



THE GRYPHON

The official newspaper of Leeds University



Image: University of Leeds

Plastic Free by 2023

The University of Leeds and Leeds University Union have pledged to stop using single-use plastics on campus by 2023, it was announced on Wednesday 7th November.

Zahra Iqbal
News Editor

Students have responded positively to the news that their university is aiming to become single-use plastic free.

Between now and 2023, LUU and Leeds University will phase out single-use plastic across the board. This will involve working with partners and supply chains to phase out plastic packaging coming onto campus too, making our campus entirely free of single-use plastics by 2023.

The University and Union have vowed to use biodegradable and reusable alternatives in all subject areas. For teaching in labs and other challenging areas, the University aims to launch an action plan which will develop alternatives to crucial apparatus and equipment. An example of a recent change is the School of Earth and Environment replacing its centrifuge

racks with reusable equipment.

Chris Morris, Union Affairs Officer at Leeds University Union, said: "as a Union, we are delighted to announce this joint pledge to be single-use plastic-free by 2023.

"Students have often been ahead of the national agenda, with freshers' week plastic bag free and ensuring we have biodegradable alternatives in the Union - this pledge is another step where the University community can lead the way.

"We are looking forward to working in partnership with the University to make sure we all have a positive impact on this future defining issue for the planet."

The 2023 PlasticFree initiative will aid the University's research into the environmental, social and economic impacts of plastic use and advance research into sustainability that is already underway.

Examples of current research includes:

- Researching processes to produce the next generation of bio-degradable bioplastics, a type of plastic derived from renewable biomass that will break down quickly and safely once disposed. The research is being led by Professor John Blacker from the School of Chemistry.

- Predicting the flow and crystallisation of polymers in plastics to improve processing and recycling, led by Professor Daniel Read, School of Mathematics.

- Increasing understanding of how after-use plastic is managed within cities to maximise circular economy potential. The research, led by Dr Costas Velis from Civil Engineering, will help identify plastic pollution sources, pathways and where to target action.

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NUS in Financial Crisis

The National Union of Students is in risk of bankruptcy, a letter has revealed.

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Not so Essential?

Business conduct a price-comparison between Essentials and its competitors.

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In the Ring with Josh Warrington

Sport interviews local lad and boxer, Josh Warrington, after the premiere of his title-winning documentary.

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Editor of the Week

Inaya Folarin

Inaya came into the office on her birthday to upload this week’s Features articles onto the Gryphon website. Did someone say trooper? No – just me? Oh well. Either way, enjoy the birthday celebrations, Inaya – you deserve a good one.

Quote of the Week

“Hai, si, ja! Hold tight.”

Following news of a comeback tour, the Spice Girls revealed the lyrics, previously thought to say “I see ya, hold tight”, actually mean “Yes, yes, yes!” when translated from Japanese, Spanish and German.

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Editor’s Letter:



Dear readers,
It’s that time of the year again: the darkened autumn sky has been set alight by bonfires, kids are throwing live fireworks at locals on the streets of Leeds, and James McClean has tweeted about the poppy. That’s right, Christmas is coming – breathe in and sniff that festive air. In this liminal space between the 5th and 11th of November, the clouds of gunpowder and sparkler smoke have made way for the even cloudier debates surrounding the Remembrance poppy – ‘Poppy Rage’, as some of the more snowflake-y members of our generation may know it.

In recent years, heated arguments concerning the poppy seem to be popping up across every media outlet, comments section, message board – even just during your average late night McDonalds outing. To add my two cents to the discussion, and despite Guy Fawkes being fully out of our systems, I’d like to open up an avenue of discussion by comparing some of the similarities between Bonfire Night and the poppy.

What intrigues me most about these two cultural icons is that they both seem to have evolved to taken on forms and meanings which are distinctly separate from their original history. Remember, people first gathered round piles of flaming wood to burn an effigy of a man who failed to blow up a room full of Tories – and I don’t think too many inhabitants of Hyde Park get out of bed to celebrate this exact same sentiment nowadays (thanks Ellie Montgomery for that lovely and now fully-referenced soundbite).

The poppy is currently undergoing a similar fate. A symbol which, to me, stands for respectfully remembering those who have given their lives in the line of duty, and acknowledging the sacrifices which service men and women make in the name of protecting their family, their friends and their country, has been appropriated into a symbol of British pride and division. The poppy is meant to bring about the end of wars, not to glorify them. As such, the untainted comfort with which I wore the poppy as a child has now been replaced by the crippling guilt I feel when I don’t wear one, and the unexpected shame I feel when I do wear one.

Wherever I go during the first weeks of November, I seem to be hyper-aware of all the unusual places in which I’m starting to find poppies. For context, here’s a list of places I would expect to see a poppy:

- On someone’s chest
- As part of a wreath or war memorial

- In a 19th Century impressionist painting by Claude Monet
In contrast, here’s a list of places I wouldn’t expect to see a poppy:

- On the lead with which you walk your dog
- On the fender of your Range Rover in the middle of April
- On the baggage handler cars at Manchester Piccadilly Train Station
- On top of another poppy
- On somebody’s Facebook profile picture

The poppy’s strength lies in its understated nature of being a subtle but poignant reminder that the person wearing it will take conscientious steps in their life to ensure death on a mass scale will never reoccur. But when it becomes so damn commercialised, when you can purchase poppy earrings, poppy bags and poppy stickers for cars on Amazon, it loses its core value and becomes nothing more than a misappropriated commodity.

In previous years, the issue of The Gryphon published before remembrance Sunday has accompanied The Gryphon logo with a little image of a poppy. Despite looking like the kind of man who bleeds an endless stream of purified poppies every time he shaves his head, my predecessor, Reece Parker, resisted this temptation. As will I. To pop a poppy on the front page would not be an act of remembrance, it would be an attempt to capitalise on people’s emotions to encourage them to pick up a copy.

Wherever you stand when it comes to the poppy, it’s clear that it is an incredibly emotional issue, and no amount of political logic or dogmatic rhetoric is going to outmanoeuvre the deep and personal connection people feel towards honouring or remembering the dead. And at the end of the day, we need to respect other people’s opinions, and know that whether they wear a poppy or not is not an indication of ignorance, nor an indication of how much someone ‘loves’ their country.

Put simply, the appeal of the poppy is about learning from and avoiding the mistakes of the past. Remember, during the two minutes of silence which will occur this Sunday, 57,000 bullets will be manufactured, 30 new firearms will come off the production line, and 1.3 people will die as a result of armed conflict. It’s stats like these which we should also be contemplating when remembering the fallen on Sunday.

I’m going to spend this weekend remembering fallen service men and women in my own time, and playing with my brother’s new Dalmatian puppy who is, quite ironically, called Poppy. Whether I will be wearing a poppy will be a decision that I do not expect anybody else to be involved in.

Whatever you choose to wear on the 11th hour of the 11th day of the 11th month, 100 years after the end of the First World War, make sure you’re wearing it for the right reasons.

Stay classy,

Robbie Cairns
Editor-in-Chief
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This week, we've had loads of different things going on. Over the weekend, Damnation Festival took over LUU once again bringing metal to the building. Big thanks to all the teams who worked on a successful event - I was lucky enough to join the Tech Team and flash some lights in the Riley!

On Tuesday, we hosted the first VC Q&A of the year, where students had the chance to challenge the Vice-

Chancellor on what the University is doing and how it can improve. It was important to see students challenging him on important issues and causes. Keep an eye out for the next one, come along, and make your voice heard.

It's been great looking over all the ideas submitted to the Better Forums and how they can have a positive impact on students! If you ever notice anything you want to change, big or

small, submit your ideas online or pop into the Rep Room to have a chat about it.

Finally, if you're reading this on Friday 9th, we are running an Exec drop in between 2-4pm in the Foyer today. If not, look out for the next one. Also, look out for ShockSoc's Robot Fighting League next Wednesday. Do. Not. Miss it.

The last couple of weeks have been busy here at LUU; we've started wrapping up School Rep recruitment, so if you've not yet heard anything from yours, their email may be on the way to you. As things die down on that front, Matt and I have started preparing for the Partnership Awards! I've written a blog on Medium about The Leeds Partnership, so if you've got a spare

two minutes and you're not sure what it is or what The Partnership Awards are about, you should go and have a look.

In the last couple of weeks, I've been meeting a lot of students one-to-one, helping them address issues they're experiencing in their schools or on their course. If you're having problems and you're not sure where to turn next,

please send me a message! I'll always do my best to find time for you, and support you.

More times than not, we can find an unexplored avenue and reach a better outcome. I also got the chance to meet the new post-graduate scholarship holders at their welcome lunch, which was a lovely event.

Apparently November is negotiation month, judging by the amount of meetings I've been involved with this past week. You'll of course have heard by now that the University of Leeds has pledged to go single-use plastic free by 2023, so a lot of the discussions I've been a part have all been to do with how LUU can help to achieve this goal.

I'm really proud that my university

has made such a bold step in reducing its environmental impact, especially as it is such an achievable aim, also. In a similar vein, the other meetings I've sat in on have revolved around waste, and how we can all work together to reduce waste in general, whether it be food, clothes or scrap.

I've also been having a lot of discussions about investigating

students' travel plans. Since 2015, the amount of students walking to uni has increased exponentially. This is great because it means we're adding less carbon dioxide to the atmosphere, we're being fit and active, and we're also checking out the beautiful scenery before it all gets covered in snow.

Hi guys, I'm currently writing this column while travelling down to London for the NUS Finance Committee - even travel time is work time! With the news coming out last week that the NUS is facing financial difficulties, I'm hopeful that we'll see some productive discussions coming out of the session, so that we can work towards a positive solution. In the past few days I've met

with the activities reps and execs to discuss some of the ideas which will be going to forum in two weeks. It would be great to see as many of you down there as possible, so that you can help shape the way your university, you union and you societies are run, optimising them for you.

With my role as Activities Exec seeming to take over my every waking

(and sleeping) thought, I'm taking some time out over the weekend to rest and reset. Well, I say rest - I'm going to watch Dream Girls and follow it up with some dancing of my own. I'm invoking my old Dance Rep self here and encouraging you to all take a minute out of your day to do some salsa or rumba or any form of dance really - it's great for stress relief!

So, this week got off to a bang - not just with the fireworks in Hyde Park, but also with the Q&A with the Vice Chancellor on Tuesday night. The sessions sparked some interesting discussions, and I'm excited to see where the feedback will lead us.

I took a sneak peak at Matt's column earlier, and would really like to stress the idea of interacting with us as an Exec. If you think something is

unsatisfactory with the Union or the University please come and speak to us, submit an idea to forum, or run in Lead LUU this year! We're always here for you no matter what.

I've continued meeting with the LibCos this week, and they have some absolutely wonderful ideas for the coming year. In a few weeks, we're going to start celebrating Disability History Month, and we honestly have

such a brilliant calendar of events set up. We're going to discuss the meaning behind the 'Wavy Statue' (it's sign language for Art!), talk about the Social Model of Disability with some amazing speakers, and Lauren's even bringing back her wonderful session 'Every Body Dances'!

Keep an eye out for events on the website and around the Union, and I'll look forward to seeing you all there.

I had the privilege of starting my week by meeting loads of really engaged students and talking with them about how they can best make change within their societies and the Union more broadly. It's always good to meet students who have big ideas and want to take the next steps.

Later in the week, I went down the road to Unipol to help shape their 'Forward Look' for the next 3 years,

working with the other trustees to input student voice into their next body of work!

From there, I rushed back to meet a bunch of our Welfare societies. We had cake, tea, and a big ol' chat about how to be more inclusive, what they've got coming up, and how our University can support all of its students as best as possible. I want to take my slot in this week's column to encourage you

to get involved! So many of you have incredible ideas that just need hearing. Whether it's formally submitted as an idea to our Forums, taken to the Vice-Chancellor Q&A, or just stuck in an email to me - I love hearing about how we can work to make your Uni experience even better.

No issue isn't worth raising, and we're always happy to listen.

Campus Watch



1 Imperial College London 'Hologram' Lecturers: Futuristic New Technology Used to Teach Students

In a world first, students at Imperial College London's Business School are set to be taught by hologram-like speakers. The University debuted this technology at a Women in Tech event held at the University on November 1st, which featured two speakers being broadcast from the US.

Whilst not strictly a 'hologram', the effect is visually similar. An image of the speaker is projected onto a glass screen, and a backdrop is added to give the illusion of depth. Broadcasting lecturers have a calibrated high-definition monitor in front of them, allowing them to interact with their audience, pointing at particular individuals and looking at them in the eye.

Dr David Lefevre, Director of Imperial's Edtech Lab, said that these new methods provide greater presence than the alternative: video-conferencing software.

Hologram appearances cost around £150,000 per event, while Imperial's new technology costs closer to £5,000. This radical price drop makes the technique much more financially-viable for universities.

As the pioneers of this new, futuristic software, Imperial firmly believe its use will become widespread in the near future.

Fiona Linnard

2 University of Southampton 'It's ok to be white' sign found in Southampton's Hartley Library

A sign reading 'it's okay to be white' was found in the University of Southampton's main library just days after the Union's President expressed the need to remove a mural featuring white war figures from the campus.

The sign was originally found on the floor of the library foyer but anonymous students stuck it on a pillar to video it and decided to leave it up since they "fundamentally didn't disagree with it."

The Student Union's President, Emily Dawes, received backlash after stating she would "paint over" the Rothenstein Mural, which commemorates university students who died fighting in World War One.

Her reasoning for this was that the mural only contained white men. It is thought that it was her comments that triggered someone to create the sign.

Following her comments, a petition to remove her from her role as president has collected almost 20,000 signatures.

According to the Southampton Tab, Dawes is currently 'on leave' until further notice.

Charlotte Loughlin

Charlotte Loughlin

3 University of Huddersfield Dead rabbits discovered on roof of university building

Photographs of animal carcasses being stored secretly on the roof of the University of Huddersfield's science building have been leaked by Animal Justice Project, an animal rights group.

Animal Justice Project have said that a student who gained access to the roof found lines of plastic containers filled with dead, decaying rabbits.

After asking the university for an explanation, the Animal Justice Project were informed that they were being used for research purposes by Forensic Science students as part of their course. Due to the lack of information provided by the university, the group then released the unsightly images to the media due to concerns about the nature of their death and what they were being used for, whether dead or alive.

A spokesperson for the university have since denied that they were killing and experimenting on animals. They stated that the carcasses are only being used to allow "forensic science students to be able to use decomposing tissue as part of their course" and that they were "obtained from licensed removal specialists of fallen stock or licensed companies that supply carcasses to the pet food industry."

4 University of Huddersfield Students urge Prince Andrew to quit role following Saudi links

Students at the University of Huddersfield have called for the Duke of York to step down from his position as University Chancellor, following a speech regarding Saudi Arabia that was deemed 'insensitive'.

The students, who are part of the Huddersfield Labour Students, labelled Prince Andrew's comments as "insensitive" and "inflammatory" for their failure to condemn the death of journalist Jamal Khashoggi. The speech was made during an event for entrepreneurs in Abu Dhabi.

The Duke has business links in the Middle East, with plans to expand his entrepreneurship scheme Pitch@Palace into Saudi Arabia. During the speech, he emphasised the importance of being partners with the region and his hopes to expand there.

The students' group criticised the Duke, stating he had a "blasé attitude towards the murder of a member of the free press."

The University's Conservative Society also criticised the Duke for "poorly timed" comments, however they did not think resignation was necessary.

Eleanor Smith

Eleanor Smith

5 University of Canberra Baking Bad: student blows up dorm room while cooking MDMA

A student at an Australian university has been accused of using his dorm room to manufacture the drug MDMA. Police were called to student residences at the University of Canberra in Australia's capital last week, after reports of an explosion.

The student, identified as nineteen-year-old scientist Miles Dorian Whitty, is believed to have contacted the authorities himself on Tuesday 30th October, after suffering from breathing difficulties due to inhaling noxious gas.

Emergency services reported evidence of a chemical explosion in the dorm room in the early evening on Tuesday. Other residents were evacuated from the premises but allowed to return later that night.

Upon entering the residence, police found chemical ingredients to manufacture ecstasy, chemistry equipment, and instructions on how to make MDMA.

Whitty has since appeared in the ACT Magistrates Court on drug charges. He has been sent for mental health assessment following the brief court appearance but will reappear in court later this month.

Channel 4 Announces Plans for New Headquarters in Leeds

Amelia Cutting

Channel 4 have announced plans for a new national headquarters in Leeds, following a board meeting on 31st October.

The city was unexpectedly chosen ahead of ‘front-runners’ Birmingham and Greater Manchester, both of which were on the shortlist.

West Midlands Mayor Andy Street recently came under fire for telling constituents that he “was confident that [Birmingham] would win”, but ultimately Leeds triumphed.

By the end of next year, it is estimated that several hundred members of staff will have been transferred to Leeds. The move comes as an attempt to boost the way the channel reflects life outside of London, although Channel 4 will also keep a headquarters in the capital.

Alex Mahon, Chief Executive of Channel 4, said:

“Locating our national HQ in Leeds enables us to capitalise on a strong and fast-growing independent production sector in cities across the north of England – and also has the potential to unlock growth in the north-east and east of the country, an area without a major presence from other national broadcasters.”

Included with this move will be the establishment of a new TV studio and Channel 4 news bureau; this means that the nightly news programme can also be co-anchored from Leeds.

In addition, Bristol and Glasgow have been chosen to host two smaller ‘creative hubs’, with around 50 staff being relocated to each. This will take the total number of staff moving out of the capital to around 300.

These two new sites, as well as Leeds, will house ‘key creative decision-makers’, including programme commissioners who will have responsibility ‘for

some of Channel 4’s biggest shows, and who oversee significant spending’.

The motive behind giving Channel 4 a headquarters in Leeds is to increase the amount the channel spends on programmes outside of London.

Channel 4 aims to increase the total expenditure outside of London by £250 million over the next five years, meaning that half of its programme budget will be spent outside of London by 2023.

Chief executive of Leeds City Council, Tom Riordon, said that the announcement of the move was “the best news”, thanking everyone involved.

Leeds has had a strong association with television over the years. It was the home of ‘Countdown’ for 27 years until 2009, Dewsbury-based ‘Educating

Yorkshire’ and ITV’s ‘Emmerdale’, which has been filmed at Leeds studios since it began back in 1972.

Screenwriter Kay Mellor also has a production company based in Leeds and said that Channel 4’s move would be a “game changer.”

She commented: “Leeds is the perfect fit in terms of location and talent and we’ll all be there with open arms to welcome them to our wonderful city.”

Initial government proposals suggested that Channel 4’s entire staff should be moved out of the capital, but it was successfully opposed, with the smaller relocation being decided instead.

Nevertheless, the city will most certainly be welcoming Channel 4 when the move officially takes place in 2019.



Image: BBC

No More Plastic, it’s Fantastic!

Zahra Iqbal
News Editor

Story continued from front page.

Professor Dame Jane Francis, prominent polar scientist and the University’s Chancellor, is also Director of the British Antarctic Survey. She said: “The shift in public opinion about use of plastics has been phenomenal, but organisations of all shapes and sizes need to champion change.

“I think this commitment will inspire lots of people to think about how the University – as an institution that leads the way on sustainability – can make a difference.

“As a leading research university, we also have an important role in developing expertise.

“From working on alternatives to plastics and helping improve waste management, we’ll be supporting the difficult challenges ahead to ensure plastics don’t end up in the natural environment.”

Already, the University’s catering service ‘Great Food at Leeds’ has saved more than 100,000 cups

by selling branded KeepCups on campus that come with a free hot drink and 20p off every purchase after that. Furthermore, stage@leeds have committed to replacing all of their cups and glasses with vegware or paper.

However, some catering challenges will be harder than others. It will be interesting to see how the

Union will sell drinks at Fruity, as glass poses a serious health and safety issue and current drinks containers are mostly discarded on the floor and trampled throughout the night.

Likewise, externally operated coffee chain Caffè Nero, situated in Laidlaw Library, may face difficulties complying with new regulations.



Image: University of Leeds

“Three or Four Universities” on the Brink of Bankruptcy

Ian White
Newspaper Associate Editor

Student debt has been in the headlines recently. But it turns out that students who owe tens of thousands of pounds once they graduate aren't the only ones who are struggling.

With reports that three British universities are on the brink of bankruptcy, how are institutions which are allowed to charge some of the highest fees in the world getting into such serious financial difficulties?

Experts blame a falling number of 18 year olds and declining numbers of international students applying to British universities. Universities have expanded as student numbers have risen, expansion funded by debt borrowed on the assumption that student numbers would continue to rise. However, now that applications have begun to stagnate, there are too many university places and not enough applicants.

In this climate of increased competition to attract students, some universities are inevitably losing out. Nick Hillman, direction of the Higher Education Policy Exchange think-tank has warned that some universities who have seen a fall in applications are “resorting to taking bridging loans to tide them over until their student fees come in. They are borrowing just to survive.”

If student numbers don't begin to pick up again, there is a very real prospect that some universities

might go bust.

Matt Robb, an education specialist for management consultancy EY Parthenon, claims that “there are about three or four universities where it is possible [they could go bankrupt].

“They are universities that are in places that are not attractive for students to study, or they are smaller universities that are close to more popular institutions. Some of them may never have been financially viable in the first place. If there is no compelling public interest, let them go bust.”

Robb is among those who argue that, if the higher education sector is going to operate as a marketplace in which competition drives up standards, we have to accept that institutions that can't compete will go

“Some of them [universities] may never have been financially viable in the first place”

out of business. Perhaps universities that don't offer a good enough standard of teaching don't deserve to stay open.

However, letting universities fail would have serious consequences. Students whose university went bankrupt halfway through their course would be left in limbo, having spent years and paid thousands

of pounds studying for a degree they might never receive. A university closing down would have a devastating impact on the local area, especially in a smaller town where the university might be the main employer. Lenders who previously saw universities as safe investments could back away, undermining funding for all of higher education.

It would be an extremely brave Education Minister to stand by and let all this happen. Surely a last minute bailout would be arranged, even if not allowing universities to fail goes directly against the government policy of treating universities like independent businesses.

The past couple of decades have been boom years for universities. Applications (from the UK and abroad) have soared, as have tuition fees. But as money has poured into higher education, competition has intensified, with new universities established and existing institutions expanded. This has maximised their income, but debt fuelled expansion has also left them vulnerable to any future slump in demand.

Now it appears that the good times may be coming to an end, universities could be heading from boom to bust, with consequences for the government, employees and students. Adding into the mix the impact of Brexit on international student numbers, and ongoing disputes between management and academic unions – Britain's universities face an uncertain future.

Brazilian Forces Invade Universities in Suppression of Free Speech

Tali Fraser

Brazilian media have reported that Brazilian police have staged raids authorised by the electoral authorities, sometimes without warrants, in universities across the country. In these raids, professors were questioned and materials belonging to professors and students were confiscated.

Over 20 universities in Brazil were subjected to invasions by military police on the basis of ideology and restriction of free expression, primarily in relation to anti-fascist history. Recently elected President Bolsonaro has said “I'm in favour of a dictatorship” and called for “a Brazil that is similar to the one we had 40, 50 years ago,” a time of Brazilian dictatorship and military rule.

These raids on universities are part of Brazil's supposed effort to crush illegal electoral advertising during the most recent presidential elections in which the far-right candidate, Jair Bolsonaro, the ‘Trump of the Tropics’, won. Brazilian election laws ban electoral publicity in public spaces. However, much of the material that was confiscated had no mention of candidates or parties. For example, flags branded “UFF School of Law- Anti-Fascist” and flyers reading “Manifest in Defence of Democracy and Public Universities” were seized.

These raids could easily be seen as the result of the

past five years in Brazil's turbulent political history. Major corruption investigations and polarising presidential elections – following the impeachment of a sitting president – have tarnished Brazil's message of a strong democratic culture.

These worrying encroachments on free speech are indicative of the divide in Brazilian politics between President Bolsonaro's supporters – the so-called Bolsominions who name him ‘The Myth’ and are galvanised by his rhetoric of declaring refugees “the scum of the earth” – and Bolsonaro's attackers, who name him ‘Bolso-donkey’ because of his rude and aggressive attitude towards women and minorities.

However, the Supreme Court has recently voted unanimously to suspend the electoral court decision that has led to the invasions on university campuses.



