

i'm so ready to
spend my whole
weekend setting
up gas, electric
and internet 🏃‍♀️

- said no one with acasa

âcasă
live better, together

The Daily Good

A Little Spot of Good

Issue 1

The Real Angel of the North

The devastating shootings that took place in Christchurch last week have seen a tremendous outpouring of support from global communities. But one man in particular displayed a small gesture of kindness which has had far reaching impacts, not only in his local community, but across the world.

Manchester's Andrew Graystone woke on Friday morning to hear about the horrific attacks and immediately felt compelled to get out and do something helpful. Graystone walked down to his local mosque, Madina, during Friday morning prayer with a handmade sign stating "You are my friends. I will keep watch while you pray."

Graystone demonstrated that, even after these violent attacks, the Muslim community in Manchester should not be afraid to attend their mosque. This unexpected act of solidarity and friendship left many mosque attendees with a restored sense of hope. After prayer, those exiting the mosque approached Andrew, shaking his hand and saying "salaam" which translates as 'peace'.

Subsequently, there was a viral reaction on social media after several people had pictured Graystone holding his sign. Soon, messages of solidarity and

similar acts of unity were being expressed outside other mosques across the UK.

This man's small gesture brought people together in a time of despair. Even though these events were a reaction to a harrowing incident, it is moving to see other communities coming together, showing support for each other and giving power to friendship over fear.



Image: @andrewgraystones



THE GRYPHON

The official newspaper of Leeds University

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Issue 11

22/03/19



73% of LUU Staff Receive Less than the Real Living Wage

Of the 504 staff members who work at Leeds University Union, at least 369 of them are paid at an hourly rate that is below the 'Real Living Wage'.

Robbie Cairns
Editor-in-Chief

Almost three quarters of staff working at Leeds University Union are paid below the 'Real Living Wage'. The Real Living Wage in the UK is currently £9.00, although this figure grows to £10.55 for those who live in London.

In comparison, Leeds University Union currently pays 231 weekly staff members an hourly wage of £7.38 (£7.83 for 10 staff members over the age of 25), as is legally required by the government-set National Minimum Wage and National Living Wage. Although these figures will increase to £7.70 and £8.21 respectively as of April 1st 2019, in line with the updated government rates, these new wages will still fall well below the Real Living Wage.

The Real Living Wage is a voluntary

and independently-calculated wage rate based on the cost of living, unlike the government's compulsory National Living Wage, which is based on a target to reach 60% of median earnings by 2020.

As such, it is up to an employer's discretion whether they wish to pay their staff the Real Living Wage.

Although Leeds University Union is a registered charity, there are some staff members who believe the Union should do more to support its staff. One current weekly employee of LUU told *The Gryphon*:

"There's one argument that the Union is a charity but, in my opinion, they also consistently sell themselves as an ethically-minded Union that is run by students, for students, and as such they should be looking after their weekly staff, most of whom are students."

In response to this criticism, an LUU spokesperson said:

"Currently, LUU pays all staff the higher rate minimum wage as standard (usually only applied to workers over the age of 21), as we believe this is fair for staff in the same role. Those staff who are over 25 benefit from an increase on this in line with the legal requirements.

"Alongside this basic pay, LUU staff also benefit from discounts in LUU outlets, social events and free event tickets. We have extensive training and development which is open to all staff, and we do a lot to support our staff wellbeing such as putting on a dedicated 'space to relax' for our team during exam periods. Our weekly paid satisfaction has reached 85% in this year, so we are confident that our staff are happy working at LUU."

Story continued on page 6.

Calls for a Climate Emergency

Leeds City Council has recently announced a climate emergency, following nationwide youth protests.

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The Double Standard of Consent

With the rise of the 'MeToo' movement, has the sexual assault and exploitation of men been overlooked?

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Drug Testing at LUU

Views discuss whether a Students' Union can be truly progressive without drug testing kits.

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No Show for Climate Debate

While hundreds of students took to the streets in protest, only 40 MPs debated climate change in parliament.

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Editor of the Week

Charlie Green

Charlie rushed back from his girlfriend’s brother’s birthday in London to lay all four pages of Lifestyle and Culture this week. Some heroes wear capes; some wear furry Macklemore coats and sweat their entire body weight in water walking up to uni from the train station.

Quote of the Week

“No, I don’t think I’ll have time to go fencing this week, sadly.”

Anonymous, overheard outside of the Gryphon Office earlier this week.

Credits

Editor-In-Chief ~ Robbie Cairns

Associate Editors ~ Polly Hatcher
Ian White

Digital Associate ~ Bella Davis

News ~ Megan Cummings, Zahra Iqbal, Eleanor Smith

Society ~ Rose Crees

Features ~ Inaya Folarin, Tara Lee, Somya Mehta

Views ~ Ed Barnes, Hamzah Bharwani, Eleanor Noyce

Science ~ Michelle Heinrich, Alec Sims

Business ~ Shona Augustinus, Julia Constable

Sport ~ James Felton, Cian Fox, Will Pickworth, Ryan Wan

Design ~ Robbie Cairns, Polly Hatcher, Ian White

Head of Photography ~ Giulia Bardelli

Editor’s Letter:



Dear readers,

It’s time. You are now holding in your hands the penultimate issue of my tenuous Gryphon editorship. After you all return from Easter, fresh-faced from dissertation hell and ready for exam season, there will only be one more opportunity for me to expose the University’s deepest, darkest and most deplorable secrets (as soon as I manage to find them, that is). But do not weep, my child, for the night is always darkest before the dawn. And I promise you, the dawn is coming.

In these confusing times of political uncertainty, it’s time for me to publish an article that, throughout my five years of writing for and editing at The Gryphon, I have never been allowed to write. Under the dictatorial regime of my predecessor, Reece Parker, creativity was substituted for hard-hitting exposés on the Stevenage housing market. But those bleak days are over. Now I’m in the driving seat, and I will not be silenced.

As a music lover, music maker and music journalist, what follows is borderline career suicide. What follows is the political equivalent of rounding the German goalkeeper in the dying moments of the World Cup final and deciding to call for a second referendum instead of slotting the ball into the empty net and bringing the Jules Rimet home to British shores. What follows may upset you, it may anger you, but here it is nonetheless: this is why Coldplay’s Viva La Vida Or Death And All His Friends is the greatest studio album ever recorded.

Released in the summer of 2008, Viva La Vida marked a distinctive sonic diversion from the synth-heavy sounds of Coldplay’s previous album, X&Y, released three years earlier. The whining ballads were replaced with creative melodies and inventive beats; the boring black outfits with unique, military-inspired garments; the uninspiring concert venues with arenas of kaleidoscopic colour and graffiti that transformed Coldplay into one of the world’s most immersive live acts. Suddenly, against all better instincts, Coldplay were cool.

And all because of Viva La Vida. There is not a single weak track on the 42 minute-long album, no ‘fillers’ or pretentious intermissions. Each song is constructed with a care and quality, meaning they’re just as strong as a collective as they are as individual compositions. I’m not exaggerating when I say that I listened to this album on repeat for the entirety of summer 2008 and that, to this day, it is still growing on me. Robinson’s squash lost its taste after a while; Chicago Town pizzas turned to ash in my mouth after eating them for my whole childhood; even the thrill of consistently beating Reece Parker by five goals on FIFA became a hollow victory. As Cheryl Cole

once said, “too much of anything will make you sick.” Clearly, she’d never listened to Viva La Vida.

The uplifting instrumental melody of opening track ‘Life in Technicolor’ is the first of many indicators that you’re listening to a snippet of musical history. The orchestral strings of ‘Viva La Vida’, the unconventional drums of ‘Lost’, the sudden tempo change of ‘42’ and, of course, the clanging piano which reigns throughout, especially in ‘Lovers in Japan’ – Viva La Vida is a masterclass in production from start to finish. Although Chris Martin took the plaudits for finding a new register to his vocal range in ‘Yes’, it is the utter sanctity of the ever-present backing vocals which sustain the album throughout.

Speaking of sanctity, the album’s lyrics allude to something greater than just your classic tropes of love and loss, but to life itself. More abstract than the band’s previous lyrics, Viva La Vida has both the political awareness of “when the future’s architected / by a carnival of idiots on show / you better lie low” and the romantic beauty of “people moving all the time / inside a perfectly straight line / don’t you wanna just curve away?”, as well as the utter genius of “no, I don’t want a battle from beginning to end / I don’t want a cycle of recycled revenge / I don’t wanna follow Death and all of his friends.” In the circle of horrific violence that the world seems to find itself in nowadays, these words never fail to feel relevant.

And then, to top it all off, you have ‘Strawberry Swing’, perhaps the greatest song ever written. With its idyllic guitar riff, the song fits any mood you’re in; happy, sad, nostalgic, hyped, hungry, horny – it will feel like the first ever time you’ve felt those feelings when you’ve got ‘Strawberry Swing’ on in the background. A tiny spark of magic within an all-round masterclass, this is the song I want to die in tribal battle to.

Since Viva La Vida’s release, Coldplay have gone from the ‘2 for £10’ bin at HMV to the half time Super Bowl show. Yes, they may have lost their way in recent years, prioritising unfulfilling lyrics of love and unity over coming up with new and inventive means of conveying those messages through their music. But nothing can change what they achieved with Viva La Vida: utter perfection; the desert island disc to end all desert Island discs; the end credit scene to the secret boss-level showdown hidden within the coding of the MarioKart level you never finished.

I understand that, in my eight months as Editor of the Gryphon, this is quite possibly the most controversial thing I have published, and I’m not sure whether that is a testament to my journalistic integrity or to my imperious (some would say ‘poor’) music taste. However, like Viva La Vida, we all need to push a few boundaries once in a while. What’s life without a little excitement?

Oh, and while we’re at it, ‘Christmas Lights’ is the greatest Christmas song as well, so there’s that too.

Stay classy,

Robbie Cairns
Editor-in-Chief
editor@thegryphon.co.uk

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Union Affairs Officer
Chris Morris

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The past week has been a busy one for me both at work and in the wider world too. On a personal front I spent the week playing in the band for LAMMPS' production of Spring Awakening. It was great to get a bit of break away from everything else.

We've had a busy week on a national politics front as well, with the uncertainty surrounding Brexit dragging on for even longer. I want to take the chance to reassure all students that

LUU is here to listen to your concerns and represent your voice to University leaders and local politicians. During the current uncertainty, our Help & Support team will be putting additional time aside to respond to anyone who is anxious or needs practical help.

This ties into a wider picture of your Union and campus being a truly inclusive and tolerant community. We express our values through the support we give to all students and continue to

maintain a positive culture within our student community that celebrates diversity, acknowledges difference and promotes understanding.

Finally, we have local elections coming up this year (and maybe a bigger vote...), so get registered to vote online. You can register both in Leeds and at home, so you don't need to worry about that. Over the past few years, we've ended up with some interesting results, so if you don't vote odd things can happen...



Education Officer
Serene Esuruoso

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This week has been a really important one for me. For a start, I got to interview Paula Akpan on Monday! Paula is one of the co-founders and directors of Black Girl Fest, and she was in Leeds as part of an amazing event OnBeat Collective put on. Well done to the OnBeat gang for creating such an inspiring and magical experience.

I also attended a university

event on 'Decolonising Historical Research' which was inspired by Bothaina, Monisha and Oliva's event on 'Decolonising Geographies'. The conversation was incredibly rich and thought-provoking, with really insightful panellists. I'm hoping the series will continue and hopefully branch out into the STEM subjects!

Finally, the pilot for live module

feedback has successfully wrapped up I expect it will be rolled out across the institution next academic year. This is really exciting news, as it means students will have more opportunities to give meaningful feedback in a timeframe where they can experience the change. Don't forget to let your school and lecturers know if they're doing something well (or not so well)!



Community Officer
Tom Oladipo

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Hey everyone. This week has been a really exciting one for me. I went down to an NUS Environmental Act Panel Briefing in Woking, to discuss how we as Students' Unions can do better to make our campuses more sustainable and environmentally friendly. I'm now buzzing with loads of new ideas, and we're going to be holding our own environmental act event in May, so I'm

excited to see where LUU goes from there!

Next Tuesday marks the next edition in my culture cooks programme. Once again we're taking over Rainbow Junktion to bring the students of Leeds a taste of cuisine and culture from the Philippines. The last few events have had such a great turnout, so it would be amazing if we could continue this trend

next week!

Finally, I'm encouraging everyone to remember to register to vote. It may feel like you don't have a say when it comes to politics, but this is only true if you don't register to vote. The recent Youth Strikes for Climate in Leeds have seen Leeds announce a climate emergency: proof that the voice of young people in the UK does have an impact.



Activities Officer
Lauren Huxley

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Another super busy week here at LUU! I've been working a lot on Celebrate Week (28 April-3 May) particularly the infamous Riley Awards! We have so many brilliant new things planned to celebrate ALL of our amazing Clubs and Societies here at Leeds, and the event is set to be another show stopper.

Nominations for the awards are open until 25th March, so make sure you

don't miss the boat! We're looking for quality nominations with as much detail about why your club or soc has been incredible this year, so head to the LUU website to submit your nomination!

I've also been lucky enough to be performing in the LUU Dance Show which is on til Saturday, organised by our fab Dance Rep Tara! We also have the National Student Kickboxing

Competition in Stylus this Saturday; every year the society packs out Pyramid theatre with a gutsy display of martial arts, so you'd be silly to miss out!

On top of that, the Robot Fighting League is taking next Wednesday... I'm always blown away by the variety of incredible events our students put on so please go and show your support!



Equality & Diversity Officer
Tamsin Scott

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Hiya everyone! Hope you've all had a lovely week. I've been off Monday-Wednesday, and so had a lovely time breathing in the fresh air for once.

We had a somber start to the week with a vigil for the victims of the Christchurch terrorist attack, which was attended by around 300 people. Although the vigil should have never had to take place, the amount of

people that showed up was absolutely incredible and an amazing show of unity and support that makes me proud to be at Leeds. If you want to show your support further, ISOC are hosting an open invitation to their Congregational Muslim Prayer on Friday, in the Riley Smith Hall at 1.10-1.30. I'll be going along, so I hope to see you all there.

Last week we had a number of motions pass at Forum, including one I submitted around the Union doing more to support Working Class students. I'm really excited to get started on this, and we have loads coming up, so please let me know if you want to get involved!



Welfare Officer
Matt Port

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This week and last, I took some time out to relax and reset before the Easter Holidays come around by visiting a friend in Stockholm!

My number one recommendation for anyone hoping to visit soon would be to take out the time for veggie buffet, Herman's! Endless food, free tea and coffee, and a great view - dreamy (I promise I wasn't paid to say this)! Other highlights include: the narrowest

street in Europe and a £9 pint.

I wasted no time upon my return with beginning shortlisting for the Partnership Awards, where we showcase all the students and staff who have really gone above and beyond in all that they do. It's so nice to read through all the nominations and see all the lovely things that people are doing all over campus. This comes as part of Celebrate Week, where we spend a

whole week of cheering on students and staff alike, culminating in the much revered Riley Awards.

Remember to nominate your Club Soc if you read this before Monday 22nd! Lastly, on Saturday I'll be off to London with Chris and some other students to lobby the government for a People's Vote on Brexit, joining in on the national march.

Campus Watch



1 University of Nottingham Empty shoe display highlights student suicide problem

95 pairs of empty shoes were displayed on the steps behind the University of Nottingham's Students' Union on Tuesday, in order to represent the number of student suicides in England and Wales between 2017 and 2018.

The emotional display was just one element of the Union's Suicide Awareness Week, which will end today with 95 seconds of silence.

Zoe Mackenzie, equal opportunities and welfare officer at the Union, suggested that the display showed that the University had "a significant problem", adding that "the University does not publicise any student deaths we have, meaning any student suicides we do have tend to fly under the radar."

On the back of this, a petition has been started, demanding that the University increase funding for

counselling services, introduce systems for identifying issues and improve mental health training for staff.

While the Union said its dedicated support line, Nightline, had received 592 suicide-related calls in the past three years, a University of Nottingham spokesperson said that the University had invested over £1 million each year in its mental health, counselling, and pastoral services. The spokesperson concluded by saying "we look forward to working with [the Students' Union] on the campaign and the points the Students' Union have outlined."

Robbie Cairns

2 King's College London Students banned from campus while the Queen visits

Ten student activists have accused the university of discrimination after being banned from campus during a visit by the Queen and the Duchess of Cambridge. The students were believed to be a "security risk" due to their previous political activism.

The students were informed by university staff that they would not be allowed to enter any of the university's buildings while the Queen made her visit. This prevented them from attending exams, work shifts and classes.

It is believed that the Metropolitan police had advised the university to ban all students deemed a security risk during the visit and had also taken a list of the students' names.

In response, a spokesperson for KCL said: "We had an event which demanded the highest level of security and we had to minimise movement through buildings for security reasons."

The group believe the temporary ban was an act of discrimination, outlining that "the affected students are predominantly women of colour. [The college] perpetuates the same militarisation [sic], racism and sexism that the society of the police and the monarchy uphold."

Eleanor Smith

3 University of Cambridge Female-only college now admits men in pursuit to increase diversity

In an effort to create more diversity, a female-only college at the University of Cambridge is changing their entry requirements. Lucy Cavendish currently only accept women above the age of 21, however, by 2021 they intend to lower that age to 18 and also allow men.

The female only college was established in 1965 by female academics who felt that the university didn't offer women as many opportunities as men.

The University is receiving backlash from the change. One female graduate, Caron Freeborn, explained how there will "no longer be a safe environment for women to study in."

The decision came after a change in management of the college, which introduced Dame Madeleine Atkins as the new President. Dame Atkins explained that, as "a responsible and forward-thinking organisation, it is now important to offer opportunities to excellent students from non-traditional backgrounds, regardless of gender."

There are now only two other colleges in the UK, Newnham and Murray Edwards, that remain exclusively open to female students.

Beatriz Casarrubios Lopez

4 Northern Michigan University, USA Marijuana graduates in high demand

Students at the Northern Michigan University (NMU) can study a degree specially dedicated to marijuana. The course is offered by the University's natural science department and is supporting the booming, local weed industry.

The degree course supposedly focuses more on the 'analysis of the plant' and its components as opposed to its uses. Brandon Canfield, NMU's Associate Professor of Chemistry said: "the whole program itself is a chemistry degree," adding that the number of students interested in the programme has recently exploded to over 200.

Graduates of the programme are informally known as 'pot entrepreneurs'. They are already in high demand and are being offered jobs with salaries over \$250K for cultivating, extracting and overseeing the local marijuana trade.

Despite not being able to handle actual marijuana on campus, there are still opportunities for NMU students to handle the plant offsite.

Marijuana is still illegal on a federal level, however, many pot entrepreneurs are campaigning for the restrictions to be lifted.

Zahra Iqbal

5 University of Tennessee, USA University scraps tuition fees for low-income students

The University of Tennessee has announced its intention to give free college tuition to students who are from Tennessee and have an annual household income of less than \$50,000. The University's interim President, Randy Boyd, said "this isn't a school just for the wealthy or the elite, this is a school for everyone." He continued that it is the University's "mission and responsibility to do everything we can to ease the financial burden for our middle- and working-class families."

The programme will allow students to attend three of the University's campuses, but not the medical school in Memphis.

The students must complete four hours of service learning, a sort of community service, each semester in order to continue to qualify.

The state of Tennessee already offers two years of tuition-free community college or technical school to all high school graduates, irrelevant of income. The scheme, Tennessee Promise, has worked so well that free community college was expanded to all adults who don't already have a qualification.

Matthew Plant

Leeds City Council to Declare a City-Wide Climate Emergency

Amelia Cutting

Leeds City Council are to declare a full climate emergency in an attempt to tackle climate change.

The council are calling on the Government to provide them with the necessary funding and resources to become carbon neutral by 2030. This means either balancing carbon emissions with carbon removal, or managing to eliminate it completely.

This decision has come about after hundreds of young people took part in strikes last month, and on Friday 15th March, demanding action on climate change. In February, a crowd of nearly 300 school and sixth form pupils gathered on the steps outside of Leeds Town Hall, despite threats from schools about the consequences of missing lessons, to try and get their voices on the matter heard.

Judith Blake, Leader of Leeds City Council, said that even though Leeds does have many schemes as a city that are intended to benefit the climate, they are clearly insufficient and the city needs more funding from the Government to achieve further goals.

She also stresses the importance of young people taking action, saying that “many young people have expressed their understandable concern about this and it is right they are listened to.”

Sophie Connor, a first year student at the University

of Leeds, attended the climate strike outside Leeds Town Hall on Friday afternoon (15th), saying that “declaring a climate emergency is a big step towards combating climate change for Leeds, but so much more needs to be done in order to make the city more eco-friendly. As a university, we should work more with the Council to make this happen.”

Sophie, like many other people, admits that environmental issues were not necessarily at the forefront of everybody’s minds, especially not with the social and political issues that usually make the headlines.



Image: Sophie Connor

However, she said that the strikes are a step in the right direction to tackle this: “the actions of our generation across the world in protesting and raising awareness of global warming is something which I find so inspiring and refreshing...seeing both the young and old waving banners and shouting for an end to climate change was an incredible sight!”

Sophie also feels it is essential that the younger generation are listened to, pointing out that at the climate change debate last month, “only 40 MPs out of 650 bothered to show their faces, whilst young people are actively engaged in this issue, taking to the streets to show this.”

Judith Blake said that “if the motion is agreed we will bring forward proposals for a conversation with everyone in the city on what practical measures are needed as part of an emergency plan to an Executive Board meeting in April.”

She does stress, however, that it is essential that the Government provides the necessary funding and power to implement the change that so many young people, and adults, are calling for to help the future of our planet.

The motion is to be submitted by the ruling Labour Administration on Wednesday March 27 at a council meeting.

Councillors Begin Campaign for Fairer Bus Prices

Elena Sotelo

With climate change and sustainability in the public eye, amid strikes across the country and cities declaring climate emergencies, First Bus’ decision to increase the bus ticket fares last October was not welcomed by inhabitants and leaders of Leeds. Now, Leeds North West Labour politicians have started a campaign in order to make this public service accessible for everyone, regardless of income.

From October 21st, tickets – single, day and week included – saw a price increase across the city of

Leeds. A 10p increase for singles may seem marginal, but it has had a great impact on people who rely on First Bus for their daily commute, as it is the only company offering regular public transport services across the city.

