



# THE GRYPHON

The official newspaper of Leeds University

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Image: Polly Hatcher

## The Gagging of Academia

*The extensive use of NDAs at UK universities has been called into question by academics and lawyers alike.*

**Robbie Cairns**  
Editor-in-Chief

Universities in the UK have spent around £87 million since 2017 on pay-offs that included non-disclosure agreements ("NDAs"), and are now being accused of preventing allegations of bullying, discrimination and sexual misconduct from becoming public.

The news comes after the BBC sent Freedom of Information requests to 136 universities around the UK, asking how much they had spent on settlements that included 'gagging clauses'.

Gagging clauses and NDAs are conditions of employment or settlement which explicitly forbid employees from publicly disclosing information about their employer or workplace, or sometimes about the nature of any dispute or the value or existence of a monetary settlement.

Due to their highly restrictive nature, and in recognition of what is often an inequality in bargaining power between

employer and employee, Universities UK, the representative organisation for Universities in the UK, told The Guardian that they "expect senior leaders to make it clear that the use of confidentiality clauses to prevent victims from speaking out will not be tolerated."

Although settlements involving gagging clauses or NDAs can offer a speedy resolution to accusations of misconduct, they do not prevent issues of misconduct from reoccurring to other members of staff. The danger of such a common use of NDAs then is that universities may be prioritising short-term fixes at considerable financial costs, rather than bringing about long-term and positive change through serious self-analysis and self-investigation.

Nevertheless, the fact that NDAs are believed to have been included in around 4,000 university settlements across the UK since 2017 indicates just how widespread the issue truly is.

In an interview with the BBC, Anahid Kassabian, a former music professor at the University of Liverpool who felt that she was "bullied" out of her 10-year position, said:

"I think very frequently we are put into positions where we are financially without recourse and have to sign the non-disclosure agreement or not be able to eat and live. And that, in and of itself, is a technique that ought not to be possible from Universities."

In response to Kassabian's comments to the BBC, the University of Liverpool said: "We refute these allegations in the strongest possible terms. Ms Kassabian was not subject to discrimination or bullying and the university did not fail to make reasonable adjustments. Settlement agreements with a standard confidentiality clause are used for a range of cases including conduct, capability and redundancy. As we too are bound by confidentiality, we are unable to provide specifics in relation to her case."

### Academics in Mental Health Crisis

Those working in academia are under more pressure to produce results than ever before.

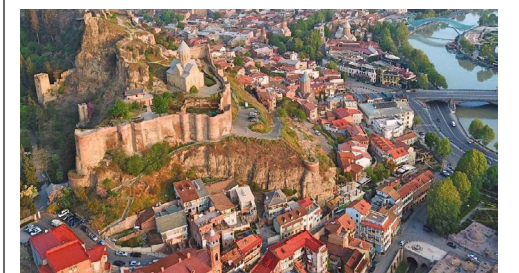
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### Travel off the Beaten Track

Take a look at some alternative summer plans and how to travel on the cheap this summer.

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### The Porn Ultimatum

Views discusses the recently announced porn ban and its potential consequences on personal privacy.

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**Porn** hub

### The Folau Fallout

Folau's homophobic comments have been met with backlash from both rugby players and twitter users.

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Editor of the Week

## Emily Merrill

Following a brilliant interview in the blogs section last month, Emily Merrill has only gone and landed herself a book deal! Her debut novel, *Four Years*, is set to be released this Autumn, and we can't wait to read it – who knows, maybe the Arts section will do a cheeky review?

Quote of the Week

“Plastic comb or metal binding?”

The words every final year student writing a dissertation heard an hour before their deadline this week. Congratulations to all those that handed their's in!

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# Editor's Letter:



Dear readers,

And now my watch is ended. After twelve issues of dank journalism and unsuccessful phone hacking, I am now officially redundant. At the end of this month, I will be hanging up my sinister editor's cape and moving on to pastures new – most likely a dead end job with no future career prospects, à la the lingering curse of studying an English degree. And,

unlike our darling Theresa May, when I say I'll be leaving Leeds University Union on 31st May, I mean it. I wish I could pull a Wolf of Wall Street and stay with The Gryphon until the bitter end, bringing it to financial ruin in the process, but every journey has an end, and ours must end nonetheless.

As you read these words, I say goodbye to writing my editor's letter at midnight on a Thursday, to aimlessly popping semicolons into sentences that don't need them; and to shamelessly overusing power of threes. This means we'll also have to say goodbye to those weekly digs at my predecessor, Reece Parker. Now, when stepping aside last year, Reece's means of saying goodbye involved leaving The Gryphon in an alleged financial heap, with broken software and an outdated handover – and that was still the most effort he put into anything all year. Unlike Reece, my goodbyes come with a little bit of elbow grease. As such, I thought it would be a nice idea to analyse some of the ways that people better than I have managed to bid adieu.

**“What we call the beginning is often the end. And to make an end is to make a beginning. The end is where we start from.” – T.S. Eliot, 1941**

At first glance, this makes sense; the end of one journey marks the beginning of the next, therefore we can't possibly start our next adventure without first setting off from the foundation that an ending brings. It's a classic chicken or egg scenario. But how can we end without first beginning? Sometimes I think people just accept what T.S. Eliot says as gospel because anyone sounds clever when people refer to you by your initials. For instance: “Give credit where credit is due / Know that I don't give a number two.” You know who said that? A.M. Pérez... aka Armando Christian Pérez... aka Pitbull.

**“All we have to decide is what to do with the time that is given to us” – Gandalf the Grey, 3019, The Third Age**

Perhaps the most heart melting piece of dialogue from the entire LOTR franchise, Gandalf teaches us that, rather than bemoan the relatively short amount of time we have in the places and roles we love, we should actively make the most out of our opportunities while we still have the chance. However, only a few minutes after he said this, Gandalf was ripped away from us by a balrog #NoSpoilers #ShouldHaveFlown. So, although we must make every minute count, sometimes you just don't have as much time as you originally thought before a 14 foot demon thingy whips you down into the quite literal representation of hell that is post-university life.

**“How lucky I am to have something that makes saying goodbye so hard” – Winnie the Pooh, 1928**

I think everyone's favourite honey enthusiast and talking bear – I will not hear a fucking word about Paddington – got it spot on here. It seems like only yesterday that I first entered The Gryphon office, a shy and spotty fresher, asking to write a review of Ben Howard's *I Forget Where We Were*. It's been a long and boring story since then, but I wouldn't change a second of it.

Because Leeds will forever be the place where I had post-exam pints in Terrace, where I watched the three lions almost bring it home in the summer of 2018, where I made overpriced salads for people whose diets consisted solely of avocado and feta cheese, made my way through Pizza Cano's entire back catalogue, wrote 77,000 words of assessments, experienced a dark but fleeting addiction to rosé wine, the place where I wrote my first Gryphon article, and where, now, I write my last. The University of Leeds will always be a part of me, and in saying goodbye to it, I can't help but feel like I'm saying goodbye to the best thing about myself.

So, to all the editors, writers and friends who have made this year possible:

*Ciao, arrivederci, bon voyage and adieu,  
Auf Wiedersehen, I'll be seeing you then, totsien to you too,  
Namaste and sayonara, the opposite of bonjour,  
Farewell and good fortune, until we meet once more.*

Thank you for everything. I hope it's been as much of a pleasure for you to read The Gryphon this year as it has been for me to edit.

Never stop staying classy,

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

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# Exec Columns:



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So it's our final column, and the final countdown begins! This week is always a highlight of the year as we've been celebrating students' successes, recognising all the work you do to make students' lives better. The work of everyone who volunteers throughout the year on committees, as reps, Lib-Cos and as members of societies has such a positive impact.

On Tuesday is the penultimate Give &

How time flies! It seems like only last week that students were heading home for the Easter holidays, and now the campus is thriving again. One thing that will always amaze me about working at LUU is how it can simultaneously be such a great workplace and a social space for friends to catch up and drink coffee and console each other about the looming threat of exam season.

What an exhausting week! In between all the awards ceremonies, I've been looking after the cutest baby in the world after becoming a Dad last month. The result? An average of four hours sleep a night and a massive to-do list.

Perhaps what I'm most excited for though is the upcoming Environmental Act panel discussion, which I'll be chairing some time soon. With the

This week is celebrate week, and this year we're making it all about celebrating EVERYONE on campus. Although we've had glitzy ceremonies every day this week, recognising all the incredible work a whole host of people have put in at LUU and Leeds, we're also encouraging people to celebrate each other and themselves regardless of whether they are attending any of

Hiya everyone! This week has been super hectic, but for all the best reasons because it's CELEBRATE WEEK! It's been so lovely to hear about all the amazing things you've been doing throughout the year, and it makes me so proud to represent you.

Additionally, it's also been the start of more focus groups to look at being Working Class in Leeds. I'm learning so much about what more we can do to

Well I guess this is it then. This is goodbye. A day I thought would never come, but alas, here we are and I'm trying to think of words to wrap it all up. Except, the thing is, I don't really need to wrap it all up.

In the midst of the drama and revelry of Celebrate Week, it seems that things really have not slowed down: Free sanitary products are being trialled in two student facing locations across

Take debate night evening, discussing freedom of speech. It's bound to be an interesting topic of discussion, so make sure you get to Pyramid Theatre by 5:30pm, so you can have your say.

Tuesday May 7 is also the final day to register to vote for you to be able to vote in the upcoming European Parliament Elections, so make sure you get it done! If you're an EU student, you can also vote in these elections, but you need to

But before exams get here, we at LUU have been acknowledging all the fantastic work that has taken place on campus throughout the year during this year's Celebrate Week. It's been so hectic this week it seems to me like we should have given ourselves a few extra days to properly celebrate; there's so many fantastic groups and individuals out there who deserve all

government's climate change bill in the pipeline, we want to brainstorm a whole host of ideas we think the government should take into consideration when making plans about the future of the planet. The likes of Hilary Benn and Alex Sobel have been invited to take part in the discussion, and we're looking to get a few more key public figures down to share their key insights. Please do

the awards ceremonies.

Tonight is the Riley's awards and I'm so excited! We've had over 500 nominations which shows how incredible all the people involved in our clubs and socs truly are - I wish all of you could receive an award for your hard work! We'll be celebrating all of them tomorrow and people can watch in Old Bar from 7pm.

make the University a more welcoming space for everyone. An idea about the University doing more to support Working Class students is going to forum in a couple of weeks so fingers crossed that passes! I'm also putting together some information about LGBT+ spaces in Leeds for a guide I'm creating, so if you have any suggestions please let me know.

This is the final column I'll be writing

campus, with increasing buy-in from the University.

Sensible drug policy, influenced by the incredible response you all had to the survey we conducted, is continuing to be discussed with student support at the absolute forefront. And finally, mental health strategy for the university is growing momentum again and I can't wait to see where Amy Wells takes it next year.

fill in an extra form - you can find this at [vfyf.co.uk/eu-citizens](http://vfyf.co.uk/eu-citizens). It's probably going to be an interesting election, so make sure you can vote!

It's been a pleasure to represent you as your Union Affairs Officer so far this year, and we've still got two months of working for you, so pop in to the Student Exec office and let us know what needs changing to make your lives here in Leeds easier.

the recognition in the world - well done to you all!

Although I've been informed that this is the last issue of The Gryphon this year, I'll still be hanging around the office for a couple of months. There's still a few aims I set myself at the start of the year that I want to get ticked off my list before I even start to think about summer plans!

come along to have your say as well!

I've been trying to include all the Student Unions in Leeds in this upcoming discussion, and I think it's vital that all the Leeds SUs build strong bridges between one another if we want to see concrete changes in this city. Students are much stronger when we all come together, and we too often tend to forget about each other.

I'm super proud to be able to present so many awards to so many amazing students and although it feels like the start of the end of my time as Activities Officer, it is a reminder of why this job is incredible. I'm so lucky to be here for another year to continue to see all the brilliant stuff you're all doing.

as E&D officer, so I'd like to give a huge thank you to Robbie for his amazing work with the Gryphon this year - he managed to make me pick one up, what a feat! He's been the best editor ever, and I'm so proud of everything he's achieved. Also, huge love to my fellow Exec members, the year wouldn't have been anywhere near as good without you and I can't wait to be friends forever.

Thank you all so much for an incredible year representing your welfare issues, and I'll see you around while I trudge through the final year of my degree.



# New Report Sets Out Achievable Targets to Make Leeds Carbon Neutral

Georgie Davis

According to Sir David Attenborough, “right now, we’re facing a man-made disaster, the collapse of our civilisations is on the horizon. But together we can make real change happen.”

His hope that the planet can be saved from global warming is echoed by a new report from the Leeds Climate Commission. The report sets out targets to make Leeds play its part in reducing global emissions by becoming a carbon neutral city by 2050, or even as soon as 2030.

The report states that to stay within the United Nations recommended 1.5 degrees temperature increase target, between now and 2050 Leeds will not be able to exceed its carbon budget (amount of carbon emissions) of 42 million tonnes.

This means that in relation to 2005 levels, by 2030 Leeds will have had to cut carbon emissions by 85% and 100% by 2050 to make it a carbon free city. Crucially, according to the Chair of the Committee and Professor of Environmental Policy at Leeds University Andy Gouldson, “it is technically, and to a large extent, economically possible for Leeds to become a carbon neutral city and meet the carbon reduction targets in line with the global targets set out by the UN.”

The report advises how carbon pollution can be cut

significantly through “transformative action in all parts of the city.” Such action includes switching the district heating to decarbonised hydrogen, accelerating production of electric vehicles, ensuring that all new buildings are carbon neutral and encouraging a significant increase in levels of walking and cycling.

Drastic domestic behavioural changes are also required. Food waste would need to be cut by 80% and meat and dairy consumption would have to fall by a third.

These changes would not only make Leeds a more environmentally friendly city, it would also improve



the health of residents by reducing air pollution as well as boosting the local economy through investments in renewable energy and future technologies.

Encouragingly, Leeds City Council is clearly committed to the fight having last month voted in favour of announcing a climate emergency and pledged to make Leeds carbon neutral by 2030. Work to achieve this is well under way.

Executive Member for Resources and Sustainability and Councillor James Lewis states: “Leeds City Council are already investing in – and benefiting from – greener technologies such as cleaner and more fuel efficient vehicles, better home insulation, solar panels, and low-energy LED street lighting.”

The University of Leeds is also dedicated to reducing carbon emissions by 35% by 2020 and the sustainability service is working with the council in creating a university carbon strategy after 2020.

Whilst it is clear that the city of Leeds is committed to fighting climate change, it remains to be seen the position of other key players, as necessary changes will require political support from central government as well as business support from investors and organisations.

Yet the message from Attenborough and the report is the same: it’s not too late to save the world.

# Classic FM Launches ‘Revision Hour’ To Help Students Through Exams

Amelia Cutting

As of last Saturday, Classic FM, the UK’s most popular classical music station, has launched ‘Revision Hour’. The student-focused series is dedicated completely to helping young people through the exam season, whether that be GCSEs, A-Levels, Scottish Highers, or University exams.

From 9pm until 10pm, presenters such as popular new music artist Lewis Capaldi, lead singer of Bastille Dan Smith, and Capital FM presenter Vick Hope, will each be taking over two programmes – more presenters are to be announced soon!

The eight-part series has been created by Classic FM and The Student Room, an online student community most young people will be aware of. It aims to offer support, and of course great music, helping students through an often-stressful few months. Many students struggle to balance productive revision with free time – Revision Hour hopes to help them overcome this.

Each weekly programme will be focused on a different theme, including: managing stress, not giving in to procrastination, cramming, and coping with exam panic.

In the first episode, Lewis Capaldi aims to tackle common revision myths, ‘mythbusting’ what does

and does not work, alongside an hour of music specifically chosen to aid revision concentration.

Official audience figures show that more than half a million under-25s listen to Classic FM every week. During the exam season (April to June), these figures have been seen to increase by almost 50%. The station aim to capitalise on this, hoping that the music, ranging from Beethoven to Ludovico Einaudi, along with the practical advice and tips, will be useful for students.

The programme may not just have benefits for study; Director of Study Help at The Student Room, Pete Langley, believes that this hour can also be beneficial for taking a bit of time to yourself, away

from the books, whilst listening to great music and still gaining advice to help with your studies.

He said: “Revision is all about balance, and we believe that everyone could benefit from giving themselves an hour every Saturday to tune in to Classic FM’s Revision Hour.”

Presenter Dan Smith hopes that “[Revision Hour] will be an hour where students can have a think about exams and revision – and also put everything into perspective.”

University of Leeds student, Lydia Smith, believes that this programme will be highly beneficial to students.

She told The Gryphon: “I think that this combination of study tips and music will be of great value to students studying and taking exams.”

As a second year Music and English student, Lydia understands how influential Classical music can be during revision, and says that she would “encourage people to use these sessions as a way of expanding their revision methods and coping mechanisms throughout the exam period.”

You can listen to the show live on Classic FM via the website, radio station or the app, Saturday nights from 9–10pm.





# Young Graduates Need a Postgraduate Qualification to Get Ahead in Earnings

Nikita Zychowicz

New income data released by the UK government has suggested that young graduates in England need a postgraduate degree if they want to earn significantly more.

The UK Department of Education recently published the graduate earning figures for 2018. The data shows that, for students aged between 21 and 30, the average salary is £30,000 for postgraduates, £25,500 for graduates, and £21,000 for non-graduates.

According to the data, up to the age of 30, postgraduates earn on average 40%, or £9000, more than non-graduates. In contrast, graduates earn on average 21%, or £4500, more than non-graduates.

A similar gap exists when one looks at the entire working population. For workers between the ages of 16 and 64, on average, postgraduates make £40,000, graduates make £34,000, and non-graduates make £24,000. This means that, on average, postgraduates earn 67%, or £16,000, more than non-graduates, while graduates earn 42%, or £10,000, more than non-graduates.

The latest data shows that the pay advantage for young graduates in England is narrowing, with the pay gap between graduates and non-graduates

decreasing from £6000 in 2008 to £4,500 in 2018. It also shows that a lower number of young graduates are working in “high skilled” jobs in 2018 than in previous years.

These figures demonstrate a whole decade of wage stagnation and decline in real terms. Young graduates were earning £24,000 in 2008 and, if wages had kept up with inflation, they should have been earning £31,500 in 2018, rather than £25,500. In real-terms, this means a major drop in earnings.

The average salaries of young graduates also vary greatly depending on ethnicity, gender, and region. Up to the age of 30, male graduates earn an average of

£3,500 more than female graduates, white graduates earn an average of £4,000 more than black graduates, and graduates in London earn an average of £9,000 more than graduates in the North-East.

These figures do suggest that the gender pay gap is lower for postgraduates; the average annual salary of female postgraduates in 2018 was £37,000, while the average annual salary of male graduates in the same year was £38,500, £1,500 more than their female counterparts.

This new income data comes as the UK government undertakes a review of undergraduate fees in England to determine whether they represent enough value for money. The current undergraduate fee in England is £9,250 per year.

UK Universities Minister Chris Skidmore, while welcoming the “graduate premium” in salaries, admitted that “there is clearly much further to go to improve the race and gender pay gap.”

With regards to what is being done to solve the problem, Skidmore stated that the UK government has “introduced a range of reforms in higher education which have a relentless focus on levelling the playing field, so that everyone with the talent and potential can not only go to university, but flourishes there and has the best possible chance of a successful career.”



Image: The Times



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# Rise in the Number of Young Adults Living with their Parents in the UK

Elena Sotelo

Long gone are the days of our parents' generation, when you could afford to buy a house in your twenties. House prices have been steadily increasing over the past few years, and this has had the biggest impact on young people, who often cannot become independent even after graduation. According to The Guardian, the number of young adults living with their parents has increased by one million during the last two decades. As of 2019, 25.91% of young people in the United Kingdom still live with their parents. On average, young people living outside of London will save up to £5,871 each year by going back home.

However, this trend is not something new. Southern Europe countries have been experiencing this crisis on a larger scale for several years now. A great example of this is Spain, where an alarming 53% of adults between 25 and 29 years old still live with their parents. These southern countries have always had late emancipation rates, but the fact that this problem has spread to countries where youngsters could enjoy earlier independence – such as Germany, the United Kingdom and Denmark – shows there is a real problem haunting all young adults, regardless of the culture.

The main issue young graduates have to face is the great gap between their salaries and cost of living



Image: The Cheat Sheet

independently.

The average starting salary for graduates in the UK is £30,000, while the average rent in the city for a one-bedroom flat is £650. In London, this figure rockets up to an average of £850. This forces many young adults, who were already independent during their time at university, back to their parents' home. The average house price in the United Kingdom is £226,234, which has made the average first-time-homeowner age increase since 1960, being 30 as of 2018.

Despite government initiatives such as mortgage schemes and buying incentives, fewer young adults

are interested or able to buy a house.

This trend is having a negative impact on population growth, as the inability of young people to become independent is directly linked to the decreasing number of babies being born in the United Kingdom.

One of the main consequences of this situation is the impact it has in young people's wellbeing. Ever since we are young, we are presented with some life expectations many of us will be unable to fulfil. After getting into debt by going to university, many graduates will be forced to go back to living with their parents. This can have a serious impact on their confidence and mental health.

Parents are also affected negatively by this situation, as they have to maintain their children for longer than they initially expected. Although many parents do charge their children for staying at home, making them help to pay the rent and other living costs, over half of them charge nothing at all.

Despite this discouraging situation, many youngsters are still positive they will be able to afford to buy a house after their twenties. Life has changed considerably since the 1980s, and the fact that you have to go back to live with your parents does not mean you have failed. This situation has become an opportunity for many youngsters to achieve the financial stability they need to finally become completely independent.

## 1 in 5 Young People Admit to their Finances Being 'Out of Control'

Beatriz Casarrubios Lopez

Do you find yourself living in your overdraft, mindlessly spending and feeling like your finances are completely out of control?

It's likely that you do, as it has been revealed that 1 in 5 young people admit that their finances are completely out of control, according to financial wellbeing expert Neyber.

A staggering 70% of people under the age of 34 regularly borrow money in order to pay for their daily living expenses. Unsurprisingly, 61% said that their life would massively improve if they could manage their money better.

It also appears that the controversial payday lenders, who often charge extortionate interest rates, are used predominantly by young people, with 8% of 18-24-year olds having used one. In 2013, Labour MP Stella Creasey was a driving force in capping how much these companies can charge, of which some would charge interest rates of 4,000% or more. It causes extremely toxic debt for young people, and in most circumstances young people are using loans to pay off other pre-existing debts.

Furthermore, there are also ethical issues regarding these payday loan companies and their advertising tactics. Wonga infamously used adorable grandparent figures, Betty, Joyce and Earl, in their adverts to soften the blow of an APR rate of 4,214% (2013). The company attempted to appear friendly and cute,

whilst financially haemorrhaging young people's bank balances.

Head of Employee Wellbeing at Neyber, Heidi Allan, explains how circumstances such as job uncertainty, fluctuating wages due to zero-hour contracts, university loans and increasing rental costs are contributing to young people's poor relationships with their spending. Allan suggest that employers should take more of an active role to help kick start a positive relationship with their finances.

**"70% of people under the age of 34 regularly borrow money in order to pay for their daily living expenses"**

Advice from the financial expert includes encouraging employees to build a budgeting habit, which emphasises the importance of living within your means and beginning to save, helping to put an individual in control of their finances.

Most young people start out with no credit score and are unable to gain approval for financial products. However, with help and advice from employers they can offer this access, providing support and better forms of finance.

Financial education is also stressed as currently schools fail to provide young people with financial advice. Instead, young students learn the majority of

their money managing skills from friends and family. This is beneficial for those with parents who have a good financial wellbeing – but many people do not. Furthermore, the financial climate has changed and it's extremely different from that of older generations.

The most important thing young people should be encouraged to do is to save, whether it be long term, short term, or safety net funds. This includes auto-enrolling for your pension and saving in general for your short-term goals. Another easy and great way to save is to have automate savings, so that once you get paid the money has instantly gone into a savings account or an ISA.

Technology is beneficial to us in all manners of ways, but it is very beneficial in terms of managing your money. There are really great banks that give you updates as soon as you've spent your money. You can also find apps that regularly update you on whether you're on track to stay within your budget for the month, as well as options of rounding up your payments and saving or investing small amounts of money.

Lastly, the most important piece of advice was to get imaginative with your money. By starting to save, managing your debts better and developing good budgeting habits, this uncertainty surrounding money can be overcome. Although financial housekeeping should be promoted from a young age, having positive and helpful advice from employers could also be extremely beneficial.



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# Academic Staff – The Forgotten Victims of the University Mental Health Crisis?

**Megan Ardis**  
News Editor

It's been described as an ongoing crisis, ever-increasing levels of students reporting mental health problems. To combat this, universities across the UK have allocated resources to raising awareness of mental health disorders, and reducing the stigma surrounding them.