Image: The Times

Supreme Court Justice, Cármen Lúcia Antunes Rocha, declared while passing her vote that “the only legitimate force to invade universities is free and plural ideas. Any other force that enters is tyranny, and tyranny is the exact opposite of democracy.”

A group of 107 international academics have reacted to these attacks in a letter sent to *The Guardian*, calling on “co-workers, colleagues and students to decry this attack on Brazil's universities in the name of Bolsonaro's wider militaristic, anti-progressive agenda.” They claim that they “will not stand by as this reactionary populist attacks the pillars of Brazil's democracy and education system.”

However, the Brazilian ambassador to the UK, Fred Arruda, has responded in his own letter to *The Guardian*, stating that Bolsonaro has provided a strong and unwavering commitment to the “defence of the rule of law.”

Nevertheless, this suppression echoes the style of Brazil's military regime between 1964 to 1985. These troubling, warrantless police raids are especially dangerous considering the speech being restricted isn't actually illegal. These raids began even before Bolsonaro was elected and have often been initiated by his supporters. Now that he has become president, we can expect him to further suppress the speech of his opponents, who he has dubbed the “red communists”.

Minister Launches ‘Go Compare’ Style App to Aid Disadvantaged Students

Yasmin Filali

The government has announced plans for a new app – not too dissimilar to ‘Go Compare’ – that compares the outcomes of university graduates. It is intended to help students from ‘poorer’ backgrounds to better understand which universities are best for them. However, some have criticised the app as a small gesture far outweighed by increases in tuition fees and the removal of maintenance grants.

The scheme is the brainchild of Universities Minister Sam Gyimah. The proposed app is designed to help those without an ‘inbuilt advantage’, who are less able to access elite establishments, decide what and where to study.

Gyimah explained that he was “very aware that the school and social background can give you a huge advantage in making choices about higher education.” This, he argues, is why he has launched a £125,000 competition for companies to develop digital tools to make student outcome data accessible for all. Unveiling the top five prototypes at Imperial College London, he added that lots of university students he has encountered are not aware of the ‘Russell Group’ and therefore don’t factor it into their selection process.

However, Gyimah’s assertion that the app will help to ‘level the playing field’ for prospective university

students from disadvantaged backgrounds has been under scrutiny. The scheme’s critics have argued that the app will only scratch the surface of the ingrained inequality in higher education. Inequality reinforced by recent government policies such as the removal of maintenance grants.

Shakira Martin, President of National Union of Students (NUS), said that whilst “it is encouraging” that the Universities Minister is focussing on disadvantaged students, it is yet again a partial initiative that will have “little positive impact on prospective students.” She believes that the issues lie within the “ingrained processes” of elite institutions and that these perspectives need to be shifted and that an app is “unlikely to do this.”

Whilst it is true that universities have made progress in widening access to disadvantage students, there is still a long way to go; most of the highly selective universities remain a privilege for the economic elite with limited access and participation from less advantaged sections of society.

Furthermore, students from lower income households are more worried about post-student debt. With tuition fees at such astronomical levels, there are lots of students who feel that they are being given insufficient advice on how to manage their money during their studies and subsequently find themselves struggling with basic living costs.

Government cuts have often hit the poorest and most marginalised communities the most. In order to allow access and success for all, the government must present a total overhaul to the funding system. Until then, initiatives like this one are likely to fall short in the eyes of the public; particularly amongst those currently in higher education who can see the depths of a problem that no app can fix.



Image: Independent

Leaked Letter Reveals NUS’ Serious Financial Difficulties

Megan Cummings
News Editor

A leaked letter has revealed that the NUS (National Union of Students) is set to post a financial deficit of £3 million this year.

The letter, sent to all affiliated Students’ Unions by NUS President Shakira Martin and Acting Chief Executive Peter Robertson, has revealed full the extent of the NUS Group’s financial difficulties.

Martin and Robertson revealed that the NUS Group was predicted to be in a financial deficit of £3 million this year, an amount which their financial reserves weren’t sufficient enough to cover. The pair told members: “We are taking urgent action to stabilise our position.

“We have taken immediate advice on the options available to us to ensure we remain solvent. It looks likely this will include a combination of borrowing against the building we own, making cuts to staff, and turning off some of the activity we deliver.”

The NUS is an organisation made up of over 600 UK student unions, including Leeds University Union. Through these unions, it represents over 7 million students in UK higher and further education.

Martin and Robertson detailed the NUS Group’s three main priorities going forward: getting to a place of safety and financial viability, reforming the

NUS’ corporate structures to drastically simplify and modernise it, and having a strategy to rebuild the group, following its admission of financial insecurity.

In a statement following the damaging revelations, the NUS confirmed its goal of delivering fundamental corporate, democratic and financial reform by summer 2019.

Explaining the circumstances which led to the NUS’ financial difficulties, the letter said the following: “Alongside structural problems we are facing competitors in student discounts, trading support and policy and strategic support. We have faced challenges to all three of these income streams but rarely to all three at the same time. It’s important that we respond to this competition collectively and collaboratively as a movement, if we are to continue to protect the interests of students and students’ unions.”

The group urged members to help tackle these issues: “the causes of our problems are bigger than we can tackle alone. We need students’ unions to engage in reshaping our governance to address the root causes of our issues.”

The letter spoke of the NUS Group’s aims to help students influence education, the places they live, and society in general, by acting as a voice for them.

Speaking on behalf of the NUS Group, the letter said: “The reason we get up every single day is the profound belief that students’ unions are an innate

good.

“Where inequality in education exists we have campaigned against it, where barriers stop students getting in and getting on we have pulled them down, and when students have felt like dropping out our movement has picked them up.”

Chris Morris, LUU’s Union Affairs Officer, gave the following statement:

“Leeds students should be assured that the financial state of NUS has no bearing on LUU’s current activities or performance. We understand that it may be worrying to hear the news, however LUU are actively working with NUS to help improve their situation through membership of their Turnaround Board which is looking at solutions.

“As a Union, we are not concerned that the current situation gives any greater risk to LUU, but we will continue to follow progress as it develops.

“By working with students’ unions and the wider NUS community, we hope to see an improvement in the situation to ensure NUS can continue working to improve the lives of students and young people.”

This February 10th will mark 97 years since the National Union of Students was formed. With their 100th anniversary on the horizon, the NUS believes their historical mission is more important than ever, and has vowed to push forward with urgency, bravery and compassion.



Homelessness – a Bigger Problem in Europe than Ever?



The Gryphon discusses the rising issue of homelessness across Europe and what measures could be taken to help resolve it.

Anna Ehlebracht

On the streets of all the big cities and towns up and down the country, many people are sleeping rough on the streets. Even though many of them are discreet, they are out there. However, for many passers-by, they are quickly out of sight and out of mind. In other cases, people do not know how to handle the situation, or are worried about how the person could react. Should you speak to them and ask whether they are alright? Buy them food, a hot drink, or give them money?

The sad reality concerning the prevalency of homelessness in some of the richest and most developed countries in the world, such as the UK, Ireland, Germany and the US, is very disappointing.

To clarify, homelessness does not necessarily mean sleeping rough. It may also include insecure or poor-quality housing and temporary living, such as staying with friends, in a hostel or a night shelter. This type of homelessness is also a massive problem, affecting many people in the UK, and even though they are less visible to the public, their situation must not be ignored.

The Combined Homelessness and Information Network (CHAIN) recently published alarming figures: between July and September this year, a record number of 3103 people were found sleeping rough in London. This is the highest number ever recorded over a three-month period.

The Minister for Housing and Homelessness, Heather Wheeler, said: “We have set out bold plans backed by £100m to halve rough sleeping by 2022 and end it by 2027, as part of a £1.2bn investment in tackling all forms of homelessness.”

However, St Mungo’s Senior Policy and Public Affairs Officer, Rory Weal, criticises the budget as having missed an opportunity. Although he also stresses that there are some good points, like the new mental health crisis service and the raised money

for the NHS, he complains about not having been introduced to specific measures on how the 2027 aim of ending homelessness should be realised.

According to figures from the *Guardian* in April, the number of homeless people dying on streets or in temporary accommodation has more than doubled over the last five years in the UK, with 230 deaths between 2013 and 2017. On top of these shocking statistics, they stress that this number is highly likely to be an underestimation as there are no overall national statistics.

The European Union also states that the number of people who are homeless has risen in most European countries. The EU’s Social Investment Package (SIP), is supposed to help homeless people “with reintegration into society and work.” In the package, the EU provides guidance on confronting homelessness but, in the end, it lies with the member countries to get homelessness under control, with some help from different EU funds such as the European Social Fund (ESF).

The European Federation of National Organisations Working with the Homeless (FEANTSA), which is supported by the European Commission, is the only major European network dealing exclusively with homelessness. The organisation published a study in March, which reveals some alarming statistics. Germany holds the sad top-spot with a shocking figure of 860,000 people who were thought to be homeless in 2016 – according to the broader definition of homelessness – which marks an estimated increase of 150% between 2014 and 2016. This “can be explained by the inclusion of refugees for the first time in the estimates”, they state. Nevertheless, the numbers excluding refugees still indicate an increase of 25% in these years from 335,000 to 420,000.

In England, there was an even higher increase as the figure rose by 169% since 2010, with 4,751 homeless people sleeping rough on just one night in 2017. According to the charity Crisis, there are almost

160,000 households dealing with homelessness in Great Britain. Clearly, the findings are alarming.

The FEANTSA report also reveals that homeless people in Europe have 30 years shorter life expectancy than the rest of the population, if they have spent about ten years of their life being homeless. In Great Britain, the average age of death for a homeless person was 47.

Finland and Norway are the only two European countries, according to the study, that have seen a decrease in the number of homeless people living on the streets. In Finland, there was a 10% reduction in the number of homeless people in 2016 compared to 2013, and in Norway there was a decline of about 36% between 2012 and 2016.

In these countries, homelessness was not handled as an inevitability, but as a violation of human rights. Decentralised measures could solve, or at least reduce, the problem. The Housing First approach was introduced in 2007 in Finland as permanent housing is seen as the first step in order to get life back on the right track. According to Housing First, the initiative is why there are almost no rough sleepers in Finland anymore.

Homelessness is clearly not inevitable or a necessity if the right action is taken.

The charity Crisis has set up a plan to bring an end to homelessness. This makes the provision of emergency accommodation crucial, but only as a short-term solution. A housing-led approach is similar to the Finnish model as it follows the principle that everyone should be provided with accommodation. Overall, it should aim to place people into mainstream housing. The charity also have demanded more government action and the building of affordable houses, which will help to protect renters in a climate where owning property is becoming unattainable.

A plan is just a little flicker of light at the end of the tunnel. Action must be taken, and everyone can raise awareness concerning homelessness.

How Global Waves of Populist Discontent are Allowing a Far-Right Ascension to Power

As Jair Bolsonaro's victory in Brazil strengthens the increasingly powerful global-right, *The Gryphon* explores the conditions to which give rise to populism and other extremist groups.

Georgina Kinsella

On the 28th October 2018, Jair Bolsonaro of the Social Liberal Party was elected as Brazil's 38th President, securing 55.1% of the vote. The world's fourth largest democracy elected a candidate known for his ultra-nationalist and populist outlook, and vocal opposition of same-sex marriage, abortion, affirmative action and secularism. With one of the most polarising and violent political campaigns in Brazil's history, the election of the retired military officer signifies a seismic shift to the right, as well as a break from nearly two-decades of electing leftist presidents.

Bolsonaro's ideology, however, goes beyond that of the average right-wing politician. The deeply polarising figure has referred to refugees as 'the scum of the earth', stated that he would be 'incapable' of loving a homosexual son, and told Brazilian politician Maria de Rosario that she was 'too ugly to rape'. He has praised Chilean dictator Pinochet and voiced his support for the authoritarian military dictatorship that ruled Brazil from 1964 to 1985, infamous for its human rights violations, repression of the political opposition and a CIA backed state terror campaign against left-wing dissidents. It is thus unsurprising that he has been described as 'the most misogynistic, hateful elected official in the democratic world.' His victory and popular support have raised one key question; why was he elected?

Within the context of a failing economy, a government plagued by corruption scandals, and an epidemic of violence that is tearing through Brazilian society, Bolsonaro successfully presented himself as a fringe candidate, a man who could harness disaffection for the previous government amongst voters and offer a legitimate alternative from a return to traditional values. President Michel Temer's reformist agenda of 2016 achieved little, with his slashing of labour rights and defunding of trade unions gaining nothing but job insecurity. The frustrated and alienated electorate appears to be ready for a more conservative set of policies

in order to combat culture wars and the violence epidemic. Thus, Bolsonaro's promises of radical economic reform and conservative social morals strike a chord with many Brazilians, particularly with Evangelicals who made up 30% of the electorate in 2013. Support for democratic norms has fallen to a historic low, and thus Bolsonaro's support for traditional institutions such as the Church, family values, and the military, has appealed to many voters.

The insecurity within Brazilian society has stirred up a dominant popular sentiment amongst the electorate; anger at the political class. Bolsonaro has been able to ride this nascent wave of popular discontent and present himself as the only viable alternative for government. Nathan Gardels for the *Washington Post* notes: "when an unresponsive elite forsakes average citizens in a system legitimated by popular sovereignty, demagogues who fashion themselves as tribunes of the people ride the rage to power." This has been a general trend over the past two years, with authoritarian leaders looking to the ascendancy of Donald Trump in the US for inspiration, with his right-wing rhetoric being emulated across the globe. Just last Friday, the Nigerian army cited Trump's suggestion that US military personnel could fire on antagonistic migrants, in defence of its own fatal shooting of unarmed protesters. In addition, Theo Francken, Belgium's Immigration Minister has voiced his support for Trump's recent call to end birthright citizenship in the US. Matteo Salvini, the Deputy Prime Minister of Italy, and a key member of the neo-nationalist movement have adopted the phrase 'Italians First', deriving from Trump's renowned slogan 'America First'.

When considering Latin American politics, it is clear that Bolsonaro's ascension to power is indicative of a turn to the right, following a demise of left-wing politicians. The beginning of the decade saw left of centre leaders attaining power, with Cristina Kirchner serving as President of Argentina, and President Lula of the Workers Party being elected as one of the most popular

politicians in Brazil's history. Fast forward to present day, and Kirchner is facing a corruption trial, whilst Lula is serving twelve years in prison due to corruption charges. The political vacuum that this has created has allowed Bolsonaro to assert control. This transition for Brazil is very similar to Trump's rise to power in the US. Like Bolsonaro, Trump presented himself as the outsider, using the image of America as a country in decline to his advantage by presenting himself as the only person that could 'make America great again'. Bolsonaro's use of social media during his campaign echoes that of Trump's; whilst Trump takes to Twitter to express his views, Bolsonaro prefers broadcasting from his home through Facebook Live, the medium that he used for his acceptance speech. Bolsonaro has also pushed against environmental regulations and advocated for the loosening of gun laws. When considering these similarities, it is no wonder that he has been dubbed the 'Brazilian Donald Trump'. Like Trump, his controversial rhetoric and misogynistic hate speech are not phasing voters. In fact, his radicalism is actually appealing to them.

Political scandal, corruption and subsequent disaffection amongst voters have opened the field for a more ideological and militant type of politics, one that Bolsonaro's policies encompass. History has shown us that the breakdown of social order can lead to extremism - when those that are in power cannot deliver democratic values to the electorate, frustration breeds and voters are divided. In Brazil's case, those who feel excluded by identity politics, and alienated by the promises of corrupt democratic leaders, are willing to overlook the misogynistic and hateful comments and opinions espoused by Bolsonaro, in favour of the security and order that he appears to provide. He promotes a polarizing populist ideology that is the symptom of popular discontent, rather than the cause.

The ascension of such a controversial figure through democratic elections has disconcerted many, yet one thing is for certain; a new right-wing axis is emerging in global politics.



Image: Debating Europe

Europe's Failure to Prevent the Rise of Radical Populism

The Gryphon explores the repercussions of the rising Far Right in Europe.

Scott Alexander

In February 2014, in a room somewhere within the peach-coloured brick walls of Stockholm's Rosenbad, a handful of smartly dressed men and women sat down for a meeting. Swedish government functionaries sat opposite key European policymakers, whilst academics from the London-based think tank, the *Institute for Strategic Dialogue*, were dotted around the room, mumbling to each other in hushed tones. The meeting was the culmination of years of work on the rise of populist extremism in Europe. Outside, the waters were running relatively calmly – Obama's reassuring baritone and beaming grin accompanied any transatlantic news, Germany's alarming new far-right party 'Alternative for Germany' had suffered a humiliating electoral defeat, and Ed Miliband was making awkward banter with David Cameron in parliament.

And yet, in that busy room overlooking Stockholm's Lake Mälaren, the atmosphere was cold and gloomy. All the people inside had agreed: right-wing extremism was on the rise in Europe. They had reason to be fearful; after all, the presented research had been commissioned in the wake of a deadly attack in Norway by the far-right terrorist, Anders Breivik, which killed almost 80 people. Crucially, these papers contained not just the details on Europe's alarming political fringe, but recommendations on how to curtail it. Despite the gloom lurking on the horizon, they believed they had a plan-of-action which might smother this nascent movement. The report outlined harsher laws on hateful rhetoric, 'exit programmes' for those involved in far-right movements, smarter policing during far-right marches and encouraged governments to talk in a calmer manner about far-right touchstones like immigration.

Fast forward to today and the UK, goaded on by xenophobic rhetoric, has elected to leave the EU even as a financially devastating 'no-deal' dangles menacingly above. Populist parties, often founded with explicit fascist connections such as the Sweden Democrats, Austrian Freedom Party and the French

National Rally, smash all expectations in a dizzying torrent of alarming election upsets. Further east, authoritarian populists proudly flaunt EU rules and turn their back on a migrant crisis which worsens by the day. The once still waters of European politics have become a turbulent deluge as the social democratic parties, which once defined this peaceful European era, are losing ground across the continent. What went so wrong? Why were these recommendations so useless? And, most importantly, what should we be doing about the rise of European political extremism?

The first and most obvious problem with the outlined approach is a fundamental misdiagnosis of the threat posed by far-right movements. Ideas like 'exit programmes' or cracking down on violent hate crime are clearly intended to target the truly radical extremists like Anders Breivik. While dangerous, this nucleus of democracy-disavowing radical populists is somewhat a relic of the past. Instead, the past decade has seen the growth of 'respectable' populists who openly embrace the democratic process. These charismatic and popular individuals have straightened their image and redefined their parties as electorally successful movements with mass-appeal and the ability to capture the attention of voters who feel ignored or let down by the status quo.

In France, the catastrophic collapse of the Socialist Party saw voters defect not only to Jean-Luc Melenchon's 'Left Party' but also to the Front National, a trend that has been reflected across Europe. The European far-right is no longer defined by cracking skulls and fearsome marches, but by a concerted effort to win over the voters from centrist parties. The legal tools one would use to thwart the former are powerless against the latter.

Additionally, by embracing the democratic process, the far-right can frame these 'anti-democratic' legal challenges as a danger to the political process. While hate-speech laws are cheered on by the general public against shadowy extremists, they become insidious and elitist when wielded against seemingly democratic groups. Every police department which focuses more on hate speech than on violent crime,

every politician 'censored' for their inflammatory rhetoric, every 'joke' taken 'too seriously' by the 'liberal establishment' is trumpeted up by the far-right as a conspiracy against free speech. With this, the centrists lose their moral high ground in the eyes of the public, abandoning their apparent commitment to democracy in order to preserve some elitist status quo. All the while, demagogues with openly fascist roots can present themselves as the 'free-speech loving defenders of the downtrodden'.

This notion of 'the elite' is an incredibly powerful one. Legal challenges, police campaigns, politicians skirting around difficult topics – these are all avenues open only to the 'establishment'. Every time they are brought to bear against radical populists, even more voters become fed-up of this shadowy group of centrists telling them what to think. Defining themselves as the vanguard against a perceived elite has always been a key populist strategy and until the centre can rise above this murky reputation, populist parties will continue to succeed. With the centrist remainers in the UK increasingly relying on the declarations of huge companies about revenue loss, it shouldn't be hard to see how fears of this unknown elite have played heavily into brexiteer hands.

Otto Von Bismarck once said 'Politics is the art of the possible.' It isn't a question of right or wrong, of selecting the perfect outcome every time and marching our way to a happy little utopia – it's a game of compromise. Merely dismissing voters' fears and issues as 'wrong' or 'stupid' does nothing to further the opposing case and merely pushes them into the arms of those who tell them they're right to worry. Until we on the left can sit down and engage with these voters, to hear their concerns and treat them like adults, their feelings of isolation will only continue to push them to the extremes of European politics. Maybe if we stop looking for solutions in hushed closed-door meetings between suited functionaries in Stockholm, and instead in the hearts and minds of those multitudes swayed by populist rhetoric, we won't have to look back again in four years and ask once again "What went so wrong?"

Should this Headline Contain a Trigger Warning?

Robbie Cairns
Editor-in-Chief

If you've recently found yourself sat in a lecture theatre talking about distressing or upsetting topics, then the chances are that you came across a 'Content Note' beforehand. Content Notes work in a similar fashion to 'Trigger Warnings', in that tutors hand out a list of the topics which will come up in a certain seminar, workshop or lecture so that students can be aware of any distressing content which they might face. But, while this policy of 'better safe than sorry' may sound like a universally good idea, Content Notes have been met by strong criticism across the academic field.

To try and figure out just why Content Notes cause such a rift between academics, LUU held an in-depth discussion in Room 6 of the Union on 31st October. Before any of the five speakers took the floor, the discussion opened with an informal Q&A session spread out across the many tables. With those in attendance chatting away with the same tenacity as they made their way through the ample selection of coffee and cakes, you could tell from the start that Content Notes were a topic fresh on people's lips.

The first speaker was Dr Michelle Bentley, a Reader in International Relations and Director of the Centre for International Public Policy at Royal Holloway, University of London. Having previously taught modules on terrorism and weapons of mass destruction, it's fair to say that Bentley is well acquainted with triggering topics. Bentley began

“Students can feel free to choose any modules or courses without fear of it affecting our mental health”

by eloquently explaining that trigger warnings are like marmite – not because they'll ruin your morning toast, but because the mere mention of them splits opinion so severely. Challenging herself to understand why giving students trigger warnings was, in and of itself, such a triggering issue, Bentley conducted a study amongst her students. This study simply asked for qualitative and quantitative responses to whether students felt more comfortable discussing uncomfortable topics after receiving a trigger warning.

Unsurprisingly, Bentley found that students were similarly split when it came to the issue of Content

Notes. While some students admitted that Content Notes made them feel more comfortable, some students said that it led to them being more likely to skip their lectures. Similarly, while concerns were raised that Content Notes would lead to censorship, others thought that these warnings would result in tutors being less likely to self-censure themselves during the discussion of sensitive topics. The majority of concerns seemed to revolve around the fear that trigger warnings infantilise student audiences, an argument supported by the fact that third year students were more likely to react negatively to them than their second year counterparts. Bentley therefore concluded that a pragmatic approach needs to be taken in the implementation of Content Notes, otherwise we're going to find ourselves firmly in marmite territory for the foreseeable future.

Responding to Bentley, Matt Port, Welfare Officer at LUU, tapped into the most vocal concerns surrounding Content Notes emitting from the student bubble and the Union. Matt recognised that LUU is often perceived as an institution which deliberately avoids dialogue in order to prevent causing distress, but he reiterated that this was a consequence of LUU's desire to ensure that concerns over wellbeing are ingrained into every decision they make, rather than actively shying away from debate. Ultimately, the call for the implementation of Content Notes was put forward at forum; it is a student concern and, at the end of the day, it's about making sure all students at Leeds can “feel free to choose any modules or courses at Leeds without fear of it affecting our mental health.”

As an issue mostly confined to the lecture hall, it's important to consider how Content Notes operate online, as well. This issue was given more clarity by Dr Polly Wilding and Dr Cathy Coombs, of the University's History department. Over the past year, the pair have been teaching an entirely online module titled 'Power & Conflict'. Because the module's name doesn't necessarily indicate any triggering content, and because the digital content needs to be extremely detailed so that students can learn adequately from home, the problem Wilding and Coombs encountered was that triggering content could be unexpected and difficult for students to simply avoid during their research. The online nature of the module also meant that staff couldn't realistically respond to how students were engaging with the uncomfortable content unless students actively met with the module organisers to inform them of any problems. The pair finished with the observation that we need to distinguish between what is upsetting and what is

traumatic when discussing trigger warnings; to be upset might in fact “encourage people to actually go out and do something about it.”

