



# THE GRYPHON

The official newspaper of Leeds University

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Image: Robbie Cairns

## West Yorkshire Police Screen Out 47% of Crime

*A BBC Look North report revealed the extent to which Police in West Yorkshire do not conclusively investigate reported crimes.*

**Ian White**  
Associate Newspaper Editor

Freedom of information requests (FOIs) have revealed that the police don't fully investigate almost 47% of all crimes committed in West Yorkshire.

The practice, known as crime screening, is intended to filter out low level crimes or crimes where there is a lack of evidence so that the police can focus their limited resources on more 'solvable crimes'.

Since 2010 the government has cut West Yorkshire Police's budget by a third, at the cost of over 2,000 police jobs.

Rising crime and falling police numbers mean that, if you are a victim of a crime, the odds of anyone

being brought to trial continue to fall. Nationally, only 3% of burglary cases are solved.

In 2014 there were 23,774 burglaries in West Yorkshire, 41% of which were 'screened out' by police. By 2017 the number of burglaries had risen to 27,053, with 16,503 (61%) not fully investigated.

Therefore, of the 1011 reported burglaries in Headingley and Hyde Park during 2017, West Yorkshire police only investigated around 394.

Despite screening out a higher proportion of crimes, 47%, than any other police force in England, West Yorkshire police aim to increase the number of crimes 'screened out' to 56% of all reported crimes.

This may be the only way to stretch a limited budget, but for the thousands

of students who have suffered burglaries, muggings and even sexual assault, can the police be relied upon to bring the perpetrators to justice when almost half of reported crimes aren't fully investigated?

Assistant Chief Constable Tim Kingsman said: "West Yorkshire Police treats all reports of crime very seriously. Every crime reported is investigated - It must be stressed that all crime gets a primary investigation either by a police officer attending in person, or over the telephone by trained officers or police staff."

Story continued on page 6.

### Leeds City Museum Receives Family Friendly Award

The museum was delighted to receive the prestigious accolade.

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### Why Black History Month Should Stay Black

Views discuss why changing Black History Month to a 'Diversity Month' is a step backwards.

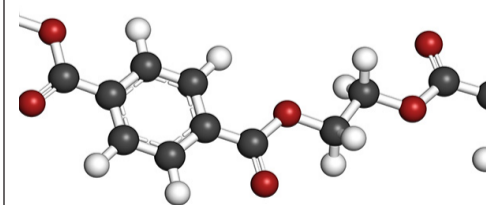
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### Paint Me Like One of your Polymers

Take a look at the mysterious coating which might be used to cool down our future cities.

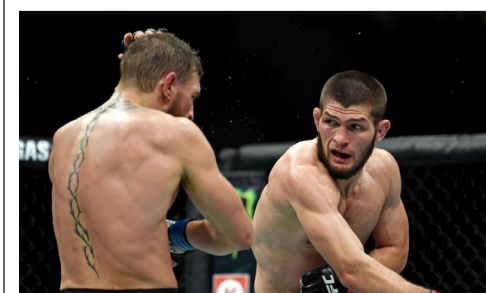
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### Disgrace in the Octagon

UFC investigate post-fight antics which dominated headlines after Khabib beat McGregor.

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Editor of the Week

Julia Constable

Julia clearly meant business when she sat down to wrap her head around image credits and text wrapping this week. She figured it out in record time, however, showing all those *Apprentice* candidates exactly how it's done.

Quote of the Week

“Go on, let me take the penalty”

Riyad Mahrez, shortly before missing the penalty which would have ended Manchester City's hoodoo at Anfield.

Credits

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- Society ~ Rose Crees
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- Head of Photography ~ Giulia Bardelli

Editor's Letter:



Dear readers,  
Since the rapture of Freshers is now over and we're into the second week of teaching, I'm going to start this letter with a little pop quiz. Raise your hand if you can tell me where in the world you would find these two sentences uttered mere seconds apart from one another:  
“Your dad works for my dad.”  
“Ohhhh, Jeremy Coorbyn.”

The answer is, of course, the Varsity finale. Every year, students from the University of Leeds descend upon Headingley Stadium to watch their team get slapped around a rugby pitch for 80 minutes, with classist and obnoxious insults being their only form of response. I am fantastically proud that my university managed to record their first ever Varsity win last week, but reflecting on the words of my fellow students has served to thoroughly dampen that pride. I think it's about time we stopped singing about employability prospects at an event which primarily celebrates the sporting achievements of exceptional students, regardless of which home county they did or did not grow up in.

Obviously, we don't want Varsity to descend into a boring and uninspiring chant-less space. Let's be honest, the only thing duller than a silent Varsity crowd would be a conversation with my predecessor, Reece Parker, about how the Fantasy Football team he spent the entire summer creating while “getting massive” in the gym is the greatest managerial masterclass since Istanbul 2005 – despite ‘Madley & Me’ (don't worry, I don't get it either) currently lying 5th in the Gryphon Fantasy League. But, where Varsity is concerned, what should be friendly competitive banter has turned into snide, malicious and now normalised classist comments.

“We pay your benefits, we pay your benefits”, is the sound you'll find accompanying Beckett's 27th converted try. Well, not to be nitpicky, but since we're all students and therefore don't pay tax, we don't pay anyone's benefits. And since half of our mummies and daddies do their banking with some off-shore Gibraltar bank account, I'm pretty sure they don't either. What this rhetoric does is confuse inherited wealth with intelligence. Not only does this construct a fictional stigma around Leeds Beckett, it also makes working-class people studying at this university feel like imposters who have only found themselves here via some

catastrophic mistake. I know my Dad certainly works for someone else's Dad, who in turn probably works for another person's Dad. So, if my Dad isn't paying employees out of his own pocket, do I belong here?

I always find it amazing that on a campus where students are constantly championing the rights of those less fortunate than themselves, the second these same students get the opportunity to hurl classist insults at each other from the safety of a deindividualized crowd, they grab at the chance with both hands. A lot of it is just mindless chanting, of course. Not everyone who reminds Beckett students that what's coming over the hill is, in fact, unemployment, is a wanker. But either way, there should be no place for classist chants at Varsity. We should stick to calling each other wankers, plain and simple, rather than making distinctions. Whether you're a poor wanker or a middle-class wanker or a wanker who can afford to pay for personalised license plates on their five Range Rovers, you're still a wanker.

In my third year of uni, when our rugby team beat Beckett in a thrilling finale, the vitriol of the chants was matched by uni of students throwing drinks and bottles down at those Beckett fans who had left the stadium early. Some may say it's all just a good bit of competitive fun. But when classist ideologies turn into genuine indifference to other people's safety, things have clearly gone too far. Abuse geared towards making someone feel unwelcome, unwanted, unfit or unloved in their city of study is a key factor in the development of mental health issues. I don't want to bang on about mental health for the second week in a row, but since I'm writing this Editor's Letter on World Mental Health Day, I feel it's a relevant point to make. Be considerate of how throwaway jokes and group mentalities can cause more harm than you may have intended.

For once, this doesn't remind me of *Love Island*, but of the social movement, Talk More. All around Hyde Park and Leeds, you can find carefully crafted graffiti images encouraging us to “talk more”. The message is open to interpretation, but it seems to me that it's reminding us to discuss our anxieties rather than repress them. These artworks have made my daily walks to uni a blessing over the past year and, as such, I've chosen to share them with you on page 10. Was this a conscious reference to the 10th of October, or did I simply forget about an entire page of content this week until the last minute? I'll let you decide.

Stay Classy,

Robbie Cairns  
Editor-in-Chief  
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# Exec Columns:



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It's been an interesting week with a big mix of different things. We've had the Change Summit for our Reps to learn about how they can use their power, we've had Tom's Caribbean Cook-up in Chapel Town, and we've had ITV covering the Black Womxn's Mental Health panel event on Monday.

As an Exec, we met with the VC and DVC to share our priorities for the year. We explored ideas on a public pledge

Hello friends! Last week saw the launch of Black History Month, shout-out to the Liberation Coordinators and for all the hard work they've put in! We kicked off with a "Nollywood and Chill" event in Pyramid to mark Nigerian Independence Day on the 1st. Since then, we've also had a panel discussion around Black womxn's mental health, and a Caribbean cooking demonstration

Each week seems to get busier and busier. We ended last week with the 'Big Night In' for halls, trying to get residents feeling more connected with one another. Halls can be a scary place, but you should never feel left out.

On Monday, we had a photoshoot for our joint recycling campaign with Hubbub, Leeds by Example. You'll be able to see our faces all around the city,

Although we're all settling back in to term time, there's so much exciting stuff going on! It was World Mental Health day on Wednesday and LUU hosted so many brilliant activities to help with wellbeing as we all completely understand how stressful University life can be in a variety of different ways.

Our clubs and societies also did a fantastic job of talking about how it's ok to not be ok and letting everyone know

Hi everyone! Compared to last week, this one has been a lot more chilled out (despite Lauren banging on about how we won Varsity). On Monday, we hosted a talk about Black Womxn's Mental Health, with guest speakers Patrick Vernon, Erica McInnis and Alison Lowe, as well as Black FemSoc's president Aida Abdul-Raheem!

It was such an interesting discussion that covered many different topics,

Last week it was World Mental Health Day, and the LUU foyer was packed out with loads of great partners from around the city. Inspiring conversations were taking place all day, and aiming to keep the much-needed conversation on mental health on people's tongues. Although the day is a great way to get people talking, it needs to be something you continue to talk about year round

for fossil fuel divestment, methods of engaging with the community, and plans for that ever-hanging cloud over the country: Brexit. A big year of change and worry for many students seems to be getting ever-closer. As an Exec we will be working hard on two things: 1) Making sure you know what Brexit may mean for you and 2) Making sure the deal is in the best interests of students when/if Brexit happens.

in Chapel Town. There's loads more planned over the month, so be sure to keep an eye on the unions' event page.

The first Education Assembly of the year also took place earlier this week, which was the first time all the school reps came together to discuss the year ahead. The Deputy Vice-Chancellor Tom Ward came to have a chat, followed by a q&a. This year he wasn't grilled too

encouraging city-dwellers to recycle on the go. The idea is to make recycling more fun, engaging, and practical, so you should be able to walk a minute or two in either direction and find yourself a recycling point.

I helped out on Tuesday with the 'Caribbean Delight' cooking demonstration at Chapel Town. We had a really good turnout so it was so

that LUU are here to help if anything isn't quite going to plan or you're not feeling 100%. You can also check out our wonderful welfare societies on the website who can support you peer-to-peer through your time at Leeds, just pop on the clubs and societies section of our website.

This week the BUCS league also kicked off, so I'm wishing all the luck to our sports teams. Let's hope Leeds

including the role Black men play in womxn's mental health, how the UK Government and its policies negatively affect Black womxn, and how the NHS's lack of concern for Black womxn causes them not to come forward and struggle with mental health for longer. At the end of the session, we gave out postcards for the audience to fill in to summarise what they thought 'British Black Excellence' was, so you'll see

with those close to you - checking in and encouraging more and more to speak out!

Black History Month is under way and I'm so glad to have heard amazing things from the events so far. If you've not already had the chance to come along to anything then please jump in and get involved, we've still got plenty of events left. As I said last week, it's

On October 20th, people from around the country are meeting in London to rally for a public vote on the deal. LUU alongside Our Future, Our Choice are sending coaches to ensure students' voices are heard - head up to the Rep Room or the LUU website to sign up.

I hope you all have a lovely week and if you have anything to chat about, we'll be holding an Exec drop-in, in the Foyer on October 15th, 2-4pm.

hard, and interesting topics including widening participation, BREXIT and subject level TEF came up.

The reps also got the chance to participate in a mock "Better Forum" so they could get an idea of their role. If you end up presenting an idea at forum to change uni, you might see them informing the panel of what their schools' opinions are on the subject.

great to feed so many hungry bellies with some juicy treats - especially the coconut tarts and Ackee & Saltfish. Tasty.

I'm currently working on sustainable economic and culture partnerships around Leeds. Students bring £1 billion to Leeds' economy, so we should be represented by the decisions that big businesses in this city are making.

continues with the winning streak from Varsity! I also had my first official meeting with our brilliant Activities Exec who work throughout the year to represent all our societies and run exciting events, find out who your rep is on the website!

One last thing... Keep an eye out for #TellMeMore launching on 22nd October!

these around the Union some time soon!

Make sure you keep an eye out for other Black History Month events throughout October, as we have loads more planned! Hope you all had a lovely week too - just a reminder that if you ever want to chat about anything the office door is always open, so just pop on over whenever!

not too late to get involved with clubs and societies, so many still have their Give-It-A-Go sessions and most can be joined at any time!

In other news, I went out for the first time in a while and had a cracking time at SubDub last weekend - and also made it onto the Iration Steppas Instagram story, so I feel like I'm pretty much famous now.

# Campus Watch



## 1 University of Brighton University accused of endorsing prostitution after freshers' fair SWOP stall

The University of Brighton provoked a public outcry with the presence of a sex workers' support group at their recent freshers' fairs.

The stall was run by the Sex Workers' Outreach Project Sussex (SWOP Sussex), a welfare organisation whose aims include dispensing safety information, legal advice, emotional support and sexual-health-help to women and trans women working in the sex industry in Sussex.

The attendance of SWOP Sussex at the university's fairs was criticised by some as a university endorsement of prostitution-financed education.

Tomi Ibukun, president of Brighton University's student union, rejected

this criticism as a misinterpretation. Ibukun told the Sunday Times that SWOP Sussex were there to inform students of the "specialist support" available to them.

In a statement released by the Sex Worker Advocacy and Resistance Movement (SWARM), student sex workers hit back at the criticisms too, saying that "It should not be necessary to argue in favour of basic healthcare information and harm reduction strategies [...] We do not believe that trying to stop students doing sex work by not talking about it is a suitable approach."

Nadia Vermeulen-Rostane

## 2 University of Hull Not a class act: riding club slammed for chav-themed social

A 'chav' themed social was recently held by The University of Hull's riding club.

On the group's Facebook page, the event's organisers provided society members with tips on what to wear, such as: "the theme goes without saying but think BIG hoop earrings."

There were also photos attached of girls in sports wear, snapback hats and hoop earrings, which attendees copied on the night.

This event comes months after the University of Leeds hockey club were condemned after holding a 'chav' social, resulting in the team being banned from taking part in competitions, as well as the captain being stripped of her role.

Hull's riding club wasn't unaware of Leeds' hockey club's controversy; the Facebook event used pictures from, and quoted the description of, the Leeds social.

In a recent study, the University of Hull was ranked highest in the UK for class equality.

Charlotte Loughlin

## 3 University of Plymouth Conservative society suspended after circulation of offensive images

Conservative undergraduate students from Plymouth University have sparked fury and outrage after a picture of them wearing shirts covered in offensive graffiti was posted on Facebook.

The students' outfits were covered in graffiti and offensive slurs including "F\*\*k the NHS" and "Juden" ('Jew' in German). In addition, the graffiti contained references to Donald Trump and Barack Obama. In the pictures online, a student also has a Hitler moustache and another makes the "White Power" hand gesture.

Witnesses reported that the students were "rude, obnoxious and offensive", making anti-Semitic jokes and remarks.

In response, Plymouth University's Student Union suspended the Conservative Society, and the Conservative Party launched an investigation. The students have been condemned by both Labour and Conservative MPs, including House Leader Andrea Leadsom.

The University of Plymouth's advice centre has reportedly advised students involved in the scandal not to attend the University for fear of being attacked by other undergraduate students.

Nikita Zychowicz

## 4 University of Manchester Manchester's move to jazz hands

Last week, the University of Manchester's Students' Union announced that it would replace traditional applause with 'jazz hands' at a large number of its political events. This move came as part of an effort to make events more accessible for students with disabilities.

In British Sign Language, jazz hands are indicative of 'loud applause'. The move signals the Union's acceptance and adoption of a 'minority' language.

A spokesperson for the Union claimed: "Inclusivity is one of the student union's founding principles. We recognise that minority groups are underrepresented in political environments and we are working to address that." Additionally, it is hoped that the replacement could reduce the anxiety and stress experienced by some students caused by loud whooping and cheering at events.

The switch does not constitute a ban on traditional cheering at gigs, theatre productions or sports matches. Instead, 'jazz hands' will be primarily encouraged at political events held by the Union.

Lily Mead

## 5 The Autonomous University of Ciudad Juarez, Mexico Graduate's spider-man costume hits the web

A law graduate from The Autonomous University of Ciudad Juarez in Northern Mexico has gone viral after he accepted his degree dressed as Spider-Man.

Hiram Yahir Salas Romero, 22, decided to break his university's graduation dress code, which mandated "dark suits, white shirts, and shoes." Romero smuggled a Spider-Man costume into the ceremony and, while accepting his degree, whipped off his gown and held up a placard reading "For the love of my life, my mother."

In comments made after the stunt, Salas Romero said that he believed that law students are often considered to be "too square", and that the stunt was an attempt to change that image.

Nikita Zychowicz

# Leading Leeds Cancer Research Team Wins the 2018 European Health Award

**Zahra Iqbal**  
News Editor

Researchers from the University of Leeds and Queen's University Belfast, in a partnership called the European Cancer Concord (ECC), have won the prestigious European Health Award, with their research project: "The European Cancer Patient's Bill of Rights: A Catalyst for Change and an empowerment tool for cancer patients across Europe."

The award is granted to research which is helping tackle some of Europe's most pressing health challenges.

The project aimed to promote an equal partnership between cancer patients, cancer researchers and healthcare professionals. This research aided in the development of a 70:35 Vision; by 2035, the team hopes that there will be a 70% chance of long-term survival for all cancer patients.

In a statement to *The Gryphon*, Professor Selby commented: "We were delighted and a bit surprised to win the 2018 European Health Award, which is probably the top award for initiatives of this kind that tackle major health challenges across Europe."

Referencing the 70:35 Vision, he told *The Gryphon*:

"The best outcomes for cancer patients now in Europe are a long term probability of survival of 60%. The worst are down at 40%. The UK is in the mid-50s. So, the idea was a simple one: identify best practice in Eastern European countries and share it. Promote research and innovation and aim to get all of Europe up to 70% by 2035. All of the studies show that that is a feasible goal."

*"The best outcomes for cancer patients now in Europe are a long term probability of survival of 60%"*

Professor Lawler, Chair in Translational Cancer Research at Queen's University Belfast and Vice President of ECC, said: "Cancer knows no borders, so it's important that we work together to develop solutions that address cancer inequalities in all parts of Europe, not only on behalf of our team who have worked together over the last five years on this initiative, but also on behalf of the millions of European citizens who are living with and beyond

cancer, and experiencing cancer inequalities every single day of their lives."

The ECC's work aims to change the way we treat cancer patients in Europe, and to present a united front when treating patients.

Professor Selby believes the team's success lies in the initiative's emphasis on making cancer patients equal partners in the project. He told *The Gryphon*: "The ideas and the implementation work were actually pretty straightforward and unremarkable based on solid existing knowledge. So why a prize? Probably because we took the unusual approach of making this an equal partnership between cancer professionals and cancer patients and patient advocates. That grounded it very firmly in local, national and international activities, which is a relatively unusual way of doing things. This gave us more attraction with governments. Cancer patients, their families, their friends, their carers and their work colleagues make up large numbers of voters."

Professor Selby summarised by talking about the project's future: "Will the Bill of Rights achieve its goal? Impossible to say at this early stage, but the groundwork has been put in and there is still a great deal to do."

# World Mental Health Day 2018: NUS Report of 78% Students Experience Mental Health Problems

**Jenny Bairstow**

Wednesday 10th October marked this year's World Mental Health Day. This day, acknowledged around the globe, aims to spread awareness and information about mental health, and to reduce the stigma attached to those suffering.

Following on from last year's theme of mental health in the workplace, this year sees focus on "Young people and mental health in a changing world." This theme is particularly relevant in our current climate: a recent Childline study found that 96% of students reported feeling stressed, with 78% experiencing some form of mental health problems (NUS).

