sarah says. The two join the likes of Olly Alexander of Years & Years, Tegan & Sara Quin, and Frank Ocean as musical figures who wear their LGBT+ identities on their sleeves.

In contrast to today’s musical landscape, Reva describes a lack of LGBT role models to look up to when she and Sarah were growing up. “Most of the artists we listened to were like garage and hip-hop, and actually the problem was the fact that there was no one there to look up to.” Now that they’re slowly becoming those much-needed role models, Reva says that “a lot of fans from the Years & Years tour kind of reached out, and you’re kind of aware that you’re making an impression on people and that you’re responsible to a certain degree.”

It’s clear that the two take this newfound responsibility seriously. Sarah talks about “the people that feel like

they’re lacking, in terms of inquiring young people and stuff, people who censor their self-image a bit” and reaffirms just how important it is to normalise LGBT identity. “It’s made us really conscious of the fact that we’re not going to censor ourselves, and we’re not gonna limit our identities. You’ve got to be totally true to who you are, musically, sexually, everything about you. If you can be completely honest then at the end of the day people are gonna get more from that and appreciate that more.”

Reva punctuates Sarah’s thoughts; “It was so obvious when we went on tour with Years & Years, you know, it clicked just how important Olly is for a lot of young people. And actually, that seems like such an incredible thing, so yes, it seems amazing if we’re contributing to that as well.”

The band is confident about their identities, both musical and otherwise, and it shows when they talk about their work. “There’s a lot of pop songs, in a sort of classic sense,” Sarah says about what to expect from their upcoming album. “There’s some 5am vibes, there’s songs about paying the rent, there’s celebration of life songs, like ‘UnYoung’. There’s a good range of pop, basically. It is fundamentally a dance-pop record.”

Recently, the band have been busy; in the past year, they’ve have been on tour with Years & Years and MØ, played festival sets and have a slew of upcoming UK tour dates. Reva, throat still sore from a weekend of partying in Berlin, excitedly mentioned her favourite gig. “The one that we played for Years and Years, we played Wembley, which was just ridiculous. Definitely gonna be one that we’re never gonna forget.”

The band is riding high on their upward trajectory and, if all goes to plan, they’ll have lots more gigs that they’re never going to forget.

Don’t miss Nimmo at Headrow House on November 22nd.

Mikhail Hanafi

Gig Roundup

Jordan Rakei @ Headrow House, 11/11/16



Tom Odell @ O2 Academy, 8/11/16



From The Jam @ O2 Academy, 12/11/16



7

For Jordan Rakei, from his infectious grooves down to the offensively loud shirt he's sporting tonight, there's only one word. Jazzy.

Alongside the likes of Tom Misch and Zak Abel, Rakei forms part of a new groove cult, neo-soul kids rebranding jazz for the beat generation. Across two EP's and on his 2016 debut *Cloak*, the Brisbane based writer-producer has effortlessly danced between soul, jazz and reggae, resulting in gorgeous, late-night radio vibes.

But can those frequencies be broadcast to a live setting? As the room begins to jive to 'Midnight Mischief', it certainly seems so. With sweet solos and subtle scatting, this bleeds straight into smooth groove 'A Tribe Called Government', with Rakei demanding "shout it like a stereo / I'm not your stereotype." Frankly, he's on fire.

Tonight's crowd, hipster by even Headrow House standards, seem hooked on every word. Admittedly, it's difficult not to be won over; his soft Australian lilt is warm, even when scathingly dedicating 'Snitch' to America's new, pussy grabbing president. Not to mention, Rakei's vocal prowess is captivating.

Dreamy- this is how I would sum up Tom Odell's latest stint at the O2 Academy.

It's uncommon for an artist to maintain consistency over the quality of their performance during a concert- usually there will be standout pieces and the rest fades into 'filler' tracks. However, I can safely say that Odell's set was impeccable from the jubilant abandonment of opener 'Still Getting Used to Being On My Own', through until the energetic closer 'Magnetised'.

He is one of those rare artists whose music is better heard live than encapsulated in studio form. Perhaps this is due to the nature of his sound; the opportunity of a live performance enables the raw emotion, beauty and musical skill to be fully brought to life. Credit must also go to Odell's band who, rather than overshadow his performance, enhanced his melodies to give them a fuller sound.

The Jam are legends. Everyone has had a boogie to 'Town Called Malice' or a hearty singalong to 'Going Underground'. From The Jam are one third real deal, two thirds tribute act. Jam bassist Bruce Foxton leads the group, alongside a few other musicians to fill out the band.

Promptly at 8.30pm, the band came on stage to a less than half full O2 academy. The average age in the room was about 50, but don't let that fool you; they were ready to party. During hits 'In the City' and 'Eton Rifles', the crowd were going absolutely crazy.

It was a pleasure to see the old songs still trigger such elation in a group of people. Bruce clearly still has a passion for the songs he helped write all those years ago, showing that the gig isn't just a clinical, moneymaking venture.

His voice melting into the music so naturally, so confidently, you can pinpoint the exact moment each girl in the room falls for him. And each guy, for that matter.

There are some minor issues, though. Undoubtedly, the accompanying band give Jordan's music the extra kick it needs live, filling out 'Blame It On The Youth' with tight, rhythmic stabs. However, he would benefit from more stripped back moments; the heartfelt pining of 'Rooftop' formed a beautiful, yet sadly solitary, reprise. The set also feels unevenly paced, making the end drag slightly. Maybe some crowd favourites, like 'Add The Bassline', should be saved 'til last.

Yet Rakei's performance is so utterly soulful, it brings life to a world crushed by dissertations and Donald Trump. The creases in that jazzy shirt could be ironed out yet.

Sam Corcoran

Rating: ☐ ☐ ☐ ☐ ☐

It's always enjoyable to watch an individual or band grow and develop as an artist on stage. When I first saw Tom Odell live, he headlined Brownstock Festival 2013, seeming shy and somewhat lost despite giving a good performance. Three years later, his set has become more polished and Odell himself seems far more comfortable and engaging on stage.

If nothing else, the concert served as a form of escapism from a certain American political monstrosity that developed later that night. But I digress.

Ultimately, If you're someone who appreciates the simple beauty of a good voice and piano melody, then I strongly recommend you take up the chance to see Tom Odell perform his work live.

Clare Redman

Rating: ☐ ☐ ☐ ☐ ☐

They relentlessly blasted through all the hits as any good tribute act should. A highlight was 'That's Entertainment', which gained the biggest singalong of the night. There was very little in the way of crowd interaction. But what they lacked in that department, they made up for in energy. Bruce was jumping around the stage as if he was still twenty one. The band could not have sounded more perfect if they tried.

From the Jam put on a captivating performance more a tip of the hat to the original group than a tacky reproduction. Now that's entertainment.

Ben Roberts

Rating: ☐ ☐ ☐ ☐ ☐



RPG Sound System

"The history of music is the history of mankind". Thus spoke François-Joseph Fétiis, noted Belgian musicologist and one of the most important music critics of the 19th century. A grandiose quote to begin a feature in the Clubs section of a student newspaper, perhaps, but to suggest a repurposing for the contemporary context: "the history of electronic music is the history of sound systems". From its roots in 1950s Kingston, Jamaica, the sound system has come to represent more than just the loudspeakers; it is the malleable team of engineers, DJs and MCs that has come to hold such a pivotal role in musical culture. The histories of the nightclub and of our most beloved genres would be meaningless without reference to the sound system: from reggae to hip-hop, dub to dubstep, and jungle to garage, the replete and multifarious stories nevertheless share this common thread.

It is from these giants' shoulders that the latest sound system has stepped onto the scene in Leeds. Built over summer by a group of students from Leeds University, RPG Sound System saw its official christening in Freshers' Week at an intimate house party within the subterranean network of Hyde Park basements. It performed above and beyond your name-brand Leeds party rig hire. Chestplate-rattling yet clear, the RPG system is a serious newcomer in the sound system rental market. That, and its owners won't force you to let them play a 45-minute ragga jungle retrospective set at the end of the night. We caught up with the RPG head engineer, Nicholas Too.

What inspired you to build the rig?

RPG sound system was created by a team of three: myself, Robin Genton and Kirsty Williams. We all love music, we all love dub, we all love the bass that a good rig can deliver. We talked about the idea of making our own sound system throughout first year. Part way through the year, we sat down in Terrace with a few pints and a notebook and started to scribble down our plan of action. By the start of second year we had our first box.

How did your degree help you with the build?

My degree (Mechatronics & Robotics) is, as you can imagine, very hands-on and highly electronics based. Amplifiers and crossovers were covered so yes, my degree provided me with in-depth knowledge into the workings of the system. I also used similar design techniques to what's taught on my course. It all starts as a sketch and then turns into CAD (Computer-Aided Design) drawings and renderings, and then individual engineering drawings for each part.

Do you have any idols in the history of soundsystem culture, or any really great rigs you've heard around town?

Leeds' very own Iration Steppas Sound System played a large part in the inspiration for our system. Their rig is by quite a way one of the heaviest rigs I've heard.

You really get a kick to the chest. If you haven't checked out SUBDUB at the West Indian Centre, I'd highly recommend going to the next one. Other great sound systems: OBF (France), Sinai (Sheffield), Legal Shot (France), Channel One (London). I could list many more. Whenever I see sound systems, I'm taking mental notes on which elements we could add to ours.

What's the weightiest tune you've heard on yours?

It's hard to say. I go through periods of loving playing certain tunes through it. You just have to pump up the amps for the subs and it adds a new dimension to pretty much any song. At the moment, my favourite would probably be OBF Dubplate.

What can a handbuilt system offer that just buying stacks can't?

Hand building a system allows you to tailor the system to exactly how you want it. Our system was built mainly with dub in mind. The bass notes in dub music are half of the music and so we've built our system with large amounts of low frequency capabilities. Doing all the building yourself also saves on cost, which is obviously an important factor as a student. Buying stacks, you pay a lot for the labour that went into putting it together whereas we could channel all our funds into high quality components.

I've always found something magical about the institution of the Leeds house party. I imagine it's also where your system will be getting most of its use. What do you enjoy about them?

One of my favourite things about house parties is that often it will be mainly attended by one circle of friends, meaning you tend to know most of the people there. It's a different kind of social event to going out. It's also a cheaper night because you can just turn up with your Sainsbury's bag of cans. Of course, having seven and a half foot of sound system next to the decks adds that extra bit of magic.

It wouldn't be a party without a Sainsbury's bag. One final question: Rocket-Propelled Grenade or Role-Playing game?

The RPG in RPG Sound System doesn't actually stand for either of those. RPG stands for Royal Park Grove. This was the road we lived on in Hyde Park for second year, and the house we lived in during the creation of the sound system. By happy coincidence, it is also the initials of one of our founders, Robin.

Alexander Peel



Hyde Park Book Club

Leeds' cultural scene has been enriched in 2016 by the presence of Hyde Park Book Club, a small cafe and arts space a stones throw from Hyde Park corner. The venue has become a hub for creative and intellectual activity in Hyde Park, with events ranging from local DJs playing gospel music to seminars on the implications of Brexit for immigration in the UK.

We caught up with the owner, Jack Simpson, over a lunchtime coffee in the Book Club's new second room. Jack told us how he 'wanted the Book Club to be a place that had a mixture of... intellectual stuff and some hedonistic stuff without such barriers between art forms'. After visits to the painfully cool boroughs of Berlin's Kreuzberg and New York's Brooklyn he had noticed that they were 'a little ahead of where Leeds was a couple years ago', and they had similar spaces which provided a nucleus for creatives.

Creating the space in a student area was a priority, as "culture has shifted so much in the past 10-15 years... younger people have very quick access to a much wider range of information". However, Jack felt that "LS6 didn't feel like it was reflecting those changes and didn't feel like it was really offering space for young people to come and express how they found culture". The Book Club was created due to his belief that "if you create structures through which people can express themselves then that will happen [...] especially young people who are at their most energetic phase of exploring the world".

"It's important that humans have space to just get together and discuss the human experience"

While most students will be familiar with the Book Club for its stellar cast of live DJs, there are also numerous discussion groups touching on contemporary issues in philosophy, politics and beyond. Jack laments the current situation in which students "spend three years at a University around abstract ideas", but then there is little scope or reason to carry this on after graduation. Therefore "it's important that humans have space to just get together and discuss the human experience".

Jack doesn't want the book club to be "purely a place to party", but rather wants 'it to be a place where you can bridge those two worlds [...] and people can see that you don't have to live this purely waster hedonistic life to in order to be a person in the arts'.

The process of curation is largely decentralised: "Its about people coming to us and saying 'I really want to do this thing'". There are little requirements past people "do[ing] something that we think is good and worthwhile", and perhaps most importantly "something that you care about, so if you don't care about the artwork you're going to have for your event or if you don't care about whether people come to it [...] there are other places you might want to do that."

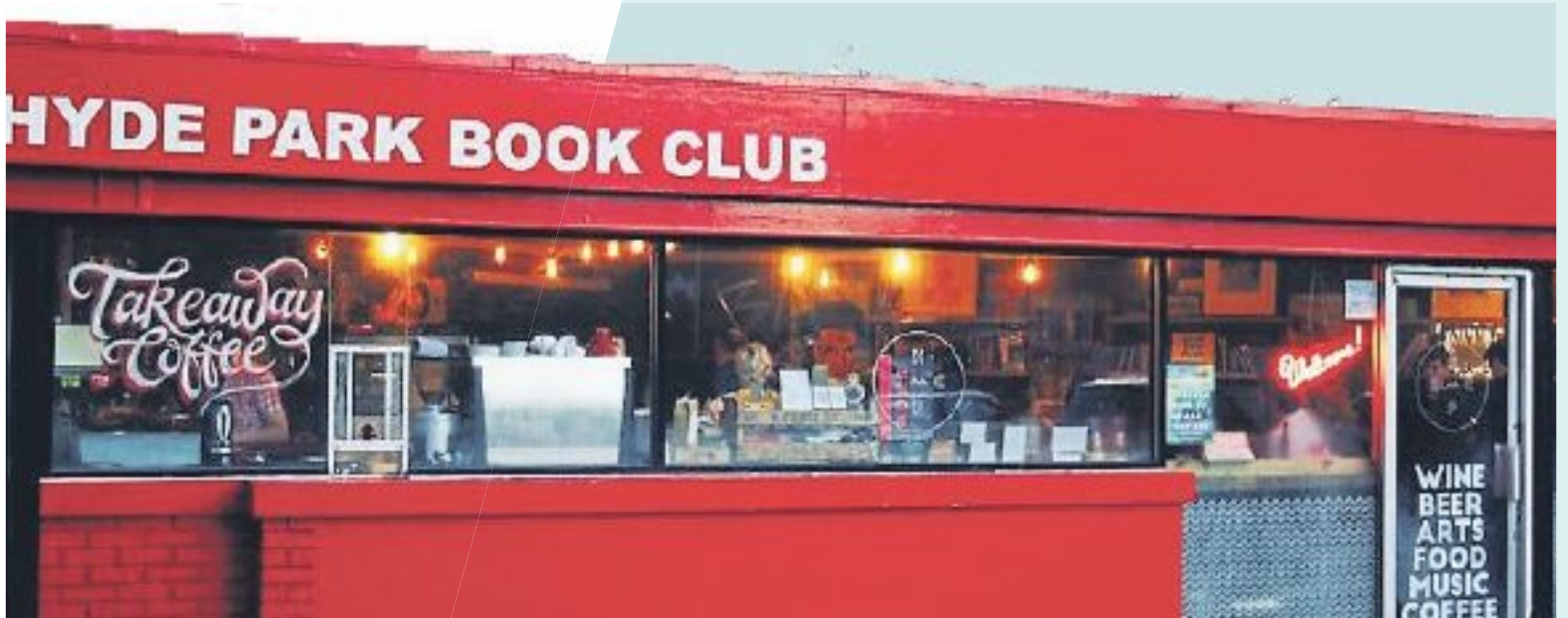
While Jack ultimately approves event pitches, he discusses how their programme is essentially curated by the needs of people within the area. "The area says we'd really like to have a discussion about, I don't know, what the Trump election was about or we really want to take our party out of our bedroom or I've got an art exhibition and there's just not any spaces I can find in Leeds at the moment [...] we go great cos we can offer you the final thing you need to express that publicly".

