

What's Your Type?

Get to know them before
making your move.



Leafy Lane, 5 bed

Professional Pub Quizer
1.7 miles away

Looking for Otley runs, movies
and long walks to Uni.



Settle Halls, 1 bed

Diplomat
0.3 miles away

Nostalgic, sociable, over-sharer.
Except on here.



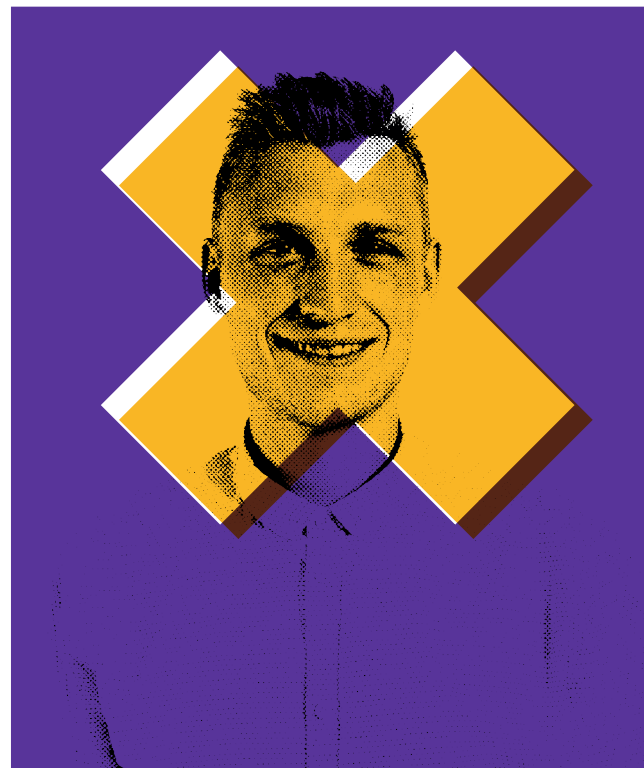
Easy Street, 4 bed

Chancer
1.3 miles away

Looking for cheap thrills.
Some people say I'm basic.
I don't think it's a bad thing.



SPOT THE PATTERN



**UNION AFFAIRS
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MAKE A CHANGE



THE GRYPHON



The official newspaper of Leeds University

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Issue 6

30/11/18



Image: Polly Hatcher

Students Wheely Rubbish at Recycling

8 out of 10 green bins in Hyde Park risk not being recycled

Polly Hatcher
Newspaper Associate Editor

According to data from Leeds City Council, as many as 8 out of 10 green recycling bins in Hyde Park and Headingley are not recycled. This is due to the bins being contaminated by non-recyclable items, recyclables that still have the debris of food waste on, or products that are wet.

As a result, waste is regularly rejected by recycling facilities in the city and sent to be incinerated instead.

Leeds City Council has estimated that the average household fails to recycle 40kg of plastic per year, and that almost a third of general waste bins are made up of recyclable goods. Those who reside in the student hubs of Hyde Park and Headingley are particular culprits, with less than 20% of household waste recycled in these areas.

Transitory students are often unaware of the area-specific regulations of recycling, particularly concerning glass,

which is not part of Leeds City Council's road side recycling collections. If placed in green recycling bins, glass may smash, reducing the quality of the waste overall and making it less marketable for the recycling companies.

Last year, over 15,000 tonnes of glass bottles and jars were thrown into household bins in Leeds, equivalent to the weight of 108 blue whales. The disposal of this glass cost the local council £1.5 million.

Rosanna Flett, from the University's Sustainability Services, said:

"A key thing we want people to do is 'Stop and Think'. Can this be recycled? Where can it be recycled? Does it need washing? Common mistakes are coffee cups, pizza boxes and glass – none of which can go in your green bins sadly."

The University of Leeds has implemented strategies with segregated recycling bins across campus to try and encourage students to be more aware, yet students are still placing items in

the wrong bins. Mike Howroyd, who is responsible for the University's Environmental Management System, said:

"Over the past ten years, the University of Leeds has achieved award-winning performance through testing new approaches to the management of our waste, including the removal of individual waste bins in offices, new food waste bins and the sector's first internal reuse system that ensures we minimise the amount of waste we generate."

"Despite this great performance, a lot of what is actually ending up in our recycling bins is not actually recyclable and ends up going to incineration to create energy for our campus."

"Although this is the preferred destination for any material that cannot be recycled, we think it's important to ensure as much material as possible is recovered and kept in circulation so we support an economic model that is cost-effective and practical, as well as allowing us to set an example and become a more sustainable institution."

Matthew Hedges Officially Pardoned

The British PhD student returns to the UK after being jailed for spying in the United Arab Emirates.

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The Neo-liberal Lie

Views delve into the recent debates around consent, and why current perceptions are complicating methods of prosecution.

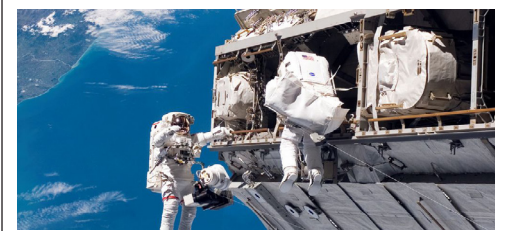
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Happy Birthday to the ISS

The Science team celebrate 20 years since the birth of the International Space Station.

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Standing Proudly Against Hate

Sport discusses the support Gareth Thomas has received from the sporting community following his assault.

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Editor of the Week

Katherine Corcoran

Katherine spent what can only be described as a life time organising, curating and designing *The Gryphon's* coverage of this year's Leeds International Film Festival. The final product was worth the effort, however, and you can check it out on page 17 of In The Middle.

Quote of the Week

"I went to Ayia Napa when I was 16. No, not Napa - I meant Newquay, sorry."

Clubs editor, Caris Dollard, reflecting on her early clubbing experiences in the Ayia Napa of the South Coast: Newquay.

Credits

Editor-In-Chief ~ Robbie Cairns

Associate Editors ~ Polly Hatcher
Ian White

Digital Associate ~ Bella Davis

News ~ Megan Cummings, Zahra Iqbal, Eleanor Smith

Society ~ Rose Crees

Features ~ Inaya Folarin, Tara Lee, Somya Mehta

Views ~ Ed Barnes, Hamzah Bharwani, Eleanor Noyce

Science ~ Michelle Heinrich, Alec Sims

Business ~ Shona Augustinus, Julia Constable

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

Design ~ Robbie Cairns, Polly Hatcher, Ian White

Head of Photography ~ Giulia Bardelli

Inside Cover Illustration ~ Niall Unger

Editor's Letter:



Dear readers,

Since the copy of the Gryphon you're currently holding happens to be the final print issue before the Christmas break, this letter represents something of a festive stocking filler. My gift to you is a tale of discrimination, short-back-and-sides, and poor decision making. It's a story which mixes the perils of razor blades with all the lovely nuances of the patriarchy. Fasten your seat belts and get those sleigh bells jingling ring-ting-tingling too, because this is what happens when you enter a sexist barbershop...

It was my 23rd birthday last week, and I thought what better way to celebrate another year closer to soaking up government resources and wishing for my sovereignty back - otherwise known as 'getting old' - than to get a fresh trim from the friendly, local barbershop. Now, for legal reasons, I'm going to keep the location of this shop anonymous. I had never been to this particular barbers before, but I was enticed by its claim to provide 'bespoke gentlemen' with modern haircuts. However, it soon became apparent that I had walked into a trap. Within three minutes of sitting down in the chair, the barber had referred to his ex-wife as 'the missus', 'my old bird', and 'my last bitch' at least twenty times. Strike one.

The colourful and admittedly limited vocabulary on display was enough to get my sexist-senses tingling. Apparently taking my silence as a form of approval, the sexist barber man, who we shall call Reece Parker for short - sorry to any Reece Parkers out there reading this, I know not *ALL* Reece Parkers are sexist - continued to elaborate upon his misogynistic views. Eager to delve further into the mind of this absolutely feral specimen of gammon cutting my hair, I asked him how long he had owned the shop, complimenting him on its location and its beautiful view of the high street. "Yeh mate, you get a cracking view of all the fit birds walking past." Strike two.

It was at this point that his mate started waxing lyrical about the crossbow he'd just bought off of the dark web for 100 quid, and how he was planning to go deer-hunting with it the next day. Now, obviously it isn't exactly sexist to shoot a defenceless deer, but it isn't exactly endearing (if you'll pardon the pun) either. "Does it come with arrows?", was, of course, the first question which sprang to the barber's mouth. I wept a silent tear for Mr. Ch'in of Ch'u - 700 BC inventor of the crossbow, anyone? - as his life's work was tarnished by a man who, in his mere ability to call them by a non-derogatory name, treated deer with more respect than he did women.

With all this talk of crossbows, the barbershop boys had seemingly forgotten their main topics of conversation: 'birds', 'tits' and 'shagging'. But, finally, it was time for THE question; the question I

had been dreading; the question which had been on everyone's lips from the second I walked into that God-forsaken place: "so, what do you think of female barbers?". Strike. Fucking. Three.

If we'd have been playing a game of 'Misogyny Bingo ©', then this would have been a full house. But we weren't playing bingo; we were playing real life - and I panicked. I had prepared myself for many things on my birthday, but I had not prepared myself for a question as categorically stupid as "what do you think of female barbers?". Lost for words, and with a Sweeney Todd razor hovering perilously close to my neck, I said nothing, smirked along in shame, hoping my compliance would get me out of the shop sooner.

"I'm not being sexist right but the barber shop is a safe space for lads you know to talk about banging birds. And like I promise I'm not being sexist but if a bird's working here then we're gonna have to censor ourselves because then we won't be able to talk about shagging cos then we'll just feel uncomfortable. It's not like girls can't cut hair it's just I don't want them to work in the same shop as me. I'm not being sexist but does that make me a sexist?"

Yes, it does make you a sexist. Your desire to have a space where you can make openly derogatory comments about women without any repercussions makes you sexist. Your choice to discriminate against giving someone a job because their gender will censor the crap coming out of your mouth, makes you sexist. Your ability to give a damn good hair cut while insulting women does not make you a talented barber, it makes you a multitasking, spiteful and ignorant sexist.