Using public transport is a great way to reduce our personal carbon footprint. Taking into account the city’s commitment to the environment, this increase in fares is counterproductive for public policies. Price hikes discourage the use of public transport which can directly impact public health due to air pollution and safety.

Most university students live either in Hyde Park or Headingley, which some people view as fairly isolated from the city centre. Public transport is the fastest, safest and most comfortable way to reach the city, especially after dark.

This increase in bus fares has had a direct impact on students, who can be put off using this service due to its prices. The same can be said for other sectors of Leeds’ population.

James Gibson, Labour councillor for Weetwood Ward, is one of the organisers of the campaigns. Speaking to the Yorkshire Evening Post, he claimed that “Ordinary people have already had a huge squeeze on the money they’re taking home every month, yet the bus fare increase is another price hike which makes it tougher for ordinary lower and middle income families.”

He continued, arguing that the price increase is

“making public transport out of reach which is bad for the environment, air pollution and congestion in the city.”

As a response, First Bus have tried to defend their decision, arguing that their new fares are already a good value for an excellent service. Their goal is to encourage people to buy their tickets in advance through their “mTicket” app. However, this is unlikely to be welcomed by those who want to pay by cash or are not interested in investing in a more expensive bus pass.

“The bus fare increase is another price hike which makes it tougher for ordinary lower and middle income families”

Leeds North West MP Alex Sobel is one of the leading figures involved in the ‘Fair Fares’ campaign. Councillor Neil Walshaw, member for Headingley and Hyde Park, is also an active member of the organisation.

There has already been a public meeting between the company and the campaign’s organisers. A second is meant to be arranged in the next few days, with hopes that some solution for this problem can be found.



Image: Alex Sobel

FBI ‘Operation Varsity Blues’: Actresses Embroiled in US college Admissions Scandal

Olivia McGhie

Hollywood stars Lori Loughlin and Felicity Huffman are amongst 45 parents being sued in a \$500 billion lawsuit, after it was revealed that they used illegal channels to get their children into college.

Californian mother Jennifer Kay Toy, the woman filing the suit, claims that her son Joshua did not get admitted to several colleges caught up in the scandal, despite his 4.2 grade average, because of the “despicable actions” of the parents involved.

Writing in the lawsuit, she said that her son was denied entrance “for some undisclosed reason”, claiming that it was not because of his grades but because “wealthy individuals felt that it was okay to lie, cheat, steal and bribe their children’s way into a good college.”

This is just the latest class action lawsuit being filed in connection to the scandal.

Two Stanford University students filed a federal class-action lawsuit on Wednesday against several universities, including Stanford and Yale, claiming that their degree has now been devalued as a result of the scandal.

‘Operation Varsity Blues’, the FBI investigation that has so far indicted fifty people involved in the scandal, has uncovered a web of illegality going back to 2011,

with over \$25m in bribes being paid.

William ‘Rick’ Singer has been named as the mastermind behind the scandal. A self-proclaimed expert in the process of university admissions, Singer has aided numerous wealthy parents in getting their children into college by either manipulating exam results or faking sports talent to allow for lower entrance requirements.

Huffman chose the avenue of manipulating exam results. Singer advised her to falsify her eldest daughter’s medical records to show her to have learning disabilities to assure for extra time and the chance to sit the college entrance exams at an external centre. Singer then employed the talents of Mark Riddle, a thirty-six-year-old ex-tennis professional, who would sit the exams for Huffman’s daughter and numerous others. In order not to arouse suspicion, Riddle would achieve a score that reflected the realities of the child’s capabilities.

Loughlin and her fashion designer husband Mossimo Giannulli paid \$500,000 for Singer to falsify both of their daughters’ sporting achievements in order to gain entrance to the University of Southern California.

The youngest of the Loughlin daughters, Olivia Jade, 19, a YouTube influencer with nearly two million subscribers, has lost numerous partnership deals with

big brands following the scandal. Dolce & Gabbana, Sephora, and Boohoo have all pulled the plug on sponsorship deals with the blogger.

Her mother, *Full House* star Lori Loughlin, has fared no better with Netflix and the Hallmark Channel all dropping the actress from the shows she stars in.

Loughlin and Giannulli, released on bail for \$1m each, and Huffman, released on a \$250,000 bond, all face their next court date on March 29th.



Image: Forbes

In Need of a ‘Real’ Living Wage?

Robbie Cairns
Editor-in-Chief

Story continued from front page.

Launched in 2001 by Citizens UK and the Living Wage Foundation, at least 4,700 employers in the UK have since committed to paying all their employees the Real Living Wage, including companies such as Google, IKEA, Nationwide, Oxfam and Heathrow. Research published by accountancy firm KPMG in November 2018 found that over a fifth of jobs in the UK pay less than the Real Living Wage.

There are six pay grades for weekly staff at Leeds University Union: Ai, Aiiiii, B, C, D and E. Only Grade E staff at LUU get paid a wage which is equal to or higher than the Real Living Wage. However, at current, there are zero Grade E staff members at LUU. All monthly staff at LUU receive salaries which exceed the Real Living Wage, apart from those on a Grade 1 pay scale, whose annual salaries equate to less than £9 an hour.

A former weekly staff member of LUU spoke to *The Gryphon* about the pressures they faced while working at their Students’ Union:

“I loved working at LUU because it had such a great community feel and you really felt like you were benefitting students at Leeds. But at the end of the day, working a limited amount of hours at the Union each week wasn’t enough to cover my living costs as a student who received

very little financial aid outside of my student loan.”

Despite these concerns, LUU is confident that there are plenty more benefits to working at the Union than there are drawbacks, with an LUU spokesperson saying:

“As a charity and membership organisation, LUU is always seeking to best serve our members. We know a priority for students is value, and we can only continue to provide that by managing costs effectively. That doesn’t mean we don’t seek to improve our offering to our student staff, and in our most recent pay increases we weighted the distribution so that staff on lower grades of pay received a larger percentage increase than those on higher rates of pay.

“On balance, while we recognise the ethical positives of working towards paying the living wage, we are always considering this against the range and quality of services we can continue to offer to our members. We also want to continue offering as many employment opportunities as possible, delivering skills and experience to our members in line with our aim to prepare students for their future.”

With a recent study showing that 1 in 10 students turn to sex work in order to fund their studies, it is clear that the increasing number of additional financial pressures students are facing at university is making it even harder for working students to get by without a ‘real’ living wage.



Image: Robbie Cairns

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Does ‘no’ Still Apply When the Roles are Reversed?

The Gryphon discusses the issue of consent surrounding male stigmas and the downplaying of female predators.

Celine Basma

The overwhelmingly biased world surrounding the issues of consent irrefutably continues to trivialize the stories of men and their experiences with assault. Though we grow successful in teaching most men that “no” does not mean “yes”, “maybe”, or “I’m teasing”, it seems we have fallen behind in teaching women the same thing when the roles are reversed. It goes without saying that women are most definitely, and unfortunately, the victims of sexual assault at a much higher rate than men are, and that more women have come forward with their stories.

It is easy to consider the ‘me too’ movement, in which millions of women came forward to share their stories on Twitter alone. After the shock, disgust and disappointment you feel when reading their statements, you cannot help but wonder how much larger that number would have been, had we as a society not groomed our men to believe that they should be lucky enough to even catch the attention of a woman.

In an interview with Jimmy Kimmel, rapper Lil Wayne discusses the topic of “losing his virginity”, in which he states that he was eleven years old and the woman was older than he was. He tells Kimmel that “she cut the lights off, I don’t know what happened, she pulled my pants down.” Though we hear this and can immediately identify that he did not “lose his virginity” so much as get raped at the age of eleven, the audience and host himself still proceed to erupt into laughter at this story.

In a documentary about his life called *The Carter*, the rapper goes into more detail about this event, noting how the older men around him joked about his lack of sexual experiences and encouraged the girl to take him away and help him experience them. Here, the rapper joins in with the jokes, telling them that he

“loved it” and that because he was “young money” it was what he was supposed to be doing. But take a step back from this story, and replace the role of Lil Wayne with the presence of a young girl, the same age as the rapper, being put in the exact situation. It is almost certain that neither she, nor anyone she tells the story to, would have laughed at her the way they did the rapper, nor would they have had the confidence to throw it at her in an interview.

“Though we hear this and can immediately identify that he did not ‘lose his virginity’ so much as get raped at the age of 11, the audience and host himself still proceed to erupt into laughter at this story”

Consider the cases where penetration is not always involved. Men, particularly while at university, while not in the same measure as women, are still pressured and coerced into sexual activity without their consent. In a study conducted outside the university union for just half an hour – 66.6% of men asked admitted to having been, at least once, ignored in their exclamations of “no” and touched against their will regardless.

One of the victims of assault that we spoke to, whose name will remain anonymous, expressed his discomfort and disgust when recalling those moments in which he was assaulted. “My now ex-girlfriend, though I told her multiple times that I did not want to sleep with, kiss or touch her, just ignored me and kept groping me.” He claims that she refused to believe he did not want her because he always had before and he is now just playing “hard to get.” She told him she knows he will eventually “give into her” because he “has before”. The subject then told us

about his friends’ reactions when told the story. He stated that they laughed at him, even egging him on. One ostensibly said, “just shag her mate, can’t tell us you don’t want it” and “go on lad got girls begging at your feet.”

Now again, as before, reverse the roles. The woman has told her ex-boyfriend “no” yet he has continued to grope her, and has persisted with his efforts until she finally agrees. Her friends would most definitely not congratulate her for men wanting her, nor would she feel like less of a woman for not wanting to sleep with him. In some of the more seriously treated cases as well, the man would possibly even have been jailed or at least brought in for questioning.

So, what is it about male victims that makes our society more reluctant to acknowledge their victim status? If we argue that he could have just fought back, he would have been charged with violence, abuse, and assault. If he eventually slept with her to get her to leave him alone, we would congratulate him on getting laid.

In reality, believe it or not, sex through coercion, pressure and practical begging, is no longer sex. Coercive sex is rape. This is applicable regarding both male and female parties. A man who is touched, spoken to, or pressured into sexual activity must be regarded with the same extremity that female victims are. It is our duty as a society to normalise the idea of male victims and rid ourselves of the falsified stereotype of men as Alphas, in which their victim status becomes incomprehensible and ‘emasculating’. Failure to do so will lead our young men and women to grow up with the teachings that men cannot be victims and women cannot be perpetrators.



Image: The Spectator

Socialist Suicide in Venezuela

Just how far will politicians go in order to maintain power? And who bears the brunt of political mismanagement? *The Gryphon* investigates the relationship between socialism and corruption in Venezuela, and how the stagnation of social-welfare policies has drastically altered the country's economy.

Andrea Kong

"From each according to his ability, to each according to his needs" – a renowned mantra of socialism which many left-wingers hold to heart. Socialism boils down to a belief in an economic system where the factors of production are equally owned by society through a democratically elected government. Socialists take into account both individual needs and greater social needs which include transportation, defence, education, healthcare and preservation of natural resources.

Assuming that the basic nature of people is to cooperate, socialism portrays an ideal (some would say perfect) society where the general public shares the production based on how much each has contributed with no traits of greed involved. However, with the government being in full authority and control of the status quo, in terms of whom the people rely on for basic needs and the regulation of income, socialism can easily transform into kleptocracy and authoritarianism if power falls into the wrong hands.

A brief look through history takes us back to 1970, when Venezuela was the richest country in Latin America and one of the twenty richest countries in the world. Now ranked outside the top thirty richest countries, and ranked ninth when it comes to corruption, the question remains: what provoked such a precipitous downfall in Venezuela, a country which, in 1970, had a per capita GDP higher than Spain, Greece, and Israel?

At the present time, the population of Venezuela is plagued with shortages and hyperinflation of basic necessities, causing starvation and the outbreak of multiple pandemic diseases. The extreme poverty that Venezuela now faces is a far cry from what was once one of the wealthiest countries in South America. This catastrophe has meant that many Venezuelans' lives have been lost, including those of young infants and children, due to escalating prices and the scarcity of food and medication. Additionally, the public health system has fallen through, resulting in a rapid increase of preventable diseases. With no humanitarian aid at hand, more than three million

Venezuelans have migrated to seek better lives amidst the current chaos in their homeland.

Venezuela's inflation has spiked to an alarming level which has left many citizens struggling to afford their basic needs. The country's principal revenue of oil production has gone into a major freefall. With its oil output declining dramatically, Venezuela has been left to rely heavily on the US for its oil revenue. Lower oil revenue translates to cuts in public spending, currency devaluation, rising unemployment and runaway inflation.

When the late President Hugo Chavez took advantage of the oil boom in 2004 as an opportunity to introduce socialism into his country, Venezuela did not expect to see this economic downfall just over ten years later. Chavez spent billions from the profits on social-welfare programs to aid the poor. Subsidising food, improving the education system and developing the healthcare system went a long way, reducing poverty in the country by more than half. Keeping poor Venezuelans happy was necessary in order to be re-elected and one way of doing so was to rig the economy, resulting in a growing deficit. The fact that Chavez failed to reduce Venezuela's dependence on the revenue from oil production meant that all these commendable welfare schemes and projects were unsustainable if the oil prices were to fall – exactly the predicament that Venezuela has now faced.

When the oil bonanza came to a halt and prices plummeted in 2014, the country took a hit as it could no longer depend on its oil revenue, which accounted for 95% of foreign-currency earnings, to pay for imports. By this time, Chavez's protégé and current dictator, Mr. Nicolas Maduro, was in office. Maduro has now been re-elected for a second six-year term amidst Venezuela's financial and humanitarian crises. In order to keep himself in power, Maduro also decided to rig the economy. But this time, his corruption was not intended to benefit the poor.

Many have deemed Maduro's incumbent government accountable for debilitating the Venezuelan economy since 2013 due to the President's desire to cling on to power. Despite rumours of coercion, the rigging of votes and the blatant mismanagement of his

nation, Maduro has gained the support of numerous countries including Russia, China and Turkey. However, by the time of his inauguration on 10th January, many countries, including the US, Canada and those across Europe, withdrew their support for Maduro by disregarding his new term, claiming it to be illegitimate.

Instead, they recognised Mr. Juan Guaido as the interim president. As the leader of one of the country's opposition parties, Guaido has long been a critic of the Maduro and Chavez regimes and has led protests against Chavez's clampdown on press freedom. After declaring his intention of removing Maduro from office, Guaido faced detention by the security forces earlier this month. He has since reiterated that his intention is to now serve as the interim president until the new national elections can be held.

The socialist experiment upon the Venezuelan people entailed socialist policies being enacted and the industries and properties of thousands of privately-owned businesses being nationalised. Experts have suggested that, in the beginning, Chavez had shown some progress in reducing poverty, but this was only possible with the oil revenue which the country was heavily relying on. The question that remains then is whether it was the concept of socialism itself or chronic mismanagement which caused the decline of the Venezuelan economy? Under socialism, there was less incentive for individuals to be more productive or, in Venezuela's case, to invest more in harvesting oil. Unlike capitalism, Venezuelan socialism exercised the distortion system, whereby the management and production of precious resources was left to the state to oversee. And in Venezuela, mismanagement inevitably occurred.

Socialism is the cause of the Venezuelan misery. Young people are out in the streets protesting for freedom and for a change in the government. The distortion of the economy needs to end now before it leads to a massive famine. The only feasible way to recover now would be if the people and the government realise that authoritarian socialism will eventually destroy Venezuela's economy.

REMEMBER DAVID OLUWALE: 50TH ANNIVERSARY EVENTS



Jackie Kay
(Photo: Max Farrar)



Off Call Lane, Leeds, 1969
(Photo: Leeds City Police)



Doorway in which David slept
(Photo: Max Farrar)

WEDNESDAY 17 APRIL 7PM
STAGE@LEEDS,
UNIVERSITY OF LEEDS

Poetry from Jackie Kay, Zaffar Kunial and Ian Duhig for David Oluwale

Information and tickets:
Eventbrite Jackie Kay, Zaffar Kunial and Ian Duhig



Linton Kwesi Johnson
(Photo: Max Farrar)

THURSDAY 18 APRIL 10AM
KILLINGBECK CEMETERY, LEEDS,
AT DAVID OLUWALE'S GRAVE

Songs, music and speeches from Nigerian Community Leeds and others

This event is organised to mark exactly fifty years since David Oluwale was drowned in the River Aire, off Call Lane, near Leeds Bridge. With short speeches, Nigerian Community gospel singers and music from Juwon Ogungbe

Information, and to book a seat on the coach leaving Leeds Playhouse at 9.30:
Eventbrite: Gathering at David's graveside #DavidOluwale50th

FRIDAY 19 APRIL 5PM
THE LEEDS LIBRARY,
18 COMMERCIAL STREET, LS1 6AL

Joe Williams (Heritage Corner) walks David Oluwale's Leeds
#DavidOluwale50th

The historian, writer and actor Joe Williams leads a guided walk around the places in Leeds city centre showing where David enjoyed himself in his first few years from 1949, and where he slept rough in his last two years, and where he drowned on 18th April 1969

Information and tickets:
Eventbrite: Joe Williams walks David Oluwale's Leeds #DavidOluwale50th

SATURDAY 20TH APRIL 2.30PM
LEEDS WEST INDIAN CENTRE,
LS7 3JA

Linton Kwesi Johnson
in conversation with Dr Emily Zobel Marshall and reading poetry for David Oluwale

Information and tickets:
Eventbrite: Linton Kwesi Johnson in conversation and reading for Oluwale

TBC: a performance directed by Moji Kareem of Utopia Theatre in which black youth respond in songs, performance and poetry to the David Oluwale story is expected to accompany the LKJ event.

TUESDAY 24 APRIL
TIME & VENUE TBC
LEEDS CITY CENTRE

Three short films for David Oluwale—
Wandering Abroad (dir. Corinne Silva) *We Are All Migrants* (dir. Rowenna Baldwin) and *Empathy* (Ogun Arts and Harry Sullivan)

Information and tickets:
Eventbrite: Films for David Oluwale



Film Event:
We Are All Migrants:
#KingDavidOluwale and his Migrant Masqueraders at Leeds Carnival
(Photo: Dave Goodfield)

OLUWALE FILM SUPPORTERS:



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In the Middle



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Why Does Heavy Metal Get Such a Bad Rap?

What is the first thing you associate with “Heavy Metal”? Screaming? Violence? Satanism? Gorey? Too loud? Just “noise”? Metal music has developed a stigma throughout its near 50-year existence due to its more aggressive musical style, themes and lyrics, as well as a series of real-life controversies which have ultimately tried to prove that Metal music incites violence, pessimism and hate.

A recent study at the University of Macquarie investigated the psychological impact Metal music has on its listeners, specifically in relation to how it affected their sensitivity to violence. The investigation aimed to measure how much the participants’ brains took notice of violent scenes, and to compare how their sensitivity was affected by the musical accompaniment. The study used the song ‘Eaten’ by Death Metal band Bloodbath, with ‘Happy’ by Pharrell Williams as a comparison. Overall, the study concluded that there was no relation between the two, with Professor Thompson stating that their findings should be “reassuring to parents or religious groups” concerned about violent music.

This is where this study becomes particularly interesting, as parents have been worried about the effect Metal music has on their kids since the genre’s inception. In the early days of Metal, bands such as Black Sabbath, Iron Maiden and Venom were all accused of being satanic. At this time, however, religious groups generally had more prominence and authority than they do now.

70s face-paint wearing garish rockers Kiss received similar criticism due to their distinctive look and stage antics, especially bassist Gene Simmons who adopted the “Demon” persona. He’s known for his infamously long tongue, fire-breathing, blood-spitting, and of course, his massive black leather codpiece. There was even an absurd rumour that he had a cow’s tongue grafted onto his own.

Whilst all this may not seem quite as shocking today, it created quite the controversy at the time, with many religious groups gathering and burning Kiss albums (which they didn’t mind because they were at least buying the records first).

In 1985, Tipper Gore, wife of US Vice President Al Gore, formed the Parents Music Resource Center, in which they aimed to increase parental control over the access of children to



Image:Wikipedia

music deemed to have violent, drug-related or sexual themes by labelling albums with ‘Parental Advisory’ stickers.

The committee would release a list of songs deemed the ‘filthy fifteen’, which contained 15 songs by bands such as Def Leppard, AC/DC and Mötley Crüe, that they deemed inappropriate for children. However, this backfired as it only made children want to hear those songs even more than they originally did. Amongst others, Dee Snider, singer of Glam Metal band Twisted Sister, would protest in court, baffling the committee with his unexpected level of sophistication and poignancy in explaining how his music has been misunderstood, despite showing up in tattered double denim with giant curly bleach blonde hair, and reading from a crumpled note pulled from his back pocket.

In 1990, the parents of two teenage Metalheads sued Judas Priest after the two boys drunkenly attempted suicide in 1985, with Belknap being successful, and Vance dying from injuries sustained that night three years later. The parents claimed that the two boys, both of who were fans of the band, heard subliminal messages within their song ‘Better by You, Better Than Me’ that they listened to the night of the suicide-pact, telling them to do it. Comedian Bill Hicks would criticise the trial, pointing out the absurdity of the notion that a successful band would make music with the intention to kill off their purchasing fanbase. As the music seemingly became heavier

throughout the 80s with the rise of more extreme subgenres of Metal such as Thrash Metal, and subsequently Death Metal and Black Metal, the lyrics, themes, imagery and overall sound became much darker, gorier, gruesome, and generally just more extreme. In 1995, US Senator Bob Dole accused Death Metal band Cannibal Corpse - known for their overtly graphic album covers and cameo in Ace Ventura: Pet Detective - of undermining the national character of the United States, with other senators requesting for labels to “dump 20 recording groups... responsible for the most offensive lyrics”, including Cannibal Corpse. However, this again would only boost the sales of the band’s albums, making them the best-selling Death Metal band of all time.

Similar to bands like Iron Maiden, who were not actually satanic and just played with its aesthetics, Death Metal bands were not actually murderers. Paradise Lost/Bloodbath singer Nick Holm calls their lyrics “basically an aural version of an 80s horror film”, and that “the lyrics are harmless fun, as the study proved.” He added that “the majority of death metal fans are intelligent, thoughtful people who just have a passion for the music... It’s the equivalent of people who are obsessed with horror movies or even battle re-enactments.”

Black Metal however, whilst it remains more underground than other subgenres of Metal, has had some less than “harmless” consequences in real life. The Norwegian Black Metal scene is notorious for its

corpse paint, church burnings, suicide, and the genuine murder of Mayhem vocalist Euronymous from Varg Vikernes of Burzum, all of which is documented in the new biopic *Lords of Chaos*.