Jack says he opens his emails every day to a number of pitches, and that often he's "not thought of that [himself], so I'm open to people suggesting whatever. The one thing I think I would say to any people just getting started is just

to do it. A lot of the nights that we have here that are now moving on to being quite big nights in the city centre were just a group of people in a bedroom and they came to us and said can we do it." Jack says "the difference between people who do things and don't is that people that do them do them and [are not] afraid to fail".

While this might seem like an obvious point, it's this positive attitude to getting things done that has made the Book Club such a culturally important space in such a short amount of time.

Jack Hardy



Step Out In Colour

Why more guys should experiment with colour. Style Editor Ashleigh Stern explains



‘Pink to make the boys wink’, well quit winking and grab some for yourself! Just because the skies are grey (especially in Leeds) that doesn’t mean you have to make your wardrobe match. During the winter period, black, grey and brown are usually our go-to colours just for comfort and ease before we face the great winds of the north on our trek to University.

When shopping around for guys clothes, I noticed how dull men’s clothes were in comparison to women’s. However, the men’s autumn/winter catwalk was filled with brightly coloured raincoats and suits, and the men looked great. I shopped around long and hard to find a selection of five key and colourful pieces for this winter to make life a bit easier (See page 12).

In the styling of our shoot, we decided try and clash against the grey and drizzly weather with some bold colours that will make you feel good. We wanted to create

guys’ looks that incorporate colour in a wearable style, and have fun making guys feel more included in the Fashion section.

Our first model, Medicine student Guy, features blue and green hues to brighten his black jeans and white trainers look. Although the saying goes ‘blue and green should never be seen’, I think this look proves that wrong as the clashing colours work perfectly together. The trick with clashing colours is to use colours of the same hue, so blue and green, red and orange, pink and purple etc. Our second model Law student Benji, uses pink and purple hues, matching a mink pink jumper with a baby pink scarf, to show that pink isn’t just for Barbie. Both models loved the styling and said they felt great working different colour combinations.

Ashleigh Stern

Real Men Wear Pink

Style Editor Beatrice Rae questions society's view of what is 'manly'



It is a truth universally acknowledged that pink is a girl's colour. Right? Wrong.

In today's society, issues that affect men can often be overlooked. Men suffer pressure to look and act a certain way, and often this has to do with a single word: 'Manly'.

For many, it is not seen as 'manly' for a guy to wear colours such as pinks and purples, or wear bright colours together, leading many men to stick to muted colours such as grey and black. In this shoot we wanted to show how guys can wear colours that some wouldn't normally dare, and emphasise that colour does not need to be gendered.

However, I am aware that fashion is only one part of a wider movement tackling the concept of 'manliness' putting pressure on men. The 'Man Up' campaign is encouraging men to speak up about their feelings, teaching that it is okay for men and boys to show emotion. With suicide being the biggest killer of men aged 15-44, now more than ever it is important to tackle the stereotype men fall victim to.

The campaign video states: 'Why do we tell boys to stop crying? To harden up? To grow a pair? Well F**k that'

'It takes guts to show pain. It takes a man to feel. It takes balls to cry'

As a Style Editor, my job is to look at fashion. However, I believe that fashion is often influenced by social issues. Therefore, I believe it is also part of my job to not only challenge stereotypes within fashion, but to challenge why those stereotypes exist.

So guys, remember this: It's okay to cry, and it's okay to wear pink.

Beatrice Rae



Green Puffer Jacket: Urban outfitters £76.50 (with Student discount)
 Blue knitted Jumper: Primark £9
 Purple Velvet Jacket: Topman £35
 Pink Jumper: Topman £28
 Pink Scarf: Topman £10
 Photography by Louise Aron

Models: Benji Royal and Guy Leigh

What to buy if you're a guy

Why fear colour? Here's our five best buys



**Green Long line Bomber-
TopMan- £50:**

This green long line bomber jacket is perfect for this winter weather. It incorporates the classic 'in style' bomber jacket with the sophisticated long line length to keep you extra warm. The green/teal shade is also very Christmassy and surprisingly versatile! £50 (now reduced)



**Baby Blue Oversized Jumper-
TopMan-£28:**

This jumper will be super comfortable for those cold walks to university and may even make your 9am starts a little brighter. An oversized jumper is a must have this winter- and your Rudolph, bell jingling, red Christmas jumper doesn't quite count. So if you're looking for a slightly toned down vibe, this jumper is ideal and can also be smartened up with a white shirt underneath for a more preppy look.



**Mink Zip Shirt-
TopMan-£36:**

If you haven't quite decided if you could pull off the baby pink look just yet, this Mink Sand coloured shirt jacket is ideal. This shirt jacket is amazingly versatile; it can be worn alone or as a jacket with a shirt or jumper underneath, making it the perfect piece.



**Burnt Orange Shirt-
River Island- £20:**

This orange shirt is a fabulous eye catching piece to wear for all occasions. It could add a pop of colour underneath a jumper if you're still pondering how bold you want to go. This shirt is also a slim fit look which looks great with jeans, open or with a suit making it great value for money.



**Purple Marble backpack-
Foot asylum- £24.99:**

If clothes are slightly too daring for you then this purple bag is ideal. The purple adds a splash of colour to any outfit and if you're iffy with colours it goes great with grey, black, brown and khaki. A backpack is also the easiest and comfiest bag to hold your load of heavy books, making it the perfect uni bag.



Left to right Nautica, Jil Sander and Tim Coppens Autumn/Winter 2016 Catwalk Designs.

Each colour focuses on a key bold colour, showing that colour is easy to work with if you keep it simplistic and bold. Let the designers inspire you to try out your bold colour look!

Celebrity Inspiration

Because if they can wear it, you can too

Ashleigh Stern

Will Smith looks dapper all in red.



Photo from MTV India

Brad Pitt goes all out with his suit in a salmon hue.



Johnny Depp adds a splash of colour with a vibrant purple scarf.



Photo from <https://www.pinterest.com/explorapurplescarves/>

John Legend proves he's not afraid of colour with this bright orange bomber.



Photo from <http://www.celebuzz.com/photos/summer-fashion-trend-stars-brighten-up-with-orange-celebrities-wearing-orange-6/>

LEEDS CREATIVES

22ND NOVEMBER/12-7PM

FUNCTION / LUU



**SPEAK
UP!**

Leeds Student Radio, LSTV and The Gryphon bring you a line-up of speakers who are changing the shape of your city's cultural industries.

Leeds Creatives is an afternoon of presentations concerning the arts, theatre, musical education and culinary innovation in Leeds, alongside a buffet provided by The Real Junk Food Project. Completely free of charge, this event is organised for your inspiration: celebrating the ever expanding culture of Leeds and, as its student demographic, your participation in its growth.

12:30 **RAF BOGAN &/OR EMPORIUM**

1:00 **LEANNE BUCHAN LEEDS COUNCIL, CULTURAL CAPITAL BID OF 2023**

1:30 **BILLY COLLINS HONEST EDIBLES**

2:00 **TOM SMITH MAP/COSMIC SLOP**

2:30 **DAN GEE GOAT COLLECTIVE**

3:00 **VICKY HOLLINGWORTH AND MEGAN ROE GIRLS THAT GIG**

3:30 **AMY LETMAN TRANSFORM**

4:00 **HAYLEY EAST STREET ARTS**

4:30 **ADAM SMITH THE REAL JUNK FOOD PROJECT**

FREE ENTRANCE
FREE BUFFET

A Raffle in aid of MAP charity



Image: Paramount

A Thoughtful Arrival

From Denis Villeneuve, the award-winning director of *Sicario*, comes a new entry in the sci-fi genre. In *The Middle* judges whether this new arrival lives up to the hype...

Arrival is the film of intelligence and emotional depth which *Independence Day* decided to forgo, in favour of patriotic flag-waving and Will Smith punching aliens. Both films begin with a mysterious collection of alien spacecraft appearing in various locations across the globe. However, instead of calling up Mr Smith and his punching prowess, the military of *Arrival* enlist linguist, Louise (Amy Adams), and a physicist (Jeremy Renner) to help with the attempted alien communication. What follows is a race to understand the purpose of their presence on earth, before the hysteria and tension gripping the planet boils over into warfare.

Arrival is a thoughtful sci-fi film brimming with intelligence and invention

house, whilst watching the news coverage. Once Louise and Ian (Renner) are brought into contact with the aliens and progress is made in understanding their strange, smoke-like language, her mental health appears to suffer. Louise becomes plagued by unwanted memories of the loss she suffers at the film's beginning, the sadness of which is always bubbling under the surface of *Arrival*. Even when the purpose of the aliens' presence on earth is revealed, and Louise's visions explained, it remains heart-breaking even in its hopefulness.

Beginning with the saddest first five minutes of a film since Pixar's *Up*, *Arrival* immediately signals to the viewer that this is no typical alien invasion film. The mood of the film is melancholic rather than thrilling, with the coming of the aliens shown in no great detail. *Arrival* would prefer to portray this event through the loneliness of Adams' Louise, who falls asleep in her large, empty

Arrival is a thoughtful sci-fi film brimming with intelligence and invention. While it may pale in comparison to *Interstellar*'s space-travel spectacle, *Arrival* is able to show a depth of emotion through Louise which Christopher Nolan and his film could not. A unique, melancholy must-see.

Joe Scott

New Film at The Tetley

Guy James gives his insight into an evening of artistic short films at The Tetley

Located in the edgiest industrial corner of the impressive Tetley building, a showing of nine short films showcasing the talent (and especially diversity) of northern England took place. As is usually the case with short films, there isn't a conventional format to be seen, but each short offers limitless creativity. Niloufar Zabihi's touching and original piece follows three individuals in the capital of Tehran recounting bitter and sweet childhood memories. With a similar sense of nostalgia, Nick Jordan and Jacob Cartwright transport us to the remote and scattered seaside settlement near Barrow-in-Furness. This proved to be an intriguing look at the lifestyle of its inhabitants, combining the idyllic English seaside with the freedom of remote basic living, with a great soundtrack to boot.

Less peaceful however, is Ann-Marie Creamer's bizarre horror spin on the decline of Italian train keepers in Puglia. A gloomy Italian narration plays over dark shots of a derelict train station, as unsettling music underscores

these opening moments. All of this pushes the short to the verge of being comical, but its impressive aesthetic redeems it. *Double Dapple* from Mary Stark and David Chatton Barker is however, pushed over the verge. With no clear form or direction, *Double Dapple* plays more like a moving artwork. Despite its distinct visual intrigue, as the director chooses to overlap old black and white film, *Double Dapple* becomes repetitive and results in a short which would need to squeeze through even the most open of minds.

The most impressive dimension of the whole evening however, was the incredible diversity. No shorts were alike and a huge range of cultures, themes, interests, and styles come through. In the space of 30 minutes we are transported from Alan Turn's psychedelic office, to modern day Oldham, and each location is a treat.

Guy James



Image: David Lindsey

Carrie: 40 Years On

It's been 40 years since the 1976 version of Stephen King's *Carrie*. Stephanie Bennett considers how the representation of this cult figure has changed since the film originally showed

The original version of *Carrie* (1976), directed by Brian De Palma, features a predominantly blond cast and a Carrie White who is characteristically timid, unsociable, and loathe to rearrange her ratty blonde hair from her equally ratty face. Played by Sissy Spacek, this adaptation of Steven King's novel presents Carrie as the lurking, awkward girl that most will begrudgingly recognise from previous school experiences. Interestingly, the discovery of her powers doesn't alter her behaviour or her negative perception of herself, but of course being asked by 'dreamy' Tommy Ross (William Katt) does. Combined with an unnecessarily sexualised shower scene at the beginning after some arduous exercise (excluding Carrie who remains on the side-lines), and superfluous intimate shots of young naked girls, the 1976 version verges on a feminist's nightmare.

Regardless of untold power, Carrie remains a mousy, almost limp character throughout most of the film. Even in the dramatic scene at the end where Chris Hargensen (Nancy Allen) and her boyfriend Billy Nolan (John Travolta), douse her in pig's blood, Carrie remains motionless and almost apathetic as she murders her peers. Carrie's representation in regards to her relationship with her fanatically devout mother (Piper Laurie) is also notable; while Carrie begins to develop some mettle to challenge her mother's preaching and attend prom with Tommy, it's still clumsy and fragile. Even after being literally stabbed in the back by her mother, it only results in pained squeaking before almost accidentally killing mum with sharp kitchen utensils. Carrie then returns to cowering in the corner and whimpering over her mother's body as the house crushes them.

“It highlights how issues of femininity and influence of societal norms impacts the role.”

The 2013 version however, is remarkably divergent while retaining the original storyline, and even some of the dialogue. The use of 'dirty pillows' is perhaps the most haunting remnant of 1976. In this version Carrie (Chloë Grace Moretz), is still represented as a nervous social recluse, but has an undercurrent of confidence when talking, and perhaps the starkest difference of all: explores her powers. In this version, Carrie's confidence seems to develop as she gains control over her powers. For Spacek's Carrie, the powers were almost in the background until they were necessary to attend prom and kill everyone. For Moretz, they become an integral element to her character. At the climatic prom scene, Carrie wilfully manipulates her powers to slaughter others through electrocution, suffocation, and general crushing. Regarding the representation of Carrie's relationship with her mother (Julianne Moore), it is more complex. Moore fluctuates between devoted mother and heinous torturer, and while this Carrie exerts more dominance over her, the film still ends with Carrie plastered to her mother's corpse in sorrow.

In summary, the dichotomy of the 1976 version and the 2013 is stark. The contrast in the representation of *Carrie* is significant, as it highlights how issues of femininity and the influence of societal norms impacts the role. 37 years' difference emphasises how notions of sexuality and issues surrounding women have filtered to film through the transformation of Spacek's Carrie to Moretz's.

Stephanie Bennett





Christian Bök: Genius or Fraud?

Fresh off the release of his new book *The Xenotext*, experimental Canadian poet Christian Bök performed in Leeds. In *The Middle* went to see if all the hype surrounding him is really to be believed...