At one point in the hair cut, the barber leant over to the window and banged on it loudly with his scissors as a young girl, quite possibly still in school, waited to cross the road; think of Dudley banging on the snake enclosure in the first Harry Potter movie, only this guy didn't need Hagrid's magic to grow himself a pigtail. It's this same sense of self-entitlement which sees numerous men cat-calling, wolf-whistling and beeping car horns at women when they're out jogging, or just going about their day-to-day business. Ultimately, these small, casual incidents of harassment add up, until the 'safe space' of vulgarity which my barber so desperately wanted inside his shop expands to every street corner of Britain. The scary thing is, since I was possibly the barber's only customer that day, something tells me that he was saying and doing these things, not out of malice, but out of sheer boredom. It's a sorry state of existence when you have to rely on harassing women just to get you through the day.

Morale of the story? Don't change barbers on your birthday. And, if you do, make sure you have more courage than I did to speak out during the conversation rather than after it. As I was leaving the shop, the barber asked me what my job was. I told him that I was a female barber, and that my mother was a deer. I'm not sure he understood the joke.

Merry Christmas you filthy animals,

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

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Over the past three weeks since our last columns, it feels like time has flown by. I guess it's because so much has been going on, with our termly Better Forums, visits to Parliament and NUS, Disability History Month, as well as conversations about some exciting developments.

As an Exec, we had our first student forum with the Vice-Chancellor and his team. We challenged them on Brexit, the future of tuition fees,

Hi friends!

The last few weeks have been jam-packed with a visit to parliament, the first forum for Post-Graduate Researchers of the year, and a number of "Why is my Curriculum White?" meetings.

Between touring parliament with Alex Sobel and addressing PGR issues, I've been helping a few students plan

Tamsin and I got the incredible opportunity to travel to Poland last week, specifically in order to visit Auschwitz II-Birkenau. It was truly an emotional experience to go back in time and reflect on the atrocities that were committed during WWII. Witnessing how hate crimes can develop into whole scale destruction if left to fester, it made us think about how we need to ensure,

Hello lovelies! So much has happened over the last two weeks... It's Disability History Month and there's been some brilliant events going on here at LUU. This Friday 30th I will be running a Spotlight on Disability and Dance event in scarlet Dance Studio at 12.30 as part of DHM, so if you're free, please pop down and let's talk about how we can give Every Body an opportunity to

Hi everyone! Two weeks since we've spoken and so much has been going on. Today, we were in London meeting Hilary Benn and Alex Sobel - we had a really lovely time, however now we're stranded in Kings Cross station wondering whether we'll all have to top and tail in a Holiday Inn.

However, I think the most important thing to tell you about is mine and Tom's trip to Auschwitz. We were

Wow, it feels like a long time since I've last had time to sit and reflect, but here's a quick update of what I've been up to over the last few weeks. After the provision of free sanitary products was voted for by students at our Better University forum, I presented the University Executive Group with a paper asking them to support the student voice on this. I can't wait to see where this goes, and hope that the University

providing sanitary products across the University as well as other issues which are affecting students at the moment. Please let us know if you have any questions for us or ideas to challenge the University to change.

With only two weeks until the end of term, there are plenty of things to get involved with. This week, we have elections for NUS delegates, who are the people who represent you at the National Conference. This year, it's

an exciting WIMCW-themed event. Keep your eyes peeled for more info!

I've also been working on a project looking at issues with feedback at the University of Leeds, and how staff act upon it. Hopefully, by the end of this project, we'll have a system which is much more effective than just the forms you fill in at the end of a module!

If you want to hear more about this

as humans, that we are not propagating or promoting antisemitism or any form of hate speech.

I was also humbled to visit the recycling facility in Beeston last Friday. Being able to see where all the recycling of Leeds City Council eventually ends up, as well as the processes under which the materials are properly separated, was pretty mind-blowing. But if we all

dance.

Talking of dance, our brilliant Dance Rep Tara hosted and organised the LUU Dance Competition last week and every dance society that took part was absolutely incredible! It was such a brilliant night so congratulations to everyone who was involved!

As everyone else has probably mentioned, we also visited Parliament

given the incredible opportunity by Holocaust Education Trust and Union of Jewish Students to go on a one day trip to Poland to learn more about the Jewish experience, and antisemitism in Universities.

It was a completely different experience to the one I had expected, having learned about World War Two in primary school, and it was one of the most sobering times of my life. It

are as enthusiastic as we are.

In other news, this week marks the beginning of a large body of work around drug harm reduction. It's finally come out of planning and is under way - and I can't wait to start delivering change for students.

We got the pleasure of visiting parliament this week and meeting with two Leeds MPs, Hillary Benn and Alex Sobel, where we talked about

important we have a strong delegation as the future of the NUS is on the line, so we need the best turnout we can get for the election.

We also have two referenda on LUU Policy with a Yes/No question: 1) LUU should support a People's Vote? 2) LUU should provide support for LSTV & LSR as well as the newspaper? So, read up on the cases, read the manifestos and use your vote!

or have any suggestions, feel free to get in touch. I won't be writing another column until next semester, so have a fantastic break! Speak to you soon.

recycled properly, the complex process would be a lot easier!

I was on LSR to talk to Gryph-On Air this week about my culture cooks project coming to LUU in the new year. I'm so excited to be providing a platform for students to learn how to improve their culinary skills by learning how different cultures cook, so bring on 2019!

this week to question some Leeds MPs about issues impacting students right now. Before you ask, unfortunately they don't know much about what's going on with Brexit either...

A couple more highlights have been Nightline awareness week and the brilliant videos Sign Language Society have been posting, check them out!

showed me completely and utterly how important it is to make sure that we stand up to hatred in any form, and to ensure we do not repeat the mistakes of the past.

Education is the key to doing so, and we must continue to teach people about the events of the Holocaust to make sure no-one ever forgets what happened, or the lives that were lost because of it.

Brexit, Higher Education funding, and how students are represented in these conversations.

As the year is coming to an end and this is the last issue of *The Gryphon* before the new year, I wanted to take the opportunity to remind you to make time for yourself over this dark and gloomy season. It can get overwhelming but you're doing great, and you deserve the break.

Campus Watch



1 Mosul University, Iraq Iraqi University begins to rebuild after ISIS 'dark age'

After two years of brutal occupation by ISIS, The University of Mosul is slowly starting to recover.

The University, previously one of the largest and most prestigious institutions in the Middle East, was subjected to a reign of terror while Mosul was under the control of ISIS. Although it remained open, the University saw academics intimidated, books burned and subjects such as literature banned.

The University campus was also heavily damaged in the battle to liberate Mosul, with its library, previously home to around one million books, burnt to the ground.

However, despite its terrible ordeal, the University is beginning to stage a recovery. Students and academics are returning, including Christian and

Yazidi minorities who were persecuted under ISIS.

British universities have been doing their bit to help Mosul recover. For example, St Andrews University is running a "library fines donation day" this week – with the fines being donated to Book Aid International to ship books to Mosul University.

Although there is still a huge amount of damage to be undone, Ashraf Riadh Al-Allaf, senior lecturer in the English department in Mosul, remains hopeful.

"It has taken a while, but the culture of the university is slowly resurfacing," he says.

Ian White

2 University of Limerick Christmas knees-up Cancelled

The University of Limerick released a statement last week claiming that its main student's union bar would not be serving alcoholic drinks to punters in the run-up to the Christmas break.

In a Facebook post, The Stables Club, Limerick's equivalent of Terrace, stated: "there are no Christmas Days in The Stables... this year. Official or none official. We took this decision on safety grounds."

One of Limerick University's previous students who commented on the Facebook post described the decision as "The Nightmare Before Christmas."

The Stables Club will continue to serve food throughout the festive period, but drinks are off the menu for the two days which have traditionally constituted the bar's 'Christmas Days'.

The nearby Scholars Club also took the decision not to serve alcoholic drinks to students over this period. It looks like it may be a sober Christmas for those at the University of Limerick this year.

Lily Mead

3 University of Portsmouth All I want for Christmas is Doctor Who

Niall Moran, a student at the University of Portsmouth has launched a petition pleading for the return of the *Doctor Who* Christmas special for 2019.

Former showrunner Steven Moffat explained how many of the show's writers had run out of Christmas related material, and exhausted most of their options for festive specials.

The show's last two Christmas specials performed particularly badly, perhaps contributing to the decision. Instead, a New Year's special is planned, meaning that this will be the first year without the iconic 'Christmas Special' since the show's 2005 revival.

As viewings dropped for *Doctor Who*'s tenth series, the move to New Year's Day marks part of a larger revamp for series eleven.

On why he launched the petition, Niall said:

"For the first time in 13 years, families won't be gathering round with their Christmas dinner to watch *Doctor Who* – and I think that's quite disappointing.

"It has become a tradition for many families and, from the petition, it seems to have affected a lot more people than I had expected."

Megan Cummings

4 Virginia Tech University Don't they know it's Christmas time? Lecturer John Lewis can't escape it!

A member of staff from Virginia Tech University has once again found himself the star of Twitter's Christmas ad.

John Lewis, a computer science lecturer, is inundated every year over Christmas with tweets following the release of the retail chain John Lewis' Christmas ad.

Lewis has the Twitter handle @johnlewis, which many people confuse with the Twitter handle of the store which is @jlandpartners.

Lewis is good-natured and helpful in his replies to the thousands of tweets he receives, often directing them to the correct Twitter handle. He has amassed a following of 61,000 people, despite living 3,683 miles from the UK.

In response, Lewis said "I think it's hilarious that people mistake me for the UK store and I do my best to direct them to the right place. I see a massive spike in tweets at this time of year and I always watch the John Lewis advert, especially as it becomes a big part of my conversation."

Twitter's ad makes several references to previous John Lewis adverts, however, the campaign is branded #NotARetailStore, a hashtag adapted by Lewis himself when the tweets began.

Eleanor Smith

5 Washington State University Could Christmas songs be bad for our health?

A study, conducted by researchers at Washington State University, found that shoppers are more likely to spend money when exposed to Christmas music and Christmas scents, such as pine or mulled wine, as they feel more positive about the environment of the shop. This can lead to a vicious cycle of money related stresses, stemming back to the Christmas tunes.

Psychological experts have even suggested that playing festive music too soon can have adverse health effects.