The next speaker, Dr Maria do Mar Pereira, Associate Professor at the Department of Sociology at the University of Warwick, opened up a fascinating and previously unmentioned side to the dialogue. Reflecting on the lecture theatre as a place of work rather than just a space of learning, do Mar Pereira argued that we need to consider the environments in which we discuss distressing issues just as much as we need to consider the content itself. To elucidate this point, she gathered two glasses of water on the desk; one of the glasses was almost full, the other glass contained barely any water. Pouring an additional amount of water into each glass, we saw that the same amount of water will have vastly different consequences on a student depending on how much stress they are already experiencing. The metaphor was crystal clear, and hers was perhaps the most pertinent question people took away from the discussion: “what can we do to get rid of the water in the glass?”

“What can we do to get rid of the water in the glass?”

Tasked with summing up the preceding arguments, Dr Heather Logue reflected on her experience of using trigger warnings throughout her teaching. Logue refuses to believe that Content Notes are a form of infantilisation; in her eyes, she directly treats her students as adults by informing them of potentially distressing content and letting them decide whether they want to be a part of that discussion.

However, Logue did have a final worry: even if tutors are fully clued up on sensitive topics, are they accountable if their students fail to exhibit the same level of sensitivity? This worry reflected the mood of the room as the event came to close; there was a real sense that the informative and critical discussions had left just as many questions as answers, the very least of which was whether, by incorporating Content Notes into their teaching, lecturers actually fail to prepare students for a world in which trigger warnings are often at the bottom of people's priorities. Either way, it seems that many more difficult discussions are going to have to be had before any solution presents itself.



LUU's Most A-Compelling Singing Group



Sitting down with the co-Presidents of LUU A Capella Society, George Hulkes and Patrick Ashby, Susy Goldstone discusses the ins-and-outs of singing without music.

Susy Goldstone

and still really professional.

So, how is LUU A Capella Society structured?

George: This year we've had a really big change. Last year we had a group called the Cosmopolitones and a group called the Songsmiths and they were two different competition groups, one was all female and one was mixed. This year, we are only having the Songsmiths as our competition group, so there's 16 of us in total, and we have created a brand new group. They are called the Gryphonics and are an auditioned non-competition inclusive society group and there's about 35 of them. They rehearse from 7-9pm on a Tuesday night just to learn some songs together because we wanted to make sure that there was an environment where more people could sing for fun.

Patrick: We always have about 150 people auditioning every year and in the past we've only taken maybe about eight people across two groups – some years more – and there are so many people who sing so well but we haven't been able to offer them a spot. By reshuffling the groups this year, we've got space for 30 more people which is really nice. The competition group rehearse twice a week so it's really intense and towards competition time there's a lot of work to do. We can offer people who can't come to rehearse twice a week the opportunity to still sing A Capella and still be part of the society.

Was it a good thing having the restructure? Has it been successful?

George: Yeah we were definitely worried because the society has never been structured that way before; it was a huge change for all of us and we were unsure, at first, how best to run the rehearsals, what people would want or whether people would even want to do to another group. Luckily it has gone down really, really well. It was just finding our feet in the first couple of weeks but our Musical Director Lydia has done really well in making everything really positive and happy

Tell me a bit about the Northern Showcase you guys are doing.

Patrick: It's something we've thought about for a while. There is a huge scene for A Capella in the south and they have a Best of the South West competition. They get to go on boat parties and they all seem to know each other really well, but in the North we don't know any of the other groups. We see them for competitions but that's very stressful, so we thought it would be really nice to invite them up to Leeds, socialise with them, then have the chance to perform for each other which is a rewarding way to practice being on-stage away from the competition scene. It's very informal for this year at least because we just wanted to see if people will come, if we can get a good enough audience, maybe in the future we'll make it more competitive.

George: It's at the School of Music in Clothworkers Centenary Concert Hall on the 18th November and tickets go on sale this week. A lot of university A Capella societies don't really know what it is, so I think a lot of people are coming along and are interested to support it. Even the people that aren't coming to perform. Everyone's really enthusiastic about it.

Patrick: We'd like to do it every year if it goes well. It would be nice to keep it in Leeds and maybe if it's successful another year we could consider moving it to another city and they could host it.

So what are A Capella competitions like?

Patrick: Our first competition will be next semester and it's the competition from Pitch Perfect – the International Championship of Collegiate A Capella. If you get to the final, you get to go to New York and there's always one British group who gets to go. It's never been us in the final but this could be our year!

Last year we got further than ever and got to go to London so hopefully we'll get to go all the way to New York this year.

What kind of things do you do as a society – I know you guys have recently been on a weekend away?

Patrick: It's hard to explain without it sounding a bit cult-ish but we go to a large bunk barn which is a really cute house in the Yorkshire Dales every year. We go on walks, do a lot of singing and it's really lovely, we all cook for each other and play loads of games, it's really good fun. We do a lot of really good socials thanks to our Social Sec, Rebecca. We do a lot of karaoke, we always have a massive Otley Run at the end of the year which is nice and everyone in the society dresses up which is always good fun.

George: Every year we also have a Christmas Showcase and a Summer Showcase. We do lots of gigs around the University and across Leeds and we are available to hire. It's a nice mix of singing together, being professional, we do choreography on occasion – that gets quite exciting, especially when most of us cannot dance very well!

When and where is your Christmas Showcase?

George: Our Christmas showcase is on the 11th December at Leftbank Church, just past Hyde Park. There will be performances from the Songsmiths and the Gryphonics and also some small A Capella performances, and that's always really lovely. We also do a raffle, there are lanterns everywhere, it's just Christmas magic!

"We see [other Northern A Capella groups] for competitions but that's very stressful – so we thought it would be really nice to invite them up to Leeds, socialise with them, then have the chance to perform for each other"

What more can we expect to see from LUU A Capella across the rest of the year?

George: We're doing mid-year auditions this year, which we've never been able to do before because the competition groups are fixed for the whole year and we need to be ready for competition time in January and February. There has never been a chance to do the Refreshers thing, so this year we're going to organise new auditions for the Gryphonics in January so we can welcome some more people who may have missed us during Freshers and can fill the spots of those who will leave after Christmas.

Patrick: Every year we get so many messages from people saying that they didn't see us at the Freshers' fair and didn't audition and would like to join and we can't take them. But now this is the first time we've been able to do auditions during Refreshers.

To find out more about what's on the agenda check out The Songsmith's Facebook page or follow them on Instagram @thesongsmiths.

In the Middle



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The Music Modernization Act: Music as Politics, Politics as Music

Kanye West made front page news last month with his crazed rant during a meeting with President Donald Trump, going on a tirade about alternate universes and “iPlanes”. What you might have missed was that earlier the same day the President passed a piece of legislation that had been whispered about in the halls of the music industry for decades: the Music Modernization Act.

The Music Modernization Act (MMA) replaces the existing licensing legislation in the US, some of which is as much as 100 years old, and combines three previously submitted bills into one big overhaul of the way songwriters, artists and labels are paid their dues.

The first of these is the headliner, the Music Modernization Act, which establishes a centralised database created and maintained by the major music publishers. The aim of this is to eliminate the confusion previously faced when songwriting credits were not standardised and were stored across several different databases.

The second bill is affectionately known as the Classics Act; “Classics” is an acronym too lengthy for the columns of a student newspaper. The purpose of this act is to bring pre-1972 recordings under federal copyright law, where previously they had to be protected on a state-by-state basis.

The third and final bill is the Allocation for Music Producers (AMP) Act, which makes

specific provision for any producers, engineers or sound recordists that are involved in the creation of a recording. This is a particularly important part of the Act for a cohort of the industry who are too often overlooked.

Together, these three acts look to modernise the severely outdated licensing practices previously carried out in the US, minimising the number of legal battles that have plagued the industry since the advent of streaming platforms.

In times of political turmoil, apparently the only thing everyone can agree on is music

The passing of this Act is significant primarily because it represents the first major instance in which artists, publishers and streaming platforms have all agreed on a piece of legislation affecting their activities. It is also one of the rare occasions on which a bill has been passed unanimously both in the House of Representatives and in the Senate. In times of political turmoil, apparently the only thing everyone can agree on is music; though the idea of a room full of middle-aged politicians actually doing something good for the music industry is a concept I’m still trying to wrap my head around.

It also vindicates music licensing in the modern, digital age. The concept was

born in a time when to license a piece of music meant having the right to physically reproduce that music on a vinyl record. This line of thinking, of course, carried through logically when cassettes and CDs were the norm, but it does not apply quite so appropriately to streaming.

The clearest way in which streaming platforms like Spotify and Apple Music will be affected is that they will more than likely end up paying out more fees to host music on their services. Previously, the onus was on labels and publishers to ensure that the songwriting data was complete; when it wasn’t, stakeholders were not paid properly. Now that this kind of information is being centralised and standardised, the responsibility sits squarely on the streaming platforms to pay up.

On the flip side, streaming providers are all but guaranteed to receive fewer legal threats. That is, provided they adhere to the guidelines set out in the Music Modernization Act, they are granted greater protection by federal law from being sued. Assuming Spotify and others do indeed follow new regulation, there will also be fewer royalty disputes in the first place and fewer lawsuits as a result.

Spotify, in particular, has come under fire in the past for not creating a similar database of their own to make license payments clearer, leading some industry critics to suggest that Spotify’s support of the MMA was intended primarily to reassure investors after Spotify went

public on the stock market earlier this year.

Overall, the creators in the industry will benefit from the new legislation; songwriters, producers and engineers, in particular, will see greater representation for their interests in music law. As a result, they should hopefully receive larger paychecks in a more timely fashion.

Those who are losing out are the smaller independent labels, who have historically borne the brunt of the streaming rights debacle, missing out on revenue that has slipped through the net since music streaming services first emerged. The major labels might be able to get by without this cash flow, but for the indies this could represent a significant dent in their profits. And, now that the ability to challenge such cases in court has been reduced, it looks like it might stay that way.

Thankfully, it affects listeners very little - or at least for the meantime. Whilst the likes of Spotify and Apple Music could feasibly increase their user subscription costs to compensate for having to pay out more license fees, there’s currently nothing to indicate that the everyday experience of streaming that many of us enjoy so much is about to change anytime soon.

Tom Paul

In the Middle with Her's

Gabby Kenny meets with Stephen Fitzpatrick and Audun Laading - the dynamic duo Her's - as they come to the end of their UK tour. Backstage at the Brudenell Social Club, the boys discuss their stylistic inspirations, their hopes for the future and their experiences on tour.

Stephen Fitzpatrick and Audun Laading form the weird and wonderful two-piece band, Her's. Meeting at Liverpool Institute of Performing Arts, they shared every class together from the beginning of first year. The pair have described this strong foundation of friendship as brotherly, and this brotherhood ultimately led to the founding of 'Her's in 2015. I met the pair before the penultimate gig of their UK tour at Brudenell Social Club.

As I expressed intrigue towards their name, the pair recounted their agreement not to spend too much time or thought into thinking of the band's title. Her's was chosen at 5am after spending the night working on a project: "we just wanted to get to bed." The name sets the tone and aesthetic of the band, i.e. their ambiguous, romantic and melancholy nature.

The band likens their sound to an 80s TV soundtrack, noting that they would love to appear on the likes of *Twin Peaks*, *Twilight Zone*, or even *Baywatch*. A diverse and unique sound, some fans have described their music as influenced largely from styles of previous eras. The pair state they are heavily inspired by The Smiths, The Cure, Mac Demarco and are also big fans of the latest MGMT album.

With their band manager as their tour driver, the three hold an intense relationship, spending a lot of time together. It is unsurprising, given the boys' laid back and relaxed nature, that travelling in such a small group isn't a problem. They are professional and diplomatic, claiming that they have come to read each other well, and therefore know when quiet time is necessary. The most problematic discussions have been about travelling: choosing a route as well as a time to leave - it could be a lot worse!

Writing lyrics comes naturally to Her's, putting fictional characters into obscure scenarios, while also including some personal aspects. Before the release of their two albums, the pair didn't always have time to write lyrics before shows. Stephen impressively improvised on stage with "a bit of mumbling here and there". After a year or two of improv, words were eventually written using a combination of lyrics used for different shows. The song 'Blue Lips', on their new album *Invitation to Her's*, is a prime example of this.

Audun paternally describes their songs as their "little kids", reflecting that "some of them grow up and it's like the honeymoon period is over." His least favourite tracks



Image: London in Stereo

are those that are most difficult to play. Funnily enough, one of the most popular tracks, 'Speed Racer', is most challenging and is played at the end of an hour-long tiring show.

What is perhaps the most unique feature of Her's is their unofficial third member, Piers Brosnan. The slightly alternative add on started with a small picture stuck to the drum kit, and ended up progressing to a cardboard cut out that accompanies them on every show to "add extra spice and charisma on stage." The band have actually conversed with Brosnan's son, who happens to be a big fan, and will be attending their LA gig during their US tour this November.

The band is now busier than ever with the release of *Invitation to Her's*, a festival filled summer and a UK/ US tour. They are slowly learning to cope with this hectic lifestyle, which is proving tough with Auden's family and Stephen's girlfriend living in Norway. The difficult nature of the life of a musician, however, is worth it for these boys who are clearly very passionate about what they do.

The band's hopes for the future seem fairly nonchalant and un-extravagant, which is perhaps reflective of their

seemingly humble natures. They hope for a bigger tour bus and to get out of their overdrafts, so they can tour without worrying about the simple things and "let loose a bit." They are excited to release more music in the future but are unsure about succumbing to the music industry's "one album a year" expectations, fearing "it may lead to rushed work of a lesser quality."

Moving away from the topic of music, I asked a few questions to delve into the quirky personalities which make up Her's. With the boys having such a unique and interesting style, I asked about their style inspirations and where they like to shop. Audun jokes that he tries to dress as a cartoon character - shopping at the likes of Primark, vintage stores and even the M&S Womenswear section. During the interview, he admitted he was wearing a pair of "granny-style" trousers which were purchased from M&S at £1.50. Stephen confessed he hadn't been shopping since March, when he bought a load of vintage clothing from a huge market in Thailand.

These boys are perhaps one of the most humble and talented upcoming artists around, and it is likely we will see a lot more of them in the future - I personally can't wait to see what they do next.

Gabby Kenny

Gig Round-Up

Natalie Prass

Brudenell Social Club,
02/11



Country singer H.C. McEntire gets the night off to a genuinely spellbinding start, settling into a set of stripped-back guitar ballads blanketed in just the right amount of reverb. It’s an uncommonly moving support slot that sets the mood perfectly for the headline set.

From the moment they appear onstage to the moment they leave it, Natalie Prass and her band demonstrate a level of virtuosity rarely seen in pop music. Prass deftly switches from guitar to synthesizer and back again, simultaneously mixing her voice on the fly.

This, the opening night of The Future And The Past Tour, seems to encapsulate just that: the romanticism of 50s Americana intertwined with the futurism of 80s synthpop. Prass offers up sounds that are both nostalgic and contemporary, songs that feel removed from space and time.

This transcendence, though, does not prevent her from delivering a relevant message; she tells the audience that she scrapped a completed record to write a new one following Trump’s election. ‘Ship Go Down’ is a noted highlight among these new tracks that embody political pop at its finest, and sees the band confidently navigate their way through a steady 6-minute build.

Above all, it’s a night of spontaneity. Prass and the crowd share jokes with each other throughout, none of which feel remotely rehearsed. There is also a genuinely unplanned encore prompted by the gift of a Brazilian flag, inciting the band to launch into a fiesta-inspired song that the bassist learns on the spot. The crowd leave the Brudenell with smiles on their faces and an urge to keep on dancing.

Tom Paul

Elder Island

Belgrave Music Hall,
02/11

Bristol trio Elder Island proved last Friday that they have not only mastered the ability to create a unique and versatile style of indie pop, but that they are also able bring that same, feel-good energy of their recorded music into a live setting.

A crowd of all ages patiently waited, Red Stripes in hand, for the three-piece to take to the stage. As frontwoman Katy Sargent bashfully stepped towards the mic with her gang, she was met with roaring cheers. Looking rather taken-aback from the energy, she quickly greeted the masses, then wasted no time getting straight into their new single, ‘Don’t Lose’. Looking around, I could see some older fans were already trying to have a go at singing along, reflecting the excitement everyone clearly had to hear the band play.

The rest of the set maintained the same energy, with Elder Island jumping between classics such as ‘Bamboo’, whilst experimenting with some of their unreleased new tracks. Hinting towards a new album being on its way, Sargent reminded everyone these songs had not been played many times at all. As she lost herself in the colourful, synthy beats and began to croon with her passionate voice, it began feeling as if these songs were equally as classic as the fan favourites.

Inclusion of the electric cello, as well as jamming through transitions between songs; the vast dynamics of their music felt much stronger. Leaving such a good impression on the crowd after every song, the band were having to constantly thank Leeds for being “so great.” Watching them in a live context thus proved to show that, despite the fierce, powerful tone of their music, Elder Island remain a very humble band, perhaps unaware of their greatness.

They finished up the set with the grooving classic, ‘The Big Unknown’, a song which was particularly mesmerising not only from the sharp guitar licks and sensual vocals, but also from being able to witness how lost in the music the band become - eyes shut, swinging side-to-side and feeling every note between every beat. A highly demanded encore rounded up the night, with the band’s rendition of ‘Gypsy Woman’ making sure the crowd weren’t leaving until they were completely danced-out.

Alfie Whitehead

Sam Fender

Chapel,
02/11

Chapel’s backdrop of graffiti and neon signs fits the atmosphere of Sam Fender’s alt-rock perfectly. On the precipice of his debut EP, the North Shields born musician took to the sold-out venue for a show eagerly-anticipated by all.

Support band A Festival, A Parade kicked the night off with a set brimming with potential, showcasing an impressive ability to be eerie and melancholic yet simultaneously raucous and grating. A standout from the set was undoubtedly ‘The Vineyard’, taken from their recently released EP, *Stay Away from Me* – pairing thrashing, jarring guitar with plaintive vocals, this track in particular epitomises the band’s distinctive sound.

Fender soon took to the stage, soundtracked by the *Stranger Things* theme tune, in what was a particularly striking entrance. Fender is a vision of cool on stage; effortlessly charismatic, he flies through a set peppered with old and new songs. When faced with technical difficulties part way through ‘Start Again’, he is seemingly unfazed, taking the opportunity to launch into an impromptu a capella cover of Bruce Springsteen’s ‘Thunder Road’, which illuminates the raw talent Fender possesses. Such an intimate venue allowed Fender to showcase his incredible vocals through a combination of acoustic numbers on his own, as well as more energetic moments with his band behind him. His undiluted excellence was the one consistency of the set.

The political commentary in Fender’s music is especially poignant in a live setting; ‘Play God’, which he confesses to having written in his manager’s garden shed, is anthemic and angry in its instruction to “get your hands off the Middle East.” With electrifying new songs like ‘Hypersonic Missiles’ came the promise of an album potentially sometime next year. And if the taster Fender provided is anything to go by, it is set to be phenomenal, firmly planting the musician as one to keep an eye on as he moves forward.

Neive McCarthy

Bloxx
Chapel,
03/11

For a new band with a total discography of eight tracks, it is unclear what to really expect of Bloxx, as they set up their own gear at the urban Chapel venue. The London four-piece are young and eager, and they excitedly chat and muck about on stage before the set has begun. This is following a warm-up from Vistas, an Edinburgh guitar band that very much harness a Sundara Karma attitude with tracks like 'Retrospect'.

Bloxx start the set with their second-most streamed tune on Spotify, 'Curtains', a distorted, grungy opener to what unravels as an energetic performance. Lead singer, Fee, powers through some vocal mishaps in the first few songs. A lacklustre first few tracks give way to an increasingly impressive performance, and Bloxx eventually deliver what is very sound, very fresh rock.

Any issues the band began with has faded out by the latter half of the set. Any mistakes are from inexperience, never from a lack of confidence – there's not an ounce of nerves here. The stage, for the full hour, is very much theirs, and they fill it completely for the entire duration they are upon it.

What you have here is a group of mates who really love what they are doing – and every ounce of excitement oozes off the stage. It is clear for the entire set that they adore every minute, as their constant laughter and smiles are, plainly, infectious. Fee repeatedly tells the audience to sing along, though she realises she does not need to; the band seem astounded when their tracks are being sung back to them, particularly on 'Lay Down', released only a week prior.

Rounding up the night with their two oldest, and more popular singles, 'Your Boyfriend' and 'You', Bloxx go into a frenzy. Guitarist Taz is clambering over the drumkit and high kicking across the stage, concluding 'Your Boyfriend' with an impromptu guitar solo that he chooses to play with the guitar on his back, across his shoulder blades. As 'You' concludes with an instrumental and an additional chorus, Fee jumps down off the stage to join the merch stand, before the rest of them have even downed instruments. She's eager to meet fans.

Tom Poole

Her's
Brudenell Social Club,
01/11

With Halloween the night before, it seemed like most of Hyde Park was feeling pretty fragile throughout Thursday. We were treated, however, to a wholesome evening of good company and sweet sounds as Her's packed out Brudenell's Community Room for the penultimate night of their UK tour, mitigating the last leg of any hangovers.

Tour support band Honey Moon serve up some delish soft rock with plenty of jangly guitar parts and hip wiggling. With slinky instrumentation, dreamy harmonies and crooning in an impressive falsetto, the five-piece achieve a pleasant, languid sound with doo-wop elements. Their set is short but sweet, featuring a woozy, wound-down cover of the Cardigan's 1996 hit, 'Lovefool', for good measure.

As a two-piece with just a guitar, bass and a drum machine, Her's are markedly smaller than the other bands on the evening's lineup. Any shortage in number, however, is compensated for by their fierce and unabating energy; in fact, the empty stage space only serves as a more accommodating dancefloor. Plenty of boogying, prancing around – to replace and tune a bass mid-song at one point – and general goofiness ensues, making it clear that these boys do not take themselves too seriously.

Drifting from self-dubbed "sexy, smooth and sensual" numbers like stand-out track, 'Cool With You', to their more weird, upbeat material, Her's keep their audience on their toes, singing and laughing along with unwavering devotion. They exude the energy of two friends jamming together, which I suppose is what they are: the pair formed just two years ago at university.

Their silliness calls to mind Mac Demarco, as does the wiggly riffs and yodel-like wails, but this doesn't detract from their performance – they are certainly not boring. The night does not dwindle to a close, but ends on a high with fun, jittery hit 'Speed Racer', leaving us all sweaty and merry.

Safi Bugel

New Releases

Rosalía - El Mal Querer



G G G G G

Rosalía, at the young age of 25, keeps making history and excelling in her music career; after the success of 'Malamente' and 'Pienso en Tu Mirá', the release of her second album has left nobody indifferent. *El Mal Querer*, produced by Rosalía herself and her collaborator Pablo 'El Guicho', is a conceptual album which follows an honest depiction of how complicated love can be. Each track is composed of a title, a subtitle, and a chapter name. Rosalía, herself, affirms that she found inspiration in the medieval novel *Flamenca*. *El Mal Querer* is a masterpiece built with the essence of the Flamenco genre, however, it contrasts with different music genres which make it difficult to classify within the music world.