Despite this, the traumas of the early Black Metal scene never really got much mainstream attention and never caused much retaliation from parents. Put simply, the idea of these bands actually being Satanists is far less prominent than those bands with distinct commercial success.

In late 1999, Metal music was again diverted as a scapegoat for tragic real-life events when Marilyn Manson was blamed for the Columbine High School Massacre which forced him to move away from the spotlight at the height of his controversial career. It seems that parents and politicians often wished to create “a bogeyman” in which to blame for the shortcomings in society which, in Manson’s case, was the staggering rate of US gun crime.

Today, whilst still fairly disregarded, Metal isn’t seen as contentious as it once was, perhaps due to the whole world becoming more desensitised as horrific world violence is continually perpetuated. Despite the evidence, however, many still possess a sense of stigma and prejudice towards the Metal community. Perhaps it’s time we recognise that the violence and gory aesthetics associated with the genre is not only performative, but an expression of creativity.

Matthew Williams

Leaving Neverland: It's Time to Leave MJ's Music in the Past



Amidst the seemingly endless debate sparked by the four hour behemoth that is HBO documentary *Leaving Neverland*, One question in particular has been plaguing the nation. Can we keep listening to Michael Jackson's music? Should he be cancelled, a la Gary Glitter? Should we reserve judgement, in line with the demands of the committed fans and baying crowds that have been making their voices heard outside Channel 4?

Instinctively, when approaching the questions of Jackson's abuse, I reached for a precedent. The problem isn't that there isn't one - it's that there are too many. I've alluded to Gary Glitter already, but his treatment is drastically different to that of R Kelly, and David Bowie is different again. Whilst none of them committed, or are accused of, exactly the same crime, they're all that there is.

When the performer is still alive, there are some more clear cut moral codes and rules that we can apply - for example, we shouldn't support abusers. That makes it pretty clear that we shouldn't be buying their records or tickets to their gigs. Whilst this doesn't settle the issue completely, it's a good starting point. Obviously, it's useless in the case of MJ.

What about wedding DJs? What about covers? Without their cover of 'Smooth Criminal', Alien Ant Farm's career will surely come to an end. (For those curious, Alien Ant Farm are still playing it and recently got very angry defending their decision to do so). There is an entire cottage industry of impersonators that are destined to now fail. Whilst I'm being kind of glib, there is a serious issue at the heart of this.

I'm reminded of a story I once heard, about a girl who had been sexually abused as a child. Her coping mechanism was to retreat into the films of Woody Allen, which she would spend days at a time watching. They created a sense of familiarity, a world into which she could stop thinking about what had happened to her. When Allen's crimes surfaced, she was distraught. Her

coping mechanism had been turned against her. His work became a constant reminder of sexual abuse, and her memories were permanently tarnished.

MJ represented a million different things to a million different people. Despite the surgery towards the end, for millions of black teenagers, MJ was proof that the world of pop music wasn't just for rich white kids. For generations of boys, MJ was proof that it was okay to dance, that it was cool. For all of these people and more, his music is deeply and inextricably interwoven with their ideas of their self, their understanding of ambition, masculinity, and race.

There's the less inspirational but no less serious, too. Few musicians can ever aspire to generate the kind of reach that Jackson did - there are millions of couples who shared their first kiss to the sounds of his music and there are millions more for whom one of Jackson's hits was that song that made their ears prick up, that sparked the realisation that music was something with which they could have a relationship and not just noise coming from a radio.

That's why we can't play MJ in public anymore. That's why Alien Ant Farm have to write something themselves, and why the impersonators have to hang up their hats. It's not because we shouldn't support him, because that's irrelevant. It's nothing to do with him. It's for the millions, if not billions of other people whose lives MJ has done irreparable damage to, and who don't need to be reminded of it every time they get in their car or turn on the radio.

Charley Weldrick

Gig Round-Up

LANY

Beckett SU,
10/03

Having a packed-out room absolutely enamoured with you on a rainy Monday night is no easy feat. Yet dream pop trio LANY had the entire thousand-strong audience wrapped around their finger, taking them on a journey of love and heartbreak like no other.

Support band lovelytheband encouraged the crowd to “pretend tonight is Friday” and though they were inescapably on the cringey side of their sunshine-infused pop genre, they did inevitably set the tone for an energetic and fundamentally fun night – by the time their set had finished and they had stopped bounding around stage, it did admittedly feel a little bit like Friday.

LANY took to the stage amidst a shower of roses and screams. That sense of pure adoration from long-time fans was tangible throughout their set, and felt heartwarmingly mutual – frontman Paul Klein reiterated his gratitude constantly, and the crowd hung onto his every word. Racing through a set peppered with old favourites like

‘yea, babe, no way’ and songs from their latest album, *Malibu Nights*, there was no song that the crowd did not know every word to, something which visibly overwhelmed Klein – this was quite clearly a room full of people to whom LANY’s music was incredibly important.

Their set was intrinsically defined by passion – from the more upbeat message to an ex, ‘If You See Her’ and the raw, heart-broken ballad ‘Hericane’, there was a profound sense of passion in every second they played. It was emotional and intimate in a way that seemed impossible to a room with so many people in. There was, however, a bizarre sense of community to the crowd; Klein addressed the room as a “family” and it was fitting. LANY have a talent for acutely finding the distinction between the intensely personal and the universally relatable and there is something in that philosophy which brought the room together; these were songs to hug your best friends to, to cry over an old relationship to, to dance about in pure unadulterated joy to, and there was something deeply magical about the experience.

Neive McCarthy

Iglooghost

Belgrave Music Hall,
14/03

“Hacker_34012 wants to connect with you.”

The crowd are all tentatively watching how this conversation with an online virus will pan out. System shutdown. Hard crisp beats that shatter the calm expectation of the room as people start dancing.

We’ve been drawn into Iglooghost’s chaotic computer-generated world, a projected desktop screen with pastel-coloured visuals that appear in time to the sounds that feel drawn from a 1990s games arcade, or the back catalogue of Super Mario Bros. Unlike the calm pre-set “elevator music” or Vaporwave labels, however, which are usually stuck to experimental electronic music influenced by videogame soundtracks, there is aggression in Iglooghost’s beats. It is a difficult, frantic pace to dance to, with most of the set taken from his latest and perhaps most intense EP released in 2018, *Steel Mogu*. Iglooghost’s visuals are just as energetic - vibrant cartoons with pointed witch hats float and disappear over icy digital landscapes, obscure symbols are drawn up, whilst wires and dials turn into plants and fruit.

More than producing a simple live electronic music show, Iglooghost constructs a whole performance – the storyline of fighting a

hacker from his software created a narrative soundscape rather than a set of individual songs. Even the popular ‘Super Ink Burst’ from his 2017 album, *Neō Wax Bloom*, became part of the plot.

Iglooghost also had support from a variety of electronic producers; the eccentric bouncy sampling of Phrixus kicking off the show. Loyal Hardware’s hypnotic visuals (one of these included a waterslide) and ambient soundscapes were a calming contrast to the largely agitated music from most of the support acts, with soothing washes of synthesised sounds. Us and It offered some punchy vocal sampling and dark bass-driven beats, with an enthusiastic stage presence that got everyone dancing. Crossing the lines between various electronic styles from dubstep to techno, these performances encapsulated the potential for PC music to break strict categories into something more experimental and all the more fun.

Carmen Walker-Vazquez



New Releases

Alice Phoebe Lou - Paper Castles



Alice Phoebe Lou, a singer-songwriter originally hailing from South Africa, has just released her second full-length album. Titled *Paper Castles*, it is an effortlessly transformative and perfected record. With one of the tracks titled ‘Nostalgia’, the whole record has a melancholic feel which takes you back through the dancefloors of the last century, whilst simultaneously remaining in the present day. The record highlights Lou’s pure and effortless vocals, with the addition of a simple but complimentary backbeat and atmospheric synths over smooth guitar parts.

‘Galaxies’ is one of my favourite tracks on the album. Whilst the instrumental sounds take the listener to a different place, the lyrics float like “a speck of dust in the milky way.” Simple, offbeat percussive additions, alongside a moving bass line that sits brilliantly in the mix, offer a graceful yet captivating track.

The most pertinent track on the album is ‘Skin Crawl’. Previously released as a single, it is a narrative song that draws on personal experience, tackling the subject matter of misogyny and sexual assault. Despite its delicate subject matter, Lou manages to maintain the ease of listening which the whole record offers. ‘Skin Crawl’ is an understated gem that could easily be overlooked, but highlights Lou’s extremely commendable songwriting abilities.

Overall, the record feels as though it would be perfect for both laidback listening on a Summer’s day or to warm up a chilly Winter’s eve. Lou has delivered an album that contains poetic lyrics, whilst also managing to tackle complex subject matters, making for relaxed and thoroughly enjoyable listening.

Jennifer Hyman



Jack Savoretti - Singing to Strangers



Combining a hint of the wild west, at times what feels like a nod to Abba, lying under a pop blanket, as well as a subtle gravelly rock vocal tone, Jack Savoretti delivers his next record, *Singing to Strangers*. Just as that sounds a very mixed bag, so too is the record. Featuring ample string parts, electric guitar solos, and a romantic theme throughout, the album is largely well-delivered, but seems overdramatic and sonically confusing at times.

The first track and first single off the new record, 'Candlelight', sets a dramatic mood as the opener. It utilises a haunting melodic hook emphasised with vocal harmonies and strings that both start and end the track. It is definitely one of the most memorable tracks on the album. Personally, I think that the interlude, 'Singing to Strangers' is a highlight; stripped right back to the bare bones of guitar and vocals, it carries the emotion of the song perfectly.

Whilst, on the whole, the record seems to flow well, the seventh track, 'Youth and Love', is an up-tempo track featuring a slap bass and a funk sensibility that seems slightly too far-removed from the rest of the record. This is especially true due to its placement in the listing between 'Singing to Strangers' and 'Touchy Situation'.

Overall, *Singing to Strangers* showcases some credible writing and offers a well-rounded collection of songs. Whilst it is sonically confusing at times, it seems to be the type of record that will grow on you the more you listen to it.

Jennifer Hyman

Foals - Everything Not Saved Will Be Lost



In 2018, when Arctic Monkeys released *Tranquillity Base Hotel & Casino*, fans were divided and faced with a band once energetic and explosive, refined to weird lounge jazz and piano-plinking. To some, it was viewed as a step forwards; it was a rite of passage for Arctic Monkeys to mature, to grow up, and to explore their sound.

Don't get me wrong, I liked *Tranquillity Base*, but the biggest complaints were just how jarring the transformation was, how Arctic Monkeys often confused 'maturity' with 'pretentiousness', and how much it sounded like the Alex Turner Super Special Solo Project.

And so, in 2019, here come Foals with *Everything Not Saved Will Be Lost, Part 1*; the answer to the question: how does a band 'mature' the right way?

Twists and turns await every corner, with most lyrics a vague allusion to other-worldliness and escapism, and a tone of intrigue and underlying mysticism to match. Some elements are downright haunting and, much in the spirit of the title, *Everything Not Saved* focuses on a world passing Foals by as they are powerless to slow it down. The pace temporarily drops halfway through; 'Syrups', a slow burner that pairs Philippakis' tortured voice with smooth 'n' sexy bass licks. Even as the storm swirls and the bass turns frantic, there is an aura of hopelessness or doom here that Foals tackle with utter brashness:

"When the end comes my way /
Will I drop to my knees and pray?"

Lead single and stellar standout of the album, 'Exits', clocks the longest runtime of the 10-track, just short of six minutes. There is so much going on; from the eighties synth in the background, the pummelling drums, meaty bass, to the pained falsetto vocals:

"I said I'm so sorry /
That the world has fallen down".

Foals are not afraid of mixing piano tinkles with dirty bass, nor from occasionally delving into self-indulgent solos mid-track. Their efforts to develop the band's sound feel, frankly, effortless. 'On the Luna', a guitar-heavy jab at the "free-from-guilt born Babyboomer" generation, is the closest Foals come to sounding like

their earlier work, but other than that, *Everything Not Saved* has moved far, far away from the riff-fest of 2015's *What Went Down* or the Two Door-esque *Holy Fire* of 2013.

'Sunday' and 'I'm Done With the World (& It's Done with Me)' bring the album to a close, taking the listener on a tour from a careless Spring to a miserable Autumn. The former evokes imagery of a sunny, lax morning, whilst the latter, a cold, bitter evening. The lyrics "All I wanna do is get up and leave, I'm on my knees" are smoothed into an emphatic end.

What you will find with *Not Everything Saved Will Be Lost, Part 1* is 40 minutes of interest and inquiry; songs that pull punches with restraint, avoiding the easy route or the trodden path, but innovate and expand. Few of these songs are set to be festival bangers – at least, not in the same way 'My Number' and 'What Went Down' were upon release. Set to headline the indie scene at Y Not?, Truck, and Boardmasters in the UK this festival season, alongside a plethora more abroad, it will be truly intriguing to see how Foals can employ a sound entirely new on a main stage.

Tom Poole

Spring Term Round Up

With the Easter holidays just around the corner, we look back on some of the best nights Leeds has offered us this Spring term.



Duende's Debut

Earlier this semester, Duende made their long anticipated debut zin Leeds.

Run by Douglas McConachie, a student whose DJ successes are earning him a renowned presence on the local music scene, there were high expectations for the evening. Were these high expectations met? Without a doubt. Were they exceeded? In our opinion – absolutely.

Headlining the night at Blueberry Hill Studios was Jon Rust, a well-respected and much loved London DJ. Rust has not only played alongside the likes of Joy Orbison and Jamie XX, but is someone who has worked at Rinse FM, Tempa, and Plastic People. One of the first DJs asked to perform on boiler room, the boss of his own label Levels, as well as a day-one NTS radio resident, this selector's impressive list of achievements meant that a sensational night was in order.

Upon ascending the stairs of the intimate venue, one thing worthy of mention immediately came to mind: additional to the packed crowd, was the imposing 10,000 watt hand-built sound-system at centre stage either side of the decks. These extraordinary purple handmade birch plywood speakers, provided by Crispy Aromatic Soundsystem, accompanied what was to be an insane line up.

On warm-up duty was Duende's resident Oli Taylor, aka OT:OT. Spinning an impressive mix of disco, chugging house and obscure world grooves, he successfully got the crowd warmed up, ready for Mr Rust. When Jon took over the decks at 1am, what followed was two hours of non-stop boogieing. His selection of soulful house, garage and electro numbers didn't disappoint in the slightest, and the energetic crowd were obviously loving every minute. Numbers and high energy didn't diminish by any means for the 3am support, Joe Stephenson, aka Test Press, a Dance Disease resident who closed the party. Test Press' electro and garage wigglers brought the unforgettable night to a close.

With all of the event's profits being split between two charities - The Nottingham Music Hub & MAP Charity - not only was it an incredible night but a profit of £250 was raised for two amazing causes. We are looking forward to Duende's return to Leeds soon.

IWD Special: Octo Octa

Natural Selection welcomed Berlin-based DJ and producer Octo Octa to Headrow House for International Women's Day.

Natural Selection initially came about as a way of bringing together world class DJs and promoting local talent; a mantra that was evident on the night as world-renowned Octo Octa headlined alongside support from special guest and Love Muscle and Equaliser resident, Sayang.

This was a line-up fitting for International Women's Day; Maya Bouldy-Morrison (Octo Octa), who came out as transgender in 2016, often uses her artistry to represent and explore her own gender identity, and Sayang similarly uses their platform as a way of exploring queerness, race and culture. Underscoring the night was the appreciation of difference, with this helping to create an environment that felt welcoming and inclusive - an atmosphere reflective of what International Women's Day seeks to promote globally.

With scenes reminiscent of a Berlin club, the night kicked off with Sayang's fast-paced, thumping techno, preparing the crowd for the night to come. Despite the atmosphere feeling slightly flat towards the back of the dancefloor, which the crowd struggled to fill, at the front a party was undeniably in full swing.

As the clock struck 1am, Octo Octa took to the decks. Having already solidified her position on the global stage with her electric ADE Boiler Room x Is Burning set, as well as being on the bill for this year's Dekmantel, expectations were high – and she did not disappoint. Varying between speed garage and old school house, along with some breaks, her set felt diverse and fresh. Electroset's 1992 track 'How Does it Feel', a breaks edit of New Order's 'Blue Monday', was a definite highlight. Throughout the set, Octo Octa oozed cool and was outwardly enjoying herself, and this feeling resonated with the crowd as well.

Despite the early finish of 3:30am, the night did not feel incomplete, and with more inclusive nights like this coming to the forefront of the Leeds scene, I am excited for what is to come.

Olivia Attey



After the Party

Have you ever felt the feeling that you don't want the night to end? Lifestyle and Culture Editor, Caitlin Tilley, takes us through all the best hotspots in Leeds to go to after the party ends, perfectly in time for the end of term.

MONDAY

Crispy's, till 5am

It's Monday. You're stumbling home after Quids In and only one thing was calling your name. Crispy's is not only one of Leeds most reliable takeaways, but also the city's most reliable after-hours disco. Their cheesy chips and gravy are amongst their renowned delicacies and the coloured lights and charts hits will make you feel like you never left the club.



Photo Credit: The Gryphon

TUESDAY

Live Bar 24/7, all night

You know the drill. Hifi got too sweaty and you're looking for somewhere to sober up. Try Leeds' ultimate sports bar – home to the biggest sports screen in the city. Whether you're there to watch UFC or NFL, or just to finish off the night with your mates, Live Bar will not disappoint.

WEDNESDAY

Glasshouse, 9am

If you've had enough of Players and are done making mischief at Warehouse, then opt to end the night at this Leeds super-club. "We basically set it up as somewhere to go when all the other clubs shut," says Karl Jukes, the boss of Glasshouse. "What we found was that after everywhere else had closed we'd end up going back to other people's houses. So we decided to create somewhere else which had that intimacy and comfort that you might want from going back to someone's front room, and that's how Glasshouse was born."



Photo Credit: Leeds.carpe-diemevents

THURSDAY

Fibre, till 6am

As the doors of Mission close, Fibre's infamous after party will keep you going. This infamous gay bar has been going for 18 years, and boasts fairy lights, mirrors and a large outdoor courtyard. Only the soldiers of the night are able to power through and stay for 'one more drink', with the risk of seeing sunrise before bedtime.

FRIDAY

MOJO, till 5am

The perfect end to a night on the town. Halfway between a stylish cocktail bar and a laidback pub, music is the centre of this timeless venue. This plucky Merrion Street trend-setter, alongside some of its like-minded and effortlessly cool Call Lane colleagues, has modernised the night-time economy in Leeds. And boy, are we thankful for it. Get ready for killer rum and cocktails, and great grub - if the kitchen's still open, that is!

SATURDAY

Stone Roses Bar, till 6am

A favourite for students and locals is the Stone Roses bar. Doors open to the top hit 'Fools Gold', with the first hour predominantly devoted to The Stone Roses. Then Old Skool mixed with New Skool take over for the remainder of the night. You'll be holding onto people you don't know, singing songs you do know at the top of your voice, and all under a ceiling of bicycles. Yep, you read that right.

SUNDAY

Nothing, take the night off and spend it at home.



Image: Rhianna Olivia

What is Going on at Calvin Klein?

A no-show in New York and a swift exit from Simons; fashion editor Meg Painter investigates what has happened to the legendary brand.



Image: Hypebae

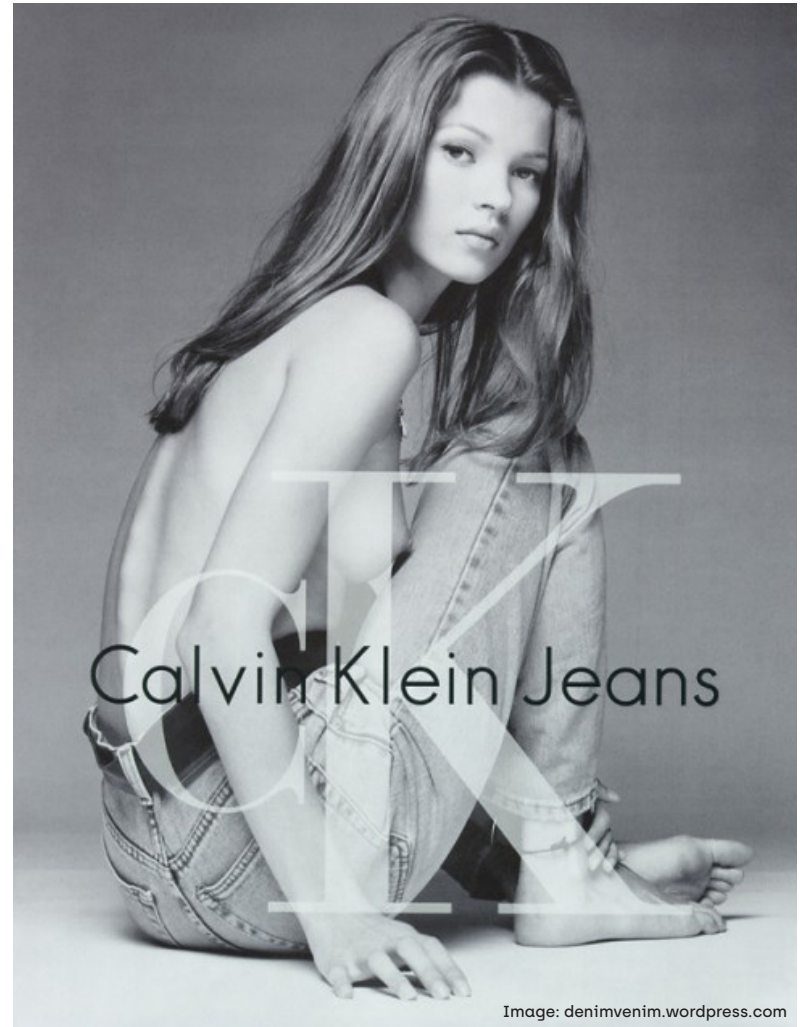


Image: denimvenim.wordpress.com

Calvin Klein Inc., established in 1968, has become a figurehead of American fashion in the last thirty years or so. But, in December, eight months short of his contract termination, Chief Creative Officer Raf Simons announced his departure from the brand after just two years. Two months later, in February, Calvin Klein's noticeable absence from the New York Fashion Week schedule left us wondering just what was going on behind the scenes. And then, after the Fashion Week dust had settled, the announcement came that the brand would be closing its luxury collections business, including the 205W39NYC ready-to-wear line. Are we witnessing the fall from grace of one of America's biggest clothing labels?