According to Dr Peter Christenson, Professor of Rhetoric and Media Studies at Lewis & Clark College in Portland, listening to Christmas music can trigger anxiety that reminds us of the financial and emotional stresses relating to the season. He also argues that the tunes potentially trigger people to spend greater amounts of money while shopping, resulting in even greater stress levels.

Stress can cause physical side effects including headaches, elevated blood pressure and even chest pain, which can raise the risk of diabetes, high blood pressure, asthma and arthritis. The stress hormone, cortisol, can also increase the levels of fat tissue in your body, resulting in weight gain.

Charlotte Loughlin

No Christmas Plans? Why Not Stay Another Day in Leeds?

Amelia Cutting

If you plan to stay in Leeds over Christmas, don't fret; there are still plenty of events and activities to get involved with.

The University runs an annual programme called 'Christmas in Leeds.' It's designed for students who are staying in Leeds over the holidays, and focuses on providing a chance to meet others who are also remaining at the university, whilst experiencing Christmas traditions.

There are a number of events taking place on campus, from Christmas baking to film screenings. Traditional activities include a festive treat share, where you can try festive food from all over the world, and the University Carol Service which takes place in the Great Hall on Tuesday 4th December.

These activities are catered to a wide range of interests. If being outdoors is more what you prefer, a guided, Christmas-themed walk for postgraduate researchers and international students is taking place on Wednesday 5th December.

For those who like to get involved in the arts and crafts, there is a Christmas Decoration Craft Evening at Common Ground in the University Union on

Wednesday 12th December. This event costs just £5 and you will need to book a place to attend.

If watching Christmas films is all you need to get into the festive spirit, then head down to Pyramid in the University Union on Monday 17th December at 5pm for a film screening of the classic Christmas movie *Elf*. This event is completely free to attend too!

Don't want to miss out on a traditional Christmas dinner? Or perhaps you want to experience one for the first time? There is a Christmas meal taking place on Wednesday 19th December, again on campus, that is completely free to attend, you just need to book a place. Vegetarian options are also available so absolutely everyone is welcome!

Even though the University is closed between Friday 21st December and Wednesday 2nd January, there are still plenty of off-campus events that are available to take part in. Many see the Christmas period as an excellent time to help others, so why not spend some time helping out in the community?

From volunteering as an Event Marshall before Christmas, to helping at Oxfam in the New Year, there are a variety of different ways you can get involved and give back to the community.

There are also a number of things to do in the city,

such as the annual German Christmas market which runs until the 22nd December, and lots of seasonal attractions taking place in the museums and galleries too.

Events happening during the final few days before Christmas are just as exciting. If you love the theatre, on Saturday 22nd December you can see the pantomime *Beauty and the Beast* for just £10 in Millenium Square. Plus, on Christmas Day itself, why not attend the community Christmas lunch at All Hallows Church?

One student who remained in the city over Christmas last year said "I stayed in Leeds almost every day. Thanks to the information in the Christmas in Leeds programme, I could make my holiday enjoyable."

There are many more events and activities to get involved in if you are staying in Leeds over the festive holidays.

For a guide to all that's happening, visit the 'Global Communities' and then 'Intercultural experiences' sections of Student Services on Minerva where you can see the details of every out of term activity that is going on to help make your Christmas holidays special.

Lonely This Christmas? Volunteers Aim to Bring Festive Cheer to Pensioners

Yasmin Filali

For most people, Christmas is an exciting time of year – the festive period calls for cosy family gatherings and spending time with the people that matter most to us.

However, despite Christmas Day being a mere four weeks away, almost three quarters of people living in Leeds don't know how they will be spending the day, with more than a quarter of us feeling anxious and worried about making plans over the festive season.

Research, commissioned by the charity 'Contact the Elderly', has found that only 27% of people in Leeds have fully confirmed their Christmas plans for the year's festivities.

Over half of Leeds residents spend their Christmas at home, and a third of respondents say that Christmas involves visiting older relatives. A tiny 1% of Leeds respondents spend Christmas volunteering in the local community.

'Contact the Elderly' is an organisation that targets isolation and loneliness through face-to-face contact. It wants to show how societal pressures affect families during the festive period and the impact loneliness can have on elderly family members who are left to spend Christmas alone.

This research has been announced at the same time as a new partnership between Contact the Elderly and 'Community Christmas', an organisation with the

aim of ensuring no old person spends Christmas Day alone. Community Christmas hosts different events open to older, vulnerable people in the community who would otherwise spend Christmas alone. These events range from community Christmas lunches to formal sit down dinners in places such as Rainbow Junk-tion, a community café in Leeds.

Community Christmas was established in 2011 by community transport volunteer Caroline Billington. Last year, it had over 500 events listed, supported by the Big Lottery Fund, Waitrose and the Jo Cox Foundation.

Discussing the merger, Meryl Davies, CEO of Contact the Elderly, said: "everyone recognises that Christmas can be a difficult time of year, particularly for people who are isolated or vulnerable." It is a perfect partnership, as Contact the Elderly have been fighting against loneliness among older people for over 50 years.

Davies continued: "people are making Christmas Day special from within the heart of their own community and we hope that everyone involved will want to stay part of Contact the Elderly all year round."

The founder of Community Christmas explained that since volunteering on Christmas Day nearly ten years ago, she knew that she wanted to dedicate her time to creating something that will leave a lasting impact on older people for years to come.

She wants to emphasise that it is simply about

getting people together at Christmas, people who would otherwise spend the day alone.

Contact the Elderly is known for its tea parties – it has helped over 100,000 people since it was started in 1965. The charity is supported by nearly 12,000 volunteers – from drivers who take guests to and from events, to tea party hosts. Community Christmas will allow eager volunteers to set up their own community projects and get involved over the festive period.

Busy though we all are, it's important to remember that for some, the Christmas period is fraught with anxiety and loneliness and that, where possible, we should reach out to our local community and try and bring people together.



Image: ITV

British Student Jailed for Spying in the UAE Returns to the UK

Tali Fraser

A British PhD student jailed for spying in the United Arab Emirates has returned to the UK a day after he was pardoned and released as part of the country's National Day clemency tradition.

Matthew Hedges, a British academic, was released on Monday despite the UAE showing a video of him apparently confessing to being a member of MI6, Britain's intelligence agency. Britain denied he was a spy and welcomed his release.

In a statement, Mr Hedges' wife Daniela Tejada, who lobbied intensively for his release, said she "can't wait" to have her husband back home.

She said: "the presidential pardon for Matt is the best news we could have received. Our six plus months of nightmare are finally over and to say we are elated is an understatement."

Ms Tejada also credited the Foreign Secretary, Jeremy Hunt, with Mr Hedges' release. The increased lobbying by Mr Hunt, alongside the international outcry following Hedges arrest, left the UAE struggling to produce evidence to justify his imprisonment.

Hedges' family confirmed that he arrived back to the UK in a flight to Heathrow on Tuesday morning.

Hedges praised his "brave and strong" wife and claimed that being back in the UK was "surreal."

The PhD student, who spent seven months in prison, mainly in solitary confinement, added his thanks to

the British embassy and the Foreign Office for helping to ensure his return home.

During a press conference on Monday, the UAE continued to insist that Hedges was an MI6 agent. They played footage which appeared to show him confessing that he had tried to discover military secrets, including information surrounding the UAE's weapons purchases.

The UAE has now claimed that Hedges' release could have been secured earlier in the year had it not been due to insufficient high-level assurances by the Foreign Office that he was not a spy.

It appears that Boris Johnson, Foreign Secretary at the time of Hedges arrest, was seen as incapable of dealing with the issue following his slapdash approach in the efforts to release Nazanin Zaghari-Ratcliffe.

Tejada has even said that she was "very cautious" about Johnson's involvement and concerned that his "flippant comments would hurt Matt's case."

One Emirati source said: "people feel genuinely hurt and do not understand why it was not resolved back in July."

Many believe that Hedges case should have been solved much earlier, and that the Foreign Office's failure to secure his release demonstrates the chaotic nature of the Foreign Office under Johnson's leadership.

Hedges was arrested at Dubai Airport in May and handed a life sentence by a court in Abu Dhabi last

week. The doctoral student was understood to have travelled to the UAE to examine the impact of Arab Spring revolutions on UAE foreign and security policy. But, two weeks later, he was charged with "spying on behalf of a foreign state."

His clemency was granted on Sunday by the UAE president, Khalifa bin Zayed Al Nahyan, one of over 800 pardons granted by the country.

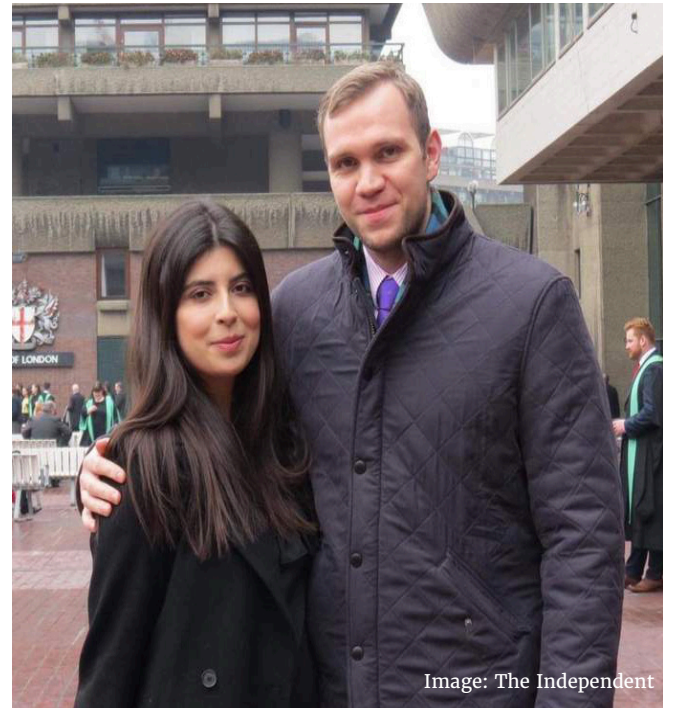


Image: The Independent

Government Backs 'Accelerated' Two Year Degrees to Lower Tuition Fees

Laus D. Jørgensen

The British Government looks to pave the way for more intensive courses that would make it cheaper and faster for students to gain a degree. This will be in the form of accelerated degrees, where the content of a course would be condensed down to two years from the typical three years.