Experimental poet Christian Bök is renowned for his outlandish and complex poetic process. His theory appears to be that by putting enough constraints upon himself when writing, he will be able to access new levels of meaning, push the boundaries of language itself, and reconcile the seldom-reconcilable fields of art and science. He has won awards and been dubbed both a genius and a fraud. Last week he performed at Leeds Beckett University.

He opened with a few extracts from his best-selling book *Eunoia*, in which he writes each chapter adhering to the constraint that he can only use one vowel throughout – leading to sentences such as “Awkward grammar appals a craftsman”. These extracts were as fascinating as they were beautiful, as Bök managed to imbue the vowels with a deep poetic meaning, whilst drawing attention to the creative possibilities that lie dormant in every letter. I was dear reader, lulled into a false sense of security.

At this point, Bök began to read excerpts from his latest book, *The Xenotext*. The process behind this is mind-bogglingly complicated. As far as I (with my B in GCSE chemistry) could make out, the Canadian poet had written some poems, and then exchanged each poem for a series of chemicals, with each word being represented by its own particular chemical. He would then combine the resulting poem with e-coli in a petri dish (your guess is as good as mine) to see what ‘poem’ was produced as a result. Bök claims that his ultimate goal with this is to create

“I could not help but feel that these poems were for nobody, but Christian Bök himself..”

an artwork that will “outlast the human race and live on for billions of years”. I can only say that I sincerely hope it does not. If, as Bök surely hopes they will, aliens stumble upon his poems billions of years from now, they will only be able to conclude that the human race were a pretentious and dour bunch, obsessed with finding endless synonyms for the word ‘destruction’.

Following the reading, the experimental poet answered several questions from the audience, which I found to be rather illuminating. Yet again I was conflicted in my response. On the one hand, an answer regarding his process behind a love poem written in response to Romantic poet John Keats left me in awe. It was quite clear that Bök is a poet possessing considerable talent. On the other hand, his self-indulgent espousal of words such as ‘perfect’ and ‘genius’, left me feeling queasy. It is quite clear that Bök is a poet possessing an inordinately large head. It is this very narcissism that appears to underpin his latest work. Whilst one could potentially say this of all poets (after all poetry is a heartless art), I could not help but feel that these poems were for nobody, but Christian Bök himself.

I concede that I may be on the wrong side of history here; in the future he may be ultimately judged a genius, and I a fool. But for now, I can only attest to my own opinion: that Christian Bök’s ambition considerably outweighs his grasp.

Preview: LUU Dance Competition

On the 25th of November, the new and improved Riley Smith Hall will play host to one of the biggest nights of the year: the Leeds University Union Dance Competition. The Union has within it 15 incredible dance societies, all of whom will be competing against one another to win a host of awards: Best Male; Best Female; Best Costume; Best Concept; Best Choreography; and Best Overall. Societies can enter group pieces as well as solos or duets, so there is a wide selection of dance performances, from Street to Bhangra, to entertain the three professional judges – as well as the expectant university crowd of course.

Teams have been preparing rigorously for this night since September and it will be the first opportunity for many of the dance societies to show off their amazing talents alongside all of their 2016 dance freshers. Shrouded in mystery

is the prospect of special guest performances, who are yet to be announced, and will surely make a fine addition to the evening. The promise of seeing the 15 LUU dance societies, some special guest performers, as well as numerous other LUU performance societies is enough to ensure that it will be an unforgettable night.

Tickets for this enthralling night of art and athleticism are still available, and you can find them with just a quick search on Facebook. So, if this highly anticipated competition seems like your cup of tea, you would be foolish not to go and check it out.

James Candler and Lauren Huxley

In the Face of Fear: What can art do?

With the triumphs of Brexit and Trump and the recent departure of the much loved Leonard Cohen. Heather Nash looks to art for hope in an increasingly worrying world...

The morning after Trump was elected and the world seemed to temporarily stop spinning on its axis, I logged onto social media expecting to see article after article analysing Trump's ascent to power and how we let it happen. And I did see those articles, but what I also saw was an abundance of poetry and art being shared, tweets that encouraged us to take our despair and turn it into art.

I'm not just talking about scathing pieces of political satire. The citizens of New York turned to post it notes on subway walls, multi coloured and covered in hundreds of people's handwriting. The result is something like an art installation piece, something you'd see in the Moma, or in street theatre, and photographs of the notes certainly capture an overwhelming message about the hope left for humanity. It's art then, and it matters.

A poem I saw circulated a lot online was Larkin's 'The Mower'. His words 'We should be careful / of each other, we should be kind / while there is still time' seemed to speak to the people scared and shocked by a Trump presidency and what sorts of unkindness it might mean in the future. Poetry has the rare ability to absorb meaning. A poem might be personal to the poet perhaps, but it's always an individual experience for the reader. The sorts of poems being shared (see also Wendy Cope's 'Differences of Opinion') in the wake of Trump were short and easily shareable, but also easily printed with new significance. Poets, quite often, have thought of everything before, and now it's there in front of you on the page (or a screen) describing just how you feel, waiting to show that you that it understands. Often poetry is quietly political, forcing empathy from its readers softly, planting an idea, evoking a feeling, challenging the norm and it's a quiet revolution that's easy to cling to after bad news like Trump.

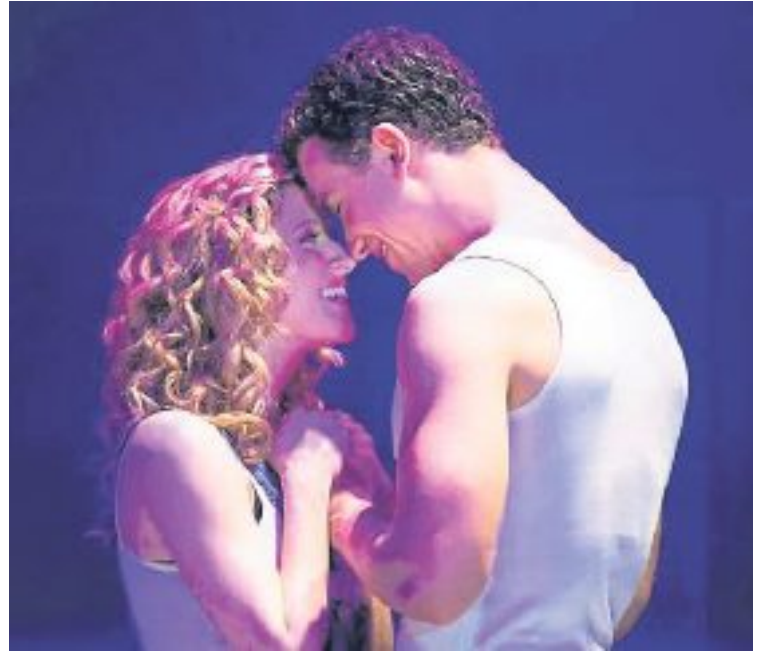
And so when I heard of Leonard Cohen's death, a confirmation that the word really was turned sour, I put on a few of my favourite songs, but I also thought about his poetry. Cohen's vast body of work matches his song writing, dark in tone, but with frequent glimmers of hope. Much quoted already is 'there's a crack in everything, that's how the light gets in,' truly Cohen's philosophy. Forefront in my mind was 'The Only Poem'. The narrator teeters on the brink of despair, but does not allow himself to fall. 'This is the only poem / I can read / I am the only one / can write it'. There is such a quiet strength in these lines, and a conviction to keep writing, to keep fighting, that we would do well to in these current times.

Poetry, theatre, film - art can be a coping method and a much needed form of escapism, but it can also be a weapon of change, and we may need it more than ever.

Heather Nash



Image: ALBA VIGARAY / EPA



Ghost: The Musical

Ghost: The Musical, is an adaptation of the award winning film. On the 14th November the show opened in Leeds Grand Theatre. The performance certainly had moments of psychic brilliance, which added up to an enjoyable evening.

The plot follows Sam (Andy Moss) and Molly (Kelly Hampson), a young couple deeply in love. However when Sam is killed in an apparent mugging gone wrong, Molly is left alone with her grief. Sam, now a ghost, must uncover the reason behind his death in order to cross over to the other side. With the help of a psychic called Oda Mae, Sam slowly uncovers the treachery surrounding his untimely demise.

Despite the absence of Girls Aloud's Sarah Harding, who would usually take the role of Sam, the performances given were pretty good all round. Kelly Hampson, Harding's understudy, had an excellent voice which hit all the notes with ease. It was disappointing to see the lack of chemistry between her and her co-star Andy Moss. The relationship between Sam and Molly felt awkward at times and far removed from the devotion which the audience are supposed to presume exists between them. The big, ensemble numbers were clumsily blocked with dance moves which neither added to the performance nor drew attention to the talent of the actors. There was some cringe-inducing dancing with umbrellas which made me fear for the actors' eyes. The special effects, which can be such an impressive part of *Ghost* were unimaginative.

Despite these complaints, the show added up to an enjoyable evening of musical theatre. Oda Mae, played by the brilliant Jacqui Dubois, roused a lot of laughs from the audience and Kelly Hampson's performance of 'With You' was deeply moving. Overall this is an enjoyable, over the top, production, but don't expect anything ground-breaking.

Heather Nash



Damilola, Our Loved Boy

Sixteen years after the death of Nigerian-British Damilola Taylor. BBC One drama *Damilola, Our Loved Boy* revisits the story, this time revealing how the family coped with the incident.

The drama begins in Lagos, Nigeria, where the Taylor family lives a happy, middle-class life. However, older sister Gbemi's severe epilepsy drives the family to move to England in August 2000 in order to seek medical treatment. At first, Richard, the father, refuses to let Damilola leave for the UK but Damilola's bubbly personality and strong desire to visit England convince him to let him go. Richard remains in Nigeria to work while his wife Gloria and three children fly to Peckham, London. The family stays in their cousin's cramped living room after their request for a council house is rejected, and Damilola attends a local school.

Damilola's unwavering love for the UK and life itself brings a smile to everyone's face. His energy and humour captivate both students and teachers alike. The family begins to settle in and within his first school day he makes friends. The eldest brother, Tunde, focuses on taking care of his little brother as well as his studies while Gbemi seems to be getting better. Everything appears to be going well for the family until one day when Damilola leaves for school but never returns. The ten-year-old was found bleeding from a stab wound in a stairwell on the 27th of November 2000. Playwright Levi David Addi tactfully excludes scenes of the incident, instead focusing on Tunde's heartbreaking call to his father from the hospital.

Damilola's case shocked the nation; in part because of his innocence, as the young boy aspired to become a football player and doctor, but also due to the investigation having lasted six years. After three trials, brothers Danny and Ricky Preddie, both around 13 years old at the time of the crime, were convicted

of the manslaughter of Damilola Taylor. The two had previously been involved in multiples robberies and were well known to the police. They were sentenced to eight years in youth custody on the 9th October 2006.

The story could have easily been shot in an NCIS-like manner, depicting armed police men busting through doors and close-ups of finger prints determining who

"Since Damilola's death, 204 teenagers in London have died as victims of knife crime"

the culprit is. Addi, however, focuses on the family's struggle behind the public eye. The drama highlights how the family was affected by the death and gives little to no mention of the killers. After Richard immediately flies in from Nigeria, the household begins to crumble as the father's pain and grief cause him to place the blame on family members, the police, and the government. As the family is broken apart, each can't help but wonder if they had a part in the wrongdoing. Gloria questions whether she is to blame for having bought Damilola a bright silver coat, making him more of a target, Tunde feels responsible for not having picked his brother up after school and even Richard, a proud disciplinarian, eventually breaks down towards the end of the film, confessing he blames himself every day.

Richard's fight for justice drives him to neglect the family, putting all his time and effort into

the Damilola Taylor Trust - a charity set up in the name of his son aimed at ameliorating the life of disadvantaged inner-city youths. Tunde moves out, after numerous fights with Richard, to focus on his degree. The family is fully reunited five years later, at Tunde's graduation. In the touching scene Richard admits to having missed and undervalued his other son. The family becomes whole again as they face the final trial to Damilola's injustice.

Despite the film not being a classic documentary, depicting all the facts and realities of youth crime, it shines a light on the consequences such events have, consequences which are not usually shown in the media. Richard Taylor expressed that he wishes for criminals to see the damage caused by their actions. Although there was nothing the family could have done to prevent the murder, *Damilola, Our Loved Boy* reveals the heart-breaking inner struggle families go through in order to heal. The story may be 16 years old but the closing caption "Since Damilola's death, 204 teenagers in London have died as victims of knife crime" reminds us that the themes discussed continue to be relevant despite people like Richard Taylor doing their best to help the cause.

The fight against youth crime continues to this day but the drama gives us a message of hope. Even after the heartbreaking death of Damilola, there appears to be a silver lining: Richard's charity continues to inspire and aid teenagers in creating a bright future for themselves, away from street violence.

Irina Roman





Planet Earth II

With the world on the brink of chaos, it would seem almost perfect timing for the return of *Planet Earth*. Filmed a decade since the first series, audiences have been anticipating it's return and it's certainly lived up to the hype. If snuggling in with your housemates with a hangover on Sunday evening watching cute penguins waddling about doesn't fill you with joy, I honestly don't know what will...



The first episode explored islands and we were given an introduction from David Attenborough scaling a mountain range on a somewhat flimsy looking hot air balloon. He tells us that a decade after the first series, we are able to view the natural world like never before thanks to advances in technology, but also that we are in a more precarious position than ever when it comes to protecting these 'precious and fragile wildernesses' – a deep contrast to Trump's denial of climate change. The classic sweeping shot of Earth from above and the suitably dramatic title music might be a little clichéd, but certainly ignites

enthusiasm and gives you a sense of the sheer scale of this production. In fact, I later found out that the score is composed by Hans Zimmer, of *The Lion King* and *Pirates of the Caribbean* fame, which for a production of this nature does actually seem quite fitting.

The cinematography is nothing short of stunning – even on my student television. The colours are extraordinary thanks to the use of drones and other teeny tiny cameras hidden in the trees. This really aids the whole experience as you can see with incredible detail a komodo dragon's amazing scale patterns, or even a crab getting shot in the eye with acid by a poisonous ant.

We start off on the Island of Escudo with an adorable pygmy three-toed sloth snooping around the trees – it was a surprise to learn that they could swim. Honestly, watch it for that, if nothing else.

From here, we experience some funny swimming iguanas which baffled me even more. Obviously the animal kingdom is rarely harmonious, but on *Planet Earth* you're always hoping for a fight. If you don't like snakes, brace yourself...

I'm pretty sure I saw people referring to this particular scene as #IguanaGate on Twitter, which shows just how much attention the show garners.

After lemurs and tropical crabs on Madagascar, we head down south to Zavodovski, a volcanic island towards Antarctica with very little life or vegetation.

Apart from chinstrap penguins, of course, of which the producers estimate there are around two million stretched out in vast swathes across the rocky volcanic landscape. Poignantly, the programme concludes with the mention that these penguins will have never seen human life before, highlighting the precarious relationship between man and the natural world, and therefore cleverly reminding us to that our footprint is more vital now than ever for life on Earth.