However, poor mental health is not just a problem for students. Academic staff, often overlooked when it comes to wellbeing, are reporting more mental health issues than ever before. A 2017 study, carried out by researchers from the University of Portsmouth, found that 43% of academic staff displayed symptoms of at least a mild mental disorder – almost twice as prevalent as in the general population.

**“Some of Leeds’ academic staff reported working 60–80 hour weeks, 11+ hour days, and sometimes even Christmas Day”**

In 2017, the University of Leeds was named UK University of the Year. In response, the Vice Chancellor awarded staff an extra day of annual leave as a thank you. On the surface, this seems like a nice bonus. However, some saw it as an empty gesture.

For this article, we looked at statements from a number of academic staff members at the University of Leeds, primarily in relation to the University's decision to offer staff members an extra day's annual leave.

As it is, many academics at the University of Leeds report never taking their full allocation of annual leave. Days off aren't accounted for in workload models. The buildup of work doesn't stop – taking a day's leave often requires working much longer hours

on another day to compensate.

Working as a university academic is not a nine to five job. Hours are flexible – staff have a set amount of work which needs done, and they work until it is finished. At first glance this might seem ideal, but ever-growing workloads ensure that it's a curse, not a blessing. Some of Leeds' academic staff reported working 60–80 hour weeks, 11+ hour days, and sometimes even Christmas day, just to keep up with the high demands of their job.

A survey carried out by UCU, The University and College Union, revealed that 74% of Nottingham Trent University staff work at least 6 extra hours a week, with 29% working more than 11 extra unpaid hours regularly. 94% of staff revealed that their workload impacts on their mental health, with 51% admitting to finding it unmanageable most of the time.

In a statement to The Gryphon, UCU said:

“[We are] extremely worried about the increasing mental ill health of staff in the sector and will be discussing a number of policy-making motions addressing mental health issues at [our] annual Congress in May. These relate to the effects of job losses, workloads and stress on staff mental health, with a focus on staff on insecure, casualised contracts, disabled staff and LGBT+ staff.

“[Motions] include campaign plans to push for adequate mental health support for staff and students, alongside fighting against the workplace practices which contribute to this blight on Universities.”

The University of Leeds has resources in place for staff members experiencing mental health problems, including their Staff Counselling and Psychological Support Service. It seems, however, that the biggest issues lie with prevention of mental health problems, rather than treating them once they arise.

Academic staff at the University of Leeds report feelings of inadequacy, overwhelming pressure, and lack of acknowledgement or respect from the

university. Some expressed that there is often little room for a work-life balance; work becomes life. Juggling a family, kids, and 60+ hours a week in the workplace means that academics often have very little personal time, putting them at serious risk of 'burning out'.

**“[The UCU are] extremely worried about the increasing mental ill health of staff in the sector”**

In February of 2018, Dr Malcolm Anderson, a lecturer at Cardiff University, took his own life at work. The father of three referenced work pressures and long hours in a note that he had left behind. His wife, recalled him working evenings, weekends, and holidays in order to keep on top of his heavy workload.

According to his wife, Dr Anderson had told the university that his workload was unmanageable, but nothing ever changed. She expressed that the university work allocation model significantly underestimated the time necessary for many key tasks. This same sentiment has been mirrored by some academic staff at the University of Leeds. They believe that academic workload models must be fairer, more transparent, and that the time allocated for many tasks must be more realistic.

Increased workloads, pressure to publish in the 'top tier', and cuts to funding all contribute to making universities a stressful working environment. More than anything, it seems that academic staff feel undervalued. Often, staff are not consulted on key decisions that affect them; instead, they are told of new changes, and expected to adapt to overcome them.

That being said, when The Gryphon contacted the University of Leeds about the mounting pressures being put on academics, a University spokesperson defended the institution's aims to support its staff:

“Our staff's mental health and wellbeing is very important to us. It's an issue that the University takes very seriously and we provide free staff counselling and support, with many Faculties and services offering support at a local level too. In our most recent Annual Staff Survey, 85 per cent of our staff reported that their wellbeing was supported by their manager, and over 90 per cent of our staff reported that they felt supported by their peers and that they could cope with the challenges at work, and that they were aware of the support available.”

Although recent years have seen a reduction in negative attitudes towards mental illness, it seems that the stigma surrounding mental health in the university environment remains prevalent. The testimonies of academic staff presented in this article suggest that the University of Leeds is not exempt from these problems, begging the question: are management so out-of-touch that they don't recognise these issues? Or do they simply not care enough to change them?



Image: Business Collective





Image: The Times

**The Gryphon discusses the recent devastating murder of the journalist Lyra Mckee and the future of activism in Ireland.**

**Jack Bailey**

On the 18th April 2019, Lyra Mckee, a 29-year-old journalist and LGBT activist was shot and killed by dissident Republicans in Derry. The journalist was in Derry to observe rioting on Thursday night following police raids in the areas of Mulroy Park and Galliagh. She was killed by a gunman affiliated to the paramilitary group known as the 'New IRA', who have since accepted responsibility for the murder. Mckee was a young journalist whose work was focused on the hardship faced by many of the youngest generation of Northern Irelanders – those who have grown up in the economically challenging post-Troubles period.

The 'New IRA' have been more active than many observers may realise, being linked to four murders since their formation (believed to be around 2011/12). They have purported links with the hard-left political party, 'Saoradh', who previously sought to justify the use of violence during the rioting in Derry. A pressing worry with the group is that they have a foothold with young, disaffected members of the community from areas that suffer from acute socio-economic deprivation. This young generation are also burdened with high suicide rates, an area of attention that was raised by Mckee in an article entitled 'Suicide of Ceasefire Babies'. They have little or no memory of the Troubles and are unfortunately those increasingly likely to be caught up in supporting the group whose actions led to the murder of Mckee.

The important question to raise is whether, under freedom of speech, organisations that preach extreme views and can be confidently linked with violence and illegal activity, should be allowed to exist. This is a difficult question for states to answer. For example, organisations such as 'Extinction Rebellion', the 'EDL' and 'Britain First' have all been caught partaking in illegal action in recent years to further their cause across the UK. However, it is clear to any level-headed observer that these organisations should not be labelled under the same banner. Nevertheless, it is hard to see how the state could classify who can protest and the manner in which they plan to do so.

One of the most widely held beliefs in the UK is that freedom of speech should be upheld and that individuals have the right to express their views on a level platform. However, when it comes to groups that employ violence, as in the shameful murder of Lyra Mckee, it is clear that the state should act in order to protect the public.

Furthermore, it is unclear if the banning of groups and organisations, along with their censorship on social media platforms, goes any way to decrease the likelihood that the individuals in question are less likely to be involved in

violence. For example, Tommy Robinson, the far-right anti-Islam campaigner, has recently served time in the British Penal system and has ramped up his street-level demonstrations, despite his access to Facebook and Twitter being curtailed.

The question of extreme, hard left and hard right parties and organisations in Northern Ireland is further complicated by the long and fraught history of the region. The inclusivity of Republicans and Unionists in the Stormont power sharing system is a legacy of the 1998 Good Friday Agreement, which aimed to not only strike a balance between the two major contrasting political ideologies in the region, but was also part of the reconciliation process for those who had previously been engaged in militance and violence. The continuation of cross-party cooperation is much needed as power sharing at Stormont has broken down since 2017, a point raised by Father Martin Magill at Mckee's funeral, which prompted a standing ovation by the congregation.

It is evident to all that this was nothing more than the murder of an innocent woman and that violence in the political sphere is unacceptable. In the politically complex navigational waters of Northern Ireland, the real question remains: how far should organisations linked directly to violence be allowed to persist and what are the methods in which those groups can have their violence curbed?

The legacy of Lyra Mckee's murder should be the shattering of political capital, appetite and support for those groups who wish to employ violence to further their political goals.



Image: US Today



# Alternative Travel Destinations

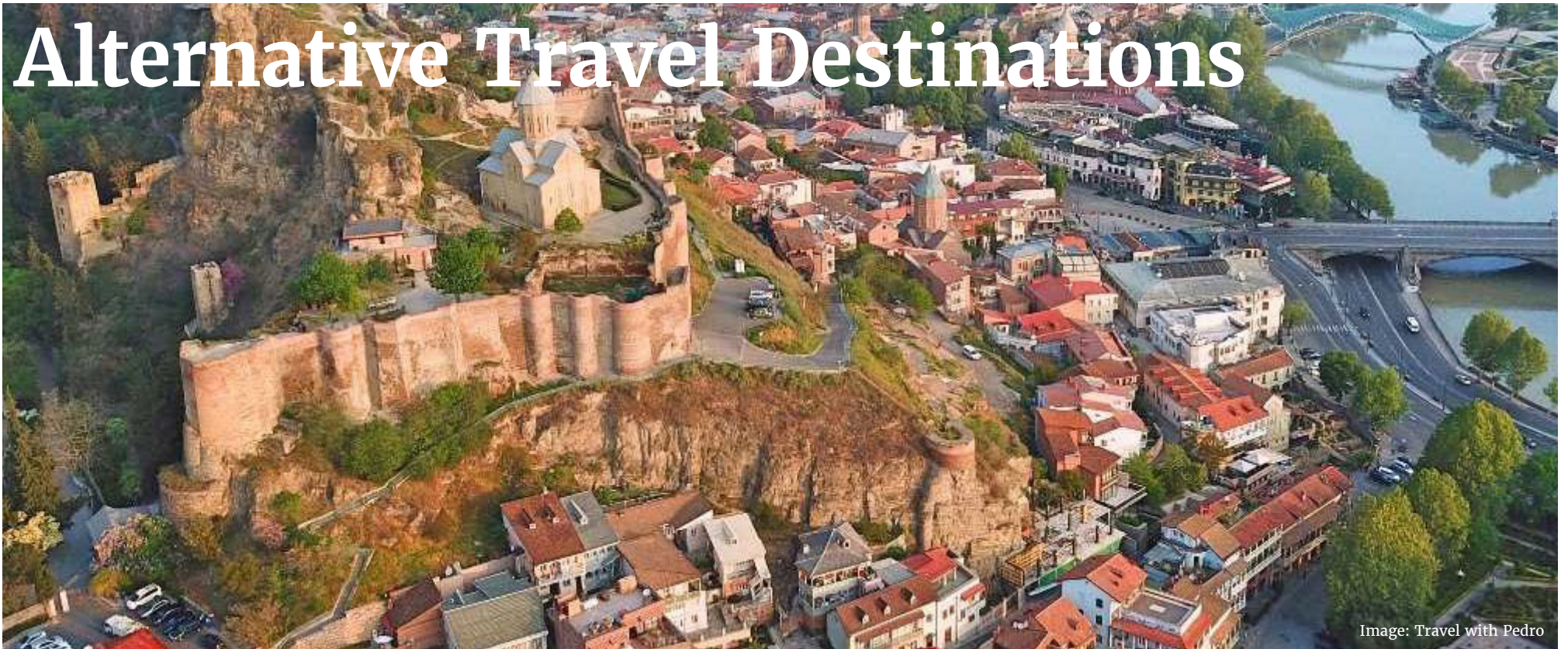


Image: Travel with Pedro

**Amsterdam, Budapest, Tbilisi? *The Gryphon* considers what can be found a little off the beaten track.**

**Ned Bent**

Barring a rabbit being produced from Theresa May's increasingly scrutinised proverbial political hat, soon Britain will officially leave the European Union. It would be forgivable to think that the UK has drifted further and further away from the Continent in the process, but the Gryphon hopes this will not deter people from continuing to explore everything on offer just twenty miles across the English Channel. To do this on a budget is no mean feat – but with a little bit of optimism and a relaxed attitude towards foreign cuisine (plov anyone?), we can assure you that low-cost carriers have the tickets to produce a smasher of a summer holiday, often for the same price as a festival once all is said and done. The travel and tourism sector supported 10.4% of Global GDP and 313 million jobs in 2017 (WTTC), so ignore that washing up your housemate said they'd do three days ago and see if they fancy a bit of Soviet hospitality instead.

As popular as they seem, interrailing classics like Amsterdam, Prague, Venice and Dubrovnik were never designed with mass tourism in mind. Their tight alleys, cheap beer and small selection of properly advertised landmarks have turned many residential neighbourhoods into Airbnb hotspots, representing a lucrative opportunity for homeowners but tearing the heart out of local communities and leading to widespread resentment of the tourists that replace them. Some have rather alarmingly morphed into Meccas for the sock and sandals community; Dubrovnik's authorities issued a footfall warning in 2015 after nine cruise ships docked in the picture-perfect harbour on the same day.

There are obvious reasons these cities appeal so much to young people, but go off the beaten track and you'll be pleasantly surprised about what else is on offer across Southern/Eastern Europe and beyond, sometimes at a fraction of the cost. Keep a look out for deals on flights to Warsaw, Lodz (Poland) and Vilnius (Lithuania) – the nights out are proper (heavy hitters such as Objekt and Amelie Lens have both played Warsaw's Smolna in the last year) and locals are far more open to the idea of a Brit abroad than they might be elsewhere. The gritty, artistic backalleys of Warsaw's Praga district complement the truly divisive

Palace of Culture and Science, a gift from the Soviet Union that looms over the nation built around it. Outside of Europe, Morocco is a safe bet for a cheap and distinctive week away, while Uzbekistan is a hidden gem that is destined to increase in popularity over the next decade.

For a dose of the unknown with a few McDonald's on the way, an excellent pick would be Georgia, a country boasting a city of abandoned spas pillared in ornate marble, an active heli-skiing scene and a techno nightclub hidden under a 50,000 capacity football stadium. Tucked away at the ancient crossroads of Europe and Asia, Georgia has experienced a surge in tourist numbers over the last few years and a non-stop return flight to Kutaisi can be booked for about £80. Varied landscapes of beach resorts, wine-producing plains and staggering Caucasus regions offer enough to amuse for well over a month of travel and cater to a broad variety of tastes.

Capital city Tbilisi is Georgia's beating heart. Carrying a feeling of Paris with a Soviet twist, its tree-lined boulevards hide bars, flea markets and galleries with each of them huddled under an endless stream of gravity defying wooden balconies. There is a youthful energy to this city in what is a traditionally conservative nation; progressive flourishes such as the Chaos Concept Store, Fabrika Hostel and Bassiani Nightclub constantly hint at a young population on the rise. Venturing further afield gives flavours of a historic past – wine has been produced in the region for over 8000 years, ancient churches are often placed aloft mountain passes and brutal Soviet architecture reminds you constantly of the Russian border that lies to the north. Travel is cheap (albeit petrifying – Georgians can treat their roads like rally stages) and adventurers from across the globe can be found enjoying everything the country has to offer, some hitchhiking on budgets as low as \$5 a day.

Taking the plunge and setting your sights on obscure corners of the map can provide you with a clearer picture of politics, religion and language. There is a student loan (perhaps an overdraft at the moment) lining your pocket and some rapidly changing places to see – why not leave the classics for another day?

*Some potentially useful travel tips to hear before you're there:*

Calvert Journal – to find some of Eastern Europe's brightest up-and-coming destinations, look no further than this beautifully presented editorial. Informative travel, nightlife and cultural guides cater to a younger crowd, whilst exhibitions at their Shoreditch HQ showcase the best from Eastern Europe's rising photographers. There's a lot changing to the East of the Berlin Wall, and Calvert Journal is there to document it in style.

<https://www.calvertjournal.com/>

Jack's Flight Club – a brilliant and simple idea that could help you snag the flight deal of the century before your next trip. Enter an email address into their website and Jack will begin to send you weekly ticket deals to destinations across the globe, alerting you to flash sales before the crowds find out and highlighting mistake fares that could leave Los Angeles returns at just £50 (it's happened before). You can upgrade to receive all the deals for about £3 a month – it's certainly one of the more exciting emails to pop up in my inbox.

<https://jacksflightclub.com/>

Gov.uk travel advice – vital if you want to get the lowdown on current affairs. With up-to-date and comprehensive advice from sources you can trust, referring to their detailed country maps and reading through briefings on areas such as terrorism and consular support will give you a clear picture of what to expect before you touch down.

<https://www.gov.uk/foreign-travel-advice>

Maps.me – a lifesaver of an app. The idea is simple – download their regional maps onto your phone before you travel and get access to navigational tools without needing an Internet connection. The app's routing software is a little suspect, but helpful features such as ATM, hotel and restaurant markers ensure that you'll never be caught looking like a lost tourist.

<https://maps.me/>





# The Answer to Hateful Speech is Better Speech

**Inaya Folarin**  
Features Editor

There are two narratives that have dominated the discourse on freedom of speech in recent years. The first is concerned with the real or perceived rise in the extreme far-right, hate crimes and a general increase in hostile sentiments towards groups perceived as vulnerable or marginalised. The second is concerned with the apparent increase in attempts to curb freedom of expression, be that in the media, on the internet, on university campuses or by a general suspicion towards ideas that question the present dominant leftist ideas on issues such as immigration, gender, Islam, feminism and others. However, both narratives agree that the political landscape has become more polarised and that something needs to be done to address the growing divide.

Both concerns are rooted, at least in part, in actual evidence. Statistics have indeed shown that reported hate crimes have increased in the last few years – although many police departments acknowledge that a significant proportion of the increase is due to improved recording and reporting. However, the anonymity of the internet has also given rise to people sending vicious, racist, misogynistic and homophobic online abuse to anyone with little consequence, leading some to believe that this is emboldening trolls in real life. Importantly, actual extreme far-right attacks have contributed to a greater sense that the far-right presence and their willingness to act has increased. Many who highlight these problems call for public institutions, tech firms and the media to censor certain opinions – based on the logic that if the general public is not exposed to certain views, fewer people will be convinced by them and consequently fewer people will adopt them. In addition, they argue that there is a relationship between hateful speech and hateful actions, and thus curbing the former will reduce the latter.

However, as well-meaning as these arguments sound, I disagree with them. Not only because

I believe that they are leading to more harm than good, but also because many of the proponents of these arguments have questionable intentions. The fundamentally subjective nature of ‘hate speech’ makes it painfully unreliable as a concept. Naturally, because individuals are inherently different, what they perceive as hateful will widely differ. As a woman of colour myself, I seldom find words hateful or offensive enough that I would want steps to be taken to ban it. Yet I am continually having decisions being made for me about what speech I can and cannot handle, homogenising and infantilising me for my group identity, erasing my unique mind and voice. There are many views that I am inclined to strongly disagree with, but that does not mean that I would not want to hear why another person holds those views. Human beings are diverse in every sense of the word and learning about each other’s experiences and perspectives is crucial to social cohesion and mutual respect. Banning certain ideas strips many people of their agency to decide for themselves what ideas they want to be exposed to, and it leads to hindered communication and understanding between individuals and groups.

In addition, there is no evidence that banning speakers actually reduces the prevalence of their ideas generally. If anything, it fuels their real or perceived grievances. In reality, there are numerous avenues to express ideas nowadays, particularly online, where views are expressed in an echo chamber and frequently go unchallenged. If people are genuine about wanting to tackle prejudice and discrimination, then equipping oneself with the tools to construct powerful arguments that challenge what one considers discriminatory ideas head-on will have greater long-term success than shutting down dialogue. Indeed, historically and presently, certain groups have not and do not have equal access to platforms of discussion, but the solution to that is not less speech, it is more – continually creating and re-creating new dialectical domains. Social and cultural change should be decided by a continual process of negotiation and conciliation,

not imposition.

Those that are concerned with growing attempts to curb freedom of speech have strong justification for this claim. In the UK, the police are increasingly being called by people who want to stop others from uttering things that they find ‘offensive’. The debate surrounding freedom of speech is often disingenuously framed within the false dichotomy of “the far-right” vs “marginalised groups” when, in actuality, the implications of speech codes spread far wider than that. The state becomes emboldened to enforce constantly changing social trends – this has implications for scientific research, critical inquiry, and even an individual’s capacity to organise their own thoughts. Unfortunately, the internet has become a major battleground in the struggle for cultural dominance, with major tech firms taking particular ideological stances – banning people expressing a range of opinions from Sargon of Akkad to Alex Jones. The internet must be reclaimed as a means of engaging in a free and open exchange of ideas.

Some argue that many in my generation do not know what it means to seriously live without freedom of speech or have never had to fight for it, leading us to take it for granted and shun it easily. However, there are a multitude of simple as well as complex reasons for our current situation. In any event, our societies are almost inevitably becoming more diverse and, therefore, we must be able to not only tolerate different viewpoints but empathise and communicate with different viewpoints too. As blindingly obvious as it sounds, it is okay to have conservative views, it is okay to have concerns about immigration, it is okay to take pride in Western civilisation and culture – but some university campuses will have people thinking otherwise. With any stance comes a responsibility to be able to defend your position in the face of pressure to conform.

People need to reflect deeper about the implications of many of the things that they call for. The recent rescinding of Dr Jordan Peterson’s fellowship at Cambridge University indicates that not even our most prestigious educational institutions are able to withstand the present nervousness towards the most basic democratic value: freedom of speech. That is why we, particularly young people, need to re-elevate and protect this fundamental value and re-claim its utmost importance to our culture. This doesn’t have to be done by means of angrily protesting, shouting people down or participating in meaningless twitter feuds. We must open up new and reuse old domains of communications: write a letter of complaint to your university, support and share alternative news sources and social media platforms.

One of the best ways to spark a conversation is to host debates, discussions and forums on these issues. And indeed, I will be hosting a debate about freedom of speech at Pyramid Theatre, Leeds University Union, on May 7th, 5.30–7.30pm.

Universities primarily exist to support the education of their students, and universities have an obligation to cater to the ideological diversity of their student body (and wider society). Hosting discussions, talks, and debates from a range of standpoints are part of that process – making students aware of the varying ideas that they will inevitably be exposed to outside of university life. We should not let this trend towards conformity continue. I am hoping that this event will inspire other students, staff and people in the UK to host similar events and reignite passionate debate onto university campuses and beyond.



# Right Up Your Alley: LUU Bowling Society



**The final society spotlight of the year falls on the LUU Bowling Society. After an unbelievabowl year, from starting as a brand new society to amassing a solid membership-base, they are ready to keep playing the game (no pins intended).**

Rose Crees  
Society Editor

LUU Bowling Society got the ball rolling when four friends teamed together to set up a new 'General Interest' society for students to join. Sam Corrigan, the society's President, Scott Vardy, its Treasurer, and its two Secretaries, Ollie Ashworth and Jamie Wilson, proposed the idea for a society and achieved a clean sheet after getting the mandatory 25 signatures of interest for the society to be considered by LUU.

The society, which is completely free to join, was set up "to give people the opportunity to come and have a good gaff regardless of any kind of talent or interest they might need in other societies" according to Treasurer Scott. Prospective members do not need to have any bowling talent to spare; the aim of the society is to encourage students of all abilities, backgrounds and experiences to join together and have a good time. Once a fortnight, the group meets at MFA Tenpin Bowl Leeds in the Merrion Centre, where they enjoy two rounds of bowling followed by drinks at a local pub, sometimes with a game of pool. Describing this format as "a safe formula", the society prides themselves on their relaxed approach to the line.

Their socials did, however, roll into the gutter at times. Recounting their Christmas meet-up, the committee told me "we had a dismal turnout with only three people attending, all of whom were committee members." It is safe to say there were no turkeys at this Christmas party. But, according to Scott, "the Bowling Society thrives under adversity, so for the next social we rallied the troops, got off the

ropes and wrote the script for Rocky 7 with an 800% increase at our following social." While this might sound bowlshy, the society have taken the attitude of 'split happens' and built a following.

Describing themselves as "endearing, uncoordinated and friendly", the society doesn't fall foul of what it advertises. In fact, students have been bowled over by it, so they've decided to expand its offerings. The committee wants to incorporate alternative takes on the game into the society's meetings, including Wii Bowling. This would strike a chord with less experienced bowlers or those who just prefer the virtual game to take part in more socials.

Let me spare you any more puns and you can find out for yourself. Email the society at [uolbowlingsoc@gmail.com](mailto:uolbowlingsoc@gmail.com) and follow their Facebook page at <https://www.facebook.com/leedsunibowling/>.

## Should bowling be an Olympic sport?

With skateboarding debuting at the Tokyo 2020 Olympic Games and bowls already included in the Commonwealth Games, it raises the question: why not ten pin bowling? A majestic sport favoured by over 100 million players across the world, with over 10 million of these people competing at either amateur or professional level, it's difficult to understand why the sport isn't played at the most famous games in the world. There are over 250,000 bowling allies in the world, with most British towns hosting a humble set of lanes in its centre, and this would only grow in number, revenue and demand with bowling's Olympic recognition.

Not only is bowling an extraordinarily fun activity,

it's also included in Wii Sports which, like all credible games, places it in a position to be viewed as a competitive Olympic sport. Its accessibility, both in the virtual and real world, makes this an easy way for new types of athletes to make their mark on the Olympics. It is already an accessible sport for disabled players, and would encourage different body types and athleticism to thrive, so recognising it would allow for a much needed wave of diversity in sport.