This can, in practise, work by having two years of 45 teaching weeks instead of three years of 30 teaching weeks, making the student not only able to save on tuition fees, but also on a year of living costs.

The government is currently looking to allow a higher yearly fee to accommodate for the higher expenses that will follow with the increased yearly cost of teaching staff, and to open up for more competition between providers.

Sam Gyimah, Minister for Higher Education, stated that "it is therefore my intention, subject to Parliamentary approval, to lay regulations as soon as possible that will set a 20% increase in the annual standard fee cap chargeable for an accelerated degree."

Even with this increase in the yearly student fee for students, each student who opts for a two year course can still look forward to saving 20% in total of the tuition fees compared to a three year course of the same type.

The intensified courses are highly marketed towards mature students, students who would struggle to

afford a three year course, or those who have other life commitments.

Nicola Dandridge, chief executive of the Office for Students, believes that "accelerated degrees offer students from all backgrounds the possibility of studying over a shorter period of time, at a lower overall cost compared with a standard three-year course. For many, they are likely to be an attractive option."

It is not just students that will benefit from this option; companies can benefit from this policy by gaining access to talented workers a year earlier than they are currently able to. This will also help re-educate current employees to adapt new skills for the companies that need to stay competitive.

This is particularly attractive in manufacturing. Verity Davidge, Head of Education and Skills Policy at EEF, The Manufacturers, suggests that "with manufacturing moving at pace through investment in new digital technologies and techniques, these new channels of learning are both timely and needed to ensure current and new employees are able to gain the skills they need for the future."

Since students will be paying less overall, they will be taking less debt, which will convert into a lower cost to the public purse of higher education, benefiting both current and future taxpayers.

The Department for Education states that accelerated courses will fulfill the same level of education

as that of a three year course: "accelerated degrees meet exactly the same quality assurance measures as standard degrees and will provide exactly the same level of qualification."

Universities and students will not be forced to provide or enroll on any accelerated course if they find that it would not suit them.



Image: PR Week



Are you a Party Padder, a Cheap and Cheerfuller, or a Solo Studioer? *The Gryphon* gives you the lowdown on what housing options are out there and why LUU's 'Find Your Type' should be your first port of call.

Nikki Ung

Like most big decisions in life, when it comes to finding somewhere to live next year, you don't just settle down with the first thing you see. It may surprise you that what you thought your type was on paper is very different in reality. Before putting all your eggs in one basket and panic signing for a property, really consider all your options. Remember, you could be happy with a 4-bedroom house on Brudenell Road, but you could always be happier. Here's some inspiration for what options you have available to you in Leeds:

Party Pad -

Around for a good time but not a long time? Sign for a house that's sure to be the number one predrinks destination. Houses like these include the added bonus that there will always be someone in to preheat the oven for you or sign for your parcel - just don't count on being able to see an empty sink ever again.

Close to Campus -

If the trek to uni is causing you too much stress, ditch the distance and look for somewhere closer afield. There are many houses near the business school and closer to the University which offer a perfect mix of proximity and price. Living closer to campus is especially important once library season has begun, because you definitely won't want to be walking home in the dark after a 12-hour session.

Cheap and Cheerful -

If you're looking for a no-frills option then there are plenty of houses that fit the bill and keep your costs down. Some say it's more about who you live with than where you live anyway. Even if it isn't what you initially envisaged, the cheap and cheerful option and the inevitable horror stories which come with it will make some great stories in the future.

Headingley Habitat -

Headingley is perfect if you want to be away from the university hub and instead in a new social scene. With loads of shopping, food and pub options, the area has a great atmosphere. There is also a straightforward bus route if the walk feels too far, so be sure to check it out before writing it off. You'll know the Otley Run route like the back of your hand in no time.

City Centre Chic -

It's where you head for most of your nights out and where you can find anything you'd ever need, from doing your weekly food shop to getting a last-minute eyebrow wax, so why not consider renting a house in the city? You'll never need to call a taxi again and you can also marvel at the beautiful Leeds skyline view.

Start as You Mean to Go on -

If it isn't broken, then don't fix it. Maybe you had the best time in your first-year halls and don't want to let go of those memories, in which case, think about staying for another year or coming back to halls after a placement/year abroad. The option to sub warden could also provide you with free accommodation for the year as well as a chance to take on some responsibility (great for your CV).

Solo Studio -

More of a lone ranger or finding yourself stressed about who to couple up with for the next year? Definitely consider living in a studio flat if you want to keep your potential housemate drama to the absolute minimum. They're still a sociable option, but give you more of that valuable 'me time'.

Don't give into the pressure from landlords or your mates to sign for the first house you see. Get clued up at luu.org.uk/find-your-type to make sure that, when you are ready to settle down with the one, you've done your research.

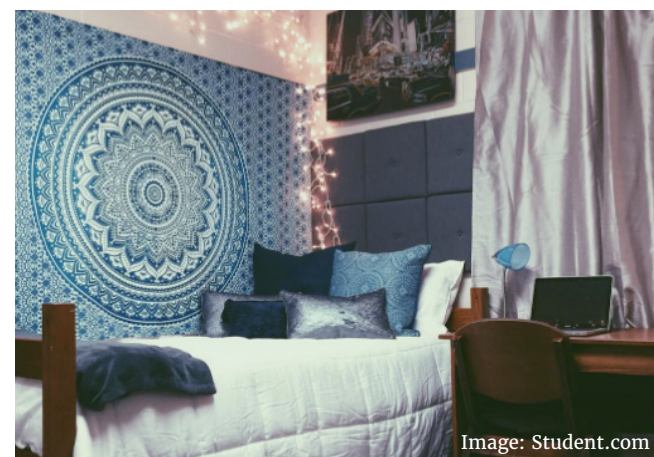


Image: Student.com





Burning an Effigy of Grenfell Tower: Sick Joke or Criminal Offence?

Image: The Independent

The Gryphon discusses whether acts such as the burning of the Grenfell Tower Effigy should be classified as hate crimes.

Dylan Kane

Whilst thousands of families and friends gathered to enjoy the dazzling fireworks and impressive bonfires towards the beginning of November, a video conveying one horrific bonfire sent shockwaves across the nation.

Six men, aged between 19 and 55, were arrested on suspicion of violating Section 4a of the Public Order Act after they set a Grenfell Tower effigy on fire. The video consequently circulated on Twitter and attracted worldwide condemnation.

The debate surrounding these arrests has raised the question: how do we differentiate between hate crimes and simply distasteful jokes? The offence that the six men were arrested for is, simply put, 'intentional harassment, alarm or distress' which, if prosecuted, can land a person a large fine or two years in prison. Legal experts have, however, already explained that they doubt this case will be pursued due to its complexity in proving it to be 'intentional'. Their actions were carried out in an enclosed space as 'entertainment' for themselves, and were not intended to be published online. Nevertheless, a violation of the Public Order Act isn't the only potential charge, and Grenfell campaigners, as well as many others, see a potential hate crime case.

“By definition, a hate crime is: ‘a crime motivated by prejudice’, and it was no coincidence that the figures in the effigy were people of darker skin”

As sickening as the video is in its representation of the atrocity, the attention to detail makes it more chilling. The offenders knowingly included paper copies of people trapped in the building, adding to the hateful nature of the video. These paper copies are deliberate representations of ethnic minorities, who were set alight in the clip, mimicking the tragic losses. By definition, a hate crime is 'a crime motivated by prejudice', and it was no coincidence that the figures in the effigy were people of darker skin, one of whom was portrayed to be wearing a niqab, for example. Out of the 72 victims who tragically perished in June 2017, the majority were members of an ethnic minority.

In the disgusting video, the figure wearing a niqab is referred to as “a ninja” who is “getting it” and others cry “help me” whilst the odious men claim “that is what happens when you don’t pay your rent.” These remarks, in the opinion of most, are evidently prejudicial, and somewhat racist. In this instance, the prosecutors may not be able to prove it to be a violation of the Public Order Act, however, at the very least, openly racist remarks can result in a large fine or, in more extreme cases, time behind bars. The organisation, *Justice for Grenfell*, have claimed that this video does, in fact, incite racism.

The campaign has been unsurprisingly vocal in condemning the clip. In a

statement, they expressed: “we are disgusted and shocked at the inhumanity and callousness of those involved in this video... this is clearly a hate crime,” brandishing it “a sickening act of hate.” Others have also jumped to condemn the clip, including the London Fire Commissioner Dany Cotton, who actively fought the fire. He stated: “to intentionally use and mock the Grenfell Tower fire in this way will cause deep pain and offence to the bereaved, survivors, the local community and all of the emergency services who will never forget that night. It cannot be justified on any level.”

Prime Minister Theresa May, who has been heavily scrutinised for her neglect of the Grenfell Tower case, also took to Twitter to express her disgust, referring to the footage as “utterly unacceptable.” Chief of the Grenfell Enquiry, Sir Martin Moore Bick, adopted a more positive stance in stating he is “pleased the authorities are taking the matter so seriously.”

However, this case will most likely be dropped as the level of persecution it should receive has been heavily disputed. It raises the question: should the police, who are already under-resourced, pursue an evil joke, when other crime rates are so elevated? Many people believe, and perhaps correctly, that social media is full of distasteful jokes and crude humour, and that it is just the freshness of this atrocity that makes this one so despicable. In another broader interpretation, if we cross the Channel to France, the Satirical Magazine ‘Charlie Hedbo’ publishes constant controversial material provoking complete outrage every week. Indeed, it has reaped its own tragic consequences for its controversy, namely the January 2015 terror attack. Yet it continues to publish and sell millions of copies.

Of course, humour and legislation in France are very different, but it leaves some wondering how to differentiate between distasteful jokes and genuine criminal offences. Furthermore, Effigies in the past have indeed attracted heavy controversy and often retaliation, but never a criminal case. Lewes in Essex is notorious for its famous effigy burnings that take place every year, often including politicians such as David Cameron, Kim Jong Un, Vladimir Putin and Angela Merkel, with some more controversial decisions like the figure of the Pope. Burning an effigy of the Pope, officially under the law, can be considered as a hate crime, but it went unpunished, despite the outrage it provoked. Therefore, prosecution for the horrendous Grenfell effigy could be a contradictory standard, despite the disgusting rhetoric demonstrated in the video.