Lara Groves

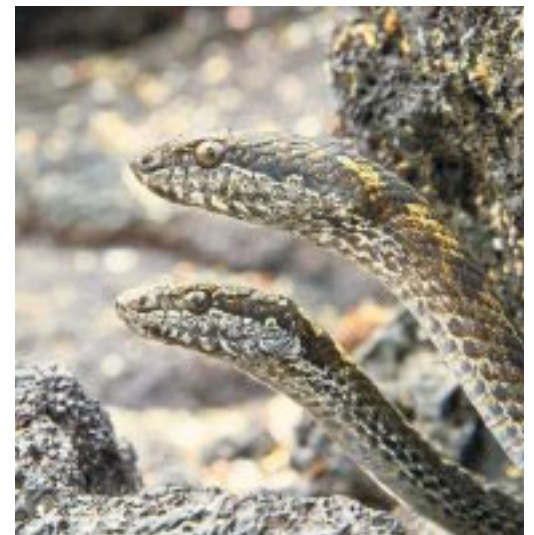




Image: Camille Hanotte

Victoria Gate: The new Northern shopping Capital?

In the unlikeliest of places in Leeds, plonked alongside Kirkgate Market and the bus station, stands the city's brand new gem: Victoria Gate. Having had its millionth shopper this week, we decided to pop in and see just what this new shopping centre is bringing to Leeds.

Upon arrival, all I could think of was how amazing the architecture was. Having worked behind Victoria Gate all of last year, I felt that I had watched the whole construction grow from a hole in the floor to a magnificent shining beacon. Whilst there is a stark contrast to the City Market which sits very closely, it somehow doesn't stick out like a sore thumb and looks rather inviting. Finally we have a shopping centre with a closed roof. The diamond shapes are supposed to represent the textile industry that once thrived in Leeds, so it's nice that such an out of place building is at least attempting to serve some kind of homage to its home town.

"Leeds has now produced a shopping force to be reckoned with..."

The main attraction of Victoria Gate, and the hub of excitement that also surrounds a certain Christmas advert, is John Lewis. We've got Debenhams, we've got House of Fraser, we've even got a Harvey Nichols – so there was only one thing missing, and Victoria Gate has solved all of our middle-class problems. This flagship John Lewis is the biggest outside of London, it dominates the shopping centre but in a good way. I don't think the interest would be half as big had this just been a bog standard shopping centre. If there is one thing Trinity was missing it was some kind of link to a department store, and Victoria Gate appears to be the answer to the alternative, middle-class shopper in Leeds. However, that hasn't stopped it from being

one of the most popular shopping destinations since its opening. To say it was rammed at the weekend would be a major understatement – clearly Leeds has now produced a shopping force to be reckoned with.

Leeds has always had a great reputation for its high street shops; we have everything from Primark and New Look to the top end chains like Zara. Victoria Gate has expanded in to the high-end fashion market, boasting brands such as Mulberry, Whistles and The Kooples.

There have already been concerns voiced over whether Victoria Gate is an attempt at gentrification in Leeds, but I don't think it will cause too much of an issue. If anything it will bring in more money for Leeds and become a shopping destination just like the Bullring, and Westfields for the entire nation. The fact that Victoria Gate can provide High-End brands whilst Trinity is focused on High-Street shops makes me believe that both shopping centres can live within Leeds in harmony. We are the third biggest city in the UK, so why shouldn't we have the best of both worlds?

With an insane amount of whiteness and brightness, I felt like Harry Potter when he dies and sees Dumbledore in the ethereal version of Kings Cross. At first it's all a bit too much, and the black and white zig-zag floor could induce a serious headache, but once you get used to it, the aesthetics actually aren't too bad. The shop windows seem to be in the shape of a wave, and nearly all of the shop names are written

in gold on a black sign, echoing its sister shopping arcade, the Victoria Quarter. Both fall in line with the monochrome and simplicity that high end shops seem to exude. You might not be able to afford anything on a student budget, but it's worth going there just to do a spot of window shopping.

"I felt like Harry Potter when he dies and sees Dumbledore in the ethereal version of Kings Cross."

But like any grand reveal, Victoria Gate is being a tease and saving a two-floor space for a casino in January 2017. This casino looks like something that could rival Gatsby if he and his parties were real. You don't have to be a member to join, and as long as your don't gamble away your student loan, it's an arcade on a much grander scale than the small gambling arcades that are potted around Leeds.

If anything, Victoria Gate will entice people on its looks alone – and with its very own app offering deals nearly every day, it looks like the days of the high street and shopping centres are far from over. Having such great success already, it seems like Leeds is giving a massive middle finger to the world of online shopping, and I for one, love it.

Rianna Julian

Christmas is Coming! Don't panic, we're all penniless together.

Here's some handy tips for how to survive on our lowly bank balances.



Images: Dan Ramsey

Do It Yourself!

First of all, not all presents need to be bought – they can be made. We all love a present that touches the heart more than yet another Lynx Africa set, or a Bubble Bath kit that will never be touched thanks to my strict aversion for baths and love of showers. So if you are super broke, think about making up a memory book for your intended recipient. I did this for my best friend last year and it basically works out as next to nothing. All you need is a scrapbook – have a look online at Paperchase, who also do 10% off – find your favourite photos spanning the entirety of your friendship, glue them in with cute quotes and hey presto – it's probably going to be their favourite present because it means more than a consumerist nightmares costing hundreds.

Secret Santa

If you're currently living with all your best friends but don't have the money to buy every single one of them a gift, then there are only two words for it: Secret. Santa. If you all set a specific budget, and all agree to play along then it works out as the perfect ending to your fake house Christmas before everyone trails back home for the real thing. To save the embarrassment of pulling your own name, or the inability to hold a poker face, I'd advise using www.drawnames.co.uk – all enter your names and emails and then once you're all set up it will email you the name of the person who you have to buy a present for. It even has the option to create a wish list, so if you're a difficult person to buy for you can give your Santa a few ideas to save you being given cute novelty socks.

Did someone say pigs in blankets?

Secret Santa is the perfect time to introduce what is a long standing tradition of university life: the House Christmas. Organise who is buying what or all chip in and go to the shops together, and make yourselves a roast your Mama would be proud of. On a budget, Aldi and Iceland are a student's best friend, so you're

lucky if you live near Kirkstall or own a car. We fed a house of six on one large chicken last year, made enough pigs in blankets to feed an army, and basically sent ourselves into a food coma until Christmas day.

Christmas Carvery

If you're rolling in dough by the time December comes, or you just want to go out for a meal because you can't face the washing up, then Leeds has a lot to offer in the way of Christmas dinners. The Picture House Carvery in the Merrion centre may not look fabulous, but the food is amazing – You can get a carvery for £4.19 Monday-Saturday. Plus you get to choose what meat or vegetarian option you want, because let's face it – no one actually likes Turkey do they? A bit more up market, but equally as delicious, apply your innate Leeds student edginess and head to The Tetley for a £12.95 on a Sunday.

Second-Hand Cinderella

Now for the most important part for us ladies: a Christmas ball dress. Ignore that temptation to spend £10 on a dress from China in the hope that it will turn up looking like the pictures. Hint: it never looks like the pictures. Depop is a God send; download the app and shop away. Your dress may be second hand but nobody needs to know. Plus if you're like me and buy a dress, wear it once and never again, then you may as well keep that expense to an absolute minimum. Alternatively, it's black Friday on 25th November, so if you can wait that long, you can grab yourself a bargain when all the prices are slashed.

So there you have it, from one broke student to another – Christmas can be easy if you know where, and when to look for deals.

Rianna Julian

Mum's Leek and Potato soup

As the winter months draw in, we're all craving those home comforts. My mum's leek and potato soup recipe is unbelievably cheap, and easy to replicate.

2 medium-sized leeks
1 large baking potato
1 medium-sized white onion
1 Knorr vegetable stock pot (chicken works too)
Parsley (shaker in the herb and spices section)
Salt and pepper, to taste

1 Peel and dice the onion and potato into cubes and place them in a large pan on the hob. Cut off the dark green ends of the leeks and bin them, and then slice them lengthways into a cross a third of the way down the stalk. Peel back the layers so that the leeks roughly resemble palm trees – this makes them easier to wash.

2 Run the leeks under lukewarm water and rub the layers gently so that no dirt is left on them. Once cleaned, chop down the stalk until only a centimetre or two of the root remains. Put the sliced leeks into the pot, pour in enough boiled water so that the veg is only just covered, and bring the pan to boil on a medium heat for 15 minutes.

3 Bring the heat down and add the stock pot and a dash of chopped parsley from its shaker – leave to boil for a further five minutes, or until the stock has fully dissolved.

4 Take the pan off the hob to cool. If you have a hand blender, start blending the soup to the desired thickness whilst the veg is still in the pan. If using a juicer/blender, wait until the mixture has completely cooled before pouring it into the machine. Again, blend to the desired thickness. If the soup mixture is too thick, add a few tablespoons of water and keep blending.

5 Add salt and pepper to taste, and store the remaining soup mixture (a further 2-3 bowls) in plastic dishes that can be kept in the fridge/freezer. If freezing, eat within a month. Chicken and ham can be added after blending to create a pie filling.

Georgia Ryan



How Do You Rationalise a Vote for Trump?

It's been just over a week since Donald Trump was elected as President of the United States. Bradley discusses how a vote for the self-proclaimed anti-establishment candidate is a vote for prejudice and hatred.



Image: Above Average

President-elect Donald Trump has been heralded by his supporters as the underdog who fought for change against the media and the administration, but to label Trump as an underdog is to mistake a populist for a dark horse.

Trump is by definition not an underdog. Entering adulthood with a loan from his father equivalent to \$31m by today's standards, he kept his subsequent 'empire' afloat through tax evasion and borrowing a further \$9m from his future inheritance. It is from this economic base that the President-elect fuelled his campaign, winning in a wide but abysmal field of Republican candidates.

Compare Trump's rise with that of Obama; a senator with so much talent that within four years of entering national politics he would beat the favourite, Hillary Clinton, to become the democratic nominee and the first black president of the United States. This was achieved despite aggressive racism aimed at him from the Birther Movement, of which Trump was a member and the anti-Muslim right, of which Trump was also a member.

But the underdog mantra says a lot about the supporters of Donald Trump. He is heralded as a challenge to the elites of the administration, typified by Hillary Clinton. The first reason for this is that white, blue-collar America has been left behind by globalisation. Low-skilled jobs have been outsourced to Latin-America through NAFTA or East Asia through the Trans-Pacific Partnership. New employment opportunities have been generated mostly in infant technology sectors, providing no respite for manual labourers.

However, as voting records show, Donald Trump was not elected simply by old, blue-collar America. For example, the majority of 18 to 24-year-old white males supported him. This leads us to the second reason why Donald Trump is identified as an underdog; because he represents the deep-set prejudices held by 47% of America that were, until now, slowly becoming illegitimate political stances.

Over the past 60 years, since the abolition of Jim Crow, Democrat elites and Supreme Court Justices have slowly pushed a progressive agenda up the

Capitol hill. Cultural norms of acceptance and tolerance were gradually put in place through the separation of the church from the state and through equality measures in gender, sexuality and race. These norms chiselled away at American social divisions and influenced most prejudice-holders enough to encourage them to suppress those opinions.

Since his rise to Republican nominee, Trump supporters have claimed he represents the 'forgotten' concerns of those left behind by the elite politicians; concerns now shunned, apparently incorrectly, by 'political correctness.' So let us consider them:

A person's religion or race means they are unable to perform their job properly; 1.9m Muslim American citizens should be deported, because of their religion; Mexicans are rapists; having a black president has incited black 'thugs' to destroy Baltimore, among other cities; women should be fired on the basis of being overweight or unattractive; you can molest and sexually harass women; disabilities are cause for mockery; it's cold in New York and consequently we need global warming.

These are the concerns of Donald Trump and subsequently therefore, apparently those of forgotten America. This raises the question, why should we not ignore these particular views, just because they are held by large proportion of the electorate?

The standard answer is that it would be undemocratic which is both hypocritical and short sighted. Firstly, to support Trump is to support a man who has consistently undermined democracy. He has called for the assassination of political opponents, the imprisonment of political opponents, challenged judicial independence based on race, and called for the deportation of American citizens based on their religion, undermining civil liberties in general and freedom of religion in particular. Finally, he refused to accept the result of the election if it did not go his way, contradicting the fundamental democratic principle of a peaceful transfer of power.

More importantly, "being democratic" is, in itself, not an argument.

Like every political system, democracy contains flaws and so its limits must be recognised. To elevate democracy as a purely positive value is to fail to comprehend it. Just because a majority of the population holds an opinion, such as stripping Muslims of their citizenship, does not mean it is right – else we live in a tyranny of the majority. It is difficult not to notice that the abolition of slavery, votes for women and minorities, and gay marriage have been imposed from above.

But "Change!", cry the Trump supporters, "We excuse Trump's faults because we want change!" I don't doubt that, but I doubt it is in spite of his flaws. Trump has offered little policy at all, bar vague notions of building a wall on the southern border and preventing China from "raping our country." No, the only change Trump has offered is a change in norms, a legitimising of hatred and fear of 'the other.'

Therefore, your support for Trump must be due to one of two dispositions – either you hold women, minorities, religion, democracy and the rights of the individual in contempt, and choose to express this openly against progressive norms or to conceal it under an ambiguous demand for change. Or on the other hand, you have such a strong, fervent desire for any change at all that you would excuse those with contempt for women, minorities, religion, democracy and the rights of the individual in order to attain it. Such an excusal of these views is an implicit endorsement of them.

Last Tuesday's election was one between the woman who might not do as she says in office and the man who, horrifyingly, just might. What is most depressing about the result is not that Trump holds office, but that the American people chose to put him there. Unlike Brexit, in which deceit plagued the campaign, Trump has been elected on a manifesto of hatred. It is a sad day when one realises that those of us that prioritise equality, hospitality and acceptance are now, in America at least, a minority.

Bradley Young



Welfare at Leeds: Advice about the Christmas Break

The Student Advice Centre is running a 'Hygge' themed space in Room 4 of the Union from 23rd-25th November and in Room 2 of the Union on 12th December



The Christmas holidays in Leeds are typically associated with the lively Christmas market in Millennium Square, the festive lights strung up on Briggate and in various shopping arcades, and also with the annual exodus of the student populations from Hyde Park, Woodhouse, Burley and Headingley. This festive period is known to be one of the most exciting in the British calendar yet it's also normal for students to be apprehensive about the upcoming

Christmas break. Such anxiety can come from fears of returning home for what might be the first visit to your family since you moved to Leeds. It could be due to worries about seeing old school friends you have not kept in contact with as much as you hoped - or you could be uneasy because you are in fact staying in Leeds over the Christmas break and unsure how to spend the long holiday.

The first time I went back home after moving to Leeds for University was for the long Christmas break and I was nervous to go back to living with my family for a month. This apprehension wasn't unjustified. I struggled to have the new freedom I had discovered at University limited again. I missed having the ability to make all the little decisions which form the basis of your adult life, such as when I go out, how long I stay out, who I inform about where I am going, what I eat and when I eat it and so many others.

This was hard and led to me bickering with my parents more often than I had before I had gone away, and it took a number of these lengthy University breaks to strike a balance which worked for both myself and my family.