In its fifty-one-year history, Calvin Klein Inc. has grown from strength to strength. The brand's first line was a ready-to-wear collection of understated coats and dresses, and September 1969 granted Calvin Klein its first Vogue cover. Following successful growth in the men's underwear market throughout the 1980s, and provocative

campaigns with Brooke Shields in the 1980s and Kate Moss in the 1990s, the brand propelled to the forefront of both the luxury denim and underwear markets, positioning Calvin Klein firmly as a consumer favourite. The annual Met Gala has also served as somewhat of a showcase of Klein's creative work, with the fashion house a firm celebrity favourite, dressing the likes of Gwyneth Paltrow, Margot Robbie and Kendall Jenner.

At present, Jenner, the face of the brand since 2015, and other celebrity collaborators including Shawn Mendes and Millie Bobby-Brown are the driving force behind the brand, which has seemingly experienced a tectonic shift away from the luxury and into the mass consumer market, with 2016 sales generating \$3.1 billion.

Simons' arrival in 2016 was met with high expectations. Previously of Dior and Jil Sanders, the Belgian designer also launched his own menswear label in 1995 having developed a broad set of creative skills including furniture and interior design. His first

collection debuted for A/W 17 and Simons was successful in making Calvin Klein one of NYFW's most-anticipated shows. Under his creative vision, the luxury collection was rebranded as the 205W38NYC Collection, and a redesign of the flagship store followed suit.

Much of Simons' work was celebrated amongst industry professionals, however, commercially speaking, it seems that the collections have failed to resonate with consumers. Designs often seemed safe and predictable with heavy usage of slogans and American symbolism taking centre stage. Some of the most prominent of these designs fell victim to high-street duping; for example, the S/S19 Jaws jumper was replicated by Zara at a more affordable price. Reportedly failing to deliver financially with its luxury lines, the brand further boxed itself into the safer underwear and denim markets, where profits continue to rise. The brand's acceptance of this typecasting seems to distinctly differ from the company's mission statement to "thrill and excite our audience using provocative

designs and striking images." Now we're really confused.

Perhaps then, it is not Simons who has driven the multi-billion-dollar brand into rocky terrain; his work at Dior was very successful. Instead, could it be a clash of creative visions between Simons and PVH (the owners of Calvin Klein)? The brand seems confused and lacking in unity. L'Oreal marketing titan Marie Gulin-Merle, recently employed by Calvin Klein, has already made extensive changes to the marketing strategy following Simons' resignation. Furthering the brand's focus on mass sales of its underwear and denim products, Gulin-Merle has reportedly assigned the entire advertising budget to digital campaigns. Whilst Calvin Klein has had unparalleled success with its digital #MyCalvins campaign, this is the first time the brand has focused entirely on its digital audience, abstaining from more traditional advertising and editorials, which suggests a shift towards the marketing of more affordable items to the masses. Calvin Klein products are stocked in UK high-street favourites such

as Topshop and Urban Outfitters which increases consumer accessibility.

So, what next for the once-loved fashion house, whose beginnings in luxury fashion seem to have been left in its past? Whilst the house will continue to dress celebrities for red carpet events, no formal announcement has been made regarding Simons' successor and the Milan headquarters are being significantly downsized, leaving the brand with a much smaller European hub. The move towards digital marketing strategies and celebrity partnerships suggests that young, socially conscious consumers are the new target market for a brand that has become inextricably linked with its underwear collections, rather than its artistic statements.

We're excited to see what Simons does next, but the future at Calvin Klein seems currently predictable and entirely financially driven, a disappointing direction for a once iconic and exciting fashion label.

Meg Painter

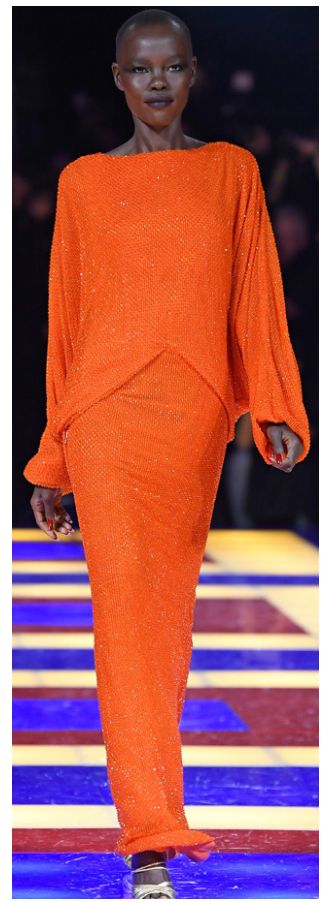
Tommy Hilfiger X Zendaya

Indya Harvey takes a look at Tommy Hilfiger's creative progression since replacing Gigi Hadid as brand ambassador.

Following the announcement in October 2018 that Zendaya would be Tommy Hilfiger's newest brand ambassador, after a four-year collaboration with Gigi Hadid, a truly inspiring capsule collection made its debut for Paris Fashion Week SS19. The show concluded a week of progressive, liberal artistic pursuits, illustrated in Hedi Slimane's debut collection for Celine, and celebrations of female empowerment exhibited by Louis Vuitton's Joan of Arc feature silhouette. Zendaya took the same approach, but using her own heritage as an influence, selecting all black female cat-walkers to model her pieces, with no limits to size or age. Pate Cleveland, the first model to walk, was joined by Beverly Peele, Veronica Webb, Winnie Harlow and Jourdan Dunn, with the legendary Grace Jones closing the show, proving at 70 that age does not impose limits. The show perfectly represented Zendaya's personal optimism and enthusiasm for fashion and culture. Always being one to impress in her expression of style, I wasn't surprised at all upon finding out that she was given full reign over the collection's creative direction. Against the backdrop of a 70s roller disco and exhibiting upmost diversity, Tommy Hilfiger achieved a progressive transition from previous brand ambassador, Hadid. The rejuvenated image triumphed by Hadid has grown through Zendaya, expanding the audience of the brand in line with the progressive moves we are witnessing in society, complemented in line with other SS19 collections. Fashion is slowly acknowledging the importance of diversity and Zendaya's focus on the celebration of race and women of all ages and sizes is a seamless example.



Flared jeans are fast becoming a staple of spring wardrobes, and an ideal choice for the in-between weather of spring months when paired with a statement crop.



Grace Bol brightens up the room in this zesty gown, truly fitting to Zendaya's mantra that elegance is by no means chained to subtle hues.



A Guide To: Tonal Dressing

A staple on the AW19 runway and street style, fashion editor Izzie Ghaffari-Parker gives you some top tips to master the trend for less.

Add texture



Coat, £64, Glamorous @ Topshop; Trousers, £52, Boden; Jumper, £20, Topshop; Boots, £49.99, Zara.

Add a metallic



Skirt, £32, JOY; Jumper, £25.99, Mango; Bag, £12, Topshop; Boots, £14, New Look.

12 Add a print



Coat, £59.99, Stradivarius; Shirt, £29.99, Zara; Shoes, £56, Topshop; Trousers, £49.99, Mango @ ASOS.

In Profile: Adwoa Aboah

Outspoken feminist, mental health advocate, and founder of Gurls Talk, Safi Bugel celebrates the model who can do it all.



Adwoa Aboah's distinctively well-sculpted, freckled face and husky voice have almost certainly entered your radar in the last few years. From her iconic 1970s-esque cover for Edward Enninful's first issue of *Vogue* in 2017, to her beautiful Burberry campaign shoot in Ghana last year, the British model has grown to be a big deal in the fashion industry. Since her early days in streetwear campaigns, Aboah has brought her effortlessly cool style and razor-sharp character to a sometimes-vapid industry. However, Aboah's talent cannot be confined to her looks alone; her work in other spheres, notably activism, also demands respect. Since the poignant 'StyleLikeU' video in 2016, in which Aboah bared both her skin and her struggles before a camera, she has not hesitated to be vocal about her own suffering.

Enter Gurls Talk in 2015: a platform created to confront issues around mental health, addiction and sexuality. Something of a virtual girl gang,

Gurls Talk carves a space for discussion and representation, exploring topics in a candid and judgement-free manner in an attempt to challenge any existing stigmas. With a policy of "almost nothing is taboo", Gurls Talk invites people to submit, read and engage with other girls in an unprecedented way.

The collective, co-ran by Aboah, also organizes workshops, public discussions and parties in collaboration with exciting brands such as *i-D* magazine and Boiler Room. The first Gurls Talk event at 100 The Strand just two years ago culminated in a one-in-one-out policy due to high demand; the pink, streamer-draped space was full of excited teenage girls sporting their own Gurls Talk totes. In keeping with their focus on accessibility and inclusivity, the collective also engages with social media, with frequent live streams and Instagram posts offering both advice and an avenue for female-identifying people to share their experiences. Both political and

brazenly personal, Gurls Talk is a safe space for womxn (of colour, especially) in a time in which it feels absolutely necessary. In an age of #MeToo and slashed mental health funding, Gurls Talk is certainly a promising retaliation.

Towards the end of 2018, Aboah launched the Gurls Talk Podcast, a series in which she explores the struggles of friends and other inspiring names in frank and open discussion. The first episode, with friend and 'girl crush' Jorja Smith, focuses on the singer's experience of sport as a pastime and coping mechanism. The episode is gushy and colloquial, but this only adds to its charm: it's real and unfiltered

"With a policy that 'almost nothing is taboo', Gurls Talk invites people to submit, read and engage with other girls in an unprecedented way"

conversation from two members of a heavily-touched-up industry.

Nor is Aboah afraid to use her position in the fashion world to stand up for 'unfashionable' causes that she is passionate about. At this past London Fashion Week, Aboah took to the runway with a group of activists, among them singer Emeli Sande, as part of the community-led Justice4Grenfell campaign. Standing side-by-side in silence on the catwalk, the activists wore t-shirts emblazoned with the slogan "72 dead and still no arrests? How come?" - a reference to the billboards erected in 2018's Oscar-winning *Three Billboards Outside Ebbing, Missouri* - to highlight the injustice felt by the Grenfell community.

The latest installment of Aboah's mission to transform the fashion world is the release of a bespoke Barbie Shero doll, in collaboration with Revlon for the company's 60th Anniversary. The doll dons Aboah's facial features and distinct buzzcut; her tattoos are

replicated beneath the miniature version of the sequin-embellished outfit that accompanied her 2017 Fashion Awards victory. To see a variation on the standard-issue pale-skinned, blonde-haired Barbie doll is a refreshing step forward in representation. Aboah pens the sad yet relatable account of being a young girl who pined for "blonde hair, light skin and blue eyes" in her Instagram announcement earlier this month. She hopes that the doll will inspire young girls whose representation continues to be unfulfilled: "I hear you and see you, this doll is for you."

With figures like Aboah in the game, we can feel hopeful that the fashion industry will be kept dynamic and up to date. With her seminal contributions to challenging the modelling industry and wider notions of beauty, Aboah is certainly helping lead the way.

Safi Bugel

Captain Marvel

Expectations are subverted in Marvel Studios' first female led film.

The Marvel Cinematic Universe's first female lead is a triumph as Brie Larson stars as Captain Marvel ('Vers'/ Carol Danvers) in the latest Marvel outing. Teaming up with MCU favourite Nick Fury (Samuel L. Jackson), Vers must unravel a conspiracy involving her own past and an intergalactic war between the Kree and the shape-shifting Skrulls, against a backdrop of 1990s Earth and a healthy dose of '90s nostalgia to go along with it. Larson is brilliant as the superhero, and her fun personality and humour is a fresh and enjoyable addition to the MCU, an addition which is perfectly matched by the wit and attitude of Samuel L. Jackson's Nick Fury. Larson and Jackson aren't the only ones who shine; Ben Mendelsohn is fantastic as Skrull General Talos, while Jude Law is compelling as Vers' mentor Yon-Rogg.

Fans of the MCU will also be happy to see Clark Gregg return to his role as Agent Phil Coulson for the first time in a Marvel film since *The Avengers*, as well as Lee Pace returning as Ronan the Accuser. The film also stars Lashana Lynch

as Maria Rambeau and Annette Benning as the Supreme Intelligence. The 'de-ageing' effect used on Samuel L. Jackson and Clark Gregg is really quite convincing and hardly noticeable, especially considering that this is the first time the effect has been used in the MCU for an entire film, as previously it has only been tried in brief scenes.

With the film serving as a prologue of sorts for next month's *Avengers: Endgame*, some may feel that the film suffers from 'studio intervention'. Admittedly, the film does come at a strange time, with most of the overarching narrative for the MCU already complete ahead of the *Endgame* finale, so there wasn't too much room for radical narrative changes. This criticism doesn't hold up however, as the film expertly subverts many expectations, especially for the MCU phase 4 and beyond. *Captain Marvel* is a brilliant origin story for a character who will play a vital part in the MCU (and superhero films) going forward, and it stands amongst some of the MCU's best solo films.



Matthew Moorey

Ben is Back

Julia Roberts steals the show as a panic-stricken mother, but the film ultimately speeds to an inconclusive end.

Ben is Back tells the heartbreaking story of a family battling through the ups and downs of a drug dependent son/brother whose untimely return wreaks havoc on family life. Reminiscent of the recent release of *Beautiful Boy*, a film just as beautiful as its title suggests, *Ben is Back* is a desperately realistic portrayal of a parent-child relationship tainted by addiction at its heart.

A snapshot of the emotional roller coaster packed into a modest 90 minute screen time flashed before my eyes in the first moments when we saw Holly Burns (Julia Roberts) pull up the driveway to find her son, Ben Burns (Lucas Hedges), who is supposed to be safe in rehab, standing on the front door steps. An extraordinary swirl of excitement, love, tenderness, concern, fear and anger present on Roberts' face offers a brief glimpse into the turmoil Ben has put the family through in recent years.

Taking place over just 24 hours, *Ben is Back* cleverly portrays the ambivalent emotions each family member feels with the unexpected arrival of the young addict for the festive period, a time when being surrounded by family is of peak importance. Lucas Hedges has been one to watch ever since his stand out performance in *Manchester by the Sea* (2016) as Patrick Chandler, which earned him an

Academy Award nomination. As the son of *Ben is Back*'s director-screenwriter Peter Hedges and the poet and actress Susan Bruce, it is only natural that Chandler has real on-screen talent. Though at times slightly clumsy in its depiction of drug abuse, Peter Hedges' crafting of a role for his son is nonetheless gripping.

However, it is Julia Roberts whose performance is the real stand out of the film. Grief stricken on the inside, with an understandably cautious mentality when hiding prescription drugs, jewellery and anything else which could be particularly triggering for her son, she puts on a united front on the surface.

Teetering on the edge of sloppy thriller at times nearer the conclusion of the film, *Ben is Back* is at its best when highlighting an opioid epidemic that causes dependency, devastation and loss amongst families. Make no mistake here, it is well-intentioned in its subtler moments, painting a picture of small-town America and all it can hide. But many of these moments are lost or quickly dismissed by a storyline that in the end really just focuses on the family dog going missing, hurtling to a slightly rushed and inconclusive ending. The last moments of the film are powerful, but they could be even stronger with a slightly more careful curation of narrative.



Image:IMDB

Netflix/Oscars Controversy: Cinema Purism Gone Too Far?

Arts writer Katherine Keir debates whether the preservation of traditional cinema culture justifies the criticism of Netflix's feature-length films.



"The importance of distributing diverse content on an international level cannot be discredited"

Netflix took the world by storm back in 2012 as a revolutionary way to access original film and television from the comfort of your home. Originally acting solely as a provider for already-established series and films, Netflix now offers a platform for a wealth of new film-makers and content creators to showcase their talents and exhibit their fresh ideas. It doesn't seem too much of a stretch to say that the streaming service has revolutionised the way we consume media, and has made an impossibly competitive industry that much more accessible. While it has its pros and cons, and some of the content that it relentlessly churns out is far less than award-worthy (the travesty that was *The Princess Switch* must never be discussed again), it is also home to iconic and groundbreaking originals

such as *Orange is the New Black*, *Stranger Things* and, most recently, Academy award-winning film *Roma*.

However, the controversy following the 2019 Oscars awards ceremony has shown that this brave new world of readily accessible (and binge-able) content is not everybody's cup of tea. Celebrated director Steven Spielberg, a member of the academy, stated that "the greatest contributions we can make as filmmakers is to give audiences the motion picture theatrical experience." While this enchanting idea of the 'motion picture theatrical experience' that Spielberg presents is very romantic, it is also blissfully ignorant of how exclusionary this 'magical' space can be to members of the general public. This comment and its blatant derision of Netflix and other similar streaming services speaks to the privilege of one who has never had to struggle to get out of bed - let alone into the cinema. Similarly, Netflix offers a financially viable option for those who cannot afford to visit the cinema regularly to see new releases, when a monthly subscription to the streaming service will typically cost you the same amount as one trip to the movie theatre.

More than this, Netflix is a global phenomenon that distributes its content worldwide. As director Ava DuVernay pointed out, the importance of distributing

diverse content on an international level cannot be discredited. She tweets: "One of the things I value about

Netflix is that it distributes black work far/wide [...] I've had just one film distributed wide internationally. Not *SELMA*. Not *WRINKLE*. It was *13TH*. By Netflix. That matters." Equally, *Roma*, the film that sparked the debate in the first place, is the first Mexican film ever to win the Academy award for 'Best Film in a Foreign Language', and is tied with *Crouching Tiger, Hidden Dragon* (2000) for the most Oscar nominations ever received by a film not in the English language. It has also been lauded as a crucial piece in challenging stereotypical representations of indigenous peoples who are so often exoticised or othered.

The preservation of the long-established cinema culture is undeniably important, and the desire to safeguard it is understandable. But even more important in this day and age is the need to diversify the arts and make media accessible for everyone, and this is exactly what Netflix champions. There is room at the top for everyone, and puritanical stances that dismiss the efforts and talents of a platform purely for its medium should be disregarded for what they are: ignorant and outdated.

Katherine Keir

Brilliance at Henry Moore: Bellarmines and Bootlegs

The opening of *Bellarmines and Bootlegs* by Renee So at the Henry Moore Institute was certainly an eye-opening experience, in more ways than one. Not only was her work a fascinating insight into how bold and innovative techniques can so be so clearly interwoven with historical inspirations, the night opened a particularly revealing window into the lives of the middle classes in Leeds.

The exhibition itself was made up of two core sections, one of which exhibited original work by Renee So and the other the pieces that had inspired her work. Her own work was made up of sculptures and machine knitted portraits, built around a central protagonist and usually invoking imagery linked to alcohol in some way.

The original works that inspired her art were ornately decorated jugs from the 16th and 17th centuries, called bellarmines. These would be used for

a variety of things, and their particular function would often be reflected by the decorations on them. The ones on display at this exhibition were used primarily for decanting wine, and were as beautiful as they were enlightening - there's something deeply humanising about history when we appreciate it through the medium of glorified wine bottles.

One of So's pieces in particular struck me, both for its beauty and for its symbolism. Whilst much of the exhibition was quite whimsical and lighthearted, this image seemed somehow more sinister. Instead of the generally happy looking, if vaguely defined, protagonist present in the other images, this one appeared to be sagging into spilt wine.

All of the pieces were very impressive in their own right, and the consistent application of the theme and protagonist made the exhibition feel like more of a coherent set than these things tend to.

Clearly, the attendees had been told in advance of the boozy theme. The gallery was packed to the rafters with the smartly dressed Leeds Avante Garde, who were being plied with more wine than I'd ever seen at a free entry event. What's more, the roving waiters and waitresses refilling glasses as the ostensible art aficionados engaged in sparkling conversation about the Leeds art scene created an atmosphere of quiet decadence. In short, it was surprisingly similar to how I imagined the opening night of an art exhibition to look.

The upside of this, aside from the free wine, was that I had the run of the actual exhibition as very few other people seemed interested in it. As well as learning about the magnificent work of Renee So, I discovered why these opening nights are so popular. Opening night or not, though, this exhibition is certainly worth checking out.

Renee So: *Bellarmines and Bootlegs* occupies Galleries 1, 2, 3 and 4 at the Henry Moore Institute and will run until the 2nd of June.



Image: Charley Weldrick



Image: Charley Weldrick



Image: Charley Weldrick



Image: Charley Weldrick

Charley Weldrick

Uncle Vanya at Pyramid Theatre: An Anglicised Triumph of Russian Theatre



Image: Abby Barker

A man stands alone in a dark pub, a covered body at his feet. The stage around him is dark except for a single cold beam of light that illuminates a sorrowful opening lament. There is a moment of silence, then the scene bursts into life as the body reveals itself not to be a corpse but the hungover figure of the play's titular character. From a few moments of serious stillness, the play moves into a spectacle of bawdy comedy and biting tragedy.

Modernising a play over a hundred years old can prove a difficult task, even for the most experienced of theatre groups. Despite this, the Leeds University Union Theatre Group didn't miss a beat in transforming a late 19th-century piece of Russian literature into something familiarly 21st century and British. From the self-referential mocking of amateur

theatre to the tongue-in-cheek jabs at MPs, to a sobering reference to the very real homeless crisis we are now facing in Britain, the Theatre Group did a great job of placing *Uncle Vanya* in today's world.

Every member of the cast was fantastic in their commitment to bring the comedy out of Chekhov's classic; each joke was well delivered, expertly timed with not a single weak performance during the entire show. The elder characters (played by Joseph Callaghan and Yasmin Rapley) in particular shone during their respective moments in the limelight, never failing to get a hearty laugh and applause from the crowd even when following some of the more serious and tragic scenes. With any tragicomedy, the line between tragedy and comedy must be approached carefully or else the two can lessen the effect of the other. Thankfully, the

Theatre Group successfully negotiated that line with deftness and nuance, never afraid to move from a comedic scene into a tragic one, and then back into a comedic one again without losing any sense of cohesion or any comedic or tragic value in the process.

Many theatre-goers will be familiar with Chekhov's gun, the idea put forward by Anton Chekhov himself whereby every element of a good story should contribute to the piece as a whole. He uses the example of a rifle hanging on a wall in a play, stating that if it is to hang for the play's first act, it later "absolutely must go off." Clearly, someone in Theatre Group was paying attention. Chekhov's gun was replaced with Chekhov's pharmacy bag and Chekhov's omniscient-patron-sitting-quietly-in-the-corner, who found themselves placed quietly in plain sight

for the audience to ponder from the play's opening until they came of use in its dramatic conclusion.