The economic benefits are glaringly obvious too. With the rise in exposure to bowling on the world-stage, it would bring forward its charms, often favoured by older generations in the form of bowls, to be seen by younger generations. This would directly combat the closure of bowling greens which is ripping the soul out of communities across the UK. With the changing of generations, it would pump money back into this decaying British institution. This would be accompanied by a rise in bowling shoe sales and a drive to rejuvenate the bowling allies at the heart of our towns.

Socially, this sport would bring together the younger and older generations to strive for athletic excellence. Additionally, the sport itself is simple in its rules and techniques, making it possible for people of all genders to compete at once and dissolving the gender boundaries that often stop people competing in sport.

Diversity in culture too would rise from this much needed officiation of bowling. From opening the door for other diverse sports at the heart of British retail parks, like Laser Quest, to be recognised, to promoting a culinary revolution with the growing popularity of food served at bowling allies, like slush puppies and hot dogs, the change to our culture would be welcome and fruitful.

Bowling is basically curling without ice so why not Olympics? Why not?

## A Capella Summer Showcase

**2-4pm Sunday 12th May - Pyramid Theatre**

After their most successful year yet, it is time for the A Cappella Society Class of 2019's final show of the year!

Including performances from The Gryphonics and The Songsmiths, this will be an afternoon of unforgettable music that you do not want to miss. With material ranging from Beyonce to Billie Eilish, there truly will be something to suit everyone's tastes!

There will also be a raffle on the day with some exciting prizes up for grabs.

Take a break from the books and come and enjoy an afternoon of musical treats.

£6 general admission/£5 students - available on-the-door or via [www.leedstickets.com/eventinfo/6080/A-Cappella-Summer-Showcase](http://www.leedstickets.com/eventinfo/6080/A-Cappella-Summer-Showcase)





# In the Middle



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

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Donald Glover in *Guava Island*  
[Amazon]



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# Mature Gambino: Capitalism in Guava Island



Photo Credit: Wonderland Magazine

Andrea Loftus reviews Donald Glover, A.K.A. Childish Gambino, and his latest artistic project: 'Guava Island'. Starring Rihanna and Glover himself, the film deals with a range of gripping and vitally relevant issues, such as the relentless impact of capitalism and the cruel trap of 'The American Dream'.





Photo Credit: Wonderland Magazine

We already knew Donald Glover was a man of many talents, from his addictive music released under the alias Childish Gambino to his Golden Globe winning acting skills in FX television show *Atlanta*. So what to do next when you're your own artistic competition? Well I suppose the only option is to join forces with director Hiro Murai and the powerhouse that is Rihanna to create *Guava Island*, a tale of morality and the consequence of passion VS profit.

The project was kept surprisingly hush-hush until its release, but this has not had a negative impact on its reception with audiences. Interpolating a handful of Gambino's latest releases, the familiar essence of the film was bound to be well received. Including the Grammy award winning 'This Is America', the powerful dance scene from its video is reworked and placed in a dock warehouse. The scene apparently took two days to film, a duration that isn't surprising due to the interwoven intricacies of dance and lyricism.

The most harrowing comparison between the two comes from the mysterious ending of Glover's original video and the fate of his character, Deni Maroon. At the end of the first video, Gambino is shown, amongst a progressively darkening background, running for his life from a group of faceless individuals. Similarly, as *Guava Island* ends, Deni is also depicted running for his life from a hitman tasked with punishing him for challenging hierarchical systems of power. Some have noted, however, that the use of Glover's own music in this film has increased its

popularity and consequently bumped up his bank statement since the film's release, an ironic consequence of self promotion.

Music is at the core of this film, while the romantic narrative between Rihanna (Kofi Novia) and Deni offers a fairytale-esque element to the production. Rihanna's dulce de leche sweet voice recalls how Deni promised to "write a song as beautiful as her." If we're talking about the downfalls of this film, Rihanna's character of Kofi is heavily under emphasised, shown principally as the worried, yet enchanted, love interest who stares admiringly at the male lead. More could definitely be done to utilise Rihanna's 'triple-threat' of talent.

Gambino's Deni, on the other hand, has a much wider range. As well as his love driven incentive, Deni's intentions are also politically charged as he wishes to unite the docile, despondent islanders with a "song that would remind us of the magic Guava had" as "we live in paradise but none of us really have the time or the means to live here." The festival performance of 'Saturday' is enjoyable but not necessarily worth all that he put on the line.

The narrative focuses on Deni's light hearted, repeatedly tardy approach to his two jobs and objective to end the Saturday with a free local festival. The island is entirely ran by 'Red Congo', a mafia-esque family whose success orientates around the manufacturing of a special blue material. The colourful symbolism represents America to a

degree, but the coastal setting indicates that the 'Blue' workers are the heart of this island and that the harsh, angry, greedy 'Red' embodies the capitalist dictatorship that we all subconsciously live under in the Western world. The visual tie is made more explicit as a co-worker dreams of going to America. Deni's retort is, in short, the statement the artistic film is intending to make: America is a concept in itself. "Anywhere where in order to get rich you have to make someone else richer is America."

Though set on the fictitious 'Guava Island', the project was actually filmed in Cuba with the aim to cast Afro-Cuban locals as a means of showcasing the abundance of talent already present. As such, the film employs an actively positive method of rejecting the lack of representation for minority ethnic actors available in Hollywood. The source material was written by Glover himself, but the screenplay was reworked and produced by Ibra Ake, Jamal Olori and his brother Stephen Glover. The three stated in an interview for INSIDER that they sourced "great local talent" and saw the setting as an opportunity to "amplify the voices of the local community." The film articulates this sentiment beautifully, with the appearance of traditional Cuban instruments during the finale (a carnival funeral scene) as well as steel pans in a 'Summertime Magic' lullaby during the beach scene. Ultimately, the film is a triumphant commentary on the innate capitalism present within American culture and encapsulates the transition of Glover's music from the states to the sands.

After debuting the film at the infamous Coachella music festival on Thursday (11/04/19), Glover announced that the film would be available to stream on Amazon Prime from the following Saturday. The setting of the debut was somewhat ironic, as the festival is renowned for being more of an instagram background or dusty catwalk than an opportunity to relish the variety of acts who play over the two weekends.

However, overall, it seems that Glover's intentions were achieved. The film explicitly deconstructs the glorification of the 'American Dream'. The aspiration to be successful, famous and rich is criticised by Glover as unreachable and elusive. The harsh reality is instead revealed as the promise of wealth being used by those in positions of economic power to control and exploit the hardworking public. Deni's desire to give the people "their day" was bittersweet but nonetheless enacted. His funeral became the festival, the celebration of music, culture, life and a day without work.

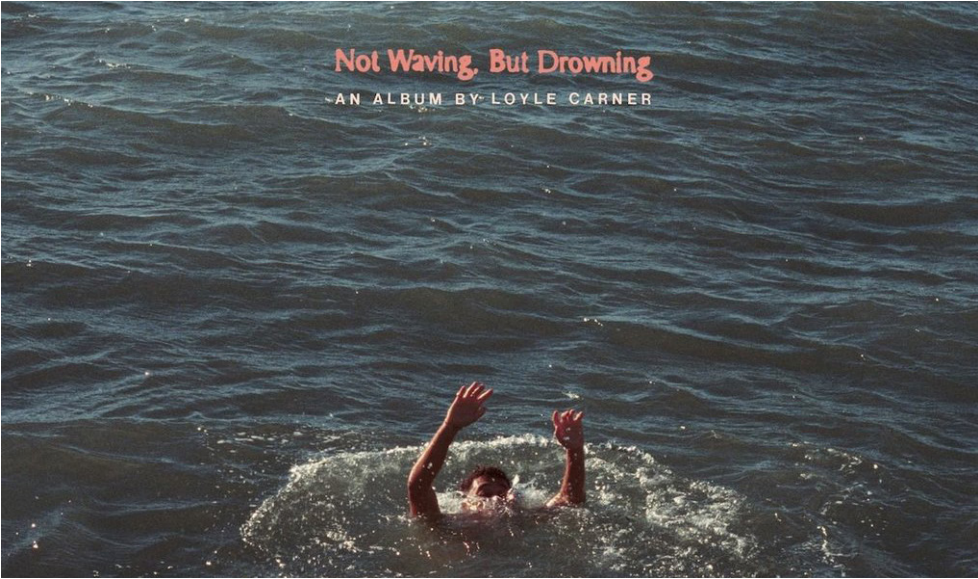
The irony of Deni's funeral being the festival he envisioned is paradoxically tragic and triumphant. This day of traditional music and playful kaleidoscope of rainbow colours in the streets is one of elation, yet it is tinged with injustice. The body of the anarchic artist is carried through the streets in a melancholy appreciation of the dreamer who dared to stand up to the immorality of capitalism.

Andrea Loftus



# New Releases

## Loyle Carner - Not Waving, But Drowning



*Not Waving, But Drowning* is a love letter from Loyle Carner to his family, friends, girlfriend, and life itself. This review, in turn, is a love letter to that album. Anchored in vulnerability and bristling with character, this is a matured Carner; though there are still elements of uncertainty and being lost, it is unwaveringly sincere and self-assured in a manner that sets it apart from debut album, *Yesterday's Gone*.

For someone who saw such wide-scale success following his last album, it would make sense for a follow-up to meditate on that triumph and change. Though the album touches on this, it is not in the way you would expect; it navigates changing friendships and the divide breached by new heights of success, particularly on 'Krispy', a call to rectify things with best friend and featured artist, Rebel Kleff. This is undoubtedly one of the most poignant moments on the album, intensified by the trumpet-driven instrumentation; the absence of words in this segment of the song holds more weight than any lyrics could.

Fundamentally, though, it is an album grounded in the everyday; with snippets of laughter celebrating an England victory in the World Cup on 'It's Coming Home?', to heartfelt conversations with a taxi driver at the end of 'Ice Water', it is rooted in authenticity and sentimentalism. An abundance of Carner's multitalented friends make appearances on the album. Long-time collaborator Tom Misch's efforts on 'Angel' prove again that the two really are a dream team, and 'Desoleil (Brilliant Corners)' with Sampha marks a return back to some of Carner's older stuff; the combination of Sampha's plaintive

vocals and what is perhaps some of Carner's slickest rapping yet is golden.

Carner's profound lyricism takes centre stage, proving again that, above all else, he is a wordsmith with a talent to rival some of the greats. Even when some of the tracks seem to fall flat, they are lifted immensely by the deeply moving nature of his lyrics. Weaving poetry and hip-hop seamlessly, the inclusion of Stevie Smith, the writer of the poem from which the album takes its name, explaining the story behind the poem is one of the most arrestingly tender moments on the album.

*Not Waving, But Drowning* is bookended by poems to and from Carner's mum, which is an utter delight. 'Dear Ben' is the most heart-rending, enthralling moment of the album; the love Jean Coyle-Larner has for her "scribble of a boy" is patent and enough to move you to tears. Raw and unfiltered, this is exactly what makes Loyle Carner so special; he does not shy away from documenting intimate moments or exhibiting feelings that often go unspoken. His effervescent personality shines through the most anthemic, determined numbers as well as the more introspective, tentative times as he dives deeper than he has before.

The end of 'Sail Away Freestyle' instructs that "all you've got to do is be a good kid and make some fucking good music": this is exactly what Loyle Carner is doing on *Not Waving, But Drowning*. There is no doubt about it; he is not drowning at all, rather staying comfortably afloat - as I imagine he will for a long time.

Neive McCarthy

## Local Natives - Violet Street



It's been three years since Local Natives last album, and upon hearing the ridiculously catchy pre-released singles from the newest release, I had high hopes for *Violet Street*. Safe to say, it did not disappoint.

It certainly gets off to a slow start with the opening track, 'Vogue'. While the orchestral elements and calm melodies are pleasant, there is an unshakeable sense of monotony which does not appear to possess much depth, nor enthuse the listener for the music to follow. But the effortless, almost unnoticeable transition from this to the much more upbeat 'When Am I Gonna Lose You' is when the presence of the calmer tracks fall into place; they break the singles up in a way that allows the album to flow from track to track so flawlessly that it could almost work as one long song. It is clear that the five-piece have been inspired by a plethora of styles and genres, as every track has a slightly different vibe. The mellower tracks break up this impressive array of styles, allowing a chilled tune like 'Someday Now' to evolve into the

significantly heavier guitar riffs of 'Shy'.

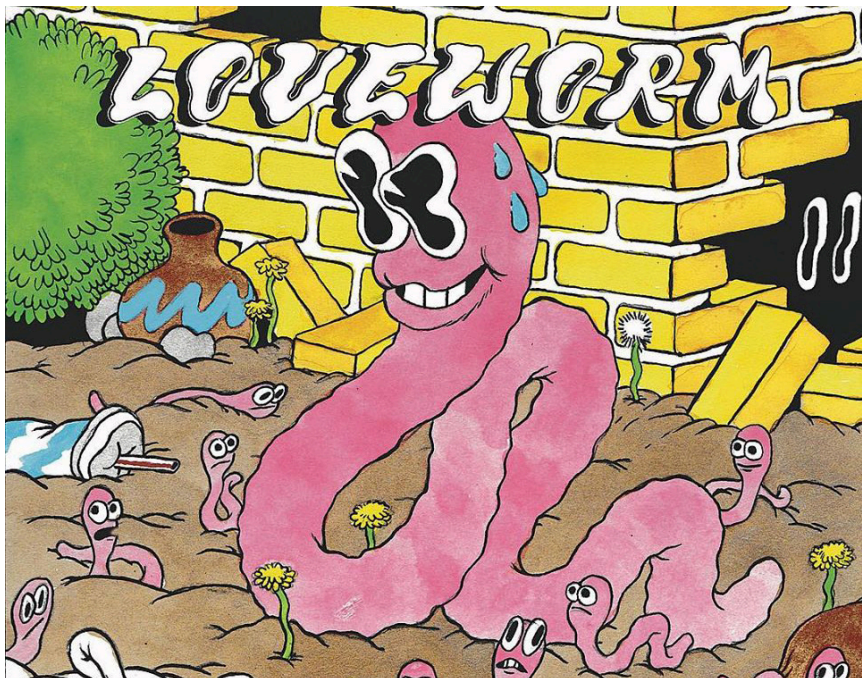
The smoother tracks later on in the album are lovely, with gorgeous, rich production and harmonies to die for, but it is the upbeat singles that steal the show. Despite tackling difficult issues of fear and insecurity, these tracks, particularly 'Megaton Mile' and 'When Am I Gonna Lose You', boast punchy, fun and accessible rhythms and melodies that you won't get out of your head or your heavy rotation for weeks.

One could say it is a very stereotypical soft indie-rock style, but that is not necessarily a negative. At a point where the indie genre is so broad and bands are becoming increasingly experimental and electronic-influenced, a simple soft-rock style teamed with addictive melodies feels somewhat refreshing. *Violet Street* is eclectic and fluid, with a little something for everyone. It is definitely not one to be ignored.

Katy Henderson



Beabadoobee - Loveworm



As someone who’s followed both the music and the Instagram of ‘beabadoobee’ (born Bea Kristi) for quite some time now, I can’t help but get excited whenever she releases something new. At only 18 years of age, Bea’s recent outbreak onto the music scene is enough to make most people feel at least somewhat inadequate. The release of her first EP, *Patched Up*, in 2018 was met with great success, with people tuning in to listen from across the globe, and so expectations for its successor were high to say the least.

If you’re not a fan of moderately melodramatic teen-grunge, then *Loveworm* won’t be for you. But for anyone looking for an escape to the world of *Skins* then get listening. Production this time around is undeniably better, yet each of the tracks still manages to maintain that

‘bedroom recording’ feel (a beabadoobee trademark). It is also very pleasing to hear the development in instrumentation that Bea’s music is making. The simple love song ‘Coffee’, which first brought her public attention, used just a simple acoustic guitar, miles away from the Sonic Youth-esque ‘Apple Cider’, which has a crunchy electric-guitar solo to die for. I also can’t help but fall in love with ‘Soren’, a song dedicated to the singer’s boyfriend and encapsulating teenage love with perfect sweetness and slight existentialism.

*Loveworm* really is quite impressive for someone who is only 18 years old. Bea has an undoubtedly bright future ahead of her, and I personally can’t wait to see how she perfects her craft further.

Charlotte Bresh

What's On

May

Sat 4th May: Live at Leeds 2019

Various venues across the city  
www.liveatleeds.com, £38

Wed 8th May: Pete Doherty

Stylus  
www.seetickets.com, £27.50

Fri 10th May: Ten Hands High / Glassheads / Hurricane Eric

Lending Room  
www.crashrecords.co.uk, £6  
advanced

Sat 11th May: Soak

The Wardrobe  
www.lunatickets.co.uk, £10

Wed 15th May: Priests

Brudenell Social Club  
www.seetickets.com, £9

Sat 18th May: Chai

Headrow House  
Dice, £7.35

Sun 19th May: The Northern JB's

Headrow House  
www.skiddle.com, £7.50  
advanced, £5 student/  
concession

Thu 23rd May: Olly Murs

First Direct Arena  
www.ticketmaster.co.uk, from  
£34.40

Sat 25th May: Slam Dunk Festival

Temple Newsam  
www.slamdunkfestival.com,  
£59

Fri 31st May: Sifaka Sessions #0003

Hyde Park Book Club  
www.wegottickets.com, £6  
advanced

June

Sat 1st June: inner city electronic

Various venues across the city  
www.innercityelectronic.com,  
£44

Tue 4th June: Nice People Magazine Issue 4 Gig

Hyde Park Book Club  
PAYF

Tue 4th June: Michael Buble

First Direct Arena  
www.ticketmaster.co.uk, from  
£63.20

Fri 7th June: This Is The Kit

Brudenell Social Club  
www.seetickets.com, £16

Sat 8th June: Kaiser Chiefs

Elland Road  
www.seetickets.com, £45

Sat 8th June: Death Grips

O2 Academy  
www.ticketmaster.co.uk,  
£24.40

Mon 10th - Tue 11th June: Westlife

First Direct Arena  
www.ticketmaster.co.uk, from  
£51.85

Fri 14th June: Hyde Park Brass

The Wardrobe  
www.lunatickets.co.uk, £13

Fri 21st June: Stereolab

Stylus  
www.seetickets.com, £22.5

Sat 22nd June: Ezra Collective

Belgrave Music Hall & Headrow House  
Dice, £21

Tue 25th June: Interpol

O2 Academy  
www.ticketmaster.co.uk,  
£32.25



# Our Festival Guide 2019

Clubs Editors, Caris Dollard and James Dewar, give you a run down on all the must-go-to festivals this summer.

Gottwood Festival, Wales, 6th-9th June

Field Day, London 7th-8th June

Wigflex City Festival, Nottingham, 5th May

Sónar Festival, Barcelona, 18th-20th July

Set on the mesmerising Welsh Coast, Gottwood is celebrating its 10th anniversary this year with acts like DJ Boring, Crazy P and Palm Trax; it will be bringing a non-stop, euphoric atmosphere to the UK festival calendar. Kicking off on the 6th June, it's perfectly timed with the end of exams, so bundle your house together and drive down to Wales for a student-filled, picturesque, intimate weekend.



Image: Stamp The Wax

This two-day London festival will also mark the opening of new 10,000 capacity venue, The Drumsheds, which has been described as a 'game changer' by the festival's director. Boasting a line-up that includes the likes of Octavian, Jorja Smith and Skepta at the top of the bill, as well as a new 3am license, Field Day 2019 looks set to really push on from last year.



Image: Field Day

The inaugural festival from legendary promoters Wigflex, this one-day electronic music and arts festival brings the likes of Honey Dijon, Eris Drew and Peach all to the city of Nottingham for Bank Holiday Weekend. Taking over a really interesting range of venues and unused spaces across the city, including Nottingham Contemporary art gallery, this really is not one to be missed.



Image: Resident Advisor

If all your friends want a European city break but you are just longing to go to a festival, then Sónar Festival in Barcelona is your perfect compromise. The music takes over the city where venues range from clubs to roof-top bars and is divided by acts playing Day and Night; including the likes of A\$AP Rocky, Saoirse to Rejjie Snow and a Leeds favourite, Mall Grab. With tickets at €185 and 100,000 guests attending, it will be an intense but memorable experience which should be on your festival list.



Image: Data Transmission

# The Demolition of Leeds' Club Scene



LeedsFess

9 April at 15:59 · 🌐

#LeedsFess11585

Right no offence but is there acc gonna be anywhere still open next year,  
Tiger tiger  
Mint club  
Canal mills  
Players  
Bierkeller  
Shooters etc  
all closed  
at this rate leeds is gonna be as dead as Cumbria or some shit  
Cumbria? What's that? Exactly

Image: Facebook

So, while we were all attempting to enjoy our Easter despite the dissertations, essays and revision, a little birdy (LeedsFess) informed us that Leeds went under some construction. And when I say construction, I mean demolition. After the loss of The Faversham last year, the imminent closure of Mint Club and the awaiting loss of Canal Mills (if they ever even decide to close), it came as another devastating blow that Bierkeller, Shooters and Players are all following suit. Home to sports socials, karaoke and £4 steins, these are places where you manage to successfully ruin your

life and equally have the best time in one night. Soon, will it really all be gone forever?

The final blow was Church announcing its closure. With the club only re-opening a couple of years ago, it is closing its doors for the final time this summer, with Triple Cooked hosting one of the last events: The Final Service (at least they got a witty name out of it). Although I write this as a final year student who is soon enough going to be waving goodbye to the Leeds student nightlife, it makes me sad to think about all the clubs which

are closing with no new appearances in sight. At least we still have the trusty, Leeds favourites of Wire, Hifi, Warehouse, Beaver Works and Mint Warehouse, to name a few.

But sometimes you just want to get silly, black out drunk, whilst outrageously singing along to Vanessa Carlton's 'A Thousand Miles', in a place of no judgment. And to be fair, I would rather not tell my friends from home that our night life is as dead as Cumbria.

Caris Dollard





# Review: Re-Textured at E1

The inaugural edition of Re-Textured festival took over London back in March. Its second night brought a number of techno heavy-weights to venue E1.



Image: Lawrence Jones

As a conceptual, city-based festival, Re-Textured fills a much neglected void in the UK festival landscape. Despite leading the way in the European scene, for example through Krakow’s Unsound or Berlin Atonal, festivals seeking to promote underground club culture are seldom seen on our shores, and it was this fact that made Re-Textured feel so refreshing.

Given its emphasis on big names in electronic music, the night I attended at E1 felt like something of a safe choice when compared to the more experimental,

boundary-pushing events happening across the festival’s four-night programme. Whilst arguably befitting for Re-Textured’s mantra - both modern and industrial - the same can be said for the choice of venue, E1, which was largely symptomatic of the current problems facing London’s club scene.

With the majority of the DJs packed into just 5 hours across two rooms, the night itself felt somewhat rushed and a great deal of time was spent drifting between acts, rendering it difficult to catch a full set.

American producer Aurora Halal was the first to impress, delivering the perfect warm-up for Dr. Rubenstein in the more atmospheric second room. Pitted against Objekt for the latter half of her set, Dr Rubinstein delivered with her signature style of punishing, acid-infused techno.

Despite playing to a smaller crowd than perhaps expected, Objekt was at the peak of his powers, traversing a broad spectrum of old school dance music. This

was epitomised by his selection of the ethereal 1990s trance track, ‘Peschi’ by Reload, which invoked a rare moment of introspection in the club’s main room. By the second hour, UK garage had become the focus of his set, giving the impression that this was a sound a London-based festival should have featured more of. The strength of the line-up was evident right-up until the lights came on, as Lena Willikens and DJ Nobu closed out either room.

With murmurs of Batu and Nina Kraviz all shelling it down elsewhere across London, there was an overwhelming sense that Re-Textured had delivered on its aims of providing a city-based festival with a clear emphasis on quality of art. Inevitable teething problems aside, I’m sure Re-Textured will ultimately be deemed a success, and that big things are to come for next year’s edition.

James Dewar

## Review: Hybrid Minds



Last term, London duo, Hybrid Minds, sold out two nights at Mint Warehouse as the city eagerly waited to hear their iconic sound.

Anticipation for the release of Hybrid Minds’ newest album *Outline* has been palpable over the last few months. They are currently engaged in a UK tour showcasing the freshest sounds in the drum and bass industry, and I was lucky enough to be part of the crowd at the first Leeds show

at Mint Warehouse. The event was in such high demand that the duo arranged a second Leeds date to accommodate those that weren’t fortunate enough to find tickets, clearly indicating just how electrifying the atmosphere was with the venue at full capacity.

I have been a huge fan of the London based duo for years now, so it is very difficult for me to be objective in my review of the night. However, in my opinion, they were absolutely flawless. The music from the unreleased album brought a fresh take on their iconic sound, taking the crowd on a journey through their most recent venture into the ever evolving genre. They played a specially curated two hour set featuring a vast array of music ranging from their first releases from way back in 2012 to the classics adored by all. With so many similar events happening every week in the city, it is crucial for every act to bring a unique spark to their show, something different to ensure individuality. Hybrid Minds executed this perfectly through guest appearance from

vocalist Charlotte Haining. She brought yet another dimension of energy to the already effervescent performance.