Other worries over the upcoming break might come from the fact that you will not be going home over

the Christmas break, or for only a limited amount of time and therefore will be in Leeds when many of your fellow students have left. This can be a daunting prospect to be left in the city when HiFi's mixtape gets emptier and there's actually seats spare in Hyde Park Pub on a Friday night. However we do not leave you on your own over the break; there are a number of events and socials organised by the University and Union which will fill up your timetable.

Fears about the Christmas break are experienced by a number of students so don't worry about this in silence. If this is an issue which is relevant to you then come to the Student Advice Centre's 'hygge' themed spaces which are designed to provide some comfort as the winter nights draw in. The space will also function as a place where students can come and air their concerns about this issue and have an informal chat about their options. Student Advice are working with the University's International Team and there will be information about event happening in Leeds over the Christmas break for those who will be residing in Leeds over this period. Come for a chat and a brew!

Martha Clowes

The Romanticisation of Skinniness

Is the romanticisation of skinniness a harmless body appreciation or a dangerous ideal? Charlie discusses why we need greater body diversity in the media



We're all guilty of it. Wishing we had Gwyneth Paltrow's cheekbones instead of focusing 100% of our attention on *Iron Man 3*, re-posting photos of knee-high socks on skinny legs on Tumblr, or even comparing our own body with those of our family members and friends.

It's normal, right? To compare ourselves with celebrities or photoshopped magazine pictures, only

seeing certain 'perfect' body types on TV... It's just the way things are. But actually it's more than that. Take a look at the series you're watching on Netflix. Look at the lady advertised on that new yogurt ad. Wait and see how many hateful comments a plus-size woman gets on Facebook - simply for being comfortable in her own skin. Treating a human being with more or less respect because of their body type just isn't right, and we need to speak up loud and clear about this injustice.

The plain fact is, we don't see enough average sized people in the media. Even teenage roles in sitcoms are usually older actors, with a lack of spot problems and no chubbiness in sight. When mental illness took over my wellbeing, I thought that all those perfect looking people on TV were mocking me, showing me what my wobbly thighs should look like.

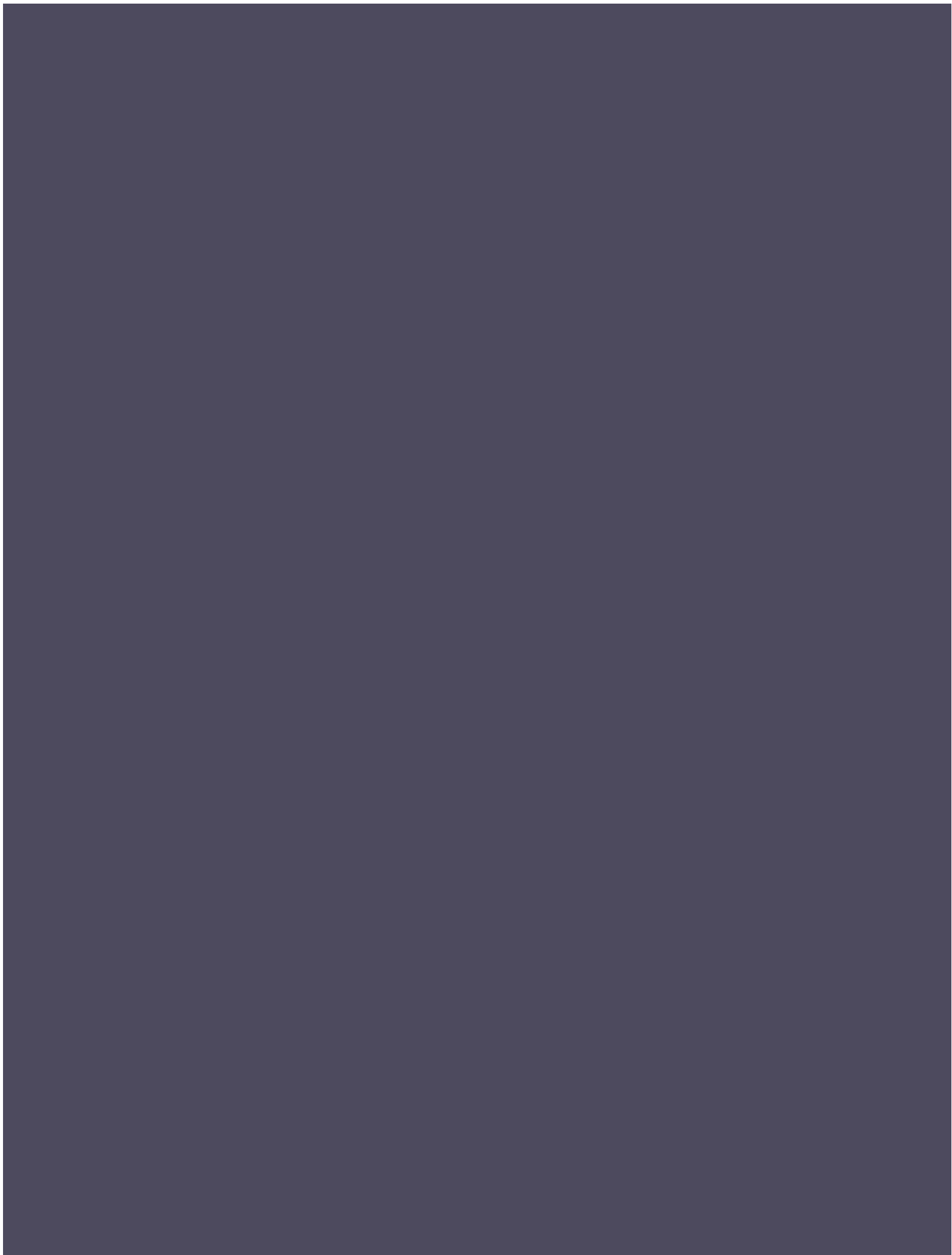
Of course body issues aren't just a problem for women. Men also face problems due to body idealisation. For instance, Zayn Malik has just begun to speak up about his eating disorder, and the praising of his malnourished, skinny body as he was mentally struggling. The praise people receive for losing weight is a massive issue, potentially triggering a desire for less weight or body fat, a constant striving for 'perfection'. Of course there are outliers. The legendary Olivia Colman is a good example of a normal sized actor

as a detective in *Broadchurch* - or comedians such as James Corden, Amy Schumer and Miranda Hart.

The Body Positive community is also bringing in a wide range of body types and ethnic minorities, encouraging people to embrace their natural body type. But there are still not enough. In my opinion, if actors or presenters of a normal weight stand out, the average dress sizes of the world are not being represented significantly.

Naomi Wolf stated that : "A culture fixated on female thinness is not an obsession about female beauty, but an obsession about female obedience". We're increasingly obedient to diets, to restricting our pleasure of food, and to restricting our happiness by obsessing over body types. This obsession is relevant to all genders worldwide. Society preaches dieting and weight loss as if it is a religion; forcing us to bow down to the ideal body type and sacrifice our own happiness to force ourselves into a smaller dress size. But we should never reduce our feelings of self-worth because of our body, and we do not need to give the shape of our bodies such paramount importance.

Charlie Collett



Fright Night

Steven Atkins reports on Leeds Student Radio's election coverage night at Old Bar, describing how a fun night quickly turned sour as the results rolled in.

Steven Atkins

Preparation into election night on LSR had been going on for months. I joined the student radio team with only a matter of weeks to go before the fateful 8th November. 'All American' playlists had to be created, packages had to be produced and briefings had to be made. The LSR election night team worked relentlessly trying to showcase the twists and turns of American democracy and all that it had to offer; the good, the bad and the ugly.

Election night soon arrived. Old Bar was buzzing, the place felt electric. It felt as though history was on the horizon, we just had to get through a long, dark night first. Students came from near and afar to take part in the pre-election pub quiz. The election night team had our huddle for one final time. Our heads of news, Lauren and James, told us how all our hard work had been building up to this. This was our time to shine. At 11pm, LSR came alive and election night began.

CNN may have been on the TV screens in Old Bar yet it was LSR that the students of Leeds wanted to hear. We had a roundtable of presenters going through incoming results, giving instant reaction to news that was being given and providing concrete analysis, clarifying what candidates had to do in order to win the White House.

The party atmosphere was very much present, with people cheering and booing along as projections were being made. Upbeat music was playing out of the speakers in between Trump and Hillary wins. I was on 'the decision desk' with Chad, informing our presenters with real-time information that could be broadcast whilst waiting for further results to come in. Everything was running smoothly, everything was going to plan. Then it was my time to go on air.

Myself, James, Georgia and Raees took over at 3am.

Despite all the hard work that went into covering the election night on LSR, nothing could have prepared us for what happened.

Results were coming in thick and fast. Hillary's path to victory was rapidly narrowing. The mood in the room started to turn quite quickly. As night became day, reality started to dawn. Old Bar was still positive but the life of the party had quietly died. At 4am, after five hours of broadcasting Lauren, Chad, Lance, Dave and I moved upstairs to the studio for the final leg of

our American journey.

By this point, the feeling was low and people were worrying. It soon became clear that the Apprentice star was to become the leader of the free world. It was hard to report at this stage. We as a team were tired, people were visibly upset. The falling of snow dampened people's spirits in more ways than one.

Regardless of how you feel about the result, when you're live on air, you've got to keep going. Working in the media is a marathon, not a sprint. Many journalists did a good job that night. Admittedly, it can be easy for many to get caught up in the excitement of political point scoring. Nevertheless, the point of journalism is to report the facts and explain the stories that shape us as a society, providing different perspectives on stories that need to be shared. It is a noble profession.

Despite all the hard work that went into covering election night on LSR, nothing could have prepared us for what happened. The debate about what this result means will continue, the questions about what a Trump Presidency will bring remain unanswered, at least for a while. What we saw on election night, what the world witnessed when Trump won, will have an everlasting effect on politics and society as a whole. But what is clear, what I know, is that the LSR election night team delivered last week and we did ourselves proud.



Going Underground with Zine Culture



Rabeeah Moeen looks at the history of zine culture and its growing popularity with modern counter-cultures.

As a medium of publication, self-printing has always been around. Perhaps we see it more nowadays, when printing is largely accessible and remains relatively inexpensive, but since the invention of the printing press, if people could publish their own work, they did.

This is most obvious with the prevalence of 'zines.' Sometimes shortened from fan-zines, they are a small, often inexpensively printed piece of work by the fans of a particular movement, counter-culture or sphere of society. Due to the fact that people can photocopy in colour, use small A4 paper and produce the zines themselves, it is a popular medium for spreading one's own work.

Now, you can see zines everywhere. They are undoubtedly increasing in popularity, due in part to the ease of production but also smaller subcultures and groups forming, of people interested in a specific issue. Usually deviant from mainstream media and publications, zines cover topics you wouldn't see elsewhere. They become a chance to spread your own message to a group of people you can also consider your own: interested and involved in the same things. Now, you can find a zine of anything.

The history of the zine usually dates back to the 1920s and 1930s, with sci-fi. Science fiction fans wrote about their own ideas and published their own stories, circulating their zines around a small, close-knit readership. This was soon followed with

the popularisation of punk zines. Punk has always been associated with being a counter-culture, going against mainstream media and expectations by refusing to conform. In the 70s, this new subculture began to write their own features about a music scene that was, for a long time, being largely ignored by the mainstream media. Both of these communities created zines to be small and exclusive publications: for those in the know.

Zines have always been a way to showcase the voices of marginalised groups

That exclusivity hasn't really changed. Yes, anyone can start reading a zine or publish their own, but you have to be interested in a subject to such a great extent that wider publications aren't producing the content you like. Though not necessarily niche subjects, feminism and the comic in particular are two things that are given more space through the medium of zine. The zine is a space where a particular issue can take precedence, rather than be a small feature of a broader publication.

For zine-creator Ella Healing, this idea of zines being for people who do not see themselves and

their interests in the wider community resonates too. "Zines have always been a way to showcase the voices of marginalised groups, so I thought that combining arts with supporting these equal rights movements would be a positive move."

Punk vines still exist, and so do ones about science-fiction stories, but the movement for social justice is becoming something you can express in your own publication, no longer reserved only for sociological research papers. 'Grrrl' Zines, 'Feminist Zinesters' and the 'POC Zine Project' are just a few examples of websites showcasing the works of groups and individuals related to diversity and equality.

Ella creates an arts zine, and she does so "predominantly to showcase the work of all the talented people I know." At the annual Leeds Zine Fair, there are tonnes of workshops to help you in the production of your own zine. This past month, you could attend a workshop on making zines with the theme of identity at Leeds Central Library, or learn screen printing and marbling techniques. Once you have the basics down, you can create anything.

For more information regarding zines in Leeds, look out for fairs happening frequently at the Leeds University Union, Hyde Park Book Club and other local venues. With a rise in feminist and art zines happening in the student body, there's plenty of fairs and events to go to, especially around Christmas time.

Below are the full interviews with Holly O'Brien and Ella Healing as Rabaeah asks them specifically about their approach to zine making and their vision for their specific publications.

Holly O'Brien: Yonica

1) What kind of zine do you create and why?

I'd say that Yonica is a feminist compilation zine but initially the idea behind it was quite different. I am now in my third year of studying English Literature and still regretting the decision not to do Fine Art. Yonica was a project to get myself back into drawing and painting. But, as I hadn't been doing much of this in my first two years at uni, I found it difficult to find my own style. I decided to begin by writing about anything I wanted and asking my friends to do the same. From there, the Yonica naturally evolved into a feminist zine and the artwork was made in response to the work we had.

Now, Yonica has more of a long-term focus which is to promote the work of creative women in the Leeds art scene. As a female artist, I wanted to create my own platform and space in which myself, and other women, could vocalise our ideas. We wanted to share our thoughts and feelings, and also talk about what we do to inspire other like-minded people.

The next issue of Yonica is coming together now and has interviews, submissions and stories with the intent to inspire more young women to get into the creative industries.

2) What got you into zines and who are your influences?

The first time I thought about making a zine was when I saw a photo on Instagram of my best friend from school printing her own zine. I was really proud of her and kind of in awe of what she was doing. Later, I borrowed a couple of zines from another friend and realised it was something I could definitely do myself. So I started doing some research on Instagram and Pinterest and went from there. As for my influences,

I'd have to first give credit to my best friend Heather and her zine Constructing Constellations and then to Chapess Zine which had an amazing selection of writing and artwork submitted by women all over the world. And then finally, to Ione Gamble's zine, Polyester, which I am fascinated by. The zine explores an aesthetic of maximalism and reacts against the idea that 'less is more', instead Ione asks you to 'have faith in your own bad taste'.

3) What is your opinion on the zine community and its recent popularity?

So far, the zine community have been pretty great to me! Most people I have met and worked with have been really open and welcoming and I think people are drawn to zine communities for these reasons. When you make a zine you have the freedom to write about whatever you want, it can't be deemed 'too personal' or 'not good enough'. Also, when you read zines you find voices that you can't find in mainstream media and it's exciting to read people's uninhibited thoughts or concerns and to be introduced to how other people see the world.

It's really awesome that zine culture is becoming more popular because it is a meaningful platform for artists to share their work. It also spreads the idea that everyone has the opportunity to produce something different from what we are seeing in the mainstream. As zines are non-profit publications and celebrate DIY culture, they will always remain outside the grasp of large newspaper corporations and are the perfect tool to express yourself freely. Recently however, I have seen the highjacking of zine-culture and seen some people trying to promote a single exclusive aesthetic defining exactly what zines can and can't be. I think what is important, especially when zines are becoming so popular, is that we all keep zine culture as something that remains diverse,

accessible and an inclusive.