The extreme behaviour conveyed in this video will completely change the lives of those who have since been released. Their names, faces, ages have been slapped in every news publication and website showing the profiles of the six men. Whether the case is pursued, and they’re prosecuted or they walk away free, the response across the United Kingdom has conveyed solidarity in support of the victims of the tragic fire. However, it has also incited a nationwide discussion on humour and hatred, and how the two terms can be so different, yet so closely interrelated at the same time.

Has Mother Nature Been Dealt an Irreversible Blow?



Image: National Geographic

The Gryphon explores the surge in global action to combat climate change and whether humanity is acting fast enough.

Tristan Griffith

The Living Planet Report by WWF estimates that between 1970 and 2014, 60% of mammals, birds, fish and reptiles became extinct. This is a shocking figure that reveals the catastrophic damage that humans have caused to our wildlife. As a result, the WWF have called for urgent global commitment in order to halt this decline and tackle deforestation, climate change and plastic pollution. Pressure from campaign groups means that the wider public builds (governments, businesses, communities and individuals) are facing a louder call than ever before to change their behaviour and contribute to making a difference.

Humans have been responsible for the decline of animal populations long before 1970. Research published in the *Proceedings of the National Academy for Sciences* estimates that, in total, 300 species of mammals have become extinct as a result of human activity. This fact is tragic; these individual species will never again be seen on this earth. On top of this, scientists believe that extinctions caused by people prior to 1500 AD represent the removal of 2 billion years of evolution, and that, since 1500 AD, a further 500 million years of evolutionary history have been wiped out. The phylogenetic tree, representing the emergence of species and their evolutionary interconnections through natural selection over millions of years, is being broken apart branch by branch. Even if our species were to bring pollution, deforestation and waste production down to natural levels, scientists estimate it would take between five and seven million years for the ecosystem to recover.

This recent research has brought home the critical threat that humans represent to wildlife in 2018, and alarmingly, this trend is set to continue. The biggest cause of wildlife decline is the destruction of natural habitats; in central and southern America, deforestation is responsible for wiping out 89% of vertebrate population. Much of this destruction takes place to make room for farmland, especially for soy beans, the product of choice for many countries looking for cheap animal feed for pigs and chickens. Incredibly, in the Brazilian Cerrado forests, an area the size of Greater London is cleared every two months for agriculture.

With such dire warnings about, and a growing sense that time is running out, the international community may be looking for the world's richest and most powerful nation to set a good example. However, there are widespread fears amongst environmental campaigners that the current US administration is not taking the problem of wildlife decline and other environmental issues seriously enough.

Donald Trump's decision in June 2017 to pull out of the Paris climate agreement gained widespread attention. The Agreement had aimed to get participating countries to limit global warming below 2C by 2030, and there were fears that Trump's move would reduce its legitimacy. Since then, however, we have learned that the 2C target does not go far enough and that, if we want to limit rising sea levels, reduce the occurrence of heat waves, retain as much Arctic sea ice as

possible and prevent the total disappearance of coral reefs, governments must stick to the revised figure of 1.5C.

Despite the apparent urgency of the situation, officials in the Fish and Wildlife Service, working under the Trump administration, are being accused of advancing economic interests to the detriment of the Endangered Species Act – the most important US legislation for the protection of wild animals under threat. The officials are seeking to reduce transparency in their department to protect their work from 'public scrutiny' and damaging effects to government court cases. Campaigners believe this will further prevent the public from standing up to inadequate measures for tackling the decline of animal populations.

There is, however, concerted international effort to turn the tide on wildlife decline. Recently, the U.K. government has backed a proposal by the Commission for the Conservation of Antarctic Marine Living Resources (CCAMLR) to establish the world's biggest marine wildlife protection zone in Antarctica. The reserve is planned to be 1.8 million square km, or five times the size of Germany, and aims to protect vulnerable species such as the Orca, penguins and Leopard Seals from fishing and hunting. There is reason to be hopeful that the CCAMLR will achieve success, as reports from their last annual meeting show that cases of seabird mortality and illegal fishing in their other protected areas have reached a record low.

Individual countries are now taking significant steps towards decreasing the impact of people and industry on nature and the environment. In an attempt to combat plastic pollution, the environment secretary, Michael Gove, has committed to a ban on plastic straws, drink stirrers and cotton buds by 2019. This comes after the EU proposed similar measures, showing international cooperation on a clearly pressing environmental issue. Currently, one million sea birds and over 100,000 marine mammals die every year from eating or getting caught in plastic waste, so these governmental commitments are welcomed by campaigners. In Canada, Justin Trudeau has promised to fulfil his 2015 campaign pledge with a new carbon tax, which will charge \$50 per ton of carbon emitted by 2022.

Environmental agencies and campaign groups have lobbied governments and businesses for years to change their ways in order to protect animals and the environment. However, as the warnings of scientific research become more and more grave, and the wider public agitation for change increases in this age of social media, the need for authorities to act is becoming prominent. With the clock ticking, and saddening evidence of our impact on nature being presented every day, the concern must surely be whether enough is being done, and whether it is being done with enough urgency to tackle such an enormous and fast-evolving problem.

Music To Our Ears: Listening to LUUMS



Image: LUUMS

Music listener? Music maker? Or just a Music lover? If you fall under any of these categories, then take a gander at all the amazing opportunities being put on by LUUMS, and see how you can get involved in all the fun.

Robbie Cairns
Editor-in-Chief

For those of you whose acronym skills aren't what they used to be, then LUUMS stands for the Leeds University Union Music Society. As one of the biggest societies at the Union, LUUMS pride themselves on their inclusivity, as well as their commitment to "provide an opportunity for anyone and everyone to perform no matter their instrument or standard." Chatting to Tasha Gavin, the president of LUUMS, *The Gryphon* discovered exactly what makes the society tick.

There are ten different ensembles within LUUMS. Four of these groups – Symphony Orchestra, Chamber Orchestra, Symphonic Wind Orchestra (SWO) and Chamber Choir – require an audition, while the remaining six are open for anyone to join. These six open ensembles consist of two choirs (Chorus and Symphonic Choir), three instrumental ensembles (Brass Band, Concert Band, and Sinfonia Orchestra) and a Composers' Ensemble. While these groups all sound very classical in nature, Tasha promises that LUUMS "also run a series of performance platforms to allow popular musicians to get involved in our society as well."

It's this genuine focus on inclusivity which drives LUUMS' successful ethos as an LUU society. "We try to make it as easy as possible for people to get involved in LUUMS", Tasha comments. "Alongside our GIAGs, organised each semester through the Union, people can start to come along to the rehearsals of our open ensembles at any point throughout the year. We hold auditions for our four other ensembles during Freshers' Week, from Monday right through to Sunday, to give as many people as possible the chance to try out."

However, if performing isn't entirely your cup of tea, then LUUMS has still got you covered. Acknowledging that people can enjoy music without necessarily wanting to perform, the society "offers

a Departmental Membership for anyone who would like to be a part of our society but does not want to get up on stage themselves." This membership gives you access to all of LUUMS' socials and other events, as well as free tickets to all of their concerts, making it a rival to Pyramid's infamous 'Soup and a Toastie' as the best student deal on campus.

The more competitive among you may be wondering what competitions LUUMS run or enter throughout the year. Tasha excitedly lists off the array of internal competitions the society offers. "Within LUUMS we run a Piano and Chamber Showcase, which not only provides pianists with an extra opportunity to perform, but also gives instrumentalists the chance to perform in smaller groups that we are unable to run regularly throughout the year. Members of the Music School staff attend this and give feedback on the performances at the end, making it an educational and enjoyable experience. Externally, the LUUMS Brass Band compete in the annual University Brass Band Championship of Great Britain and Northern Ireland: UniBrass. This year, they have been moved up from the Shield Category to the Trophy Category, and we wish them all the best of luck with that!"

As mentioned, LUUMS isn't all about performing; the society put on a lot of socials across the calendar, something Tasha is proud to touch on. "We try to do a variety of different socials throughout the year. Alongside the classic Otley Runs and annual society ball, we also put on an Intro Party and have regular nights out to Revolution in town. As a music society, we also try to do music-related socials which vary from our Friday Feature performance platforms to organising trips to see the shows and events put on by other performance societies within the union. The Wider Exec also organise their own individual ensemble socials throughout the year, ranging from trips to Laserzone to going to see professional orchestras perform at the Town Hall."

Like most things on LUUMS' menu, it's a diverse selection. Rather than pigeon-holing students into a

single category, the society opens its doors to many hobbies and interests – and they do it regularly. "Each ensemble performs at least three times a year, in our Autumn Concert Series, our Summer Concert Series, and our Showcase Concerts. They are also able to organise their own performance opportunities, such as busking for fundraising, and the LUUMS Brass Band do a joint concert with the brass bands of Warwick and Durham Universities every year. These performances are an excellent experience for all of our members, particularly the Showcase Concerts which take place in an external venue off campus. All concerts include a raffle as part of our fundraising, and our Autumn and Summer Concerts Series are live-streamed to ensure that people's families can watch even if they're unable to travel to Leeds. Our auditioned ensembles also go on tour every year, performing in a variety of venues in cities across Europe."

Being such a large society, there is rarely any need for LUUMS to team up with any other groups across campus. However, while admitting that "it is hard to organise actual collaborations", sometimes, some magical partnerships occur. Members of the Comedy Society performed at LUUMS' most recent Friday Feature, and the A Capella society also added a lovely touch of panache to last year's Christmas Party. Tasha notes that it's all part of bringing like-minded students together, whether their interest be music or dance or anything else creative.

LUUMS' Christmas Concert Series continues as follows:

Symphonic Choir & Concert Band – 2nd December, 3pm

Composers' Ensemble – 5th December, 7:30pm

Symphony Orchestra – 9th December, 3pm

LUUMS Carol Concert – 15th December, 5pm

Review: Chamber Choir and Brass Band, Sunday 25th November

Jemima Simm

LUUMS staged another successful concert this weekend in the Clothworkers Centenary Concert Hall. The Chamber Choir opened the concert with a series of works varying from Poulenc's 'Quatre Motets pour le Temps de Noël', to a version of African-American spiritual song 'I'm Gonna Sing 'Til the Spirit Moves'.