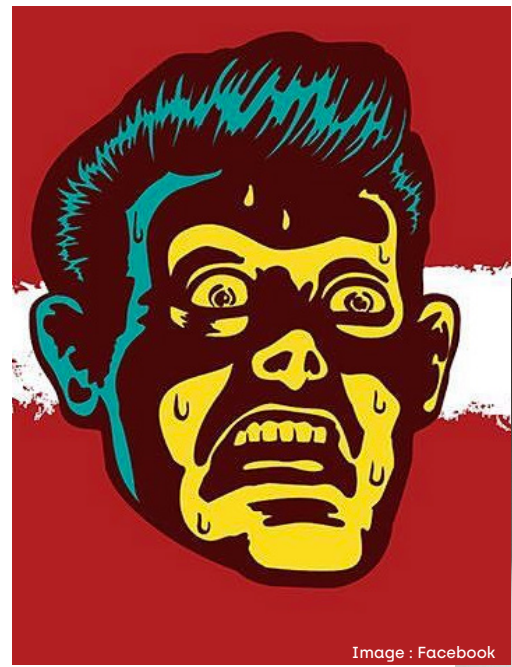
The order of the chapters makes the listener a witness to the development of a dark and toxic relationship, in which the woman is the main victim. The album opens with 'Malamente', followed by 'Que No Salga la Luna', correlating flamenco and urban music. 'De Aquí No Sales' and 'Reniego' clearly show the suffering of a woman who becomes the prey of her relationship and a victim of gender violence. Rosalía's voice is presented

as powerful and emotive, with a Middle Eastern touch in her melismas, leaving evidence of her broad vocal range. This is also depicted in 'Nana', a minimalistic song inspired by the Gregorian chant, where she sings a capella together with a chorus.

Auto-tune plays an important role in 'Bagdad', which could be considered the fourth single after 'Di Mi Nombre'. 'Maldición', although created with a synthesizer, still contains a Flamenco essence, which is noticeable throughout the whole album. It closes with 'A Ningún Hombre', which presents the awakening of the female character. Once again, she sings a capella while auto-tune is used in the backing vocals and instruments.

This peculiar album can be considered a hymn to female empowerment; a marvelous masterpiece that encourages women to rise from 'hell' (toxic relationships), and shows them that there can be a way out.

Lydia Puntas Salas



Sweet Like Hunee for Halloween

As part of a scary weekend special, the renown DJ, Hunee, frightened the crowds of Mint Warehouse for a very wicked night.

A spooky Saturday 27th October saw Hunee, Jayda G & DJ Fett Burger frighten Mint Warehouse with a supple variety of disco, house and techno. Habitually, the venue was bustling for this busy pre-Halloween weekend. Expectations and spirits were raised on a bitterly cold, autumnal evening – all of which did their bit in laying the foundations for what was to be an electric and pulsating atmosphere. Once again, an impressive speaker system was on display, treating punters to clear, crisp and clean sound throughout.

Hunee, aka Hun Choi, is continuing to develop a reputation as a brilliantly talented DJ in the electronic music arena and he extended these thoughts with a remarkable set at Mint Warehouse. Choi settled in to the 3-5am slot (or 4-6am if you hadn't acquainted yourself with a recent time change), patiently working through some disco and deep house for the first hour, before shifting into some heavier, drum machine dominated techno to close. It very quickly became obvious that this guy is an experienced veteran behind the decks, with every track an ideal tonal match to its previous. His set was bouncy and fit for the occasion with his deep music knowledge ever apparent in his ability to read and control the crowd.

Jayda Guy and DJ Fett Burger set the scene for the evening with their soulful and melodic disco, funk and house tracks. Playing back to back, both founders of the 'Freakout Cult' record label showed their deep compatibility as well as their abilities as selectors in a variety of genres of music.

Ryan Maguire Singh



WARNING: Infectious Dance Disease

Blueberry Hill Studios welcomed back new kids on the block, Dance Disease, after their sold out debut at the venue last year.

Thanks to the likes of Patchwork and Next of Kin, Blueberry Hill Studios' intimate, 300 capacity venue was the perfect setting for Dance Disease. Izzy Wylie, who started the night along with friend Louis Payne, both University of Leeds students, reassuringly expressed her and Louis' intentions to keep Dance Disease at independent venues across Leeds in the future.

Upon arrival, the glowing Blueberry Hills Studios sign shone bright like a beacon across the car park, enticing event-goers into the unassuming warehouse space. Even the dancefloor was special, amazingly lit by boutique style lamps which had been jazzed up by Wylie herself - a change from the dark underground venues Leeds is accustomed to.

By 12.00, when most clubs are only just beginning to fill up, Dance Disease was buzzing. This was great news for DJ Oliver Cunningham, a newcomer to the Leeds scene. Despite his warm up set starting at 11, his floor filling tune selection got everyone dancing the minute they entered the venue, eager to be diagnosed with the Dance Disease.

The real star of the show, Uzuri label boss, Lakuti, took to the decks at 1am. It was easy to hear the inspiration behind her selections, heavily influenced by her mother's soul and funk collection, as well as her grandfather's affinity for jazz. Her set was deep and diverse, switching between groove-driven funk and heavier, harder house throughout.

At 3am, KMAH regular Zoe Pettavel aka Minty Pea stepped up to the decks to close out the night, delivering a characteristically funky techno set. The most refreshing part was seeing yet another emerging female DJ take to the stage, a recurring trait of the Leeds music and clubs scene. Her distinctive left field sound, both intense and vibrant, had event-goers dancing until the very last seconds of the event.

By the time the lights came on at 4am, dancers were visibly clinging onto the nights final moments; it was clear that many were coming down with a bad case of what they had wanted all along: the Dance Disease.

Bella Davis



November: Editor's Cut

Clubs Editors Caris Dollard and James Dewar give you the low down on this month's must go to events and tracks you should be listening to.



Floating Points, Jamie XX, Four Tet & Daphni

Kick your November off right with this all-star b2b2b2b affair as Floating Points invites some special guests on the NTS Radio, bringing us even more - especially after his impressive set at Mint Warehouse.



Pangaea - Cuba Vox, Laksa on Whities 03

A high energy track with a disco vocal and an up-beat, playful white noise accompanying it. A very 90s-style inspired track, perfect for a party.



Project Pablo - Come to Canada You Will Like It

If you haven't already, get to know Project Pablo and take a listen to his 2018 album, especially the tracks 'Tunstall' and 'Nanana'. His warm and blurry deep house is gracing Leeds very soon.



Image : Facebook



Image : Facebook



Image : Facebook

truelove. presents Dr. Rubinstein Friday 9th November - Wire Club

Brazilian Wax are back at Hifi with Portugal-born and London-based Mafalda. Transporting you to the jungle beaches of Rio De Janeiro, Floating Points' partner-in-crime Mafalda will induce the crowd with her feel-good, global grooves to have you dancing all night long. The warmth of the jazz and soul rushing around you will make you completely forget about your winter blues, so mark it in your calendar!

Dr. Rubinstein aka Marina Rubinstein, has her Leeds debut at Wire Club and this is one not to miss! From purchasing her one way ticket to Berlin only six years ago to pursue her DJ dreams, she made a name for herself in the acid techno and rave scene. She has an unconditional love for dancing and with truelove. resident Kieran Apter and Duende founder Douglas completing the line up, this one is going to be special!

Project Pablo Wednesday 28th November - Wire Club

Brazilian Wax with Mafalda Friday 16th November - Hifi Club

Transmission Funk X SHAKE are hosting this event with the Canadian DJ and musician Project Pablo, who is also headlining. With his prevalent presence in the underground house scene, this night will be full of energy in the hallowed basement of Wire.

Alexa, What Should I Wear Today?

With the increasing presence of artificial intelligence in our homes and on the catwalk, Tasha Johnson asks whether personal style can ever be captured by an algorithm.



Credit: Business Wire

Earlier this year, electronic commerce mogul Amazon released a truly innovative piece of technology: a voice-controlled selfie camera to help you decide what to wear and give fashion tips, in a way not dissimilar to *Queer Eye's* Tan France - except, of course, without the human warmth, friendliness, and the Doncaster accent. Using Artificial Intelligence (AI) and labelled as a 'style assistant', the Amazon Echo Look has recently become available to the public for a price of \$199.99 (£154.04), after previously being available by invite only to a select few. The device uses a combination of algorithms to analyse your outfit, as well as the input of human fashion specialists. It's essentially the real-life version of Cher Horowitz's computerised closet in *Clueless*.

But how can style be coded, when style itself is subjective? The Amazon Echo Look has undeniably changed the relationship between fashion and technology, though whether for better or for worse, it remains to be seen. Depending on price,

it is highly likely that the device will find moderate success. While there are definite advantages, such as time-saving and the confidence of knowing that your outfit ticks all the right boxes, surely this isn't what fashion is all about? Fashion is a lot like cooking; some people are naturals, preferring to improvise on their own, while others would rather have the strict guidance of a recipe to feel as if they're doing it right. But just as with cooking, many of the best things about fashion come from impromptu decisions and improvisation.

There's no reason or rationale behind why we like an outfit, we just do - whether it obeys all the fashion guide lines or not. Maybe the colour makes us happy, maybe the shape makes us feel sexy or maybe you were wearing that outfit on a particular night and, every time you wear it, you can't help but smile at the memory. Fashion is about what makes you feel good and confident, and a computer simply can't take these human emotions into account. Fashion is art, and art holds no logic.

There is also a danger that the Amazon Echo Look will lead to a loss of personal style, making us apathetic and mindless - you're unlikely to argue with an outfit choice if you're told it is technically perfect, even if you don't personally like it. Perhaps we'll feel as if our own

"Fashion is about what makes you feel good and confident, and a computer simply can't take these human emotions into account"

style has been invalidated, and that we need to wear what the programme is telling us, in order to be seen as 'fashionable'. But surely a personal sense of style is so much more important than this - individuality transcends the notion of 'fashionable', as fashion fades and trends change with the winds. Will the influence of something like the Echo Look see us all end up looking the same? More importantly, the Echo Look

may risk undoing the work of Fourth Wave Feminism and the body positivity movement, by using outdated beauty standards and reinforcing the idea that certain body types can't wear certain types of clothing.

Then again, perhaps the fear created by Hollywood that robots will take over the world is limiting us from bettering said world. It's all too easy to dismiss the input of AI, on the grounds that a machine couldn't understand human emotions and impulses, but we don't necessarily have proof that this is true. Technology that once seemed impossible now serves as an integral part of our everyday lives; Google Maps and Uber Eats have been pretty great so far, so who's to say that future technology won't sow similar benefits?

Undoubtedly, the Amazon Echo Look will lead to online shopping being quicker, more interesting and more engaging - instead of being something you do when you have money burning a hole in your pocket, ultimately ending in mindlessly scrolling through

25 pages of skirts because you don't really know what you're looking for. Instead, we'll have tailored suggestions, which may also mean we're less likely to throw things away, reducing the massive amounts of waste attributed to the fashion industry each year. This new technology may also help reduce industry bias and elitism, by using diverse images of fashion and models from all over the world and finding unique and interesting takes on the concept, rather than the same old recycled shtick.

It really could go either way - the Amazon Echo Look could either be a force of good or a force of evil. As a broke student, it'll be a very, very long time before I can fork over the money to test out the Amazon Echo Look for myself, but who knows? Perhaps one day we'll find ourselves in a world where items such as these are considered as commonplace, and phrases such as "Alexa, what should I wear today?" are just another step in our morning routine.

Tasha Johnson

K-Fashion: The Streetwear Trend To Look Out For

Korean fashion has steadily been gaining popularity worldwide, but what is it? Charlotte Wood investigates.

With the recent rise of K-pop in the mainstream music circuit, other aspects of Korean culture are achieving similar recognition - namely, Korean fashion. Generally, Koreans choose very on-trend items, and both women and men carefully select their chosen ensembles. This results in outfits that implement colour without looking too bold, and creates something recognisable while also being classy.

A big foundation for Korean fashion emerges from streetwear, with a lot of K-fashion pieces using this as an inspiration for casual yet sophisticated looks.

Recently, Korean fashion has grown significantly, climbing from 56th to 17th place in global fashion-capital rankings due to its increasing prominence internationally. It's also due to annual events like Seoul Fashion Week, which hosts only South Korean brands and is paid for by the Korean government. The general public take part in this event by dressing up; something distinct from shows in various other

countries where the public are often just spectators. Seoul Fashion Week has become international by effect.

KYE is one of the most prudent and significant K-fashion brands, which has taken the world by storm in terms of international sales. Korean pop culture has been instrumental in creating this distinct fashion, with K-pop stars being central in matters of fashion and identity. Young people are undoubtedly the most prominent in heading the fashion revolution for Koreans.

Korea also hopes to develop even more significantly, aiming to have 10 Korean designers featured worldwide and to promote their distinct Korean brands on the international stage. Seeing in which direction K-fashion develops will be fascinating and one hopes that an evolution of different styles and ideas in the industry will soon be explored because of it.

So what are the main trends in Korean fashion? One trend that features prominently in most K-fashion collections is loose fitting clothes,

such as baggy trousers and oversized hoodies. These achieve a very laid back look, that nevertheless exudes style. Asymmetrical items are also omnipresent in Korean street style; these can include oversized shirts or skirts. In terms of accessories, bows, laces and cat hairbands jazz up minimalist ensembles. A serious element of fun is also injected into K-fashion by mini skirts, animal print, fur and 3D designs.

There are many popular and diverse places to shop in Korea, including Steve J and Yoni P, some of the top brands. Another major brand is Push Button, which completely encapsulates the quirky and original nature of K-fashion, garnering significant attention from Korean celebrities. Another brand, Demin, uses an Asian fit simultaneously with a western design aesthetic, creating something silently distinct. Finally, Low Classic is aesthetically pleasing and very creative, for those wanting to create more of a fun look. It provides good basics but with more of an edge than the normative.

Charlotte Wood



Image: @SCMPnews

Cowboy Boots: The Marmite of Shoes

Love them or hate them, the Wild, Wild West is back. That's right. Cowboy boots are a thing again.

Ask someone for their opinion of cowboy boots and you're likely to get a mixed reception. For some, cowboy boots are a heresy best left for Clint Eastwood in movies only your dad watches; for others, no fashionistas wardrobe would be complete without them. I myself used to dismiss cowboy boots as a crime against fashion, but recently I've been tempted to change my mind on the most divisive fashion accessory since cycling shorts. However, the one thing I have learned from springing the cowboy controversy on unsuspecting friends, is what might be the only thing that matters when you decide to invest in a pair of cowboy boots.

Let's break this down: If an outfit is a commitment, then cowboy boots are

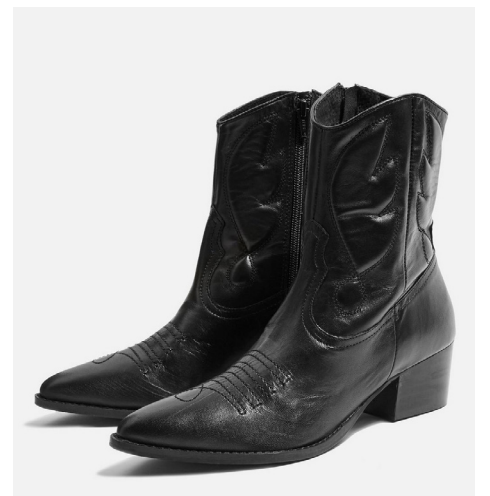
til death do us part. You know when you buy a risqué fashion piece - say a long skirt - something that's worn sometimes but not often enough that you see people in them everywhere, and as soon as you set out the door you stop feeling like Kiera Knightley in a period drama, and more like a weird, unpopular English teacher? That's what cowboy boots will do for you unless you're willing to commit fully to the aesthetic. I don't mean breaking out the spurs and hat; committing to the aesthetic can be as simple as our old friends, jeans and a nice top. But your most reliable accessory is confidence. I fully believe that with the right styling (and a lot of it), anyone can flaunt the cowboy look, and not just at a fancy-dress party.

Lydia Flack

Our Top Picks:



Low commitment - we all have to start somewhere (Missguided, £15)



Yee-haw - a real investment piece (Topshop, £65)

No Pain, No Gain: Are Heels Worth the Hassle?

"Periods, giving birth, menopause... stilettos."



The process of wearing heels was finely stated by goggle-box star, Chris, a few years back. As an Essex girl myself, I've always loved getting glammed up and high heels have always been a staple item of mine and many girls' wardrobes.

So, I'd reached the age of maturity. My body was ready - I took the leap and bought the awful black wedges that we all know too well, taking my first steps into womanhood and beginning my life as a teen - taller than all of the boys at the party.

No one forced me to wear them, I wasn't a social media zombie hungry for D-list celebrity endorsement. So why wear them? It's simple really: girls have boobs. Girls have periods. Boys like girls. Girls wear heels. I did what I felt I was supposed to do.

Not only did I look ridiculous, but they really hurt. I would wear heels on a

Saturday night and play football the next morning with blisters and swollen feet, but it was always the sacrifice made. After starting university in 2016, I ditched the heels for Reeboks in Canal Mills. The rest was history.

However, I'm now in third year and the abundance of 21st birthdays and cocktail nights pretending we're not all skint has re-united me with my old fiend. Don't get me wrong, there is an element of power in them. Wearing heels now, I feel taller, my legs feel stronger and my ability to smash two bottles of wine and still dance brings me a touch of pride. Regardless, there is no escaping the eyesore at 3am of staggering stilettos and flimsy flip flops because 90% of the club couldn't hack it.

For me, heels are something we all wore at thirteen, and which we borrowed from our older sisters. I wear

them now, knowing I feel comfortable in them and knowing I can kick them off when my feet start to hurt. But the presence of social media summons new demons. Some of these new trends are dangerous and irreversible, let alone damaging for self-esteem.

I can't help but think of the poor thirteen year-olds that now have access to Instagram and the kind of uncomfortable trends that they'll now try. Waist trainers, thongs, contact lenses, lipinjections... the list goes on.

Arguably, heels are a pain worth the gain, as long as you are comfortable and able to laugh back at your old year 8 pictures. What's truly worrying is the spiralling effect of uncomfortable beauty trends and how accessible they are now for young, vulnerable girls.

Ella Davis Yuille

Off-White: Where Next?

With the news that Virgil Abloh's cult streetwear label has become "the hottest brand in the world", Iona Tompkins looks into what the future holds for Off-White.

Less than a decade ago, the word "Off-White" was used purely in the semantic field of wallpaper and emulsion, seen perhaps as more tasteful than magnolia and less clinical than brilliant white. How beautifully ironic that Abloh has repurposed the very essence of banality, the most unobtrusive of colours, and transformed it into what can be regarded as the cutting edge of post-modern fashion.

Abloh's journey into the fashion industry may partially help to explain the stark difference between his designs and those of his contemporaries. Having graduated in civil engineering and worked in architecture for multiple years, his streetwear inspired designs elegantly disguise their own structural complexity - as does the mass hysteria and cult following they attract. Some may be surprised to learn that the company's headquarters are in Milan,

perhaps considering the creative director's American origins and pared down aesthetic. Yet beneath the smoke and mirrors that inevitably accompany fashion shows, Off-White has a far greater sensitivity to history and technical fabrication than many give it credit for.

The simple act of seeing functional minimalism as beautiful is in itself a quiet revolution, and perhaps one Abloh will be attempting to recreate at Louis Vuitton following his recent appointment. Yet, what has truly differentiated Off-White from its competition has been its consistently well thought through collaborations. These range from Nike to Jimmy Choo, Moncler, Levi and all the way back to Serena Williams. Most impressively, they have maintained the delicate balance between allowing the brand to engage with a wider audience than its \$800 hoodies alone would allow, whilst not falling

into a spiral of brand dilution. However, more is set to come, with joint endeavours as disparate as Ikea and the New York City Ballet in the pipeline.

Despite Abloh being an undoubtedly zeitgeist designer and stating that he is "not too considerate on the future", Off-White needs to continue to focus on maintaining authenticity despite its exponential growth, ensuring the company remains firmly grounded and does not take its position as the defining voice in the streetwear fashion movement for granted.

Having said the "next generation" is his muse, remaining in touch with those he is designing for, whilst balancing his role as creative director for Louis Vuitton's menswear collection, will be the designer's key challenge for the upcoming seasons.

Iona Tompkins



Credit: Sneaker News

Is Feminism A Commodity?

Following the recent #MeToo allegations against Topshop owner Sir Philip Green, Harriet Timmins discusses the fine lines which come with political fashion.

In the wake of what has been dubbed the British #MeToo scandal, which has seen Sir Philip Green - the man that dominates our high street - accused of sexual and racial abuse towards his staff, I have felt an urge to look at how we shop. Green has clothed a nation of teenage girls for well over a decade. His brands - Topshop, Miss Selfridge and Dorothy Perkins, to name a few - have been a haven for a lot of young girls and women; a place to play dress up, to enable us to express ourselves through our style choices, and to get in on the latest trends when, as is often the case in our school years, we want to fit in with the crowd. Look at it how you will, but these brands have been major successes - there are over 2,500 Arcadia stores around the UK - and that is down to the hordes of dedicated young women who have become almost reliant on them.

With this in mind, and given the current political climate, it is easy to see why retailers such as Topshop market 'feminist fashion'. Particularly in light of the #MeToo movement, feminism and female empowerment have rightly become an inescapable presence in our daily life, which brands have clung to as they know it will sell. T-shirts with

'feminist' or 'girl power' written across the front will sell. But when they are sold from retailers governed by misogynistic men - men who order the disassembling of a bright pink stand promoting a book on feminism - we have to question the impact of buying these items. Is wearing a t-shirt that unashamedly declares your political views a powerful statement, or does it simply make politics a commodity, an empty fashion statement? Is there a way to wear these items without stripping the movement of its real meaning?

Political activist and designer Katharine Hamnett is a prime example of someone who combines fashion and politics whilst still retaining the power of her message. Writing for Harper's Bazaar, Hamnett recalls the advice she gave to feminism advocate Lynne Franks in the 1980s: "If you really want to push this message and make it really visible, then print it in giant letters on a t-shirt. Make it so big so that you can't help but notice it, that you have to read it, because as soon as you read it, that message will go into your mind and you'll think about it." This, I believe, is the secret to bringing real meaning behind feminist fashion. Hamnett's t-shirts are all

about the words, and thus their unavoidable message. They are produced purely for the purpose of activism, rather than the sales they will generate. Hamnett reiterates, "for [political t-shirts] to work, they must have a strong message. Mine are cries of the heart, there's passion there. I find a lot of the feminism t-shirts a bit wet."

"For feminist fashion to work, it needs to be a cry of the heart"

Herein lies the key: for feminist fashion to work, it needs to be a cry of the heart. It shouldn't be a commodity, a trend, or something you buy solely for its aesthetic purposes. If we choose to wear feminism on our sleeve - or our chest - we should do it knowing that there is a sense of solidarity; we belong to a movement where there is much more progress to be made.

This is the sentiment lacking in high street feminist fashion, and this is where Philip Green has clearly missed the mark.



Harriet Timmins

You Should Be Following...

@yarashahidi



Yara Shahidi is an 18 year old actress, model and activist.

Shahidi is in the vanguard of a generation of young Hollywood activists, encouraging her peers to become politically engaged and vote in the 2018 US midterm elections through her initiative 'Eighteen x 18'. Being of African-American and Iranian-American descent, she does not shy away from discussing diversity in Hollywood and uses her role in the ABC sitcom *Black-ish* to create a national dialogue about issues such as Black Lives Matter and biracial identity.

On top of this, Shahidi's Instagram regularly showcases her funky and eclectic personal style. Shahidi sees fashion as a form of self-expression, and overall prioritises comfort in her ensembles. Her outfits often include streetwear and high fashion collaborations as well as quirky accents such as a pair of rainbow socks or statement earrings. Speaking to PeopleTV, she said: "when I find those pieces that make me feel like myself it helps me take up the space that I'm in and appreciate where I am, versus feeling overwhelmed in the chaos."

Izzie Ghaffari-Parker

Review: Rain Man at Leeds Grand Theatre



Dan Gordon's stage adaptation of the timeless Hollywood classic *Rain Man* reminds us of our intrinsic need for compassion, humanity and sensitivity. Reinventing the Oscar-winning film for theatre consumption was always

going to have its trials, but with a cast boasting the likes of Matthew Horne (*Gavin and Stacey*) and Ed Speleers (*Eragon*) it was almost impossible that a production of such talent could be anything but absorbing. Following in the footsteps of Dustin Hoffman and Tom Cruise, Horn and Speleers exquisitely carried the play through their genuine portrayal of challenging brotherly love as they embarked on a journey to gain more than just money.

When the egocentric salesman, Charlie Babbit (Speleers), is denied his father's \$3 million, he sets out to claim what he believes is rightfully his. His unwavering determination and hunger for money leads him to an institution where he learns of his long-lost brother, Raymond Babbit (Horne). In a self-interested attempt to get his half of the money, Charlie 'borrows' Raymond from everyone and everything he has ever known.