Appearing after Hybrid Minds is a seemingly impossible task, however BCee was more than up to the challenge. He captivated his audience brilliantly with an eclectic mix of music from every reach of drum and bass. Every aspect of the event was impeccable.

Walter Gregory





# The Swimwear Edit

**The sun is shining, drinks are pouring and, while deadlines may still be looming, there is no stopping us from thinking about the holidays. Elena Sotelo brings you this season's swimwear trends.**

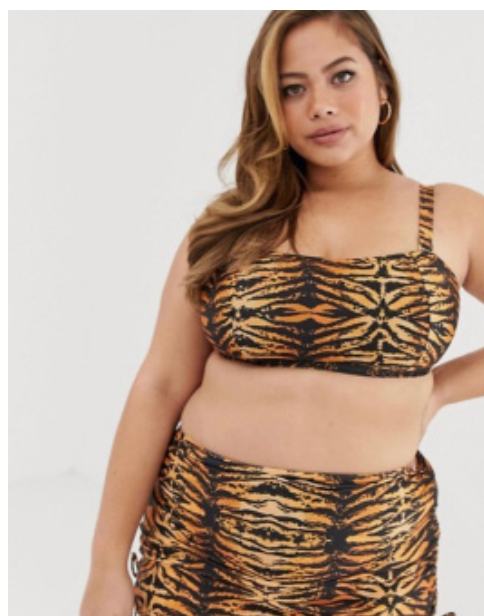
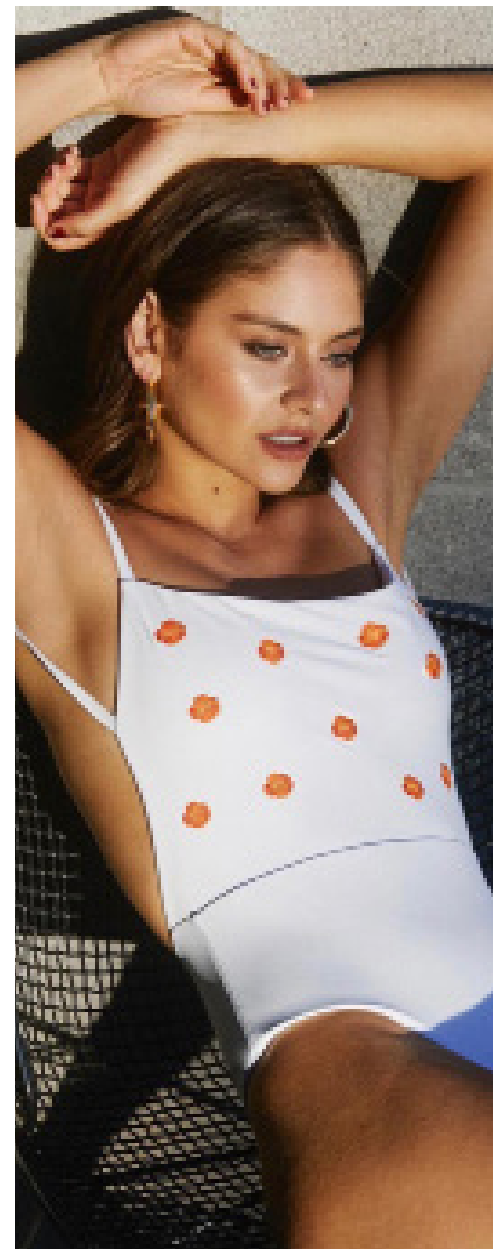
With the wet weather finally giving us a promising rest, it's time to start dreaming up the summer wardrobes, with swimwear at the top of the agenda. Personally, I've been daydreaming for months about that glorious feeling of sunbathing with a mojito without deadlines haunting us. It may be a while yet before you're on holiday, or making your way down to one of England's finest pebble beaches, but it can't hurt to start browsing this season's swimwear trends early (before all the good stuff is gone).

First up we have Victoria's Secret, who announced that they are pushing a large collection of new swimwear pieces for SS19. There is suspicion that the brand is burying its nose in the design studios for the new season to avoid further focus on their recent controversies. According to recent consumer surveys, 68% of people are no longer willing to buy from Victoria's Secret, following the transphobic and fat-phobic comments made by some of the brand's executives. So, in desperate need of shifting focus, they seized the new season to do so. So far, what we know of the new collection is that they have remained huge proponents of this summer's neon, a trend also being massively sponsored by ASOS, while one-pieces are also still going as strong as they were in SS18.

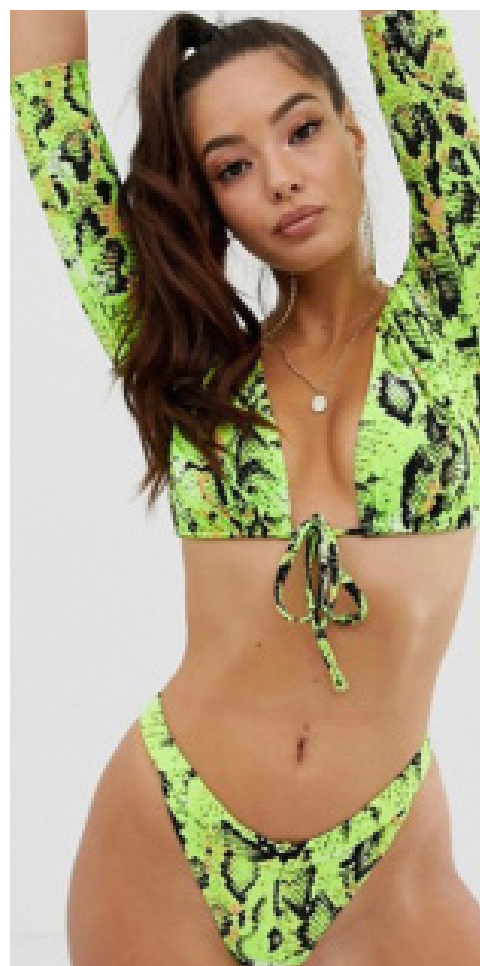
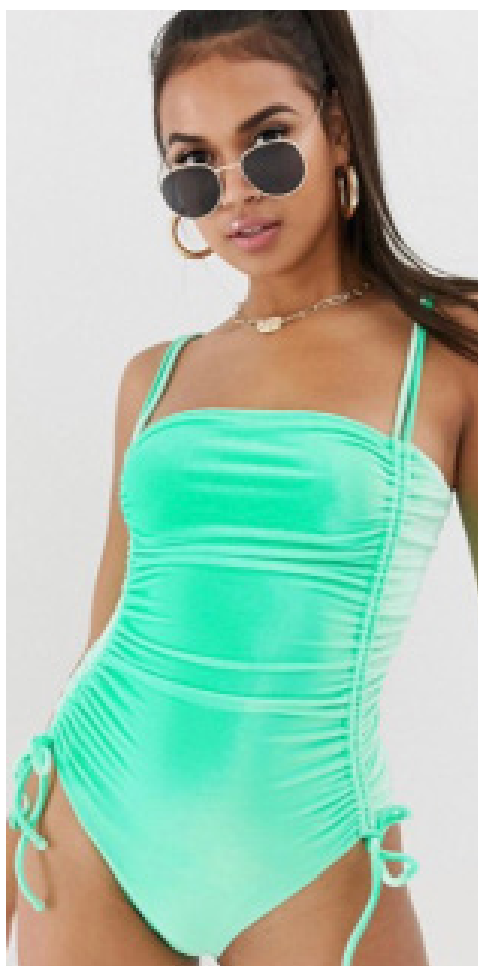
Next up, unsurprisingly we turn to Instagram brands to cater for the season's hottest trends, as we have done every season for the past two years. Instagram is the best place to find trending pieces,

rising brands and some of the best steals regarding standout swimwear. It is an endless platform of possibilities, with influencers and models promoting different shops and new lines just starting out it in a highly competitive market. The best part of it is that most of these online brands are very specialised and are quicker than high street shops at spotting trends and offer them to their avid consumers. Whether you are looking for high-end designer swimwear or something more affordable that guarantees you won't come across anyone wearing the same piece as you, Instagram is the place to be right now. Yet again, we can spot a very strong trend in swimsuits. In comparison to the past few years, where vintage cut and stripes were the most popular, intricate designs are on the rise. Regarding bikinis, high-waisted bottoms are a must. Equally, from what we have seen on repeat so far, the one-piece isn't going anywhere in 2019, and is the preferred style spotted on most influencers. In comparison to the ones we have seen over the past few years, where vintage cut and stripes were the most popular trends, intricate designs and shapes are on the rise.

Finally, we have seen it in outerwear and accessories all autumn and winter long, we have seen it all over Canal Mills and we are going to see it on the beach: animal print is here to stay, and it will come in all prints and colours. So, if you weren't swayed by the staunch AW18 dedication to animal prints, SS19 might just find you a design to tempt you over to the wild side.



As always, we can rely on ASOS to provide an abundance of options, and one thing you will notice is their fondness for doubling-up on the hot trends. So, if you're particularly conscious about staying à la mode, head over to ASOS and check out their neon animal print collection.



Instagram brands *Noire Swimwear* and *Anemone* are making a splash on our ones-to-watch radar. California based brand *Anemone* prides itself on inspiration from the '90s Kate Moss aesthetic, while *Noire* sticks to classic silhouettes modernised with playful prints and shades.

Photo Credits: @noire\_swimwear and @anemoneswim on Instagram

By Elena Sotelo



# A Wulf in Vintage Clothing

**Editor-in-Chief and self-professed style guru, Robbie Cairns, takes a closer look at Wulf Corp, the fashion label of a former Leeds Student which is redefining the vintage football market.**

Let's set the scene. You're stood at the bar in HiFi, desperately clamouring for a can of ice cold Red Stripe. You're wondering how on earth you ended up here for the third Tuesday in a row. It's warm... too warm; you struggle to catch your breath as the DJ drops their trademark transition from Earth, Wind & Fire's 'September' to Kanye West's 'Gold Digger'. Suddenly, a figure effortlessly breezes past you in what looks like your dad's first ever football kit: calm, cool and collected amidst the sweaty chaos of the club. As their back disappears into the crowd, you just make out the name 'Escobar' in bright white glyphs before they're gone, forever. Have you just witnessed the twilight years of a Columbian drug lord's career, or have you simply stumbled upon Wulf Corp, the latest clothing project to come out of Leeds?

The brainchild of Head Designer and Director, George Woodburn-Baker, Wulf Corp takes inspiration from the timeless designs of vintage football kits. Asking the designer about the origins of his idea, George is refreshingly honest. "The football theme actually originated from the fact that I liked many of the old retro football shirts (specifically the old PSG 2000s range/1990 Manchester United shirts) but didn't really support a team or follow football. So, creating a football shirt that took the retro look of the old kits and associated them with a brand rather than a football club seemed like an idea that would sell. That way, Wulf Corp could target an audience that didn't follow football as a sport but still respected and admired the fashion aspects of some of the shirts and designs."

Developed by George while he was studying Civil Engineering at the University of Leeds, Wulf Corp's humble origins began as a means for George to simply make some custom clothing for his friends. However, since graduating from Leeds last year, George has developed the brand further, producing large quantities of limited edition designs for international consumers. "I was able to get people's feedback on my designs through online



groups such as the Basement and Wavey Garms, getting a very positive response and taking pre orders. From there I began sourcing from further a field with quality and uniqueness at the heart of the brand."

Vintage football kits have clearly made a comeback in recent years, with many nations at the 2018 FIFA World Cup invoking the designs of football kits from yesteryear (who can forget THAT Nigeria kit, or the absolute mood that was the Argentina away kit?). George has taken this trend of looking into the past a step further in Wulf Corp's 'The World History' range, however, combining the vintage designs with the names of controversial historical figures. "As a self confessed history swat, I always loved watching history documentaries and movies, and learning about these notorious deceased historical figures and organisations, from Escobar to Castro, the KGB to the CIA. A thought passed my mind as to why couldn't we mix history with football, paying homage to some of histories most famous people through clothing? Having a notorious figure like Escobar on your back has a novelty to it, especially during summer and festival season - at the very least we've seen it startup a conversations about where the person got the T-shirt."

Knowing that students are always keen to embrace new labels and unique garments, the city of Leeds might just have been the perfect place for George to get Wulf Corp off the ground. "Leeds is a fashion hub, end of. Anybody that says it isn't either can't dress themselves or has never been to Leeds. There's just something about sitting outside Royal Park or Brudenell on a Saturday morning after beaver works and seeing some of the creativity that walks by as people head or come back from house parties all over Hyde Park, still looking as fresh as they did at the start of the night. Hats off to all the Leeds students for their creative fashion sense, I've never seen anything like it anywhere else. It's unique to Leeds."

The future looks bright for George and Wulf Corp, with a collaboration with a Jersey-based brand to produce a Roman/Greek themed football shirt, taking inspiration from Michelangelo's David, already in the pipeline. "A variety of connections have been formed from the inception of the label last Summer, it's crazy to see how far our fan base has grown not just within the UK but within Europe and the US. For the upcoming releases we've been able to form some very positive and insightful links with a number of models, DJs (one of which is headlining inner city electronic) and photographers. A special mention to a certain London based photographer who previously worked on the PUMA campaign and will be orchestrating the shoot of our remaining football shirt drops next month."

**Robbie Cairns**



# Going Wild: A Guide to Safari Style

Fashion Editor Izzie Ghaffari-Parker shows you how to nail this summer's top trend for less.

## Earth Tones



Khakis, camels and creams form the basis of your outfit. Choose linen trousers and utility jackets for the ultimate safari-style look.

Shorts: New Look (£17.99); Sandals: ASOS (£70); Trousers: Warehouse (£39); Shirt: Pull&Bear (£17.99); Jacket: Topshop (£42).

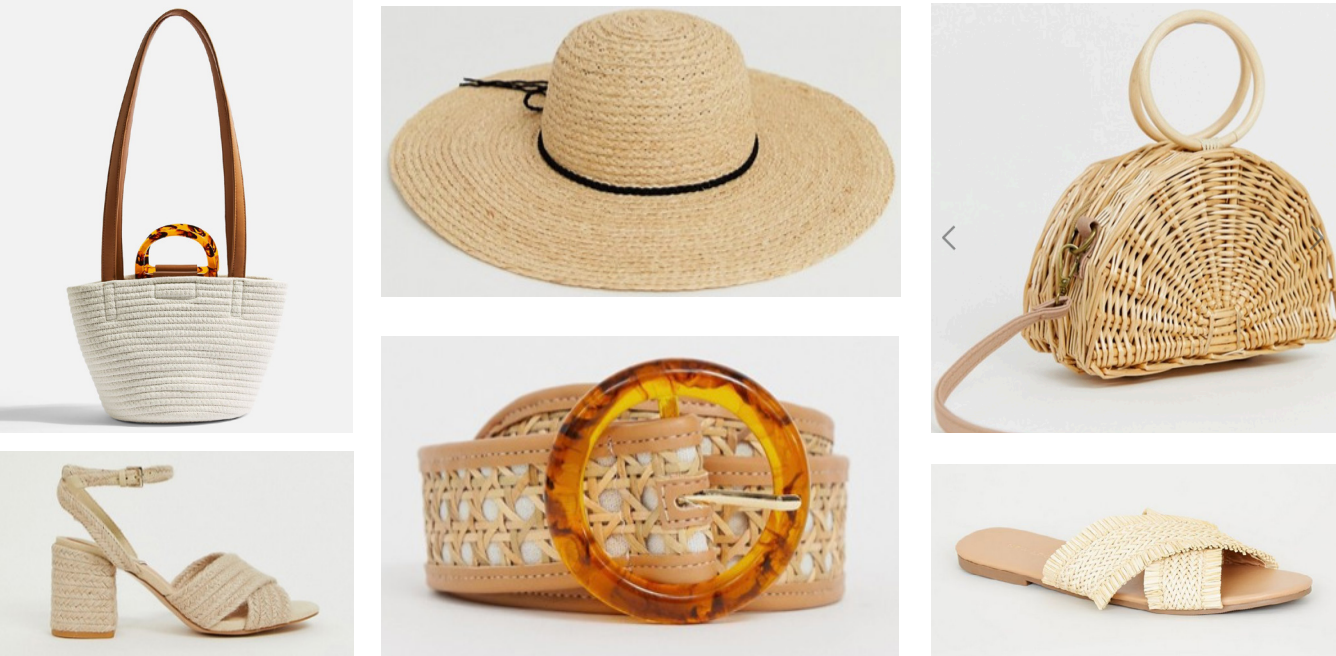
## Animal Prints



Add a pop of zebra, leopard or tiger print to your outfit for an on-trend twist. Choose statement pieces and add them in to basic outfits to elevate your look, or go top-to-toe animal print with a dress or co-ord if you're brave enough.

Dress: Warehouse (£49); Bikini: Topshop (£30); Skirt: New Look (£22.99); Jacket: Zara (£29.99); Shoes: New Look (£22.99).

## Straw Accessories



Straw bags, hats and shoes have been seen all over the catwalk and the high street. Add a tote bag or wide-brimmed hat to your outfit to complete the look.

Tote Bag: Topshop (£25); Heeled Sandals: Stradivarius (£29.99); Hat: ASOS (£16); Belt: ASOS (£18); Handbag: ASOS (£28); Sliders: New Look (£15.99).



# Alexander McQueen: A Spider's Web of Delicate Strength

**Iona Tompkins reviews the latest Netflix documentary on the beloved fashion icon.**

The subject of McQueen's life has become the focus of numerous cinematic ventures, but none so far have captured the designer's essence as successfully as Ian Bonhôte and Peter Ettedgui's documentary, *McQueen*. From the moment the opening credits unfold, the majesty that was ever present in both the fashion designer's name and work is assertively converted to the viewer's screen in stunning, gilded visuals. Accompanied immediately by Michael Nyman's haunting score, the documentary establishes a key point of tension which it will continuously revisit in its duration: McQueen's personal lack of pretention and apparent disregard for the establishment, which would come to profoundly horrify and amaze his critics in equal measure.

A major strength of their oeuvre is the composition and careful orchestration of existing footage and its overlay with new visual material and interviews. Bonhôte and Ettedgui freely admit to having sourced a large part of their material from YouTube, yet their real strength can be found in the interviews conducted with initially resistant but important figures, such as Lee's sister and early design influence and employer Koji Tatsuno. The directors have also succeeded in ensuring any cinematic artistry is purely established to complement McQueen's work, rather than attempt to overshadow it.

The directors deal astutely with the breadth of McQueen's work by focusing on a restrained selection of collections of particular note, *Highland Rape* (A/W 1995) and *Voss* (S/S 2001). Both collections transport anyone viewing them to a place of discomfort, where the lines between beauty and pain are blurred and interlocked. The Asylum-esque setting of *Voss* transcends fashion and breaches into the territory of performance art, with the one-way mirrored walls creating an atmosphere of eerie clinical observation. No critical acclaim or analysis can compare to the feeling of seeing these shows for oneself, no matter how many times they are revisited. In allowing the shows to speak for themselves repeatedly, with only Nyman's score intertwining, *McQueen* soars.

The documentary functions at its best when it is centred around McQueen in conjunction with the clothes he created, exploring and unrooting the vastly more political and historical subtexts which are not immediately obvious when appraising the shows themselves. One of McQueen's greatest talents was his ability to control and manipulate the emotions of his viewers as he wished. Yet, like any good performance, there is far more to seminal shows such as *Highland Rape* and *Plato's Atlantis* (S/S 2010) than the initial emotion led reaction allows for. The unpacking of

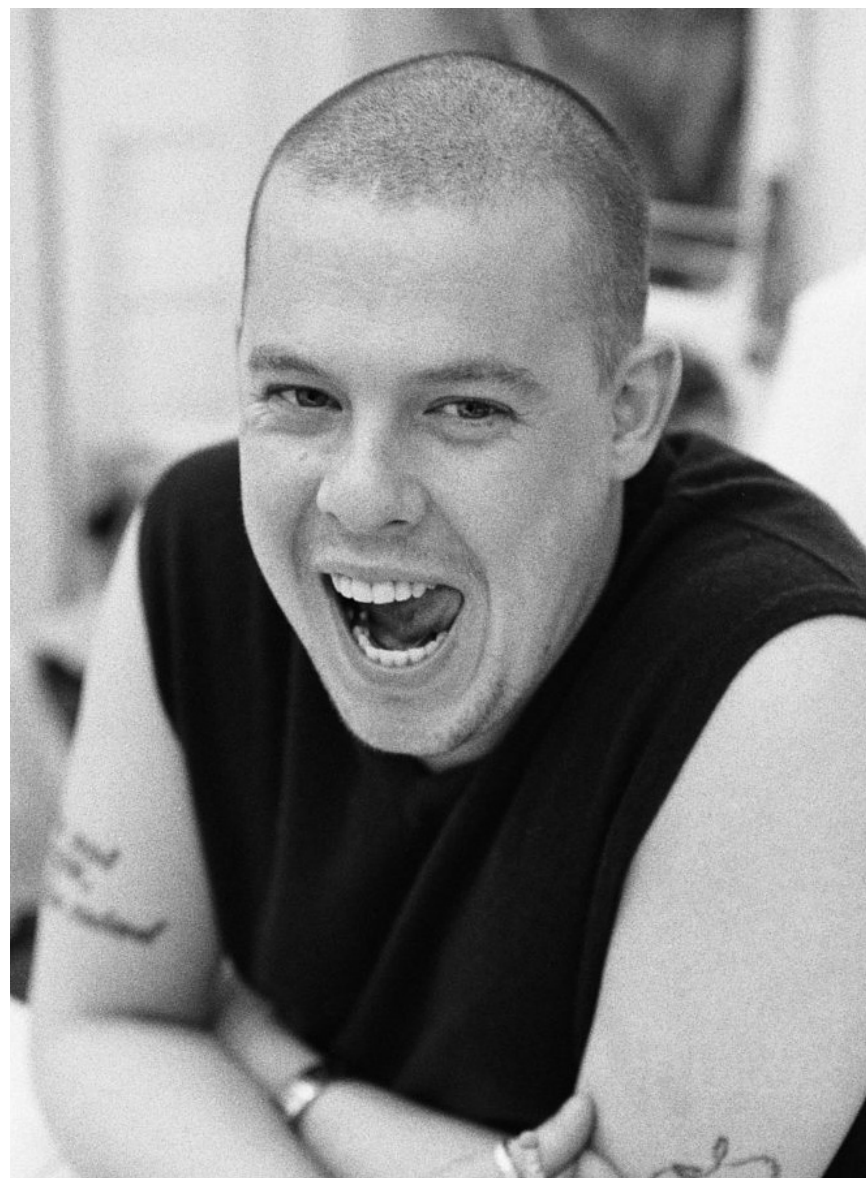


Image: Rolling Stone

McQueen's personal life in conjunction with his shows allows for further exploration, however, it occasionally veers unnecessarily into the designer's personal and intimate issues and struggles in a manner which is somewhat crass.

Whilst it is natural that McQueen's personal battles with his weight, addiction and depression feature to an extent in this documentary, towards the end these begin to somewhat overshadow the artistry itself. This would be excusable had McQueen's work deteriorated alongside his mental health. However, many critics consider his final completed collection (*Plato's Atlantis*) to be his most accomplished to date.

McQueen's death itself is handled aptly, with little to no focus on grotesque details and instead an emphasis on incredibly raw interview footage of those close to him, as well as the designer's impressive legacy. Despite combining elements as fragmented as McQueen's influences, this cinematic tribute seamlessly crafts a narrative of the designer's growth and development.

Now available on Netflix, this biopic represents an opportunity unlike any other to experience the transcendental magic of Alexander McQueen's work.

Iona Tompkins



# Hirst's Homecoming: The Yorkshire Sculpture Summer Festival

The Yorkshire Sculpture Festival will be taking place for the first time this summer, from June 22nd to September 29th. It has been publicised as the UK's largest festival dedicated to sculpture and will be free for everyone to attend. The 100-day festival will display sculptures from various artists across the world, aiming to build upon Yorkshire's rich history of prolific and pioneering artists such as sculptors Barbara Hepworth and Henry Moore, who were both born and raised in Yorkshire.

The festival is an exciting collaboration between the four world-renowned galleries that form the Yorkshire Sculpture Triangle; the Henry Moore Institute, Leeds Art Gallery, the Hepworth Wakefield and Yorkshire Sculpture Park. All four galleries are only a 30-minute drive, bus or train journey from each other, enabling these incredible locations to be visited within a day, for a full cultural experience filled with work displayed from 200 of the world's greatest artists.