Figures show that 213 people took their lives in Leeds between 2011 and 2013. Last month, Leeds City Council pledged £70,000 of funding towards local groups, aiming to reduce the suicide rate in the area. The Council plans to spend this on projects designed to reduce social isolation, particularly in those areas with high rates of mental health problems.

To mark this occasion, Leeds-based organisation MindWell carried out a roadshow across the city's various University campuses. MindWell is a mental

health website which provides information about services in Leeds, as well as a variety of self help tools, and tips and advice.

On Wednesday morning, the Mindwell team set up a pop-up stall in the Union foyer, and provided promotional materials and fun activities themed around promoting good mental health.

Similarly, in honour of World Mental Health Day, Make Up Your Mind are launching their new mindfulness app aimed at children, teenagers and parents. The app focuses on "resilience, motivation, confidence, focus and stress control", aiming to help students improve their coping skills while they work towards their degrees.

It combines research from areas such as mindfulness, neuroscience, sport psychology and optimal living literature, which are all brought together and applied in the 'my mind' section of the app, where users can add their own personal goals, habits and daily wins.

This app will be downloadable from app and play stores, as well as [www.makeyourmindup.co.uk](http://www.makeyourmindup.co.uk) the day before World Mental Health Day (9th October 2018), and, to celebrate, will be available for free.



Image: Pixabay

# Leeds City Museum Announced UK's 'Most Family Friendly Attraction'

Amelia Cutting

Leeds City Museum, located in the heart of Millennium Square, has won the 2018 "Family Friendly Museum Award."

The award, given by the charity Kids in Museums, is the only accolade presented in the UK to attractions by visitors themselves. Different families anonymously visited the shortlisted museums and assessed each one based on their experiences. The award is presented to the attraction that showed the best response to public feedback and demonstrated "outstanding efforts" to welcome adults and children.

Emmajane Avery, chairwoman of Kids in Museums said that "the team in Leeds really impressed our family judges with their great welcome and willingness to help, as well as their varied and dynamic year-round public activities." Writer, broadcaster and art dealer, Philip Mould OBE presented the museum with the award in London on Monday of last week.

One of the judges said that the City Museum stood out for its "warm and welcoming staff" and also its representation of different communities in Leeds through its varied exhibitions. It is free to visit and since opening back in 2008, has had 2.7 million visitors through its doors, including 85,000 children on school trips.

The museum, which was first established in 1819 but re-opened ten years ago, beat other attractions across the UK to the national award. Other finalists

included the National Maritime Museum in London and the Torquay Museum in Devon. With four floors and six galleries to visit, the exhibitions on display are always changing. Current exhibits include 'the wonderful world of animal makers' - an exhibition that is entirely environmentally friendly and dedicated to showing children objects made by animals, as well as the 3,000 year old Egyptian mummy and the 170 year

old Leeds Tiger. The museum also runs a variety of free activities for children and adults alike during the weekends and school holidays.

Judith Blake, leader of Leeds City Council, said "we're absolutely thrilled and immensely proud to see Leeds City Museum recognised for giving children and families such a warm welcome and for bringing history to life for thousands of young people in our city."



Image: Eleanor Smith

# Almost Half of Crimes Reported in West Yorkshire Quickly Dropped by Police

Continued from front page.

Furthermore, West Yorkshire Police 'screen out' 16% of aggravated burglaries which involve violence or intimidation and 10% of sexual offences, including assaults.

The total number of reported criminal offenses committed in West Yorkshire has risen from 152,790 in 2014 to 259,827 in 2017.

Four years ago, 52,077 crimes were screened out (20% of total). In 2017, this figure more than doubled to 120,910 offenses, meaning that 47% of reported crimes were not thoroughly investigated.

Assistant Chief Constable Tim Kingsman continued to state:

"Like every other Force we have limited resources, an increasing demand for our services and more complex challenges to deal with. We have to focus our efforts appropriately to ensure we are both effective and efficient.

"We do not have targets but given our limited resources we do prioritise our response and ensure where there are investigative opportunities we pursue them as far as we can.

"The methodology used in the review indicated that our optimum finalisation rate after primary

investigation was 56% of total crime, using the THRIVE (Threat, Harm, Risk, Investigation opportunities, Vulnerability and Engagement) risk assessment model, proportionality & solvability factors - so for example a crime might be finalised after the initial primary investigation if it was relatively minor and offered no investigative opportunities.

"Fewer than 20% of contacts with the police relate to crime. Of those, around 47% of crimes, or about 8% of all police contacts, are currently assessed after a primary investigation has occurred in West Yorkshire and finalised at this stage."

"Under our demand management review we scrutinised a sample of 4,000 crimes from the initial report, right through until eventual finalisation. The number of crimes sampled provided a high confidence level that was statistically viable as a basis for the review. From that we identified that we were allocating far too much crime for secondary investigation - with no gain to the victim in most cases and we needed to focus our front line officer time more appropriately.

"An example of such a crime that might be finalised could be a shed break-in that happened when the occupants were on holiday. The caller

therefore may not know when it happened, there may be no witnesses and no forensic opportunities or CCTV available."



Image: Robbie Cairns

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UNIVERSITY OF LEEDS





# The Horrifying Trend of Child Brides

**The Gryphon discusses the shocking practice still prevalent in Malaysia where child brides are being stripped of their human rights.**

**Andrea Kong**

Choosing who to marry and when is a basic human right for the majority of us, but unfortunately this isn't the case for everyone. This catastrophe remains to be one of the biggest, most prevalent plagues of the century. In many parts of the world today, including developing countries, children who are even younger than eight years old are being forced into marriage.

While most of us have our education served to us on a silver platter, these girls can only look with envious eyes, just wishing that they could have as much privilege. Having your rights robbed at a very young age and your life be planned out without your consent is an inhumane experience no one should ever have to experience.

It is very saddening to see that the only factor differentiating those girls and us is that we have the right to choose what path our life follows, as well as the right to a proper education. For them, their hand in marriage is directly exchanged for their freedom and rights.

According to a UNICEF report, 720 million females around the world today are married off as children, and about 15 million girls are married every year before they reach the age of 18. This preposterous figure is on the rise. Protecting children's rights, safety and dignity should have long been our ultimate responsibility as we progress.

Back in July, the marriage of a 41 year old Malaysian man to an 11 year old Thai girl caught the media's attention and developed into a major altercation from the public.

The man already has 2 wives and 6 children and is said to be a Muslim leader in his village. His children range from the age of 5 all the way up to 18. At the age of 11, the young bride has never been to school. The news reported that the parents had consented to the marriage but had imposed a condition where their daughter would only be allowed to live with her "husband" once she has her 16th birthday.

However, the Deputy Prime Minister, Datuk Seri

Dr. Wan Azizah Wan Ismail, declared the marriage to be illegal due to the fact that the marriage had not received the consent of the Shariah Court, which is required as the girl was below the minimum legal age for marriage.

Malaysia's legal system is considered as quite unique as it is predominantly governed by common law while also running in parallel with a separate Islamic law system, which is the jurisdiction of the Shariah Court in each state. With this, two sets of rules govern Muslims and non-Muslims marriages respectively. Shariah law applies to every Muslim in Malaysia in respect of marriages, divorce, inheritance and so forth. Non-Muslims are to follow secular laws which deal with the same matters.

With the plural legal system that rules the country, the figure still stands as an unsettling one. The available data shows an alarming number of 6,584 child marriage cases among Muslims from 2011 to October 2016.

Furthermore, the research came to a figure of 5,215 cases where it only involved non-Muslim female children from ages 16 to 18 years old from 2005 to October 2015, which brings us to an average of more than 500 cases per year. Evidentially and undeniably, this issue remains to be very critical and if the numbers are already this high in Southeast Asia, it would be distressing to even think about the girls in Africa or the Middle East where the practice is even more widespread.

In relation to the Malaysian case, the Women's Malaysian Chinese Association (WMCA) has taken a step forward in urging the government to once and for all criminalise child marriage under Federal Law. The Chief WMCA spoke up and said that in order to demonstrate the nation's efforts in preserving children's safety and rights, prohibiting child marriage would be the first step. She also pointed out that the country cannot have two legal systems, especially in dealing with matters related to the safeguarding of basic rights and interests of minors and children. Religion can be a state matter but when

it regards issues such as child marriages and sexual violation which infringe upon basic human rights, should this really still be categorised as a religious or state matter, especially when the state laws do not seem to be protecting them?

In one previous occasion, a 15 year-old girl was married off as a second wife to a 44 year-old man by her family, with poverty cited as the reason as the family wanted their daughter to escape the poverty cycle that they were stuck in.

On another occasion, it was reported that a father, who has 13 children, married all of his children off. It is time that we recognize and acknowledge the severity of the matter.

Poverty and tradition have long been the drivers of child marriage. In fact, child marriage rates run the highest in countries facing poverty. It is common for parents who are unable to sustain their daughter's education fees to marry them off or simply because of the economic incentives. It is sickening to know that in some parts of the world, the younger the bride is, the higher the dowry that the groom's family must pay.

While gender discrimination has been deeply rooted in many societies as well as patriarchal norms, it is no excuse for girls to be cheated of their rights. The expectations where girls are considered to be the property of their fathers and husbands and are to have limited or even no rights at all should be rendered obsolete.

Awareness is key and with the voices we have, we should strive to achieve the rights of these young girls. At such an early age, it can be both physically and psychologically harmful and they should not need to succumb to sexual demands or abuse by their spouse, something which human rights activists are fighting against.

While we have a sounding voice, we have to use it to change perspectives of the world so that women aren't seen as property and more than just an obedient housewife in all areas of the world. It's a new generation and it's our turn to fight.

# India: Homosexuality and the Dismantling of the Colonial Legacy



**The Gryphon explores the role and impact that the British colonial legacy has played in age-old judiciary and legislative authorities of countries such as India, where homosexuality has recently been decriminalised.**

**Emily Stevens**

On 6th September 2018, the Indian Supreme court overturned Section 377 of the 1861 Indian Penal Code. The ruling decriminalised consensual homosexual sex – a decision which signals India’s transition not only towards sexual liberation, but also away from its colonial past.

As members of the LGBT+ community celebrated the ruling, prominent activist Harish Iyer proclaimed ‘I’m elated... We have thrown out the British once again.’

This landmark decision provides a framework for exploring the surviving impact of colonial rule, a practice used by the British empire to transplant their ethical codes and cultural modes into the countries they ruled.

As Section 377 illustrates, throughout the colonial era, the British claimed both India’s land and its right to set its own social or moral consensus through legislation. The law, which encapsulated the Victorian spirit of Christian moral purity, criminalised what the British defined as sex acts which fell outside of the ‘the order of nature’. Thus, for the next 157 years, the sexual liberty of Indian LGBT+ individuals were to be defined and policed by a loosely defined notion of what falls under this heteronormative ‘order’.

India today is an independent country responsible for its own laws, with legislative authority reassigned from Britain and India in 1947. However, Section 377 demonstrates that, whilst the British left India over 70 years ago, many of their social codes and political tactics remained and are kept alive today through current legislation. For example, The Law of Sedition (Section 124A of the Indian Penal Code), drafted by the British in order to quell opposition from anti-colonialist leaders, is still in place, employed today to curb public criticism of the government. Although in 1962 the Supreme Court made incitement to violence a condition for arrest, human rights campaigners claim that authorities still make arrests even when such conditions are not met. This year, journalist Kamal Shukla was charged with sedition for sharing a

cartoon which allegedly mocked the judiciary and the Indian government. Thus, the Sedition Law, deeply rooted in the commanding authority of British rule, serves as an example of the Indian Government using anachronistic policies inherited from the British to deal with dissent.

Here, we can see that colonialism was not just the material ruling of foreign land and its people, but the spreading of British values to other nations. Such values were ingrained into the national consciousness of colonised countries, passed through generations and upheld by cultural practices and through law. Consequently, in former colonies, the presence of the British empire lingers like a phantom limb, with its ideas and practices surviving centuries after its detachment.

*“The repeal of Section 377 has been regarded as one of many attempts to decolonise the law in India and to dismantle the remnants of its past to in favour of forward progress”*

As we have seen, a number of ‘backwards’ policies which the West claim superiority over due to our contrastingly ‘progressive’ Eurocentric values, are the same values which the British itself introduced and legitimised through law. However, these attitudes are changing and the repeal of Section 377 has been regarded as one of many attempts to decolonise the law in India and to dismantle the remnants of its past in favour of forward progress.

Also in 2018, India’s supreme court decriminalised adultery, a colonial-era law entrenched in antiquated notions of traditional morality based on the institution of marriage. The law, which only applied to men, defined adultery as ‘sexual intercourse with a person who is and whom he knows or has reason to believe to be the wife of another man, without the consent or

connivance of that man’, was rightfully recognised by the court as discriminatory against women, denying their human agency and placing them under the ownership of men. Thus, by striking down this law, the Indian court recognised the agency of women as individuals, not simply as wives or victims whilst ceasing the unfair conviction of men for a crime women are equally capable of committing or being responsible for.

The British Empire was vast and its legal and cultural legacy widespread. Thus, the eradication of its past legislation reaches an international level, with other countries following India’s path in extinguishing anti-LGBT legislation, for example. The importance of Britain in the past and future of global same-sex rights has been acknowledged by world leaders. In 2016, Theresa May expressed ‘deep regret’ for colonial LGBT laws, urging commonwealth nations to overhaul them. Ahead of the 2018 Commonwealth summit, the UK based Peter Tatchell Foundation issued to Commonwealth officials a strategy for the reversal of anti-LGBT laws, stating ‘Criticism and condemnation of anti-gay countries won’t work and will be counter-productive; especially if it comes from western nations like Britain, Canada and Australia. This would be construed as western diktat and neo-colonialism.’

The dismantling of Britain’s colonial legacy is a slow but vital process and, whilst Britain is not solely responsible for the current laws and attitudes of its former colonies, we must not forget its historical contribution to the very policies and cultural attitudes we lambaste as unprogressive. You cannot plant a seed and then detach yourself from the consequences of its growth.

Today, India and other countries from the British empire can use their political autonomy as independent nations to recognise anti-LGBT and anti-freedom laws as outmoded relics from their colonial past. With the repealing of same sex laws, we can see these changes continuing to materialise in an increasingly progressive world.



Image: Robbie Cairns / Talk More - Welton Road

# Woodhouse Cemetery: The Forgotten History of St. George’s Field



Images: Robbie Cairns

Situated just outside the University’s Henry Price residences, St. George’s Field offers the perfect spot for a coffee and a catch up. But it also acts as an improvised football pitch and playground from time to time. Are our actions disrespectful to the thousands of people buried there? Isabelle Thom digs deeper.

Isabelle Thom

Though many students believe they have a thorough knowledge of campus, few are aware of the history of St. George’s Field.

The space behind Henry Price Residences was known formerly, and is still known to many, as Woodhouse Cemetery. The land was opened as a cemetery in 1835 and continued to be used as such until it was acquired by the University of Leeds in 1956.

Throughout the 1960s, the University made many changes to the land, including the removal of many of the headstones, leaving only a scattering of monuments which are still visible there today.

The last interment took place in 1969 – the same year that the cemetery was reopened to the public as St. George’s Field. Among the thousands buried there are 105 servicemen of both World Wars.

For their commemoration, there is a monument including their names in Lawnswood Cemetery, over three miles away from where they are buried, as the Commonwealth War Graves Commission could no longer maintain their graves.

“Many don’t know that approximately 93,500 people lie buried there, interred during its 134-year period as a cemetery [...] Among the thousands buried there are 105 servicemen of both World Wars”

Today, instead of the densely packed headstones which originally filled the cemetery, it now serves as a grass-filled open space which is popular with students and the public alike. However, many don’t know that approximately 93,500 people lie buried there, interred

during its 134-year period as a cemetery.

One of the people laid to rest in the cemetery is Pauline Mavis White, buried in Woodhouse cemetery in 1946, aged only 6 months old.

For the last 50 years her twin sister, Christine Bairstow, has been campaigning to have the space once again recognised as a cemetery. Over the years, Christine has applied to the University for students to be given more information about the original role of the land and its significance to many families in the surrounding area.

Speaking on the issue, a University spokesperson said: “We ensure that we brief students living in the Henry Price halls of residence about respecting the space and to make them aware of its significance.

St George’s Field is often featured in our Instagram posts as an important place for reflection and contemplation for the whole community – feedback from staff and students shows that people enjoy the space while also respecting its history.”

More recently, Christine, with the help of Steve Terrington, has set up a Facebook group: ‘Friends of Woodhouse Cemetery’. It was set up by Christine and Steve to bring awareness to the thousands buried there, and to highlight their hopes of having the land once again recognised as a cemetery.

This group now has over 200 members, and their primary aim is to have the name of the land returned to Woodhouse Cemetery; many members have reported disrespectful behaviour around the unmarked graves, and hope that this change of name might help raise awareness of the history behind St. George’s Field.

They would also like to see further action taken; they hope for the instalment of signs around the land, and for students living in Henry Price Residences to be given information about the history of the cemetery upon their arrival.





# Good Grief: The Society Talking About Student Bereavement



Anna May, BAYSN Support Session Coordinator

Andrew Durham, BAYSN President

Lizz Johnson, BAYSN Secretary

Sitting on the fresher's stall for the Bereaved and Young Student Network (BAYSN) was surprisingly entertaining. The majority of people who approached the table gave a not-so-subtle 'oh', looked mildly awkward and hurried away. A few people even backed off in physical repulsion, as if the very mention of grief might kill them off too. But it wasn't all bad, I should commend the students who didn't run a mile, who had been bereaved themselves or just stopped out of sensitive curiosity. Your openness was refreshing.

Noting these different reactions became a little game for us, but it also revealed a more serious issue. Amongst the student population, death and bereavement is still largely seen as a subject that is better off out of sight and out of mind. This is primarily because many students have never lost someone close to them – a fact I certainly don't wish to change – but wish it did not have to put those who are grieving in such a lonely position. Feeling like your situation is misunderstood or, more likely,

***"The student bubble may not naturally accommodate your situation, but that doesn't mean you have to suffer. Be kind to yourself. Give yourself time to do things you enjoy with people who make you happy."***

ignored can be frustrating and alienating – hardly helpful when you're already dealing with the fact that someone you love is no longer here. Of course some of us are lucky to have friends or family to whom we can talk, but for students who haven't established these close relationships, or for those who don't like reaching out, this hushed approach towards death can make a painful situation even worse. What's more, the pressures of the student lifestyle, which suggests we should all be having fun all day everyday, is hardly compatible with the grieving process. Crying sessions and existential crises aren't exactly prioritised.

Though grieving as a student can be tough, it is possible to enjoy your time here nonetheless. The student bubble may not naturally accommodate your situation, but that doesn't mean you have to suffer. Be kind to yourself. Give yourself time to do things you enjoy with people who make you happy. And more importantly, give yourself time to grieve. Acknowledge how much it hurts, write about it, talk about it, and in doing so the pain will become a little less. Though not always easy, your time here at university is a wonderful opportunity for healing and growth. Life can be good, yours included.

BAYSN was founded a little over a year ago by myself and a few other students. A friend of mine lost her father over the summer holidays and, having been in the same situation before starting university, I sent her a message to see how she was. I remember plenty offering me sympathy after my father's death, but only one offered any sort of empathy. It was this one person who made all the difference.

We spoke about how she was getting on and how the initial shock was wearing off, but not that awful empty, heavy sadness that comes after a bereavement. In the initial period everyone around you shares in your grief (to an extent), then after a time they go back to their daily lives and expect you to do the same. Unlike them, however, your world has been shattered, life as you know it has been turned upside down and everyone expects you to have "moved on" just a few months down the line. This wasn't just my classmates but surprisingly my teachers too. Part of you wishes you could but another part doesn't want to leave someone you loved behind. It's a very isolating place to be.