It is very clear that our 21st century attitudes toward autism and disabilities have changed, yet the performance was a harrowing reminder of the ill-treatment and neglect many people continue to experience. Horne's mesmerizingly funny performance was without a doubt the backbone of the production. He was utterly convincing and his delicate attention to detail, from the crook of his right arm which

remained slightly angled for the duration of the performance to his distracted vision, was flawless. Any temptation to imagine Horne as any other character was quickly diminished the second he entered onto stage fanatically repeating incoherent sentences.

Ed Speleers, making his first stage debut, begins the show as a shouty, obnoxious salesman and ends as a sympathetic, understanding brother. Horne and Speleer's connection on stage was flawless as moments of uninterrupted intimacy between the two switched to laugh-out-loud comedy. They made a well-executed shift between the two on numerous occasions, none more so than during a scene where Charlie teaches Raymond how to dance. The subtlety of their movements and time they took to get comfortable with each other made for both a sincere yet almost uncomfortable representation of Raymond's autism.

The play was unquestionably at its best when a tender and sensitive moment was directly followed by a comedic episode or outburst from Horne. Executed with confidence and professionalism, Horne and Speleer's first class performance was more than deserving of the standing ovation.

Sian Smith

Review: Tehran Taboo at Hyde Park Picture House

Animated social commentaries from Iran are, unarguably, a niche sector of the film industry. Director of *Tehran Taboo*, Ali Soozandeh, nonetheless uses the unique style fantastically to expose the double standards surrounding sex that continue to exist in Iran, making for both an original and compelling fictional drama.

Tehran Taboo centres around three women, Pari, Sara and Donya, who are victims of a society that restricts their freedom and punishes their agency. Pari, a single mother whose incarcerated ex-husband refuses to grant her a divorce, is forced to go into prostitution to provide for her young son. Out of sheer desperation, she agrees to become the mistress of a judge from the Islamic Revolutionary Court, who houses Pari and her son in one of his apartments. It's there that she meets Sara, a pregnant woman seeking work in spite of her husband's disapproval. The two women strike up a friendship but remain secretive about certain aspects of their lives. Across town, Donya is in crisis after she has sex with a stranger, Babak, at an underground party. Donya is engaged and is expected to be a virgin upon marriage, so Babak aids her in seeking out a doctor who can perform an illicit 'virginity restoration' operation so that her fiancé never finds out what happened.

Soozandeh doesn't hesitate in juxtaposing the verbal and physical abuse that the women receive for their



sexuality with the devil-may-care attitude of their male counterparts. The double standard is established from the very first scene where a taxi driver pays Pari to perform a sexual act on him, during which he happens to drive past his daughter holding hands with a man and goes completely insane. The irony would be amusing if it weren't so demoralising.

The film's originality stems as much from its technology as its narrative, and it benefits greatly from the use of rotoscoping (a type of animation whereby an animator traces over film footage). This technique not only produces more realistic visuals than regular animation, but it also gives the director more creative freedom. When interviewed about the filming process, Soozandeh revealed that he couldn't film live action due to Iranian censorship issues, so the use of rotoscoping allowed him to explicitly portray the 'taboos' in Tehran without physically filming there.

Tehran Taboo is an unsettling insight into the cyclical oppression that many women face in Iran. Although at times it drags and feels longer than its 96-minute runtime, its subject matter undoubtedly warrants your full, undivided attention.

Holly Weaver

Are tales of Knights in Shining Armour Behind Us?

Arts writer Katherine Keir investigates whether there's still a place for 'boy-saves-girl' fairytales if we want to teach children about gender equality.



Cinderella. Sleeping Beauty. Snow White. These titles are just a few of the Disney classics which we are all, to varying degrees, familiar with: fantastical tales that follow the same familiar tropes. But, these age-old classics have recently come under fire for their dubious portrayal of issues surrounding gender and consent, and the messages that younger impressionable viewers may glean from them.

Actor Keira Knightley (soon to appear as the sugar plum fairy in upcoming live-action fairy tale film *The Nutcracker*), as well as *Frozen* actor Kristen Bell, have both stated in recent interviews that, from the standpoint of a mother, the protagonists of classic Disney princess stories fall short in providing positive role models for their young children. Knightley claimed, when speaking on *The Ellen Show*, that both *Cinderella* and *The Little Mermaid* were "banned" titles in her household, the reasoning being that *Cinderella* "waits around for a man to save her", and that Ariel gives her voice up "for a man." Similarly, Bell begged the question: "don't

you think it's weird that the prince kisses Snow White without her permission? Because you cannot kiss somebody when they're sleeping!"

Initially, this boycott of Disney seems reasonable. No one can deny that the Disney tales of *Sleeping Beauty* (1959), *Cinderella* (1950) and *Snow White* (1937) are far from flawless when it comes to demonstrating feminine empowerment; it is more often than not the case that emancipation for the female protagonist cannot be achieved without male intervention or aid, a message that obviously does not belong in the 21st century. But is the sole objective of the princesses to find a prince? No - the plots do not revolve around husband hunting. The male figures, in the case of both *Cinderella* and *The Little Mermaid*, arguably function as useful mechanisms that enable the protagonists to achieve their initial goals and dreams (escaping poverty, familial abuse and mistreatment, and to live on land as a human). In fact, in most cases the princes aren't particularly

prominent characters, merely aids in plot and modes from emancipation from the princess' situations. Admittedly, this is rocky terrain for impressionable viewers, and a slippery slope when it comes to glean values. But it seems reductive to say that the only message you can glean from these classics is a desire to be saved by men.

On a more technical note, too, arguments such as these are flawed. Would it have been better, in Bell's eyes, if the prince had left *Snow White* and *Sleeping Beauty* trapped in their magical comas for all of eternity instead of breaking their curses with a non-consensual kiss? Would that have been a preferable outcome? And, in *The Little Mermaid*, I think it's fair to say that Ariel's giving up of her voice is obviously a mistake - one that she is punished for pretty harshly.

Excepting, of course, the disappointing missed opportunities of the live-action remakes of these classics, the issue of the influence of these titles seems superfluous.

These films are dated, ancient in the eyes of children in 2018, and have more or less already been put to bed. The fairytale convention of the masculine prince entering to save the helpless damsel is clearly a trope of the past; titles such as *Frozen* and *Moana* are evidence of this. Speaking out about the 'issues' presented in films that are, after all, from a different century seems like a questionable use of platform from both Knightley and Bell.

At the end of the day, feminism is all about choice. Parents have the right to censor their children and choose what they expose them to. But idealistic feminism and empowerment feels like it falls somewhat flat when you snatch away the DVD from your unassuming toddler, filled with the fear that one day they will be in a position where they make a judgement call about consent or a crucial moral decision based on the princess films they consumed in their now-distant childhood.

Katherine Keir

Putting the 'P' in Chris Pine

With the online furore surrounding the news of Chris Pine's upcoming nudity scene in 'Outlaw King', Arts Editor Steph Bennett discusses the ironies between the male and female gaze.



Image: Daily Express

American streaming site Netflix will be releasing *Outlaw King* later this month, a film about the historic Scottish legend, Robert the Bruce, King of the Scots from 1306 until 1329. Portrayed by Chris Pine, it has already been commended for its brilliance. The film revolves around the battle for Scottish Independence against England. Still revered as a national hero by the Scots today, it's particularly prudent that its release coincides with the debates surrounding Brexit and the ever-increasing divide between Scotland and England. However, one of the primary facets of the film that has been picked up on by fans is Chris Pine's 'Full Monty' nudity scene. Despite the fact that Pine's co-star, Florence Pugh, was also nude for this particular scene, attention has been directed to Pine's penis.

It is rather striking that such emphasis has been placed onto Pine's body instead of the female co-stars; usually, it is the female body which takes up the majority of media attention. But, is it because it is such a rare occurrence that men are shown naked onscreen, unlike women, that such high focus has been placed on Pine's sexuality. Female nudity in film is so common that it's probably more surprising if a film doesn't include shots of breasts and bottoms.

The question that arises, as Pine mentioned himself on *The Graham Norton Show*, is why female nudity is a basic expectation, but male nudity is surprising? The male gaze has long been criticised, but it should not be overlooked

that the female gaze is likewise a concern. The films revealing the male body in its entirety are few and far between, and it is perhaps striking that *Outlaw King* has been described as a gritty kind of historical action, but that Pine's nudity is a large aspect of this description. Has the male body become synonymous with some sort of realism necessary for the historical aspect to come to the fore?

Salacious comments on social media by women enjoying the view should be treated the same way as when anonymous boys in basements leave vile critiques of female bodies on popular shows like *Game of Thrones*. They should not be dismissed. If men are criticised for enjoying female nudity, even for sexualising the mundane, the female gaze should be just as accountable.

The dual standard between men and women regarding sex and the film industry has long been a fiery debate, recently recognised more sincerely in the media after the revelations of the #metoo movement. But, while the intense sexualisation of women in film is still an issue, it's worrying that the female gaze can be laughed about and dismissed while the male gaze is still considered poisonous. It's a hypocrisy of standard that seems better suited to the medieval England *Outlaw King* is set in.

The fact that Chris Pine's nudity has been sensationalised over the actual content of the film is an issue that needs to be addressed. While female sexualisation in film

has been normalised and male sexualisation has not, the fact that Chris Pine's penis is on-show should not automatically mean an increased profile for the film. A film should be judged on the merit of its content, not by the standard of its protagonist's body. Nothing is ever going to change in the film industry if men and women are not treated equally. And this isn't just in terms of pay. Just because it's more common for women to be sexualised on the silver screen doesn't mean that the female gaze should be ignored or dismissed as being any less pervasive than a man's.

Outlaw King should be judged on the performances of its cast, not on the sexualisation of its stars. It's disappointing that the first thing to be mentioned about the film is not the (acting) talent on show, the quality of its writing or the beauty of its musical score, but the sexualisation of Chris Pine.

For a long time, female nudity has been a normalised and practically expected element of any kind of historical drama. This isn't right under any circumstances. But nor is it, or nor should it ever be, acceptable to condemn the male gaze while the female gaze gets off scot-free.

The *Outlaw King* will be released on the 9th of November.

Stephanie Bennett

Concepts of Gender Vs Concepts of Character



Image: WalesOnline

Fans are loyal to their favourite characters. Often, the biggest backlash a director may face won't be for changing the camera work or for switching up the staging, but rather, for changing the most noticeable aspect: the casting. Judi Dench – a colossus of the acting world – has been cast in Tom Hooper's upcoming 2019 film adaptation of the musical *Cats*. Even if you aren't particularly fond of the feline kind, it's likely that you will have at least heard of, if not seen, what is one of Andrew Lloyd Webber's most successful musicals. Dench is set to play the role of 'Old Deuteronomy', the ancient head of the Jellicles cat clan, who has always been played by a man.

Judi Dench hasn't really faced any serious backlash yet, partly because the matriarchal figure of Dench is well-suited to play the wise and powerful Old Deuteronomy, and because this is a musical about singing cats, where the gender of a made-up moggy doesn't play an important role in either the character or personality. The gender isn't central to the character's development, nor is it central to the development of the story; yet, there will undoubtedly be those who label this alteration as shoehorning in another woman for the sake of representation, instead of seeing it simply as opening up the role to a wider array of talent. Why is it that, in 2018, a year in which audiences have borne witness to the Weinstein scandal, the Time's Up Movement and the social media hashtag #MeToo, do we still seem to entangle expectations about gender within our concept of a character?

A recent example of backlash for gender-swapping a character has been the BBC's

decision to cast Jodie Whittaker as the 13th iteration of Doctor Who. Many "Whovians" took to Twitter to voice their displeasure, saying that: "Political correctness should not exist in space." Apparently, believing in a two-hearted time-traveller from the planet of Gallifrey with the ability to regenerate is believable, but as soon as that person becomes a woman, it is absolutely out of the question – enough to warrant boycotting the show, even. The most obvious reason for the outcry is blatant sexism, but it runs deeper than that. Nostalgia plays an important role in how we perceive our favourite series, and the idea of the 21st century – with all its concepts of gender equality and equal opportunity – finally catching up to what may be perceived as a problematic franchise, is too much for some to swallow. The BBC's decision to advertise its new Doctor with the slogan "it's about time" sums up many of the current generation's thoughts: that this decision is long overdue.

Change can mean injecting a tired formula with a new lease of life, which may be another reason for Tom Hooper's decision to cast Dench in a typically male role. It's certain that cinemagoers will flock to see how she interprets the role, and directors know that controversy also often equals success. It's a similar story with the BBC and *Doctor Who*. Already, *The Telegraph* has reported that Jodie Whittaker's debut episode as the Doctor drew the programme's biggest launch viewing figures in ten years, with an average of 8.2 million viewers. It seems that, for every disillusioned *Doctor Who* fan turning off, there will be a young girl tuning in.

George Dunleavy

Review: The Hate U Give



Image: Popsugar

Adapted from the eponymous Angie Thomas novel, *The Hate U Give* follows protagonist Starr who, after the shooting and subsequent death of her childhood friend by a police officer, must decide whether to speak out and potentially rip her community apart or stay silent and betray the memory of her friend. Powerful, moving and well-shot, the film tackles the ideas of racial profiling, police brutality, and the reverberating social effects that they can have.

The Hate U Give wastes no time warming its audience up – it jumps straight in with racial tensions, showing African American protagonist Starr receiving 'the talk' from her father on what to do should the police ever pull her over. The fragile balance of her carefully-maintained persona at a white, privileged school is threatened when her friend is wrongfully shot by a white police officer, with Starr being the only witness. To make matters worse, Starr is threatened on both sides, by a local gang who want her to keep quiet and indirectly by the local police department.

The film faces the same issue that many movie adaptations of novels face: awkward exposition. Read off a page, information such as where characters live, the status of their parents' marriage, their everyday life can feel

perfectly natural, but can become a little clumsy in its big-screen translation. Much of the acting at first, particularly from Amanda Stenberg (Starr), felt stilted and unbelievable. However, she more than made up for this with her stellar performance when it came to the raw power and emotion further on.

One particularly disappointing character in the film was that of Starr's boyfriend, Chris, who not only did not reach quite the same character arch of his novel counterpart but was also played by KJ Apa. Though a noteworthy actor, Apa brings little to the character and it feels as if he has been cast solely for his pretty face and bankable name. Anthony Mackie, however, put in a solid performance as the film's 'villain', a ruthless gang leader named King, as did Algee Smith in the role of Khalil, proving you don't need a lot of lines to make your character memorable.

Ultimately, the ending of the film did not stick too closely to its source material, gripping both the audience members who knew how the film would end and those who didn't. *The Hate U Give* is one of those films that truly makes you feel something and raises very important questions about today's society. It's an important movie that everyone should watch.

Tasha Johnaon

Don't Let S.A.D. Get You Down

Emma Prentice writes about the best ways to combat seasonal depression and seasonal affective disorder.

Despite being a 30-day month, November can feel like it lasts forever. The excitement of Halloween is now behind us, Bonfire Night has just passed and now it's the long haul until December – bring on the advent calendars.

With the recent turn back of the clocks, seemingly imminent deadlines and the sudden realisation that you've spent more of your student loan on alcohol than expected, it's easy to feel a little down. In particular, it is this decrease in sunlight hours which can really take a toll on your mood.

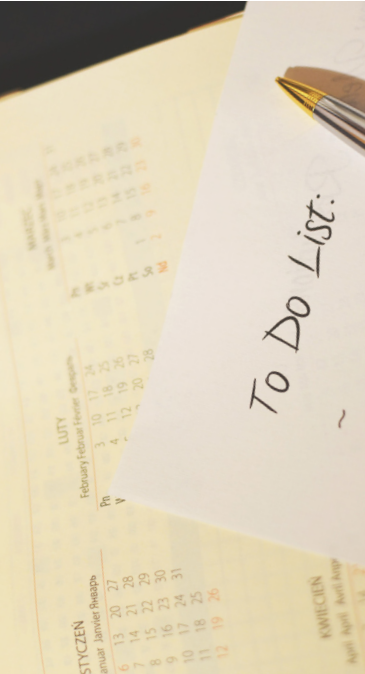
If you've ever watched *Wild Child*, you'll know all about SAD – Seasonal Affective Disorder. Despite the slight trivialisation of this disorder in the film, it is important to note this condition is very real and, in fact, can affect many people.

So, what really is Seasonal Affective Disorder and how can we prevent it? SAD is a depression associated with late autumn and winter. It is believed that the main cause is the lack of light. Symptoms of SAD include a drop in mood, significant lack of energy, sleeping problems, and weight gain or loss.

Although there are several ways you can try to combat SAD, it is important to assess how much it is affecting your life. Severe cases of SAD require a doctor's attention, so make sure to take care of yourself and get some external help if you need it.

Otherwise, here are a few suggestions to keep yourself on track throughout the dreary months ahead.

Stick to a Schedule



If you're struggling with energy or mood, it's easier than ever to skip things. One day you might decide to skip a lecture and then suddenly, five weeks later, you're skipping four.

So, make a schedule and stick to it. Having clear aims will help you to get out of bed in the morning. Suddenly the vague thought of going to the library becomes an actual plan and this productivity can really raise your mood.

Write Down 3 Good Things a Day



Focus on the positives. Before you go to bed write down three good things about your day, whether it's getting a coffee, seeing a friend, or calling home. As well as going to bed with a positive mindset, this also means that you're not staring at your phone screen just before you go to bed. This may help if you have trouble sleeping.

Exercise



The last thing you want to do on a rainy day is walk for 15 minutes to the Edge and then run on a treadmill. Exercise doesn't have to be torturous though; even a walk outside can be good for you. Or, if you do want to go to the gym, try and research some different workouts which don't include any exercises you particularly dread. There are also classes at the Edge which are free with membership, so why not try one if you need some help getting motivated.

There's an App for That



Although spending too much time on your phone can be detrimental to your mental health, there are some apps available which support mental health. So instead of going on Twitter and Instagram for the tenth time in a day, try and choose an app which can help boost your mood. Two popular apps are Dark Sky and Headspace, both which are free.

Get a Light Therapy Box

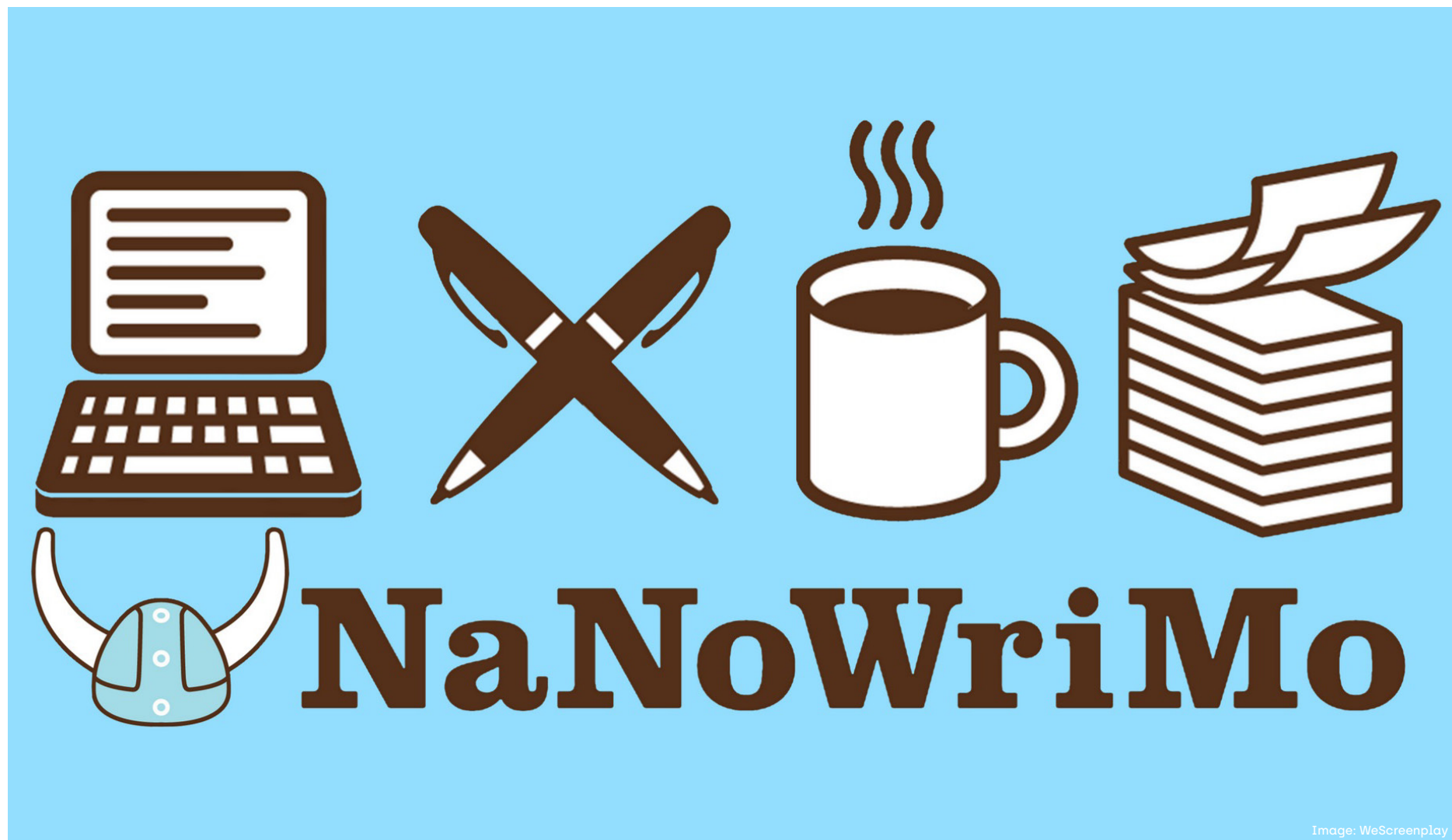


This option requires a little investment but can be really beneficial. A light therapy box is something that mimics sunshine and is a recommended treatment for seasonal affective disorder. The light from the box is much brighter than light given off by regular light bulbs. Light boxes start from around £50 and the recommended daily use is 20 to 30 minutes.

Emma Prentice

NaNoWriMo is Back

November marks the start of the 28th annual National Novel Writing Month.



The National Novel Writing Month, often shortened to NaNoWrimo, is a worldwide web event in which aspiring writers set the goal of writing 50,000 words in one month. This event is held between the 1st and 30th of November every year and has the goal of motivating aspiring authors to put their ideas on paper and finish the first draft of their novel.

This project first started in July 1999 with 21 participants but has now evolved to a worldwide movements, expecting 400,000 people to participate in the 2018 edition. This organisation became non-profit in 2005 and has set its goal to “provide the structure, community, and encouragement to help people find their voices, achieve creative goals, and build new worlds—on and off the page.”

The NaNoWriMo official website allows users, called Wrimos, to create a personal account that opens the door to a world of resources and to a community of writers. On the site users can track their projects and word count, with a provided goal tracker in which they insert their work in order to have their official word count updated. Wrimos also have access to writing advice from experienced writers, writing buddies and special forums, amongst other things. There is the option to join groups

in the several areas across the world, which allow Wrimos to meet with their local peers through events and regional forums, put together by Municipal/Regional Leaders. These groups also provide support, encouragement and connect peers.

Since the goal is to write 50,000 words in one month, Wrimos are expected to write 1,667 words on a daily basis. Anyone who reaches the 50,000 word mark is considered a winner, whether they write a finished first draft or whether they write the first 50,000 words of the aforementioned draft. From the 20th of November, winners can submit their work for automatic verification and receive a printable certificate as well as other rewards provided by the project's numerous sponsors, and also be included in the official list of winners.

Most Wrimos start preparing their novel in October, in what they usually call Preptober. This is the month where they think about the plot, create characters and prepare everything they need in order to start writing on the 1st of November. Preptober has a different meaning for everyone; workers may want to reserve some vacation days for the next month while students may want to get ahead on their tasks so they can have some free time to write in November. However, Preptober is not

mandatory. You can do NaNoWriMo without it, so don't be discouraged if you have not prepped anything. The project's goal is to give you the motivation to start!