"The festival will showcase sculpture in all its forms" as well as exploring what it means to create sculpture in today's day and age, from creating site-specific work to commissions working with local communities in Leeds and Wakefield, as well as showcasing "new work by international artists to sculpture drawn from our world-class collections." It has been promised by the producer of Yorkshire Sculpture Festival, Jane Bhojroo, that the festival itself will "be something special, memorable and game-changing for Yorkshire's growing art scene."

Damien Hirst will be making a highly anticipated return to the Yorkshire art scene, since his first solo exhibition in Yorkshire in 2011 at the Leeds Art Gallery, which

produced 11,000 visitors within the first week. Seven of Hirst's sculptures will be displayed within the Yorkshire Sculpture Festival; some sculptures will be placed in Leeds Art Gallery and the city centre of Leeds as well as the Yorkshire Sculpture Park itself.

Yorkshire Sculpture Park is aiming to engage and inspire a mass audience through the art of sculpture and, along with multiple artists from all across the world, Hirst's work "will play a key role in achieving this" through his accessible and highly popular work. The Turner Prize winner grew up in Leeds and also attended Leeds Arts University (then known as Jacob Kramer College) following in the footsteps of Hepworth and Moore. Hirst looks back upon many visits to Leeds Art Gallery as "happy and important" as well as "opening his mind to art." Additionally, Hirst states that these exhibitions "made him so excited for what art could be" and were essential for developing Hirst's passion for art as well as his own ideas.

The Yorkshire Sculpture Park's beautiful landscape and scenery will be dotted with a contrasting, eclectic and colourful array of some of the country's finest sculptures. The four Hirst sculptures that will be in the park will be presented within the newly revived 18th century Deer Park. 'Virgin Mother' will be placed amidst the beautiful backdrop of the lower lake of the park. A 10-metre-high sculpture of a pregnant woman who resembles Edgar Degas' 'Little Dancer of Fourteen Years', 'Virgin Mother' has a large cross-section which reveals the anatomy of the body including a fetus inside the womb.

'Charity', a sculpture which questions and challenges the outdated ways of presenting disability and seeking charity,

will be placed near the recently opened visitor centre, the Weston Building. The Weston Building is a beautiful construction with natural light streaming through and filling the space. It aims to have a minimal environmental impact upon the site as well as striving to fit in with the historic and natural landscape; the smooth curves, shapes and colours of the concrete building evoke the layers of the surrounding sandstone. Hirst's sculpture will be a fascinating juxtaposing contrast to this natural landscape and building.

In addition to this, 'Myth', a white unicorn with one half of its skin revealing vibrant red muscles and tissues, will stand high on a classical plinth within the park, shocking the viewer through disrupting the familiar narrative of sculptures of horses. Another exciting addition to the Yorkshire landscape will be 'The Hat Makes the Man', a bronze cast sculpture which presents the idea of sculptural collage through recreating Max Ernst's 1920s collage of the same name.

Hirst spent a lot of his younger years on Ilkley Moor and Otley Chevin, and always had a strong admiration for the Yorkshire landscape, where he grew up. He therefore believes that his sculptures "are where they belong" and were "made for that setting." The Yorkshire Sculpture Festival is a fantastic opportunity to witness the world-class artist's return to Yorkshire as well as an excellent way to immerse yourself into the beauty of Yorkshire and the wide variety of sculptures that will be on display.

Madeleine Gauci Green



Image Credits: Leeds List



# 'Fat Shaming' in Film: Romantic Leads and Type-Casting



Image Credits: The Atlantic

**Arts Writer Maisie Dennett discusses the recent onslaught of films with a larger actress portraying the protagonist and whether this could be a permanent change to on-screen protagonists.**

For years, Hollywood has produced a glamourized (and slimmer) version of romance in films than of what often occurs in reality. The under-representation of larger actors in romantic roles has been embedded in the cinematic experience since its birth. In not only the cinematic arena but also on television, larger actors are often confined to roles such as the funny best friend of the beautiful and slim romantic leads. This type-casting of larger actors is part of the wider issue surrounding Hollywood's idealised and beauty-driven version of romance. Yet, with the release of *Isn't It Romantic*, which stars Rebel Wilson (Natalie) as the romantic protagonist and Adam DeVine (Josh) as her eventual love interest, has this disturbing Hollywood trend met a timely end?

From the beginning of the film, the idealised version of romance traditionally conveyed in romantic comedies is shown. The first scene is of a young Natalie (Alex Kis) watching the classic 90s Romcom *Pretty Woman*, entranced by the idea of romance. In this way, *Isn't It Romantic* reminds us of the effect such films can have on young women, as well as the messages they convey about the 'type' of women who are destined to fall in love, and the 'type' of women who are destined not to. The traditional casting of actresses like Julia Roberts as

the leads in romantic comedies, as the movie tells us, affects how many of this generation view romance and those who experience it.

This is not only conveyed through Natalie's own self-doubt throughout the film, but also by contrasting it with typical romcom situations that portray how ludicrous these scenarios appear in a real-life setting. For instance, getting hit on by the attractive doctor after she has been in an accident or their 'hunky' boss writing his number on rose-petals, only for Natalie to magically assemble the correct number when she needs it despite there being thousands of combinations possible. The contrast of this ideal with the realistic setting conveys why issues with the portrayal of romance and how this affects the casting of romantic leads are rife within the film making industry.

Therefore, the casting of Wilson in this role as the lead in a romance does convey a change in how larger actors are cast and also on the introduction of more realist situations within these comedies. The portrayal of Natalie's mum by Jennifer Saunders, as a mother who encourages her daughter to forget about men and love as it's "just a movie" indicates the need for larger actors in these roles. The perception of romance only being available for those

that fit the cinematic ideal is seen to be damaging for the self-confidence and self-belief of generations of both mother and daughter.

The need for change in casting for romantic leads that is made so clear in *Isn't It Romantic* is a step in the right direction and comes shortly after the release of other films with similar messages such as *I feel Pretty*. Yet, there is a clear need for further change. Even with the release of such films, one of the focuses of this film is on the appearance of the protagonist and how it doesn't conform to the usual stereo-type, rather than it being a larger actor being cast in a role that could be for a woman of any size. The premise of the film is that traditional romantic comedies are unrealistic and do not represent real life, and that's a valid point we shouldn't forget.

However, for larger actors to be more consistently cast as romantic leads, their role should not necessarily be explicitly written with larger actors in mind, but instead should be designed to be taken up by any actor, regardless of size or general appearance. For that reason, although a movie has now been made about "girls like us", as Natalie's mother claimed there never would be, it may not be as progressive as it originally seems.

Maisie Dennett



# Jamie Morton, host of *My Dad Wrote a Porno*: "We want to indoctrinate the world into massive perverts"



Image: [www.roundhouse.org.uk](http://www.roundhouse.org.uk)

**George Dunleavy sits down with Jamie to talk life at Leeds, the future of the podcast, and what students can learn from his father's painstaking erotica.**

*My Dad Wrote a Porno* hosts James Cooper, Alice Levine and Jamie Morton all met whilst at Leeds, and have been delivering weekly aural pleasure to millions of dedicated listeners since 2017. Meanwhile, the star of this erotic novel-cum-podcast, Belinda Blumenthal, has been delivering oral pleasure of a different description.

***For the uninitiated, how would you describe the podcast in a sentence?***

Well, it's really in the title. My dad wrote a terrible erotic novel, and I read it out loud with my two best mates every week.

***Why do you think students in particular should listen to the podcast?***

think there's so much heavy stuff at the minute, most of it political like Brexit or Trump. We just wanted to make something unashamedly fun and not really about any of that sort of thing. Students in particular have a lot on their plate, and having some terrible erotica every week is a good antidote.

***Is it sexually informative?***

It's informative in knowing what not to do. Please don't try and emulate Belinda's business acumen,

or how to get to the top of any industry, as you'll probably be fired from any job you ever have.

***What's your favourite memory of your time at Leeds?***

Honestly, I loved it all so much, we were talking the other day about how much we [Jamie, Alice and James] loved Leeds. I think my favourite memory must be the massive house parties: I had this crazy house that was the big party house. They were the most fun because no one gave a shit, no one had any responsibilities, no one had to be up for anything ever - it was great. It's interesting now that I live in London; I miss being able to walk to all of my friends' houses. Leeds is a great city for that.

***Do you have any horror stories from your time at Leeds?***

When my house got trashed! I'm honestly amazed we got our deposits back (at least, I think we got them back...). Because it was the one everyone descended on it was trash - no one cared if you smashed up the sofa.



***It's clear that you and your two co-hosts are extremely close. Do you have any tips for students on making good friends?***

I met basically all of my really good friends through Leeds Student TV (LSTV). People don't talk enough about all the amazing societies when they go to university. They're a great resource to learn a craft or learn how to do stuff, and also to find like-minded people, because you don't always find people on your wavelength in halls or on your course. LSTV is really collaborative, and you have the benefit that when you graduate and people get real jobs, these people then help you get a job! There certainly wouldn't have been My Dad Wrote a Porno without the University of Leeds. It's funny, Alice and James applied to LSR for a radio show and they got told that they weren't good enough. That's hilarious now, as Alice is literally on Radio 1.

***Do you ever come back to Leeds to visit?***

The three of us went back to Leeds when we wrote our book and took it on tour. I still have a few friends

who live up there, so I visit every few years, but not as much as I'd like to. I've noticed that it's changing - it's becoming more of a creative hub, especially now that Channel 4 is moving there. I always saw it as creative, and it's nice that big companies are seeing the potential.

***Have you been inspired to pen your own erotic literature? Will Rocky hand down the legacy to you?***

Categorically no. How could you better Dad? He's really cornered a marketplace for the absurdist erotica, it's really his own unique realm there. I think I'll leave the bad porn writing to him.

***How did it feel to win Best Comedy Podcast at the Webby Awards?***

It felt great! We didn't quite realise how prestigious they were over in the States - they're a big deal. We've been nominated twice before, and it was third time lucky. It was really exciting, and especially amazing now that the HBO show is coming out in the next few weeks. It helps build momentum for the brand over in America, I suppose. We

have fans there already as we did a big tour there last year. We just want people all over the world to be obsessed with Belinda Blumenthal; we want to indoctrinate the world into massive perverts.

***What should we expect from the HBO special?***

It's basically a TV version of our live show, where we read the book, but we've added new elements. We're really excited for people to see it, and for new audiences to stumble upon it and discover it that way. It'll air in the UK in May, although - annoyingly - I can't say what channel yet. Fingers crossed it goes down well.

***Can you ever see an end to the podcast?***

What, you think reading my dad's pornography isn't what I want to do for the rest of my life? I think with anything you don't ever foresee something lasting forever, but for us it's always been about enjoying making it. The moment we stop enjoying it, we'll hang up the mics. As long as people enjoy having Belinda in their lives, then why not keep it going?

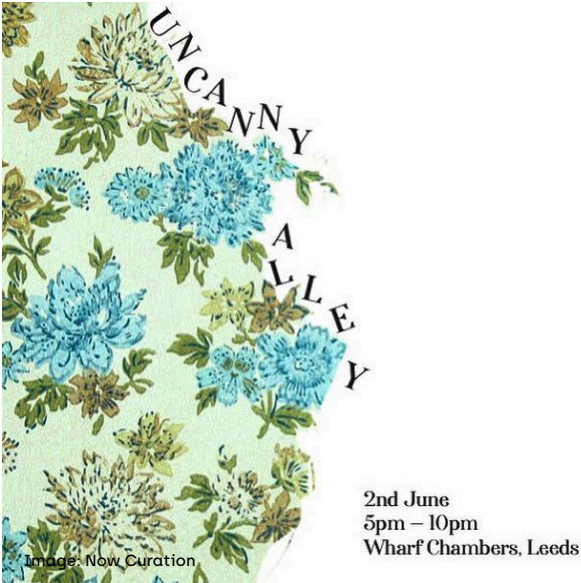
George Dunleavy

# Editor's Cut: Exam Season Exhibitions



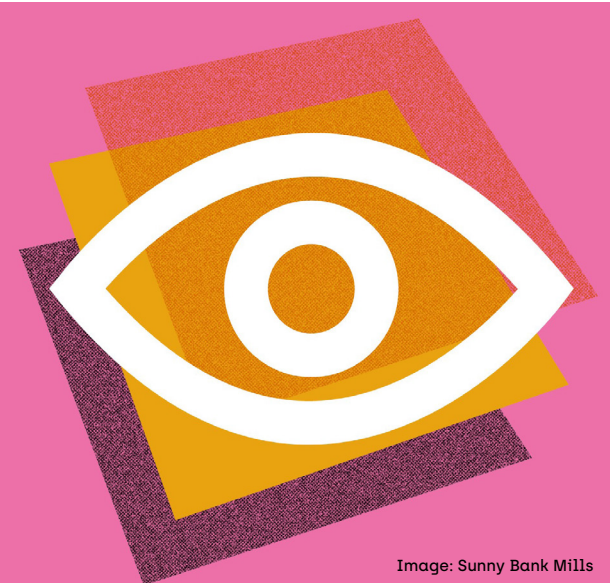
**Contemporary Ceramics Fair at The Hepworth Wakefield**  
**Saturday 4th - Sunday 5th May**

Popularised by Grayson Perry and having now received a special platform at the 2019 London Art Fair, ceramics blur the boundaries between homeware and sculpture. Even if you're not intending to buy, a trip to Wakefield this weekend will help you learn more about the practice of traditional and contemporary ceramicists.



**Uncanny Alley at Wharf Chambers**  
**2nd June**

Now Curation is an independent curatorial initiative run by students at The Courtauld Institute of Art and University of Leeds. Their second exhibition, *Uncanny Alley*, explores disjointed domestic spaces, and how the supposedly-familiar home environment can be offset to produce grotesque results. Come along to Wharf Chambers for a night of sculpture, installation and performance art.



**The Ones to Watch at Sunny Bank Mills**  
**Until 12th May**

Sunny Bank Mills are exhibiting over thirty Yorkshire-based artists working across the disciplines of fine art, film, jewellery making, performance, sculpture and textiles in their annual *The Ones to Watch* exhibition. Just six miles out of Leeds City Centre in calmer Farsley, an afternoon trip to this show will be a welcomed break from Edward Boyle.



# Game of Thrones Season 8, Episodes 1 and 2: The Calm Before the Storm



It's finally here. After years of anticipation, hundreds of plot twists, and more character deaths than anyone can reasonably be expected to remember, the final season of *Game of Thrones* is upon us at last. The first two episodes kicked off with a distinct lack of the violent action that the show has become synonymous with. But despite this, they haven't failed to whip fans into a frenzy.

*Game of Thrones* is no stranger to a slow burn, but getting through two episodes with only a single named character death is new territory for the show, especially with the death in question taking place off screen. For those who may have missed it, Ned Umber (the child lord who bent the knee to Jon after the battle of the bastards) was found pinned to a wall by the Night King as part of an elaborate art project to send a message of hopelessness to the other characters.

Even though the first third of the final season has come and gone with no real action, the writers have supplemented this lull with crowd-pleasing interactions between fan favourite characters and pay offs on character arcs that have been in the making since the show's debut in 2011.

Keeping these slower episodes engaging might have seemed a challenging task for a show whose audience are both bloodthirsty

and masochistic, but showrunners David Benioff and Dan Weiss pulled it off with ease through writing a strong narrative that has almost swung round full circle as it has grown with its characters.

Many of the characters who gather in Winterfell to fight the Night King in the final season were there at the show's pilot episode, set in the same place. Every one of them has changed along the way and these early episodes showcase not only the combined experience these characters have gained in their journey to bring them to this fight, but also how the show has matured along the way.

**"The pieces have all fallen into place"**

The show's opening seasons are gratuitous, full of violence and nudity, and undoubtedly a lot of fun. But the episodes that open its final season are mature, and know when to hold off on nudity and bloodshed.

Episode one peaked not when the undead Ned Umber came back but when Jon Bradley delivered an outstanding performance as Samwell Tarly, finding out his father and brother were killed by fan favourite Daenerys.

Episode two, on the other hand, saw its shining moment in the long overdue knighting of Brienne.

Both these moments show how far the show has come, but none as much as Arya's sex scene. Arya, who was just a little girl at the start of the first season, has endured just as much as her older peers and has emerged on the other side, a hardened woman. In this tastefully-shot scene, Arya takes full agency and control as she seduces Gendry and the camera focuses not on her chest as it had in the past, but instead on the scars at her side that mark the journey she's overcome.

The first opening episodes of season eight may have been measured and mature, but it doesn't look like the show will stay that way for long. With the undead finally at the doorstep, the final four episodes may all shape up to be some of the show's bloodiest. After all, the pieces have finally fallen into place for a struggle that has been on the way since the wights ripped apart a group of men in the show's very first scene. The story's outcome might still be up in the air, but one thing is certain: a lot of beloved characters are about to die and we're going to enjoy every second of it.

Matthew Jeffery



# Coisa Mais Linda - A Hidden Netflix Gem

Spirited. Provocative. Profound.

*Coisa Mais Linda* proves a refreshing Netflix find which explores so many of the turbulences of modern womanhood - from romance to abandonment, cluelessness to independence, desolation to excitement - all deliciously mixed in with samba music and Rio sunlight.

Translated as 'Every Beautiful Thing,' the Brazilian series follows the misadventures of Maria Luisa (Maria Casadevall) in the late 1950s. She moves from her native Sao Paulo to open a restaurant with her Husband, Pedro, in Rio de Janeiro. What she unfortunately finds upon arrival, however, is a run down premise, a shabby apartment, and the crippling reality that all Pedro has left for her is the shame of being a wife to someone who has disappeared with his mistress and filched all of his wife's money. The heartening consequence (after she admittedly attempts to set Pedro's clothes and the building on fire) is that Maria Luisa turns the scene of desolation into one of opportunity. She sacrifices her luxurious and sheltered life with her parents to pursue her dream of opening a music club. Breaking off from the conservative mass of society to experiment in Bossa Nova music, Luisa attempts to create a space that is open to everybody.

The initial element that invites the viewer in is the amalgamation of sensuous European aesthetics - think *Mamma Mia* and *Mad Men* combined. It exhibits luscious sea scapes and wealthy minimalism, the American jazz filtered with samba rhythms and set to Portuguese making for aesthetic musical richness. This intoxicating escapism actually serves as a trojan horse for the true gravity of the situation. In acknowledging the marriage of two musical genres, this proves aptly metonymical for the class and racial disputes at play.

Malu (as affectionately transformed) may be our first leading lady, but who also proves equally important is Adelia (Pathy Dejesus) - an impassioned and dedicated mother who has been working since the age of eight to first provide for her family and now for her daughter.

It's a riveting awakening indeed to see the contrast between the friends and then business partners when Adelia impressively reminds us that whilst one of them has the privilege to seek work for freedom (the option to run back under the wing of her father should things plunder a la Rachel Green), the other has had to work for survival. The show thus addresses a feminist discrepancy that is becoming more openly acknowledged today: that feminism for one does not - and cannot - be necessarily applicable to the other; empowerment for white women falling flat when it comes at the expense of women of colour.



It is impressive then how sensitive the show is to this, as even other female protagonists, ranging from Malu's childhood friend Ligia (Fernanda Vasconcellos) to her supportive mother Ester (Ondina Clais Castilho) are cruelly quick to assume Adelia plays a role to them that is lesser. But Malu not only addresses Adelia as friend but as a business partner with a fair 50/50 split. A revolutionary notion for the time period, this act reinforces the value of looking past caste and creed as Malu encourages us to appreciate the essence that lies beneath.

What then really makes the show is the four women at the forefront, Maria Luisa not only being buttressed by Adelia, but by the spritely Ligia and the evocative Thereza (Mel Lisboa). It has admittedly been a long time, I think,

since there's been a more invigorating and relatable heroine than Malu - her apparent confidence, sensuality actually being balanced with elfin ignorance and naivety, and the fact that half the time she really has no idea what's going on only making her all the more charming. It's moreover arguable that, in a group of female leads, there's always one you like the least or who lags behind the rest, so it is no underestimation to say how refreshing it is to be able to love all four of them.

This is probably down to how, though they all revolve in the same circle, they each have their own issues and tackle demons from different perspectives. Ligia may want to pursue her dream of becoming a singer, yet she is beaten down by the back hand of her politically ambitious (and nauseatingly insecure) husband into trophy-wife submission, whilst the sexually adventurous and open Thereza is haunted by a more intense homoerotic encounter, along with the memory of her stillborn child still hanging over her. The fact that each woman and story line is so different and brilliantly written means then that there is no corner of the story that feels lacking or ill-expressed. It rather proves that the show has a Virgilian way of adopting aged tropes and transforming them into something new, as if our understanding of the difficulties that women face are able to become more nuanced given not only the quirks of a different time but the intensities and expectations of a different culture.

This show then is truly about and for women; each surviving in a malicious man's world in the way they best know how. Some are fortunate enough to pick up the gauntlet and power against the patriarchy, but we also have to acknowledge how some women bow before it - the more piteous being because they are forced as opposed to the more repugnant who seem to choose. *Coisa Mais Linda* truly is an underrated gem with heart beneath the sun and superficiality, making it amazing TV whether you want emotional intellectual engagement, or the simple summer romance of colour and musical abundance.

Tanika Lane

## Queer Eye Series 3: A Refreshing New Instalment



No matter what anyone tries to say, it's impossible not to love the ridiculously addictive show that is *Queer Eye*. So, naturally, this new series has been positively received. Blessing our Netflix subscription for another year, *Queer Eye* follows The Fab Five as they continue to help participants blossom from insecure people struggling with their image and identity into a more confident and better version of themselves. With each episode covering all bases, from image to interior design, it's every makeover show you could want rolled into one.

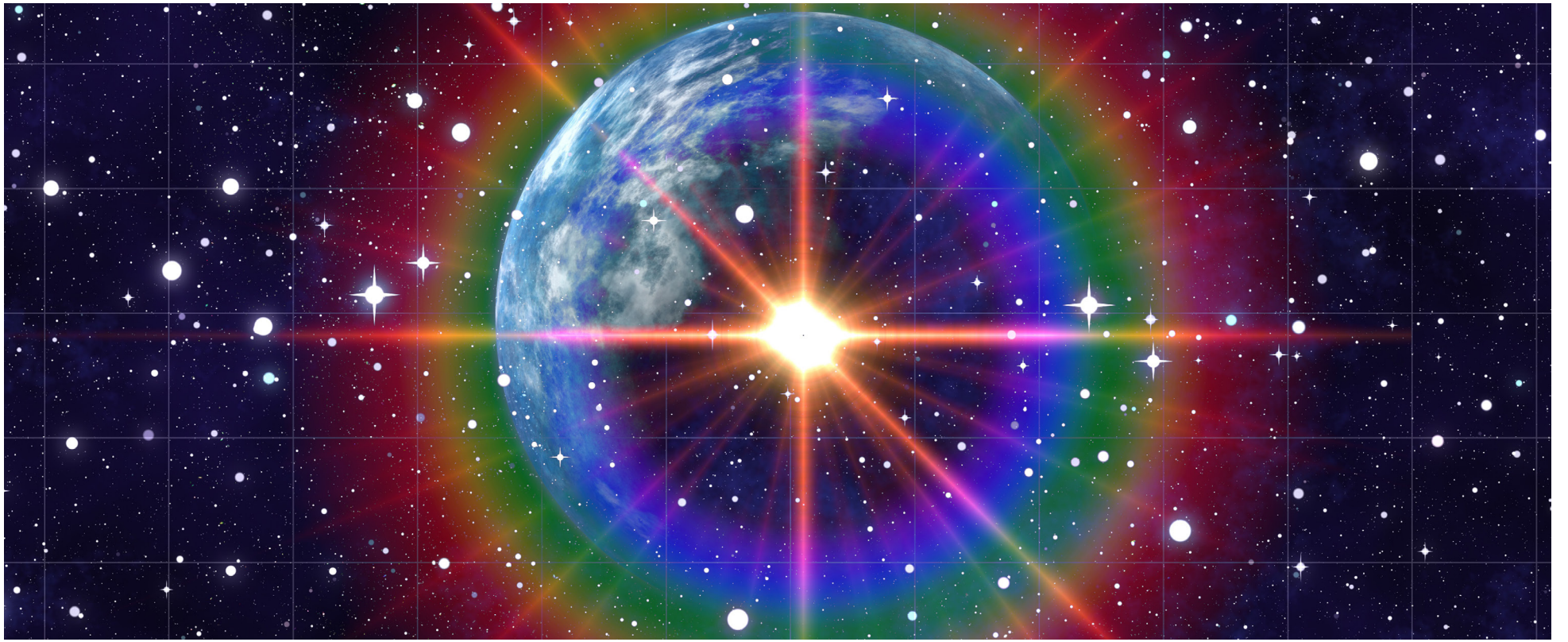
But the aspect that makes the show really captivating is not the improvement in aesthetic, but the betterment of the person. The Fab Five give them a new look that is reflective of their lifestyle and personality, allowing them to present the best version of themselves rather than change them completely, thus improving their self-confidence. Most importantly, the presenters also encourage the participants and help and encourage them to mentally work through their setbacks and insecurities in their life. Pretty much every episode has you reaching for the tissues and blaming the hay fever.