From the bawdy humour of watching three drunk characters sing about how much they adore women to the precisely queued special effects, Theatre Group's *Uncle Vanya* is a labour of love that does justice to the work of classic theatre. The show saw the audience laugh at every joke, choke up during the more upsetting scenes, and turn away in disgust during some squeamish moments. This anglicised adaptation of Chekhov's work is both style and substance and a joy from start to finish.

Matthew Jeffery

The Dangers of Detrimental Diet Adverts

Grace Allen covers the harmful trend of online influencers who advertise fast weight-loss diet products.



Instagram is one of the most used social media platforms in modern society. It allows everyone and anyone to upload pictures of anything they desire (as long as it conforms to the guidelines). This social freedom allows influential 'Instagrammers' to post pictures that impact and encourage generations of people to consume these idolised celebrities' looks and buy into their false advertisements.

With 131 million followers, Kim Kardashian is one of the most followed celebrities on Instagram. From photogenic selfies to flawless paparazzi snaps, her page is permeated with an unrealistic body shape. Of course, it is important to uplift each other, especially in a world filled with injustice, but it is also essential that we construct a message that doesn't damage self-esteem.

The Kardashians are arguably one of the most famous families in the beauty and fashion industry, and you would think their outward confessions about their own cosmetic surgery would inform the world that their body shapes are just a product of their money and their ability to 'correct' their own insecurities. But, the impact of beauty and fitness advertisements on a young audience is not only detrimental to their self-esteem, but also their mental health. Last year, Kim posted an advert that condoned appetite suppression by eating a lollipop, even offering 15%

off to the first 500 people that bought this item. She exploited this by coupling it with a provocative image of her sucking the lollipop hinting to the featured hashtag in her caption: "#suckit."

Professor Stephen Prowis, NHS medical director, states that "the risks of quick-fix weight loss outweigh the benefits, and advertising these products without a health warning is damaging." When the product's company 'Flat Tummy Co.' put this item up for sale, they had a disclaimer that statements about the lollipop's effectiveness when being taken if people have food cravings "have not been evaluated by the Food and Drug Administration." By promoting a product that has not been medically authorised, Kim served to threaten the mental health of many young people that associate her body type with these harmful products.

The stigma around mental health has become more apparent recently due to the amount of people utilising social platforms to share their experiences regarding their condition. This freedom of speech has actively supported people to help others understand the seriousness of their mental health. But, in turn, it has also ignited negative responses, with some people suggesting mental health is an established set of symptoms which, if you don't conform to, then you can't have a mental health condition.

Kim removed this advert shortly after it being posted due to it not complying with EU regulations, however the damage had been done. This post received around an astonishing 1.2 million likes and an additional 9000 comments; it practically redefined the platform and her career as people now saw her as either insensitive or admirable. Further, because Instagram permitted this harmful content, they are also to blame. Instagram is not just condoning the unhealthy advertising of health products but the deterioration of young minds.

This is not just an attack on the Kardashians as many influencers publicise food supplements and other harmful products without any real evidence of its after effects. Even so, no matter how many arguments are made for and against these products, the cycle of abuse will continue to perpetuate until Instagram and other social media websites reevaluate their regulations and stop these toxic fortifications.

Why are we not using our influences to inspire change for the better? It is easy to say and even easier to type, but the mind conquers all; stay healthy and stay safe.

Grace Allen

Tackling Harmful Clothing Brand Slogans

Emerging from an increasingly morally-conscious generation, debates around the responsibility clothing brands have over the messages they convey in their garments have come to the forefront.

Urban Outfitters' "eat less" t-shirt and New Look's sportswear, which encourages calorie counting, are among some of the disastrous attempts made by clothing brands to appeal to wider demographics. Such brands have been lambasted in the media for their blatant disregard for the moral obligations they have to their consumers, and for their promulgation of irresponsible and harmful messages. It would appear that even big brands are struggling to reconcile their desire to be fashion-forward with their duty to not communicate potentially dangerous ideas to their consumers. The extent to which clothing brands are liable for the messages they advance is a point of contention, though, with some believing less fervently than others that brands have such a responsibility. What is undeniable, however, is the fact that the ideas conveyed by popular fashion brands do have implications for the people who buy their garments and subscribe to their values and principles. And what can, and indeed must, be said with further certainty, is that such ideas can be deeply detrimental to the people they target.

A culture of self-image obsession permeates our current society – from the food we eat to the clothes we wear, most of us are concerned with the way others will perceive us in relation to these things. Popular fashion brands are aware of this culture, and target such insecurities in order to sell more. It is exploitation in its ugliest form. Rather than working to counter the rampant wave of

self-consciousness that pervades society, these brands simply perpetuate this culture of self-loathing and self-doubt, something which is particularly disturbing when considering the young and impressionable consumers that such brands appeal to. Surely brands that they recognise, identify with and place their trust in have a duty to ensure that what they communicate to their consumers, whatever their age, is not harmful or damaging?

What's more, the issues that brands tend to target and exploit are often part of much larger societal and personal problems. This irresponsible designing therefore extends to discourse on problems with self-image, eating disorders and even drug abuse. For example, Urban Outfitters sold a t-shirt that depicted pill bottles as alcohol paraphernalia, thereby trivialising the problem of prescription drug addiction that has surfaced recently. It is the trivialisation of problems that are, in actual fact, highly consequential which is the real issue here.

The truth of the matter is this: we can never really stamp out these societal difficulties so long as they are being normalised by fashion companies and thus by the consumers that buy their products. It is time for big brands in fashion to begin accepting their responsibility over consumers, and working in opposition to unhealthy social attitudes instead of exploiting them to financial ends.

Alexandra Bray



Image: Carrerasconfuturo

ITV's *Cheat*: A Thrilling Story of Power and Coercion

The thrilling ITV drama *Cheat* is set in the academic sphere of life on a University campus, with lecturer Dr Leah Dale (Katherine Kelly), on probation for a permanent position at the University; accusing her seemingly average student, Rose Vaughan (Molly Windsor), of plagiarising her dissertation. The four-part series that aired this week on ITV, demonstrates how power is as prevalent in our society as ever. The relationship between the two protagonists conveys how two powerful women each become entwined in each-other's lives. Playing upon the themes of coercion, obsession and paranoia, the series presents a unique take on female empowerment and vulnerability.

Throughout the series, Rose uses her sexuality as a tool to control and manipulate the men she uses to terrorise Leah. While Leah slowly loses her position of authority, she becomes more entrapped in Rose's psychological warfare against her; with her increasing paranoia taking over her professional and personal life. The truth lies in Leah's life; her happy marriage, her caring parents and her professional position all crumble around her as she struggles to

cope with the psychological torment from her student.

One of the first interactions between Leah and Rose shows the assumed power dynamics of the two, as Rose enters and disturbs Leah's lecture on power and coercion. Entering in the middle of Leah quoting Bertrand Russel on how power is the fundamental idea in societies, the relationship between Rose and Leah is early on linked to this idea of the significance of power.

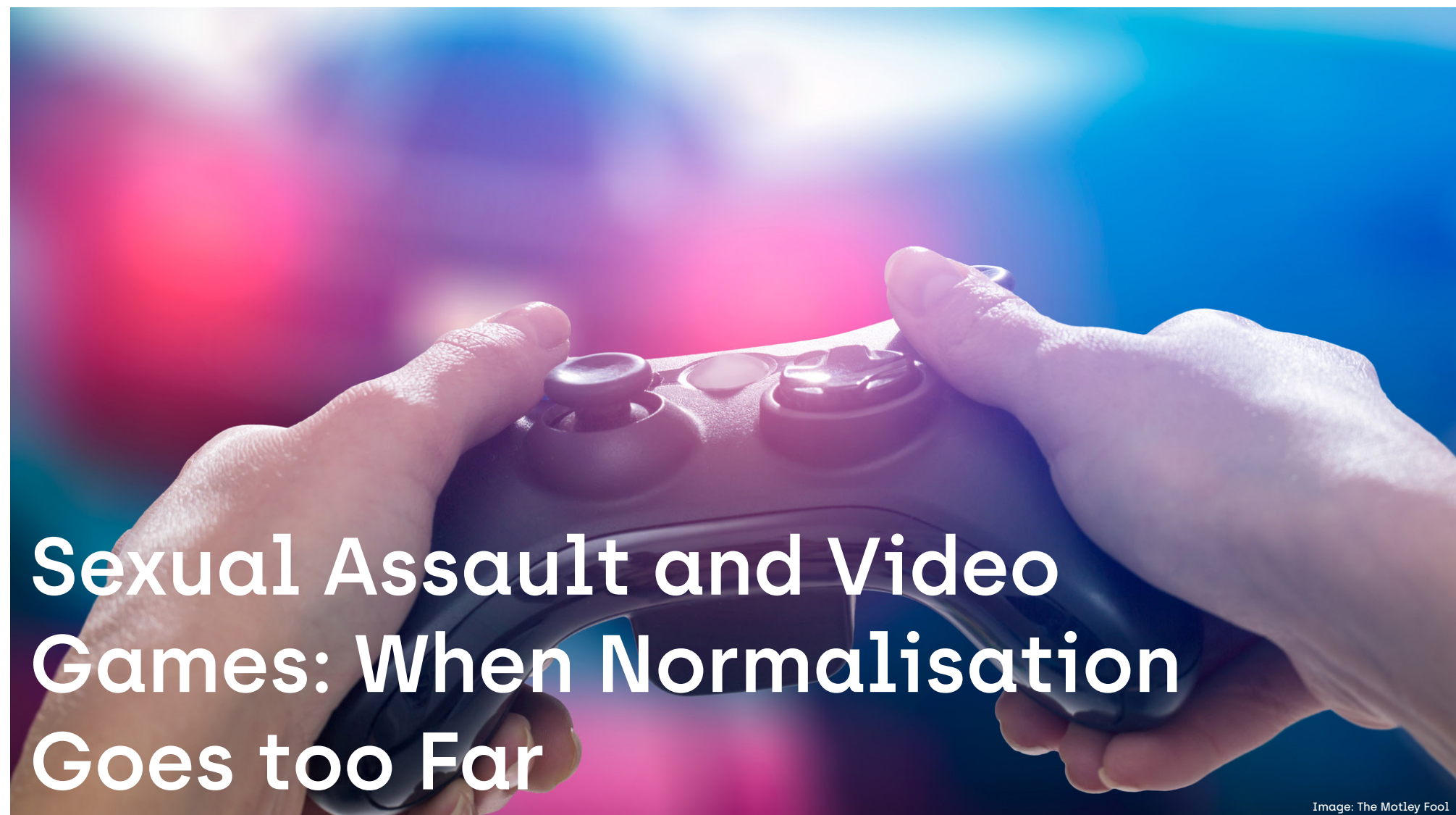
Foreshadowing the essential part that these power dynamics play in this series, as the plot takes on multiple twists and turns, the mutual obsession increases. From the beginning, the sinister performance of Molly Windsor captivates and controls the plot towards its climatic and unexpected end, as the lies unwind and surround Leah who becomes a paranoid shell of the former authoritative figure.

However, by the end of this portrayal of female empowerment, the immersive series leaves both female protagonists as equal victims of coercion.



Image: Digital Spy

Maisie Dennett



Beth Griffiths writes on the normalisation of female exploitation and the abuse of women in video games.

This article contains content and references to sexual violence which may be triggering for some readers.

In our modern society, normalisation of graphic content is becoming increasingly common. In the digital age, we are constantly being exposed to images and videos that casually depict issues such as abuse, assault and rape. You only need to flick through Netflix to find shows such as *13 Reasons Why*, *You* and *Abducted in Plain Sight* desensitising viewers to themes of female exploitation. Never has this been more accurate than in the video gaming industry. With the overriding success of games such as *Grand Theft Auto*, it's no wonder that gaming is repeatedly associated with male control and female submission.

Despite female representation in *Grand Theft Auto* being less than favourable, it is nothing in comparison to the abuse and subjugation represented by visual novel game *Rape Day*, which was due to be released later this year. The game puts players in the position of a white man during a zombie apocalypse, a standard narrative for the industry. That is, until you find out that the game's main function is to actively encourage assault, non-consensual sex and necrophilia. The fact that a game such as this was produced at all puts moves to reach equality in the gaming industry back thirty years – let alone that *Rape Day* was pre-emptively advertised on the Steam Store. With 47 million users active on Steam every day, this game was given a disturbingly wide platform, available to players of all ages. The game developer, Desk Plant, defended the game, claiming that it's a "dark comedy" and that "murder has been

"There is a distinct line between awareness and desensitisation, which 'Rape Day' not only fails to acknowledge, but actively crosses"

normalised in fiction, while rape has yet to be normalised."

In an era of female empowerment, honest talks about assault, and the revelations of the #metoo movement, this doesn't even come close to a justification. There is nothing comedic about the flippant endorsement of rape, an issue which affects 12.1% of adults aged 16 to 59, equivalent to an estimated four million victims according to the Office of National Statistics. Regarding the comment comparing rape to murder: normalisation never has been, never is, and never will be okay. While I can acknowledge that desensitisation to murder is prevalent in fiction, that does not mean it is acceptable, and it definitely does not mean that we should strive to normalise other areas of criminal and unethical injustice. There is a distinct line between awareness and desensitisation, which *Rape Day* not only fails to acknowledge, but actively crosses. Arguments that video games are founded and marketed as an escape into fantasy do nothing to redeem the game.

This is not a game about the freedom of imagination. This is a game about validating and ratifying abuse.

Despite the fact that Steam has since withdrawn its endorsement of the game, it did so with a disturbing lack of condemnation for its content. In their explanation for removing *Rape Day*, the company that owns the Steam Store, Valve, made this statement: "We respect developers' desire to express themselves, and the purpose of Steam is to help developers find an audience, but this developer has chosen content matter and a way of representing it that makes it very difficult for us to help them do that."

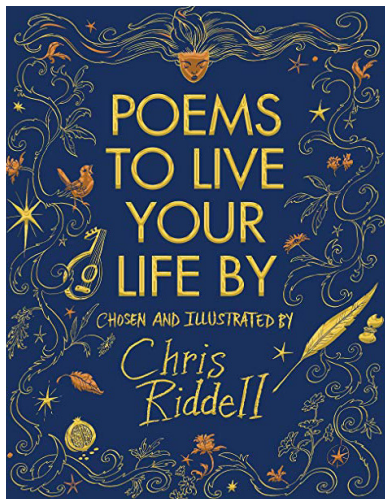
The lack of vilification in this statement is striking, and for a game as disconcerting as *Rape Day*, removing the content is simply not enough. Respecting this creator's "desire to express themselves" in this situation is equivalent to endorsing rape-culture and calls into question the ethicality of Steam's security policies. The removal of the game feels as though it was primarily done to quiet the avalanche of protest the game received, not because Steam as a platform explicitly disagrees with the content.

The whole situation reveals a dark and unsettling truth: although steps are being made in the right direction, we are still a long way away from the eradication of rape culture, especially in the video game industry.

Beth Griffiths

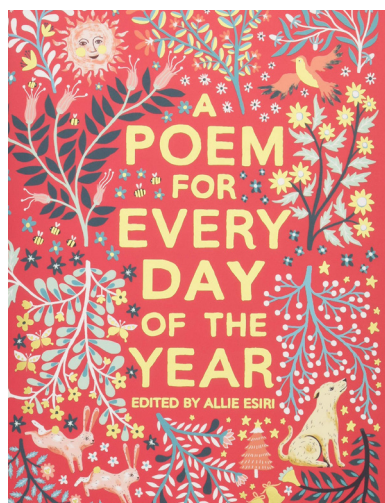
Four Books of Poetry

Thursday 21st March marked World Poetry Day, a yearly celebration of verse and creativity. These four books are a great place to start if you're looking to get stuck into some poetry.



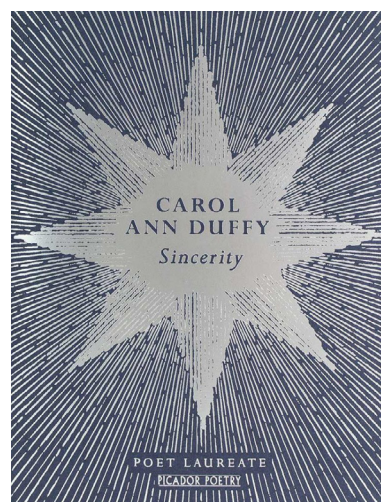
Poems to Live Your Life By

In *Poems to Live Your Life By*, Chris Riddell, political cartoonist for The Observer, has selected his favourite classic and modern poems about life, death and everything in between. This gorgeously illustrated collection includes 46 poems and is divided into sections covering musings, youth, family, love, imaginings, nature, war and endings. Chris Riddell brings them to life with his exquisite, intricate artwork in this beautiful anthology. This perfect gift features famous poems, old and new, and a few surprises. Classic verses from William Shakespeare, Lewis Carroll, W. B. Yeats and Christina Rossetti sit alongside poems from Nick Cave, Leonard Cohen, Carol Ann Duffy, Neil Gaiman and Roger McGough to create the ultimate collection.



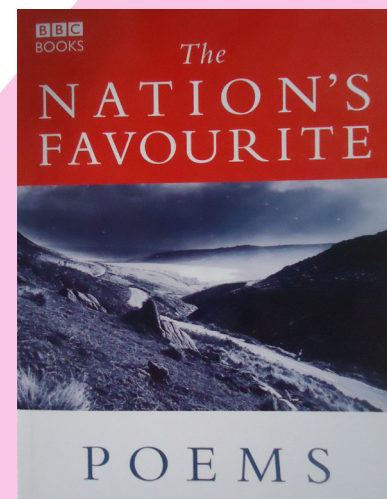
A Poem For Every Day of the Year

The perfect book to dip in and out of, this is a magnificent collection of 366 poems carefully compiled, with one to share on every day of the year. Reflecting the changing seasons and linking to events on key dates – funny for April Fool's Day, festive for Christmas – these poems range from thoughtful, inspiring and humbling, to epic, upbeat and empowering. Ideal for reading aloud and sharing with all the family, *A Poem For Every Day of the Year* is bursting at the seams with familiar favourites and exciting new discoveries. T.S. Eliot, John Betjeman, Lewis Carroll, William Shakespeare and Christina Rossetti sit alongside Seamus Heaney, Ted Hughes, Carol Ann Duffy, and Kate Tempest. This soul-enhancing book makes for a great gift that will last the whole year, with a little bit of poetry to read and be inspired by every single day.



Sincerity by Carol Ann Duffy

Poet Laureate Carol Ann Duffy's *Sincerity* is her last full collection as Poet Laureate, an impressive achievement from the greatest living poet of our time; a frank, disarming and deeply moving exploration of loss and remembrance in their many forms, presented in a beautiful, foiled book. "I like the word 'sincerity,'" she says. "To speak and act out of one's beliefs, thoughts, feelings." She was also drawn to its etymology, derived from the way in which "dodgy sculptors" in ancient Greece and Rome would conceal mistakes or flaws by covering them with wax. So "without wax" (*sine cera* in Latin), "means genuine, not duplicitous," she explains. "I liked that as a title."



The Nation's Favourite Poems

Nationwide polls brought together this delightful collection of Britain's favourite poems, with Rudyard Kipling's 'If' voted as number one. This unique anthology comprises the nation's 100 best loved poems. Among the selection are popular classics such as Tennyson's 'The Lady of Shallott' and Wordsworth's 'I Wandered Lonely as a Cloud', alongside contemporary poetry such as Allan Ahlberg's 'Please Mrs Butler' and Jenny Joseph's 'Warning'. A must-have for any poetry lovers, the book is an uplifting and inspiringly varied collection of great poems. Auberon Waugh called it "the best popular anthology ever printed in Britain."

Men's Mental Health: Everyone's Concern

Following the controversial tweet by Chidera Eggerue, Tasha talks men's mental health.



As a self-proclaimed feminist, I find myself constantly defending feminism as a movement that fights for women's rights to achieve equality, rather than a desire for women to be superior. Unfortunately, Chidera Eggerue, also known as @theslumflower, and her statements on twitter, questioning why she should care about men committing suicide, are exactly the kind of words that perpetuate the myth that feminists are man-haters.

Expressions of ignorance like this are so damaging to an ultimately inclusive movement as it draws attention away

from the real issues we are trying to tackle and invalidates our arguments for equality.

It seems to have been implied that, by acknowledging the struggles of men as well, we are somehow taking away from the aim of liberating women, or that one will take precedence over the other. But while we do have to make sure that the conversation is not hijacked, there is definitely space in the conversation for both issues - in fact, they would benefit from one other. By dismissing and invalidating the issue of men's mental health, you only compound the problem and worsen the situation for both men and women. If you tell men their issues don't matter, they will continue to bottle them up until they come out in unhealthy and damaging ways.

While @theslumflower's point that the system was created for and by men at the expense of women is accurate, I would add that men do also suffer from this system. Toxic masculinity, which teaches men to be violent, unemotional and sexually aggressive, is an institutional issue imposed on men which affects everyone in society, and of course also has a devastating impact on the same women who ask "why should I care?".

Validating the fact that men suffer from mental health issues and usually find them harder to express - repressing them instead because they are told from a young age to

'be strong' (which somehow equates to emotionless) and to 'man up' - does not invalidate the fact that "men have disproportionate access to power", nor does it erase the countless women's issues at the forefront of feminism.

Suicide is the biggest killer of men under forty-five in the Western world, yet there is only just beginning to be a healthy dialogue among men about their own mental health struggles. It is very much a gender equality issue that females feel more comfortable approaching friends and family about their feelings than males. Why should men feel like they can't confide in their peers and loved ones about how much they're struggling?