If you have decided to participate in this year's edition of NaNoWriMo there are some basic things you can do for motivation, like watching YouTube videos related to the topic. There are various YouTube channels dedicated to writing and even NaNoWriMo daily vlogs. Some of these are: Heart Breathings, Abbie Emmons, Oh She Reads, Rachael Stephen and NaNoWriMo's official YouTube channel. You can also get motivated by the community events in your area. There is a Yorkshire group for NaNoWriMo with various write-ins, which are writing get-togethers for every Wrimo in the area, some of them are in Leeds!

It is never too late to start NaNoWriMo! You only need to get an idea and sign up! However, if you cannot do it right now, do not worry! There are April and July editions of NaNoWriMo, called Camp NaNoWriMo, that you can also do. They are not as complex or as tasking but you will still get the community support of writing a novel in a month along with other people. You only have to start!

Warming Winter Recipes

Soups are one of the best ways to continue getting enough nutrients in winter, when salads and lighter vegetable dishes lose their appeal in favour of warm, hearty meals. The grid below offers thousands of variations on one basic soup recipe, so you will never run out of ideas.

Start with a base layer -
1 onion or 1 leek finely chopped
+ 2 sticks of celery (finely chopped)
+ 2 carrots (roughly chopped)
All thrown into a pan with some olive oil and sweated on a medium heat until soft and sweet.
Then choose from the following:

Herbs	Spices	Main Body	Backing Flavour	Bulk it Up	Finishing Touches
<ul style="list-style-type: none">• Thyme• Rosemary• Sage• Bay• Oregano• Basil Stalks• Coriander Stalks	<ul style="list-style-type: none">• Cumin Seeds• Herbs• Cardamom Pods• Cinnamon Sticks• Mustard Seeds• Smoked Paprika• Dried Chilli Flakes	<ul style="list-style-type: none">• Butternut Squash• Sweet Potato• Peas• Celeriac• Parsnips• Tomatoes• Carrots	<ul style="list-style-type: none">• Spinach (add at the end)• Broccoli• Peas• Broad Beans• Artichoke• Asparagus	<ul style="list-style-type: none">• Quinoa (cooked)• Drained Beans• Lentils• Torn up bread• Small smashed pasta• Brown rice (cooked)• Broken up noodles	<ul style="list-style-type: none">• Roasted Seeds• Yoghurt• Tahini• Toasted Nuts• Croutons• Chopped Herbs• Herb/truffle oil
<i>Add the herbs and sizzle for a couple minutes to release their flavour.</i>	<i>Add 1 tbsp and sizzle for 1 minute.</i>	<i>1 handful per person, peeled and chopped +enough hot stock to cover. Simmer for 40 minutes.</i>	<i>Add a few handfuls off washed, podded/chopped veg and simmer for 5 more minutes.</i>	<i>1 handful per person, peeled and chopped +enough hot stock to cover. Simmer for 40 minutes.</i>	<i>Top with 1-2 of the options and a drizzle of olive oil.</i>

There are a wealth of types of bread that you can experiment with pairing alongside your soups - crackers, rye bread, sourdough and even cheese twists. The following recipe for Welsh Rarebit is like a posh cheese on toast with much more flavour. It does great to bulk up soup if you're feeling particularly hungry and is also handy to use up any leftover alcohol from the night before.

Ingredients

- 225g grated strong cheddar cheese
- 1 tbsp butter
- 2 teaspoons Worcestershire sauce
- 1 level teaspoon mustard
- 2 tsp flour
- Salt and pepper
- 4 tbsp beer, Guinness or other ale (can use sweet white wine or milk instead)
- 4 slices bread

Method

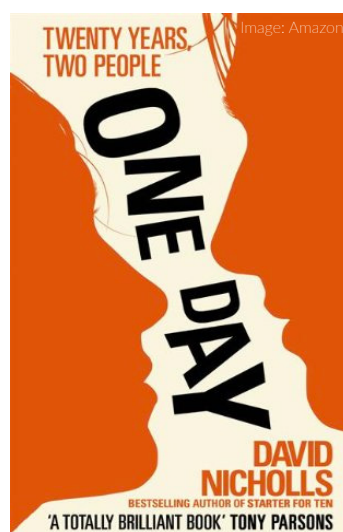
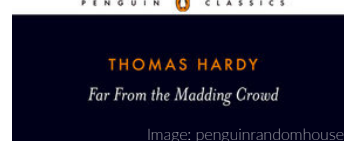
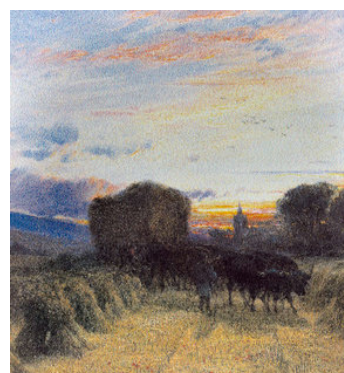
1. Put the cheese, butter, Worcestershire sauce, mustard, flour and some salt and pepper into a saucepan
 2. Mix well and add the beer to moisten. Be careful not to make the mixture too wet.
 3. Stir over a gentle heat until everything has melted together, and the mixture becomes a thick-ish paste. Stop stirring and swivel it around the saucepan.
 4. Leave to cool a little, and toast the bread very lightly
 5. Spread the rarebit over the bread and grill until the cheese is golden and bubbling.
- The mixture can be made and kept in the fridge for up to a week as needed.

Books that Leave You Feeling Warm and Cosy

It's that time of year. The clocks have gone back, the nights are getting darker, and Leeds is getting colder. What better way to find respite from all of this than by getting warm and cosy with a good book and a warm drink? Carina Bryan has some suggestions for the book. We'll leave the choice of drink up to you.

Far from the Madding Crowd by Thomas Hardy

Far from the Madding Crowd is my favourite piece of classic literature - the love story between Bathsheba and Gabriel is instantly heart-warming. The book is set in the fictional region of Wessex in rural south West England which creates an idyllic, rustic setting that will make you feel cosy. Hardy's prose is elegant and the steadfast nature of Bathsheba, the main character, creates an empowering narrative.

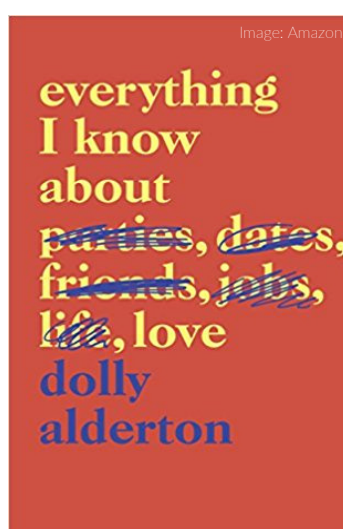
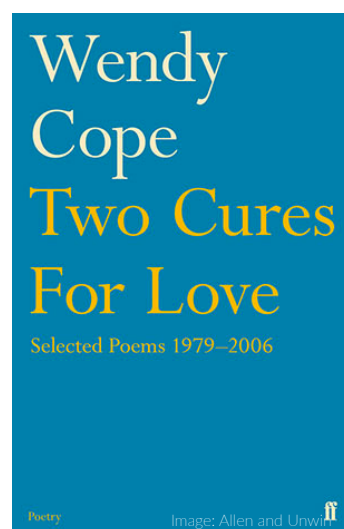


One Day by David Nicholls

This book is a brilliant read for when the seasons start to change, it starts to get colder and all you want to do is stay in and read with a cup of tea. *One Day* is a great combination of easy-reading and witty dialogue which makes it a lovely book to submerge yourself in during these cold months. The style of the novel propels you forward as you encounter the characters on the same day each year and you begin to see how their lives unfold in the snapshot of a day. The love story between Emma and Dexter is honest, genuine and heart-warming.

Two Cures for Love: Selected Poems 1979-2006 by Wendy Cope

This cosy read is slightly different to the others suggested as it is a collection of poetry. Wendy Cope is my favourite poet due to the witty and humorous tone to her poems which is instantly relatable. Poems that will make you feel particularly warm in this collection are: 'After the Lunch', 'The Christmas Life', 'Timekeeping', 'Valentine' and 'Haiku'. Cope's writing is easily accessible and appeals even to those that feel that they don't 'understand' or get much out of reading poetry. This collection of poetry is also a good option for leisure reading when you have lots of work on as it is easy to dip in and out of.



Everything I Know About Love by Dolly Alderton

Dolly's memoir of navigating love, friendships and life in your twenties is one of the best books I have read in a long time. Tales of Dolly's drunken antics, embarrassing conquests for love and heart-wrenching tragedy all work together to produce a compelling account of growing up. I read this book in only a few days as it invites you into Dolly's world and makes you feel as though you have lived and experienced it too. I particularly enjoyed the recurring section throughout the memoir that begins with "Everything I Knew About Love as A Teenager" and ends with "Everything I Know About Love at Twenty-Eight."

Carina Bryan

Salt, Fat, Acid, Heat: A Culinary Education

Iranian-American chef Samin Nosrat's critically acclaimed book 'Salt, Fat, Acid, Heat' has been developed into a four part Netflix series. The show's aim is to educate viewers on how to master the key elements to culinary perfection.

Having read the *Salt, Fat, Acid, Heat* book, I was thoroughly excited to see Samin Nosrat translate her very detailed recipes into a digestible TV series. For those who consider themselves a true foodie, Nosrat should absolutely be someone you look to for culinary advice. Although, to some confident culinary

aficionados, her book and TV series may seem like an unnecessary return to the basics destined for those who know little about cooking, they are sorely mistaken.

This is exactly the opposite of the thoroughly addictive content Nosrat has produced. In fact, this return to basic kitchen knowledge is exactly what every cook needs to make it possible for them to improve. It makes you question what you know about cooking, and furthermore, it shows you what you don't, but truly must, know about cooking. Nosrat explains and explores each of these elements in depth, each with their own episode, and has created a highly informative series, with every episode full of culinary gold dust and illuminating bite size facts.

There is a risk that this kind of content might not speak to all levels of culinary ability, as some may see the premise as too basic, and perhaps for others, too detailed an idea

to tackle. However, Nosrat has been careful to assemble a series that is thoroughly inclusive, regardless of your culinary experience. Her careful choice of content, an accessible balance of science and culinary theory, ensures that this series is suitable for a wide audience.

In every episode a specific nation's cuisine is used to demonstrate how one can harness the chosen element in their cooking. Nosrat has also taken the time to learn the native languages of some of the destinations, which adds a culturally informative dimension to the series.

All in all, the viewer gets a solid understanding of the four elements through beautifully shot content and insightful explanations. There is a real sense that this series, along with Nosrat's book, is an outpouring of her personal enthusiasm for everyone everywhere to be able to create and enjoy delicious food.

What's on Your Festive Bucket List?

First Winter living in Leeds and don't know what to do now that the nights are colder? Carys provides a shortlist of the very best.



The clocks have changed, the nights are drawing in and Leeds is plummeting into what can only be described as an arctic climate. Winter is officially coming but, alas, my friends, despite being plunged into months of icy darkness, there is good news. Believe it or not, Leeds comes alive during this season and it would be a wasted opportunity to not take advantage of the opportunity.

Don't worry though, I know that with November and December fast approaching deadlines are just around the corner. So, to make it easy for you, I've produced a Winter Bucket List for Leeds...

Let's Get Quizzical

Leeds seems to host a different pub quiz almost every night and, if you can get a good group of clever friends together, it can be a wonderful winter activity.

Sunday - The Royal Park Pub

A more traditional quiz but entertaining all the same.

Monday - The Original Oak

For £1 you get to partake in the quiz and have sausage & chips during the break!

Wednesday - East Village

In a similar vein to The Original Oak, East Village has 25p wings on offer to help power those brain cells.

Thursday - Old Bar

If you've had a long study session at uni, then what better way to unwind than to head down to a quiz on campus?

Hyde Park Picture House

This little gem is in the heart of Hyde Park so it's a great place to meet friends and hunker down for a night of indulgence. Their vintage style popcorn - which comes in cute little red and white striped bags - is all generated from an old school machine and the actual cinema will take your breath away. They show mostly indie films and, with Leeds International Film Festival currently underway, it definitely won't end up being a generic cinema trip.

Cosy Treats

Ice Scoop Gelato is conveniently just down the road from Hyde Park Picture House and it would be criminal not to stop here on your way back from a movie. Now, I know you're probably thinking "ice cream during this cold weather?!" but here is the beauty of Ice Scoop. They do cookie dough, crepes, waffles, you name it. All these treats melt in your mouth, are oozing with warmth and will no doubt satisfy your stomach.

Host a Roast

Winter would not be winter without a cracking good roast and I'm pleased to inform you that Leeds has some of the best. Whitelock's gives you a mouthwatering portion of Yorkshire puddings, roast potatoes and a choice of meat all swimming in gravy. It's a proper pub with proper grub but if you want somewhere more student-y then you can't go wrong with Man V Roast - the name says it all!

Christmas is Coming

Getting yourself into that Christmas spirit has never been easier than simply popping down to the German Markets in Millennium Square. With mulled wine, Christmas crafts and a stunning carousel, it's a night of pure delight.

So there you have it, five top tips for making your winter in Leeds full of fun.

Carys Reid-Davies

It's OK to Stress About Stress

As International Stress Awareness Week draws to a close, Iqra reflects on what technology means for our stress levels in the online era.

International Stress Awareness Week is a welcome reminder that it's time we start prioritising our wellbeing.

For anyone who doesn't know, this week has been dedicated to talking about stress, mental health issues and setting aside time for self-care. The International Stress Management Association (ISMA) is a UK based charity that aims to educate people on stress management, both nationally and internationally. The charity holds a National Stress Awareness Day once every year - usually on the first Wednesday in November. Each year, they focus on a stress theme, and this year's theme happened to be 'Does Hi-Tech Cause Hi-Stress?'. As far as themes go, it couldn't have been more relevant; our generation is constantly criticised for being unable to live without our technology.

Of course, there are negative aspects of our high technology usage, such as self-deprecation when you're scrolling through your feed, seeing 'beautiful' people with more interesting lives. Despite this, there are also positives, like being able to reach out and

connect with several others around the world at the touch of a button. But let's not get too much into the evolution of technology, rather let's talk about how it has affected our health - mentally and physically. The general trope is that social media has taken over every aspect of reality and our addiction to it is ruining our health and relationships. Regardless, it's always good to use social media in moderation and if you feel like it's really affecting how you feel about yourself, then maybe it's time to go on a detox and cut yourself off from the online world for a while.

National Stress Awareness Day aims to raise awareness about stress and the impact it could have on our mental health, challenging the stigma that surrounds mental health and, most of all, promoting the importance of wellbeing and stress management.

If you feel like you need help and you don't want to talk about it with the people you're close to, then you can always join the 'Mind Matters' society. The society focuses on mental health and provides support for

anyone who's struggling by running weekly group/drop-in sessions, campaigns, talks, workshops and providing support services. Plus, their membership is free! Stress is normal but let's not let it get the best of us. Let's get a good night's sleep. Let's stay on top of our deadlines. Let's take control of our lives. And let's not give stress an opportunity to overpower us.

Iqra Arshad



Regina George, Cliques and BNOCs: Does Popularity Exist at Uni?

Emma explores the idea of popularity once you turn eighteen and begin your adult life.



When you think of popularity, what is the first thing that comes to mind? Likeability, being admired, maybe Regina George?

At secondary school you almost certainly had a Mean Girls complex. This doesn't mean that you necessarily had an equivalent of 'The Plastics' or someone as wonderfully terrible as Regina, but it's likely that there were certain cliques.

At school, cliques are inevitable. In a constricted environment it's natural for teenagers to quickly form groups. The painfully embarrassing experience of puberty

seems to treat some more kindly than others and, as a result, the 'cool kids' soon emerge and subconsciously label themselves as the elite.

Leaving school at eighteen can be a big relief – freedom at last. You feel that you can reinvent yourself at university. No one will know about that embarrassing time you dropped your dinner tray in the dining room and baked beans spilled everywhere. No one will remember your year and a half of 'brace face' and all those great photos you took regardless. University can feel like you are turning over a new leaf on the social tree. So, does that mean popularity doesn't exist at all at uni?

Ever heard of a BNOC? Well, now you have. BNOC, for anyone who doesn't know, stands for 'Big Name On Campus'. You know those people who everyone seems to know but no one exactly knows why? Those are your BNOCs. Maybe it's someone who's into university politics, or the head of a society or sports team. It could even be someone who attends Fruity more regularly than their lectures.

BNOCs, however, aren't exactly like 'the populars' at school. University is almost too big to produce such celebrities. Our uni alone has over 30,000 students, making it borderline impossible to have a popular group.

Many think that, in adulthood, popularity is left behind, but I'm not sure this is entirely true. It's tempting to say that adult maturity makes the work place a completely

popularity-free zone and that social perception doesn't affect anything at all.

But, unfortunately, this isn't always the case.

It is almost certain that popularity exists in the work place, but this isn't always a bad thing. If a person in a position of responsibility is popular, surely it means that they are treating their employees well and are respected as a result? The problem comes when certain employees use their popularity to their advantage and to the detriment of others or their work. When workers manage to charm their way out of doing a job or to ascend the career ladder faster, it can be frustrating for the 'nice guys' who are often the real hard workers, albeit with a few less friends.

If you define popularity as likeability, then you're going to find that it exists no matter what environment you're in. However, popularity isn't always what it's cracked up to be. You don't have to be the most 'popular' person at work or uni to have the nicest or the most loyal friends.

The most important thing is to keep your genuine friends close, and not worry about everyone else.

Emma Prentice

Can a Moustache Mend Mental Health?

This November, Amy opens up a discussion about Men's mental health, and why it shouldn't be overlooked.

The Movember Foundation is the leading charity changing the face of men's health by addressing some of the biggest health issues faced by men: prostate cancer, testicular cancer and mental health.

In recent years, this has grown from the opportunity to avoid shaving for 30 days, to addressing many health topics including suicide prevention among men. As we move into November, I'm taking a closer look at the stigma that surrounds male mental health.

Mental health problems can affect anyone, but the discrimination and stigma surrounding it can make people very apprehensive to open up about their difficulties and ask for help. Mental health in men continues to be a seriously taboo subject, with many men suffering in silence when they experience feelings of sadness, loneliness or anxiety.

The societal gender norms that are instilled into us all, through outdated stereotypes, that men should be 'tough' and 'fearless', further complicate the issue that many men feel: that they are not a 'man' if they show any sign of weakness or emotion, or that they are less of a man by asking for help.

Men may fail to recognise or act on warning signs and may be unwilling or unable to seek help. It's so important to recognise the signs of mental health problems and encourage each other to speak about how we are feeling. **There's no shame in feeling vulnerable, lonely or sad** – there are more people who want to help than you think.

76% of suicides are committed by men. 12.5% of men in the UK are suffering from a common mental health disorder, and suicide is the biggest cause of death for men under 35 in the UK. Men are also a lot less likely to access psychological therapies than women, with only 36% of referrals being men, reflecting the notion that they suffer in silence.

Furthermore, the number of men currently in treatment for drug and alcohol abuse in Britain is three times that of women. These statistics paint a very clear picture. While women are seeking help for mental and emotional health issues, men are self-medicating. And, whilst women might attempt suicide (attempted suicide rates are higher in women), men are unfortunately 'succeeding'.

The men who are most revered in society (famous,

successful, wealthy, powerful) are not always ready to admit their own issues in public and that can leave the 'average' man reluctant to speak out. However, it is great that things are beginning to change for men. When Prince Harry and Prince William began to open up about their own difficulties with mental health, it gave the nation a great lift.

Following this, more of these revered men are coming forward and openly addressing mental health issues that they themselves face; footballers, actors and politicians are proving that anyone can talk about their mental wellbeing in an attempt to end this discrimination for men. These men are showcasing bravery, talking about their struggles and attempting to break the stigma, to allow a progressive society where men can freely talk about their mental health, without apprehension.

There has never been a better time to seek help for your mental wellbeing. If you are suffering from poor mental health, the first step has to be yours. It might feel like the hardest step to take, but it can lead to easier and better steps. Talk to someone – don't try and face it alone.

Amy Kate Daniels

In the Middle



"The empty candle hit the gasworks
Shattered homestead brick from bone
Foundations offer little shelter
When occupied by one alone
The sunset called in sick on weekends
Single handed in the twilight zone
'Til a voice somewhere said don't neglect me
And deaf ears overhead the tone"

- Anonymous



Merkel – A German Tragedy?

George Baines

It has been thirteen years since Merkel's first chancellorship began, and in that time, she has established herself as one of the greatest Chancellors in post-war Germany. Commanding the same respect endowed to the CDU party's predecessors, notably Chancellor Konrad Adenauer, the symbolic post-Nazi Germany statesman, and Helmut Kohl, who oversaw the German reunification, Merkel has orchestrated Germany's hegemonic rise while bearing the weathering European tumult.

“Although typified by her pragmatic centrism, Merkel is often the first European leader to stray from normative practice, as her suspension of arms sales to Saudi Arabia last month illustrates”

A leviathan in her own right, outliving three British premiers in her three long chancellorships, she has rightly been on the receiving end of praise and criticism for both German and European affairs. Although typified by her pragmatic centrism, Merkel is often the first European leader to stray from normative practice, as her suspension of arms sales to Saudi Arabia last month illustrates.

Merkel's reign can be broken down into three stages, indicative of her popularity and result-bearing wield of power. We are currently witnessing the tragic fall of a politician who has marred Germany's cohesive political landscape, dragging down those of its European neighbours in the process.

Merkel – The Mädchen

Beginning in her formative-cum-debut era, as the title suggests, Mädchen (girl) was the affectionate term given to then shadower Merkel by Chancellor Helmut Kohl, indicative of her protégé status in her pursuit of power. Kohl groomed Merkel as his successor by appointing her as Minister for Women and Youth, and notably as the Minister for the Environment and Nuclear Safety. Merkel was destined to hold high office, attaining the latter position in 1994, eleven years before she entered the Chancellery.

Following her 2005 election, Forbes Magazine promptly labelled her the World's Most Powerful Woman based on her vocal presence on the world stage and her attractive business reforms. Indeed, the fledgling leader took flight on her home turf, promptly reducing the unemployment rate from its height of 11.7% in 2005 to 8.1% in 2009, following which she oversaw a year-on-year decline to 5.3% by 2018. Having helped workers dodge the disastrous financial crisis in 2008, her principal tenet of austerity would set the tone for other European governments in the post-crash decade.

Merkel – The Hegemon

Merkel had secured the home front by the end of her first term. Re-elected in 2009, Merkel ruled somewhat unilaterally at times, with scant consideration for the dramatic consequences.



Following the Fukushima nuclear plant in 2011, Merkel out and out refused the further building of nuclear power plants, overseeing their permanent removal by 2022 to mark a transition to green energy. Utopian and naive, this effectively prevented an increase in alternative energy resource consumption. As of 2016, 30% of German energy consumption came from renewable energy resources, while 13% was sourced from nuclear plants. A consequent thirst for Russian gas has engendered German energy security, and there will have to be a rapid turnaround in making up for that 13% shortfall by 2022.

“The polarising effect Merkel has had on Germany is due to her overall monotonous continuity within German politics, causing the electorate to seek more enthusing and diverse political parties”

Elsewhere in Europe, Greece had dropped into Germany's fiscal cross-hairs. The sick man of Europe was haemorrhaging debt following the 2008 financial crisis. 'Living beyond its means', Greece fell victim to Merkel's austerity dogma. In a surreal turn of events, the German parliament voted on Greece's effective survival when the Bundestag agreed to loan Greece \$86 billion in bailout packages in 2015. Germany's economic clout reverberated across Europe as Merkel established her country's political and economic primacy.

This power was applied in the wake of the Maidan Revolution, the Russian annexation of Crimea, and the occupation of the Donbas region, between 2013 and 2014. The Minsk Accords must have been Merkel's proudest foreign policy achievement, nominally hemming in the Russian-Ukrainian conflict under the eyes of the OSCE and a host of international observers. Merkel's humanitarianism did not stop there; she summoned Syria's civilian victims to traverse the European continent to seek refuge in her land from 2015 onwards. However, Merkel's good nature was to

be exploited and instrumentalised in the following years, sounding the death knell for an ambitious and outward-looking Germany.

Merkel – The Fallen

Following last year's federal elections and subsequent state elections, Merkel has seen her CDU party and CSU sister party lose substantial vote shares. In last month's Bavarian election, the CSU lost its plurality, falling below 40% for the first time since 1954. This is just the tip of the iceberg for the Germany that Merkel has left in her wake.