The high standard of singers in the ensemble was clear from the outset, with their voices blending seamlessly together. The ensemble's conductors (Zachary Kleanthous and Benjamin Palmer) can only be praised for their professional leadership of the choir – clearly their work this semester has paid off.

After the interval, the Brass Band took to the stage. Led by Lewis Hammond, they opened with a raucous rendition of Weather Report's 'Birdland'. Their following set was as varied and fun as ever, with the audience particularly enjoying John Williams' 'Duel of the Fates' featured in *Episode 1: The Phantom Menace* from the *Star Wars* series. Their set concluded with a version of 'Brooklyn' by the Young Blood Brass Band, and audience members left the hall with the tune stuck in their heads.

This ensemble is open to any brass player at the University with any level of experience. However, it is clear that the stellar leadership of the management team and conductor allowed for the ensemble to sound truly professional and polished.

In the Middle



30.11.18

Issue 6

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

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The Japanese House at The
Brudenell Social Club, 23/11/18,
photographed by Meg Firth

Back Cover

'Bombay Bad Boy', as part of
Dawn Woolley's *Relics* collection,
photographed by Robbie Cairns

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The Synth Remix Tour: A Closer Look



Image: Synth Remix

Earlier this month, music editor Kieran Blyth checked out the Synth Remix Tour as it stopped off at Belgrave Music Hall. What followed was a night of electronic music history in the making.

"Synth Remix is not simply a reflection on or a rewriting of a history of musical evolution. Instead, the event is an ongoing development that is still being written"

The Synth Remix tour is a celebration of the pioneering women of electronic music throughout the 1960s and 70s. Drawing upon the work of female electronic composers, particularly Daphne Oram and Delia Derbyshire of the BBC Radiophonic Workshop, the event reflects on the innovation of these women and their impact on electronic music as we know it today. As Belgrave Music Hall is laid out with an arrangement of sofas, the night feels more like one of its regular film screenings, suggesting that we are to witness the capturing of a moment within history. Yet, with live sets from Jo Thomas and Olivia Louvel, the historical developments of Oram and Derbyshire are extrapolated into the sounds and technologies of current female electronic artists.

The opening performance by Jo Thomas is one of meditative absorption. Having delved into the Delia Derbyshire archives at the University of Manchester, Thomas set herself the arduous task of intensively listening to the recorded sounds for four days in full. Out of this, she picked out snippets of sound material, which she would later develop into her own musical work over the coming six months. The result is an ambient soundscape

which occasionally plunges into heavy bass beats, shifting between stasis and motion.

Thomas's set also highlights the technological innovation of Daphne Oram through the reproduction of the Mini-Oramics synthesiser – the only one of its kind. Developed from Oram's original design, the machine was brought back to life by Goldsmith's PhD student, Tom Richards. By drawing shapes directly onto a 35mm film strip, the synthesiser reads these drawings through photo-electric cells and translates them into sound via a sampler. For instance, drawn curved lines may create curved pitch-shifts, filter-sweeps and so on. As if this technological development was not enough, Thomas has also designed her own MILK synthesiser. Having been designed over a two-year period, MILK is a sensor-based device that allows electronic manipulation through bodily motion. With both of these developments, Thomas brings a great sense of physical and human material into her music.

The headline set comes from Olivia Louvel, in the shape of a live audio-visual performance of her work Data Regina. Being a member of the artistic collective, female:pressure, an international group of female, transgender and non-binary artists within electronic music, Louvel's music centres itself around creative women and female iconography. Data Regina focuses on the writings of Mary Queen of Scots, detailing her conflict with Queen Elizabeth I and her position within an overwhelmingly male-dominated society.

Louvel's performance dives straight into sequences of scratchy and hazy percussion sounds. Above this, she builds layers of sinister and intense vocals, exacerbated by the creepy visuals which evolve on the screen behind her,

"The effect is thus a radical transformation of the voice into a sound that is far-removed from its original material, successful in creating an incredibly menacing and penetrative force"

as fashion magazine cut-outs help to create an army of blank-faced queen duplicates. Yet these beautiful vocal loops are not what you might expect from the most natural of instruments; with KAOSS and Akai LPD8 pads at her disposal, Louvel can fragment her voice into numerous different and unique sounds, flowing through glitchy noise and atmospheric sweeps. The effect is thus a radical transformation of the voice into a sound that is far-removed from its original material, successful in creating an incredibly menacing and penetrative force.

Interweaving through 'Farewell' and 'Ancrum Moor 1545', the room is infiltrated by the compelling impetus of bass swells and punches, empowering enough to replace the beating of my own heart and pump the blood through my veins for me. But this is only a taster of what is to come; as 'Battlefront' draws a close to the performance with pulsating bass beats panning heavily across the stereo field, the vibrations of the entire room are sensations which I have not experienced before. "That was loud", Louvel whispers to herself upon finishing, drawing out great humour from understatement.

At this point, it becomes strikingly apparent that Synth Remix is not simply a reflection on or a rewriting of a history of musical evolution. Instead, the event is an ongoing development that is still being written, and one that has the names Jo Thomas and Olivia Louvel at its forefront.

Kieran Blyth

In the Middle with Parcels

Parcels are a band renowned for their style, sincerity and, above all, their song-writing. Tom Paul got the chance to chat to the Aussie collective on the penultimate stop in the UK stretch of their world tour, which just so happened to be backstage at the Brudenell Social Club.



When I arrive to chat to Parcels on a typically dreary Leeds afternoon, they have already made themselves at home on one of the Brudenell's plush sofas, comfortably working through the string of interviews lined up for the day. Hot off the release of their self-titled full-length debut album, the Aussie collective have just embarked on a world tour with four stops in the UK, culminating in a sold-out show at London's Roundhouse. I sit down with Anatole (drummer) and Patrick (vocals and keys) to chat touring, album production and their signature sense of style.

It's their first time in Leeds, a city that they say is something of a "mythical place" for the band. "There's an inside joke about it where Toto's trying to hitchhike to Leeds," Pat explains, "he's like a backpacker, always asking for a lift to Leeds, but no one can ever take him there." Now that they've arrived on British shores, the prospect of playing to packed-out venues across the UK is a very real prospect; "because of the musical history here it always feels like a bigger deal to me. It always makes me think about all the classic bands," Anatole says.

Since releasing their first EP in 2016 and producing breakout single 'Overnight' with Daft Punk last year, anticipation of a full-length debut album from Parcels has built immensely. To ensure that their first project was an accurate expression of their collective identity, the band made the decision to self-produce. "When we started this project, that was always kinda the main concept," Pat says. Recording sessions started out focused around writing music on their laptops and fiddling around with electronics, but things quickly changed course. "We became inspired by more live music, more classic music. We wanted to do something special and something

more live, so we kept the idea of producing ourselves." The album that resulted is unmistakably Parcels, but it's clearly distinct from the live experience that fans have become familiar with. Speaking about their decision to reign things in on the album, Anatole explains that "you can get away with things musically on stage that, when you record them, it's maybe a little cheesy." It's a stylistic choice that goes hand-in-hand with the omission of previous, dancier singles 'Myenemy' and 'Older', which the band felt were too far removed from the softer sound they were striving for on the album. "We were starting this record in Berlin and we were recording it all in the same studio, so it really felt like all these songs match," Anatole says.

Just prior to heading off on tour, the band posted a playlist chock-full of what they've been listening to on the road. Noted highlights in the tracklisting come courtesy of Serge Gainsbourg and The Grateful Dead, both of which Pat talks about with palpable enthusiasm: "I love that kind of sloppy, 70s reggae inspiration - that's super nice. Same with that really long Grateful Dead track; I love them and all their guitar work is super inspiring to me." On the topic of whether any of this material has influenced their own sound, they point to sixties exotica as one of the main inspirations for the album's aesthetic; so much so that one of its tracks is named after the genre. "We used this sound for a lot of percussion on the record and a lot of the room-y reverb tone; even when we were working on these 70s disco-inspired grooves we would be coming back to this classic tone."

It is yet another indicator of a band who have a very clear understanding of their image. For the singles and album

artwork, the group worked with Jules' (guitar, vocals) sister, Carmen Crommelin, who took on a creative producer role for all their visuals: "she knows us so well, and she put a lot of thinking time into it and listening to the album, trying to match it all up." The look was also inspired by an image from renowned American photographer, William Eggleston, of a cocktail glass next to an aeroplane window, the influence of which is strikingly apparent in the glossy, nostalgic single covers that the band settled on.

Another thing the band were sure of was that they wanted to have a credits track as the album's closer. "We value everyone who's helped us so much and we wanna say thank you to them," Pat explains, "and also musically it's just really a lot of fun." I ask the pair if this reflects an album designed to be listened to from start to finish, and how more traditional releases like theirs fit into today's streaming culture. They explain that whilst they use streaming for almost everything, they still tend to listen to albums rather than playlists: "unfortunately not so many new albums, though, because that's not the way they're made so much these days," Pat says. "We always wanted to make a proper album; that's what we're inspired by."

This is maybe the best encapsulation of Parcels that an interview like this can offer. They are a young band doing it the old-fashioned way; they have the kind of experience it takes most bands years to accrue; they are putting in the work and reaping the rewards. And boy, is it going down a treat.

Tom Paul

Gig Round-Up

Ezra Collective

The Wardrobe,
16/11



After recently closing their UK tour at infamous venue KOKO and with an exciting US tour approaching in the new year, being able to witness part of the rapid rise of the enticing Ezra Collective was a privilege. Selling out the relatively humble Wardrobe, there was an air of anticipation before the London-based quintet took to the stage. The audience spanned from a mix of elderly jazz connoisseurs to groups of students eager for a party; both of which were wholly satisfied by the end of the night.

Packed to the brim, with just enough space around the edges to sneak out between songs and grab a go-to pint of Amstel, the crowd eagerly awaited 'Juan Pablo' to drop, and for the main act of the night to begin. Joe wafted a stick of lit incense and a couple of notes escaped Dylan Jones' Trumpet and James Mollison's Sax, as an exponential rise in the roar from the crowd soon accompanied the first of many mesmerising bass riffs from TJ. The gig had begun, the crowd were up for it, and what ensued was 80 minutes of pure joy.