My mother did an amazing job looking after my brother and I and she had the sense to join a group that brought bereaved families like ours together. We finally had a support network of people our own age, who could relate well to us and listen in a non-judgemental way. I found this source of support a lot more beneficial for coping and my well-being than the minimal support I got at school.

Surprisingly, there wasn't a society at Leeds that offered the same sort of support to grieving students. Bereavement is very common and an inevitability of life, but people don't talk about it. There may be a pressure not to discuss grief as people are meant to be living their "best life" at university, meaning such a taboo subject commonly gets swept under the carpet.

BAYSN aims to bring grieving students who are struggling together so that they can offer each other support and a listening ear when it's needed and help break the stigma surrounding loss. We do this by putting on socials throughout the year, such as bowling nights, a Christmas party and curry nights. This year we're also holding some group workshops where students can discuss their experiences and ideas of grief in a supportive and safe space. We are planning an attempt at the Yorkshire Three Peaks next April to help raise some money for the network and charities that members hold close to their hearts.

Bereavement can bring all sorts of emotions to the surface on its roller coaster (anger, sadness, depression, joy, laughter, relief) and while these ups and downs can be a challenge and even exhausting, it is still possible to enjoy your time at university while you grieve. BAYSN aims to help students achieve this!

Society has been taken over this week by the Bereaved and Young Student Network (BAYSN). This LUU society are doing their best to support students who have experienced death, by surrounding them with students who understand to help them navigate their way through the strange landscape of loss.

Let me start by saying, don't let the "young" part of our society's name put you off. We welcome members of all ages and, as a mature student, I am considerably older than the main student body. During the summer before I started my degree, my father passed away suddenly and completely unexpectedly. He was my last surviving parent, having lost my mother to breast cancer 27 years earlier.

My first contact with BAYSN was in October 2017 when I saw one of their posters. I messaged the Facebook page to check I was eligible (due to the "young" part) and had a conversation with the President, Andy. As our page says, everyone on the committee really "gets it" as they've all been through bereavement and are currently studying. It doesn't

***"By increasing the dialogue, widening acceptance and having safe spaces to talk about death and bereavement we can improve the health and wellbeing of those affected by it."***

matter if you need to have a cry, talk or need a hug, someone is there with you.

We have a macabre sense of humour which helps to open up the conversation about death. By increasing the dialogue, widening acceptance and having safe spaces to talk about death and bereavement we can improve the health and wellbeing of those affected by it. We're also hoping to make these conversations become part of the norm so everyone can feel comfortable around the subject.

At the end of last year, I wanted to give something back so I made the decision to stand for Secretary. Having completed my first year, despite all the stress and problems associated with my Father's death, I felt I was in a place to help others who may find themselves in the same situation.

# In the Middle



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

12.10.18

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# To Politicise a Butterfly



Credit: Rap-Up

## Giulia Pesce reflects on Kendrick Lamar's involvement with Black Lives Matter, the political message behind hip-hop and why we should all still be listening to Lamar's seminal record, *To Pimp a Butterfly*, three years on.

When I talk to my mum about rappers, she probably has a clear image in her head: huge tattoos, diamond chains, money, joints, you name it. She certainly wouldn't expect a Pulitzer prize winner. But Kendrick Lamar is quite different from the stereotypical image associated with rappers of his generation, and here's why.

Born in Compton, California, Lamar is a famously conscious rapper. His art revolves around the analysis of American social behaviour, politics and his resistance against institutional, often violent, racism. Over the years, he has proved to be socially conscious and active, and his music has had an impact on one social movement in particular: Black Lives Matter. Lamar, in these times of social uncertainty, represents more than ever the voice of the voiceless. His music has taken hold to inspire and support issues of race, gender and age; it unifies when society fails to.

Since rap can often be recognised as a demonstration of social malaise and racial struggle, when an movement like Black Lives Matter burst onto the scene, many rappers wished to give more visibility to the cause and spread the word. BLM

echoes the old Universal Zulu Nation, an organization founded by hip hop pioneer Afrika Bambaata in the 70s. It shares the same values and ideals: love, unity, and peace.

Kendrick Lamar is undoubtedly one of the most influential rappers to join the cause, especially when considering his infamous Grammy-winning record, *To Pimp a Butterfly*. Lamar's third studio album, *To Pimp a Butterfly* was released on March 15, 2015. The title, in an ode to Tupac Shakur, recalls the personal journey of the artist in his metaphorical transition from caterpillar to butterfly. The attempt to break free from the influence and institutionalization of American capitalism and prejudice are personified in the tracks under the respective figures of Uncle Sam and Lucy (short for Lucifer).

Despite this record being released over three years ago, the issues of race raised by Lamar still deeply resonate with current political discussions of today. The close link between music and politics has been explored by so many artists, through different kinds of mediums, and hip-hop is no exception. Born during the financial crisis of New York at the end of the 1970s, hip-hop has always stood

out for its rough and raw exploration of harsh realities. At its very core, hip-hop expressed the discontent of the Black community, and even if times have changed, the Black malaise has not. *To Pimp a Butterfly* is a rich album that reflects not only this struggle, but also Lamar's views on the music industry, capitalization and human viciousness.

**“Listening to this song, it is not hard to understand the reason why it has become the anthem of such a vital social movement”**

It is only halfway through this masterpiece that we find the song that matters the most in relation to Black Lives Matter: 'Alright'. This song has become the unofficial hymn of the movement, and from the first listen, it is clear why. Lamar is not the kind of artist who exposes himself much in interviews, so he never directly confirmed the motives behind the track at the time he was composing this album. However, if actions speak louder than words, and the lyrics are not enough to prove his concern and critique of the state of gun violence in the US, the music video for 'Alright'

and his performance at the 2015 BET awards paint a more explicit picture. "Alls my life I has to fight, nigga" he sings in the first verse. In a mere nine syllables, Lamar summarized the intense struggle of not only his generation, but the many generations which came before him. Listening to this song, it is not hard to understand the reason why it has become the anthem of such a vital social movement.

It all started at the end of July 2015, in Cleveland - the city designated with hosting the Movement for Black Lives National Convening. After three days, the Convening ended, with a view to unite any institution interested in continuing the fight in favor of Black identity and equality. On the last day, a fourteen-year-old Black teenager drew the attention of a Cleveland Regional Transit Authority officer, who saw him on a bus and thought he was intoxicated to the degree that he would not be able to take care of himself. The officer intended to send him to detention, but the gathering protesters surrounded the scene, to prevent the officer from leaving with the boy. The crowd started singing



Credit: Kendrick Lamar, 'Alright'

'Alright', a chant of hope and faith.

This song reflects a determination to never cease in the fight against social injustices. The hook of the song incessantly repeats "we gon' be alright", a mantra which is as concise as it is defiant. Like a figure of prophetic encouragement, Lamar and his anthem act as a reminder to anyone who is losing hope and who needs a spur: do not lose faith, we are gonna be fine, we gon' be alright.

The song continues: "When you know, we been hurt, been down before, nigga / When our pride was low, lookin' at the world like, 'where do we go, nigga?'/ And we hate Popo, wanna kill us dead in the street for sure, nigga." In this verse, the anthem proves to be inspired by Lamar's concerns over police brutality. Recognising that the Black community has been hurt before, Lamar traces the roots of structural racism from contemporary issues of police brutality to the moment African slaves vainly looked around the new and vast land they had been forcibly removed to. The rapper also refers to the general distrust of the police due to their often unjustified violence towards Black

communities and individuals.

This specific verse, however, has not been well received by the media. In fact, Lamar excluded it from his performance at the 56th Annual Grammy Awards, a decision which has led many to believe that he was forced to make the cut. The

**“The contexts these artists were born in defined their lives and artistic path”**

theory makes sense; Lamar was heavily criticised for his previous performance of 'Alright' at the 2015 BET awards, where, he sang the inflammatory critique of the police on top of a cop car, covered in graffiti, with a ripped American flag in the background. American talk show host, Geraldo Rivera, attacked Lamar and his performance, saying it was, "to say the least, not helpful at all. This is why I say that hip-hop has done more damage to young African Americans than racism in recent years."

According to Rivera, the open discussion

of contentious topics like police brutality merely serves to add fuel to the flame of discontent, rather than quelling it. Instead of attacking the source, Rivera attacks the which the source has created. Rivera also assumes that Lamar's message is one of hatred, and that he meant to promote violence against the police.

The Compton rapper fired back two years later, when he sampled Rivera's words in the track 'DNA.' from the critically-acclaimed *DAMN*. Speaking on the subject in an interview, Lamar argued that Rivera twisted his words: "Hip hop is not the problem, our reality is the problem." In the interview, Lamar was disappointed but unsurprised by the way the media misunderstood his words, seeing it as yet another extension of the issues he fights against. After all, it must be hard for white-middle class men like Rivera to identify with a reality they have never and will never experience firsthand.

The more one listens to hip-hop, the more it is evident that the context these artists were born in defined their lives and artistic path. In the end, 'Alright' should be considered not only as a spur-

of-the-moment form of art, but also as an enduring social warning. As much as Lamar wishes and hopes for the racial bias to dissolve, he also knows that racial discrimination is deeply-rooted in American society.

Kendrick Lamar told the story of Blackness as a strength through *To Pimp a Butterfly*, marking himself as a spokesperson for the voiceless in the process. *To Pimp a Butterfly* is overwhelming and remarkable, from the first to the last track. It catches Lamar as he questions his identity, first as a rapper, and then as a Black man. And mostly, in a world where numbers count more than the message, it shows a man's realisation of the fact that the society he lives in actively encourages divergences within Black communities in order to weaken their empowerment and prevent their unity. But Lamar, through all his resistance, uses his music as a means of unity, to spread love and awareness. After all, that is what hip-hop was born for.

**Giulia Pesce**

# Gig Round-Up

## Reverend and the Makers

O2 Academy Leeds, 04/10



Credit: Roger Mason

With high dancing knees and beer-soaked tees, Reverend and the Makers led their congregation at the O2 Academy on a very special kind of sermon. Jumping straight into the set with the sensational basslines of ‘Heavyweight Champion Of The World’ and ‘Shine The Light’, there was no time to react in any other way than following Jon McClure’s instructions of “bounce, bounce everybody” to the letter.

Having only ever seen two of the five-piece supergroup perform in the past - as a support to Leeds’ very own Pigeon Detectives - it was exciting to see just how much extra Reverend and the Makers had to give when all together at once. For ‘He Said He Loved Me’, in particular, the complementary pairing of both John and Laura McClure’s vocals allowed the gig to reach a timely climax, before the customary trumpets were brought out to end the show.

This was one of the very few gigs, however, in which an encore was not demanded by the audience the moment the stage was left bare, as Reverend and the Makers had one last gift to give to Leeds. “Meet us outside”, hailed the band. And so we did, to witness the streets of Leeds be blessed with an acoustic set to follow up the indoor antics which had ended less than 10 minutes earlier. No matter what happens at the start and in the middle, Reverend and the Makers sure know how to finish a set with style.

Joseph Mason

## MONO

Left Bank, 05/10



Credit: Chris Molina

Of all of the venues that Leeds has to offer, Left Bank is perhaps the most apt for tonight’s selection of music. Once a church, the building has become an arts space utilised for concerts, clothing sales and other events. The space feels particularly well suited for the night’s opening act, cellist Jo Quail. This is, in fact, the third time that I’ve seen her this year, and each time I see her I am amazed by the depth and texture that she is able to conjure with just her cello. Using loops, she builds layer upon layer, giving her music an ominous feel to it, much like a storm rolling towards you. This darkness and intensity is counterbalanced by her endearing nature, which shines between songs as she explains each of her compositions, making her a joy to see in a live setting.

A Storm of Light bring an equally dark and foreboding feel to the church, projecting images and clips on the back wall of the venue. Much of the material for the night is drawn from their recently released album, *Anthroscene*, which adds an industrial tinge to their metal. Whilst the music is at times crushingly heavy,

## Lily Moore

Hyde Park Book Club, 05/10



Credit: Phoebe Fox

It is always strange to make eye contact with an artist; it is a uniquely intimate feeling to make such close contact with someone normally separated from you by streaming platforms and earphones. But only two feet away from Lily Moore, you can clearly see her eyes glisten as she powers through the mid of her hour-long set.

By the second song, ‘All Day’, the tiny room is teeming with an energy rarely provided by a singer/songwriter. The size of the venue does not always affect the quality of the concert, but it does here. The Hyde Park Book Club’s tiny capacity gives a warm feeling as Moore speaks to the crowd like close friends between each delivery. It feels almost like a private performance for mates, rather than for paying punters.

She admits it is her first headline show in Leeds, but this is far from obvious as she channels a Winehouse-esque spirit into each song, exuding confidence in a contradictory fashion to the vulnerable and exposed nature of her music. “This one’s about, uh, well whatever you want really”, she laughs, before going into the title track of her recent EP, *I Will Never Be*. Her rendition is incredible. The belted lyrics seem to unite and resonate with the entire audience. Cheekier lyrics like “think of when you come” are performed as elegantly as the most gut-wrenching: “Anything to make you smile / you just leave me in the aisle”.

The ‘sad song with a smirk’ style of Moore’s live performance gives a unique dimension to her currently limited discography. Seeing the power behind the ballad makes for an emotional experience.

Tom Poole

the projections add an even more unsettling dimension to the performance with some clips portraying violent scenes from riots and even a person being kicked down an escalator.

MONO’s performance, in contrast, is a thing of delicate beauty; this beauty seems to spring from the way in which they take seemingly simple themes and develop them to their fullest potential. Each song has the feeling of an aural landscape being developed around you, each time coming to a glorious and uplifting climax. Their set is closed with the cacophony of ‘Ashes in The Snow’, leaving fans with eyes wide and ears ringing, returning to the real world’s cold autumn night.

Keiran Suchak

# Preview: Tom Odell @ 02 Academy, 14/10

Well known for his 2013 hit single ‘Another Love’, the extremely humble Tom Odell is touring the UK just before the release of his new album, *Jubilee Road*, on October 26th.



*Jubilee Road* includes incredible tracks like ‘Half As Good As You’, ‘If You Wanna Love Somebody’ and title track ‘Jubilee Road’.

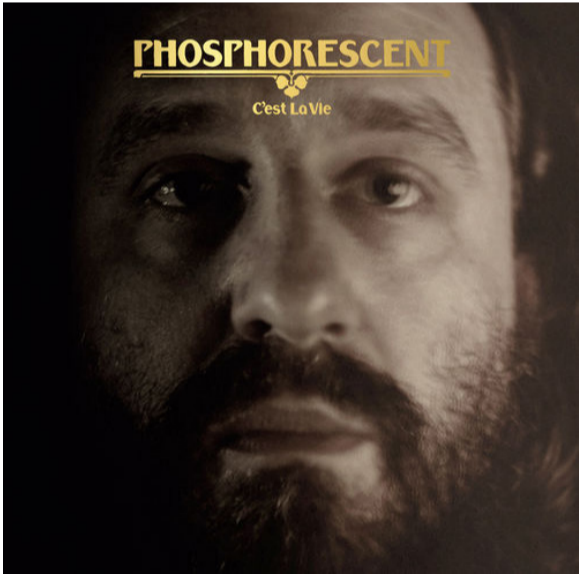
Discovered by Lily Allen, Tom was signed by Columbia records after only four gigs. He was the first male to win the BRIT’s Critics’ Choice Award in early 2013 and his cover of The Beatles track ‘Real Love’ is instantly recognisable as the music behind the 2014 John Lewis Christmas advert. Within three days of release, it went straight to 21 in the UK top 40, progressively making it all the way to number seven.

At only 27 years old, Tom’s retro style and melodious music often focuses on heartache and, in his words, the “inability to sustain a relationship for more than 6 months.” Tom harks back to the iconic seventies ballads of the likes of Elton John - who actually sent him a track-by-track review of his album. Tom writes candidly to produce unique music that portrays raw emotion.

Fans are eager to hear some old favourites, along with songs from the new album performed live for the first time on tour. There is no doubt that Tom’s heartfelt vocals and delicate piano playing will leave the audience of Leeds 02 Academy in awe of his talent. Accompanying support acts on Odell’s UK tour include Max Jury, Picture This and Andy Burrows.

Gabrielle Kenny

# Albums



## C'est La Vie - Phosphorescent

An elaborate musical portrait is brought to life by the American songwriter Phosphorescent in his latest album, *C'est La Vie*. In this new EP, he maintains his classic structure, whilst changes in intensity and rhythm bring vitality to this musical narrative; opening and closing with instrumental songs, the artist invites the listener to immerse themselves in nature and wilderness. A brilliant merging of acoustic and electronic sounds helps to construct an innovative musical atmosphere. A perfect tribute to a nostalgic lifestyle, most prominent on ‘New Birth in New England’, is built from stacked layers of slide guitars and synthesizers.

*C'est La Vie* is unexpected, pleasing and full of a laid-back energy. Equipped with a fresh perspective and soundscape, this album is an improved and slightly experimental twist on the sounds of his previous release, *Muchacho*, showing thoughtful curation during the five-year gap between them.

Elena Sotelo



## Trench - Twenty One Pilots

*Trench* is an apt name for an album that has seemingly endless depth; it covers as many genres as it is possible to cover in 14 tracks. It is vast; acting not as one album, but two. The first: A brilliantly chaotic and compelling concept album. Regular lyric-drops of “jumpsuits” and “Nico” allude to a running narrative, of which Twenty One Pilots provide scarce details. It is clear which songs these are, as they carry a darker, more sinister emotive quality. The rap onslaught on ‘Levitate’ feels dirty in the best possible way, whilst the swirling arena rock of ‘Jumpsuit’ is full of powerful furoosity, with strained and vulnerable vocals burning into Tyler Joseph lyrics in the final chorus.

The second is more of an eclectic mix of singles that break up the metanarrative. That is not to say that they are B-sides, but some of the strongest offers on the record. ‘Smithereens’ is an adorable and relaxed ode to Joseph’s wife, whereas ‘Chlorine’ exemplifies the notably common chasm between the band’s beat and the lyrical content. The running theme of self-destruction shines through when the Ohio duo can make “sippin’ on straight chlorine” something you want to join in with.

This theme of self-destruction runs thick on the album’s strongest emotional powerhouse, ‘Neon Gravestones’. A harrowing piano melody breaks into a bass-heavy monologue, the entire track a scathing assault on suicide glorification: “I could use the streams and extra conversations / I could give up, and boost up my reputation.” *Trench* goes a step further than 2015’s *Blurryface*. Twenty One Pilots manage to mix fun and funerals like no other, causing smiles, tears, clenched fists and back again. There isn’t time to get bored. As per the strength of Twenty One Pilots, every tune on *Trench* excels alone, but together provides an incredible collection.

Tom Poole

# In The Middle with KMAH Radio

**Retired Editor-in-Chief Reece Parker caught up with KMAH Radio founder, Kristan Caryl, to discuss everything - even where they sourced their iconic sofa.**



Image- KMAH Radio

**How did you come about creating KMAH? What was the trigger in terms of the idea and how did it all work logistically? (Also, where did you source the iconic sofa?)**

I, Kristan Caryl, am a music journalist and have been for ten years. I got sick of promoters, DJs, producers and party people all upping and leaving for Berlin or London and wanted to try and start something community minded that might encourage people to stay in Leeds.

I decided to contact a couple of people I knew and respected for what they were doing in the city's music scene. One was Arthur Barr, who had got his own vinyl label off the ground, and the other was Hamish Cole, who ran Butter Side Up, the most tasteful party in town. He then asked if his friend and music lover Mike Stockell could get involved, and Arthur tapped up Mike Lawton for the website side of things, and that's how the family came together. From there we just winged it and made it up as we went along.

The world famous sofa was spotted at a local charity shop then dragged up four flights of fire escape, which was a laugh.