The polarising effect Merkel has had on Germany is due to her overall monotonous continuity within German politics, causing the electorate to seek more enthusing and diverse political parties. It is also an effect of her divisive refugee policy. Whether classed as generosity or pragmatism in the face of Germany's working population's decline, Germany's over one million refugees have fuelled the fire of the far-right AfD (Alternative for Germany). The AfD, a party whose leader has described the Holocaust as “bird shit” in an otherwise “1000 years of successful German history”, is now the third biggest party in Germany and the official opposition to Merkel's government.

This illiberal trend was triggered by Merkel herself. Her ruthlessly effective management of Germany now gives no alternative in the ideological centre; Germans are polarised in their opposition to Merkel. In a recent survey, it was revealed that nearly one third of Germans are populist.

As a legacy, this has hard-hitting ramifications for the political culture of Central and Eastern Europe. Succumbing to nationalist populism, Germany's key role within the European Union has faltered. France's Macron is paralysed in his pro-EU agenda while Merkel is wracked by Brexit, internal strife and politically hostile neighbours beyond the Oder. Merkel's Germany has taken one step forward and two strides back.

Liberals Need to Talk About Immigration

Andrew Morris

Writing about immigration fills me with feelings of trepidation. I am acutely aware that poking your head outside the echo-chamber is dangerous, with the potential for one's liberal card to be revoked in quick order. However, my aim is not to question the liberal orthodoxy, just the treatment of those who reside on the other side of this divisive issue.

To be clear, I am convinced of the benefits of immigration. I am a proud 'citizen of nowhere'. I was the first to baulk and cry bigot at anyone that spoke of "protecting our borders." Yet, I have come to realise that I was wrong. We need to invite debate – not shut it down. Furthermore, it is vital to have empathy for our interlocutors. It has become all too common to blindly tar those with the opposing view as fascists – the scattergun application of this label belies a woeful misunderstanding of political ideology.

"Its original title was: 'Is Rising Ethnic Diversity a Threat to the West?' Provocative? Maybe. Dangerous and dehumanising? No, absolutely not"

The desire to shut down any discussion that dares to question the popular liberal consensus was evidenced this past week. A furore erupted after the heterodox *Academy of Ideas* announced its latest debate. Its original title was: 'Is Rising Ethnic Diversity a Threat to the West?' Provocative?

Maybe. Dangerous and dehumanising? No, absolutely not. Yet, the political news site *Open Democracy* published a letter signed by a number of academics, which claimed the debate – which had yet to take place – had "been framed within the terms of white supremacist discourse." The 'white supremacists' taking part on the panel included: the equality campaigner Trevor Phillips, academics Matthew Goodwin and Eric Kaufmann, liberal journalist David Aaronovitch, and libertarian Claire Fox. Alt-right sympathisers, they were not. Again, just to be clear, I disagree with the debate's central question, as I'm sure the majority of the panel did. Nevertheless, there are those who think we are in the midst of a Clash of Civilisations. These ideas need to be exposed to the clear light of day and countered accordingly.

More generally, there are vast swathes of people across the country who have fears, irrational or not, in regards to immigration. Concerns over national borders, changing demographics, and a perceived erosion of British culture, are often cited. These are clearly nativist fears, but does this mean these people are all fascists? Certainly not. Treating them as such is only going to lead to further polarisation. Whether their fears are a manifestation of their own material poverty or a result of a poverty of knowledge, in order to assuage them we must create an open dialogue.

That being said, this does not mean that we should act as apologists for actual racism. One can unequivocally speak out against President Trump's framing of the "migrant caravan" as an

'invasion', while still willing to engage with those people whose fears are inflamed by this hateful rhetoric. Treating these people with civility is the least they are entitled to.

The fervent desire to see the *Academy of Ideas* debate shut down is emblematic of liberal responses to this issue. Common tactics such as the refusal to engage, apathy, and hyperbolic name-calling are never going to change hearts and minds. In fact, these reactions push people into the arms of those who are all too willing to have the discussion; those who actually have nefarious intentions. Here lies the real danger, as stated by American journalist David Frum writing for the *Atlantic*: "if liberals insist that only fascists will defend borders then voters will hire fascists to do the job that liberals will not do."



The End of Austerity? Don't be Absurd

Charley Weldrick

Last week, we saw the Chancellor of the Exchequer, Philip Hammond, deliver the annual budget. The defining moment of this year's budget was Hammond's bold declaration that "the era of austerity is finally coming to an end." So, is he telling the truth? Moreover, has austerity worked? The answers, of course, are 'no' and 'absolutely not'.

Liberties have been taken by our politicians and journalists when it comes to use of the term 'austerity'. For the sake of brevity, it should be taken to mean a collection of economic policies whose primary purpose is the reduction of public expenditure. The question of whether this particular economic epoch has come to an end is largely a matter of perspective.

Take, for instance, the Metropolitan Police. Last year, their meagre pay rise – which is in fact not a rise at all once inflation is taken into account – was described as a "punch on the nose" by their chief. What's the situation today? Some police forces are so underfunded that they are actually mounting a legal challenge against the government, whilst the Met have started selling 'Scotland Yard' brand merchandise to fill the gaping holes in their budget. For this public service, austerity continues.

With regards to schools, those who watched the budget may recall Hammond promising £400m for

'little extras', a truly derisory amount for a sector that had a budget of £69,288m in 2016/17. It's worth bearing in mind that teachers and parents have been brought together by their outrage over the existing budget. Children are turning away from creative subjects due to a lack of equipment, whilst teachers are having to provide stationery themselves. Spending per pupil has been in steady decline for years now – to herald £400m as an end to austerity is an insult to us all.

"Spending per pupil has been in steady decline for years now – to herald £400m as an end to austerity is an insult to us all"

Enough about spending though. Austerity is more than just spending cuts and should entail the raising of taxes too. In this sense, at least, we've seen something vaguely resembling the end of austerity. In true Tory fashion, it benefits the rich more than anyone else. Tax changes mean those earning between £12,500 and £50,000 will pay £155 less, whilst those earning between £50,000 and £100,000 are going to be £566 richer. Spectacular.

We could play this game all day. The takeaway point is that austerity definitively has not ended. To an

extent, this is understandable. As it stands, Hammond likely has no more of an idea than we do about the nature of Britain's future relationship with the EU. A series of one off payments instead of commitment to long term spending is a somewhat defensible position. What isn't defensible, though, is the audacity with which the Chancellor of the Exchequer stood up to proclaim the end of austerity whilst demonstrably committing to no such thing.

Austerity is still ongoing. Worse, even if the savage cuts inflicted on the public realm were unequivocally ended tomorrow, there are eight years that must be reversed. This is evidenced everywhere. From the crises in our NHS to the 1.2 million people reliant on food banks or the unprecedented rise in rates of homelessness, Tory recklessness with our economy and standards of living requires more than an end to cuts.

Ending austerity, at this point, requires a radical restructuring of our economy so that it serves the needs of all citizens. The Tories, no matter who replaces Theresa May, have shown themselves throughout history to be uniquely incapable of achieving that goal. Hammond cannot change that with a lacklustre budget.

Recreational Drug Use and Mental Health: A Personal Account

Anonymous

I was aware that drug use permeated British university culture before I moved here. Conversations with friends and pop culture gave me the impression that casual substance use was expected, if not the norm among students. Leeds, I knew, was a “good night out” (wink wink).

I had tried ecstasy and cocaine a few times, the first time about six months before university. The experience had left me a bit shaken. I hadn’t expected the comedown to be so rough. I had been warned about the day after, I knew I would feel depleted and exhausted. I did not expect to crawl into bed, unable to cope with the colourless world. I felt talentless, ignorant, a fatty lump of nothing. I recovered after a few days, and waited a little while to do it again.

“It seems obvious now but at the time I hadn’t made the connection: the intense emotional experience that define the highs and comedowns were making other issues in my life harder to handle”

I felt low in the months before coming to university and the distance from what my life was until then gave me the chance to think about why. I had issues in my personal life to handle but not grave enough to warrant feeling as if I were in a blue fog every day.

I pulled out old messages, my diary and spoke to friends. I came to the conclusion that in the few weeks after a comedown, it was harder to cope with all the daily trivials that life threw my way. It seems obvious now but at the time I hadn’t made the connection: the intense emotional experience that define the highs and comedowns were making other issues in my life harder to handle. I knew I was on a downward emotional slope and I realised that drugs pushed me further down the decline, making me less grounded.

Coming to a university where drug use seems so commonplace gave me a the opportunity to talk about it. It was by observing friends and discussing their reactions that I realised no one else seemed to be quite as prone to tears after a night out. I talked about it with a thoughtful friend of mine who has some interesting insights. He’s experimented with drugs more than me and says ketamine helped him work out personal issues with his family and sexuality. “People don’t seem to realise how differently drugs can affect people, from individual to individual and substance to substance. I see people doing fat lines of ketamine and K-holing, not ready to wrestle with being confronted with their deeper level of consciousness. They group drugs together, treating it as if it were cocaine or some other less psychological drug. That’s really dangerous, since ketamine is an entirely different beast. It should also never be mixed with alcohol since the combination can affect the respiratory system and have terrifying results.”

I spoke to another friend whose experience mirrors mine. She has struggled with her drug use: “when I used to come down from drugs it had a very negative effect on myself, although it was similar to alcohol, the first few times weren’t that bad. Gradually I would start exhibiting bad behaviours such as excessive levels of anxiety, anger and sometimes even hallucinations (partially also from sleep deprivation). I find these mental effects affected me more than my friends that I was with and it has become clear through counselling that stimulants have an extremely negative impact on my pre-existing mental health disorders. Long term effects are clear as well, for weeks or months after taking drugs this can impact my moods, episodes and personal relationships. Although I’ve gone through all this with drugs, most people would think I’d want to get away from them but I think drug use can be safe and fun, just like the use of alcohol. However, it can also be abused and used for the wrong reasons like alcohol.”

My goal in writing this isn’t to discourage people from doing drugs. I don’t want to sound like a moralising schoolmum; I’m not in a position to tell anyone what to do. I know that right now it’s not good for me yet, and I’ll wait until I feel settled in to consider occasionally including it in my life. I wish that when I found myself struggling with my mental health in the recent past, someone could have had this conversation with me.

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Students Supporting Local Leeds Vintage

Daisy Woodford

When it comes to vintage shops, everyone has an opinion. Whether you think they're junkyards full of old rubbish or treasure troves of one-off pieces, there's no denying that bargain hunting is back in style. Not only can you bag yourself a good deal, vintage clothes also have a history that big brands can't compete with. Vintage stores dotted around Leeds should be perfect for students trying to find wavey garms without stretching their loan to the limit. But how popular are our local vintage retailers?

A short fifteen-minute walk from campus will get you to Retro Boutique, a few stores down from the Hyde Park Pub for those of you Otley Run regulars. The store has been open for over twenty years, frequently changing location due to the increased space needed as a result of continuous growth. Whether you need to deck out your dorm room or refresh your wardrobe, this local business has you covered. We spoke to the owner, who claims that most of their customers are Leeds students, attracted to the store because of its convenient Hyde Park location. This perfect positioning has contributed significantly to the business' success and ability to grow over the past few decades.

With business booming, will customers still stay brand loyal as more competitors to Retro Boutique set up shop in Leeds? One such shop is Hyde Park Vintage. Having opened just over a month ago, the store has already seen a huge influx of customers

hoping to grab some great deals. According to the shop's owner, the business' unique selling point will help them stand out from the crowd; the owners are dedicated to hand picking every individual item in order to keep up with trends and choosing pieces they know their customers will want. On top of this, they aim to keep prices as low as possible in order to appeal to their primary target market: students.

However, because Hyde Park Vintage is linked to the long-established Hyde Park Book Club, they aim to appeal to a wider demographic, including locals outside of the student population. The choice of location has been vital to the company and was part of a strategic decision to not only be close to the universities, but also to be far enough away from the many vintage stores situated at the centre of town.



Image: Daisy Woodford



Image: Daisy Woodford

There's no doubt vintage shopping is gaining in popularity, but what's the reason behind this growth? I spoke to Sarah Flanagan, a fashion student at the University of Leeds, who claims that the fast fashion industry in Britain is at a worrying level, with around 235 million items of clothing sent to landfill each year. Vintage stores such as these are popular with students keen to try and preserve the environment and support local business. This makes sense considering that the University of Leeds is the top UK university for environmental impact, according to Times Higher Education. So, is the success of local Leeds vintage due to students' environmental concern, or their desire to bag a bargain? Either way, these local vintage stores are close, affordable and good for the environment, so you can't go wrong!

The Budget 2018 – What It Means For Us

Will Southall

On Monday 29th October, Phillip Hammond, the Chancellor of the Exchequer, announced the final budget before Brexit. "Austerity is finally coming to an end" he proudly proclaimed, but not everyone in the house was so optimistic... Jeremy Corbyn finding the statement particularly hard to believe.

What you're probably wanting to know, is how does this budget affect me? Whilst the majority of the changes to government spending are unlikely to have a big impact on the day to day life of students in Leeds, there are certainly a few key points worth noting.

Let's start with the good news – the duty on beer, cider and spirits will be frozen, meaning that the price of these shouldn't increase. However, it's bad news for those wine lovers out there, for which tax is set to rise at the same rate as inflation. Unfortunately, if you smoke then there's more bad news, as tax on tobacco is set to increase at a rate 2% greater than inflation.

For those of you who have a part-time job or work lots over the holidays, then you might benefit from the raise in the personal allowance (amount of tax-free income) from £11,850 to £12,500. This will fall into place in April next year, a year earlier than previously expected. Also worth noting is the increase in the National Living Wage, from £5.90 to £6.15 (18-21yrs), £7.38 to £7.70 (21-24yrs) and £7.83 to £8.21 (25yrs and over), although bear in mind that

the National Living Wage is only legally enforceable for people over the age of 25.

You might also be happy to hear that Phillip Hammond has pledged to give schools an additional £400 million in capital grants. This seems generous, until you compare it with the £420 million allocated to pothole filling...

With respect to higher education, £150 million has been allocated to fellowships, to "attract the brightest talent from around the world." By the end of the year, 26 to 30-year-olds will be able to benefit from reduced rail fares by purchasing a railcard, a policy announced in last year's budget which has now finally been confirmed following fears of funding issues. The new railcard will work in the same way as the 16-25 railcard and will allow young people to continue getting a third off of their rail fares for a few years longer.

The NHS is also set to see some changes. Back in the Summer of this year, Theresa May announced that the government would give an additional £20.5 billion per year for the next five years to the National Health Service. In this budget, Phillip Hammond reminded us of her pledge and gave us an insight into how some of the money might be spent, assuring that at least £2 billion would be allocated to the improvement of mental health services. Whilst this extra cash is welcome, the extent of its impact will depend greatly on how the rest of the funding is divided up across the NHS.

The elephant in the room of course is Brexit. With

time running out and still no clear exit deal in sight, it would be foolish to get excited about any government spending just yet.



Image: Daily Record



Should Letting Agents Be Held Accountable for Sub-Par Service?

Leigh-Ann Quist

The struggle of looking for accommodation and sorting out housing issues with friends is a rite of passage for university students. Unfortunately, there’s a perception that letting agents treat students differently to other tenants, who are working full time, and are often not seen as a priority in comparison. Many of us have experienced the lack of effective communication and organisation of letting agents and, at times, their customer service can leave a lot to be desired. Should these businesses be held accountable for sub-par service?

Obviously, there is no such thing as a perfect property, but as first-time renters, students are often unsure how the renting process works and what legal rights they have. For example, when letting agents are dealing with everyday situations, as professionals, a certain level of respect and understanding must be adhered to in providing optimal customer service. Sadly, this is not always the case and it’s fair to say a number of us have experienced various housing dramas throughout out time as students. For example,

University of Leeds student, Emma Chambers, recalls an incident where she was laughed at over the phone by a Let Leeds staff member, after asking for more desk chairs, as only one was provided for a property of four people. The matter was only resolved after several subsequent phone calls from her parents to the letting agent. In this case, there was a resolution, but situations such as these emphasise the unacceptable behaviour of letting agents combined with the landlords who seem to show a lack of interest in sorting out situations regarding their own properties. Both landlords and letting agents do not always seem to take the issues of students seriously but, as legitimate businesses, they should focus on customer care, regardless of whether the client is in full-time study or full-time work.

There also seems to be an overly casual approach when it comes to students at Sugarhouse Properties. Another UoL student, Julia Constable, reported being repeatedly given less than 24 hours’ notice for house viewings. Although it is understandable that viewings for new tenants need to take place, they can be refused if insufficient warning has been given to the tenant.

However, some students often feel under pressure to still go ahead with viewings, despite their right to refuse. Overall, more consideration could be shown towards students who have parted with significant amounts of cash to rent a property as their own for a specific period of time and are entitled to sufficient warning with regard to people entering their home.

Some students have also experienced problems with Red Door Lets. For example, UoL student, Francesca Beckett, explained to us that her Landlord filed a dispute with the Deposit Protection Service in an attempt to claim £1000 from the tenants for going over the limit of their inclusive utility bills, despite the tenants constantly informing the letting agency that their heaters wouldn’t turn off.

As letting agencies are the vessel of communication between landlords and students, it would make sense that they are also held under scrutiny for their actions, as it is evident that the demographic in areas near the universities predominantly consists of students. Both letting agents and landlords should be held accountable for their actions and ensure that they are operating under a scheme of best practice.

Is Essentials Really Essential?

Charlie Kirby

As students, Essentials has come to our rescue countless times. The not-for-profit shop run by Leeds University Union claims to stock ‘all the essentials you need for Uni life’ as well as a range of Fairtrade goods and local produce. Although the convenience of Essentials is perfect, the price tag of some of the items leaves a lot to be desired.

Many students have criticised our own Union shop for being too expensive and failing to provide students with reasonably priced goods that can often be bought from other supermarkets for a fraction of the price. Considering the cost of tuition fees, student housing and study supplies, every penny saved on food and household goods counts. We conducted a price comparison to find out the truth for ourselves.

To ensure a fair comparison, we compared the prices of only branded products in Essentials and leading larger supermarkets. Our basket wasn’t scientifically chosen; we took a typical student approach by not food shopping for half a week and impulse buying what we considered essential at the time. We also excluded any offers on products and used the standard price of items to ensure fairness of comparison (it should be noted that other supermarkets had reduced offers on some of our chosen products, whereas Essentials offered none). All prices are correct as of 05/11/18.

Overall, our basket of shopping was considerably more expensive at Essentials, costing around £4.00 more when compared to other chains. Although this cost seems small, over time, this extra £4.00 expense could leave students significantly worse off.

The most shocking price comparison was Tampax tampons; although other leading supermarkets have allocated the same lower price of £1.90 for a box of 20, Essentials is offering the same product for £2.05. Although the Union has been supporting the

provision of free tampons in three Union bathrooms, it’s particularly ironic that Essentials would knowingly stock more expensive sanitary products. Furthermore, Pot Noodle retailed at 50 pence more than the cheapest competitor, Sainsbury’s. Of our chosen products, only Twinings tea bags were cheaper than alternative retailers, helping students to save a whopping 1 penny per 100 tea bags.

Speaking on student concerns over Essentials, Chris Morris, Union Affairs Officer, said:

“We know that getting the best deals and value for money is often on students’ minds and when it comes to the prices in Essentials, we don’t always offer the cheapest deals in the city. We try our best to keep prices as low as possible, however our price setting is sometimes restricted by what is offered by our suppliers. LUU is exploring other models and plans when it comes to running a Union shop to ensure students can get the best value, deals and range of products they possibly can whilst in our building.

“When it comes to the sale of sanitary products, LUU sell at the lowest we can with no markup. We currently sell a pack of 20 Co-op tampons for 85p, however we do struggle to keep the price of Tampax-branded tampons the same as in larger supermarkets.

“Value for money and the welfare of members is one of LUU’s top priorities, and we will continue to work on making sure everything we do has a positive impact on students.”

On the one hand, larger retailers do stock more and often bulk buy, which reduces unit cost; these savings can then be passed on to the consumer. However, for a not-for-profit supermarket with a supposed student focus, Essentials is on average far more expensive when considering the items we wanted to purchase. As a student on a budget, I have to shop elsewhere as I have no confidence in my own Union shop to prioritise my financial welfare as a student.

Product	Essentials	Tesco
Warburtons Toastie loaf 800g	£1.44	£1.05
Twinings English Breakfast Tea 100 tea bags	£4.99	£5.00
Pot Noodle beef and tomato 90g	£1.30	£1.00
Pringles prawn cocktail crisps 200g	£2.79	£2.25
Tampax super tampons 20 pack	£2.05	£1.90
Andrex Supreme Quilts toilet roll 9 pack	£7.85	£5.00
TOTAL	£20.42	£16.20

Product	Sainsbury's	Morrisons
Warburtons Toastie loaf 800g	£1.05	£1.10
Twinings English Breakfast Tea 100 tea bags	£5.00	£5.00
Pot Noodle beef and tomato 90g	£0.80	£1.00
Pringles prawn cocktail crisps 200g	£2.50	£2.00
Tampax super tampons 20 pack	£1.90	£1.90
Andrex Supreme Quilts toilet roll 9 pack	£5.25	£5.23
TOTAL	£16.50	£16.23



Image: sober-services.com

Spice up Your Life: A Nationwide Hysteria?

Olivia Maskill
Science Writer

You've probably seen the photos – people zonked off on Spice in zombified states, slumped on benches all over the News. More importantly, your parents have seen it – and they're asking questions.

An 11 year-old boy was hospitalised in May, after a cigarette he was given was spiked with Spice. His mother gave a description of his unusual behaviour, "He was like a zombie. A monster had taken over his body and he had so much strength it was unreal."

This caused a flurry of headlines and nationwide panic. But is this all hysteria caused by media sensationalism, or is Spice actually dangerous?

Spice refers to a range of synthetic cannabinoids, compounds produced to mimic the effects of the psychoactive ingredient present in cannabis, Tetrahydrocannabinol, or THC. These compounds were first identified in clinical research into the endocannabinoid system of the brain, an important neurochemical pathway in mediating mood. Drug

producers repurposed this scientific literature to recreate these compounds to sell for recreational use, much to the chagrin of neuroscientists. The drug is favoured by users due to its inexpensive and easy-to-procure nature. It is also relatively inconspicuous, lacking the signature scent of cannabis and is much more difficult to detect in blood and urine than marijuana.

Dr. Michael Baumann, pharmacologist at the US National Institute on Drug Abuse, stated "we have a lot of clinical observational studies now from cases that have come into emergency departments showing synthetic cannabinoids have a much greater propensity to cause adverse effects than THC. The adverse effects include vomiting, hypertension, hallucinations, psychotic episodes, seizures, coma, and there's even been deaths. However, the biological effects of most of these chemicals have not been studied in humans or animals, so we don't know their effects on the body. There's no quality control in the preparation and packaging of the products, so overall, I would say they're definitely not safe."

The main problem with Spice is that, chemically speaking, nobody really knows what Spice is. Hundreds of different synthetic psychoactive ingredients are

mass-produced overseas and imported to the UK where they are dissolved and absorbed into dried plant matter. Spice has been illegal to sell for human consumption in the UK since the introduction of the Psychoactive Substances Act 2016, but continues to be sold under the guise of potpourri or incense.

Perhaps one of Spice's most dangerous aspects is that, while other constituents occurring in the cannabis plant, such as cannabidiol, actually help to counteract the negative effects of THC, these constituents are absent in synthetic cannabinoids. Also, due to the fact these drugs are not approved for human consumption, the lack of government regulation means they can contain a myriad of dangerous chemicals, such as opioids, heavy metals, mould, and rat poison.

Although it is likely the images appearing in the tabloids are portrayed as worse than they actually are, potential users should still be wary. The effects of Spice are under-researched, partly due to the inconsistent and constantly changing nature of the drug as government regulation becomes stricter and stricter.

One thing is certain; from the munchies to overwhelming anxiety, you really don't know you're getting.