The gig consisted primarily of tracks from the critically-acclaimed album, *Juan Pablo: The Philosopher*, with the exception of a teaser from next year's album - a track titled 'Sao Paulo'. Inspired by Femi Koleoso's time in Brazil, the South American parties the song takes inspiration from translated into a fantastic party scene in the North of England; the audience, perfectly in-tune with the band, danced along as if it was already an Ezra classic. If 'Sao Paulo' is anything to go by, the next album looks to improve on this young band's already esteemed discography.

As you will experience for yourself if you ever have the pleasure of seeing them live, Ezra Collective have an incredible ability to inhale the pure unadulterated joy they gain from creating and playing their music and projecting that fever onto the crowd. Leaving an Ezra Collective gig without an element of awe, accompanied by a larger-than-life grin, is near impossible.

Ben Sanbrook-Davies

Bring Me The Horizon + The Fever 333

First Direct Arena,
24/11

"Do you wanna start a cult with me?" were the first words frontman, Oliver Sykes, sang to the crowd, as new single 'Mantra' opened Bring Me The Horizon's set at Leeds First Direct Arena. Fitting then, as it almost seems like the Yorkshire-based rock band have inspired a cult-like following among their fans, fans who are so devoted to the band that every lyric was sung back with confidence and love.

Naturally, this is to be expected at a gig so close to their home, Sheffield. In fact, it was their only Yorkshire gig of the tour. As a result, fans who have supported the band since their early Deathcore roots, playing in tiny Sheffield venues, turned out to support them and were not left empty-handed. Bring Me The Horizon decided to treat the OGs, by playing a medley made up of some of their older, heavier songs. These songs have not been played for several years before this tour and included fan favourites such as 'The Comedown', 'Diamonds Aren't Forever' and '(I Used To Make Out With) Medusa'.

Despite the change in the band's music direction, Oli's unclean vocals were on point. It is the best he has sounded live in years, proving the critics, who argue he is losing his touch, wrong. Interestingly, Oli seemed to have added in several screams compared to the recordings, possibly indicating the direction of the new album. The rest of the band also sounded great, providing the intensity and energy that is now expected at a Bring Me The Horizon gig.

The rest of the set was comprised of songs from 2013's *Sempiternal* and 2015's *That's The Spirit*, both critically-acclaimed albums which helped to cement Bring Me The Horizon as the band they are today. On top of 'Mantra', the band also played 'Wonderful Life', the second single from the forthcoming album, *Amo*, set to be released in January. The crowd did not seem to be as enthusiastic, but that is usually the case with brand new songs played live. The set ended with the whole band leaving the stage, apart from Lee Malia and Oli Sykes, who performed a clean guitar only version of 'Drown', allowing the crowd to join in, before an explosive full band encore, compromising of 'Throne'. It became quite clear that the Sheffield lads had no filler songs, with arguably several songs that could have been used as an encore.

It is worth mentioning the main support, The Fever 333, who got the crowd moving and nodding their heads as soon as they walked on stage. The frontman, Jason Aalon Butler, gave a masterclass in crowd interaction, even going as far as inviting a crowd surfer on the stage to have a boogie with him, before picking him up and jumping around with him on stage.

Henry Taylor

Cosmo Sheldrake

Belgrave Music Hall,
24/11

Legend has it that music has the power to transform the world around us and distil it into sweet audio joy. No other artist would slave through the US military sound bank to find the sound of a single bucktooth parrot fish for a beat, but that's just Cosmo Sheldrake. Within him is a marvellous environmental brain who turns the beauties of the constantly changing Earth, going through the sixth wave of extinction, into a jumble of folk and eternal techno-esque loops.

Have you heard the story of a man who, alone with his box of tricks, got an audience to buzz around like flies seeking light after dark? Sired onto stage by three Norwegian goddesses under the alias I See Rivers, Sheldrake adventured through a jungle of '(The) Moss' and 'Pelicans (We)' along well-known recorded paths. Stumbling across untouched land, he conjured improvised songs from thin air with only the help of his handy nose whistle, a tiny USB fan and the odd bit of throat-singing.

Swapping his stories at the start of every new journey, the audience was transfixed. A distant crash revealed its humble beginnings; be that a slab smashed in the heights of Snowdonia, or the sound of a shell-suited Bulgarian man clapping in a deserted part of Mexico.

We can all learn a thing, both many and a-few from Sheldrake's perfectionist heart. Sometimes things go wrong, and paths have to be retraced, yet the humility of the music's puppeteer meant that us swarming insects kept the 'Wriggle' going, as we knew full well that he would lead us down to an oasis of sound.

As we all disappeared into the cold night air, memories of Sheldrake's pure talent and his Quangle Wangle songs will stay with us for a long time to come. I implore everyone to 'Come Along' next time Cosmo Sheldrake's in tow. For what better escapism is there than a night exploring his fairy tale folktronica lands?

Jenny Pudney

Student Spotlight

An Evocative Afternoon of French Choral Music

Clothworkers Centenary Concert Hall, 23/11

An audience of music students, professors, friends and more filled the University's Clothworkers Centenary Concert Hall last Friday in support of the School of Music choirs, directed by Bryan White. Made up of singers from various years of study, the choirs filled the hall with their voices, as they brought the audience on a journey to discover French choral music of the late nineteenth and early twentieth centuries. It also featured a fine range of young soloists and two talented pianists, Gwenno Morgan and Rebekah Wetherby.

The programme featured some of the most significant composers of this period, such as Debussy and Poulenc, but also shed light on French composers who are little known and rarely performed in the UK. The women's choir, who took the stage first, did just that with their presentation of Vincent D'indy's virtuosic 'Sur La Mer'. With its rich text and harmonies, the women painted a scene of the misty sea, but a pink glow slowly appeared as the song progressed. With a majestic opening of their voices moving towards a fortissimo with soloist Imogen Creedy, a grand sunrise emerged and the voices of the women rang through the hall as they sang about the great Sun.

The mixed choir did not fall short either with their diverse repertoire. Gabriel Fauré's 'Cantique de Jean Racine' was wonderfully performed by them, with the sweet voices of the women and resonant voices of the men blending together to bring out the long sweeping melodies and strong harmonic appoggiaturas in this beautiful piece. Their performance even received a "Bravo!" from an audience member.

Overall, the concert was definitely successful in showcasing the talents of these students and their hard work leading up to it. Moreover, the audience walked out of the hall with a greater understanding of French choral music, poetry, and the evocative scenes and stories which the music of the choirs created.

Stephanie Boon



Preview: LSTwo
Clothworkers Centenary Concert Hall, 08/12

Next Saturday, an eclectic range of ten international musical works by living composers will be performed by LSTwo, the new student music ensemble of the School of Music, directed by Dr Mic Spencer.

The event includes pieces for three players up to circa 40 players and some of the pieces have spatialised/surround sound effects. The programme includes a number of original compositions from students at the University of Leeds, which span from the rugged rhythms of Hannah Firmin's 'The Real and the Imagined', through the filtered stasis of Kieran Blyth's 'Blitzschnell' to Ed Cooper's communal listening piece, 'places:place'.

The concert also features a strong presence of female composers, ranging from the dark fire of Liliana Del Rio's 'Formicidae', to the modal spiritualism of Zeynep Gedizlioğlu's 'Yol' and the fragile, febrile world of Ann Cleare's 'luna/lithe/lair' with its extraordinary re-thinking of percussion/pianist interactions. With such a diverse programme from contemporary composers, the event is expected to expand your ears.

Date: Saturday, 8th December 2018, 6-8pm
Venue: Clothworkers Centenary Concert Hall
Admission: Free

Amelia Richardson

New Releases

Olly Murs - You Know I Know



Since placing 2nd in 2009's X factor, Olly Murs has had a fruitful career. With four UK number-one singles and albums, alongside various TV presenting roles, the 'cheeky chappy' persona seems to have taken Murs rather far. However, with the release of his sixth album, *You Know I Know*, the term 'scraping the barrel' is all that really comes to mind. Half old hits, half new tracks, there is most definitely a sense that ideas are running dry for Murs, and that the desperation to release an album before gift-giving season has resulted in the musical equivalent of a damp towel.

The use of previous songs aside, the majority of the new tracks sound pretty much the same, with very few lyrics standing out. Bagging Snoop Dogg as a feature on 'Moves' is, in all fairness, a huge accolade, and making this the first track of the album is a clever ploy likely to be successful in reeling people in. However, when

listening, it sounds eerily like Ed Sheeran's 'Shape Of You', particularly with the use of what I can only describe as 'semi-rap' in the verses - a trademark feature of many of Sheeran's tracks. 'Excuses' is perhaps the best out of a relatively bad bunch. With a simple, but quite charming chorus, the listener can actually indulge in the lyrics - a rare occasion on this album. The stripped-back instrumentation also allows us to really hear Murs' voice (it's actually rather good).

All in all, *You Know I Know* is a good album to listen to if you're a fan of processed pop music, with lyrics that generally feel like they have been written very much for the sake of it, or if you're a die-hard Olly Murs fan, looking for all his hits in one money-hungry place.