It has to be said that, after two series, the format has become fairly predictable. However, Series 3 has mixed things up just the right amount. While the successful format remains, the variation in participants keeps things exciting. Rather than the string of shy, hermit-like middle aged men, we are introduced to a plethora of more unusual stories, such as a rugged outdoor summer camp leader living in a campervan in need of some self-care and a female hunter who lives in camouflage. The episode which is perhaps most fun takes on a pair of sisters who got a serious revamp for their small barbecue business. The wider variety in characters keeps things fresh, and whether it's a blessing or a curse, it makes watching just one episode at a time impossible.

The most entertaining and diverse series yet, this will make you laugh as much as cry. It's probably not the one to start watching during exam season, because nothing else will ever get done.

Katy Henderson





# Why Writers are Still Snobby About Science Fiction

Throwing “serious” literature off its high horse.

**“Science Fiction is a genre that blends well with many others and intersects with a variety of issues”**

Imagine being a young teen or adult watching *Night of the Creeps* (1986). It's a zombie apocalypse set in a US high school. Recent shows are packed with how to survive a zombie apocalypse and, if anything, the remake of *Resident Evil 2* (1998, 2019) states that zombies or the living dead are still part of our imaginative apparel. What is significant about both is that, though they are predominantly placed in the horror genre, they possess crucial elements of science fiction. In the lore of *Night of the Creeps*, some parasite from outer space uses human bodies as incubation spaces, rendering the body medically dead so as to inhibit its immune system and autonomy. In *Resident Evil 2*, a variation of the G-virus/Golgotha virus starts mutating cells in human bodies making them the living dead. Cancers, autoimmune failures and our body becoming out of our control play a dominant part in medical research. There is nothing fully fictional about those aspects. They do happen.

Science Fiction is a genre that blends well with many others and intersects with a variety of issues. The reason many popular and literary authors wish to distance themselves from this category probably has to do with the genre's contentious nature as 'serious' literature. Similarly to romance novels, science fiction gets a bad reputation for its seemingly fantastical or 'inconceivable'

subject matters. Yet, it is important to note that what was once considered impossible has been made very possible indeed more than a few times throughout the course of history. Scientists are now finding out that editing DNA is a new frontier of science. The Opportunity Rover saying its battery is low is a reminder of *2001: Space Odyssey* (1968) when HAL sings Daisy as a goodbye. Science Fiction is an investigation or experimentation of a possible future. It is not merely always a thought experiment. If so, most theories put into practice begin with a fragment, a hypothesis.

One critique of science fiction that has some credibility is its Eurocentric or masculinist approaches. It centres a Caucasian man with unfettered access to the universe at large, driven by his abstract thirst for adventure. In March, at the University of Leeds, I attended a workshop entitled 'Publishing the Transcultural Fantastic'. Included in the workshop was an illustrated version of Begum Rokeya's *Sultana's Dream* (1905), an early Bengali work of science fiction. The short story is rich in feminist symbolism, environmental conservation and a utopian use of technology that becomes not an instrument of facilitating dominance, but rather one of harnessing sustainable energy. Rokeya's vision over a hundred years ago is the pinnacle of today's modern crisis of finding alternative, viable sources of energy. No one can deny her place as a serious writer.

The snobbery is all to do with cultural hierarchies. Literariness is meant to seize the day, talk about psychological issues, deep melancholy and “important” issues of everydayness and war. Those categories in themselves are modernist and are not universal. Postmodernist randomness has also been criticised for recycling modernist elements by simply recasting them. Science fiction seeks to now eschew recycling, unless it is an environmental imperative, and ask new or refined

questions. If Science Fiction is criticised for not involving the domestic or everyday life then it is the fault of a liminal vision and not the genre in itself. In Kazuo Ishiguro's *Never Let Me Go* (2005), the value of ordinary life is mandatory to the narrative and how it can be taken away due to discrimination. In the forgotten gem, *The Fortunate Fall* (1996) by Raphael Carter, bodies, sexuality, homophobia and interspecies economies are shown to direct societies as a whole.

Even colour perception is shown to be important in the ability to dilate pupils during Jasper Fforde's *Shades of Grey* (2011). The human-like beings in the novel seem to have no RGB orientation hence a new discriminatory hierarchy is based on who can see what colour. Colour becomes the currency of that world. And, if anyone reads about the history of colour production in our own planet and how people were colonised to eventual exposure to toxic substances, it is not a far-fetched possibility to have a society based on colour perception.

Another false belief is that science fiction is inherently dystopian or about a 'future'. The Netflix show *Love, Death + Robots* travels from outer body experiences, spirituality to the power of love and reunion as epicentres of sentient life. If some episodes seem ontological truths, others reject grand narratives to a 'job well done', to a present that can resist the greed of consumption.

Science Fiction is resilient because human beings and other species constantly amaze with their adaptability and resistance to complacency. It is not merely popular culture for consumption, rather it can reshape how we utilise consumption in our everyday lives. Leave the snobbery at the door and embrace the zen of not knowing but questioning: what can I know?

Zarin Rafiuddin



# Summer Destinations that Won't Break the Bank

**Holidays on a student budget? Yes, you heard right.**

**Although us students may not be able to afford a luxury week in Bora Bora or safari in South Africa, there are plenty of destinations that are well within reach and budget.**



## Naples, Italy

Italy can either cost an arm and a leg or be well within budget, depending on your itinerary. The south of Italy tends to be much cheaper, so why not check out Naples for the best pizza in the world? Flights from London can be snapped up for as little as £32 in June (one-way) and local trains are super cheap too. Take a day trip by train to Pompeii for just three euros. And best of all, an authentic Neapolitan pizza will only set you back as little as €3. Hard to say no, right?

## Zadar, Croatia

Lonely Planet has listed Zadar as one of the best destinations in travel for 2019 and has even boasted it as Croatia's coolest city. It is quirky and unique with a historic old town as well as plenty of trendy cafes and a gorgeous seaside. Flights can be bought for as little as £23 from London in June. Better yet, there are plenty of airbnb's for as little as £40 a night. Don't miss this up and coming 'Capital of Cool.'

## Slovenia

In terms of value, Central and Eastern Europe have so much to offer. Besides the well-Instagrammed Lake Bled, there are plenty of other picturesque spots and natural treasures to enjoy such as Mount Triglav, Ljubljana and Piran. Flights are super affordable and cheap accommodation is a-plenty. This country is perfect if you like being outdoors and active. Get yourself to this underrated country now before the rest of the world does.

## Lisbon, Portugal

With flights from the UK for as little as £33, it's safe to say that Lisbon is well within budget. The city receives less attention than nearby Madrid or Barcelona, but it has so much to give. World class restaurants, a gorgeous waterfront, rooftop bars and an abundance of culture. Stay in the trendy Barrio Alto which is best known for its bars and nightlife in a historic uphill town.

## Meknes, Morocco

As gorgeous as Marrakech and Fez are, it's time to explore more of Morocco. Meknes is smaller and more underrated than the former two cities, but still hosts the gorgeous Moroccan narrow Medina streets and grand buildings that the other two boast. Fly into Fez or Rabat for as little as £45 (from London in June) and make sure to stay in an authentic riad, many of which can be snapped up for cheap on Airbnb. Alternatively, Marrakech is still amazing and cheap too. Make sure to avoid the months of July and August because of the sweltering heat; June and September provide ideal conditions.

Jasmine Davis



# Me: Everyone ever: Get a "Proper Job"



What constitutes a real job? Offices, ties, a wage gap? What makes an employment opportunity legitimate? Is it a grad scheme? Is it statistics, fact checking, a corner desk with a wilting hyacinth? Can a 'job' be a career?

Customer service: a common ally amongst the student population, a consistent in the otherwise fluctuating path between academia and the inevitability of graduation. For most, this is what we fall back on in our long and seemingly endless breaks between semesters, but what about after? Graduation, Mortar Boards and gowns,

happy smiling pictures that will be hung in pride place at home until university is all but a vague memory. University is supposed to prepare you for a career, a path, to put you on the road to achievement as it were. But the sheer nature of higher education means that, for most, university is a rite of passage, and a career is a problem for the future.

What I want to know is, what is wrong with customer service? Hospitality and retail are often lucrative and accessible, with an abundance of opportunities for progression should one want it. It can provide adaptable skills, common sense and most of all, patience. A hard industry, but one that is often profitable in many ways. Most people will say that all industries are hard. This is true, but the very nature of customer service is interaction with every facet of the population, rather than the isolated communication I imagine exists in more 'professional' occupations.

My argument is that, regardless of your degree, you should follow the career that you want. A lot can change between choosing your degree, graduation, and 'real life'. I know for sure that I am not the same person I was at 18, and I am not going to tie myself to a lifestyle according to that one decision I made a million years ago. This does not mean to say that if you pursued a degree in Physics and

you decide to become a barista that you've wasted your degree. Academia provides adaptability and work ethic, priceless skills for any employer.

One thing that is often neglected in the conversation on careers is the inherently middle class nature of universities and the more working class nature of customer service, purely due to its availability and frequency in opportunity. Regardless of its students and their individual backgrounds, the university wants to boast of its graduates' successes, to inevitably entice new students with its employability rates, and thus continue the cycle of undergraduates and the income that accompanies them.

But note that, on the posters on campus of prestigious alumni, none of these names are those who have gone on to make careers in customer service. The university is a classist institution and one that, had the student loan not existed, would still be exclusively for the middle classes (and still is to some degree). A more dynamic student population means more diversity in careers - customer service often being a large part of this. Universities need to be proud of their alumni, regardless of salary and whether or not they have a name tag.

**Georgie Fuhri**

## Smoke Breaks: The Great Debate

**With colleagues rushing off every hour for a five minute smoke break, Emma discusses what this means for the workplace and non-smokers.**



According to statistics published by Cancer Research, 19% of UK adults smoke.

Considering measures taken in the last few decades to discourage smoking, this statistic is still high and very concerning. Smoking is the number one cause of cancer in the UK and yet, with regard to the workplace, it seems to be given free reign. Despite smoking bans in all enclosed work places, enforced by the Health Act in 2007, the

space directly outside of the workplace continues to be a popular smoking location for employees. Despite complaints by non-smokers, smoking outside is no crime. The issue in the work place, it seems, is not therefore the act of smoking itself, but the amount of smoke breaks employees take.

With many controversial issues coming to the surface surrounding the workplace, including unequal pay between men and women and giving preferential treatment to certain nationalities and identities, it is perhaps not surprising that more employers have not yet confronted what could be seen as a 'minor' issue. Whilst the number of smoke breaks being taken has not been a main topic of discussion, there are a large number of disgruntled employees who would happily vent about a fellow colleague who sneaks out for a cigarette every hour.

Although smoke breaks are not officially a legality, having one rest break of up to 20 minutes during a work day is regarded as a legal right in the UK. An employee has no legal right to have any more breaks than this statutory one rest break unless it specifically states a right to additional breaks for smoking. According to a survey by the Society for Human Resource Management, 85% of HR professionals indicated that their organisations have

a formal written smoking policy. However, just over half of these admitted taking disciplinary action for any violations.

So, what really makes a smoke break any worse than a coffee break or a social chat with a colleague? Is it the unhealthy act itself, the smell of smoke that lingers after a cigarette, or is it the fact that a large majority of smokers appear to exploit the 'smoke break' that they take?

From a non-smoker's perspective, the increased number of breaks can lead to a negative attitude towards a smoking colleague. Why do smokers receive this 'reward' of breaks when the act of smoking cigarettes is so damaging to their health? It would surely be fairer to give non-smoking employees equivalent breaks to even the playing field. Or perhaps, as some non-smokers have suggested, it's time to take it a step further and give them extra holiday days or bonuses in lieu.

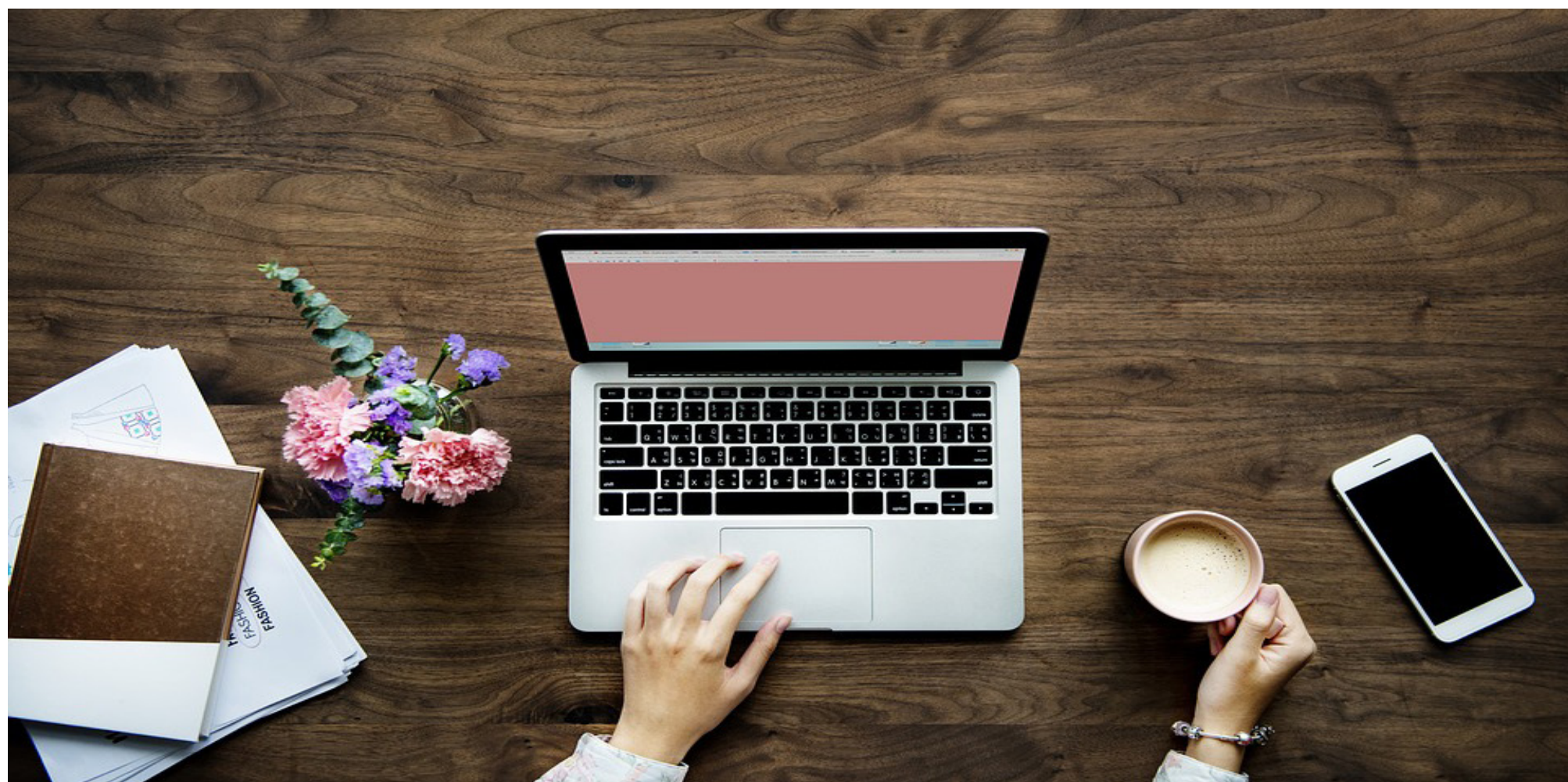
This discussion certainly does get under the skin of both smokers and non-smokers and despite no current solution, there is no doubt that this will be a long-lived debate.

**Emma Prentice**



# Why Do We Need Blogs?

As the end of her editor role draws to a close, Rosie Plummer looks at the importance of the Blogs section.



People have asked me several times over the past year which section I edit, and visibly lose interest when I reply 'blogs'. For a while I bought into this disdain. I began to accept that perhaps people's lives and views aren't as important as science or news.

Two new 'blogs' have come into my life recently. Many people have probably heard of them but, if I'm honest, I usually use social media to look at Game of Thrones memes, rather than to actually educate myself. So exploring **@nowwhitesaviours** on Instagram and the podcast **'How to Be a Girl'** have really reminded me of the importance of listening to others.

**@nowwhitesaviours** is self-explanatory, calling out white people's undeserved saviour complexes every time they sponsor a goat in Africa, or use a black child as a prop to improve their Instagram. I'm not sure whether this is officially a 'blog' as much as a social justice movement but, whatever it is, I am on board to listen.

'How to Be a Girl' is generally a bit lighter-hearted, a podcast and blog run by the mother of a transgender girl in America, discussing the questions many cisgender people have about raising a transgender child: such as, "how do you know?" and indeed pointing out how trivial these questions seem when asked to cis people. As well as making you explore your own identity more deeply, this heart-warming blog also sheds light on the scary reality which trans children face in a world of bathroom bills and hate crime.

Now, while I consider myself a tolerant person, what I have become increasingly aware of during my final year at Uni is my lack of education on the struggles of others, and indeed how my own privileged ignorance this understanding. I guess I've spent so much of the past three years studying History that I've forgotten to stop and look at the present.

A few months ago, when someone asked me 'What's the point in blogs anyway', if I'm honest, I struggled for an eloquent answer. At the moment I don't really get a big kick out of hearing someone's new make-up routine; not that there's anything wrong with these kinds of blogs, but, like the boy who asked me, they just aren't my thing right now.

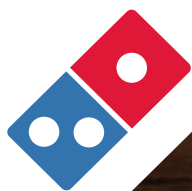
**"I guess I've spent so much of the past three years studying History that I've forgotten to stop and look at the present."**

I suppose what I should have said is that I love hearing other people's stories. People have so much to say and it's vital that we acknowledge others' views, experiences and backgrounds. Because, so often when I read blogs, I find a new perspective on a topic, or an angle I've never considered: What's it like to be a student raising a toddler? Is coming out really a one-time thing? These are just a couple of the topics our wonderful writers at The Gryphon have educated me on this year. As a straight, childless student, these are experiences I had never even considered before. And I expect the guy who asked me 'what the point in blogs is' hadn't either.

As **@nowwhitesaviours** and 'How to Be a Girl' have both been teaching me, there is much more I need to learn about the world. So many stories that have long been silenced that we all need to hear. And blogs are helping me to work on that.

Rosie Plummer





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# The Death Of Lyra McKee: Northern Ireland Needs Peace Now More Than Ever

Michael Keating

A few weeks ago, when visiting Londonderry, the mood of residents was hopeful. Despite the car bomb explosions earlier in the year, people were largely unfazed, reasoning that the groups undertaking terrorist acts in an effort to reignite the conflict of the Troubles had little to no support, next to no funding, and were at odds even with most Republicans.

The people of Londonderry, whatever side of the Troubles they were on, do not want to see the peace broken. Republican groups continue to argue their right to be free of British colonial rule, but recognise the value of peaceful action over terrorism and murder.

The situation changed, however, with the murder of Lyra McKee. The young journalist was covering riots in Creggan, an area rife with poverty and a prime recruiting area for new and violent dissident groups. When young people have little in the way of future prospects, the promise of being a part of something larger than themselves, a higher purpose, is all too alluring. As Lyra said herself, she was part of “the Good Friday Agreement generation, destined to never witness the horrors of war but to reap the spoils of peace. The spoils just never seemed to reach us.”

Londonderry has been left without investment and governmental projects for far too long. It remains a byword for terrorism and violence. Upon visiting, it seemed that the city was finally growing into itself, forging its own identity and at last escaping the stereotypes of the past, its false branding as a hotbed of crime and conflict and nothing else.

Now, the UK – and indeed the world – look to Londonderry again for another senseless murder of an innocent victim. Lyra McKee was a young journalist, celebrated for her activism within the LGBT community, pushing for acceptance within the often-hard-line religious culture of Northern Ireland. In her 2017 TED talk at Stormont, she addressed issues of intolerance and hate, and how these sentiments seep across communities when left unchecked. At the age of twenty-nine, she was an accomplished writer, having contributed to Buzzfeed, Private Eye and the Atlantic, as well as signing a two-book deal with Faber and Faber.

The shift in mood in response to her death has been one of passionate indignation towards those that committed her murder. The New IRA, having accepted responsibility for the unprovoked killing, has lost any shred of credibility it might have had. Many locals are arguing the damage that Lyra’s murder will have on the Republican movement as a whole is irreparable. The aim of the New IRA was to rekindle violence and to goad police into an armed response that could be spun in a favourable way to their movement. Instead, all seem united by their disgust at



the killing of an innocent and talented young woman who fought for the good of Northern Ireland, aside from party politics and old divisions.

Londonderry is the perfect microcosm for Northern Ireland as a whole. The vast majority, no matter what they believe, are sick of conflict and value a peaceful solution above all else. But its position on the border, its history of Bloody Sunday, and its status as a city all but forgotten on the national stage makes Londonderry a hotspot for a potential threat. Until now, it has been up to local residents to combat these dangers within their own communities without outside aid. As a result, Londonderry has the feeling of a large village rather than a sprawling city, a hive of close-knit communities that, while still wary of one another and segregated, are brought together by their pride in their city.

Lyra McKee is now the latest name on a long list of victims of the Troubles, a list which she herself drew further attention to when she reported that more people had died from suicide as a result of the Troubles than ever died in the violence itself. This betrays the only solution that will prevent more of these murders, to look to the best that Londonderry has to offer and to empower those that can lift the city up.

Once again, the national press is saturated by stories of conflict in Londonderry, as it should be. Yet, once the tragedy of Lyra’s murder fades from the front pages and from national consciousness, we must remember what she stood for and know that her vision of peace and acceptance, and an un-Troubled Londonderry, is reliant on a better understanding of the city and its people. Rather than a focus on the actions of a few fringe radicals, we must look to the good majority of Londonderry citizens, fractured in some beliefs but ultimately united in the face of Lyra’s tragedy.

## The Porn Ban Reinforces Sex Stigma

Alfie Coulstock-Cockeram

The UK’s upcoming ‘porn ban’ is an ill-thought out, regressive and ideological policy that isn’t fit for purpose. From the 15th July, radical and sweeping age-verification laws will take effect on adult sites, requiring an alcohol-style need for physical photo-identification. As one might expect, the backlash has been fierce. For a government ostensibly committed to a small-state and deregulated nation, it has hardly shown restraint in imposing restrictions to enforce a socially conservative agenda.

The actions of the incumbent Conservatives only serve to reinforce the stigma surrounding pornography and sex in general. A quick nostalgia trip back to Cameron’s 2014 ban of sex acts deemed to be ‘extreme’ or ‘life-endangering’ exposes the Conservatives’ archaic, out-of-touch and sexist approach to adult content. For in a bone-headed move that didn’t receive nearly enough scrutiny at the time of its passage, the acts banned were those that explicitly cater to women. I won’t go into specific detail here, but it’s telling that the Tories see women actually enjoying sex as ‘extreme’.

The current legislature trajectory surrounding censorship is thus not based around protection, but ideology. Yet it is an incoherent and contradictory mess of beliefs. Perhaps the ultimate fear surrounding this upcoming restriction is the Pandora’s box of privacy issues it would unleash. Legislation like that of 2014 reinforces a societal demonisation of sex, so the proposed database of all porn-watchers, including their real names, addresses and photographs, has unsurprisingly drummed up irate indignation from those brave enough to readily admit to consuming adult content. For with its rash actions, the government

makes the grave assumption that pornography only has an audience on the fringes. Pornography is popular, watched by around 20-25 million Britons, yet forced out of the mainstream as a shameful secret. Creating a database of all consumers of adult content, open to being leaked, therefore seems to be something an ostensibly small-state and rights-of-the-individual focused government would want to avoid.

There’s serious doubt that this age restriction would even work. The Guardian was able to create a successful fake account in seconds. One might, therefore, think that because the law can be so easily circumnavigated, the backlash is unwarranted as porn-watchers are free to view it at their leisure. The mindset and thought pattern behind the legislation, however, is dangerously inept.

First off, with the threat of such an unnecessary collection of data, the law makes criminals out of consumers justifiably evading this practice. Secondly, because there is logistically no way to block every site with adult content, consumers and children are more likely to view darker and more niche content than they otherwise would. The law, obviously counterproductively, throws children into the proverbial deep end. Finally, most damningly of all, the actions reflect the worrying trend of placing the burden upon the consumer. Rather than productive legislation encouraging a more ethical production of porn, the government shirks this duty for the far lazier alternative of pursuing the individual, antithetical to their ideology.

As such, this government’s legislature trajectory surrounding porn and censorship is confusing, crude and contradictory. A piece of legislation worthy of this farcical excuse for a government.