**What sort of challenges have you had to face running a not-for-profit radio station?**

Funding is one. Internet, council tax, rent, gear, streaming, needles, promo, web hosting, Soundcloud... all these things cost. Making sure all the gear works and the internet is good enough, running reliable software to take care of playing pre-records and repeats. Having a responsible and capable team of volunteers to help us cover the live shows is also vital. Really though, it's all very doable, it just takes lots of dedication and for us to be online 24/7 to deal with problems as and when they arise. And they do arise, unpredictably, quite often, though nothing too major.

Getting robbed was quite a set back, but we turned that into a positive: when someone started a Crowdfunder page for us and it reached twice as much as we needed to replace the CDJs, PC and mixer that was stolen, I decided to give the rest to local homeless charity Simon on the Streets, so with an extra donation from our sponsors, they ended up with £2500 in all.

**Who have been your favourite DJs you've had play out for you?**

At first we went after big names from round Europe and got them (Bill Brewster, Mark E, Dave Futureboogie, A Sagittarian, Man Power, Dixon Avenue Basement Jams, John Heckle and so on) but over time I've realised I'm more motivated by local bedroom stars who have just as much music and are just as passionate. Giving them a platform to shine and get a bigger profile has been great. I'm not naming names as everyone is as important as everyone else to making us what we are.

Having Amp Fiddler fly in to do a live show for our 2nd Birthday was pretty special though.

**What ideas/ ethos underpins KMAH?**

So long as the music is interesting and different, anyone of any age, race, faith, gender or religion can have a show. We're a community station who engenders inclusivity and want the whole city to feel a part of it.

**Would you please outline what happened when you were broken into and had equipment stolen in 2016, and then how you reacted/ the reasoning underpinning your response?**

Oops, I answered that already. But the thinking behind it was that after the initial response of 'oh fucking hell, we're fucked' I realised that we were still in a very privileged position and that there are a lot more worse things that could happen to you than having your radio station broken into, such as being drug dependent and homeless, as are too many people in Leeds. So we decided to try and help rather demonise those less fortunate than us.

**How do you see KMAH developing in the future?**

We all have full time jobs outside of the radio so it's taken a while but this could be a big year for us. The plan is more events, more community focus, more off site live streams, more opportunities for everyone.

**You work alongside some of the most exciting underground collectives and DJs in Leeds. Are there any hidden gems flying under the radar who you think deserve more recognition?**

Tune in at any point from midday to midnight any day of the week and you will hear great music played by passionate people. From Gip, the 50 something year old Salvo's restaurant owner and his immense jazz knowledge to Plugkeisha, one of our most recent signings and a grime, juke etc. specialist, everyone has real knowledge.

The 8MANA and Tight Lines crews are also very creative collectives of MCs and beat makers; plenty of our interns have graduated to have their own shows that cover everything from hip hop to classical; we have the soulful vibes of big Leeds DJ Comfy Bella on board, Manchester's house and techno loving Meat Free crew, Cosmic Slop resident Mike G's always eve opening World Treasures Music show, a rotating assembly of people from Outlaws Yacht Club who dig deeper than anyone and so many more.

I'm biased but if you're a proper music lover then you're likely to enjoy just about every single show we put out. The only thing we don't deal in is rock and heavy metal. They've had their time.

**Reece Parker**

# Big Night, Small Talk

Canadian DJs Peach and D. Tiffany played two heavy, scintillating sets at Wire on Saturday 30th September.

The two are quickly garnering high praise, Peach having performed on Rinse FM and NTS, with D. Tiffany signed to renowned record label, Planet Euphorique. Having hosted heavyweights Avalon Emerson and dark dub enthusiast Batu the previous night, the Leeds club continued to hold little to no regard for the human eardrum. Running from 11pm till 5am, the night opened with a set from Small Talk organiser, Josh Bayat. D. Tiffany later took his place, choosing carefully crafted deep house records such as 'Buddons' by Big Zen to ease listeners in.

Peach was in much the same form as she was in her exceptional Boiler Room for Fleshback in Manchester. She had gauged that the crowd were no fans of Balkan folk music

so wisely opted to play some thumping dance cuts. The night's climax was near at 3:30am, around the time where Peach played 'La Arabia' from DJ Normal 4's latest EP, *Exotics*. The track taken from the German born DJ suited proceedings perfectly; his pounding Berlin-influenced techno was eagerly cheered by the alcohol laden band of merry men assembled at Wire.

By 4am the crowd had thinned, a few had fallen at the wayside taken by the occupational hazards of Leeds' nightlife. Towards the end of the night, the track choice had taken on more of a trance-like tone, with fast, acid-house style drum loops. Both artists blended genres expertly, with D. Tiffany also incorporating some excellent progressive house tracks. Near the close, after the pair went back to back, they played the 1980 release 'Take Me

To The Bridge' by Vera, a charming disco melody chosen to beautifully contrast the previous hard, rave style breaks.

Wire has taken the right step in finding more diverse line ups this year, with Discwoman and Shanti Celeste coming up. The emergence of talented female DJs like Avalon Emerson and Peach is encouraging. It's no surprise that Peach and D. Tiffany have events lined up nationwide as well as abroad. Peach is also performing abroad at the Sala Siroco club in Madrid and later this month at Undercurrent, Amsterdam.

Small Talk was as rewarding a night out as any I've attended in a while, and I'm sure that soon the great capital of Spain will be heralding 'El Melocotón Grande'.

George Hayes

## What we're listening to...

Shinichi Atobe - 'So Good, So Right'.



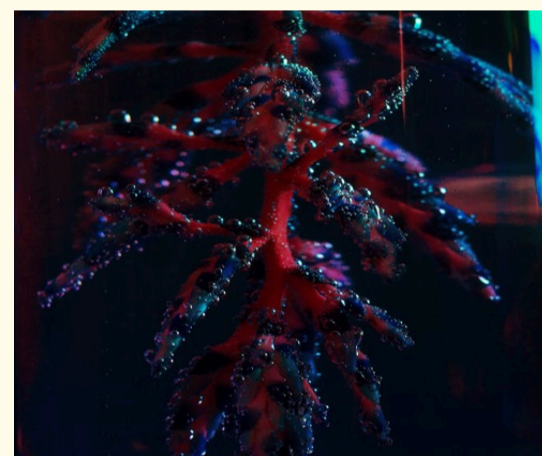
Warm, summery and housey. The track that opens the enigmatic Japanese techno producer's surprise album, *Heat*.

Avalon Emerson's  
Essential Mix for BBC Radio 1



Recently released on Soundcloud, consisting of 40 tracks with her arrangement and edits of rhythmic and deep sounds breaking into faster and heavier stabs of techno.

Objekt - 'Secret Snake'



The first single from the upcoming *Cocoon Crush* LP. Typically dark and dubby techno from the Berlin-based producer.

James Dewar and Caris Dollard

## Tribe Records presents Textasy



It is no mystery that Wire has always been a firm favourite for musical talents to play in. The intimate underground space boasts it's Funktion-One sound system and DJs are granted an evening for musical takeover.

Tribe Records is a record store located in Leeds which, after several relocations, finally settled along Kirkgate. Situated a stone's throw away from Wire, it has since celebrated its first year following the re-opening back in June 2017. Owned by Simon Scott, Tribe has gifted the city as the central repository for top underground music, hosting an eclectic variety of beats

ranging from Detroit techno to jungle.

Scott (who runs Sub Dub, Dimensions and Outlook) was able to reopen the store with help from Alex T and Mike Greenwell (who run Cosmic Slop and On Rotation). Although small, the store is parent to an amazing range of records and it relies on regulars and music lovers to keep the store alive. Amongst the welcoming and friendly staff, it is easy to get lost when spending an afternoon digging for hidden treasures.

Tribe Records took over Wire on October 5th and presented a line-up with the likes of Textasy, Simon Scott, Sayang, Mike BC and Alex T. Presenting the best in

underground music, performers stuck to a vinyl-only set. The night was a mixture of hardcore, electro and breakbeat. Pumping through the speakers, Tribe introduced the audience to an amazing variety of records, each preceding the next with punchy, rapid, beats.

The night was reminiscent of the 90s rave culture and is certainly another to look out for. Oscillating between electro rhythms atop of syncopated drum patterns and jungle beats accompanied by modulated vocals, the performance at Wire allowed Tribe to connect people with the best music in the game.

Molly Langley



# The Evolution of Leopard Print

**This year, we've seen a leopard print takeover on the catwalks and on our Instagram feeds, with animal print becoming increasingly popular as we fade into the chillier months of Autumn.**

Leopard print has been in and out of fashion for over a hundred years. Worn by everyone from the infamous to the aristocratic, it has earned its reputation as a stand-out wardrobe piece. But what does leopard print mean to us now, and how does it symbolise the progress of women and femininity over the years?

In the natural world, a leopard's fur is essential camouflage, designed to blend in rather than stand out. It works beautifully; animals all over the world bear similar patterns to the majestic big cat, providing a velvet cloak of invisibility whilst hunting prey or hiding from potential predators. In our reality, however, it serves as quite the opposite.

Picture a full length leopard fur coat, a cigarette and red lips. This image is subconsciously known to us all; the daring and slightly daunting Mrs. Robinson figure has appeared in famous books, songs and

films across the Western world. As late as the 60s, leopard print was worn by none other than bold, outspoken women whose goal was to corrupt and seduce good men (or boys). Below her coat one would undoubtedly find a black lace bra and a leopard half-slip from her rather extensive lingerie collection. The ultimate, scarily chic, symbol of sexual availability.

**"If you are fair and sweet, don't wear it"**

Over the years, leopard print has had its highs and lows in the world of fashion. In the 1920s, a gorgeous animal fur coat would symbolise class and high status. By the 1960s, the development of the anti-fur movement, alongside the introduction of the predatory trophy wife image, brought the status of the print crashing down. It

was dismissed as low class - trashy and flashy. It underwent a transformation yet again in the 70s and 80s, a revival in the name of Rock and Roll. Leopard print was reinvented in the era of glam rock, embraced by female music icons such as Debbie Harry and Madonna, alongside hot pants and skin tight bodysuits. Adding yet another dimension of promiscuity, this combination also lent its wearer a strength that it hadn't done before. It was hardly designed for the innocent; Christian Dior himself warned women: "If you are fair and sweet, don't wear it." These women weren't predators, but they certainly were not prey.

Now, in the present day, women of all socioeconomic backgrounds with varying levels of confidence don leopard print to work in the office, to attend university, or to go out and party into the small hours of the night. The improved quality of faux fur also makes it more ethically acceptable

to don leopard print every now and then. A bold leopard print continues to bring a burst of colour into our fashionably neutral wardrobes, always there to liven up any outfit. The modern day woman wears leopard print with no consequences and no judgement from passers-by. While seemingly insignificant, the evolution of leopard print is immensely positive for the female fashionista; we no longer have to wear pink to be regarded as feminine, and being bold in our tastes is more often than not applauded.

Both fierce and feminine all at once, leopard print is a classic that demands respect. Its relationship with designers has been turbulent, but at the end of the day, a leopard never changes its spots.

**Christy Bucklow**

# A New Era for Burberry

Harriet Timmins reviews Riccardo Tisci's first collection for the brand at London Fashion Week.



Credit: Getty Images

Since his appointment as Chief Creative Director of Burberry in March this year, Riccardo Tisci has already thrown some curve balls at the brand's historical way of doing things. From the unveiling of the new monogram logo, which has been seen splashed all over the front of Burberry's stores, to the announcement of a fur-free future, his appointment has truly seen a turning point for the label.

As part of a five-year responsibility agenda, Burberry announced last month that they will no longer be producing anything with real fur, as well as phasing out existing fur in previous collections. In the same agenda, the brand announced on their website that they are going to end the practice of destroying unsaleable products in order to combat the amount of waste they produce. This is a massive step forward in the fashion world, since the industry already contributes a huge amount to landfill sites and holds the position as the second largest polluter in the world, after the oil industry.

Tisci's first collection debuted at London Fashion Week on the 17th September 2018, followed 30 minutes later by a 24-hour limited edition product drop of the collection

on Instagram. The collection had something for everyone; from all beige looks, to sleek feminine silhouettes, to a punk streetwear aesthetic. Particular favourites of mine were the leopard print trousers featured in the menswear collection, and the faux deer skin printed trench coat, lined with the traditional Burberry check. This is the perfect example of how Tisci has revived the brand but also stuck to its classic roots with this collection.

The 24-hour drop is also a new direction for the brand, not only because of its heavy reliance on social media - a first in the brand's history - but also the buzz it has created around the collection. The idea is a good one, but in practice it feels like it could be a way of cutting off a large portion of a potentially loyal group of Burberry followers. To me, a move like this one takes away the enjoyment of lusting after pieces and taking in a collection for all of its glory. For a brand that has historically been associated with British culture, bending the boundaries with which it reaches out to its customers could be a risky move for Burberry.

Harriet Timmins

## You Should Be Following...

@meganelaby



Credit: @meganelaby

Megan Ellaby is an ASOS insider turned full time blogger, vlogger and instagrammer.

If you're looking for outfit inspiration, the Mancunian fashionista's Instagram feed is the place to go. From bold block colours to clashing prints, she can rock anything and everything, making you feel like you could too (not the best thing if you're supposed to be spending your student loan on rent).

Ellaby also features a variety of high street gems, as well as dreamy luxury pieces, meaning you get inspo from all ends of the spectrum and a feel for the quirkier pieces available from designers.

She draws on both masculine and feminine styles and plays with different textures and shapes, so there is bound to be something for you. And if her amazing style isn't enough to persuade you, she has two miniature dachshunds that are bound to steal your heart.

Harriet Timmins



Image: @edzgimnes



Image: @Moschino

# Moschino Face Backlash Regarding SS19 Copycat Collection

**Emily Harris looks at how famous names often exploit lesser known designers, and how far 'taking inspiration' can be stretched.**

Since its debut at Milan Fashion Week, Moschino's SS19 Collection has been on the firing line following suspicion of Jeremy Scott ripping off designs from London based designer, Edda Gimnes.

Gimnes claims that the scribble illustration pattern and design constructs were reminiscent of looks she had shown a member of the fashion house one year earlier. Gimnes took to Facebook and Instagram to the scandal to light, posting comparison photos of her own pieces alongside Moschino's runway photos. The images show startling similarities between the designs Gimnes shared with a member of the Moschino team, from the pattern right down to the colour scheme. In her statement, Gimnes expresses deep disappointment towards Moschino's failure to award due credit, and believes that they were sure their act would "go unnoticed".

However, Moschino released their own statement discarding Gimnes' claims, instead claiming that their own previous

collections had been inspiration for the design used. The sketch print is called a "trompe - l'œil" that Moschino maintain had been a "long-standing motif" used in the brand throughout the years, and merely formed a part of the "incomplete forms" theme that Jeremy Scott chose for the designs this season. Gimnes then released a deflated counter-statement, stating that she will not "waste [her] time ,nor [her] energy on this matter" any longer. Therefore, it seems no further action will be taken and the power house will not be under the threat of another law suit.

This is not the first time that Jeremy Scott has been accused of plagiarising designs without consent. In February AW13, his runway show received backlash from Santa Cruz Skateboards, who accused him of using the work of artist Jim Phillips without consent of the company or the Phillips family. As a result, Scott issued a statement apologising for using imagery that was "similar" to Jim Phillips' and subsequently pulled the collection "out of respect to their work and their rights".

Additionally, in his biggest scandal to date, Scott's AW15 collection resulted in Moschino facing legal action. Joseph Tierney, a graffiti artist who goes by the name of "RIME", accused the creative director of copying his renowned mural 'Vandal Eyes', forging his signature and using his name on the clothing apparel.

The difficulty within the fashion and design industry seems to be finding balance on the wispy thread between inspiration and plagiarism. Alongside Moschino, Dior and Roberto Cavalli are two other luxury fashion labels that have faced plagiarism charges in the past. However, it is not just the high end labels that we should be watchful of, as high street brands Zara and H&M have also been charged with or accused of plagiarising designs without being licensed to do so.

Luckily for independent designers, the notorious Instagram page @diet\_prada was created in 2014 by fashion lovers Lindsey Schuyler and Tony Liu to mercilessly expose design theft. When

coming head to head with the mighty fashion institutions, garnering public support through social media platforms is essential for "vulnerable" young artists, designers and small businesses, who may not have the resources (or the nerve) to take on the fashion giants. A page such as @diet\_prada is there to remind the power houses that fashion is for the many and not the few, and will not be monopolised.

There is a paradox in the fact that through social media platforms, particularly Instagram, huge names can easily scope out the work of smaller businesses and recreate them unnoticed, as the rapid reposting and redistributing of digital images often leads to the loss of artistic credit. However, there must be consciousness towards protecting the talent of independent designers, so that the future of fashion doesn't become dictated by the mighty high end brands.

Emily Harris

# 30 Years of Anna Wintour at Vogue

**With the recent news that Wintour would remain as Editor-in-Chief of Vogue US, Saffron Clark takes a look at the fashionista's 30 years at the magazine's helm.**

British-born fashion titan Anna Wintour is celebrating 30 years at Vogue US this year and it's safe to say she has created a whole new Vogue in her time. Just look at what she has achieved for the magazine during her 30-year reign and it's clear why she is still in charge. She has become well known for the bob which she has had since she was 14, for her oversized, blocky sunglasses, and for her nickname 'Nuclear Wintour' - a reference to her frosty demeanour.

In 1988, she was tasked with reviving US Vogue as Editor-in-Chief after Grace Mirabella was fired for allowing the magazine to focus on cheaper, more affordable fashion and lifestyles for American women during the recession. Wintour was hired as the younger, fresher, new face for Vogue, and refocused the magazine to designer brands and couture mixed with less expensive brands and lesser known models.

Wintour's first cover for Vogue included an Israeli model wearing a bejewelled Christian Lacroix Jacket and Guess jeans, as the model couldn't fit into the matching skirt after gaining a little weight on holiday. Thus, jeans made their debut on the cover of Vogue and a new piece of fashion history was made. This was so far from the norm for Vogue that the printers had to check there hadn't been a mistake made. Wintour proved from the start that she would bring great change to the publication. In 1989 she chose Madonna as the cover girl for the



Credit: Page Six

February issue, making it the first cover in the publication's history to have a non-model on the front cover. This decision has led to readers seeing amazing and influential people such as Rihanna, Kate Middleton, Lupita Nyong'o and Serena Williams on their magazine covers over the years. However, the recent lack of new and lesser known models has created a rumour that Anna secretly hates the trend she created of putting celebrities on her front cover.

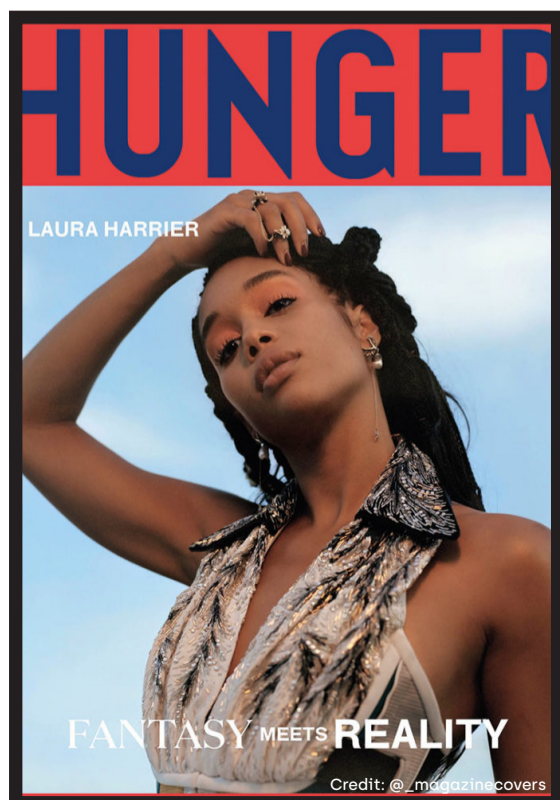
The September issue will always be the largest issue of the year; a record-breaking issue came about in 2012 with 916 pages - a number which fell to a low of 774 last year. The September 2018 issue was co-created with Beyoncé; she was given creative control, hiring Tyler Mitchell as the first black photographer to shoot a cover for the magazine in its 126 years of publication. Mitchell has also become one of the youngest photographers to shoot the cover, choosing to photograph Beyoncé outside of London in a dilapidated English country house.