Ultimately, Yonica has led on to lots of new and exciting things for me and I would encourage anyone who is interested in zines to go to zine fairs and workshops and have a go at making a zine yourself.

Ella Healing: Voices

1) What kind of zine do you create and why?

I create an arts zine, which I started predominantly to showcase the work of all the talented people I knew. I'm hoping to expand this by taking submissions and broadening the scope

2) What got you into zines and who are your influences?

I'm left-wing, a feminist, LGBTQIA+ ally/supporter, BAME rights supporter and somebody who is appalled at the state of the arts sector and how it's been underfunded and neglected. Zines have always been a way to showcase the voices of marginalised groups, so I thought that combining arts with supporting these equal rights movements would be a positive move.

3) What is your opinion on the zine community and its recent popularity?

The more the merrier in my opinion! I love seeing different people's zine ideas because they really show what you're passionate about. This awesome guy at the recent Zine Fair at Left Bank Leeds did a zine solely about Bruce Springsteen's butt. It was glorious.

Oh, and all Gryphon readers who do anything creative should submit their work to the Voices zine Facebook group or send in their artist's profile so we can plug their stuff!



Image: Holly O'Brien

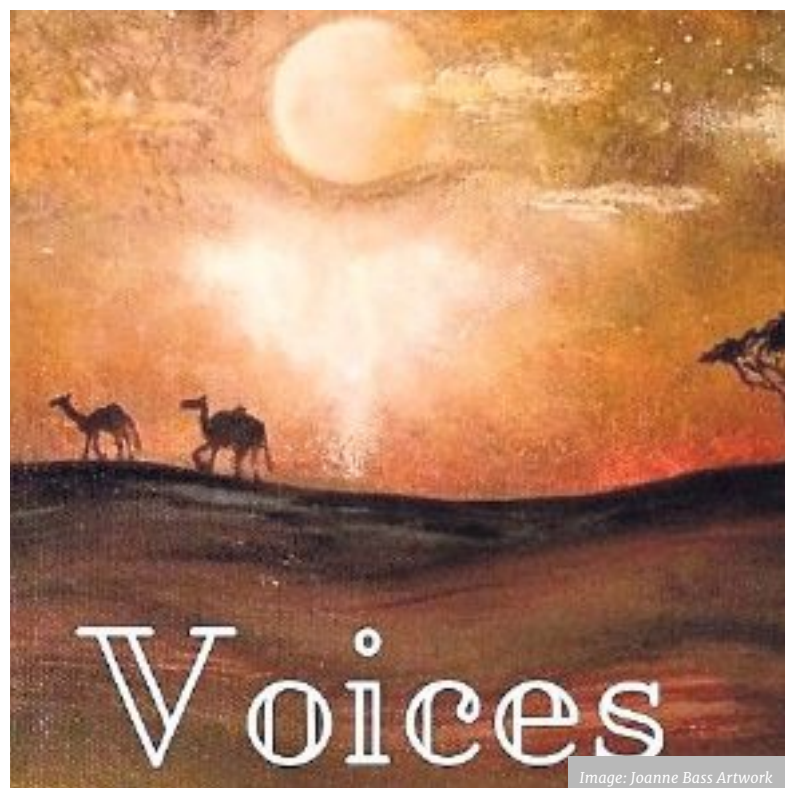


Image: Joanne Bass Artwork

Airbnb: The Modern day Hotel

Tim Knickmann

On the start-up scene, Airbnb is mentioned in the same breath as Uber. Start-ups which have revolutionized an industry and are on their way to be the next Google or Apple. With a current valuation of \$30 billion (based on the last round of valuation in 2015), and over 2,000,000 listings according to the company website, one is hard-pressed to still label Airbnb as a start-up. Turnover has reached \$900 million in 2015 and is estimated at \$1.7 Billion for 2016. All the facts and figures aside, Airbnb offers all kinds of people a way of immersing themselves in the local culture and get great value for money.

I used Airbnb for a trip to Milan. The place was great for the price that I paid and close to all the things

that I needed to visit. Friends of mine dropped off my girlfriend on their way down to Tuscany and she spent the remaining two days with me. The host had no problem with this, potentially because he did not check up on me again. That is one of the advantages of Airbnb, the amount of flexibility you have compared to normal hotels. Plus the fact that you aren't limited by breakfast times is also great. Instead I went for a coffee and croissant around the corner to a local bakery.

On a safety note, there will inevitably be dodgy listings. However, through the review process, Verified ID and link to Social media, the risks are minimised. The listings might be slightly off, as would be expected, however in the most cases the threat of a negative review will ensure quality. Regarding finances, as you pay through the site your money is safe with the host only receiving the funds 24 hours after you have checked in. There is also a 24 hour customer hotline for all users, hosts and guests, which seems to be extremely helpful.

Although it may be attractive as of now, Airbnb is facing an uphill battle in certain aspects. Hotels don't officially claim that they are concerned about Airbnb, but *The Economist* estimated that by 2016, Airbnb could be taking 10% out of the revenue of budget hotels. Furthermore, with Airbnb looking to expand its business clientele, the risk to the established industry is growing. Google for example gives its employees a budget for every trip, any money not spent is either

donated to a charity or can be redeemed for flight upgrades. Therefore, more and more businesses are incentivising their employees to be thrifty. To add to this, several cities such as Amsterdam or whole countries like the UK and France have passed laws to accommodate this novel way of attracting tourists.

One could summarise Airbnb quite easily: a start-up that is no longer a start-up but a serious contender in the travelling business. For students, this can only be a positive, forcing budget hotel prices down. And if you want to make use of them, the service offers everything from a mud house in the central American country of Belize, a spot on a Fijian island or a mansion for upwards of \$5,000 dollars. In larger cities a student will easily find something that suits their budget, and, above all, it's a great way to be a bit more involved in the local culture and meet new people.



Image: Inhabitat.com



Image: breathetravel.com

Creating Your Own Talent Pool: The Way Forward?

Gema Sancho-Miñana

James Dyson has been complaining for a long time about the shortage of British engineers graduating from universities. In one of these complaints, after meeting the minister Jo Johnson, Dyson argued: "He [Johnson] said: Well, why don't you do your own university? I thought that was a very good idea, so that's exactly what we're doing".

"It will play vital role in educating the next generation of much needed engineers"

Dyson is recognised for his creation of the Dual Cyclone bag-less vacuum cleaner, a principle design which has been adapted to several daily products such as hair dryers and hand dryers. His story is about determination and attention to the detail. For instance, in the £250m Dyson's technology campus there were people measuring the size of Cheerios as they "are something that people have difficulty picking up". With such sophistication, the new School may be on track to produce amazingly high-skilled engineers.

The entrepreneur is spending £15m in setting up the Dyson Institute of Technology. It will provide students with a 4-year free-fee degree and an annual salary starting at £15,000 in the first year

as they will be working on "live projects". This remarkably specialised atmosphere may offer the university experience by creating a campus quad with its facilities and even allowing alcohol.

While the negotiations to allow the Institute awarding powers are still on, it is partnering with the University of Warwick. Anyway, this new School is a turning point on the education system. What if entrepreneurs from different fields decide to create their own talent pool? Do these students have this all for free? What if lecturers are biased by the sponsor's philosophy?

According to Dyson, the students will go on a contract with the Institute at the end of the degree and every discovery will belong to the Institute, which he says it is "common law". Besides, he does not think that graduates will be only employed by Dyson because what he is doing will increase the British engineer's ability to compete with America or highly innovative Asian countries. In words of the Universities minister Jo Johnson: "The Dyson Institute of Technology will not only offer students the chance to study cutting edge degree-level programmes, it will also play a vital role in educating the next generation of much needed engineers."

Finally, what about other disciplines? Dyson argues this system may work for pure sciences, but other subjects such as languages should be studied at university. He also makes a distinction between

people that would better belong in this specialised Institute or in a University. However, this is only for us to decide as to which kind of experience we want to have.

The Dyson Institution of Technology is opening its doors in 2017 and from the University of Leeds we would like to challenge the Dyson Foundation to inspire as many students as possible, especially women, to finally tackle the engineer gap.

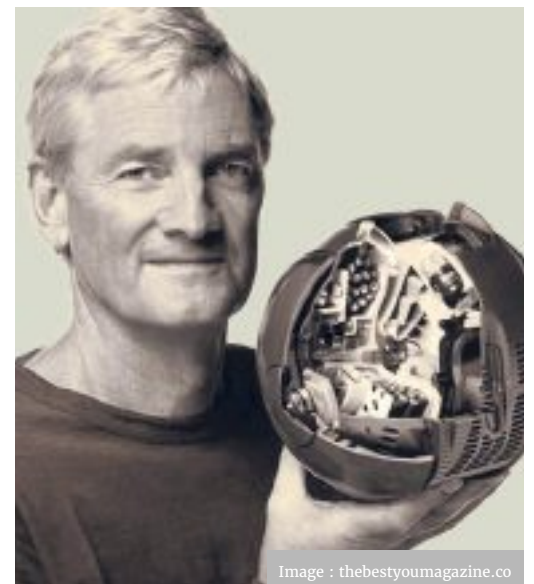


Image : thebestyoumagazine.co

Marks and Spencer: Shake up or shut down?

Zoe Alison

As a business founded in our beloved Leeds, it is shocking to hear reports of Marks and Spencer's profit loss of 88%. Michael Marks, a Polish migrant founded the dominant high street brand in 1884, setting up his 'penny bazaar' of pegs and buttons at the renowned Kirkgate market. The first official store opened here in Leeds in 1904, later to become one of the most iconic companies on our high streets. Marks and Spencer made a profit of £487 million in 2015 and still has a market value of £5.3 billion.

Yet, despite this huge retail presence and obvious national success, why has there recently been extensive coverage of the stores decline?



Image: meetinleeds.co.uk

According to *The Independent*, Marks and Spencer is set to shut down 60 stores across 10 international markets. One of which is including the flagship store in Paris, displaying the severity and extent of this sudden decline. In the first four months of 2016, clothing sales fell almost 8.9% with an overall decrease of £568 million since 2012.

There are claims that the ghost of Brexit could be to blame for such losses. The feeling of uncertainty and lack of consumer confidence in the changing economic environment clearly will have an impact on consumer spending. PwC backs these assertions indicating a net decline of 87 fashion shops since the break from Europe and a shop closure trend of 15 a day in the first half of 2016. Therefore, shopper confidence is remaining incredibly "fragile", clearly having a detrimental effect on major well-known stores like M&S.

Although, the picture is a very different one for new boss Steve Rowe who ensures the company is undergoing a shake-up rather than a shut down. When becoming the director of food in 2012, he had an overwhelmingly positive effect on sales, increasing that of the chocolate pudding for example by 3500%. Therefore, we would like to install trust and confidence in his confession that only 30 stores will be

closed, either being relocated or changed to the more successful food halls or 'simply food' convenience stores. In his 5-year plan, he sets to increase website sales, moving from catwalk copy clothing to favouring classic designs and higher quality fabric. So, with the recent closure of the front runner department store BHS, all we can do is wait and see whether the layout of our classic British high street is set to change even further with M&S following in its footsteps.



M&S CEO Steve Rowe

Image: EveningStandard.co.uk

Business Cyberattacks: Are Your Details Safe?

By Nabeel Alhassan

Another few weeks go by, another seemingly secure, reputable business has a cybersecurity breach. This month Tesco Bank fell prey, £2.5million was drained from around 9,000 current account holders. Tesco Bank moved quickly to refund all customers affected within 48 hours of the account fraud taking place. Normal service, including online transactions, resumed another two days later. So a happy ending for all concerned? In this case, maybe so. Tesco Bank claims no personal data was leaked.

The same can't be said for the FTSE250 recruitment firm Michael Page. Last week it announced over 700,000 job-seekers using the site had their personal details hacked. Phone numbers, e-mails, and full names were all accessible. There are very real risks to us, as customers, of having our personal data used for malicious purposes. If a criminal uses another person's identity to commit a crime, the person being impersonated is likely to go through a lengthy criminal investigation process. Similarly, there is a risk that any financial transaction completed with your stolen details will make you liable to pay them unless you have solid proof it wasn't you.

Blackmail is an issue too. Sure, there might not be anything saucy in your full name or home address details. But what of this week's revelations about AdultFriendFinder? To those unfamiliar with the site, it claims to be the "World's Largest Sex & Swinger Community". Over 300million accounts on the site claim to be hacked, with e-mails that could

facilitate identification of individuals present for all to see. How much would you pay to keep such usage a secret from your close ones?

It isn't cheap for the businesses either. TalkTalk had 101,000 customers switching to a competitor in the three months following the hack. The firm attributes 95% of that number to the revelation. So why don't companies simply invest more in cybersecurity? There is little financial incentive to invest once the bad publicity fades. Last year, a hack exposed the sexual preferences of 3.5 million AdultFriendFinder users and yet the company lives on.

Cyberattacks are one of the top threats to UK economic and national security. Every year the UK government publishes a Cyber Security Breaches Survey. Of the 1,008 businesses surveyed, nearly a quarter detected one or more cyber security breaches in the last 12 months. This reached 65% when taking just large companies.

All this leads one to wonder: How much of our personal details do we give businesses? Ever signed up to a 'loyalty card' that required your address? What about saving your debit card details on your favourite train booking site? Appendix II of the University's Guidelines for Retention of Personal Data states certain personal data may be held by them in perpetuity. Can the details the University has about us really be claimed to be secure? Greater entities have fallen to such delusions.



Image: aim.com

“A Dream of a Low Carbon Future” – a novel way to talk about climate change?