# Corbyn's Coming for SATs and Head Teachers are Behind Him

Emma Ferguson

Earlier this month, Jeremy Corbyn announced to the Annual Conference of the National Education Union that, should Labour win the next general election, they will scrap SATs. The Labour leader cited various concerns surrounding the well-being of students which has resulted in wide-spread support from teachers across the country. This statement comes weeks before year 6 pupils are due to sit their SATs and has prompted widespread discussion of the narrow British curriculum and the pressure it puts on teachers and students alike.

So, what would Corbyn's alternative look like? He told delegates at the conference last week that "we need to prepare children for life, not just for exams." He advocated a broader curriculum, where teachers are trusted to do the job they trained for and where assessment will focus on understanding "the learning needs of each child, because every child is unique." He cited his reasons for the proposed change as symptomatic of what the current system has created which he described as extreme pressure causing "nightmares" and leaving pupils "in floods of tears."

The reaction appears to have been positive on the part of unions with Paul Whiteman, head of the National Association of Head Teachers, commenting that children's progress could be measured by teachers in everyday classroom settings.

While supporters of these measures have heralded this as a possible step toward ending league tables, Schools Minister Nick Gibb has been vocal in condemning the proposals as "a terrible retrograde step" which could jeopardise "decades of improvement in children's reading and maths." He fears "Labour plan to keep parents in the dark" as removal of SATs could result in a lack of data available to parents about a school's teaching standards in numeracy and literacy.

But what does the system currently look like and how has the government attempted to change it? At the moment, SATs are a concentrated set of tests sat by 11-year olds in May at the end of Key Stage 2. The government in 2018 announced that KS1 SATs, which apply to six and seven year olds, would eventually be replaced by baseline testing in reception which is due to start in 2020.

Government advice surrounding the tests is that schools will provide suitable preparation for students and that parents should have a supporting role by encouraging good homework habits and regular reading. However, one cannot deny the inequality present as some schools hold revision classes during school hours while others rely on the curriculum as it is laid out and have a more relaxed approach to prevent undue stress in the days leading up to the tests.

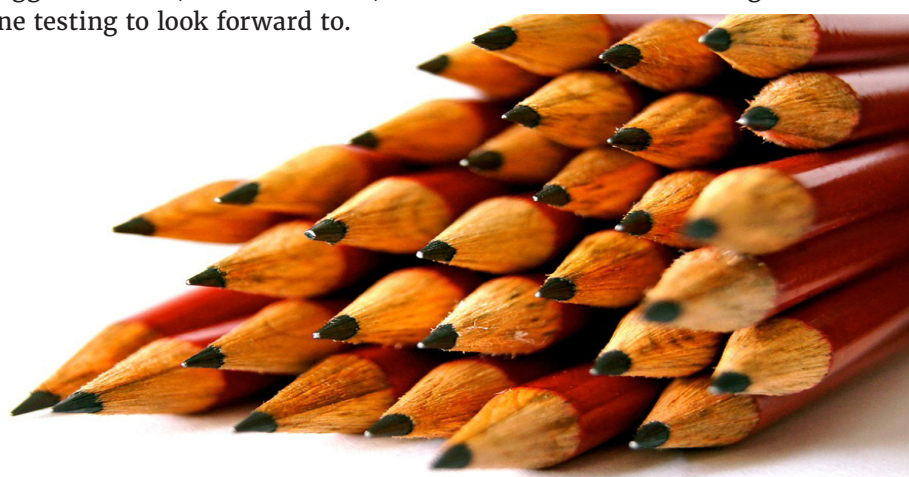
The government lay out a threshold or 'floor target' for primary schools which

they are expected to remain above. Currently, schools are considered above the threshold if more than 65% of their students meet or are above their expected standard in reading, writing and maths.

Something worth considering is an adoption of the school model employed in Finland. There, pupils have no mandatory exams until they are 17 years old. Instead, teachers assess students in class and their findings are implemented by schools to ensure greater progress. This system appears to have paid off. In the 2013 PISA test results (a form of international student assessment where 15 year olds around the world complete standardised tests) Finland were placed 6th in the world for reading skills and 12th in the world for maths, while the UK placed 23rd for reading and 26th for Maths. While raw figures like this don't tell us much – to appear anywhere in the top 40 is good – it does appear that the more relaxed approach of the Finnish schools has paid off.

Cautiously, however, I believe this would be a difficult system for the UK to directly copy without it feeling very foreign when compared to the rigorous testing we are used to. In Finland, teachers are required to have a Masters' degree before they work full time and schools have complete autonomy. There is often no transition between primary and secondary school as many are combined and teachers can remain with classes for many years developing a better understanding of their students' needs. There is less of a focus on streamlining pupils by ability and additional staff are commonly available to help lower ability students.

Corbyn's plans are definitely welcomed by many and a recognition of the undue stress put on young children is to be commended. However, as it stands, these are only suggestions and, for now at least, we still have the Conservative government's baseline testing to look forward to.



## New York Tackles Plastic Consumption

Louisa Polack

On the 22nd of April, New York became the second US state to implement a state-wide ban of disposable plastic bags, following in the footsteps of California, which put a similar ban in place in 2016.

This is a step in the right direction, hoping to put an end to the usage of 23 billion plastic bags a year by New York state residents. This makes the UK's 5p charge seem like a meagre attempt to combat plastic pollution. Though it has led to a fall in the annual plastic bag consumption of 7.6 billion by 80%, it is still dwarfed by the projected falls for New York usage.

However, it would be wrong for me to say that implementing a 5p charge in the UK has not been successful. On the contrary, not only has the charge led to the fall in plastic bag consumption in the UK, but some retailers donated the proceeds to various good causes – a total of over £51 million was raised for a range of charities in the 2017/18 financial year. Although not all retailers did this, instead choosing to benefit from the proceeds themselves, I cannot deny that any amount of money being donated to charity is a good thing, and even better that the UK plastic bag

charge is able to provide benefits for the environment as well as various charities. Furthermore, the New York ban is not exactly perfect, as certain forms of plastic bags are exempt from the ban, such as those for takeaways and bulk items.

Nevertheless, New York has definitely hopped onto the right bandwagon and the action taken in this state will hopefully encourage change across more US states and beyond US borders. However, the rate at which people are converting to this idea poses a problem. It took nearly three years for New York to follow California's ban on plastic bags, a time frame that does not bode well for the rest of the US, and eventually the rest of the planet, to follow.

*"New York has definitely hopped onto the right bandwagon"*

Furthermore, it's all fine and well banning plastic bags, but food wrappers and plastic bottles were among the top three items collected internationally during coastal clean-ups in 2017. Therefore, while

this ban is undoubtedly going to have positive implications for the environment, I feel it does not stretch far enough.

We need to take these bans further, both through their geographical reach and the products that they cover.

This can only be the beginning of the beginning.





# LGBT+: Being Political Is for Our Welfare

George Sykes

Over the past year, there has been growing discontent within the LGBT+ community here in Leeds at the inactivity and inflexibility of the LGBT+ Society, which has deprived LGBT+ people at Leeds the chance to meet, socialise and advocate. This is further worsened by the lack of transparency on behalf of the current committee and the fact that you have to buy a membership to vote at the AGM. These factors have pushed myself and several others to start a petition, which has now gained over 50 signatures, to force a free (as in no membership fee) vote on several constitutional amendments.

For starters, welfare societies should not charge a fee to participate in. This is simply because the society should exist for the express, singular purpose of improving the welfare of the people whom they represent, regardless of their economic situation. By instigating a membership fee, the society inherently sets a 'price' on being part of the LGBT+ community at Leeds, and this is unacceptable. It must be acknowledged that the society does need money to operate, purchase advertising material and run events. To ensure that there is still money available for this, everyone should be allowed to join the society for free to take part in voting and activities but a further option should be added to make a donation, which would offer discounted tickets to events like club nights as an incentive. Trips would be offered if they chose a donation membership at the start and

the minimum would be open for discussion at the AGM. This would ensure that no one is excluded from the society but would still allow more significant and costly events to run.

Furthermore, it is imperative that if you purchase a membership to a society, you can be confident that your money is actually fulfilling the society's constitutional aims. As such, it is quite surprising that on the Union website, you cannot access past years' accounts spreadsheets for societies alongside purchasing a membership. While it would be great if this was implemented Union-wide, we would start by providing public access to recent accounts on our page. Secondly, if any current member so wished, we would provide them with a current statement (minus any confidential information). This would increase transparency and ensure that members can be confident that society funds are being used productively.

One of our primary concerns with the way the current society is run is the lack of activism. This is a shame because although the Union and Leeds are in most cases accepting of LGBT+ people, there is still work that can be done. However, it is vital that the society does not become purely political, as this would make the society unrepresentative for LGBT+ people who are not interested in activism.

To ensure the right balance between the two, we would create an Activism officer. This officer would be in charge of planning, organising and executing campaigns to improve the welfare of LGBT+ people

in Leeds.

The officer would also have the ability to run a sub-committee so that they have the support needed to perform their role. We believe that by this method the society can run both apolitical and political events without risking prioritising one over the other.

To further ensure that the society continues to provide a mixture of safe space and debate/activism based events, we would create a traffic light classification system for LGBT+ events. Green-light events would be apolitical, and if anyone was violating these rules, we would ask them to tone it down, and if they continued, we would ask them to leave.

Green-light events, such as movie nights, would not necessarily outright ban political topics but ensure people understand that others may not want to discuss certain issues.

Orange light events would be politics based but done civilly; for example, we wouldn't expect any name calling, but we would discuss issues like sexual health that wouldn't be able to be addressed at Green-light events.

On the other hand, red light events would centre around counter-protesting the EDL and other anti-LGBT+ groups. This system would ensure a variety of activities catering to all levels of political interest.

Finally, there should be more events, such as more nights out, film nights, and a digital chat server which would allow people who are more introverted the chance to be part of the LGBT+ community, and of course, continuing coffee hour and other safe spaces.



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# Notre-Dame Repair Fund Under Fire

Daisy Woodford

On the 15th of April, the world stood still in disbelief as flames engulfed the Notre-Dame cathedral in Paris. The cathedral took two hundred years to build between 1163 and 1345 and understandably viewers across the globe were shocked and devastated as they witnessed the destruction of this historical landmark. This distress was evident, as almost instantaneously, billions of dollars were raised through donations from big businesses in order to rebuild the national treasure. However, while this is certainly positive for those who love the landmark, many are pointing out how this shows the financial power that billionaires and corporations have to solve other world problems.

The majority of the money raised has been donated by three of France's wealthiest families; those who are behind luxury giants LVMH Group, Kering and L'Oreal who have altogether pledged over \$500 million. LVMH, a multinational conglomerate with subsidiaries including Louis Vuitton, Sephora and Givenchy has promised €200 million (\$226 million) towards the restoration project.

The Bettencourt Meyers family, which controls L'Oreal, the holding company of numerous brands including Lancôme and Urban Decay, has also pledged €200 million to the fund.

Lastly, the Pinault family, which operates luxury conglomerate Kering, has guaranteed €100 million (\$113 million). Numerous other French companies

have also written big cheques, including the oil and gas company Total and the technology and consulting firm Capgemini.

Despite many seeing this fundraising as a positive initiative, others see it in a more negative light. In light of worldwide crises such as plastic pollution, homelessness and starvation that have not received the same kind of financial backing, it is clear that the world's wealthiest business owners have the financial power to solve these problems. Members of the public have voiced concerns that these issues should take precedence over restoring an old building, regardless of its historical significance.

It is this view that many are voicing on social media. Twitter user @sophcat1997 garnered media attention in response to the news of the Notre-Dame repair fund hitting a billion euros two days after the fire with the following tweet:

"The victims of Grenfell still haven't been rehoused, and there are 128,000 homeless children in just the UK, Flint still doesn't have clean water, and France owes Haiti 21 billion euros, and the Catholic Church could have easily afforded the repair."

This criticism is not just reserved for social media, as Philippe Martinez, leader of the General Confederation of Labor trade union stated, "if they can give tens of millions to rebuild Notre-Dame, then they should stop telling us there is no money to help with the social emergency."

Furthermore, according to the national union

representing construction economists in France, the estimated repair and restoration for damage caused by the fire would cost a maximum of €600 million, excluding VAT. This has raised concerns regarding where the remainder of the money raised should go. Many believe it should go to France's homeless, a critical issue in Paris particularly where homelessness rose by 21 percent last year.

Despite this controversy, there is still a positive outcome from all of this. The whole world has come together to raise a substantial amount of money for a charitable cause, but aren't there more worthwhile philanthropic causes that big business should donate to?



# Are Businesses Ready for Global Warming?

Caitlin Tilley

With the threat of global warming constantly on the increase, non-profit charity the Carbon Disclosure Project (CDP) has named over 150 companies as pioneers for action on climate change, water usage and deforestation. The charity scored over 6,800 companies from A to D, with only the top 2% making the positive A-List.

Unilever came top of the list, thanks to big changes to its output, including the purchase of Seventh Generation in 2016, a company which markets environmentally friendly household products, and a suite of low-carbon brands that account for a big slice of their revenue.

L'Oréal came a close second, as the makeup giant most protected from physical climate risks, scoring high marks for its renewable energy programme. L'Oréal has been awarded the title of Global Leader in Corporate Sustainability by CDP, achieving a place on the A-List for climate change, water security and forest protection – all three environmental themes covered by CDP scores.

L'Oréal is one of the two companies to score an A for all three of CDP's criteria. This is in recognition of its impressive actions in the last year to mitigate climate risks by tackling and preventing deforestation in its supply chain as well as enhancing water stewardship and preventing water waste during production in an attempt to lead the way towards a new sustainable economy.

Jean-Paul Agon, Chairman and CEO of L'Oréal said:

"sustainability drives our research, our innovation and our operations in exciting ways and reinforces our commitment to our employees and the communities in which we operate."

His statement emphasises L'Oréal's commitment to sustainability and future-proofing their business to supply sustainably sourced products to the communities that demand them.

Although the CDP award has recognised L'Oréal as a global leader in preparing for a sustainable economy, what does this award really mean? The Carbon Disclosure Project assesses businesses on the comprehensiveness of their disclosure, their awareness and management of environmental risks and their demonstration of best practices associated



Image: pixabay

with environmental leadership, such as setting ambitious and meaningful targets.

Other consumer goods companies which scored well, namely Unilever, believe that business growth should not be at the expense of people and the planet, and so have implemented their own sustainable living plan, which was launched in 2010.

Their three main goals are clear: firstly, supply products which improve the health and wellbeing of more than 1 billion people.

Secondly, reduce environmental impact by 50% by reviewing greenhouse gas emissions and ensuring sustainably sourced packaging and ingredients.

Thirdly, enhance livelihoods for millions, through workplace fairness promoting opportunities for women and inclusive business practices.

The company now has 26 sustainable brands, which has increased significantly from 18 in 2016. New brands include Vaseline, Sunsilk and Wall's.

Over the last four years, sustainable living brands have outperformed the average rate of growth at Unilever. In 2017, sustainable living brands grew 46% faster than the rest of the business and delivered 70% of Unilever's turnover growth.

So, it seems that green businesses are better for the bank and for the Earth.

Ultimately, the CDP has added an element of competition to improving environmental conditions and preparing businesses for a sustainable future. Hopefully, this trend will continue in order to reduce the negative effects of business on our planet.



# Environmental Protests – Business as Usual?

Will Southall

Over the past few weeks, we have seen a wave of intensive environmental protests across the UK and around the world. Most recently, efforts have been focused at London's financial sector, protesters gluing themselves across bank entrances in a stand against "the corrosive impacts of the financial sector on the world."

In the UK, over 1000 demonstrators have been arrested since the 15th of April and more than 10,000 officers have been deployed. But are these protests triggering a response from politicians and businesses?

Extinction Rebellion, the group behind the latest wave of protests, propose three actions to be adopted by the government in order to save the environment. The first is to admit to the scale of the global environmental crisis; the second is for the UK to legally bind themselves to commit to net zero carbon emissions by 2025, and their final demand is for the government to put together a Citizen's Assembly, whose role would be to help ensure that the goals are achieved.

Critics believe that achieving zero carbon emissions in just six years is unrealistic. And whilst the government has already been discussing a plan to aim for net zero emissions, their deadline had been pencilled-in for 2050. However optimistic you may be, it's hard to believe that the government could achieve a goal 25 years ahead of their original schedule.



It therefore seems that, if the UK is to get anywhere close to meeting the demands of environmental pressure groups, then the issue of climate change will need to be attacked from all angles. That is to say, businesses will have to start pulling their weight in the struggle to move towards a green economy.

Last week, 21 business executives told The Times newspaper that they backed Extinction Rebellion's call to action on climate change, including support from Unilever, The Body Shop and green energy providers Ecotricity. Extinction Rebellion have recognised the need to reach out to businesses and have set up a

new platform named XR Business, which they hope will help focus business minds into making more environmentally conscious decisions. But, ultimately, many businesses are unlikely to make major changes if these changes will eat into their profits.

16-year-old Swedish environmental activist Greta Thunberg recently met with all major political party leaders in the UK, except Theresa May, who sent Michael Gove on her behalf. Many of those supporting the protests say that all too often environmental issues are swept aside, in favour of short-term political and economic gains. It's fair to say the Prime Minister's absence hasn't helped to counter this perception.

What is clear is that the climate crisis isn't going to be solved by politicians and policies alone. Neither will it be solved by a handful of businesses. A more fundamental change in the way we view the environment is needed.

Consumers will need to become more conscious in the way they shop and in doing so businesses will follow suit. Extinction Rebellion's demands may be a little ambitious, but what's important is they've got people talking about climate change again. We can only hope that once the noise of the protests dies down, we don't all forget the cause for change.

Every individual needs to take a stand and fight for the future of our environment and signal to businesses that we as consumers want change. After all, there is only so long that the environment can withstand 'business as usual'.

# Fashion Houses Make Unforgivable Faux Pas

Chloe Pryce

We may tend to locate racism in the past, alongside the issues of lynching, segregation and blackface which pervaded 19th and 20th century America. But racism still exists in 21st century Britain. Whilst we may have made great leaps forward thanks to the Civil Rights movement, racism lives on in less obvious ways; more specifically, laced within the seams of the garments we wear.

Over the past two years, prominent fashion brands such as Burberry, Prada, Gucci and H&M have been criticized for displaying and distributing products or advertisements which appear racist or propagate such beliefs and ideologies. And three of those brands have come under fire in the past few months.

On the Sunday of London Fashion Week 2019, as part of designer Riccardo Tisci's 'Tempter' collection, Burberry sent a model onto the runway wearing a hoodie with the strings shaped as a noose – a noose which inevitably brings connotations of both segregation era lynching in America and, equally, suicide.

Considering that 6,213 individuals committed suicide in the UK and Ireland in 2017, and that thousands of black people were lynched for centuries in America, a noose is not a fashion statement. It is a symbol of loss and tragedy. Scores of onlookers condemned the show on social media, most notably Liz Kennedy, one of the models, who took to Instagram to express her anger and disbelief.

"Suicide is not fashion. It is not glamorous nor

edgy...Let's not forget about the horrifying history of lynching either... A massive brand like Burberry who is typically considered commercial and classy should not have overlooked such an obvious resemblance... I am ashamed to have been a part of the show."

Since coming under fire, Prada, Gucci and Burberry have all put in place employee councils focused on diversity and inclusion.

Following the incident at London Fashion Week, Burberry's CEO Marco Gobbetti issued a response to the backlash: "we are deeply sorry for the distress



caused by one of the products that featured in our A/W 2019 runway collection. Though the design was inspired by the marine theme that ran throughout the collection, it was insensitive and we made a mistake."

Burberry has also created an advisory board of external experts and will begin to support more students from diverse backgrounds as they expand their creative arts scholarship internationally.

This should help them achieve their aim of increasing the brands' understanding of sensitive topics and social issues; they will introduce training for all employees to diffuse this knowledge and understanding across the fashion house.

According to Tanya Joseph, chair of ISBA's newly formed diversity and inclusion network, having people on your team who really understand how the people featuring in your adverts or products think, feel and live is hugely important for brands to create adverts and products which truly represent, and do not offend, our diverse society.

Burberry's efforts to diversify their workforce and help the entire workforce to better understand sensitivities within our society should therefore have a positive effect.

It is only once fashion houses have diverse and representative internal teams that they will tackle this problem.

Until then, Burberry and other fashion brands risk putting products and advertisements into the public eye which may offend and shock particular members of our society, even if this was not their original intention.

Image: Liz Kennedy





# Extinction Rebellion: Freedom Fighters or Eco-Nuisance?

Olivia Maskill  
Science Writer

As news cameras filmed the thousands of protestors on Westminster Bridge on Easter Sunday, I stood with my rather nonplussed family. Over 500 people have been arrested in the biggest feat of eco-activism in recent memory. But aside from the drum circles, the celebrities, and the people glued to the Treasury, what do they actually want? With our parliament the first in the world to call an 'environment and climate change emergency' it seems like 'The Extinction Rebellion' might actually be working.

Extinction Rebellion (XR) have just three, rather large, demands. Firstly, for the government to tell the truth about the true dangers of climate change by declaring a climate and ecological emergency. Following the protests, Jeremy Corbyn introduced the motion, telling MPs he hoped the first declaration of its kind in the world will "trigger a wave of action from parliaments and governments around the world" – it passed through parliament on Thursday.

*"Climate change promises to deliver a refugee crisis like nothing we have ever seen before or for which we could ever prepare"*

Second on the docket, they want the government to act now to halt biodiversity loss and reduce greenhouse gas emissions to net zero. We will see in the coming months how this historic declaration will pressure the Department of Environment, Food, and Rural Affairs to make bigger strides in the fight against climate change.

Their third, and most controversial, demand is the formation of a Citizens' Assembly on climate and ecological justice. They state the current government is

not equipped to deal rapidly enough with the severity of climate change; that they are too tightly bound by the interests of industry and the political machine to make any real, long-term change. A Citizens' Assembly is a randomly selected group of people that proportionally represents the demographics of the UK. These people are taught critical thinking and go on to hear balanced arguments from experts and stakeholders in climate science, economics, and industry. They then discuss and vote on recommendations, bypassing the House of Commons completely.

One thing cannot be denied; their cause is admirable. The Intergovernmental Panel on Climate Change has given us just 12 years to limit the increase of mean global temperatures to 1.5°C. Though this increase may seem marginal, it is important to remember that this is the mean global temperature and other areas, mostly developing nations, will be hit much harder than the UK. Just a half degree increase above this target will likely lead to an ecological catastrophe of global proportions: sea level rises and subsequent floods, droughts, wildfires, fresh water shortages, crop failures, extreme weather, and devastating increases in disease, war, and famine. Climate change promises to deliver a refugee crisis like nothing we have ever seen before or for which we could never prepare. Billions may die due to our current inaction. But will civil disobedience be enough to cause the government to commit to such serious change?

The London protests have given Extinction Rebellion extensive news coverage, opening a dialogue about the real dangers of climate change on both a national and international level. But is true that all publicity is good publicity? XR have admitted to resorting to minor property damage to gain media attention. It could be said that all this public disobedience does is alienate the general public, by obstructing them from reaching their places of work, from picking up their kids, from living their lives. As they have explained, Extinction Rebellion want to hand over the power

to decide the actions our country takes on climate change to the general public. If their current actions only work to alienate and dissuade the general public, how can they trust the general public to deliver the actions they want on climate change?

*"If their current actions only work to alienate and dissuade the general public, how can they trust the general public to deliver the actions they want on climate change?"*

However, it seems support for Extinction Rebellion is growing. Despite some bad press, support for XR has quadrupled since the Easter protests, with 30,000 new backers. The organisation is majority crowdfunded, but is also backed by notable politicians such as Diane Abbott and Ed Miliband and celebrities such as Dame Emma Thompson, Noam Chomsky, and Dr Rowan Williams, the former Archbishop of Canterbury. But these are people with nothing to lose, politically speaking. Their words are cheap. In fact, Emma Thompson flew 5,400 miles from LA to take part in the protests, which directly opposes Extinction Rebellion's own manifesto against non-emergency flights.

But words matter, and these words lead environmental minister Michael Gove to say that "the consequences [of climate change] for all of us are visible. While statistics can sometimes be abstract and the impact can seem distant, we can all know that as individual citizens and as parents that the next generation will face the consequences if we do not take action now to deal with climate change."