Condé Nast confirmed in August that Wintour would be remaining at Vogue "indefinitely" and there was no foreseeable future without her at the helm. Let's hope to see more diverse, creative content in the future issues of Vogue.

**Saffron Clark**

## November '18 Cover Watch

**Some of the best and most beautiful of November's cover releases.**



# A Memorable Debut: Blackthorn Returns to Leeds Playhouse

**"What you think's a completely different plant on the surface - it's all from the same roots": Helen Woodhouse visits Leeds Playhouse**



Image: WhatsOnStage

What is it about your first love? That overwhelming intensity that makes you feel as though you own one another. It is this possessiveness, this feeling of being tied to someone, that Charley Miles' *Blackthorn* communicates so sweetly and so simply.

The production, held at the Leeds Playhouse and followed by a conversation with associate artist Stef Smith, marked a memorable debut for up-and-coming Miles, who has been named this year's Playwright Fellow at Paines Plough. Miles has also won the prestigious Susan Smith Blackburn Prize and was last year's Channel 4 Writer in Residence at the Playhouse.

*Blackthorn* first premiered at the 2016 Furnace Festival and has returned this year to grace the festival once more. It is no surprise that 2016's actors Charlotte Bate and Harry Egan have been asked to return. In this effortlessly composed, two-performer show, Bate is the real stand out. Her facial expressions and comic timing perfectly execute Miles' fast witty dialogue. However, that is not to say that Egan is inferior in his role as a stoic, practical farm boy. The play follows the lives of the only two children born in their village for twenty years and shows how their roots continue to bring them together despite the pressures of adult life that drive them apart.

In such an intimate setting as this one, I am often painfully aware of the acting. In credit to Miles' writing (which is equal parts lyrical, regional and genuine) as well as the tangible chemistry between Bate and Egan, I forgot that I was watching a play. Poetic and personal in the way it's told, *Blackthorn* feels like a play written from true heartbreak, and makes us question whether its roots lie in reality, or nostalgia. When Stef Smith asked Miles, post-show, to give us a percentage on how much of the play was autobiographical, the nods in the audience confirmed I was not the only one wondering this. The answer, in case you were wondering, was cryptic: "50% of the things actually happened." Whether they happened to her, or to one of the members of her hometown from whose lives she has, in her own words, "pilfered so much", we can only guess.

Although the set is bare, this is by no means an austere production. The warm golden and orange light that bathes the stage creates a warm and homely feel. This is very much a play about home and roots. While *Blackthorn* spins an interesting commentary on gentrification and the evolution of rural farming towns, it is the not-quite-love story that is the most touching. For the two characters, 'home' is not only the small village where they grew up but lies within each other. A stunning debut that will resonate with anybody who ever had a teenage love.

Helen Woodhouse

# Art in the Dark: Leeds Light Night

Leeds Light Night is an annual event staged across the city, where beautiful illuminations designed by artists and innovators are displayed in the chilly dusk of October. Leeds City Council's efforts, and those of the Cultural Institute at the University of Leeds, certainly did not go to waste. Here are our highlights:



Image: Bella Davis



Image: Bella Davis



Image: Bella Davis



Image: Bella Davis

# Meet the New Presidents of LUU's Theatre Group and Open Theatre

## Views Editor Ed Barnes talks new projects and daunting audition processes with Theatre Group's Katie Austin and Open Theatre's Eve Walton

*So first of all, to any readers who haven't heard of your societies, what is it that you do?*

EVE: So Open Theatre (OT) is an experimental theatre society. We like to try new types of theatre and new pieces of writing. A lot of the time it's written by students who've never written anything before. We've had puppetry, immersive design shows and chances to play with all the different aspects of theatre.

KATIE: Where Theatre Group (TG) differs from Open Theatre is that we put on existing shows so people can pitch plays to us and we fund them. We're celebrating our one-hundred-year anniversary this year so we have quite a lot going on. Each year we take two plays to the Edinburgh Fringe.

EVE: We've just started taking shows to the Edinburgh Fringe too, which is both terrifying and rewarding.

*What plays were those this year?*

KATIE: So this year, we have 'When You Kill Me' by Jack Thorne and a piece of new writing that was called 'The Insignificant Life and Death of Colin McKenzie' and they both did really well.

EVE: Ours was a piece I wrote called 'Bag for Life'.

*Given that there are several theatre societies operating in the Union, what would you say makes you stand out?*

KATIE: I think for TG it's because we are one of the longest-running theatre societies, so we're pretty well-established, and have a lot of alumni and connections. We have a lot of funding which means we can provide more sets, props, and costumes. One thing we're wanting to work towards this year is providing more opportunities for people to do lighting and sound.

EVE: We're only a baby, ten this year. With a lot of shows at University, there is this pressure to be mainstream and commercially liked. We offer a chance to do something that is risky and hope it pays off - which it quite often does.

*What projects have you got lined up this year that you're most looking forward to performing?*

KATIE: I like all of our shows this year, I can't pick one. Our first show that we've got auditions for this week is 'Othello', and for that we have a huge cast of eighteen people, which is unheard of for a TG show. The week after we have auditions for 'No Exit', a different kind of dark comedy, and then later in the semester we

**"Let's forget about programming and do what we can"**

have 'Doctor Faustus' and 'Proof'. We'll also be having Christmas drinks and an alumni event this year to celebrate, so it's going to be an exciting year.

EVE: There's so much. We have three pieces of new writing. We have one called 'The Right Here Right Now Show' that is set up like the audience is invited to the set of a talk show but things go wrong. It will be interesting to play on that format. We then have the dystopian 'Jellyfish', and one we're really looking forward to is called 'Shut Up, Helen' - it's our first venture into musical theatre. Amy Cross, who wrote it, has characters playing the guitar, the ukulele and she wrote all the music as well. It's the first time we've had to find a musical director and a live band, so it will be interesting to see how it will play out. Right at the end of the semester, we're also doing a biography of Tommy Cooper's life that is going to be in cabaret, which will be a lot of fun.

*Are there any ways you'd change how the societies are run from previous years? What are you doing to make the societies run better?*

EVE: I think one of the things OT has been striving for this year and last is getting rid of any 'this is how it's done' attitude, and we'll continue to do so. We used to say we'd only do four shows and that was it, but last year we decided to take on a fifth show. We were then able to negotiate with the Union to set up a pop-up gallery event that happened over four weeks. It was an exhibition of UFOs and wings, and then we built it up to a two-night performance. It was a step away from what we usually do as it was more live-art, but it was nice to open up new opportunities. Let's forget about programming and do what we can.

KATIE: I think something that TG is doing differently this year in regard to Edinburgh is we are changing our



Name: Eve Walton

Role: President of Open Theatre Society  
Course: 3rd year Theatre and Performance

venue, hoping to go a bit bigger. This will provide more opportunities to see how a different venue runs and to meet new people. Also, one thing that we found is that some members felt if they were not part of a show, they were not part of the society. We hold regular socials now as well as meetings to encourage members who are not part of any show to be included in the society. We also have our shadowing scheme; this year we have opened up from two shadowing positions to six, and we are now offering opportunities to shadow lighting, sound, costume and set. Theatre isn't just about the acting, directing, and producing; there's so much more that goes on.

EVE: We do a lot of design-based shows that aren't necessarily based around the actors. We're starting a design team so each of the four shows this semester has a lead designer. They will all come together to help each other, so anyone who doesn't have as much experience but wants to be involved - and learn more - can help out. They don't have to commit to one show, so they can just assist and get the experience if they want to become a lead designer themselves.

KATIE: Yeah definitely, then it is more of a way for people like Freshers to be part of it in a small way and create a path for them to take on larger roles with more experience. I think TG wants to have more of a community feel this year.

**Obviously, Drama students will have the upper hand in the audition process as they study the subject. What would you do to make the society more equal, particularly to help those with talent but little experience auditioning?**

Want to get involved?

Open Theatre Society GIAG: 7th October  
Theatre Group Fundraiser even for 'No Exit' Thursday 18th October



**"Theatre Group wants to have more of a community feel this year"**

KATIE: This year is a strong point for TG. Half of our committee don't study Drama, and that shows that people from other courses can get involved. We wouldn't want anyone to feel intimidated; we've got people on our committee who don't study it and are still involved.

EVE: We're doing our GIAG session on 7th October, just before our last couple of sets of auditions, and that is going to be an audition workshop. We'll take these students through examples of games, read a couple of scripts, and be in an environment where they can riff off each other and not be judged. They can see then what it will be like. It's a good way of meeting new people too. The form that you sign with your contact details for the production team used to include what course you did at Uni, and we thought that, by putting that in, people are going to feel that there's loads of theatre students auditioning. By getting rid of that, it just becomes a blind process.

*Is there a possibility that, because you might have seen drama students or friends perform before, they might have an upper hand over people who are new?*

KATIE: Not at all. Pre-casting is not a thing.

EVE: It goes against everything that we stand for.

KATIE: I think the most exciting thing about being on an



Name: Katie Austin  
Role: President of Theatre Group  
Course: 3rd year Theatre and Performance



audition panel is that people turn up who you haven't seen before. It's a fresh new face and potentially a different take on things.

EVE: It also helps that not all of the production team study Drama. We have a director who studies Maths, and that will mean they do not know those people, allowing them to offer an alternative voice if they think someone else was better.

KATIE: That's why we have recalls as well as it's a chance to see people again.

*Some students have mentioned that they never received advice on how to improve in the future after they didn't get a part, even after being called back. Do you feel it would be good to offer support or advice to students who fail to make call-backs or roles, so that they have a better chance in the future? Particularly because non-theatre students might not have as much experience.*

KATIE: After auditions, we always ask our production teams to send out offers for feedback. We tell them to make as many notes as possible, so you can always offer constructive advice.

EVE: It is difficult sometimes as well, because you will have a brilliant actor, but they are just not right for any of the parts and you can't tell them they did anything wrong. We feel like that's a mirror of what happens in the industry too. Sometimes though we've run with it (when someone comes up with something original), as that's not actually a bad thing, and we're getting a much more positive response because of it.

KATIE: For auditions you really do have to go in with an open mind, see who's talented, and try not to say "I want this."

*Some students have described audition processes as "daunting", "non-inclusive" and elitist. What do you have to say to this?*

KATIE: We are so open, and it really upsets me that some people feel that way. I would never want that.

EVE: I am just as nervous as anybody else. I remember my first audition, and the thing that made it so much easier for me was going in and seeing someone that I knew. That's what we are trying to do by going to Welcome Lectures, being at the Fresher's Fair, and welcome drinks. The first 15-20 minutes of auditions are literally just games, usually Splat or Zip-Zap-Boing.

KATIE: Yeah, just trying to relax and settle nerves.

EVE: There's none of this bring anything in advance, bring headshots, bring a show reel. We're just trying to get people involved.

KATIE: Societies are about having fun, we want you to join. We all join theatre societies because we're all likeminded individuals who all like theatre.

EVE: There's a misconception about us being elitist, but even the people like us on the committees have been members since we started, are still auditioning and trying to do shows. We get knocked back as much as anyone else, as it's all about who is the best in the room.

KATIE: I think as well, we have half the committee who were freshers last year and they'll be hyperaware of

**"There's none of this 'bring anything in advance, bring headshots, bring a show reel.' We're just trying to get people involved"**

these new people coming in, and make sure it's open and very much a community.

EVE: I have had so much fun both auditioning and being part of a production. The two people I live with this year are in different years, do different courses and I wouldn't have anything else in common unless I had met them at the audition.

*Finally, what would you say to any student wanting to join your society? When are your Give-It-A-Gos?*

KATIE: It is an opportunity to meet people, have fun, do a couple of drama games and be someone else for a bit. Our Give-It-A-Go is on the 30th October at 4 till 5:30 in Stage at Leeds and you can mess around with some tech stuff, speak to some directors, producers, see if you want to propose a show yourself.

EVE: We have another set of auditions from the 1st-3rd October and 3rd-5th October in the afternoons and the evenings. Our Give-It-A-Go is on the 7th. We really want to see some new faces.

KATIE: TG has been going for over 100 years, we need some fresh faces!

EVE: Just go for it! What have you got to lose.

# The Good, the Bad, the Bodyguard

Bella Davis and Tammy Meadows write from both sides of the debate surrounding the BBC drama, 'Bodyguard'.

With more viewings than 'Downton Abbey' or 'Sherlock', the BBC's latest drama 'Bodyguard' is the show of the moment. And for good reason. In a fabulously fast paced mini-series, the lovable but unpredictable David Budd (Richard Madden) leads viewers through

tangible threats of terror on home soil, wrestling with war wounds - both physical and mental - from two tours in Helmand, along with a failing marriage and difficult family life that results in a scandalous secret affair and power struggles at the very highest level of British politics. Leave

the room to make a cup of tea and you'll find you've missed another plot twist.

Forget hoop skirts in period dramas or aliens in distant galaxies, 'Bodyguard' is refreshingly up to date and watchable. It lifts the lid on the fight against terror

and corruption, and while pure fiction, continues to feel very real and relevant. It's got the bombs, it's got the babes (but older and rocking a sharp pant suit) and it's got the happy ending. What's not to love? No spoilers here, if you haven't seen it then clear your schedule now.

Tammy Meadows



## 'Bodyguard' - Does No One Else See the Clear Islamophobia?

I sat down like millions across the nation with much anticipation to watch the final instalment of the new BBC drama which has had the nation talking for weeks. The season finale promised to be a gripping and sophisticated reveal that was both exciting and surprising.

The six part series, written by 'Line of Duty's Jed Mercurio, began with hero protagonist James Budd (Richard Madden of 'Game of Thrones') as the protection officer turned detective sergeant to the Home Secretary. After discovering a suicide bomber called Nadia (Anjali Mohindra) on a train whilst travelling with his two young kids, Budd manages to successfully talk Nadia out of triggering the bomb strapped to her trembling body. Initially, the viewer believes she is controlled by her terrorist husband - a resurfacing of the old, stereotypical trope of the passive and helpless 'jihadi bride'. This depiction of a female Muslim wearing a hijab only fuels the never-ending Islamophobic fire we see almost every day.

What the viewer believes is a complex and tangled conspiracy which includes police, politicians and the secret service, was in fact a much simpler and basic storyline.

The Muslim did it. The female, hijab-wearing one did it. Throughout the series, the plot thickens, but even when no one suspects Nadia, the man on the inside who is believed to be leaking information is Tahir Mahmood. Does the name give it away? Alongside Nadia's husband, the Muslim characters are blamed almost entirely throughout the series and pinned as the easy targets and scapegoats covering for all the hidden conspiracies.

**“Hardly anyone raised an eyebrow at the fact that all the Muslim characters on the show were terrorists, or suspected terrorists.”**

At the very end, I was in despair over the simple mistake that everyone believed that a Muslim woman could be a naive pawn and not a killer. Budd had underestimated Nadia's ability to wreak a havoc that was pure evil. Nadia proudly states "I am a jihadi" when interviewed

by the police, grinning with a Cheshire Cat smile at the thought of the carnage she has caused - Anjali Mohindra's performance as Nadia is, admittedly, incredible. Indeed, reviewers have been raving about the series, with very few affected by the troubled and negative depiction of Muslims. Hardly anyone raised an eyebrow at the fact that all the Muslim characters on the show were terrorists or suspected terrorists, reinforcing just how inured we have become to depictions of Muslims hellbent on causing mayhem and murder.

Mercurio responded to criticism, stating that it was not Islamophobia but merely a reflection on "the reality of our situation." He said: "The principal terror threats in the UK do originate from Islamist sympathisers". In my opinion, if it was realism that Mercurio wanted, then the majority of Muslim characters would not be terrorists either.

Forgive me for being disappointed that our beloved broadcaster aired its most popular drama for more than a decade that depicts its only Muslim female character as a murdering terrorist.

Bella Davis

# The Last Airbender: The Obsession with Adapting Animation to Live Action

**Netflix recently announced that they will be working in partnership with Nickelodeon to adapt the universally-acclaimed animated show, 'Avatar: The Last Airbender', into a live-action series.**



'Avatar: The Last Airbender' takes place in a fictional fantasy world influenced by Asian culture and identity. The world is divided into four kingdoms based on the elements: Earth, Wind, Fire, and Air; A world where certain individuals, known as benders, have the unique gift of controlling one of these elements. There is one figure known as the Avatar, who can bend all four elements. His name is Aang, and after being asleep for a hundred years, he wakes up in a world where the Fire Nation have

taken over. He, and his friends, must take down the Fire Lord to restore peace and balance to the four nations.

While made for kids, this animated series contains some of the best writing and story-telling out there and deals with some very adult topics of death, failure, and doing the right thing in the face of great adversity. It is a much-beloved work that appeals to audiences despite age, gender, and demographic. To this day, it is

still regarded as one of the best animated shows to grace our screens.

Original creators, Michael DiMartino and Bryan Konietzko, will now serve as showrunners and executive producers. This news comes a decade after the series finale in 2008 and after a disastrous attempt to adapt the story to film by M. Night Shyamalan. The film was heavily criticised for its complete whitewashing of the cast, except for the Fire Nation, who were portrayed as south Asian – a controversy which led many to call it out for racism and colourism. This was rounded out by a lacklustre script and poor acting, which made the whole movie feel like a slap in the face to fans of the show.

While this new attempt to adapt the animated series into a live-action show holds infinitely more promise and a return to what made the beloved show so special, why is there such a push to turn every animated work into a live-action movie or series? Like books, there are some stories that are just not meant to be made live-action. Some mediums are better able to tell certain stories than others. Many of the best science fiction and fantasy shows

and movies of today are animated. While this may be partly due to the massive production budget needed to do justice to the genres, it's also to do with the beauty and skill of animation which is sometimes impossible to recreate cinematically. The feel of the show is so intertwined with the style of animation, so how can we translate that into real people and scenes?

Why can't we be happy with an animated version of our favourite shows? Animation is so often overlooked for other cinematic artforms because it is 'unreal', but that is where its strengths lie. Sometimes, stories look and feel better when they aren't overly realistic, instead flourishing in an art uniquely their own.

Maybe this new adaptation will be everything the fans ever wanted that they didn't get in the movie. Maybe it will be a crossover hit and introduce new audiences to the Avatar world, or maybe it will be more like the failed movie.

Either way, there will always be one version that stays true and faithful to the stories we've all come to love.

Jade Verbick

## The Good Place: Welcome! Everything is Fine

**With the first episode of The Good Place's third season recently released on Netflix, we're here to tell you exactly why you need to catch up on seasons 1 and 2 immediately.**

This innovative show is set in the afterlife, the so-called "Good Place", where we are informed "good people" go when they die. The first season introduces Eleanor Shellstrop (Kristen Bell), a self-diagnosed "trash-bag" from Arizona who finds herself a resident of the "Good Place", much to her surprise. She quickly realises the mistake and season 1 follows the subsequent issues she faces. And season 2? The twist in season 1 is enough reason to keep that quiet.

Created by the legendary Mike Schur, predominantly known for his work on 'The Office' and 'Parks and Recreation', 'The Good Place' features a celebrity cast of Kristen Bell and 'Cheers' star Ted Danson, along with some new faces, such as Filipino-Canadian actor Manny Jacinto.

Schur has previously acknowledged that this show is vastly different from anything he has worked on before, and yet it has still been incredibly successful. It creatively blends juvenile humour with intellectual, moral teachings of philosophy. In fact, these thought-provoking philosophical dilemmas have proven to be one of the most effective elements of the show.

One popular ethical experiment discussed in the show is "the trolley problem". This problem depicts five people tied to a train track with a train rushing towards them. You have the power to switch a lever which diverts the train onto another track, which will inevitably kill one person. What would be the ethical thing to do? How does this have anything to do with this TV series? Confused? Hooked? Well, get watching.