Bad Luck Benny: The Unlucky Beluga Stranded in the Thames

Anna Davison
Science Writer

Benny the Beluga is all alone in the Thames. Potentially having been in the river since as far back as July, the beluga whale affectionately named Benny (despite a lack of information on the actual sex) has been causing a stir in the last month since he was officially sighted. The 3.5m beluga is currently just a sub-adult with the potential to grow to around 6m long, which makes it a relatively small toothed whale (similar to dolphins). The species is instantly recognisable for its stark white colouration but, to the untrained eye, could have easily been mistaken for a dolphin or seal, which are relatively common on the Thames. A characteristic feature of belugas is

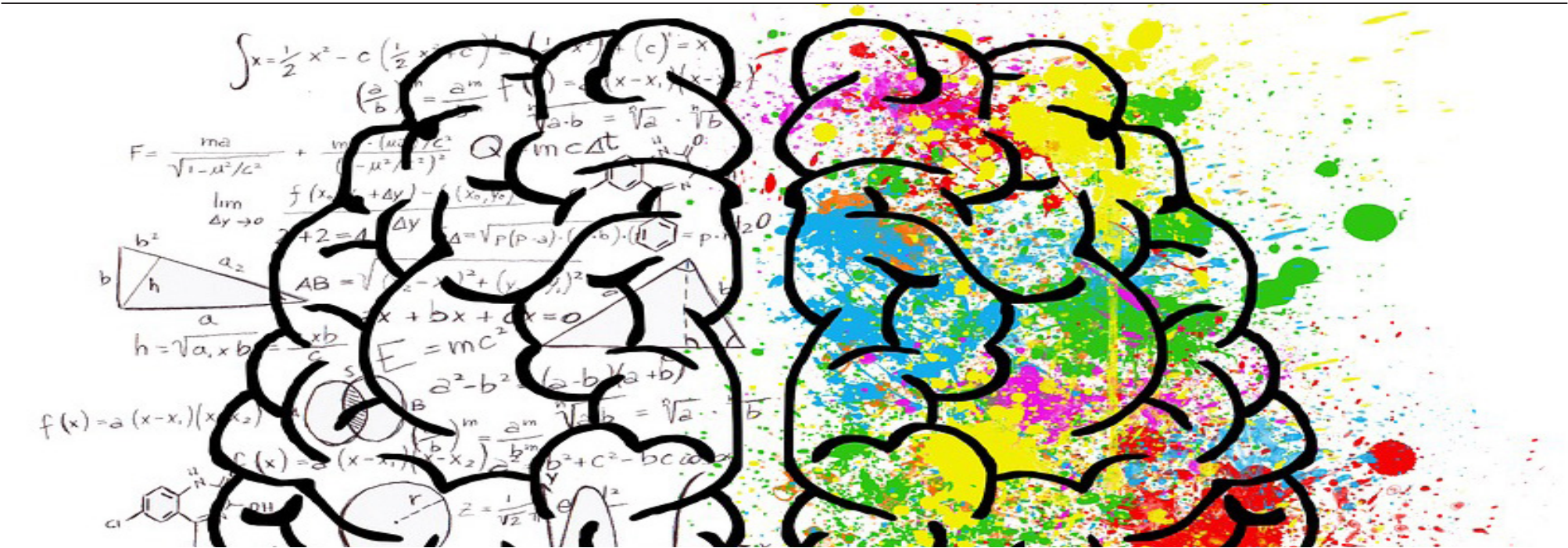
the bulbous lump on their forehead (comically called a 'melon') which is flexible, allowing them to make different facial expressions.

"Normally highly sociable animals, living in pods of up to hundreds of individuals, it is strange that Benny is here by himself"

Belugas have been sighted off the UK coast in the past, but Benny is the most southerly recorded sighting and so little is known about how long he will stay and whether he will survive his detour. Belugas usually live in the Arctic and many migrate south

during the autumn, but for Benny to have become so lost is concerning. Normally highly sociable animals, living in pods of up to hundreds of individuals, it is strange that Benny is here by himself. Ocean noise – noise pollution caused by shipping, industrial oil extraction and other human activities in the marine environment – often plays a role in disorientating whales when they try to communicate to others or navigate. It is theorised that ocean noise could have played a part in separating Benny from his pod and his subsequent stray into the Thames.

Despite this, he appears to have found a food source in the Thames and is avoiding collisions with shipping traffic due to the vigilant efforts of volunteer divers. However, there are concerns that if he waits until next spring to travel back to the Arctic as the



A Brain of Two Halves

Abby Drew
Science Writer

‘Split brain patients’ are individuals who have had the major connection between the two hemispheres of their brain severed, usually in an attempt to lessen the frequency of fitting in extreme cases of epilepsy. Since the 1940s, it has been accepted that the cutting of one’s corpus callosum (the connection between the two hemispheres of the brain) is likely to produce both desirable and undesirable effects. However recent research into this has suggested that there might be more to this peculiar practice than was first thought.

“The treatment of epilepsy can effectively act as a guideline to the development of psychological methods of studying the brain”

The treatment of epilepsy can effectively act as a guideline as to the development of psychological methods of studying the brain, particularly highlighted by the recent discovery that the surgical process of cutting the connection between the hemispheres does not create two separate, conscious structures within

the brain, but instead prevents certain functions as the two hemispheres are no longer able to communicate. This process originally aimed to prevent the storm of fit-inducing electricity in the patient’s brain from passing from one hemisphere to the next. In many cases, the treatment was successful. But, as is often the case in the world of science, the most interesting result was not its intended effects, but the unintended ones – and what they’ve taught us about the localisation of function within the human brain.

Our understanding on this topic began with research conducted by Sperry and Gazzaniga, who studied the relatively few patients who underwent the procedure as a last resort. Their (anonymous) first patient had been experiencing seizures since being hit in the head by the butt of a German soldier’s rifle in WW2. After the separation procedure, an experiment was set up in which an image was flashed either in his left or right visual field. He had a button for each hand to press when he saw an image on the corresponding side. Everything appeared normal apart from, during instances in which an image flashed in his left visual field, he said he saw nothing but his left hand kept pressing the button. This is because each hemisphere of the brain controls the opposite side of the body.

Therefore when an image appeared in the patient’s left visual field, the information was processed by the right hemisphere which, unlike the left hemisphere, does not contain a language processing centre and so couldn’t verbalise what he had seen, despite his brain having registered the presence of the image.

“Each hemisphere of the brain controls the opposite side of the body”

Another particularly notable case study of theirs was that of a young boy asked about his favourite girlfriend at school. When the question was presented to him visually in his left visual field, the boy shrugged to indicate that there was no question, but laughed and used his left hand to spell LIZ slowly in scrabble pieces, indicating that his right hemisphere had recognised the question presented to him, yet the verbal processing centres in his left hemisphere remained unaware.

If anything can be taken from this, it’s that we should all be grateful for the brain scanning techniques and medication that have replaced such practices, allowing us to freely experience and verbalise our experiences, all whilst avoiding invasive and potentially unnecessary brain surgery.

ice fragments, one of the many hazards in the Thames will get the better of him.

“Much like the polar bear and other arctic species, Belugas depend on the sea ice remaining thick and solid”

The positive outcome of his appearance is an increased interest in the species and a potential to use him as a charismatic ambassador for belugas and other whales which are being disturbed by human activities in marine environments. Much like the polar bear and other arctic species, elugas depend on the sea ice remaining thick and solid for protection from predators and as a place to feed. Human induced climate change is already reducing Arctic sea ice cover. Coupled with oil spills from drilling in the Arctic, it’s clear we have really left the belugas with little habitat in which they can thrive.

Whether or not the whale stays for much longer, hopefully Benny will have done his part in spreading the message about the plight of his fellow belugas.



Image: countrylife.co.uk



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Honours Even at the Emirates

Liverpool remain unbeaten despite conceding a late equaliser to Alexandre Lacazette.



Robert Kirk
Football

Liverpool maintained their unbeaten run and momentarily climbed back to the summit of the Premier League on Saturday evening as they surrendered a slender lead to draw 1-1 at Arsenal.

Jurgen Klopp's side survived an early scare in the first half, as goalkeeper Alisson naively came out for a cross that was never his to claim. Fortunately for Liverpool, Arsenal's Mkhitaryan headed wide.

Minutes later, Liverpool had a goal wrongly disallowed – Andy Robertson's cross reaching Roberto Firmino, who stabbed the ball onto the post for it to be turned in by Sadio Mane. Linesman Simon Long flagged offside against Mane, who was behind the ball when Firmino touched it forward.

Nonetheless, Liverpool came out well in the second half and capitalised on Bernd Leno's parry off Mane's cross – captain James Milner remained composed and coolly slotted home the rebound from the edge of the box to make it 1-0 to the visitors.

The away team came close to doubling their lead soon after, as Mo Salah beat the offside trap and fizzed a ball across the box, with Mane only inches away from touching it in. This came back to haunt Mane as Arsenal clinched an equaliser not long before the final whistle. In-form centre forward Alexandre Lacazette managed to conjure an exceptional finish after being pushed wide in the 18-yard box, caressing the ball just inside the far post.

The match ended with a draw, a fair result given the performances of both teams. Arsenal manager Unai Emery may be frustrated, still being unable to claim his first scalp against a 'big six' side – losing two previous games to Manchester City and Chelsea. Nevertheless, nothing can be taken away from Arsenal's form: having won seven of their last nine Premier League games, a Champions League spot looks attainable for a team many did not know what to expect from, given their new management after 22 years under Arsene Wenger.

Liverpool will have mixed emotions on the result. Favourites coming into the game, they will have been hoping for a solid away win at the Emirates. They were threatening going forward but lacked the end product at times. Defensively they were impressive, Virgil van Dijk a rock at the back alongside Joe Gomez, forming a partnership capable of Premier League glory. However, the home team took the game to Liverpool, and Jurgen Klopp's men will not be too disappointed to leave having dropped points in the league for just the third time this season – the other occasions being against champions Manchester City and rivals Chelsea.

Both sides look like formidable outfits at the top end of the Premier League, and that was certainly shown on Saturday, with free-flowing, attacking football oozing throughout. Their good form in the League will likely continue next weekend, as Liverpool welcome strugglers Fulham to Anfield, and Arsenal face an out-of-sorts Wolves.

Cook-less England Face Sri Lanka

England play their first test match series without former captain and opening batsman, Alistair Cook.

Millie Warrilow
Cricket

England have started well in their first test against Sri Lanka, setting the hosts a difficult target of 462 runs to chase down. With England not having won an away series since 2016, this is an impressive start. Much is yet left to play of course.

Tuesday saw the start of England's first test without their opening batsman and most capped player, Alistair Cook. England have struggled to find an opening partner for him over the last few years, but, for the first time since 2006, they now have to replace their all time leading run scorer as well.

The honour fell to Surrey opener Rory Burns, who opened with Keaton Jennings. In the opening test, Jennings scored 46 and 146 runs (not out), whilst Burns managed just nine and 23. Meanwhile, Moeen Ali scored a duck and three runs in his two innings whilst captain Joe Root managed a combined total of just 38 runs. It seems there are still plenty of things for England to work on then, though Ben Foakes did manage to score a century in the first innings.

With Wicketkeeper Jonny Bairstow injured, there were question marks as to who would replace him, with Jos Buttler and Ben Foakes vying for the gloves. In the end, it was debutant Foakes to be given the nod. Either way, it also meant that all rounder Ben

Stokes batted at number 5 in a test match for the first time.

However, there are even more questions to be answered in the bowling department. The main one for many being: would England drop Stuart Broad, their second leading wicket taker, so that they could play an extra spinner? Captain Joe Root commented that "it is always hard to leave out someone who has taken over 430 wickets. For Stuart it wouldn't so much be a case of being dropped, it would be for the balance of the team or for the situation with the surface whether we go with a different formula."

The wickets in Sri Lanka will always suit spinners, and this will prove to be a big test for England in particular. England decided to play three spinners, in the shape of Moeen Ali, Adil Rashid and Jack Leach.

Sri Lanka are in the process of re-building and, although they may not have the superstars of years gone by, performing at home with all their spinning options readily available, it's fair to say England will do well to win the series. They have not won in Sri Lanka since 2000/2001. So will England's inexperienced batting line up score enough runs against the Sri Lankan spinners, and can the English bowlers take 20 wickets to win the match? Or, with to the series taking place in monsoon season, will the weather be the winner?

My prediction is a 2-0 win for England.



Flipping Fantastic: Biles Wins World Title

Despite suffering from kidney stones, Simone Biles won her fourth all-around gymnastics world title.



Image: Popsugar

Millie Frain
Gymnastics

There are many people waiting for a kidney stone to pass that are bed ridden for days, even weeks. Not Simone Biles. After spending the night in the emergency room, Biles became the first female gymnast to win a fourth all-around world title, making her the most decorated female gymnast ever, at the World Championships in Qatar. This achievement marks Biles' first international meet since the Olympics, where she again won the all-around championships for the USA.

Such achievements may lead some people to claim that she is the greatest athlete of 2018, which could be proven by the margin she won over her opponents. Biles outpaced Japan's Mai Murakami by 1.693 points, despite arguably having the worst performance in a major competition in her career. Biles sat down on her vault in the opening rotation, as well as falling off the beam in the third rotation, prompting shock after her faultless performance in Rio 2016. Yet, despite these falls and Biles' disappointment in her own overall performance, it is clear that with her ability to perform skills that no other female gymnast in the world could attempt, no-one is close to her supremacy.

Despite struggling with illness and training under a new coach, the American's self-improvement is rather

extraordinary. She managed a silver medal in the bars following a 14th place finish on the apparatus in Rio, showing the gymnast's determination and self-drive. The overall haul of four golds, a silver and a bronze makes her the first American to capture a medal in every event at a major competition, an unlikely record to be matched any time soon.

Sadly, the same success cannot be said about Great Britain, yet the men's team seem optimistic that they can improve on their fifth-place position. The team, made up of Max Whitlock, James Hall, Brinn Bevan, Joe Fraser and Dom Cunningham totalled 248.628, five marks behind bronze medallists Japan. Speaking to the BBC, Whitlock claimed "it was a tough job, but we can take a lot from this and improve a lot" – an encouraging statement from a young, ambitious team. With Whitlock also winning a silver on the pommel horse, after his execution score let him down against gold medal winning Chinese gymnast Xiao, it is clear that British gymnasts are establishing themselves as threatening competitors.

So, looking forward to Tokyo 2020, the main talking points are bound to be whether Biles will again dominate our television screens, and smash the records she herself has set. It is also exciting to see if Great Britain can claim some medals of their own, amongst the world's greatest: America and China. However, I can say with certainty that Biles will be inspiring many young gymnasts of future generations.

Reflecting on Leicester's Tragedy

The Leicester City chairman sadly passed away in a helicopter crash after watching his beloved team play.

Kelan Sarson
Football

After Leicester's home match against West Ham concluded, most football fans were preparing for an ordinary Saturday night with fans at the King Power piling out and others watching on the TV. However, along with the earlier news of Glenn Hoddle's heart attack, another tragedy would occur on the exact same day – right outside where the Leicester game had finished.

Vichai Srivaddhanaprabha, the dynamic figure behind Leicester's jaw dropping Premier League success, tragically passed away alongside two fellow members of staff, the pilot and a passenger. His helicopter lost control, and crashed in the car park next to the King Power – the very stadium in which Leicester were able to clinch the Premier League title.

Affectionately known as 'The Boss', the impact Vichai had upon English football cannot be understated. The 2015-16 season began with Leicester tipped for relegation to the Championship, 5000-1 odds with the bookmakers for the Premier League title. But, under The Boss' guidance, Leicester managed the unthinkable and somehow managed to become Premier League champions.

Riyad Mahrez and N'Golo Kante, relative unknown quantities from France, became integral parts of the Leicester City jigsaw – both acquisitions made by Vichai himself. He too was chairman for the campaign where Jamie Vardy broke records by scoring in eleven

consecutive matches for The Foxes. Whenever we cast our eye back at that mind-boggling season, Vichai remains the architect behind the unthinkable – which only makes his loss even more impactful.

The outpouring of grief from the wider footballing world showcases the unity that football can produce in moments of immense tragedy. Leicester City are not alone in their moment of despair; fans from a diverse range of clubs gave various items to a makeshift memorial outside The King Power, and laid a colourful array of scarves along the stadium's pavements.

Srivaddhanaprabha didn't only touch the footballing aspects of Leicester, he was also a keen advocate of charity, donating large sums to children's hospitals within Leicester and helping out the city which he called home from 2010 when he took over as Leicester's chairman. Riddled with debt and marooned in Championship football, Vichai managed to transform Leicester into a sustainable Premier League club who managed the impossible. He was a generous man throughout the whole process.

Although his tragic loss was still in everyone's thoughts, it was remarkable to see Leicester City play Cardiff City, a mere week after the shock helicopter crash, before flying out to Thailand to pay their respects at their chairman's funeral.

If anything good can come out of the bleakness, it's the notion that the players can continue his legacy, helped by a passionate fanbase who took Vichai into their hearts.



Image: Adrian Dennis/Getty Images

Fighting For a City

The Gryphon spoke to IBF World Featherweight Boxing Champion, Josh Warrington, about his journey from Leeds estates to a World Title at the premiere for his documentary: *Josh Warrington: Fighting For a City*.



Image: Tim Whitby

Jonathan Burnett Boxing

Just over a month out from his next World Title fight against Carl Frampton, *The Gryphon* sat down with IBF World Featherweight Champion Josh Warrington and his father and trainer Sean O'Hagan, at the premiere of his documentary *Fighting for a City*, at the town hall of Warrington's home city: Leeds.

Josh, this documentary has been two years in the making. How is it going to feel putting this out to a large audience of people?

It's busy, amongst obviously preparing for the next fight, but it's exciting at the same time, coming to the end product of what's been made over two years. I've been telling my friends and family that when it comes to light, it'll be worth the watch. And now they've got the chance to see it, so it's exciting.

When filming started, did you imagine a premiere night like this?

No, not at all. Like I've said many times, when you first don boxing gloves you picture big nights, winning world titles and big fights, not turning up to premieres of films. It's a bit of showbiz, but I could get used to this!

It was such a big night at Elland Road in May, do all the feelings come back watching the documentary, the two-year build-up to that huge night for both yourself and the city?

Yeah definitely. Every time I watch it back a little memory comes back to certain points of that night. Obviously you try to soak it all in, but you forget about certain parts. But when you watch it back, you remember a certain little moment. I've said since I put the gloves on that I wanted to put Leeds on the map, and I think being Leeds' first world champion – a lad that's just come from an estate and achieved

his dreams – hopefully it'll give the youngsters of the city an ambition that they can do it, and there's nothing stopping them.

Sean, as father, coach and trainer, you must be so proud of what Josh has achieved over the past two years.

Yes, he's been fantastic. I'm very proud of him obviously, but I do like those 10 percent's that I get paid, and little spinoffs – I've just got myself a deal with JACAMO apparently, their new model, so I'm extremely proud.

December 22nd is looming, how are preparations going for the next fight against Carl Frampton?

Sean: I'm not going to give anything away. All I'll say is that I still wish Carl a Merry Christmas, but on the 22nd, he's having it.

Josh: Preparation's going really well and once again it feels like our backs are against the walls. We're a massive underdog going into this, even though I'm the World Champion, but like I've said, the best Josh Warrington is still to come. I got out of the ring against Lee Selby thinking, knowing, that I didn't get out of second gear, and as soon as I went into the changing rooms after I was saying "Who's next?". So, I'm ready to take on the world.

Josh, after May's result, so much momentum has gathered behind you. Are you still riding this momentum going into the Frampton fight?

Most definitely; a confident fighter is a dangerous fighter. I definitely take a lot from that, so confidence is riding high and Carl's not going to stop me, and he's not going to spoil my year.

Josh, Sean, thank you very much for your time. Our pleasure.

'Josh Warrington: Fighting For A City' is on DVD and digital download from 26 November.



Bucs Schedule 14th November

Full Fixtures and Results at
bucs.org.uk

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

Badminton Men 1st vs Northumbria 1st
2pm, The Edge

Basketball Men 1st vs Beckett 2nd
7pm, The Edge

Basketball Men 2nd vs Newcastle 2nd
5.15pm, The Edge

Football Women 1st vs Sheffield 1st
1.30pm, Sports Park Weetwood

Football Women 2nd vs Bradford 1st
1.45pm, Bodington Playing Fields

Football Men 1st vs Newcastle 2nd
1.30pm, Sports Park Weetwood

Golf Mixed 1st vs Durham 1st
11am, Leeds Golf Centre

Hockey Women 4th vs Bradford 1st
4pm, Sports Park Weetwood

Hockey Women 7th vs Leeds 8th
1pm, Sports Park Weetwood

Lacrosse Women 1st vs Newcastle 1st
2pm, Sports Park Weetwood

Netball Women 1st vs Durham 1st
1pm, Gryphon Sports Centre
Netball Women 2nd vs York St John 1st
3pm, Gryphon Sports Centre

Rugby League Men 1st vs Nottingham 1st
1.45pm, Bodington Playing Fields

Rugby Union Women 2nd vs Sunderland 1st
2pm, Bodington Playing Fields
Rugby Union Men 2nd vs Beckett 3rd
2pm, Sports Park Weetwood

Squash Women 1st vs Newcastle 1st
3pm, Gryphon Sports Centre
Squash Men 1st vs Newcastle 2nd
1pm, Gryphon Sports Centre

Table Tennis Men 2nd vs Durham 3rd
2pm, Cromer Terrace

Tennis Women 1st vs Durham 4th
12pm, David Lloyd Leeds

Volleyball Women 1st vs Sheffield 1st
5pm, Gryphon Sports Centre
Volleyball Women 2nd vs Sheffield 2nd
7.30pm, Gryphon Sports Centre

In a League of their Own: University of Leeds Women's Rugby



Image: University of Leeds Rugby League

The University of Leeds help lead the way in Women's Rugby League, becoming only the second University in the UK to establish a women's team.

Simran Channa
Rugby League

The University of Leeds is the birthplace of student rugby league and home to the oldest-running student men's rugby league club in the country (est. 1967). As of September 2018, UOL is now home to the newest student Women's Rugby League team in the UK!

In contrast to more than 70 men's student rugby league teams that have formed since 1967, the UOL women's side is only the second student team of its kind. They have followed in the footsteps of the University of Liverpool, whose efforts to keep their club going and promote the women's game have been tremendous. Finally, almost 52 years after the men, the University of Leeds is now a proud home to a women's rugby league side.

This follows Leeds Rhinos' announcement last year, revealing that they would be adding a women's team, who now play their home matches at the University's Weetwood playing fields. According to Gary Hetherington, Chief Executive of Leeds Rhinos, at the time of creating the female side, 93% of Rugby

League players were male.

The reasons for creating a women's under 19s side was partly due to the rule that, from the age of 16, girls and boys are separated when playing many sports. Sadly, this is a regular occurrence in sport, with this week seeing a thirteen year old girl in Cwmbran, Wales, being called a "lesbian" for playing football. Much more has to be done in order to achieve equality in sport, whether that be at amateur or professional level. Leeds Uni and its Women's Rugby League team are thus paving an important step towards equality.

Sunday October 21st saw the beginning of the Women's Rugby League Association (WRLA) Winter League, starting a brand new season for the Division 1 sides at Weetwood Sports Park. It was an especially significant day as we saw the debut of the University of Leeds Women's Rugby League side, formed just three weeks earlier. Most of the team had never picked up a rugby ball before and yet here they were, donning fresh boots and Leeds Uni colours, ready to give it their all. Their opposition, Dearne Valley Bulldogs Ladies, looked strong having trained for a year prior to joining the league.

Dearne Valley showed their power in the first half, with the score line reaching 22-0. However, Leeds Uni defended well, with standout players including Codie Higney (POM), Candice Brennan and Emily Day.

In the second half, there were a number of ball-handling errors on both sides as both teams tired. Down by three players after injuries, Leeds lacked the numbers to stop Dearne Valley scoring tries and the score line climbed dramatically as the second half went on.

Leeds Uni kept morale up with the help of their coaches and showed fierce determination whenever they had the opportunity to attack. On the verge of being nilled in their first game, Leeds had the ball in the final minutes of the game. Playing to their strengths, they used speed and sheer determination, which led to their first try as a team, scored by POM Codie Higney.

The final whistle shortly followed, leaving the score at 48-4. This was a huge win for Dearne Valley and a great starting game for Leeds Uni, who will no doubt have developed considerably by the time they play Dearne Valley again later in the year.