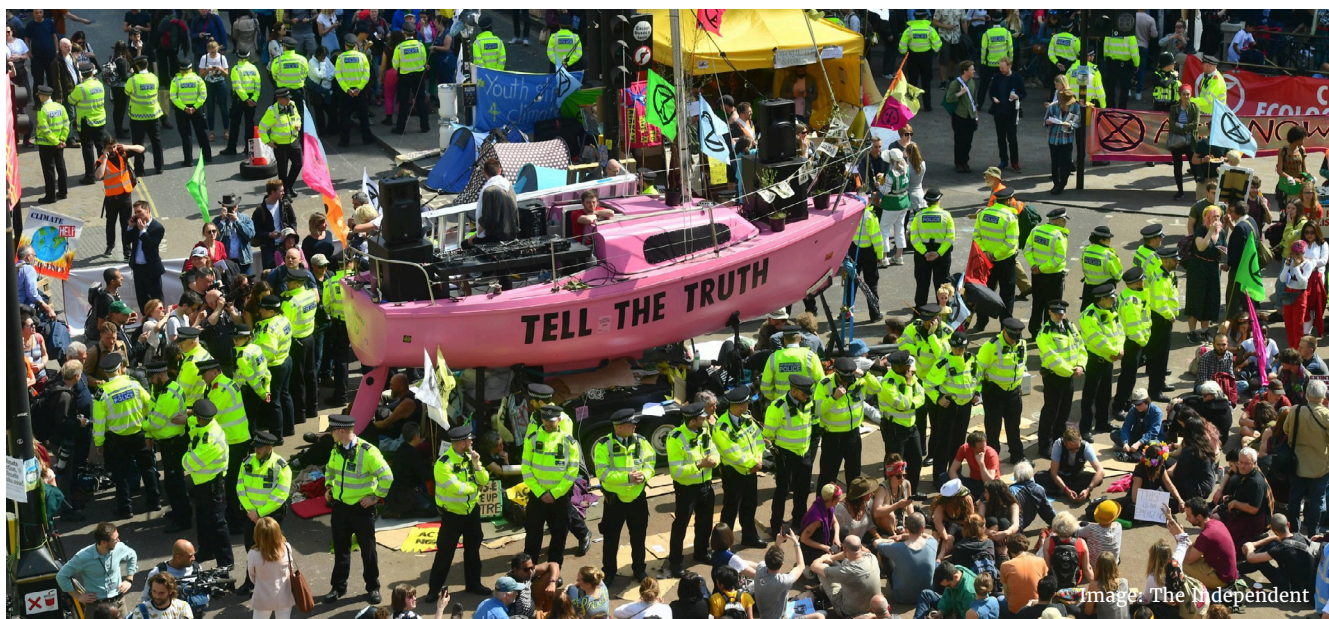
Citizens' Assemblies have worked previously in cases of social change, like in the legalisation of same-sex marriage and abortion in Ireland. But what Extinction Rebellion are calling for has much further reaching consequences. It will drastically change



the way of life for every British citizen: in how they travel, how they eat, and how they live. Is it wise to take this power away from an elected government? This may set a potentially dangerous precedent in politics, especially in this age of extreme political polarity. If the far-right were to take inspiration from this movement, protest and call for citizens' assemblies on immigration, could the government really argue? It goes without mentioning that any government who implements such a political policy is undermining their own power by admitting they are incapable of solving this issue on their own. Extinction Rebellion themselves admit they are not a democratic organisation. Perhaps this is price we will have to pay for our future: a fundamental change in what we now understand as democracy.

*“Extinction Rebellion want action and they want it now, regardless of any potential damage to the British economy and infrastructure. It's scary, but what is the alternative?”*

We as consumers are becoming more and more conscious of how we live our lives in order to live in harmony with the environment. But micro-consumerist changes like reusable coffee cups and paper straws are but a drop in the ocean. We need serious social and economic change. In reality, the UK are only the world's 15th biggest producer of CO<sub>2</sub>, our



emissions massively overshadowed by those of China, the USA, India, and Russia. The average US citizen produces over 2.5x more CO<sub>2</sub> than the average British citizen and, annually, China produces 9040.74 million metric tonnes of carbon from fuel combustion alone, compared to 389.75 million produced by the UK. There is little you can do as an individual that will make a serious change on the current problem, other than switch to a plant based diet and stop flying. Animal farming and fossil-based fuels are by far the most polluting industries globally. Maybe what Extinction Rebellion are calling for won't make a big change in the grand scheme of things. We are but one small

country in a very big world. But great change can begin with a small step.

Extinction Rebellion want action and they want it now, regardless of any potential damage to the British economy and infrastructure. It's scary, but what is the alternative? Our lives as we know it and the world as we know it will have to drastically change to prevent climate breakdown. It appears we have a choice: change the world or see it destroyed.

All being said, maybe Extinction Rebellion aren't doing it in exactly the right way. It is too reductionist. But at least they've done something. That's more than can be said for most of us.

# On the Origin of... Alfred Russel Wallace? John Gould?

Laura Krusin  
Science Writer

Think of the scientist behind the theory of evolution. Charles Darwin, right? While often credited for many things, they may not all be his doing.

Coming from a family of wealthy doctors, Darwin was initially destined to follow in their footsteps before failing his examinations. Makes us all feel a little bit better with our own exams approaching. Instead, he went on to study theology at Cambridge, where his interest in naturalism was sparked by John Henslow, a botanist and geologist. It was Henslow who offered Darwin a place on a journey to South America, the voyage of the HMS Beagle. Darwin accepted, and it was on this trip that his theory of evolution supposedly came to him while marvelling at the different species of the Galapagos. You're probably familiar with the rest, or are you?

After returning to England, Darwin did not write anything on the theory of evolution for 22 years, and when he did eventually produce a paper he was not the sole author. Coincidence? Maybe not... Enter Alfred Russel Wallace. Wallace came from a poor family but happened upon Zoology while working as a mapmaker in a school. It was there he met Henry Bates, a keen insect collector, and the two started to work together before eventually leaving for a voyage of their own to the Amazon. However, a fire on the return leg of their trip destroyed all the specimens they'd collected. But Wallace was not to be deterred.

He then travelled to the opposite side of the world to the Malay Archipelago where his theory was

born. It supposedly hit him as he travelled between the islands of Bali and Lombok. These islands are close together but the species on them differ greatly, suggesting they separated a long time ago and, you guessed it, evolved.

Wallace had tried writing for scientific journals before, but having always been rejected, he wrote to someone widely accepted in the scientific community for advice. That person? Charles Darwin. After this exchange, Wallace was finally published in 1858 but the paper was co-authored with Darwin. Both men were praised for their theories, so why is Darwin remembered as the father of evolution while Wallace is forgotten? Well, supposedly, Wallace's theory caused Darwin to jump into action, and by 1859 he'd written a 500-page book on the subject - leaving Wallace in his dust. Furthermore, Wallace was a self-deprecating character, and a reluctance to take full credit for radical thinking is not a useful trait when trying to revolutionise science. As a result, thousands of statues and memorials recognise Darwin but not a single one remembers Alfred Russel Wallace.

But it doesn't end there. Other work on evolutionary theory has also been wrongly credited to Darwin. You may recall, from learning about evolution, those birds on the Galapagos which helped Darwin come up with his theory: Darwin's finches. But it wasn't Darwin who spotted their significance. While Darwin did collect the finches, and deserves credit for that, he didn't intend to label where they came from as he assumed they were radically different species, and therefore it didn't matter. It was actually a Spanish sailor on the island who told Darwin that labelling



which island the birds came from may be a good idea. And he was right. When the specimens came back to England they were taken to John Gould. Gould was an ornithologist (bird scientist), who catalogued them and found that they were in fact all finches, and not different species as Darwin had thought. Gould stated that, though they were all finches, due to living on different islands with different food sources they had developed different characteristics in order to exploit these resources. Once again, without Gould's work the theory of evolution may not have been born and yet he is given little to no credit.

Maybe it's time to rename the finches to Gould's finches? And hail both Darwin and Wallace as key contributors to the theory of evolution? Let this be a stark reminder to always take credit for your work, else you too could become a forgotten scientist.



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# Face it Tiger You Just Hit the Jackpot

Tiger Woods has won his fifth masters title after going 11 years without a major.



Image: Getty Images

**Millie Warrilow**  
Golf

After 11 years he's finally back. Tiger Woods has won his fifth Masters title finishing his 11 year drought, achieving his first green jacket since 2005.

After a rainy day at the Augusta National, there was a brief glimmer of light as celebrations around the 18th green exploded when Woods' final putt fell into the hole.

The 43-year-old golf legend finished the day with a two-under par score of 70 to finish 13-under par, just one clear of his fellow American competitors.

Woods entered the final round without even a share of the lead and his victory meant that Francesco Molinari, who was in the lead going into Sunday, finished at 277. Molinari's chances effectively ended after two double bogeys on the back nine left him sharing fifth place.

Dustin Johnson, Brooks Koepka and Xander Schauffele all finished at 12-under par. Each player struggled at some point on the back nine whilst Woods remained consistent.

History may have been made 22 years ago when Woods became the youngest Masters champion ever, at the age of 21. However, last Sunday's win may

mean more to him than any other has, after surgery left him thinking he may never be able to perform at the elite level again.

After winning the 2005 US Open, very few people imagined that it would take him 11 years to become a champion again. But after a car crash in 2009, which caused him severe back pains, Woods' 11 year wait was the longest drought ever to be seen in the history of golf.

"It will be up there with one of the hardest I've had to win because of what has transpired in the last couple of years.

"When I tapped in I don't know what I did, I know I screamed... To have my kids there, it's come full circle. My dad was here in 1997 and now I'm the dad with two kids there."

Sunday's victory is not just Woods' fifth Masters and 15th Major title, the day also marked the golfer's 81st victory on the PGA tour, just one title behind Sam Snead. Woods now has 15 career major titles, only three behind the current all time leader Jack Nicklaus on 18.

Sunday's attention was all about one individual and Tiger Woods is back wearing the green jacket. After a chronic injury and multiple publicised personal issues, could this be the greatest career comeback in the history of golf or even arguably the greatest sporting comeback of all-time?

Only time will tell, but this was truly a day worth waiting for.

# Van Dijk Named PFA Player of the Year

Virgil van Dijk becomes the first defender since John Terry to win the prestigious award.

**Sam Tapper**  
Football

Virgil van Dijk became just the sixth defender to win the PFA Player of the Year for 2019. No defender since John Terry in 2005 has won the award.

In what became a straight battle with Raheem Sterling for the award, echoing the tightness of the titanic title struggle, van Dijk emerged the winner, with Sterling bagging the PFA Young Player of the Year Award. It pitted two rivals of vastly conflicting playing styles, careers and most simply of all: size.

This two way fight perhaps epitomises what is so great about football, the variation of players that makes football unique. Sterling an electric, diminutive boy-wonder who exploded onto the scene with Liverpool as a wonderkid.

On the other hand, van Dijk is the epitome of calm, a thoroughbred that has aged like a fine wine, coolly advancing through Groningen, Celtic and Southampton to be worth every penny of the £75 million Liverpool spent on him.

The fact that two polarising physiques, careers and styles have formed players that are leading their teams' respective charges towards the title perhaps highlights the essential characteristics of what it is to be an elite footballer: drive and character.

Beyond those essential ingredients the recipe

for a footballer is varied; with pace and power interchangeable with vision and technique. It is when all the elements collide that you get something truly unique, the superhuman variety of Messi and Ronaldo, where football ceases to be a game and becomes an art.

Van Dijk's award does more than highlight his individual quality. It reflects the upward trajectory Liverpool have been on over the last few years.

Sterling was the star that left in 2015 to seek trophies where he was more likely to find them, van Dijk was the star that joined in 2018 for the very same reason.

Add to the fact that Liverpool's Salah won the award last year, that they have the League's two highest scorers, the defence with the most clean sheets and the full back with the most assists in a Premier League season ever, and Liverpool's strength is clear to see.

What this reveals about the quality of the only team bettering them, Sterling's Manchester City, is clear. Both Liverpool and Manchester City would have the quality to win the league most years. Both clubs are set to get well over 90 points - in comparison, Leicester only managed 81 points when they won the league in 2016.

However, with only one point separating the top two teams in the Premier League and only two games to be played, it is anyone's guess as to how this thrilling saga will end.



Image: PA



# Dirty Leeds? From Foul Play to Fair Play

Bizzare scenes at Elland Road where Marcelo Bielsa instructed his players to let Villa score.

Image: RTE



**Millie Frain**  
Football

Many pundits predicted that Sunday's meeting between Leeds United and Aston Villa would be a low-key affair with the end of season play offs looming ahead

Leeds went into the game knowing any hope of automatic promotion had realistically disappeared with Sheffield United's win the previous evening. Aston Villa's place in the play-offs was already secured and they were widely expected to rest several of their

key players.

However, this is the Championship, where any prediction should be made with caution. What followed was a dramatic, incident packed 90 minutes played at an unrelenting pace. Both teams produced a performance full of commitment with Leeds dominating possession, but lacking a cutting edge, and the visitors always posed a threat through the likes of John McGinn and Jack Grealish.

The game however, will long be remembered for what happened in the 72nd minute, when Villa's

Jonathan Kodja went down injured. Villa's players stopped, anticipating Leeds would knock the ball out of play in order for Kodja to get treatment. Instead, Tyler Roberts played the ball down the line for Mateusz Klich to cut in and fire past the Villa keeper Ged Steer. Mayhem then reigned, with confrontations and accusations between players and staff all over the pitch and side-line. In the immediate aftermath of the goal, beleaguered referee Stuart Attwell sent off Villa's El Ghazi, a decision which has since been rescinded, with Patrick Bamford receiving a two match ban after the FA reviewed the incident.

After 5 minutes of arm waving and finger pointing, Leeds manager Marcelo Bielsa instructed his players to allow Villa to score an uncontested goal immediately from the re-start, with Albert Adomah given the task of scoring the strangest of goals. Leeds centre half Pontus Jansson did not appear to agree with his manager's decision and almost intervened to tackle Adomah, but the striker managed to evade the challenge and slotted past a motionless Casilla in the Leeds goal.

The remainder of the game saw Leeds pressing, with Steer making a fine save from Hernandez in the 95th minute. Leeds were unable to find the winner, but will be encouraged that they produced a much more assured performance than in recent weeks. Villa's impressive unbeaten run continues, and they will probably be seen by many as the form team going into the play-offs. This bizarre game will live long in the memory, and has whetted the appetite at the prospect of the two teams meeting in the play-offs.

# NFL Star in Domestic Violence Scandal

Tyreek Hill became the latest NFL player to face allegations of violence towards his child.

**Ryan Wan**  
American Football

American football can often be a brutal game, with big hits from big men leading to a very high attrition rate. For most players a career of 10 years is considered an abnormality, the fact that Tom Brady has been going for almost 20 is a miracle.

Unfortunately, this brutality is not limited to on the field. There have been some several notorious incidents involving violent behaviour surrounding some of the NFL's biggest stars.

The Chiefs No.1 wide receiver, Tyreek Hill, is the latest case, with suspicions of him abusing his three year old child. Audio released of Hill and his fiancée, by KCTV, include her accusing him of using a belt, punching the child and his possible involvement in the child's broken arm.

Regarding the broken arm she asks Hill "Then why does he [the child] say [Daddy] did it?"

The clip ends with Hill saying "You need to be terrified of me too, bitch."

Following this, the Chiefs have suspended Hill from all team activities and NFL Commissioner, Roger Goodell, is considering placing him on the exempt list, meaning he will not be able to play, even if he moves to another team.

This is the second Chiefs player to be involved in violent off the field behaviour this year, with Kareem Hunt's contract being terminated for lying about his involvement in an altercation with a woman.

The question is how many second chances should teams give to these players? This is Hill's second publicised offence, with him being dismissed from the Oklahoma State team in 2014 during college for domestic assault of his then pregnant girlfriend, and now fiancée.

The Chiefs have also traded for Seahawks defensive end Frank Clark, who also has a record of domestic violence, and Hunt has signed with the Browns, evidence that teams are very willing to hand out second chances, especially to elite players that can make a difference.

Unfortunately, I expect Hill to get a contract with another team, since he is considered by many to be the fastest player in the NFL.

Adrian Peterson was in a similar situation, when he was accused of disciplining his four year old son with a tree branch and a belt, but played for the Washington Redskins last season.

I am all for second chances, but Hill has had enough. I hope that I am wrong about his future in the league, but unfortunately past experience suggests otherwise.

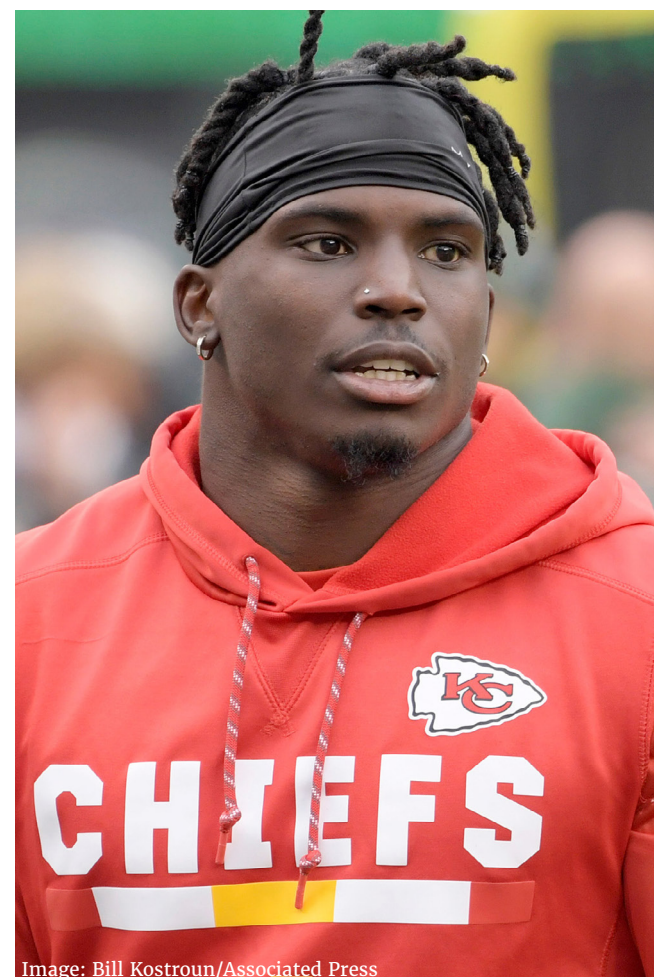


Image: Bill Kostroun/Associated Press



# Folau Fallout: Religion vs Homophobia

Opinions are divided in the world of rugby whether Israel Folau's views are homophobic or a part of his religion.

Image: Star Observer



**Jonathan Burnett**  
Rugby Union

As the dust surrounding Israel Folau's latest social media outburst begins to settle, the Rugby World is asking itself where it stands on the Australian full-back's views and where they stand in modern sport.

Since Folau's Instagram post on April 10th, which said 'Hell Awaits' those such as Homosexuals, Drunks & Liars, Australian Rugby's governing body have sacked their star player, with the World Cup less than six months away, and his career at the top of Australia's sporting elite appears all but over.

The arguments for and against Folau's actions fall into two clear categories.

On one side, Folau's homophobic views are rightly condemned by the vast majority of people, who argue that a role model of Folau's stature should not be posting such hateful messages towards the LGBT community, especially just 18 months after the historic referendum to legalise same-sex marriage in Australia.

On the other side, an unfortunately loud minority play the "Free Speech" card, coupled with those who hide behind Folau's devout Christian beliefs, and his use of them to excuse such homophobic opinions.

The Folau saga has drawn in players, pundits and fans the world over onto both sides of the debate. Most noticeably, a handful of fellow Polynesian players have defended the full-back's comments, again citing religion as justification.

Folau's Australia teammate, prop Taniela Tupou, who like Folau is of Tongan descent, tweeted: "Might as well sack me & all the other Pacific Islands players around the world because we have the same Christian Beliefs????"

This striking defence of Folau highlights the intense role religion plays in the lives of Polynesian rugby players, and raises the question – what role should

religious beliefs play in modern Rugby, particularly when expressed in such a bigoted manner?

Almost ironically, Folau's contract with Rugby Australia, signed less than a year ago, not only made him the (reportedly) highest paid player on the planet, but also included a clause that prevented Folau posting opinions not held by Australian Rugby's governing body – namely homophobia.

**"In his sacking, Rugby Australia have shown that his views are not to be tolerated"**

By posting his explicit views again, Folau broke this contract, showing that whilst he is entitled to his 'Freedom of Speech', this does not mean 'Freedom from Consequences,' and that he may be amongst the 'Liars' he himself condemned to hell, alongside gay people.

In his sacking, Rugby Australia have shown that his views are not to be tolerated in a sport attempting to grow into communities worldwide, including the LGBT+ community.

Folau's dismissal shows that despite being his country's star player, no one player is bigger than the team, country, or global community, in accepting that people from all races, genders and sexualities, can play "The Game they play in Heaven."

# Miraculous Messi's Moment of Magic

Lionel Messi scores his 600th goal amid Barcelona's 3-0 rout of Liverpool.

**James Felton**  
Football

Before Wednesday's thrilling encounter between two of the best sides in world football, Barcelona and Liverpool, Jurgen Klopp had said that the only difference between them was Lionel Messi.

Unfortunately, for the Liverpool manager, he was spot on, in spite of the Reds' impressive start. Indeed, at half-time, there was nothing really to separate the two sides. A moment of world-class brilliance from ex-Red Luis Suarez meant that the Catalans went into the half-time interval with a one goal lead. At the Camp Nou, this was not the end of the world.

Indeed, Liverpool showed, throughout the first half, that they have just as much quality as their Spanish rivals, Messi apart. Throughout the first 45, Salah and Mané unnerved the Barcelona defence, and had they carried on with this high-level pressure, they would have had every chance to snatch an away goal or two.

The events of the second half, however, have given Klopp's side a herculean task in order to reach the Champions League Final for the second successive season.

Indeed, a fortuitous goal from Messi, where he walked the ball into an open net after Suarez's attempt had hit the bar, followed by an outrageous free-kick from the greatest footballer in the world, which no goalkeeper would have saved, gave Barcelona the

decisive three goal lead, which is how it stayed. If the Spanish side score only one goal at Anfield, Liverpool will need to reply by scoring five.

Despite this score-line, however, Liverpool did not deserve this result. Indeed, if Mané's first-half chance had gone in, or the goal-line clearance which Salah then hit the post off had gone into the net, the tie would have been different. As it stands, it was Messi's moment of magic, and his 600th career goal, which has killed the tie.

Klopp, after all, was correct: the difference between the two sides is the Argentinian. And not even recently named PFA Player of the Year Virgil Van Dijk could stop him.

Elsewhere, on Tuesday night, Tottenham lost one-nil at home against the ever youthful and impressive Ajax. The English side, missing key men such as Harry Kane and Son, never really looked like scoring, aside from a few half-chances for Fernando Llorente and Dele Ali.

Pochettino's men have it all to do in the second leg, although knowing that they have a much better chance of reaching the final than Liverpool.

The return legs take place on Tuesday and Wednesday. In order to progress, both English sides will need to do what they failed to do this week. Convert chances into goals.

That's what Barcelona and Ajax did, and that's what this stage of the Champions League is all about.



Image: OptaJoe



# Leeds' Table Topping Netball Team Continue Their Winning Ways



Image: Caitlin Tilley

**Joy for Leeds University Netball Team as they beat local rivals Grangetown to retain their spot at the summit of the league table.**

**Caitlin Tilley**  
Netball

LANC (Leeds Athletics Netball Club) senior team will be delighted with their performance on Sunday at Leeds Beckett University against local rivals Grangetown, marking a well-deserved end to the season.

Leeds' first centre pass sailed off court, but this was no indication of the level of play that was to follow. Both teams seemed well matched, but Leeds proceeded to take an early lead, though Grangetown were soon hot on their heels; intercepting Leeds' passes into the D and turning the ball over quickly and smoothly. Leeds were rapid in bringing up the score, and after the first quarter, the tally stood at 15-11 to Leeds.

Following a bold start, Leeds worked hard to secure their lead over the second quarter, racking up a score of 28 versus Grangetown's 21. Grangetown struggled to get the ball to the shooters, and Leeds' defence were

quick to pick up any misaimed balls. However, the score reflected Grangetown's efforts to get back into contention. Their offensive play lacked cohesion and as a result found themselves seven goals adrift.

The third quarter was back and forth almost every goal with both teams maintaining a ten-goal difference. The teams put considerable defensive pressure on every pass, making the opposition work hard to keep possession. Grangetown never wavered in their determination to deter the Leeds' team, but their efforts were fruitless against such a tight knit team.

Nothing could come up against the strength of Leeds' shooters, an unbeatable pair who shot rebounds seamlessly whenever their teammate missed a goal. Tactical yet subtle and low bounce passes from the edge of the D worked well for the pair. Grangetown fought until the very end, but there is no denying that Leeds had the upper hand throughout the match,

keeping a steady lead with good communication and quick reactions.

The standout player of the match was by far Leeds' goal shooter, Vanessa Walker, who caught every ball in the air and landed splits with ease, also taking some amazing shots from an admirable distance. Another key player was Leeds' centre, Lydia Walker, who worked exhaustively up and down the court, tirelessly intercepting and supporting her teammates throughout the game.

The way the fourth and final quarter unfolded seemed inevitable. Leeds yet again extended their lead into the last quarter, in the end winning a well-earned 53-40 after widening the goal gap to 13. Possession for Grangetown was short-lived towards the end of the match, with Leeds moving the ball down the court with both agility and speed. Leeds now stay safely in the top spot of the netball league.