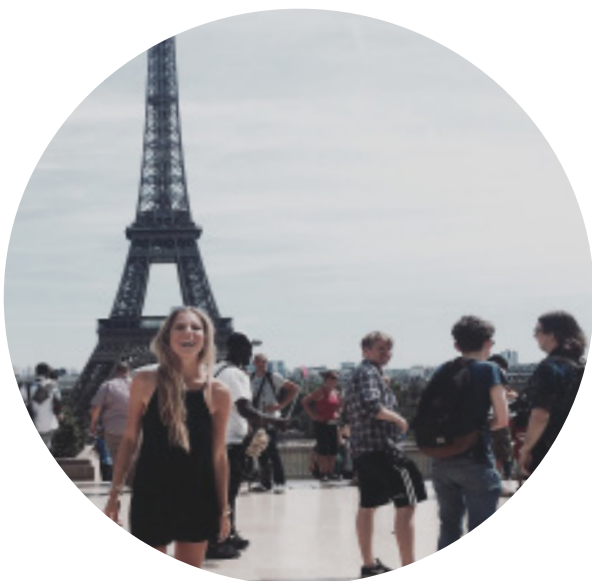
Society refuses to embrace men when they feel weak and vulnerable and need support, and toxic masculinity creates a hostile environment where two men who may be struggling with the same mental health problems feel as though they cannot open up to each other. As a result, many men do not benefit from a support system that could be potentially life-saving.

This is an issue that desperately needs more attention, and just as feminism is not exclusively a concern for women, men's mental health should not only be a concern for men.

Tasha Austen

An Open Letter to Undergraduates

Carys reflects on her time at Leeds as her graduation day draws near.



"University will fly by." "You'll be graduating before you know it." "These three years will go quicker than you think."

Yeah, yeah, yeah, whatever. At least, that's what I thought when I kept getting reminded that University would be over in a flash. I hadn't even moved into my accommodation halls and already it seemed people were warning me that I'd be finishing my degree soon. I mean, seriously? How quickly can three years go? That's 1,095 days (to put it into perspective). And yet, here I am: about to embark on my last term and I really don't know how I got here so suddenly.

With the release of graduation dates, it seems appropriate to feel a little nostalgic about my time at Leeds University. The past three years have blurred into a mix of grunts and groans about 9am lectures, a fusion of lights and DJ sets at four in the morning, elation after getting a great mark back and deflation when I didn't, hangovers which I thought might actually kill me off, Eddy B library days with my housemates, sunbathing among a mass of students in Hyde Park when the temperature increased a few degrees and lunches, brunches, dinners and drinks with friends who I'll never forget. It's been a packed period of my life and I've loved every second; even the lows have helped me to progress as a person.

However, now I am faced with the real world. No missing a seminar because I feel sick after last night's antics, no generous student loan entering into my bank account each term. No student discounts (that one is really going to hurt) or living across the road from my best friend. Instead, I am going to have to search for a job, live in a whole new city, find new housemates and even start paying taxes; Terrifying.

It seems cliché to start lecturing first and second years about how their time at University will be over soon. I don't want to do that at all. Instead, I want to encourage you to do all the things you may have been putting off. Join a society, start a band, talk to that course mate you've always wanted to have coffee with, start writing a blog, go to Ilkley Moor for the day, get your housemates together for a roast, do ANYTHING.

Because you will never have these opportunities and the free time to commit to them again.

So, even if you're just coming to the end of your first year, time will fly by and you'll be getting that email with your graduation date in your inbox before you know it. And that, I can tell you, is a harsh reality check.

Carys Reid-Davies

Salad Pages: Power to the Young People

Blogs editor, Emily Merrill, interviewed Claire Napoli, Publishing Director at Salad Pages, the Publishing company for young authors.



I saw on the Salad Pages Facebook that you're publishing *The Book By Everyone*. Would you like to elaborate on this?

Yes, we are so excited about that. The idea for *The Book by Everyone* is that we have partnered up with First Story, who are a fantastic charity that work with underprivileged children in schools and use creative writing as a positive experience to get them to open up and build confidence in themselves. So we've partnered up with them. It's a book that anyone can contribute to, and write 100 words.

Do the mini-contributions follow on from one another?

Well, that's where Salad Pages comes in. We are going to be collating all of the words – they pretty much do [follow on], and we encourage people to read the words beforehand, and add to the story, but they can bring in threads that are new, and they can add independently to the story if they want to. We just want people to feel like they can get involved, and we've had some fantastic entries so far. It's been quite entertaining and fun to see what people come up with.

In terms of submissions, do you have any particular genres that you're passionate about and want to find in the inbox?

Absolutely anything. The only thing we don't take is poetry, as that isn't our editorial background, and we couldn't add enough value, and it wouldn't be fair on the authors. Mainly any genre is absolutely fine, non-fiction, childrens, etc.

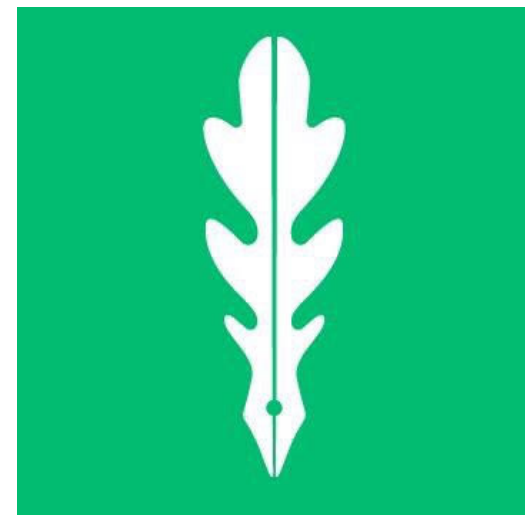
Are you getting a mix, or is any particular genre standing out?

We're getting a mix, but it is still stronger for children's and young adult, and genres like fantasy, sci-fi and romance. It's a really nice mix.

Do you have a particular type of book that you would feel excited about if it landed in the inbox?

To be honest, no, I've just been so excited to find the variety. I absolutely love reading; you wouldn't get into this business if you didn't, so I read everything and anything. It's so open. The cover letters that have come through with the submissions have been so varied, and I find that also really exciting. What I've loved about so many of the cover letters that have come through is how genuine people have been. People have talked about themselves, and what they're interested in, and that's really exciting and it helps when you come to read the chapters. You get a feel for where they have come from.

I think that younger authors probably don't know a lot about the publishing process. From submission onwards – what goes on?



Generally what happens, on the submission side of things, someone will submit their first three chapters. We try to get back to them really quickly, and also importantly, we try to give some constructive feedback as well. If we feel it's something that we can take forward then we will ask for the full manuscript, if its available. Sometimes people come to us and they say that they haven't finished, and that's also fine. We keep in contact regularly on a weekly/monthly basis.

I've never heard of that before in publishing!

To be honest we sort of fell into that. It's not something I've really experienced in publishing houses I've worked with. But it works really nicely as it allows the author to evolve their book with the process, and we get to see how it evolves too. It's really exciting actually.

If you had to pick one book that inspired your career in literature, what would it be?

If I could pick one that actually made me realise Salad Pages was what I wanted to do, I would say Essie Hinton's *Outsiders*. She wrote that book when she was seventeen, and I read it and didn't realise that she was seventeen but found it to be powerful and impressive. Then, when I found out her age, I was even more impressed. That made me think – yeah, I've read other things like this, from young authors – and it's a really special achievement, and a special thing. That tipped me into thinking about Salad Pages. I'd been thinking about it for a while, I've been working in publishing for ten years, but that was what pushed me into thinking about Salad Pages.

For the full interview with Claire, visit www.thegryphon.co.uk, and visit the Salad Pages website to find out more and submit your work.

Emily Merrill

Last week, I was fortunate enough to sit down and interview Claire Napoli from Salad Pages, a publishing company aimed at producing literature written by young authors. From experience, I know that it is extremely difficult to enter the publishing industry as a young adult, so I was keen to chat to Claire and find out more about the opportunity.

Okay so the first question I feel Gryphon readers will be interested to know about: where does the name Salad Pages come from?

Salad Pages comes from a Shakespearean phrase actually: 'Salad Days'. It means a time of life when you're young, you're full of enthusiasm, and full of creativity. We spun it and put 'pages' in there to make it clear what we're about.

What makes you think that young adult authors have something to say?

Because they do. The age element is a barrier - I've spoken to lots of authors who have had similar experiences to you actually. They can get typecast very quickly. I don't think age should be a barrier, because I've found that some of the most interesting things that I've read have been from younger writers, who have fresh ideas, loads of enthusiasm, loads of creativity, and they're not tainted by the commercial world of business, and haven't had their ideas tainted. They're honest, and raw, and I love that.

That's exactly what I was thinking. Young adults and teenagers are living through their most emotional times.

And *honest* times. That's what I've found. Another thing I've found are a lot of submissions that are young-adult based, understandably. When I had the idea for Salad Pages, and when I spoke to people about it, they said that they loved that young writers would understand them. It's coming from their perspective, they've been there, they're talking about things they understand, rather than someone in their forties, fifties, who is remembering what it was like.

In the Middle



“

There is a flower that goes by the name of the Baker's Globe Mallow (Iliamna bakeri). This is a rather beautiful flower, which you can search in you own time to have a look. But, for the purposes of imagination, it is a flower with thin, translucent lilac petals, arranged in a teacup-esque fashion. You see, the amazing thing about this flower is that it only rises from the ashes of forest fires.

Now, there are parallels in this example with the incidents we are gathered here to commemorate and this vigil. Just as the forest sets ablaze with a fierce wildfire, a gunman mowed down innocent children and mothers, fathers and grandfathers. But just as the Baker's Globe Mallow rises from the ashes after such destruction, I hope that today's vigil can be the seed which sees a positive growth in spite of a tragic event.

- Ahmed Kouta -

President of the LUU Islamic Society

LUU Vigil for Christchurch

18/03/19



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Knife Crime and Race: Correlation Without Cause?

Eloise Barry

In 2018, 285 people died from a fatal stab wound in the UK, the highest figure since 1946. The rise of knife crime and its causes have been debated for many years now; cuts to the policing services, 19% of which happened under austerity, are currently being blamed. In his Spring Statement, Chancellor Phillip Hammond promised an emergency £100m to police forces in the seven worst affected areas to deal with the “epidemic.”

A decline in the use of controversial stop-and-search powers since 2009 has also been cited as a reason for the increase of knife-related violence. Use of the method was discouraged amid criticisms of its efficacy along with claims it was unfairly targeting the young BAME community.

Despite this, Scotland Yard has recently advised officers to reintroduce the use of stop-and-search in an attempt to appear in control of the violence. After the killings of teenagers in Islington and Birmingham, police issued an emergency Section 60 waiving the requirement for “reasonable grounds” before a search. This tactic has received criticism for relying on racist stereotypes when carrying out police work; black men are stopped nine times more often than white men.

Last year, researchers from the Centre of Crime and Justice Studies concluded that there was “little evidence of the effectiveness of stop-and-search in reducing crime.” Conversely, they argue that punitive measures, such as tougher sentences, “have the unintended consequence of pushing people into gangs as a form of reaction and defiance.” The decision to reintroduce stop-and-search looks like a knee jerk

response to public opinion.

Public opinion is largely fuelled by the media, and in turn influences government policy. The rhetoric surrounding knife crime has become racialised; think of how many times “black on black crime” is mentioned in contrast to “white on white crime.” The media continually places black faces alongside the phrase “knife crime.” In 2017, the only stories in which the term was used in the national press were in relation to the murders of two black men, neither of whom were suspected of being a gang member. Earlier this year, the parents of murdered teen Jaden Moodie condemned the media for referencing London gangs, despite their son having no association with any.

Another example of the media and politicians conflating blackness with crime is with drill music. In 2006, then leader of the opposition David Cameron cited music taste as responsible for youth violence: “I would say to Radio 1, do you realise that some of the stuff you play on Saturday nights encourages people to carry guns and knives?” More recently, the Met Commissioner, Cressida Dick, stated that drill music was having a “terrible effect” on the capital’s levels of violence, and suggested it would be best “to get these people locked up.”

In an interview on Channel 4, rapper and author Akala highlighted the hypocrisy of racist rhetoric used when reporting knife crime. “It’s revealing that what happens in London is ‘black-on-black crime’ [...] When it happens in Glasgow, race is not important,” he said. The musical taste of Glaswegian teenagers is never brought into question.

It is true that a proportionally higher number of BAME teenagers carry knives; 41 per million black

people, according to the Home Office, in comparison with 7 per million white people. However, unlike what we are told by the media and politicians, ethnicity is not the influencing factor. A recent study, Young People and Street Crime, which covered 32 London boroughs, found that it is class, not race or culture, that is the crucial issue surrounding crime levels.

Higher levels of poverty mean higher levels of crime. Census data from 2017 revealed that around half of all black children live in the most deprived twenty per cent of English neighbourhoods, compared to only one in five white children. When you compare this with recent evidence from a major London trauma unit, that seventy-one per cent of patients under-25 suffering from stab wounds came from the most deprived twenty per cent of the capital’s neighbourhoods, it is clear that poverty is the main influence.

As Akala states, “racial explanations are a way out for the powers that be.” Under austerity, cuts to youth, mental health and education services have hugely impacted already deprived communities. According to a recent Unison report, between 2010 and 2016, £387 million was slashed from youth services, while the thinktank CentreForum revealed that, on average, mental health services turned away twenty-three per cent of the children referred to them for treatment.

Politicians and the media use dangerous racist rhetoric to justify ineffective punitive measures, which in turn stigmatise the very people who need help from the state. They become scapegoats for inhuman government policies which foster the perfect environment for violence. By alienating its youth, the government is failing them.

Tucker Carlson: Fox Needs to Act

Molly Butler-Crewe

Fox news host Tucker Carlson has long since been a conservative and divisive face on American TV. Though he has stated there is no white supremacy in America, he is beloved by well-known white nationalists, including David Duke, the former head of the Ku Klux Klan. He has also argued that it is in fact white men who are “hated and despised” in America. He has advocated that “every life matters” in response to the BLM movement and has stated that immigrants make the country “poorer and dirtier.”

However, fresh controversy has recently hit Carlson with the uncovering of ten-year-old clips discussing a range of sexist, homophobic and racist opinions. The released recordings include Carlson stating, “I love women, but they’re extremely primitive, they’re basic” and “Iraq is a crappy place filled with a bunch of, you know, semiliterate primitive monkeys.”

Additionally, the presenter has been found to suggest child rape is a “lifestyle” and almost excuses underage marriage, arguing “the rapist”, the older partner, “has made a lifelong commitment to live and take care of the person.” He has also defended the now convicted polygamous child sexual abuser, Warren Jeffs.

Carlson has been making shocking and hate-fuelled statements for years, resulting in him being fired from both CNN and MSNBC over such comments. However,

it is only recently that as many as 33 advertisers have dropped their support of his show, threatening to reduce Fox’s advertising revenue.

If his many sexist, homophobic and racist comments have not caused this backlash in the past, perhaps the current outrage is due to the comments sympathetic to paedophilia being the only truly taboo topic for viewers and advertisers.

In an increasingly divisive, Trumpian America, where the all-important wall along the Mexican border is a pertinent symbol for the opposition and hostility the president continues to fuel, maybe the only evil people can still unite over is that done to innocent children.

“Perhaps the current outrage is due to the comments sympathetic to paedophilia being the only truly taboo topic for viewers and advertisers”

This is certainly also applicable to the British Milo Yiannopoulos, a former editor of Breitbart News. Yiannopoulos has ridiculed Islam, feminism and political correctness, heavily inspired by neo-Nazi and white supremacist views. However, he was only removed from his position at Breitbart after videos surfaced of him saying that sexual relationships with

13-year olds and adults can be ‘perfectly consensual’ and even a positive experience.

While both Yiannopoulos and Carlson’s comments regarding paedophilia are unacceptable and horrific, they both should have been removed from their positions a long time ago for the many other harmful views they hold.

Carlson, so far, has not been removed from his slot on Fox. He has not even apologised, and Fox have not made a statement condemning his views (as they did when another host, Jeanine Pirro, made Islamophobic comments). Carlson even seems to think that Fox have and will continue to support him as he casts himself as a victim of “the great American outrage machine.”

With a show averaging 2.9 million total viewers per episode, Carlson has a scarily wide reach. I understand that there is an argument for free speech and not silencing someone just because they have more conservative views than you. However, Carlson has consistently expressed some very divisive, hostile and concerning beliefs, fuelling a narrative of “us vs. them” and proposing some white nationalist ideas to a huge audience through his prime-time slot.

In a country already struggling with many inequalities, Carlson should no longer have such a prominent platform to further these views. It is time Fox realised this too.

Justin Trudeau: Fake Liberalism At Its Finest?

Michael Keating

Canadian PM Justin Trudeau was, in his honeymoon period, touted as a fresh face in politics, preaching a centrist liberal agenda with a progressive leaning. With his focus on building the middle class, promoting equality, and protecting and bolstering public services, he argued his case effectively. With the election of Trump as President of the US, Trudeau quickly became the symbolic antithesis of his American counterpart.

Trump is brash, confrontational, and unfiltered. Trudeau is collected, measured, and agreeable. Articles were published mocking Trump's bizarre and mysterious hair (Toupee? Comb-over? Recently deceased pet?), his Oompa-Loompa-inspired tan, and his excess weight. Conversely, Buzzfeed published an article in 2017 with the headline 'Literally Just 27 Really Hot Photos of Justin Trudeau', and the internet collectively swooned over the political dream boat of Canada, come to save the masses from the exploitation of the wealthy one per cent. But even though rhetoric and charisma can secure an election, far more is needed to succeed after the race has been won in order to build a successful legacy.

One of the central concerns of contemporary liberal policy is how to limit and combat climate change. As a country with a huge land mass and a comparatively sparse population, Canada has the potential to meet its energy needs from completely renewable sources, with enough investment, expertise and innovation. Vast, unpopulated land could be used for mass solar panel systems or huge wind farms. With Canada at the forefront of the Paris climate talks, pushing for and achieving an international agreement to limit the planet's temperature rise to 1.5C, it would be apt that

they lead by example and begin wide scale conversion to green energy sources.

Under Trudeau, though, Canada has recommitted to exploiting the Alberta tar sands, which when processed, would yield 173bn barrels of oil for sale to the USA. According to Oil Change International, the burning of that oil alone would contribute thirty per cent of the carbon needed to pass the same 1.5C Paris Agreement limit. Instead of leading the world as a model for renewable energy, Canada, a country with around 0.5% of the world's population, will facilitate and profit from the sale of effectively a third of the Earth's sustainable carbon budget.

The foundation of Trudeau's hypocrisy is not so mysterious when the influence of petroleum lobby is considered. In January 2017, Trudeau stated that use of Alberta's oil sands needed to be phased out. Later in the same month, he claimed that he 'misspoke', sharply backtracking from his earlier, progressive sentiment that had infuriated communities reliant on oil profits to survive. Soon after, at the March 2017 CERNWeek conference in Houston, Texas, Trudeau's speech to oil and gas executives seemed to reveal his true motives of appeasing big business at the expense of environmental welfare. "No country would find 173 billion barrels of oil in the ground and just leave them there," he said. However, leaving that oil untouched is exactly what is necessary in order to radically reduce the threat that climate change poses to the worldwide community. The extension to the Trans Mountain Pipeline, necessary to transport the greater quantities of oil from Alberta, will cost as much as \$9 billion: how far could renewable energy technologies be advanced in Canada if that investment was redirected?

The most catastrophic blow to Trudeau's government

came earlier this year, when it was alleged that he had pressured Jody Wilson-Raybould, then Justice Minister, to drop criminal charges against SNC-Lavalin, a Montreal-based company accused of bribing Libyan officials with \$47.7 million, defrauding the Libyan government to the tune of nearly \$130 million. Confronted with legal retaliation from the Canadian government, SNC-Lavalin threatened to move their activities to London, risking thousands of jobs. The PM reminded her that, if these jobs were lost, the impact on the upcoming provincial election in Montreal could be politically damaging to both the Liberal Party and him personally.

If SNC-Lavalin has broken the law, then the political impact of the company's conviction cannot justify allowing criminal actions to be swept under the rug. Due to this alleged intimidation and the conflict of interest it suggests, two of his cabinet ministers have resigned, as well as his top advisor and long-time friend Gerald Butts, who denied that anyone put pressure on the attorney general, but stated: "it is in the best interests of the office and its important work for me to step away." Trudeau now has the near impossible task of appeasing SNC-Lavalin, yet still maintaining his for-the-people appearance, as well as winning back the trust of his own government.

Despite his progressive masquerade, Trudeau still puts profit and power above all else. The examples of the Alberta oil sands and SNC-Lavalin are far from exhaustive; many other cases of questionable political manoeuvring or policies are apparent in his time in office.

It is true that Trudeau is not Trump, but it is also clear that he is not the liberal saint that he is sometimes professed to be.

A Progressive LUU Includes Drug Testing

Charley Weldrick

It's no secret that many Leeds students love drugs. They consistently score highly when data is collected on drug usage by university, most recently coming fifth, and the fashion choices that most of them make are clearly not the result of a sober mind. That's before even considering the cottage industry that has popped up around them – do you think anyone would go to Beaver Works if prohibition worked?

Luckily for Beaver Works, for kids with dodgy mates or those tech savvy enough to make their way onto the darknet, prohibition does not work. In the UK, you can get drugs delivered faster than a pizza. Every customer and every dealer of drugs represent a policy failure. I understand why the Tories stick so relentlessly to their line on this, and it's nothing to do with how best to serve British citizens. It's to placate their core voters, whose support for draconian policies remains unwavering.

Studies have shown that decriminalisation is a far more effective policy for harm reduction. I'm willing to wager that there's not one person at this university that thinks the current drug policy is working as it should. Tories are well aware of this, too, but they have a habit of firing any advisors who tell them that they're wrong. Notably David Nutt, now a prominent

campaigner for drug policy reforms. In classic Tory style, the government of this country are willing to sacrifice the safety of its citizens to cling onto as many votes as it can.

The sad reality is that we're stuck with this government for some time yet. Even if Labour were elected tomorrow, their drug policy is still woefully behind what we need. Drug policy remains one of Corbyn's most significant blind spots and there is precious little evidence that this will change anytime soon.

In the meantime, it has fallen to charities and advocacy groups to pick up the slack. Some are doing fantastic work, notably Dancesafe, by setting up shop at festivals and allowing people to find out what's really in their drugs.

It's time for Leeds University Union to follow suit. We would be far from the first university to provide free drug testing kits which students can take home to make sure their pills won't kill them. Universities in Manchester, Sussex and Newcastle already provide them. In fact, demand is growing so much across the country that the NUS is starting to explore purchasing the kits in bulk and distributing them to universities.