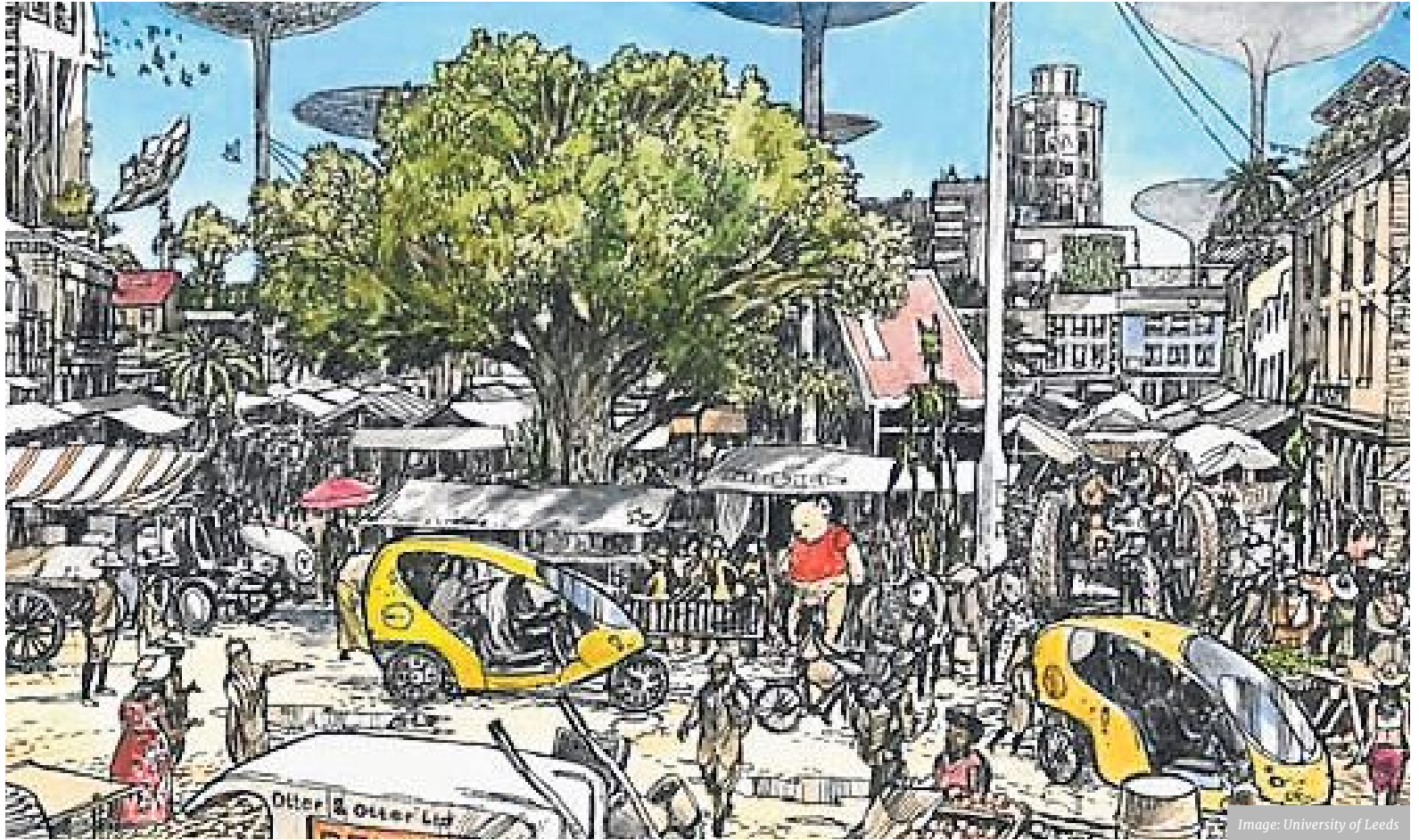


Image: University of Leeds

Steven Gibney

The current state of climate change looks, for want of a better word, bleak. Considering the recent shifts in the political and social agenda, climate change is pretty much at the bottom of the list for a lot of western civilisation, at least for the time being. The majority of predictions concerning the future paint a destitute wasteland resembling a scene from any one of the ever-so popular dystopian branches of entertainment. It is, therefore, unsurprising that a negative frame of mind is adopted when considering climate change – as far as anyone is concerned we are already doomed. But what if this wasn't the case? What if, instead, we look forward with positivity and actively pursue a better future, for both ourselves and future generations?

This is the concept behind a graphic novel recently produced by a team at the University of Leeds. In a collaborative effort with climate change scientists, PhD students, contributions from school children and art from comic artists, this project aimed to create a positive vision for the future of climate change. The project was carried out by students and staff at the Centre for Doctoral Training in Low Carbon Technologies and Bioenergy at the University of Leeds, using workshops with local people to create ideas of a sustainable and, more importantly, optimistic vision of the future.

The novel focuses on the UK, in particular the Yorkshire area, and imagines a future where having

lived through an energy crisis, humans came together to create a future where we not only prevent climate change but are retrospectively fixing the damage done by fossil fuels.

When people are asked to think of a positive future for the human race, images of flying cars and telekinesis spring to mind. In contrast, the novel presents text and images which create a much more realistic future. The technologies which are described are entirely based on climate technology that already exists or research which is currently being conducted, making the future they describe seem all the more grounded in reality.

The story begins by describing the history of the earth and how the planet's climate has changed since life first came to this little rock and how, since the dawn of humanity, our actions have affected the climate.

The story continues to outline the history of humanity's industrial era, in particular the technology of our consumer culture and the way in which our reliance on fossil fuels resulted in high carbon emissions. Following this, the story then shifts from a historical perspective to a fictional one taking place in the future. Here, it describes and shows the innovations and changes humanity used to overcome climate change and actively reduce the damage done by our reliance on fossil fuels. Skipping ahead, and without going into the specifics, the story concludes with a rather inspiring outlook which suggests that

the revolutionary change in climate change was made possible through the struggle of previous generations, in this case us. The story is presented as a non-linear narrative and while this jumping back and forth can occasionally make some of the content difficult to follow, it doesn't affect the overall enjoyment of the work. Likewise, the topic of climate change is hardly the most light-hearted and approachable subject; the story and science are described in immense detail, justifying the novel's 96 pages. Nonetheless, the content, both artistic and written, is approachable to scientists and non-scientists alike and covers a range of topics, including future transport systems, the economy of climate change, food production and healthcare. Finally, while it occasionally delves into existentialism and makes you realise how terrible we are as a species, the overall effect is one that promotes a better vision of the future. It focuses on the positive change humanity is capable of and highlights the fact that, if we are willing to put the effort in, through determination we can make things better.

Overall, when it comes to climate change and science communication in general, we need more content like this, which is approachable and will increase the engagement of the wider populous, or we run the risk of falling behind in a field which is becoming more and more vital to humanity's continued survival.

Find a copy of the graphic novel linked to the online version of this article at www.theygryphon.co.uk/category/science

Before the Flood



Image: National Geographic

Kira Knowles

'Before the Flood' is a documentary addressing the issues within climate change, produced by Leonardo DiCaprio with co-creator Fisher Stevens. Released on October 30th on the National Geographic channel, having spent three years in production. There was clear intent to highlight the urgency of climate change action before the presidential elections. In the light of Donald Trump and Hillary Clinton having opposing viewpoints on this topic, the former believing it to be a hoax and the latter that action needs to be taken – voters needed to be informed. DiCaprio wanted to ensure that the science was easily understandable for the public, to show that everyone can make a

Climate change was presented as being an issue that needs to be addressed fully now or there will be social unrest within the planet. The impact on humans was forecast by Obama to bring food and border security issues that could affect hundreds of millions of people. This could lead to the "urgent breaking point" that DiCaprio wanted to enforce as the result of an international security problem along with the loss of many beautiful landscapes and environments on Earth.

The urgency is seen in the political will and the movement of money to find a breakthrough in energy use for the preservation of the environment. The use of well-balanced argument and the presentation of a large amount of research keeps this documentary well informed. The statistics presented are meant to shock people into action and invoke change; for example, 2016 was found to be one of the hottest years on record.

The world is shown without bias as DiCaprio tries to uncover how much the Earth has changed due to human actions. In particular, carbon tax is examined, which has been excluded from many similar documentaries. DiCaprio states that the documentary was intended to "sway a capitalist economy" by taking money off oil companies and redistributing it into the research and building of renewables. With the result of the US election, this is looking unlikely for a country that is spending less on solar energy than India. One of Trump's pledges in May was that the USA would try to exit the Paris Agreement as fast as possible, bypassing the theoretical four year leaving procedure.

The opportunities for creating a new energy base of renewables within countries is presented as a possibility and could be a reality for many, given time. The contribution that 'Before the Flood' has made will hopefully spark change by laying bare the politics that stops the necessary legislation from being enforced. Therefore, this documentary is critical and much needed in order to show the magnitude of what has happened to Earth. The message conveyed is that there are still ways that we can help our planet. It is still possible to save it.

“DiCaprio wanted to ensure that the science was easily understandable for the public”

difference and that it's not too late.

To convey the message of climate change from a leader's perspective, the documentary contained the views of Barack Obama, Elon Musk, John Kerry, Sunita Narain, Pope Francis, Ban Ki-Moon and Enric Sala. The leaders are necessary in the battle as they are able to influence the politics that shape the laws on climate change. Large coal companies were used as a troubling example, funding election campaigns in the United States and making it difficult for change to occur.

John Kerry insisted that there was hope, as more funding has gone into the renewable and sustainable energies in the previous year than has gone into the fossil fuels sector in the United States. This documentary was not US centric, but instead encapsulated the way that all countries could move forward. This is highlighted by the positive effect of having 186 countries around the table with the Paris climate agreement.

What's new in Science?

• **Mathematicians grind out the perfect Cuppa:** Researchers from the University of Limerick and the University of Portsmouth have developed complex calculations to help optimise the perfect cup of coffee. The research quantifies how the exact grain size of ground coffee can dictate whether the brew will be bitter or too watery. Hopefully these findings will soon percolate down for all coffee drinkers to enjoy.

• **Sparkling prehistoric birds on the pull:** The fossil of an extinct bird has been found in China and it's fabulous. Analysis of the fossilised enantiornithine bird, which roamed the earth 120 million years ago, has shown that its feathers contained a chemical which made them sparkle. It is thought that the bird would have puffed up its sparkly feathers like a peacock – most likely to 'hook-up' with a mate. Boy, this bird had game.

• **Purifying water – a bright idea:** Foil based LEDs for portable UV lights have been developed by engineers at the Ohio State University. These lightweight LEDs can be used to sterilize medical equipment and purify drinking water, making them ideal for use in remote areas. This foil-based nanotechnology could prove to be a lighter, cheaper and more environmentally friendly source of deep UV light – which is at the high-energy end of the UV spectrum. Water great invention...

• **KEEP CALM AND DRINK TEA:** Continuing the hot beverage-based research, food scientists at the University of Arkansas have been looking at the stress reducing properties of sweetened tea. Their study considered the calming effects of tea sweetened with sugar or calorie-free sweeteners. They have concluded that it is the calorific content of sugar that calms us down instead of the sweet taste.

• **Is it a bird? Is it a plane? No, it's a pizza:** And now for some light-hearted techie news. Wednesday 16th November 2016 marks a momentous period of history; it shall forever be remembered as the day the first drone-delivered pizza was completed. The Domino's delivery was undertaken in Whangaparaoa, New Zealand, by an unmanned aerial vehicle. The toppings have yet to be confirmed.



Image: CNNtech

Introducing: Museum & Art Gallery Soc

Elsa Amri

Last week, *The Gryphon* interviewed committee members, Sam and Laura, of the fairly new Museum and Art Gallery Society.

Why did you join the society?

Sam: I joined because I think that there's a lack of museum trips, especially in my department. I study History of Art, and, obviously, that's because of budget restrictions. But I think that students should have the opportunity to be able to visit galleries across the country for a relatively low price.

Laura: I joined because I come from a different department; I'm actually in the School of English, but when I heard that the society was looking for

new committee members, I thought that it would be great to have someone on the committee that could bridge the inter-departmental gap. I also wanted to get involved in making people more aware that there are loads of opportunities, especially in Leeds, to visit museums and galleries.

What are the aims of the society?

Sam: To encourage people to realise the cultural capital we have, not only in our local area, but as a country as a whole. This country is so rich in culture, and we just want to make that as accessible as possible.

Laura: Since we're a new society, at the moment we're focusing on trips, but we're hoping to start branching out into other areas of art. We want this society to be for everyone: fine artists themselves, lovers of art, and for people who don't know much about it but wish they knew more.

What do you like most about museums and galleries?

Sam: Naturally, we tend to look inwards and think that we are the only person and everyone else is like us. I think that art is really great at puncturing that false barrier and making us realise that there are multiple different perspectives in life.

Laura: I think that art can be impactful. It can be a mechanism for dismantling all the lies and deceit that have built up around politics, and instead bring to the fore the wider issues. I think that the wider impact of art is often overlooked.

Do you have any events coming up?

Laura: We are currently in the process of planning our next big event. We'll be going to Liverpool on the 26th November. Details of the event can be found on our Facebook page (LUU Museum and Art Gallery Society). It'll be great because Liverpool is a really vibrant city.

Sam: It was the European City of Culture last year, or the year before. There is lots of stuff going on there; you've got the Tate, little local galleries and tons of other stuff.

What would you tell someone to convince them to join your society?

Sam: I would say that we have a lot of fun. We enjoy talking to people and seeing what people's differing opinions of art are. This should be a forum for creativity, but it's also not something that's meant to be intimidating. If you don't know anything about art, it doesn't matter. It's just about making human connections, having some fun, and looking at some art.

Laura: We're just a group of people who are really interested in art, and enjoy chatting about it and having a drink afterwards. It's a great opportunity to engage in art in a way that isn't intimidating, or that isn't remotely to do with the way that it's perceived academically. We're also very international, if you look at our members, and we have loads of people from different departments, like Science, Maths and Languages.



Image: Museum & Art Gallery Society

The Sikh Society: Langar on Campus

Irfan Raja

Integration is possible if we are willing to talk, share and celebrate each other's festive moments, be it cultural, social or religious. The University of Leeds Sikh Society recently organised an incredible event, 'Langar on campus', which made this all possible.

Hundreds of British and international students in colourful headscarves gathered at the Riley Smith Hall to taste cholay, roti, and raita – the traditional foods of the region of Punjab, northern India. A shared sense of appetite brought everybody together, regardless of religion or ethnicity, onto the Dastarkhwan, or tablecloth.

The *New York Times* correspondent Lynsey Addario did Langar a particularly positive service when she summarised it captivatingly as "the community kitchen, where everyone, no matter their religion, wealth, or social status, is considered equal". This definitely came through last week at the Riley Smith Hall: an adult-sized poster at the entrance pictured people from a wide variety of faiths, and two figures stood out: a Muslim man wearing Fez, a piece of attire which distinctly defines a man as noble and honourable; and Mata Khivi, the wife of the second Sikh Guru Angad Dev, distributing Langar among the people.

The most significant feature of the image was the

attire; it seems that modesty is the hallmark of all religions. Women and men across the image covered their bodies and heads with scarves and hats, varying in form depending on their religion.

Sadly, in contemporary society this piece of clothing has now become a source of conflict, since Muslim women have been demanded to remove their headscarves in some Western countries. This trend is particularly rife in Europe, more specifically France and Holland, where legal bills have been passed which outlaw religious dress that are thought to "oppress women". Although this remains a great source of conflict between western journalists, scholars, and critics, it appears to be less common in Britain, and at the Riley Smith Hall last week the headscarf was certainly actively cherished.

Sophie Kirby, a Politics and Sociology student, said that "Langar taught me the true essence

of community, and how essential it is to immerse yourself in different cultures so that we can coexist in harmony, teaching each other vital lessons of faith and community, regardless of religion." It seems that in light of the times that we're living in now, Langar exemplifies exactly what we need: harmony, unity and empathy for each other. Divisiveness and religious oppression is certainly not the way to go, something that has been proved over and over, but which seems to constantly slip some people's minds.



Image: Sikh Society

Senna-sational drive from Verstappen

Luke Etheridge
Formula One

Many of the great drivers in Formula One have been defined by one or more races during their career, usually a race where they showed off their supreme talent in adverse weather conditions. Ayrton Senna's race for Toleman in the 1984 Monaco Grand Prix, for one, which he would have won if it wasn't for the race director stopping it early. Senna also dominated at Donington in 1993, going from sixth to first in one lap. In more recent times, Michael Schumacher's first Ferrari win, and Lewis Hamilton's first win at Silverstone were both outstanding performances, with both drivers winning by over 40 seconds. Although he may not have won on Sunday, many will look back and see this is the weekend where Max Verstappen showed he can become an all-time great of the sport.