For those of you who are already addicted, and those who are on track to finish seasons 1 and 2 before doing any remotely useful uni work (the perks of 20-minute episodes), you may be excited to hear that these episodes are not your only access to 'The Good Place'. A recent addition comes in the form of a podcast which aims to analyse in detail each episode. The podcast is hosted by Marc Evan Jackson (aka Shawn) and includes many special guests, one even being a philosophy advisor of the show.

'The Good Place' is truly a one-of-a-kind show and its inclusion of romance, humour, and a surprising amount of intellectual stimuli. Set your expectations high for season 3 and go ahead, get bingeing!

Emma Prentice

# TV Reviews

Our weekly roundup of the shows you should be watching and the ones you should avoid at all cost.

## 'The Purge'

'The Purge' is a thrilling drama that follows the premise of the original films: for one night only, everything is legal. While the films were limited in only following one or two characters each purge, the Amazon original series trails several characters of different genders, ethnicities, classes and political alliances. This breadth of characters allows the series to really get to the core of the moral and ethical dilemmas created in the purge, and ultimately poses the question: what would you do if everything was legal?

The main characters include an ex-marine searching for his sister, a businesswoman trying to climb the corporate ladder, and a young couple at a high-brow purge night party. Perhaps the most interesting and complex character was Jane (Amanda Warren), an aspiring partner in a successful business who exploits the purge in order to progress her career. However, she cannot commit to her malicious plan. As an audience, we watch her grapple with her morality and struggle to preserve her humanity.



However, the series did have some moments that felt somewhat forced. For example, the character of Miguel (Gabriel Chavarria) was rather wooden and stoic. This could be due to his backstory as an ex-marine, meaning his characterisation had an efficiency that was harsh to watch, especially considering that his storyline took him on an emotional and heart-wrenching search for his sister. His sister's storyline, played by Jessica Garza, is much more gripping, as it follows a cult-like group that sacrifices indoctrinated children to participants of the purge, a new and dark direction for the purge concept.

Overall, the series matches and builds on the horror, tension and thrills promised by the original films - perfect for a Halloween TV binge. This series has two levels, on the surface it is a fantastic thriller full of violence and drama. On a deeper level, it is an exaggerated commentary on our current society, observing the political and social implications that ruling parties have on our lives, and questioning the intrinsic goodness of humanity.

Beth Griffiths

## 'Atypical' Season 2

It feels like Netflix's 'Atypical' - a family drama following the coming-of-age story of Sam, an 18-year-old on the autistic spectrum - could have fallen victim to preachiness. It's all too easy for TV shows to get lost in their own good intentions, particularly when they try to raise awareness of these real issues that affect real people's lives. The focus on the mental disorder of one character can end up blasting everything else about the show - the merit of the dialogue, the characters, or even anything else that happens - into obscurity.

Season 2 of 'Atypical' triumphantly avoids this common pitfall. While Sam's autism is a central theme of the show, the representation of autism does not become a sprawling, all-consuming force that reduces everything that happens as inferior to Sam's personality.

Of course, 'Atypical' is about autism - it's in the name - but at the same time, the Netflix original series is nothing to do with autism. It's about

**Of course, Atypical is about autism – it's in the name – but at the same time, Atypical is nothing to do with autism.**

two parents who are pushed to their limits after the wife falls into an affair that destroys all her husband's trust and leaves him a prisoner in his own feelings; it's about teenagers trying to survive high school, with its drama and intrigue, cliques and bullying, and on-and-off relationships; it's about a 15-year-old girl trying to find her place between one parent who won't speak about his problems, and another who is trying to force her way back into her life, a boyfriend who she isn't sure of her feelings for, and a new school where she has new friends one day and none the next.

It is this carefully measured blend of familial, social, personal and political themes that make 'Atypical' deeply human. Each family member is thoroughly, palpably real, displaying just as many flaws, complexities, and insecurities as someone you might know. All that is left to say is - if *Atypical* is anything to go by - being normal is overrated.

Georgie Wardall





# How Not To Balance Part-Time Work With University

With the socialising, hard work and even harder partying, student life is not always easy. It's even harder holding down a part-time job at the same time. Here are some of the things to avoid when you have to work alongside your studies:

## Don't Settle for the Wrong Job

Fans of early nights, fear not: bartending and waiting are not the only options for students. Why not find an income method that doesn't even require you to leave your bed? You can offer your freelance services on a website like Fiverr, become a product tester for websites, or even sell old clothes on Depop. There are plenty of student internships offered by the university at the start of the year, and student ambassador roles are open for applications at several points during the academic year. Tutoring or working as a Deliveroo driver are some other more stable alternatives.

## Don't Neglect Yourself

Take care of yourself. Get enough sleep, exercise and eat healthily and you should have no problem turning up to work or university. Neglect any of these and you'll find yourself sick, tired and struggling to cope with your busy timetable. Likewise, make sure you set aside time to relax. It might seem daft to pencil in a facemask or a Netflix binge with flatmates but maintaining self-care ensures that you have the mental energy to stay on top of everything.

## Don't Forget the Reason You're Here

Don't lose sight of why you came to university - to get an education and, at the end of it, a full-time job. Part-time work can be a great way to make friends outside of university and get to know another side of Leeds. However, you should always put your studies first. If it helps with keeping the end-goal in mind, it might be worth pursuing a part-time job that's relevant to your studies, so you gain valuable experience and also earn money.

## Don't Wing It

How will you make it through the turbulence of 9am-lectures and Otley Runs and still manage to turn up to a shift in one piece? It's about staying organised. Know what needs doing and plan out your time to complete them, get up early and follow a structured weekday. You'll be able to maintain a healthy balance between your studies and part time work while also have time for societies, Fruity, and trips to The Edge.

**Either way, make sure not to make any of the above mistakes, and you should be fine. Have fun and spend your hard-earned pennies unwisely.**

# Breastmilk, Peppa Pig & Rising to the Occasion

**Lottie opens up about being a student mum at the University of Leeds, and all the things she's learned along the way.**



I'm one of those girls your friend's friend knows; one of the surprisingly large number of people who don't realise they're pregnant for some time (in my case, about 8 months).

Like most students, I've made some flawless decisions during my time at University. Indisputably, the biggest of which was failing to notice I'd caught a quite serious case of pregnancy,

until well into my third trimester. My second flawless decision was to move back home to Newcastle to raise this immaculate conception and commute here every week to finish my degree. It's going so well that I thought I'd write this to show off.

You might think that transitioning from university student to parent would be quite daunting. You're not wrong. There are however, some real parallels that can help bridge that gap; taking my son onto campus is comfortably comparable to dragging lightweight friends' home from Fruity in my first year. Both the toddler and the lightweight will slur their words and babble incoherent nonsense loudly, despite your best efforts to 'shh' them. Both may try and run away unexpectedly in the direction of something more fun. There's a fair chance that either will throw up and/or shit themselves and, if they do, anyone in the vicinity will make sure you know that it's your responsibility to sort out. I'd like to take this moment to sincerely thank all my old flatmates for making me the parent I am today.

Here are some other things I have learnt during my illustrious career as a 'Uni-mum':

- Always take your baby with you to meetings with personal tutors, lecturers etc... nothing dispels tension like a toddler farting loudly and then shouting "OH NOOO" afterwards.
- Buy your child novelty t shirts that say things like "when I grow up I want to go to the University of Leeds" so you can subtly remind strangers that you're somewhat educated and not just a messy young mum with toothpaste on her forehead.
- Always, and I mean always, check that you shut all the tabs on your laptop before you open it in the library. To the people of Brotherton Level 4 who I terrified with the Peppa Pig theme song during exam time, I'm sorry.
- Never try to express milk in the toilets of the Stone Roses. There is nothing sadder than breastmilk leaking onto a velvet crop top.

Being a mum and a full-time student is an odd thing. It takes a lot of rising to the occasion and very little shame. When I came down for the Leeds Ball but forgot my ID, I went to the student union with my sons' birth certificate (which had temporarily taken up residence at Brudenell Road, under his godmother's desk). They accepted it as verifiable proof of age and confirmed my status as an undeniable genius. Motherhood has helped me blossom into a mature adult, I know.

Basically, what I'm saying is that if you're a messy, unorganised student with no dignity, you'll most likely make an excellent parent. Please someone, anyone, come and join me on my parental high horse and have a child, so I can befriend you and stop talking to the homemade-hummus-making-mums at my baby group. Please?

**Lottie Ledger**

## ED Awareness: Rethinking Recovery



There is no recipe for eating disorder recovery. Recovery is, for a lot of reasons, the most ambiguous stage of an eating disorder. People will assume that normalcy has resumed, and maybe even doubt that there was ever a problem in the first place. The new normalcy is, in fact, nothing like life before an ED. In the wake of a new chapter, it's okay to grieve the loss of

life before recovery, and it's okay to be afraid of what is to come. It seems like eating will never appeal and will always be something you have to do. There were some steps that I found helpful when doing the impossible: Feeling food excitement again, like I used to when I was five years old, and when the best thing about every day was dessert.

### **Make it a Social Occasion**

It's easy to lose sight of how nice it is to sit down with friends and catch up over a few slices of pizza. Inviting your best friends to try restaurants or recipes with you is not only a bonding experience, but also a social way to reintroduce yourself to the foods you loved before. An eating disorder is a lonely place, but recovery does not have to be.

### **Create Your Own Recipe Book**

Recipe books can be overwhelming. Once I started photocopying recipes and creating my own version of a recipe

book, full of meals I felt comfortable making, I started to feel more at ease in the kitchen. Yes, it is important to challenge yourself, but baby steps are valuable too. It's also completely valid to admit that you will never like green beans or mushrooms, ED or not. Sifting through the millions of available recipes and choosing the ones that appeal to you is, eventually, very therapeutic.

### **Join a Food-Related Society**

For me, joining the baking society on campus was a very recent step, and one that took a lot of pep talks from my family and friends. Vegsoc, baking, coffee, cocktails (because drinks can be especially challenging fears to overcome) and a general food society are all available to join at Leeds. Joining any society in recovery is a victory, but food related ones are an opportunity to witness people coming together and celebrating food, rather than fearing it.

### **Edible Subscription Boxes**

Did you know that you can get food subscription boxes? Getting snacks, meals and treats delivered to your door is a unique way to create a buzz around food. The anticipation of receiving a box introduces a variety of foods into your diet, instead of sitting around all day dreading another digestive biscuit or tin of beans. It provides the push you need to try new flavours that you've been avoiding, but subconsciously craving.

It's important to acknowledge that despite all these steps, it's alright to take it slow. And some days, you will still wake up and feel anxious about meal times. Recovery is a slow and continuous process that you have to continuously fight for. But the moment you pick up a piece of chocolate and feel excited to taste it again, is a moment I promise you won't ever forget (or regret).

**Emily Merrill**

# Sexual Assault: More Than Believing

**In light of the recent sexual assault case associated with the US Supreme Court election, Tasha looks at what it all means for the #metoo movement.**



Kavanaugh's own opening statement couldn't have been more different. Straight off the bat, Kavanaugh appeared every inch the outraged and defensive man you may have expected having seen other powerful men such as Trump deny similar allegations.

Ford's undeniable credibility, acknowledged even by Fox News and at one point Trump himself, means that the issue no longer seems to be whether or not a sexual assault survivor is believed but whether or not those in power care enough to do anything about it. Ford stated that though she was "terrified", she believed that by telling the world her experience she was doing her "civic duty." So, I pose the question: are US leaders doing theirs?

It is clear when comparing the current hearing to that of Anita Hill, who accused a member of the Supreme Court of sexual assault, that Ford is being treated with far greater dignity and respect than Hill was. Hill's hearing consisted of varying methods of utterly discrediting her, culminating in the

coined phrase that Hill was "a little bit nutty and a little bit slutty." Ford's treatment in court now suggests that some progress in the treatment of sexual assault survivors is being made.

**"The issue no longer seems to be whether or not a sexual assault survivor is believed but whether those in power care enough to do anything about it"**

This is not to say that the issue of treating survivors with respect has in anyway been completely resolved; Trump proved as much by mocking Ford during his most recent rally, attacking 'holes' in Ford's testimony. What I personally found most disturbing about Trump's verbal attack was the raucous laughter from his audience, a disturbing mirror to the "uproarious laughter" of the boys involved in Ford's assault, which she says she cannot forget.

Trump questioned the lack of a police report at the time, which illustrates that the fear and shame that sexual assault

survivors face clearly remains to be understood. Ford said she "was too afraid and ashamed to tell anyone", and with the ridicule she has just suffered at the hands of her President, is it any wonder why?

Though many seemed sympathetic to Ford's allegations, ultimately, Kavanaugh was elected to the Supreme Court. A man accused of sexual assault is now one of the most powerful men in the country, as Senators decided to rally behind the President's pick to avoid alienating their voters and risking their chances of re-election.

We must accept the truth: that party loyalty won out over moral courage, and that we still have a long way to go.

**Tasha Austin**

# An Everyday Affair: Coming Out in 2018

**On the 30th Anniversary of National Coming Out Day, Georgina reflects on what it means to talk about your sexuality.**



on my forehead, so people could simply see it and deal with it. Occasionally on bad days I feel like it's there already and I have no choice but to just live on, despite whispered comments and sideways glances.

As a cisgender, white female I speak from a place of bountiful privilege. Hence, what I say may not apply to everyone, but this is for all my fellow LGBTQIA+ people.

I came out to my parents in the not so distant past and, whilst we had all gently mused about the idea of someone in the family being gay, in whatever term it may be, I didn't immediately realize it was me. I was lucky; my mum reacted well and fought against her Catholic shame and generational prejudices and

she hugged me whilst I cried in the car, telling me nothing would ever change how she felt about me. My dad's reaction was not so good - we talked, explained and cried a bit. Eventually however, he began to understand. I know he loves me, and he knows I love him. I was lucky. Some people aren't. I am lucky in that my coming out does not involve my banishment from my home, or death, in extreme cases. I am lucky because whilst my parents grew up in a world where the AIDS epidemic was in full swing and gay people were the end of the world, they learnt from that and continued to love the gay community, and as a result, to love me more as well.

Coming out is not a one-time affair; it is the every day. As university term resumes I want to encourage everyone,

no matter who you may be, to be honest with yourself and with others. It may not be easy and it may not be nice, but it is brave, and nobody can take that away from you.

I am gay and I love myself for it. I love that I am part of a community that has thrived throughout adversity, prejudice, and hate crimes. We are strong, we are resilient, and we are gay as shit. Here's to another fantastic year; hopefully one day, coming out won't feel momentous and scary and potentially dangerous. I mean hell we're even allowed to get married now - what's fucking stopping us?

**Georgina Fuhri Snethlage**

Coming out is not a one-time affair.

As much as I wish it was sometimes; I find myself coming out to people every day. I am proud of my sexuality, but sometimes I wish it was a tattoo I had

# In the Middle



“

Among the highlights of this year’s Light Night will be an incredible abstract digital projection that will use the historic stonework of Leeds Civic Hall as its canvas, while elsewhere giant illuminated humanoids will appear on rooftops and public spaces around the city centre.

The Leeds Library, one of the city’s hidden treasures, will be the backdrop for a celebration of Leeds suffragettes, Leonora Cohen and Mary Gawthorpe, and a fearsome and fiery dragon will be making an appearance on the Queens Hotel! So, bring your family and friends along to experience a fantastic festival atmosphere and see the city in a new light!

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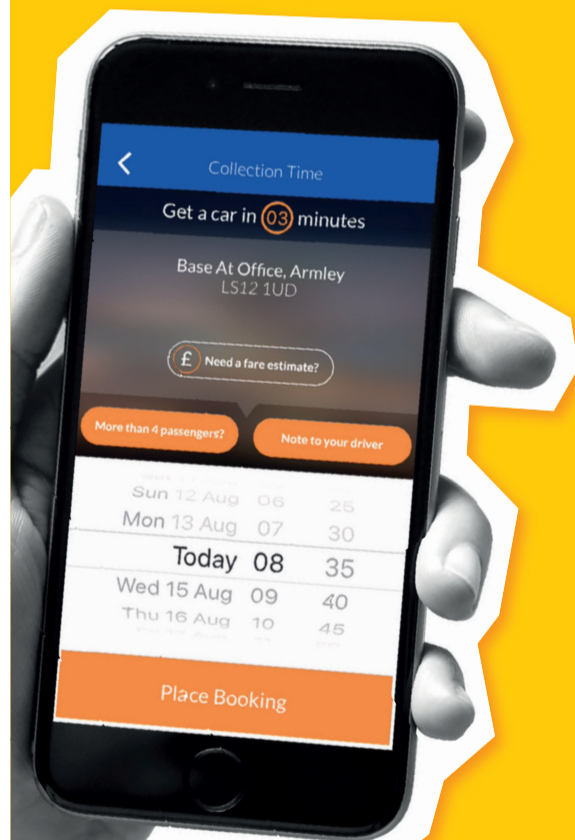


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# Why Opposite-Sex Couples Are Not The Victim In This Civil Partnership Ruling

Harriet Davidson

This week, the UK government announced that opposite-sex couples will be allowed to obtain a civil partnership. Civil partnerships were not only reserved for same-sex couples prior to the same-sex marriage ruling in 2013, but created for them as an alternative to marriage. The legislation follows a June Supreme Court ruling that the current law was both discriminatory and incompatible with human rights laws, including the right to a family.

The case is unusual as it argues that same-sex couples have more rights and opportunities than opposite-sex couples, an oddity in this frequently homophobic world. This begs the question of why straight couples should feel entitled to something that the LGBTQ+ community campaigned and fought for years for, while they have had the legal right to marry for centuries.

In 2004, the civil partnership act was introduced and then, in 2013, same-sex marriage was approved by parliamentary vote, and formally introduced in March 2014. Prior to the introduction of civil partnerships, same-sex couples had little or no legal way of validating their relationship. Couples that had been together for many years had no way of showing the world their dedication to each other, and no legal protection if a partner was to pass away. Opposite-sex couples enjoyed full marital rights and

were able to have both legal protection and show public declaration of their love. So yes, while equality is a principle that we should all strive for, the hard work put in by LGBTQ+ campaigners and the historic and present discrimination faced by the LGBTQ+ community should not be forgotten or belittled.

*“While equality is a principle that we should all strive for, the hard work put in by LGBTQ+ campaigners and the historic and present discrimination faced by the LGBTQ+ community should not be forgotten”*

It is easy to see why opposite-sex couples would be in favour of civil partnerships. Marriage imposes gender stereotypes, such as the father giving away his daughter to her new husband, to whom she then belongs. Marriage also often comes with religious connotations. Traditionally, weddings have taken place in religious spaces and have been performed by religious leaders. In a society that is increasingly secular and more accepting of gender equality, this no longer feels like an appropriate way to celebrate a relationship.

However, each marriage is very different and can be determined by the individual couple – it is no longer necessary to follow social norms. Weddings can take place as a civil service or in a registry office, as opposed to in a religious institution. They may not include traditional vows, and the father of the bride may not walk his daughter down the aisle.

None of this undermines the love both parties have for one another. We are no longer in a society that decides what an individual marriage should be, this is at the discretion of the couple. This makes the reasons behind opposite-sex couples wanting civil partnerships less convincing.

In summary, the LGBTQ+ community fought for years for their sexuality to be legalised. The battle for legal recognition of their relationships took many more years, and still civil partnerships did not endow same-sex couples with the same rights an opposite-sex couple would enjoy in marriage. Opposite-sex couples have not had to fight for their rights in the same way; their relationships have always been approved by society and the law. The bottom line is this: opposite-sex couples campaigned for four years for a right that they effectively already had, while same-sex couples had to campaign for hundreds of years for that right. Opposite-sex couples are not the victim in this battle.

## Has Public Trial by Social Media Killed ‘Innocent Until Proven Guilty’?

Alexander Wilde

The recent spate of allegations against celebrities and normal folk alike, as well as the success of the #MeToo movement, have led to what many call a breakthrough on the silence and stigma of sex crimes, especially by offenders who consider themselves untouchable.