The LUU committee's steps so far on drug use are exasperatingly inadequate. No doubt many of you have been badgered recently to fill in a survey about

your drug and alcohol use. There is perhaps some use for this data, but it's nothing more than ugly window dressing when it comes to preventing students from dying. Considering the extent to which LUU prides itself on being progressive, they're woefully behind the times on this most crucial of issues.

There is no doubt that the public want this. There is no doubt that drug users need it. Sadly, there is also no doubt that, without pressure from the student body, LUU will continue to drag their feet over enacting anything that could be of actual use.

LUU have released this statement regarding drug testing:

"Your Welfare Officer Matt is dedicated to providing students at LUU with safer drug use and drug education. Before introducing testing kits, we want to gather as much data as possible. Once we have analysed the results, we will have a better understanding of where the resources would be most impactful and a strong case to lobby the University for support. LUU does provide support for drug use currently, partnering with Forward Leeds we provide drug and alcohol drop-ins with an expert team of student advisors. If you require support, you can pop in to see them in the Foyer for a confidential chat."



Now Is The Time For (Climate) Change

Michael Turnbull

Greta Thunberg is the 16-year old who, if you have read literally any newspaper over the past few months, you will know has inspired a global youth movement to urge people to act on climate change. Hundreds of thousands of students across the globe took part in protests last Friday, but will they have a big enough impact to resonate with politicians and encourage them to implement policies to prevent global warming? We have already wasted far too much time not acting on this, and as Thunberg quite rightly pointed out at COP24, a climate change conference in Poland in December, “you [adults] are not mature enough to tell it like it is,” begging the question of whether a generational divide exists regarding attitudes to environmental issues.

“What we need to be saying instead is that we need to save ourselves from an imminent demise, one that we alone have caused”

We already know how grave the future of the planet – or rather, the human race – looks. According to the 2018 report by the United National Intergovernmental Panel on Climate Change, we are less than twelve years away from the point of no return. In other

words, we have just over a decade to radically reform the way in which we as a species live before the Earth’s average temperature rises to the point which makes it impossible for humans to survive. It aggravates me that politicians and newspapers report on climate change as if we need to act to preserve the Earth, when in reality the Earth will be fine. It will regenerate itself and foster new life – it just won’t be human. What we need to be saying instead is that we need to save ourselves from an imminent demise, one that we alone have caused.

This unpleasantly real possibility for the future of the human race is exactly why Greta Thunberg and these student protests are a fundamental catalyst for change.

Students the world over are finally getting behind the most vital political issue and making their voices heard. Whilst gender and racial equality, among many other goals, are obviously of paramount importance, we need to stop denying the campaigns for the prevention of climate change their rightful centre stage. Let’s be realistic, striving for equality amongst people would be somewhat pointless if there were no people left alive to strive for! Only time will tell if these recent protests will have an impact on climate policy, but given the incredible global turnout by students and the constant media coverage they have gained, I am hopeful.

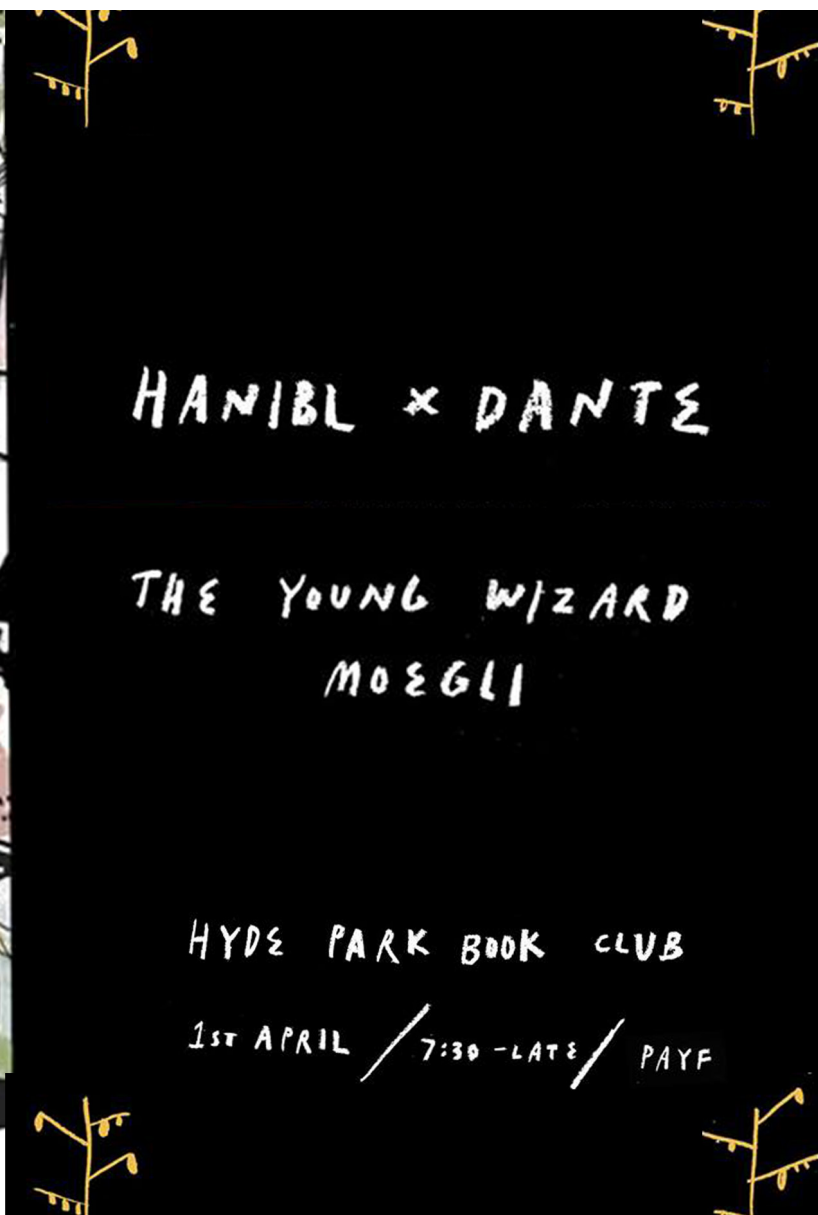
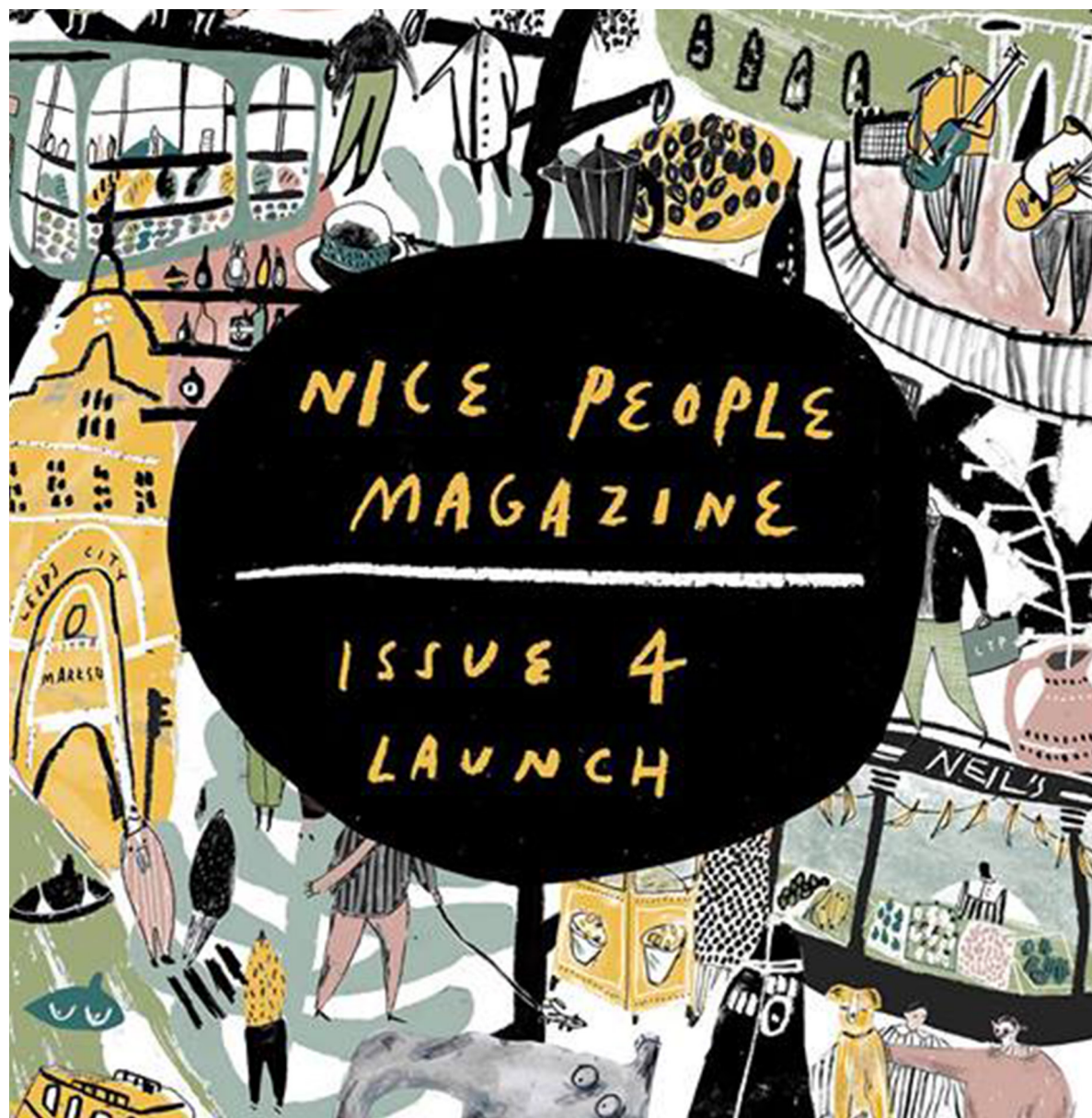
What certainly doesn’t help in such pressing situations is resistance to the cause. Case in point being Theresa May, who publicly complained during

the climate protests in February that the students on strike were ‘wasting school time’. Comments like this not only belittle the cause, but also demonstrate the fact that the PM – along with many of her generation – don’t consider the environment a political priority. Thunberg was quick to point out a major flaw in May’s comments, tweeting, “politicians have wasted 30 years of inaction, and that is slightly worse.”

Climate change is not a matter of debate; it is a fact, plain and simple. Leeds City Council has declared a climate emergency, and politicians across the UK need to follow suit and start exacting the change necessary for future generations to survive, let alone prosper. All we can do now is pray that they act before it really is too late to save ourselves. The clock is ticking...



Image: Alek Galkowski





The Key to True Innovation

Innovation is the buzzword of the moment. With many businesses keen to get an edge over the competition, we take a look at how innovation can help gain competitive advantage.

Ivan Spence

Innovation is a word that's often bounced around the business world. From advertisements to CVs, this buzzword can be found everywhere. That being said, understanding what innovation means to business is actually very important. Innovation changes the landscape of both the public and private spheres. In business terms, it can be defined as taking an invention and commercialising it. This invention does not have to be a physical product or an item, but could also be a new process such as the factory production line.

Therefore, in order to succeed, companies need to acquire the right people that are equipped to manage innovations. Mario Kafourors, a lecturer at Manchester University and a previous fellow at the University of Leeds, has written extensive literature on innovation. The basis of his work concludes that companies who innovate regularly enhance their competitive advantages globally, while those who stick to their traditional methods of revenue creation normally become stagnant and therefore less competitive.

Innovations are split into two categories; they are either radical or incremental in nature. Innovations can change or destroy a business process, product or strategy. For instance, the smartphone has had a profound effect on us as people when interacting socially or when trying to find out what the

Kardashian's are up to.

However, it has also radically changed the business of telecommunication with companies like Nokia or Motorola falling short to the new comers of Samsung and Apple. Radical innovations make old functions or products obsolete just as smart phones made superseded landlines and older mobile phones. For example, the constant changing of components from each new generation of smartphone perfectly highlights incremental innovations. Incremental innovations are thus gradual changes made to gradually improve a product or a process.

Innovation can also refer to how a company increases its knowledge base and how it undertakes radical or incremental innovations. When conducting research and development, companies operate under open or closed innovation. In other words, does the company rely on ideas or knowledge from external or internal sources when pursuing new innovations to increase their competitive advantage? There is no correct formula for this; the key is not to rely exclusively on one or the other. As the saying goes, don't put all your eggs in one basket. Ultimately, businesses should aim to strike a balance between open and closed innovation strategies to ensure success.

Now, what are the next radical innovations that are coming to fruition and have the potential to change businesses everywhere? Many look at Artificial Intelligence and Blockchain as the innovations of



Image: Verdict

the future. One search on the Financial Times will find hundreds of articles on both these subjects, but they're still on the periphery of businesses and are yet to be completely embraced at corporate level. However these innovations seem poised to disrupt traditional businesses from finance to supply-line management. Research on these subjects is cutting-edge and highly sought after, providing opportunities for students who investigate these subjects to stand out when applying for jobs. So, the next time you hear the word innovation being used in flippant comments, it may be worth thinking why it's there – it seems there's more to this buzzword than meets the eye.

Social Media Ads: Revolution or Ambush?

Shona Augustinus
Business Editor

As we enter 2019, we are all well aware of the dominance that social media now has on our lives. Can you even remember a time before Instagram stalking and Twitter trolling? When it first began in the early noughties, social media promised us an online revolution of communication so that we could "stay better connected" to our friends and family. It's now a £39 billion industry with over 2.6 billion users worldwide.

It's fair to say that the industry growth is staggering in such a short space of time and the population's fascination with these platforms isn't stopping anytime soon. But, in order to become so profitable, the industry has had to do much more than simply provide us with a means of communication. Instead, what has emerged is a tool for companies and brands to directly reach into our lives. It's an advertiser's heaven. Influencers are now as prominent as celebrities in the media with huge followings of those who idolise them. They seemingly let us into their lives and tell us exactly what to buy, so we can be just like them. From what to wear to what to eat, they dictate the trends and we seem willing to follow... or like... or subscribe.

However, unlike traditional forms of advertising, social media advertising is more subtle, making it difficult at times to spot when something is being

sold to you. The strict advertising rules that govern other forms of media don't seem to apply to the world of social media. This means that the trust that social media stars build with their following can be exploited by companies to advertise. What is even more worrying is that often the most popular influencers gain a huge following from teenage and child followers. The danger here is that, in a less regulated environment, vulnerable younger followers can be exposed to advertising without even realising.

In a recent Panorama documentary, Instagram influencer and love island star, Zara McDermott,



32,360 likes

zara_mcdermott Adding a splash of colour to my wardrobe with the new POP collection from @abbottlyon 💖💖💖 Use my code ZARA25 for 25% off site wide, expires 25th February #abbottlyon #AD

explained how she is often contacted by gambling and alcohol brands to do promotions.

Knowing full well that a huge proportion of her followers are underage she, rightly, refuses them. However, she discloses that she has been offered up to £3000 just to do one Instagram story that would take her minutes to create.

This financial incentive coupled with the effortless nature of creating these posts makes them irresistible to some influencers. Despite having numerous young fans, DJ Khaled for example, often works with the brand Ciroc to promote its vodka. As it's impossible to restrict underage users from seeing posts relating to alcohol and gambling, is it right that they are posted at all?

Thankfully in the UK, the Competition and Markets Authority has been cracking down on influencers in recent months to ensure full disclosure to their followers. You may have noticed the words "AD" and "GIFTED" cropping up much more on your feeds as influencers now have to ensure clarity when they are being paid to promote or something has been gifted to them. However, although the Competition and Markets Authority has had a positive impact so far, it's impossible to control 100% of the content which is posted daily on social media sites like Instagram.

The full truth is that the authority doesn't realistically have the time and resources to hold everyone to account, meaning it's up to us as followers to demand more transparency.

The Invasion of the Data Snatchers

Dmitry Fedoseev

Data privacy – a concern so ubiquitous that it has begun to feel like a load of white noise. Hardly a day seems to go by without a Cambridge Analytica; some impenetrable scandal where people we’ve never heard of steal our precious data and put it towards some vaguely nefarious purpose. Or something.

Part of the problem is that requests for our data are both omnipresent and, on the face of it, pretty benign. Download our app and get a free coffee. Subscribe to our mailing list for exclusive offers. Why on earth, you may ask, shouldn’t I exchange my email for some ‘10% off’ vouchers? And what exactly is so dangerous about the fourteen loyalty cards hanging from my mum’s keyring?

The answer to the latter is, unfortunately, an awful lot. Customer loyalty schemes are, in many ways, the progenitors of so-called ‘surveillance capitalism’ – a term coined by decorated social psychologist Shoshana Zuboff. While Facebook might have access to your holiday beach snaps, or your cat’s birthday, companies you buy from can glean just as much insight by analysing your repeated purchasing habits. Aside from failing to provide any tangible value to the consumer, loyalty cards are generally managed by some third party company – one that may have a financial interest in selling your data off to data brokers.

On the surface, this may not sound too scary. So what if some company knows you eat a bit too much red meat? Surveillance capitalism relies on collecting

these small, seemingly insignificant scraps of data, and compiling them to obtain a fuller picture of you – everything from your financial status to the quality of your sex life can be ascertained from the right combination of online surveys and Facebook likes. Such is the oeuvre of analysts like Cambridge Analytica – the design of complex psychological models that, at their core, know you better than even your closest friends and family.

“Loyalty cards are generally managed by some third party company – one that may have a financial interest in selling your data off to data brokers”

Having deduced your political beliefs, your personal preferences, and your physical and mental health, the model can then be used to make predictions about your behaviour – and not just the innocuous ones about which detergent you’re more likely to pick. Worse still, it can be used to shape anything from what you buy to who you vote for, and inevitably mingles with the idea of a surveillance state. As Theresa May – a longstanding proponent of increased surveillance – comes under fire for her party’s involvement in the Cambridge Analytica fiasco, it becomes clear that the

old slogan ‘if you’ve got nothing to hide, you’ve got nothing to fear’ is as false as we always thought it was.

But where does that leave loyalty cards? While it’s true they’re falling generally out of favour, digital replacements have spawned thick and fast. Today’s consumers are increasingly plundered for the innermost details of their lives, which are shaped and sold back to them as targeted ads, fake news, and pithy campaign slogans, in a nightmarish capitalistic equivalent of auto-cannibalism. So, please comment, share, and subscribe if you agree!



Image: BrandBank

Spark Student Salsas into Spotlight

Will Southall

If you’ve ever headed down to the Careers Centre, then you might have come across Spark – a team of business experts dedicated to getting students’ ideas off the ground. Whether you’re a budding entrepreneur or want to know how to develop your business idea further, the team at Spark will give you all the advice and support that you could need. Earlier this week, I caught up with Obri Gonzalez, a second year Psychology student and founder of Salseros Unite.

“Salseros Unite is a multiple phase business”, Obri tells me as he begins to explain what it’s all about. I learn that Obri’s first aim is to create a better salsa community in Leeds through establishing connections between the many already existing clubs across the city. Through collaboration on charity projects such as the successful Salsa Flash Mob for Comic Relief which was held last Saturday, Obri wants to improve communication and cooperation between salsa groups in the area, rather than them being in direct competition with each other for student numbers.

“Every teacher offers something different to salsa – they all have their different styles and teaching methods. By working together, students and teachers can learn from each other and salsa can become a more fun, inclusive and powerful community.”

This first phase of his project seemed to be all about giving back to the community through salsa, whilst

helping local charities at the same time. This led me to wonder, is this a business trying to turn a profit?

“That’s where the second phase comes in...” Obri eagerly tells me. He explains that the second phase of Salseros Unite is all about linking up with businesses in the local area. Once he has established links between salsa clubs in Leeds and created a thriving network, he can organise teachers and students from different groups to run beginners salsa nights at corporate events. The plan would be to then reinvest the money generated from this back into the local salsa community, so they could further improve student’s experience and support charities with more funding.

It’s certainly true that interest in Latin culture, in particular salsa classes, is growing quickly; getting companies to sign up to the idea of beginners salsa classes, for events and after dinner entertainment is entirely plausible and would add a more interesting and interactive element to corporate functions.

We then went on to discuss his further ideas for the business and where he would like to see it grow. Although the business is still in its early stages and the long term success of the concept is yet to be proven, I left feeling that Obri’s passion and ambition for salsa could really take the business to the next level.

Obri’s story is just one of many exciting projects that have been undertaken with the support of Spark and the Leeds University’s enterprise scholarships, many of which we’ve reported on in previous weeks. The

scholarship provides you not only with the necessary funds to get your business off the ground, but also a team of advisers in areas such as digital marketing and accounting to offer extra support. But, just like on Dragon’s Den, they’re not going to hand it over for nothing – you’ll have to have a well thought out idea and pitch if you want to win their support. At the end of our conversation, Obri gave some useful advice to those who may want to start a business of their own:

“When it comes to starting a business, start with something you believe in, something you love. For me, that something was salsa.”



Image: Yorkshire Evening Post



Olivia Maskill
Science Writer

Novel treatments for depression have stagnated in the last 30 years, with millions depending on antidepressants to function on a day-to-day basis. However, the American Food and Drug Association has just approved a new nasal treatment for depression, based on a drug many Leeds students may find all too familiar.

Spravato, or esketamine, is a new ketamine-based nasal spray developed by Janssen Pharmaceuticals, a branch of Johnson & Johnson. In previous clinical trials, the mood-lifting effects of ketamine lasted up to a week, despite ketamine only having a half-life of six hours in the body, and relieved depressive symptoms within mere minutes of administration. In comparison, oral antidepressants can take several weeks or months to reduce depressive symptoms, and often worsen symptoms before they get better.

Ket Based Drugs Could Combat Depression

In people suffering from depression, G proteins which produce cyclic AMP, an integral molecule in signalling between nerves, are more often bound to masses of lipids on cell membranes, leaving the G proteins inactive. This dampens down brain signalling and contributes to the symptoms of depression. To combat this, the most commonly prescribed oral antidepressants are selective serotonin reuptake inhibitors (SSRIs), which include Prozac and Zoloft. Studies in rats found that SSRIs accumulate within these lipid masses, gradually moving the G proteins out over the course of days.

Mark Rasenick, professor of physiology and psychiatry at the Chicago College of Medicine, studied the effect of ketamine on the movement of G proteins and found that they began migrating out of these lipid masses within 15 minutes and slowed movement of the proteins back in, allowing better communication between brain cells and a significant alleviation of depressive symptoms.