Verstappen was fast tracked into Formula One at the end of the 2014, with both Mercedes and Red Bull after the Dutchman's signature. In the end, Red Bull's offer of a race seat for 2015 in their Toro Rosso team was too tempting to refuse, leading to Max becoming the youngest ever driver to take part in an official session, just three days after his seventeenth birthday. A few drivers were worried at the prospect of someone who wasn't legally allowed to drive on public roads, racing against them at 200mph. But he quickly put those

doubts to bed, qualifying sixth in only his second ever race, and becoming only the third teenager to score points.

After a successful debut season, he was fast tracked into the senior team at the expense of Daniil Kvyat, and won his first race with the team in Spain, holding off Kimi Raikkonen to become the youngest ever winner at 18 years and 228 days. Raikkonen has been a vocal critic of Max's driving, especially after their battle at the Belgian GP, where the Ferrari driver was nearly forced off of the circuit, before going on an expletive-laden rant over the radio. Sebastian Vettel, the other Ferrari driver, has also been on the receiving end of Max's defensive driving, with the latter's corner cutting in Mexico costing him a podium.

Brazil was a weekend where Verstappen left the audience in awe of his driving talent. After a superb overtake on championship leader Nico Rosberg put him in second place, a strategy mistake by the team dropped him to sixteenth, with less than twenty laps remaining. Aided by Alonso's spin, he quickly

began to make his way through the field, passing eight cars in eight laps, including his team mate Daniel Ricciardo. Hulkenberg and Vettel were his next targets, with the Ferrari driver suggesting that Max's move was 'not acceptable'. Sergio Perez tried his best to hold off the Dutchman, but there was nothing he could do to stop Verstappen finishing third, and collecting his seventh podium of the season.

Although the last three championship battles have been Hamilton versus Rosberg, it is hoped that 2017's regulation shake up will alter the status quo of the sport. If Red Bull can show the form that took them to four consecutive titles, there is no reason why Max can't win multiple titles, and perhaps become the greatest driver the sport has ever seen.



Image: Getty Images

McGregor makes history at UFC 205

Ryan Wan
UFC

UFC 205 was hyped as the biggest UFC event ever, and with a stacked card to back it up, expectations were high. With "The Notorious" Conor McGregor headlining it was always going to be a big draw, but the bigger question was would it really deliver all the action it promised?

The main card kicked off with former Bantamweight Champion Miesha Tate looking to rebound from the

loss of her title against former Ultimate Fighter protégé Raquel Pennington. Pennington won by unanimous decision mainly due to her striking. More significant was Tate announcing her retirement after the fight, citing her lacklustre performance and lack of drive. Having been in the sport for almost a decade, it will be sad to see her leave the sport, as the woman whose fierce rivalry with Ronda Rousey persuaded the UFC to start their own women's division, but she goes out as one of the best Bantamweights to ever grace the octagon.

Jędrzejczyk held on and recomposed herself in the fifth round to retain her belt.

Following the women's contest was Tyron Woodley against Stephen Thompson. Woodley took the first round with some good ground control, but in the next two rounds Thompson was connecting with his variety of kicks. However, it was the fourth round that the fight truly came when a thunderous right hand by the champion led to a deep guillotine choke, but somehow Thompson managed to wriggle out. The final round again went to the challenger on points, with Woodley making little attempt to attack, perhaps feeling that he had done enough to win the fight. In the end it was declared a split draw with Woodley retaining, although the disappointment on his face showed that this was not how he wanted to retain.

The main event of the evening was always going to belong to that of the Notorious One and as usual he delivered on all of his promises. He dominated Alvarez with superior striking, with a four punch combination in the second round leaving Alvarez on the floor, and another two shots forcing the referee to stop the fight. After the fight McGregor said "I want to apologise ... to absolutely no one!" in reference to his insults of the UFC roster and he was also unhappy about not initially having two belts to celebrate with, forgetting to bring his own out and eventually having to use Woodley's instead.

UFC 205 delivered on a history making fight with McGregor becoming the first simultaneous champion and setting a new gate record. The question is what will be next for the UFC's biggest draw. Will he have to choose between the belts or defend both alternatively? Only time will tell, but for now we can all enjoy this historic moment.



Image: Getty Images

The first championship fight was dubbed the "Polish Civil War", which saw Karolina Kowalkiewicz challenge Joanna Jędrzejczyk for the Strawweight title. Although both were undefeated professionally going into the fight, Jędrzejczyk did hold an amateur win over the challenger. The champion dominated the first three rounds with her deadly combinations, however this did little to deter Kowalkiewicz. Her persistence paid off in the fourth round where a right hand visibly rocked the champion and she followed this up by pressuring her against the cage. However,

England earn draw in first test

Thomas Lambton
Cricket

England produced a very creditable display to earn a draw in the first match of the test series against India in Rajkot. England headed into the series as severe underdogs with many fans and pundits alike predicting a 5-0 whitewash, thus this result is a major sign of encouragement heading forward.

As it happened it was England who looked far more likely to secure victory on the final day as India abandoned all thoughts of chasing an improbable target of 310 from 49 overs and clung on to draw. At one point in particular India's position looked especially precarious at 71-4 with still 25

overs remaining however Skipper Virat Kohli and Ravichandran Ashwin steadied the ship for the hosts.

England were certainly aided by the batter-friendly pitch which they took full advantage of in the first innings after crucially winning the toss and electing to bat. Haseeb Hameed looked assured on debut before falling for 31 as England reached 103-3 at lunch. It was perhaps a case of what might have been in the first session for India as they dropped a number of relatively simple chances. From then on England were imperious. Joe Root, Moeen Ali and Ben Stokes all compiled excellent centuries to propel England to a daunting total of 537 that placed severe pressure on the heavily fancied hosts.

However, there is a reason why India have won 11 of their past 12 tests at home and this was apparent in the quality of their batting. Cheteshwar Pujara and Murali Vijay both hit centuries in a mammoth partnership of 209. Despite this, England remained disciplined in their bowling throughout and this persistence was rewarded as they picked up two late wickets. Honours were thus fairly even at the end of day three with India closing

on 319-4.

England continued their excellent bowling display on day 4 taking wickets at regular intervals never allowing India to establish any real momentum. Ashwin however compiled an impressive 70 to propel India to 488, 49 runs behind England's total. Adil Rashid was undoubtedly the pick of England's bowlers, taking 4-114.

Heading into England's second innings there was certainly a degree of pressure upon the tourists as the pitch had started to turn. Yet England's opening pair arrested any such fears as they batted with relative ease until the close, reaching 114-0. Debutant Hameed showed maturity well beyond his years in turn becoming the third youngest player to hit a half-century for England. On day five Alistair Cook went on to compile his 30th test century, whilst Hameed fell for 82 as England declared on 260-3.

Whereas India's spinners struggled to extract anything from a largely placid surface, Rashid and co looked far more threatening as they gave the hosts a huge scare. Rashid returned with figures of 7-178 in the match which perhaps represents his best performance in an England shirt.

Heading to Visakhapatnam for the 2nd match of the series, the pitch will certainly present a far greater challenge for England's batsmen. However, upon the basis of this display, both in terms of the batting and bowling, the tourists have due cause for optimism and should no longer be seen as such underdogs.



Image: BCCI

Australia earn trip to Anfield with win

John Gibby
Rugby League

England failed to capitalise on a promising start to the match when crashing out of the Four Nations at the hands of Australia at Wembley on Sunday. The team just needed to avoid defeat to book their place in what would be a rematch against the Kangaroos at Anfield this weekend, but faltered in the second half to bow out with a 36-18 loss. During a low scoring first half-hour, things were looking promising for England, with a Jermaine McGilvery along with the first of three goals from Gareth Widdop to give them a 6-2 advantage. England seemed to falter at the back from this point onwards, however, and some messy defending helped Australia to weave their way to a 6-10 lead at the break.

From there it seemed to be one-way traffic, with tries for Inglis, Scott, Gillett and Holmes as well as a fantastic finish from Josh Dugan. The clinical boot of Johnathan Thurston kicked the extra after four of the six Australia tries in addition to two goal kicks. England just looked to lack a certain intelligence on the pitch, in particular during that second half, and despite Widdop and Ryan Hall both going over during an impressive ten minute period for the home side, they could ultimately find no answer and lost out by a scoreline that perhaps didn't quite reflect their decent efforts. The game was high quality test match rugby league for the most part, and the simple fact of the matter was that England were outplayed.

Following a scare against Scotland last Friday in

a game which eventually ended in a draw, Australia will now play New Zealand in Liverpool on Sunday in what is a mouth-watering prospect of an all-Oceanic final where the top two ranked league nations in the world will take each other on in what promises to be a top class game. Its outcome will surely all depend on whether Australia can carry over some of that second half form from last weekend, while they'll also be hoping that New Zealand will be looking as vulnerable as they were when trailing the Scots

(who as the rotating 'fourth nation' in the year's tournament were considered heavy underdogs), with just ten minutes to go in their final group stage game.

As for England, they shouldn't be too disheartened by their performance on Sunday, and the calls for Wayne Bennett to be dismissed are arguably premature. They came up against probably the toughest rugby league side in the world in this high-pressure game, and based on the performance alone, they certainly didn't disgrace themselves.



Image: Getty Images

Teeside too good for women's football team

• Teeside score four in first half • Leeds without a home win this season

James Felton

Women's football-Leeds 2nd 3-7 Teeside 1st

Football is primarily a team game, but moments of individual brilliance can sometimes have a big effect on the final result. Wednesday's BUCS fixture between Leeds women seconds and Teeside was a clear example of this, where the Teeside number nine ran the show, scoring four goals and playing a prominent part in the other goals that were scored by the away side.

The match, nonetheless, started even enough. Leeds attacked the Teeside defence from the beginning, managing to hit a couple of early shots which tested the keeper early on. The away side did the same, where they blazed three shots over the bar in the space of around five minutes. It was end to end stuff. It certainly seemed like this would be a game decided by the smallest of margins. However, this was not to be the case today. The away side opened the scoring with a lovely goal from their number 9. Leeds, though, replied instantly with a goal from Charlie Kenyon after Annie Ackroyd's shot had hit the bar. So far so good for the Gryphons. However, the turning point in the match came when Teeside's number nine scored a couple of goals in quick succession to make the score 3-1 after nearly 30 minutes played, completing her hat-trick. She was not done there though. Scoring to make it 4-1, the half-time score seemed an unassailable margin to

comeback from. Could the Gryphons at least reduce the deficit?

An early goal in the second half did nothing to help Leeds's cause. 5-1 down, the team were still smiling, still trying to play, still giving it their all for the University and their team-mates. The away side scored a sixth goal before Shay Alraban slotted home a coolly placed penalty in the bottom corner for the home side. Teeside scored their seventh goal of the match late on before Shay Alraban scored her second goal of the match in the last kick of the game with a sublime chip over the goalkeeper to end the match 7-3.

The reality is that the score line does not accurately portray the quality of the Leeds side. Indeed, the Gryphons just so happened to face a fantastic attacker in red-hot form, with several of her four goals coming from solo-efforts. Had she not been playing, the score would undoubtedly have been a lot closer. It is a sporting cliché, but sometimes you really do learn more from your defeats than your victories. The Gryphons did not win the match, but they did play some good football, create some good attacking moves and defended well for the most part, the goalkeeper Izzy Lowen also made some fantastic saves. It is still early on in the season, and they will do well to take the result, but not the performance, out of their head onto the next match vs local Yorkshire rivals Bradford on Wednesday at 2pm on Weetwood playing fields.



BUCS fixtures 23rd November

Full fixtures and results at bucs.org.uk

Badminton Mens 1st vs Edinburgh 2nd: 2pm,
The Edge

Badminton Womens 2nd vs Beckett 1st: 2pm,
The Edge

Basketball Mens 2nd vs Northumbria 3rd:
6.30pm, The Edge

Football Womens 2nd vs Bradford 1st: 2pm,
Weetwood

Hockey Mens 1st vs St Andrews 1st: 2.30pm,
Weetwood

Hockey Womens 1st vs Glasgow 1st: 5pm,
Weetwood

Hockey Womens 6th vs Hull 1st: 2.30pm,
Weetwood

Lacrosse Mens 1st vs Glasgow 1st: 2pm,
Weetwood

Rugby Union Mens 3rd vs Hallam 1st: 2pm,
Weetwood

Squash Mens 1st vs Manchester 2nd: 4pm,
Gryphon Sports Centre

Squash Womens 1st vs Liverpool 1st: 1pm,
Gryphon Sports Centre

Tennis Mens 1st vs St Andrews 1st: 12pm, David
Lloyd Moortown

Tennis Womens 2nd vs Durham 4th: 12pm,
David Lloyd Moortown

Volleyball Womens 1st vs Edge Hill 1st: 1pm,
Gryphon Sports Centre

Water Polo Mens 1st vs Beckett 1st: 3pm,
Carnegie Annex, Headingley Campus



Leeds 105-70 Durham



Image: Lucie English-Duce

Leeds dominate Durham at The Edge

John Gibby
Men's Basketball 1st

Leeds Men's Basketball 1s comfortably saw off Durham on Wednesday afternoon to continue their unbeaten run and consolidate their place at the summit of BUCS Northern 2B Division. Leeds were in good form, having won all of their league and cup games this season, but would have been weary of their opponents, who were also on a four game unbeaten run.

After a shaky start where Durham dominated much of the opening few minutes the greens were trailing the visitors 10-19, largely due to giving away some unnecessary free throws which their opponents were quick to capitalise on. Leeds were quick to respond, however, finding the form that has seen them start the season so well, and they ended the first quarter with a slight edge over the North East side, leading 27-26.

It was a much weaker start for Durham, who allowed Leeds to easily consolidate their lead, finding the net in quick succession in what was becoming an increasingly physical game as the visitors became visibly more and more frustrated as they fell further behind. Leeds continued to give away free throws that were frankly entirely avoidable, and it surely left the watching crowd wondering whether they could have dominated the score line even more otherwise. Either way, an especially good run at the end of the second quarter led the home side to go in for the break with a 58-42 lead.

During much of the second half of the game there was a certain air of inevitability about the result, and as victory became harder for them to envisage some of the Durham players started to lose their temper, with more than one incident of an argument between a member of their ranks and the officials. By now it was Leeds who were being awarded the free throws, and were slotting them home with impressive accuracy,

meaning that at the final break they had increased their lead to 79-61.

By this time it wasn't a question of 'if' so much as 'how many by', as Durham seemed to lose the will to play in the final quarter, scoring only nine points as a Leeds team with all the momentum dominated to squeak over the 100-mark in the closing couple of minutes of the game, leading to the final scoreline of 105-70. Though they were understandably disappointed with the defeat after a valiant effort, it was disappointing to see strong words still being exchanged between a couple of the Durham players and the officials after the close of play. That wasn't a concern for Leeds though; they deserved their win and have already asserted themselves as the team to beat in their division this season. They will be hoping that their league form translates into cup success, as they face Chester away in the last 16 of the Northern Conference Cup next week.