However, with the desire to encourage other victims to come forward, people, especially the ones around our age, have decided that with this sort of crime the accuser is automatically right and the accused wrong.

Public trials in the media, especially those on social networking sites, have led to well-intentioned people deciding guilt before they’ve even heard the facts, told to always believe the victim. In short, I have noticed on Twitter a distinct disdainful or disturbed reaction to that most important of freedoms: *habeas corpus* – innocent until proven guilty.

Sometimes this has little negative outcome, such as when the likes of Spacey and Weinstein admit that they are guilty early on, and we are able to judge them correctly. However, when the likes of Kavanaugh are pleading their innocence, this new attitude becomes dangerous. Kavanaugh bares striking resemblance to Alex Goldman, a student who was accused of a brutal sexual assault by his classmate, was assumed guilty until proven innocent by his university and was

thrown out without a trial. To many, that may sound like the correct course of action until recent science and the law proved his innocence, leaving him a man destroyed in reputation and spirit by a false accuser. With this in mind, I can’t blame him one bit for his lawsuit against her of \$6 million. And don’t make the same mistake of thinking that when women are

really is.

I don’t know if Kavanaugh is innocent or guilty. But the point is neither does anyone. That’s why we have courts and the legal system, to determine beyond all reasonable doubt that a crime has been committed by the person standing trial.

You and I both know that Goldman is innocent because of this very rigorous process, and the money he’s suing for is the reflection of a life once, and indeed he fears forever, destroyed, much like Kavanaugh expressed in his hearing in front of the Senate Judiciary Committee.

Is this system perfect? By no means. We can all think of a high-profile case or two where somebody got off when they shouldn’t have, with experts today saying modern technology has enough to send OJ away for his double homicide a few times over. That doesn’t mean that innocent until proven guilty isn’t of fundamental importance to our democracy and freedoms. Think of the thousands of black men who were accused of raping white women in the Jim Crow South and received no such presumption of innocence. Think about the black men who still don’t get that right today when encountering the police. And when you’re doing your thinking please try to remember, protecting victims has nothing to do with persecuting the accused without a conviction.



accused, there’s the same presumption of guilt.

The likes of Melanie Martinez, the prominent #MeToo campaigner Asia Argento, and others have been treated as innocent by nearly all social media as they ought, with a disturbing double standard emerging against men, something so impossibly rare that it ought to show you how severe the problem

# Middle-Class Drug Use: Violent Crime or Stigmatisation?

Alice Forney

Home Secretary Sajid Javid is responding to a rise in violent crime on the streets of London by attempting to tackle middle-class drug use. He's launched a major review of the issue that will focus on use amongst professionals. These statements haven't been formed into any specific legislation yet. Authorities are blaming the middle-class as a driver of knife violence and crime since they are oblivious to the fact that they are buying their drugs from criminal gangs.

Metropolitan Police Chief Cressida Dick recently denounced this demographic of drug users as hypocrites: "There is this challenge that there is a whole group of middle-class – or whatever you want to call them – people who will sit around ... happily think about global warming and fair trade, and environmental protection and all sorts of things, organic food, but think there is no harm in taking a bit of cocaine. Well, there is; there's misery throughout the supply chain."

I like to think that she imagines the middle class indulging in discussions about their neo-liberal causes as they sniff lines of cocaine off sterling silver tablets after the bio vegan hors-d'oeuvres and champagne at middle-class parties, perhaps keeping their pinkies in the air when they hold their rolled-

up notes for a touch of elegance. But, as satisfying as it may be to wag an accusatory finger at the well-off and blame them for promoting street violence with their decadent demands for expensive drugs, perhaps we ought to take a step back and analyse this accusation: is it fair to blame the consumers of drugs for the dangers associated with selling them? After all, I'm sure rich people would rather buy drugs that don't worsen gang violence and that are not mixed with vermifuge and Colombian tears.

The Home Secretary's grand plan to reduce street violence doesn't stop at further criminalising drug buyers: he has also unveiled a £200 million fund to support and mentor youth at risk of becoming drug dealers in violent crime areas. This would be a good idea if his Tory government hadn't been slashing funding for such projects for the past eight years. According to shadow Home Secretary Diane Abbott, this sum is a paltry replacement for what has already been taken away. Javid also proposes to introduce a statutory duty for professionals to report suspects of violent crime – for example, teachers in at-risk areas reporting students they suspect might be engaging in the illegal drugs market. Even though teachers probably wouldn't be punished for not reporting students, I must say I have no idea how labelling kids in dangerous areas as criminals and reporting them

based only on their suspicions is supposed to help them. A consultation on this idea is underway.

I don't deny that buying cocaine from criminal gangs drives competition between them: a competition that is translated into violence. Clearly, that should be avoided. I do wonder what would happen if people had the option to source their drugs from a reliable, non-violent and decriminalised source. Maybe I'm viewing the world through rose-tinted glasses, but I imagine that it would strip a major source of income and power away from criminal gangs, reducing the violence and harm they cause in already disadvantaged communities.



Image: Wikipedia

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# Should White People Say The 'N' Word?

Adina Rees

The use of the N-word has been the topic of rife debates over the years. The fact that the word is often referred to as “the N-word” just proves that it is the most controversial, derogatory and inherently racist word to date. There is no equivalent. Yet, non-black people still seem to have a weird fascination with saying the word, despite knowing what the word connotes and who it offends. One of the biggest debates surrounding the N-word stems from hearing it used within music, specifically rap.

Some people have suggested that it is hypocritical that popular black rappers like Jay-Z and Kendrick Lamar can use the word, but expect non-black fans to not sing it along with them. As Jay-Z said in an interview with David Letterman for the Rolling Stone’s magazine, “when someone has used a word to down your entire culture, what hip hop did is take that word and flip it, use it as a word of empowerment.” To gain a sense of empowerment from something previously used as a slur reclaims the word.

Not every individual in the black community approves of the N-word even when it’s being used by a black person themselves. It’s a complicated issue that goes down to personal preference for black people. If you’re not a member of the black community, you do not have the right to comment on whether we can use the word or not. It is a discussion that can happen only between us. Although nobody can physically stop non-black people from using the N-word, freedom of speech does not mean freedom from consequence. No matter what your intention is, the word means something different depending on your relative status. It’s the same as hearing a woman jokingly call her friend a “bitch”, you wouldn’t assume you have the right to call that person a “bitch” too. It takes seconds to censor yourself from saying the N-word, yet people choose not to and there really is no acceptable

reason for it. The only explanation to why people are so desperate to use the word is entitlement.

As Aliah Lackman states in her article, ‘A guide to (not) using the N-word’: “First and foremost, it is important to substitute “can” for “should” where this question is concerned. When told you can’t do something, the triggering response is “Why can’t I?” challenging you to search for reasons to grant permission to go ahead and do it. Whereas when you’re told you shouldn’t do something, you react with “Why shouldn’t I?” summoning caution and self-reflection.”

*“Though nobody can physically stop non-black people from using the N-word, freedom of speech does not mean freedom from consequence”*

People will use “but it’s just a word” or “what happened to freedom of speech?” to argue their reasons for using the N-word, but they need to ask themselves why they are so desperate to use it. There is a difference between a minority group reclaiming a word that has been used derogatively against them in the past and choosing to say a word that doesn’t apply to your social group, simply because you feel entitled to use it.

Michael Harriot offers this analogy in his article, ‘Why It’s OK for Black People, but Not White People to Use the N-Word’: “Let’s say you invited someone to your house to watch the game. Instead of knocking, they waltzed in the unlocked door...and crawled in your bed. You wouldn’t be okay with that, would you?”

“If I invite you into my house, I assume you have some common sense or decency...It’s our house. It’s our word.”

## Black History Month Should Stay Black

Scott Alexander

Every year, Black History Month faces a dizzying array of criticisms. While it is easy to roll your eyes at the usual charge of ‘What about WHITE history month’, an increasing number of councils are scrapping BHM in favour of ‘diversity months’. While on the surface these may seem to be innocuous attempts at inclusivity, in actual fact they completely miss the point of BHM.

When pushed to name black historical figures, most people will choose from a handful of people, primarily linked to black liberation movements – your Martin Luther Kings, Mary Seacoles and Nelson Mandelas. While they’re undoubtedly incredible people, worthy of their spot in the historical pantheon, crucially they are so prevalent because their history is intrinsically linked with white history. It’s a classic tale in which black people are cast as the victim. Few would name Mansa Musa, 13th century king of Mali and perhaps the richest man of all time, or Cécile Fatiman the voodoo priestess who helped ignite the Haitian revolution. This isn’t supposed to imply that you’re a racist for not knowing these figures, few people do, just that the narrative of black history has not been sufficiently challenged since it was formalised much, much too long ago.

BHM exists, according to its founders, to celebrate a black historical narrative that exists independent of the ‘white world’ – a narrative in which black people are kings and priests, explorers and warriors, innovators and artists and not slaves and victims. Unfortunately, it’s also a narrative that was denied for centuries by elites who needed to believe, and have others believe, that black people were simply incapable

of living without them. All too representative of this historical denial is the story of Great Zimbabwe. The towering stone palace, discovered by Europeans in 1867, sparked instant debate as to its origins and in the eyes of the coloniser it clearly could not have been built by Black Africans.

The prevailing theory was that the palace had belonged to King Solomon (who’d lived 8000km away in Israel, much more plausible). Claiming that the palace had been built by Africans remained career suicide in Zimbabwe until 1980. This same history of denial is not nearly as present in the monuments that define many other world cultures like the Taj Mahal, the Great Wall or Machu Picchu.

In a perfect world, we wouldn’t need BHM. Sankara would be taught alongside Ho Chi Minh, Louverture alongside Napoleon, Piye with Tutankhamun. But as it stands, these names ring hollow in the popular imagination, and BHM exists in an attempt to introduce these stories, not simply to portion out history ‘fairly’ like an, admittedly dry, cake. To claim that it exists simply as a place for all things ‘non-white’ is to cannibalise the one time black history is truly appreciated in its own right. White history gets eleven months of the year and any claim that the appreciation of other cultures should be done during BHM instead of any of those other eleven should rightly be met with incredulous scoffs.

All this is not to say that the rest of non-white history gets what could be called a fair treatment in the popular consciousness – it doesn’t, but the remedy for that cannot be found in denying the most unfairly treated of all the historical narratives. In the words of perhaps the 20th century’s most prominent African: “There is no nation which is greater than any other.”

Just as important as that sentiment is the fact that most of you won’t know who said it. Look him up, it’s worth a read.



Image: Wikipedia



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# Alexa, Should I Invest in Amazon Shares?

Will Southall

In Autumn 2011, Apple Inc. launched Siri as a feature on its then-current iPhone, the 4S. Although far from perfect, Siri was fun, and intriguing – in so much as trying to work out what accents and phrases it might understand.

Fast forward a few years and now we're spoilt for choice when it comes to virtual assistants, with Amazon's Alexa, Google's Assistant, and Microsoft's Cortana all competing for our attention. The question is, are these devices intelligent enough to actually be of use, or are they simply solutions to problems that don't exist? It seems one of the biggest faults with voice-activated technology is that many feel awkward and uncomfortable talking at their phone in public. Furthermore, with the speed and accessibility of modern-day smart phones, it's often more effort to use the inbuilt personal assistant compared to doing things manually.

It's therefore logical to think that if people are reluctant to use the virtual assistants on their phones, then a product like the Amazon Echo is unlikely to be a massive hit. However, this does not seem to be the case.

Since 2015, when the Echo was released, Amazon have added a number of products to the virtual assistant family – first the more budget-friendly

Echo Dot, followed by the new Echo Show and the recent Echo Auto. This could suggest that Amazon are looking to capitalise on the success they've had with the original model (investment firm Mizuho predicted early on that the revenue generated by both Alexa and the Echo could surpass \$11 billion by 2020).



Image: John Lewis plc

Whilst these predictions may seem a little optimistic, they are acknowledging the wider impact on revenue that exists when more consumers own an Echo. Not only do Amazon get a profit margin on each unit, but more importantly they get an increase in commerce as Alexa makes it incredibly easy for you to order things from the Amazon store.

But have Amazon developed a product that will one day become an indispensable part of modern life? Probably not. Alexa may be able to read us the news or add something to our shopping list but these are tasks that we can already do in a matter of seconds. That's not to say that we won't see a more intelligent voice activated assistant in the future – one that will perhaps be able to carry out more complex tasks such as banking and home security.

For Amazon though, success doesn't lie in having created something essential, as for many people the echo serves as nothing more than a household toy. In fact, developing a product that will fly off warehouse shelves may not be the company's aim either – there might be an underlying goal.

With Alexa sitting in the corner of more and more people's kitchens, a growing number of households will inevitably become loyal to Amazon. With that, the company may start to see numbers increase where it really matters for them: Amazon Prime membership.

# Work Placement Stress? Don't Panic!

Charlie Kirby

All of a sudden, summer is over and campus is filled with students excited for a great year. For second year students, this time can be incredibly stressful as you are trying to ensure you have a placement sorted for your year in industry. Have you got your placement sorted already? No? Don't panic! In this article I'm going to explain some of the mistakes I made during the application process and how you can avoid them.

Take it from me, I rushed into it and panicked. I didn't take a strategic approach and instead ended up applying for too many placements including some I didn't even want. My rejection rates were high which led me to think there was something wrong with me, despite my work experience and education. Why weren't companies accepting my applications? Eventually, I decided to go to the careers centre at the University of Leeds and booked a free appointment, where they taught me how to tailor my applications to each company.

Reviewing my previous application drafts, I realised they needed major improvement. I researched each company in depth in order to demonstrate my specialist knowledge and at last I progressed to the next stage for a larger percentage of my applications.

The next step was online tests. My best recommendation would be practising before you even try to tackle the real ones, which can be tricky. Companies do have logic behind using them even

though it may not seem like it, so don't give up! In my experience, I failed more times than I passed, as I rushed the questions, valuing the length of my answers rather than the quality of my writing.

The next step was interviews with my chosen companies. For one placement in particular, Enterprise Rent-A-Car, I attended the careers centre talk, where I was able to reach out to their campus representative at Leeds. She was very helpful, giving me hints and tips about the interview process and how I should approach answering their interview questions. This preparation gave me the extra confidence I needed to promote myself in the interview and show off my work experience and transferable skills, which impressed my placement company.

The last hurdle was the assessment centre (don't worry, they are not total torture). Once again, to have any chance of success you must prepare for them. My top tip: know your stuff about the company and their key competencies for the best chance of passing the test.

Feedback times vary, but for me I received a formal job offer the next day. I was excited, but mostly incredibly relieved that I finally had a placement offer. I accepted straight away without thinking, as I panicked due to my lack of previous success. Although I enjoyed my placement year, looking back I still ask myself, what if? What if I had taken more time to hear from other companies? Would I have been happier somewhere else?

Don't worry, your placement year does not decide your future, but it is an important stepping stone to kick-start your career. Even if companies ask for your response quickly, don't feel pressured. Because, if I had the opportunity again, I wouldn't rush my decision and I definitely wouldn't rush my applications.



Image: IndiaEducation.net

# CurlyGalChlo and the Power To Influence the Natural Hair Movement

We sat down with Chloé Elliott, young Instagram-based entrepreneur and founder of CurlyGalChlo, who spoke about her experience of starting a black-owned business and natural hair blog through social media.

Leigh-Ann Quist

The natural hair movement is highly significant today, as there continues to be a lack of representation for black women in the media.

This movement was an inspiration to Chloé Elliott, a young entrepreneur studying at the University of Leeds who, within the last year, has attempted to address problematic beauty standards through the creation of her natural hair blog and Instagram account CurlyGalChlo. "Growing up in a predominantly white area, I always had people staring at me, so I might as well give them something to look at."

With this motivation in mind, Chloé has set about changing the narrative and normalising the natural hair aesthetic. The natural hair movement is a way for black women to defy the societal norms and dismantle European beauty standards.



Image: Chloé Elliott

Nowadays, more and more women of colour are embracing and creating their own kind of beautiful. Slowly but surely, there has been an increase of women with afros in TV, movies, advertisements and so on. As this is something that was not common for younger generations growing up, it further exemplifies just how powerful this movement has become. Furthermore, the presence of social media platforms such as Instagram and YouTube have really kept the movement alive. It has become a way for black women to share knowledge amongst the black community, as well as support and encourage one another.

It comes as no surprise to hear that Chloé was told she would have to work twice as hard as her white counterparts in order to get half as far. Black women are also known to be told by white employers that their natural hair is 'unprofessional' and 'messy'.

Some of Chloé's objectives for starting this business were knowing that she could make a difference for changing the next generation, by passing on natural hair knowledge.

*"You can make something out of nothing if you're passionate about it and willing to put the effort in"*

Reflecting on her past year on Instagram, collaborating with other black owned businesses to review and promote natural hair care products, Chloé learnt that even if there are a lack of opportunities, you can still make it your own. The advantage of building her own brand meant that she was in control of the narrative and through maintaining her originality, was able to connect more with the notion of staying true to herself. Focusing on and prioritising these values has always been, and continues to be, one of her main goals today.

Chloé's objective for 2018 was to also reach out to other black-owned businesses and provide them with as much help as she could. Her reasons for setting out to help black-owned businesses in particular was because mainstream businesses tend to focus on what is in and out of trend. In contrast, these smaller businesses are generally more passionate, and therefore will always be around. Her biggest success to date personally is her collaboration with House of DSD's African print bonnet collection as her constructive criticism was influential in the innovation and development of their final product.



Image: Chloé Elliott



Image: Chloé Elliott

Not only has Chloé become an influencer, she has more importantly become a black business woman. Her choice to manage her business on Instagram instead of blog posting was as a result of the fast-paced momentum of the movement. Unfortunately, blogging regularly was not getting the same exposure as an Instagram following. In comparison, as an Instagram influencer, she was able to interact more directly and share her knowledge and experiences with other people in the same position. This online presence enabled her to network with more black business women and emphasised how important support in the natural hair and Instagram community truly is.

*"No one can do you like you, so many people are doing the same thing I do but not like me"*

Chloé's overwhelming positivity and passion for the movement has inspired over 3,000 followers to embrace the natural hair movement so far. Although it was always a personal choice for Chloé to 'rock the fro', she has realised since starting her account that the more you try to fit in with Eurocentric beauty standards perpetuated within society, the further away from your heritage you get. The natural hair movement is not just in the UK, but also all over the world, and it is amazing to see a young entrepreneur like Chloé making a unique contribution to the movement, just by using her phone and her infectious enthusiasm for natural hair.



# Pancaked: What Planet are they on?

Exploring the plausibility of Flat-Earthers' beliefs ahead of their upcoming rally in Leeds.



**Zahin Ali**  
Science Writer

You may think that the human race has come a long way since believing the earth is flat, what with satellites depicting images of a spherical earth, the visible existence of lunar eclipses and the general employment of common sense. Sadly, you are wrong, as is made evident by the existence of the Flat Earth Society – a group of thousands of people from across the world, who all unite in their belief that the globe-earth theory is all an elaborate ploy set up by NASA. Is this a blatant display of anti-intellectualism, or do Flat Earthers actually have reasonable ground for the credibility of their views?

To encapsulate a highly sophisticated theory in just a few words, Flat Earthers believe that the earth is a flat round disk, centred around the North Pole and surrounded at its edge by a 150 feet tall ice wall, which common Globe-Earthers would call Antarctica. Above

the plane of the earth, the sun, moon and all other planets (which Flat Earthers can agree are spherical) are all in constant orbit.

So what scientific evidence is there for the earth being flat? Flat Earthers are likely to cite the Bedford Level experiment. The experiment, which took place in 1838, consisted of measuring the curvature of a six-mile stretch of water. The conductor of the experiment found that the water was indeed flat, and thus concluded that the earth must be flat. Good news for Flat Earthers. However, Flat Earthers fail to mention the minor detail that when a more refined and accurate version of the experiment was conducted in 1870, the earth was found to have a curvature exactly in line with the curvature expected if adopting a Globe-Earth view. So to clarify, Flat Earthers' favourite experiment to quote is one that wholly disproves their theory.