One particular symptom of depression that makes treatment difficult is anhedonia, the loss of interest, pleasure, or excitement in anticipation of activities that were once found enjoyable. Scientists were unclear as to what the neurological cause of this symptom was. But studies into the frontal lobes of marmosets showed that a specific area of the brain, known as area 25, is a prime area for anhedonia. Treatment with ketamine was shown to prevent this loss of pleasure in activities and improved mood.

Dr. Tiffany Farchione, acting director of the Division of Psychiatry Products in the FDA's Center for Drug

Evaluation and Research, stated "there has been a long-standing need for additional effective treatments for treatment-resistant depression, a serious and life-threatening condition." Many patients with major depressive disorder are classed as 'treatment-resistant', meaning they have no response to at least two types of oral antidepressants. Around a third of people with depression are thought to be treatment-resistant, which is why a treatment as potentially effective as this is so important, and could potentially change the lives of millions.

Ketamine was raised from a class C to a class B drug in 2014, with penalties for possession ranging up to five years in prison, but is still widely used as a recreational and party drug, especially among students. Due to possible recreational abuse, Spravato treatments must be administered by a medical professional followed by a two-hour observation. Janssen pharmaceuticals are working to develop and certify new treatment centres for the drug in anticipation of the large demand.

Taking aside the cultural stigma of ketamine, the fact that the FDA has approved it as a treatment for depression means the rest of the world is not far behind. The UK is currently in the middle of a mental health crisis, with 1 in 4 people being diagnosed with a mental health disorder in their lives. SSRIs do a lot to help people with their depression in the long term, but in the middle of a severe depressive episode it can be difficult to see to the next day, never mind weeks ahead. A fast-acting, effective treatment for depression could save countless lives from the deadliest disease of our age and offer hope to millions.



Laura Krusin
Science Writer

In the last week of February, MPs debated climate change in the House of Commons for the first time in two years. Sounds like a breakthrough doesn't it? Unfortunately not. Of the 650 MPs registered to the UK parliament, 40 showed up. That means only 6% of the UK's parliament turned up to debate the largest issue facing this generation and anyone living in this century. It's essentially 610 MPs not showing up for work on a day when the future of not just the whole country, but the world is being discussed.

Climate change is potentially the largest threat humanity faces, and its effects are already evident. Of

MPs No-show for Climate Catastrophe

the hottest years on record, 17 out of 18 have occurred since 2001. We are also experiencing extreme weather events, even on UK shores. Last year in February, we felt the full force of the 'Beast from the East', with high snowfalls across the UK.

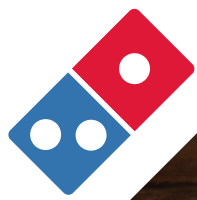
However, exactly a year later, we experienced record temperatures as part of the hottest February ever. Droughts are increasing, as are floods, as are hurricanes, the list goes on and on. Last year, the Intergovernmental Panel on Climate Change stated that we had twelve years to prevent irreversible change from occurring, but this is only possible if we stop global warming at 1.5°C. Current projections suggest we will see a 6.4°C increase in average global temperatures based on a 'business as usual' approach. If we base the future on the lack of turnout in parliament, it looks like this could very well be the way things go.

The increase in extreme weather events has dramatic implications for biodiversity, as well as human populations. Increased extremes of temperature are predicted to cause an uptick in deaths among elderly and young populations, and many plant species used in medications are going extinct. This is part of the sixth mass extinction event we are entering, with rates of extinction far higher than background levels.

To put it into perspective, background extinction accounts for roughly 17 extinctions in the last 12,000 years. The difference between this and the actual loss of species is frightening. In the last 40 years, we have seen a 60% reduction in population sizes of species, the extinction of 10-20% of global bird species, and some of the world's most charismatic animals such as the northern white rhino being left without males; all caused by anthropogenic factors, including climate change, deforestation and poaching. It is important to solve the issue of climate change, not just for ourselves, but for wildlife across the globe. And so we actually have somewhere left to live. Just a thought.

So, what can we do to get our MPs to take notice and actually show up to meetings regarding the largest drama facing the planet? Well one of the simplest things you can do is contact your local MP. As a student you may even have two, one from your university address and one from your home address. If this is the case, write to both MPs.

There are also climate marches going on around the country organised by both Extinction Rebellion and Youth Strike for Climate. Make your voice heard so that policies are changed. We only have one planet to live on - it's probably worth not completely destroying it.



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No More Darren Moore

West Brom decided to sack manager Darren Moore, despite the team being in playoff contention.



Image: Soccer Souls

Will Pickworth
Football

West Bromwich Albion's decision to sack Darren Moore following a 1-1 draw with Ipswich Town sent shockwaves throughout the footballing world. The

Baggies were lying in fourth place, and, whilst it looked that the automatic promotion spaces were out of reach, this was a team that seemed well placed to challenge for an immediate return to the top flight through the Championship Play Offs.

It was clear to see that the West Brom board had started to panic about the potential costs of failing to get promoted this season. Albion have received £41.5 million in parachute payments this season following relegation, but next season this will decrease to £34 million and £15 million the year after, exemplifying the financial importance of a quick return. This decreased income, coupled with owner Guochuan Lai's refusal to invest into the club, means that West Brom would likely lose many of their key players such as Matt Phillips and Jay Rodriguez amongst others, making it harder to achieve promotion in future years.

Moreover, despite Albion lying in fourth place, Moore's side had been in poor form since the turn of the year, having picked up just four wins in eleven, having not won at home since Boxing Day. There were real worries at the club not just about being nine points off the top two, but also about missing out on the play offs with just a seven-point gap to Bristol City who had a game in hand on West Brom. Combined with a leaky defence which Moore and his coaching staff had failed to shore-up throughout the season, the pressure on the manager was only going to build. Added to this was the stubborn insistence of

the coaching team to "play out from the back" despite this having led to numerous errors throughout the season.

Additionally, it has been argued that The Baggies have the best squad in the league, which has meant that often West Brom have been saved by individual moments of brilliance. Added to this has been the poor tactics which Moore has often been criticised for; the continual playing of Gayle on the left-wing, despite being one of the league's deadliest poachers, enraged many.

First Team Coach James Shan has overseen the past two fixtures, playing a more pragmatic style of football, which has resulted in two wins and two clean sheets over Swansea and Brentford. It seems as if Shan will get the job until the end of the season which has infuriated many West Brom fans, critical of the club not replacing Moore appropriately by giving the job to someone even less experienced. This seems baffling when the club is desperately worried about the costs of not achieving promotion this year and begs the question of why Moore was sacked in the first place.

Overall, whilst Darren Moore's sacking came as a shock, he will always be thanked and loved as a club legend, not just for healing the divisions that had become so evident during Tony Pulis and Alan Pardew's reigns. Yet, his sacking was perhaps not as harsh as it looked on the surface.

Don't Mention the VAR

Manchester City's comeback against Swansea was mired in controversy - with VAR at the centre of it.



Image: Sporting Life

James Felton
Football

Swansea's best first-half performance of the season, and in several years, saw the Welsh side go 2-0 up

against Manchester City, the defending Premier League champions, in the quarter-finals of the FA Cup.

The hosts knew that it would be a difficult task holding onto that half-time lead, no matter how impressive the first 45 had been. Manchester City ramped up the pressure in the second half, bringing on Sergio Aguero and Raheem Sterling. City managed to level the scores through Bernardo Silva's world-class finish and a converted penalty.

In the 88th minute, Sergio Aguero popped up to score an outstanding header in what was to be the winning goal. It, however, was several yards offside, and, yet again, VAR would have disallowed the goal, without any major complaints from the City fans and players. Whether or not Manchester City would have gone on to win the game anyway, despite these decisions, is of course something we will never know. But these VAR incidents ruined what was, indeed, a great game of football and have ushered in more criticism of VAR.

These criticisms, however, are not that VAR was used, they are that it wasn't used. Indeed, the main point of contention was that Swansea, by dint of being a Championship side, were not allowed to use VAR. Earlier on in the season, the FA had decided that only Premier League teams were allowed to use this relatively new technology in the FA Cup. Indeed, the Wolves - Manchester United match, played on the same day, had VAR in operation.

This shows that teams do not operate on a level playing field, and thus makes the defeat all the

more sour. Either all teams should be allowed to use VAR, or none. Moreover, the Liberty Stadium has both the capabilities of using VAR and the precedent of having done so before, having used VAR for last season's quarter final match in the FA Cup against Tottenham. There would have been no additional financial constraints in setting up the technology, for example, one of the arguments used to say why only Premier League teams should, at this early stage of the technology, use it.

Pep Guardiola, after the match, apologised directly to Swansea. He said that "you have to ask the authorities why VAR is not here... I am sorry. I don't like to win games when decisions are wrong. It's not easy." With the FA Semi-Finals featuring Wolves, Brighton and Watford, the FA's decision not to allow VAR has cost the Swans the best chance they will ever have to even be in with a shout of winning the FA Cup, six years after winning the League Cup.

There are sound logistical and economic problems with VAR. VAR is also not to everyone's liking, and wrong decisions will still be made even with it. However, VAR being used in some matches, and not others, is simply not fair. In an age where the Premier League is getting richer and richer, whilst Football League clubs are having financial difficulties, there seems to be a growing gap between the English football elite and the rest of us.

Whilst the FA Cup may be the most romantic club competition in the world, and there are still many moments of "the magic of the cup", it is not always the fairest.

Top Teams Triumph in FA Cup Quarters

Only Premier League teams remain in the FA Cup before the semi-finals at Wembley.



Image: Reuters

Millie Warrilow
Football

Manchester City's stunning second half performance saw them come from 2-0 down to beat Swansea 3-2 in the FA Cup quarter final on Sunday. It was Sergio Aguero who proved to be the difference maker; scoring the winner to keep the Blue's quadruple dreams alive, after being brought on in the 69th minute.

The controversy surrounded by the off-side winner was a harsh defeat for the hosts, who led by 2-0 after 30 minutes, with a penalty from Matt Grimes and Bersant Celina's astonishing finish for the second. Swansea manager, Graham Potter, told BBC Sport that he has "nothing but pride and admiration for my players... VAR is not here and that's life and I wouldn't like that to take away from the quality of our performance and from Manchester City."

City have now scored more goals than any other side in the FA Cup this season.

Brighton will now go on to play favourites Manchester City at Wembley in the first semi final on the 6th April after a phenomenal comeback at The New Den - coming back from 2 goals down with just 2 minutes to go.

Millwall's chances of booking a place in the other semi final ended with the dreaded penalty shootout when Jake Cooper crumbled during sudden death, firing his penalty over the bar.

Brighton will now advance to the next round of the cup for the first time since 1983.

Watford faced Crystal Palace away from home in their fight for a trip to Wembley, and although Crystal Palace may have beat the hosts on the road to the 2016 final, Saturday's game proved too much of a battle for The Eagles to advance.

Etienne Capoue saw The Hornets go into the second half 1-0 up before Michy Batshuayi levelled. Batshuyai will be disappointed that he did not grab a second after his hard work throughout the game.

However, it was second-half substitute Andre Grey that grabbed the headlines, scoring past Vincente

Guaita just two minutes after stepping foot on the pitch at Vicarage Road, sending Watford into the FA Cup semi-final.

Watford boss, Javi Garcias' preparation for the quarter final proved effective, after choosing to rest seven of his players against Manchester City in their league game last weekend.

Watford will now play four-time winners Wolves at Wembley on the 7th April after their historic 2-1 win against Manchester United at Molineux.

For Wolverhampton Wanderers, this will be their first FA Cup semi final for two decades and the support behind Nuno and his team in the city has continued to remain strong following last season's promotion and strong performances in the Premier League.

The hosts were dominant over The Red Devils under floodlights and were seen to outclass them during the second half. Sergio Romero, who was in for David Gea, had been the difference in keeping United level; pulling off crucial saves against the likes of Raul Jimenez and Diego Jota.

On the night, Wolves proved to be unstoppable, and their hard work was finally rewarded with 20 minutes remaining, when the Mexican Jimenez fired one home. It then came with no surprise that their lead was doubled just 6 minutes later after a run from the halfway line saw Jota run on to slot the second past Romero.

Wolves are playing with a real level of quality in their side and will now deservedly be heading to Wembley. Their pace and drive is enough to challenge any team left in the FA Cup and they remain the ones to watch.

Surprise KO at UFC London

The UFC saw a rare visit to London this Saturday with Darren Till facing Jorge Masvidal at the O2 Arena.

Ryan Wan
Mixed Martial Arts

Despite being a Fight Night event instead of a full blown UFC event, there were still 16,000 fans in attendance. Unfortunately, Till and the UK fans did not get the fairytale ending that they wanted, with the Liverpoolian being knockout by the veteran Masvidal.

Till looked dangerous early in the fight with a straight right knocking his opponent to the canvas, but he was unable to finish him off.

In the second round Masvidal replied in kind with a huge left hook connecting with the jaw of Till. He appeared unconscious before hitting the mat, whereupon the referee called the fight and covered the prone fighter before further damage was inflicted. The crowd were stunned into silence with the shot seemingly coming out of nowhere.

Till has been a rising star in the UFC, but suffered his first loss last year against then Welterweight Champion Tyron Woodley. This was supposed to be a relatively easy fight against a veteran fighter with a spotty record to get Till back on the right track, but there is never a sure fight in the UFC. One strike can change the whole complexion of a bout.

Whilst there are already rumours that Till will look to move back up to Middleweight, where he fought at in his early career, this loss will only intensify the speculation. Alongside this latest defeat, Till has failed

to make weight for two previous bouts, although he was still victorious in both. The move would mean a less intensive weight cut, but it would also reduce the reach and size advantage that he currently has.

The Englishman is still very young at the age of 26, so one would expect to see much more from him despite this minor set back.

However, there was plenty of UK talent on display. Liam Edwards won via split decision against Gunnar Nelson. Nathaniel Wood won a third successive fight by submission and Molly McCann become the first English female fighter to win in the UFC.

Another notable name on the preliminary card was that of Joseph Duffy, who lost via unanimous decision to Marc Diakiese. Duffy has an impressive 38 second victory over Conor McGregor via an arm-triangle choke, although this was nearly a decade ago.

There was also the announcement that former Middleweight Champion Michael Bisping would be inducted into the UFC Hall of Fame. Bisping has a long career, kick started by winning the Ultimate Fighter Season 3 and ending with a 30-9 record, including more than a year as Middleweight Champion.

Till is seen by many as someone that can fill the hole left by Bisping in the UK, but he has a very long way to go. Hopefully events like this will help show Dana White and co. that the UK has a thriving MMA scene and we will be able to see more of them compete on the main shows and even challenge for gold.

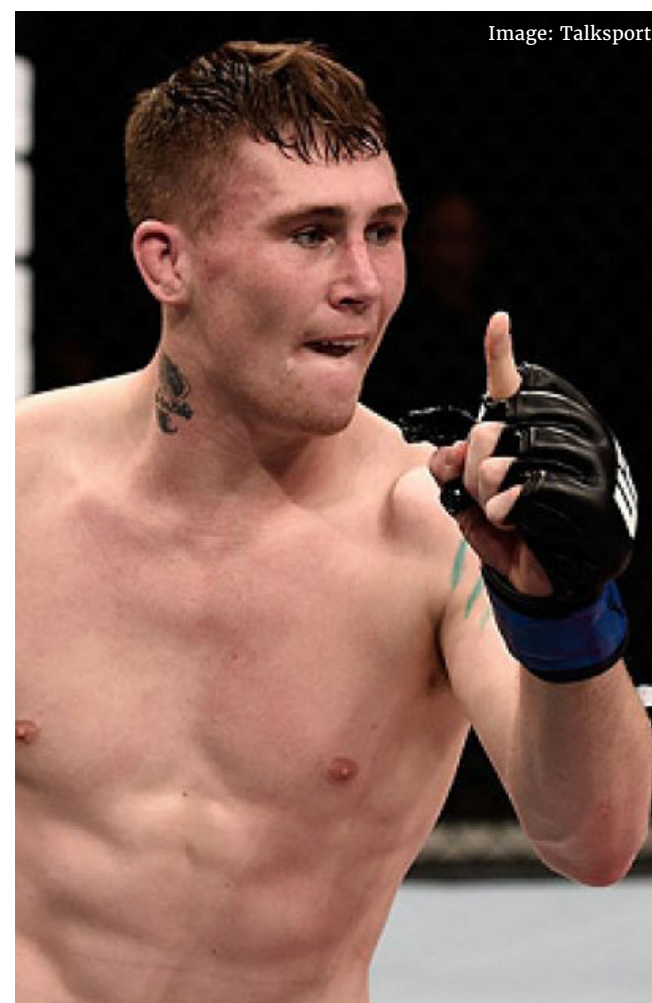


Image: Talksport

Wales Wyn Again for Warren's Gat-trick



After Wales' third Grand Slam victory under Warren Gatland, *The Gryphon* takes a look back at what each team can take away from the tournament leading up to the World Cup.

Alex Passingham
Rugby Union

Wales confirmed their status as the best team in the Northern Hemisphere with a dominant performance against a sorry Ireland team at a wet Principality Stadium. A deft chip from Gareth Anscombe allowed Hadleigh Parkes to score in the opening minutes for a lead that Wales seldom looked like relinquishing. The result proved a fitting end to Gatland's final Six Nations with the coach's third Grand Slam triumph of his eleven-year tenure. Under Alun Wyn Jones' leadership, Wales have reaped the rewards of a simple game plan that backs their defence, work rate and fitness to throttle the life out of opponents. World Cups are not won with style points and such a strategy is often rewarded in the pressure cooker that is knockout rugby.

Ireland were suffocated by the Welsh defence, their pressure at the breakdown and the miserable conditions, and looked a shadow of the side that defeated New Zealand in the autumn. The usually infallible Murray-Sexton halfback axis was well below par in Cardiff and for most of the tournament. Their forward pack has also lacked the carrying power that wore teams down during their 2018 Grand Slam. It must trouble Joe Schmidt that his team lost both their games against top tier opposition (Wales and England)

by huge margins, especially in a World Cup year. While they will still be contenders, teams will not fear Ireland as they might once have done.

England showed that they are capable of exceptional physicality and defence, but also betrayed mental frailties that Eddie Jones acknowledged after an extraordinary draw with Scotland. Racing to a 31-0 lead after half an hour, revenge for last year's Murrayfield defeat looked certain, before a remarkable Scotland comeback levelled things. England looked rudderless and lacked a plan 'B' in a second half, with echoes of their agonising defeat in Cardiff. When Scotland scored with minutes remaining, the greatest comeback in test history threatened to derail a reasonably positive tournament for England, who only saved face with an injury time score from George Ford. The discovery of a genuine openside, Tom Curry, is surely England's find of the tournament, and Jones' men know they have it in them to beat anybody in the world. Yet, questions remain about their leadership, game management and ability to deal with passages of play where momentum swings against them, a pre-requisite for any World Cup winning side.

Scotland had their hearts broken at Twickenham in a 38-38 draw, the highest scoring draw in test history, that saw them retain the Calcutta Cup, but fail to record a first Twickenham win since 1983. The thriller at Twickenham rounded off an otherwise

disappointing campaign for Gregor Townsend's injury ravaged side, with potential victories against Ireland and Wales slipping through their fingers. In Finn Russell they have a mercurial fly half able to unlock any defence, while Darcy Graham and Sam Johnson added to established names like Stuart Hogg to provide genuine firepower and take better advantage of the combative back row. Their issue remains mixing it with the best in the world up front, as well as having the game management to edge out close matches.

France did enough to keep coach Jacques Brunel in his job, but little else. Their victory in Italy owed more to their opponents' deficiencies than to their own brilliance. But, with their cohort of young talent such as prop Demba Bamba, full back Tomos Ramos and centre/fly half Romain Ntamack, they are likely building for a home World Cup in 2023 rather than 2019. The same questions over fitness and temperament remain for Les Bleus – were it not a World Cup year, Brunel's job would surely be on the line.

Italy showed glimpses of potential at home to Wales and Ireland, but picked up yet another wooden spoon and finished without even a bonus point. They will rue the errors in attack which may have cost them a victory over France. Yet, in truth, they remain far from genuine competitors.

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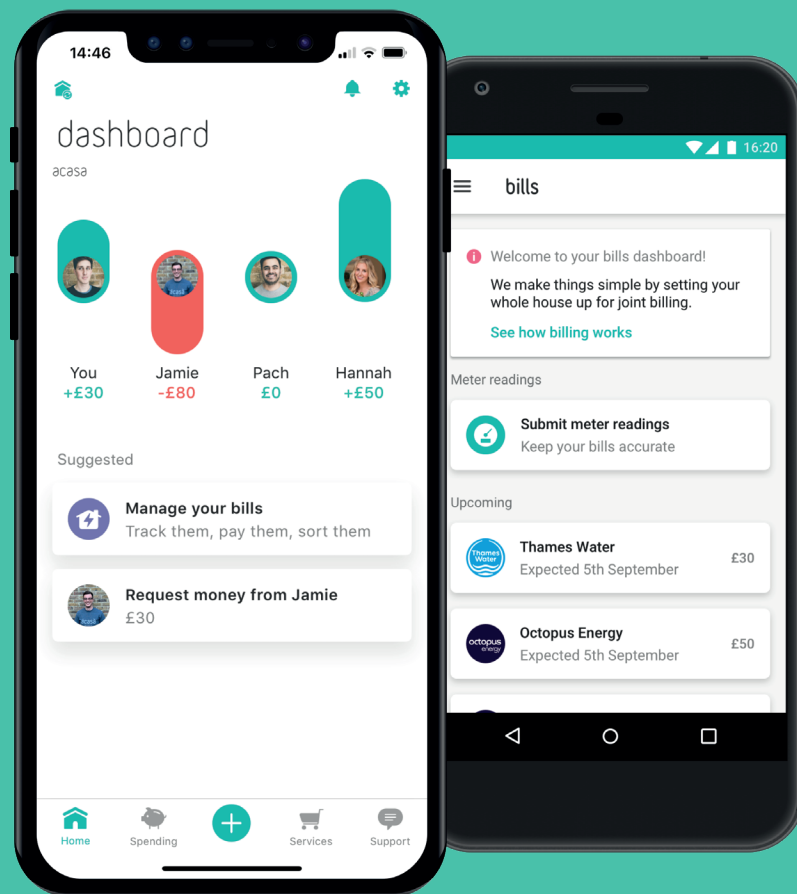
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