It's easy to see why there are literally no experts in this field who would conclude that the earth is

flat. In 2016, BoB, rapper-singer by day and amateur cosmologist by night, entered a Twitter debate about the issue with Neil deGrasse Tyson who, seemingly trivially, holds a doctorate degree in astrophysics. It is apparent that Flat Earthers have a complete disregard for academia and research.

And yet Flat Earthers seem to have an answer packed away in their arsenal for every question they are confronted with. What about satellite images taken from space which literally show a spherical earth? Flat Earthers don't like to pay much attention to images or videos, as they can all too easily be altered. Maybe the Instagram Generation could in fact learn something from Flat Earthers. What about astronauts who have travelled to space and have seen the globe with their own eyes? Of course, the Flat Earth Society are very much in agreement with our friends over at the 'space travel is a hoax' society. They believe that man has never left earth, and that all claims stating otherwise are lies. If asked 'why doesn't gravity pull the earth into a sphere, as it does for literally everything else that has a large enough mass?', the answer is simple: gravity doesn't exist. This may be the peak of flat earth intellect. We are not being pulled to the centre of the earth at the rate of roughly  $10\text{m/s}^2$ , more so the entire earth is accelerating upwards at this speed.

Flat Earthers have an answer for absolutely everything, except their answers have no scientific foundations and directly contradict everything we've learned about our universe from rigorous testing.

Ultimately, Flat Earthers totally dismiss all logic and reasoning that doesn't fit their own narrative. While it's definitely important to question everything and come to your own conclusions, Flat Earthers take their scepticism too far by discounting literally every expert in this field and neglecting factual evidence.

The government may be lying to you about some things, but the earth being round probably isn't one of them. However, if you're still sceptical, join the Leeds University Flat Earth Society rally, happening on November 15th outside the Parkinson building, and join likeminded cynics in awakening the Globers of Leeds from their 'spherical slumber'.

## Paint Me Like One of Your Polymers

The incredible paint that could keep our cities cool.

**Morwenna Davies**  
Science Writer

On September 27 2018, an article was published in the Science journal introducing an innovative 'polymer paint' that could be used to cool surfaces, particularly in cities.

This is revolutionary in a world where cities are rapidly expanding which creates a surplus of 'urban heat islands', essentially urban pockets of the world significantly warmer than the surrounding areas. These areas have an elevated temperature due to a heating effect that arises from multiple factors, such as dark building materials like concrete, traffic congestion and a lack of evaporation from

plants. Urban heating is becoming a major global problem that has been linked to health issues in humans and animals, and also makes people use more energy for air conditioning.

White paint is currently the most commonly utilised method of cooling buildings as it has a high albedo, meaning it creates the best surface for reflecting light so that buildings remain cooler. However, white paint still contains some pigment so it only reflects around 85% of sunlight, meaning the rest is absorbed by buildings and as a result they still heat up. You can begin to see why urban heating is still an issue!

So what is polymer paint? And why should you care? Basically, it is a foam-like coating which contains microscale air holes that reflect or scatter light of all



# Stoptober: What Difference Does a Month Make?

Georgie Wardall  
Science Writer

The NHS Stoptober website provides three simple reasons as to why smokers should take part in Stoptober: feel healthier, save money, and protect your family from second-hand smoke. While Public Health England's annual campaign to get a nation of smokers to quit simultaneously reportedly had a 20% success rate in 2015 (500,000 out of 2.5 million smokers who took part quit permanently), is it true to say that stopping smoking for 28 days can really improve your health?

The NHS Smokefree website lists a plethora of health benefits associated with Stoptober, that begin immediately after finishing your last cigarette. 20 minutes after finishing it, your heart rate and blood pressure go down. While you smoked, high levels of the carbon monoxide molecule stopped oxygen from binding to the red blood cells, but with these levels now decreasing, transporting essential oxygen becomes easier and the heart no longer needs to exert itself as much.

Eight hours later, levels of nicotine and carbon

monoxide in the blood stream reduce to less than half, and after just two days, there is neither nicotine nor carbon monoxide in the body, reinstating a better sense of taste and smell, and leading to the beginning of the lungs clearing of mucus and debris deposits. After 72 hours, breathing becomes easier because bronchial tubes in the lungs relax, and overall energy levels increase.

Such statistics make the prospect of Stoptober an attractive offer. What the NHS website fails to record alongside these health benefits, however, are the unpleasant symptoms of nicotine withdrawal that accompanies cigarette cessation. What's worse, they usually begin just an hour after quitting. Symptoms include anxiety, irritability, fatigue, headaches, hunger, and trouble sleeping. Some smokers have reported that overall, nicotine withdrawal feels like a mild case of the flu.

Nicotine withdrawal stems from the changes to the brain caused by excessive usage of nicotine. Extended exposure to the chemical forms nicotinic receptors in the rewards pathways, a structure responsible for our feelings of motivation and satisfaction. Regular use of nicotine triggers dependence as, when taken

in by the nicotinic receptors, it releases dopamine – the “happy” hormone – the same way dopamine is released as a reward for acts essential to survival, such as eating. The decrease in levels of dopamine as a result of no nicotine intake is what causes withdrawal symptoms.

Nicotine withdrawal makes the first two weeks of quitting the hardest, but is not insurmountable, with the number of nicotinic receptors decreasing over time. Moreover, the importance of quitting smoking cannot be overemphasised. Professor Gina Radford of University College London said:

“[Smoking] is still the country's biggest killer, causing 79,000 deaths a year. For every death, another 20 smokers are suffering from a smoking-related disease.”

While the challenge of quitting smoking may feel overwhelming, the facts of the health risks smoking pose are even harder to swallow. Nothing ventured, nothing gained; a smoker taking part in Stoptober may not quit permanently, but the disparity between the quality of life physically of smokers and non-smokers makes trying, even just for 28 days, worth it.

wavelengths. These air holes replace the pigment in the white paint so less light is absorbed. As a result, between 96 and 99% of all incoming sunlight is reflected, causing much lower urban heating. The paint is a form of passive daytime radiative cooling (PDRC), which essentially just means surfaces are cooled by reflecting sunlight.

According to the journal paper, polymer paint is most powerful in hot and tropical climates, although it is still effective in cooler areas. A study using the paint was conducted in the Arizonian desert and found that the coating reduced local temperatures by up to 60C (which is actually quite a lot!). The inventive paint can be used on any surface from buildings to vehicles to water tanks, but is yet to be implemented as it's such a recent invention.

However, there are some issues with this idea. City-wide application would be a costly and time-consuming process that, honestly, many councils would likely not bother with. Another issue is that many people are likely to leave their air-con on despite local temperature differences, especially if the impact of the paint is only a few degrees.

So far we cannot really be sure how this one will turn out with it being such a new method, but the science is definitely there to suggest that polymer paint could be highly beneficial for supporting the expansion of urban areas in years to come!



Image: physicsworld.com

# UFC 229 Ends in Post-Fight Brawl

The biggest fight in UFC history ends in disgrace as a melee involving both fighters' corners erupted.



Image: Odds Shark

**Ryan Wan**  
Mixed Martial Arts

UFC 229 and its main event, Khabib Nurmagomedov vs Conor McGregor, was touted as the biggest fight in UFC history. It succeeded in delivering as a spectacle, but for all the wrong reasons.

The fight for the Lightweight title had been highly anticipated, not just because of the ability of the two men inside the cage, but also because of their actions leading up to the fight. Conor was up to his usual trash talking, insulting the Russian's family, religion and country preceding the fight. However, it was McGregor throwing a dolly at a bus Khabib was on, which was in retaliation to the altercation

between Khabib and McGregor's sparring partner Artem Lobov, that turned this into a grudge match.

The Irishman defended the early takedown attempts well in the opening round and when wrestled to the ground he seemed content to conserve his energy and simply minimise the damage his opponent could inflict. Khabib managed to knock McGregor down in the second round before mauling him with his signature ground and pound for the entire round. The third round was McGregor's best, connecting with more strikes and avoiding the mat.

Khabib ended the fight in the middle of the fourth round with his opponent tapping out to a neck crank. This extended Khabib's already unbelievable undefeated streak to 27-0 and dealt McGregor only

his second UFC loss.

However, it was the post fight scenes that created all the headlines, as a brawl between the two camps erupted after Khabib's victory. Instead of celebrating with his team, the Russian vaulted over the cage and jumped at McGregor's jiu-jitsu coach Dillion Danis, who punched Khabib mid air. This triggered a further brawl between McGregor and other members of Khabib's corner with three of them going inside the cage and assaulting him.

Three of Khabib's teammates were arrested, but released without charges, as McGregor chose not to press any. Khabib's purse has also been suspended and both men await a hearing by the Nevada State Athletic Commission, the UFC's governing body, in November over their actions. Both men are likely to be fined and suspended, but Dana White, president of the UFC, has said he will not strip Khabib of his title. Potential visa issues could also render both men unable to fight in the US.

It is unfortunate and embarrassing for the UFC that the post fight scenes were discussed more than the action inside the octagon. This will of course further the view that some people maintain that combat sports are too violent and out of control. However, at the same time, this has created a huge buzz around the two fighters and they will undoubtedly continue to draw huge amounts of money and remain two of the top stars of the sport.

# Warrington & Wigan into Final

Warrington defeat St. Helens and Wigan blowout Castleford to reach the Super League Grand Final.



Image: REX/Shutterstock

**Jonathan Burnett**  
Rugby League

St. Helens' remarkable season fell at the penultimate hurdle as they were defeated 18-13 by Warrington in the first Super League Semi-Final, with Wigan joining the Wolves in the big dance a day later.

The first Semi-Final at Langtree Park began a very tense, tight affair, with both sides exchanging penalty goals early on. Neither side seemed able to

muster any significant attacking opportunities in an error-strewn first 40 minutes, with Saints' Tommy Makinson squandering a 2-on-1 opportunity to pass following a break late in the half.

Danny Richardson slotted a drop-goal right on the half time hooter to leave the score at an unusual 3-2 to St. Helens. However, the capacity crowd were in for a treat during the second half.

Conceding a drop-out from the kick off was the last thing Warrington coach Steve Price would have wanted, especially after it resulted in the game's first try. A smart grubber from Richardson led to an in-goal scramble for the ball, which was eventually grounded by Luke Douglas under the sticks.

Despite being two scores behind, the Wolves replied immediately, with Jack Hughes running a great line to burst through and finish superbly in the right-hand corner. Despite Tyrone Roberts being unable to convert, the Warrington kept on rolling.

Juggernaut-esque winger Tom Lineham, fresh from a reduced suspension, slid over in the other corner after being set up by Bryson Goodwin. Roberts' successful conversion took Warrington into the lead, however Richardson's two successive drop goals put the Saints back into the lead, 13-12.

However, with 7 minutes left, Lineham produced a moment of magic to send Warrington to Old Trafford. Following a scintillating passing move, Lineham beat Makinson and stepped inside Ben Barba to score the clincher that ended St. Helens' season.

Warrington thoroughly deserved their victory,

particularly from their second-half performance, with the return of Tom Lineham proving to be a godsend. Saints on the other hand ended their enthralling year in the worst possible way, farewelling departing skipper Jon Wilkin and Man of Steel Barba a week earlier than most had expected.

The second semi was a far less see-sawing affair. A monumental defensive effort from Wigan saw them defeat a disappointing Castleford 14-0, to join Warrington in a repeat of the 2016 Final.

Like the previous night, the first half was one of few chances. After Thomas Leuluai wriggled his way to the line in the 10th minute, both Joe Greenwood and Ben Flower made line breaks to no avail. Castleford scarcely looked like scoring, and the first half was ended by a close-range drop goal from Sam Tomkins.

Castleford started the second half in much better fashion, with Michael Shenton & Paul McShane both coming close to reducing the 7-0 deficit.

However, Tomkins stepped up to cement Wigan's dominance, dummied and stepping through the Tigers' tiring defence to slide over in the right-hand corner. Despite missing his conversion, he added another two points with a penalty to stretch Wigan's lead to 13-0 and put one foot in the Grand Final.

Wigan's gargantuan defensive effort prevented Greg Eden and Peter Mata'utia from mounting a late Tigers comeback. Tomkins capped off a Man of the Match performance with a drop goal to send Wigan through to the Grand Final in his penultimate appearance for the Warriors before joining the Catalans Dragons.

# Where are all the Black British Football Managers?

*The Gryphon* examines whether there are less opportunities available for black football managers and coaches in England.



Image: The Guardian

## Samuel Tapper Football

Does English football have a problem with employing black managers? Sol Campbell, winner of 73 senior England caps, certainly thinks so, blasting the FA as being “institutionally racist” in a Guardian article in 2013. Campbell has all the hallmarks of what makes a successful manager; a FA UEFA Pro-License and a hugely impressive playing career during which he demonstrated remarkable leadership skills, captaining both Arsenal and England. Yet, he has spoken about being “prepared to go to a non-league club” simply to get a chance, blaming what he calls the “archaic” attitudes to black players in England.

Does Campbell have a point? Upon even the most basic assessment of statistics, it’s clear that he does. His claim of diverging attitudes between black and white ex-professional footballers is substantiated by the fact that a white ex-England player is twice as likely to obtain a managerial job than a black ex-England player. Indeed, there is a malaise at the heart of English football management, where black managers, no matter their playing pedigree, are shockingly underrepresented. This is identified by the League Managers Association’s recent report back in January that the “statistics clearly identify a significant under-representation of BAME individuals.” When this report was released, the damning statistic that only 7.61% of English football league managers are black served only to highlight this.

But what is the cause of this disparity? Certainly, the idea that black managers are in any way less talented than white managers can be immediately dismissed by the examples of Darren Moore, recently named September Manager of the Month with West Brom, and Nuno Santo’s Wolves winning the 2017/18 Championship in breath-taking style with one of the highest points tallies ever recorded. Moreover, even though it is fair to argue that there are less retired black players than white in English football, that still does not explain the level of inequality. Therefore,

Campbell’s assertion once more rears its ugly head. Could it truly be that at the heart of English football there is a culture where black coaches are denied the same level of opportunity as their white counterparts? Chris Powell, another former England defender certainly thinks so, describing a “lost generation of [managerial] talent” of black coaches due to disillusionment over their opportunities.

Discussion has to move onto what must be done to reverse this substantial failing. Much discussion centres around the idea of the ‘Rooney Rule’, an NFL policy that requires teams to interview a minority candidate for the head coach role. Although by no means perfect, it would increase the opportunity of BAME coaches to at least have a managerial interview. However, whilst the FA took to adopting it last January, the EFL only adopted it on a voluntary basis and the Premier League remains opposed. To have any success, the ‘Rooney Rule’ needs to be adopted by English footballs flagship competition: The Premier League.

Nonetheless, some true progress can be seen. The FA is attempting to initiate reform within its ranks through its ‘Equality Action Plan’ and the creditable goal of Increasing England’s BAME coaching staff from the current level of 13% to 20%. With the recent instated aim of bringing Campbell into the fold through the U-21 side this November, it could indeed be that the FA has turned a corner and is genuinely bringing about positive progress.

Despite constructive plans for FA improvement, there should be no celebration yet. Even if the FA were to have some success, that does not change the fact that managerial racial rot remains deeply embedded throughout English football. As the Premier League itself remains depressingly quiet on the issue, it’s clear it will take wholesale changes throughout English football to satisfy Campbell and bring about equality for black football managers and coaches.



## BUCS Fixtures 17th October

Full Fixtures and Results at  
[bucs.org.uk](http://bucs.org.uk)

Badminton Women 1st vs York 1st  
2pm, The Edge

Basketball Women 1st vs Northumbria 2nd  
5pm, The Edge  
Basketball Men 2nd vs Hull 1st  
7pm, The Edge

Fencing Women 1st vs Lancaster 1st  
2pm, The Edge

Football Women 1st vs Sheffield Hallam 1st  
2.30pm, Sports Park Weetwood  
Football Men 1st vs Sheffield Hallam 1st  
2pm, Sports Park Weetwood

Hockey Men 1st vs Warwick 1st  
5.30pm, Sports Park Weetwood

Lacrosse Men 1st vs Beckett 2nd  
3pm, STP 3G, Headingley Campus  
Lacrosse Women 1st vs Durham 2nd  
1pm, Sports Park Weetwood

Netball Women 1st vs Edge Hill 1st  
1.30pm, Gryphon Sports Centre

Rugby League Men 1st vs Newcastle 1st  
2pm, Bodington Playing Fields

Rugby Union Men 1st vs Bishop Burton 1st  
2pm, Sports Park Weetwood

Squash Women 1st vs Durham 2nd  
2.30pm, Gryphon Sports Centre  
Squash Men 1st vs Manchester 1st  
1pm, Gryphon Sports Centre

Table Tennis Women 1st vs Newcastle 1st  
2pm, Cromer Terrace

Tennis Women 2nd vs Manchester Met 1st  
12pm, David Lloyd Leeds  
Tennis Men 1st vs Beckett 5th  
4.30pm, Indoor Court, Headingley Campus

Ultimate Frisbee Men 1st vs Bangor 1st  
1pm, Bodington Playing Fields

Volleyball Women 1st vs Manchester 1st  
5pm, Gryphon Sports Centre  
Volleyball Men 1st vs Manchester 1st  
7.30pm, Gryphon Sports Centre

Waterpolo Men 1st vs Manchester 2nd  
2.15pm, The Edge

# Leeds University Basketball



Image: Cian Fox

## Opening Game Defeat for Women's Basketball After Varsity Success

**Gryphons go down to battling defeat against Manchester Metropolitan University.**

Cian Fox  
Basketball

It was a mixed week for the University of Leeds Women's Basketball team, who claimed a historic Varsity victory last week, beating Leeds Beckett 54-50 for the first time in the club's history.

This result helped secure a vital point in the overall Varsity standings, which the University of Leeds won against Leeds Beckett 30-29, clinching the Varsity title for the first time ever.

Unfortunately, Leeds were unable to keep up winning ways in the league, falling to a 83-47 loss on Wednesday against a physical Manchester Metropolitan side in the league opener at the Edge.

As a result of the team's stellar season last year – where Leeds comfortably sealed promotion to the BUCS Northern 1A division, with a 100% win record – the standard of basketball will be higher this season, with the team facing tough opponents such as

Manchester Metropolitan, Sheffield Hallam and Leeds Beckett, every week.

It was no surprise, therefore, that Leeds struggled in their opening league game in the Northern 1A against MMU.

Nonetheless, Leeds enjoyed a positive start to the game, shooting back to back 3 pointers to earn a deserved lead of 8-4 in the opening exchanges.

However, as the game went on, Manchester began to rocket ahead, playing physical but fast basketball, drawing fouls and scoring well in transition. At the end of second quarter, Leeds trailed 46-24.

Leeds responded quickly in the third, rectifying some of their mistakes after the break, particularly in winning rebounds and challenging Manchester's dominant centre, who was pivotal at both ends of the court.

This determination from the Gryphons was evident throughout the game, with assistance from a vocal bench and supportive crowd, who ensured that home

advantage was a factor.

But Manchester's lead remained unassailable, and despite a late flurry from Leeds, MMU continued to score at will, reaching an impressive 80 points by the end of the game.

The final score was 83-47 in MMU's favour, with Leeds struggling to contain their physically imposing opponents, who showed the quality the team will now face on a regular basis in the league.

There is cause for optimism, however, as Leeds are newcomers in the Northern 1A division, and will only improve as the season progresses.

After a Varsity win over Leeds Beckett – who also play in the same league – Leeds have shown they can beat other teams in the division, despite an opening game hiccup against a strong Manchester Metropolitan side.

The Gryphons play their next game against Northumbria on the 17th of October, at 5pm in the Edge.