Charlotte Bresh



Image: Wigflex

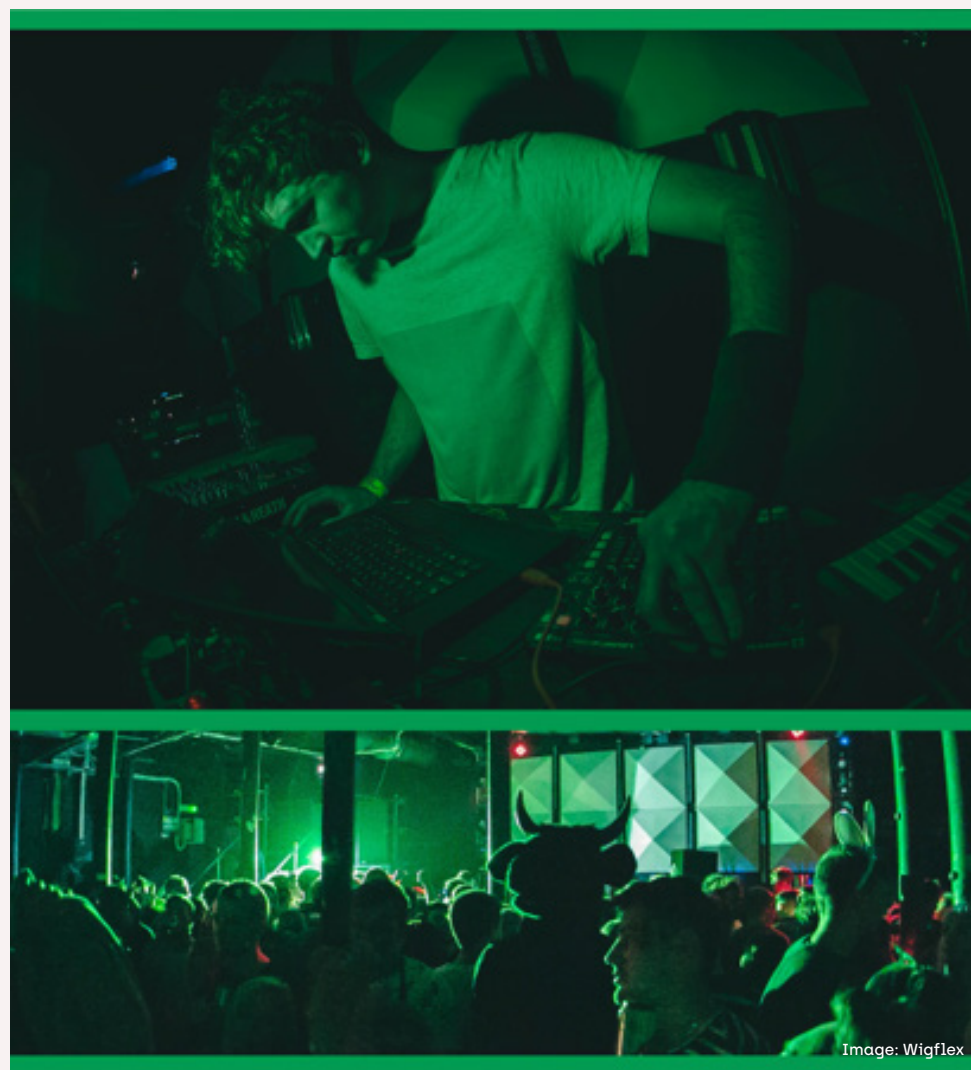


Image: Wigflex

Around the UK: Wigflex

Clubs Editor, James Dewar, left Leeds and went down to Nottingham for its infamous Wigflex night, and to meet the man behind it all, Lukas Wigflex.

Lukas Wigflex is something of a folk hero in and around the East Midlands. His 'Wigflex' night, still going strong after twelve years, is widely considered to be Nottingham's most inimitable, leading the way for the city's underground scene. As a DJ, he has been described by the likes of Ben UFO as among the UK's best residents and runs a stage at Gottwood festival, as well as his own Wigflex record label.

A couple of weeks ago I went down to Nottingham's Brickworks, the undisputed home of Wigflex, to see what it's all about.

I'm welcomed to the Wigflex 12th birthday by the night's eponymous hero, Lukas Wigflex himself. As we make our way through the crowd to get a beer he pours over his choice of having Lena Willikens open the night, expressing the need for some "early chuggers." From this point on, we speak at brief intervals before he hurriedly disappears to continue with whatever it is he's doing. All this does is convey to me a strong sense that Wigflex is very much his night.

The Wigflex night has come a long way in twelve years, the name first surfacing on a mixtape Lukas recorded, titled 'Wigflex 2000'. Alongside other like-minded Nottingham students, now the Wigflex crew, in 2006 Lukas, or Spam Chop as he was then named, decided to start the Wigflex club night. Since this point, DJs such as Helena Hauff, Shanti Celeste and Craig Richards have all become Wigflex regulars, whilst choice of venue for the

night has infamously ranged from pubs to caves to record shops, all in the Nottingham area. One Wigflex party even saw Call Super and the whole of the Hessle Audio crew DJing from inside a caged wrestling ring.

Reflecting on the success of Wigflex, Lukas still doesn't feel that there's been a shift away from what he first set out to do:

"The aims never changed. It will always be about putting on and playing stuff I'm heavily into. I still find it weird that people think we've got bigger as, in my eyes, I'm still just this small independent promoter fighting his corner to do what he loves. However, I'm eternally grateful for the invite to some of these bigger festivals. Gottwood for example have stuck with us from the beginning and given us some huge opportunities."

As far as being a DJ goes, Lukas' style is somewhat hard to pin down. This summer, he played a handful of sprawling sets at Houghton Festival, whilst years gone by have seen him go back-to-back with some of the world's most lauded DJs. This includes sets with Magic Wire's Lone, another Nottingham local, but also Ben UFO, who most recently joined him for an 8-hour start-to-finish to celebrate the Wigflex 10th Birthday. As for the Wigflex parties, he himself has defined the Nottingham and Wigflex sound as "rudeboy techno":

"We love it gnarly and trippy up here and we call it 'rudeboy techno' in a tongue in cheek manner. It started as a joke

but it's actually quite onomatopoeic in a way. It's not all we play though; the parties usually start off with ambience and chuggers and, as the night progresses, things get more twisted..."

This was definitely true of the night in October, where French DJs Acid Arab and Nathan Fake, who played a mesmeric live set, impressed in equal measure. The diversity of the music on show was evident right until the lights came on, as Lukas closed out the night with a bleepy, hard set that moved through techno, UK garage and electro. Backstage there was a real sense of community, with friends of the night dressed in Halloween costumes that ranged from Kubrickian Droogs to the Donald, sharing stories about their affiliation with Wigflex. This seemed to be a special night for the Wigflex name.

"To be honest, the 12th birthday for me was a real highlight musically. Having Lena warm up the room and build into a peak-time frenzy really set the tone. I'd never heard so many mind benders that were as interesting as they were deadly on the dance floor."

As one of the pioneers of Nottingham's current party scene, Wigflex is showing no signs of slowing down.

The next Nottingham Wigflex party welcomes the ever impressive Jane Fitz to Brickworks for New Year's Eve.

James Dewar

We Want You To Have A Good Night Out

"If something or someone makes you feel uncomfortable, no matter how minor it seems, you can report it to any member of our staff and they will work with you to make sure it doesn't have to ruin your night."

You'll find this statement written on the poster behind the toilet door of your local club, for the anti-harassment campaign, **Good Night Out**. Founded in 2014, the initiative aims to help the nightlife economy tackle sexual, verbal and physical harassment and assault. Written in a positive note, the poster encourages customers and clubbers that they can speak to staff about an issue to help them continue to have a good night.

The Good Night Out Campaign delivers specialist training packages to clubs, bars, pubs, festivals and other licensed premises, so that staff, security and managers can all be fully informed on the issues and myths surrounding harassment and how it is reported. They work together to ensure that key procedures are in place in their premises and that everyone understands what harassment is, how they should respond to someone disclosing harassment, how to deal with harassment and how to create an environment that is safe from it. They are endorsed by charities from Drinkaware to the UK's National Union of Students and are 100% not-for-profit, relying heavily on venue donations.

Have you ever felt uncomfortable by someone else's behaviour on a night out? With harassment being a prevalent aspect of university culture, this campaign wants to keep the night life safe for everyone. Fabric in

London was the first GNO signatory, but there are only two venues in Leeds following suit, so far.

So, we asked HiFi's Oliver Walkden to explain a little bit about why they decided to get involved.

Firstly, how did you hear about the Good Night Out Campaign?

Following a string of undesirable incidents at the clubs, my boss and I did some research on some schemes we could get involved in, and the GNOC was the first to emerge.

HiFi is only one of the two clubs in Leeds to join the campaign, what made you want to get involved?

We were becoming extremely worried about the number of complaints and comments coming into our inbox the morning after an event, detailing instances of sexual harassment and other types of threatening behaviour. First of all, we wanted to make sure that our staff were properly and officially equipped to deal with these situations as they happen, using the knowledge and techniques provided by the GNOC team. And secondly, we wanted to announce to regulars and prospective customers of HiFi and Wire that they will be entering a safer space when they visit the venues. In turn, potential victims will be encouraged to seek help and perpetrators will have been deterred. Stating our involvement also ensures that all of our staff can be held accountable for any wrongdoing or irresponsibility, which helps to keep our standards of professionalism and customer service high.



How are you bringing awareness to this movement as a club? What new aspects have you implemented?

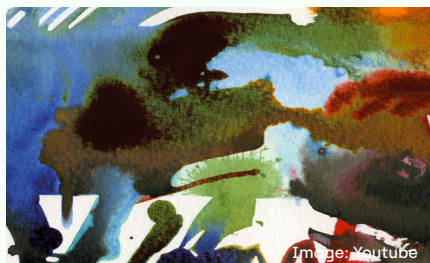
We have implemented a safer-space policy that is posted on the event wall of our in-house events. The posts we have published on social media regarding our involvement have been met with a really positive and widespread response, showing that it is of great concern to our fans.

Most of your nights appear to target a demographic which is university students. Is this a demographic which you see as affected by the issues the GNO campaign is trying to target?

Yes, we really rely on students for the success of our business, so we want to do our best to protect them when they visit us. Not only are students highly sensitive to issues of diversity and safer spaces, but they are often the most vulnerable too. We are doing all we can to allow them to enjoy music and express themselves in a welcoming environment.

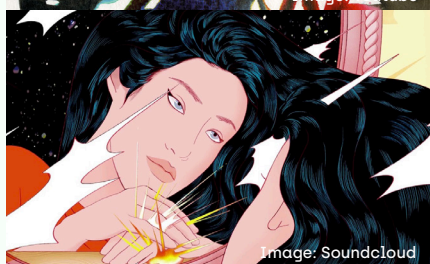
Caris Dollard

2018 Review: Top Tracks



Peggy Gou - 'It Makes You Forget (Itgehane)'

The first time she has sung on a record, her Korean vocals compliment this 1990s-influenced house track effortlessly, making it a danceable hit.



Detroit Swindle - 'Yes, No, Maybe' feat. Tom Misch

The electronic duo's latest album features a range of collaborations, but this one in particular stands out. The upbeat track combined with the mesmerising voice of Tom Misch leaves you smiling.



Djrum - 'Waters Rising' feat. Lola Empire

From his album, *Portrait with Firewood*, this song gives the perfect insight into Djrum's style; lengthy, electronic epics, with vocals from Lola Empire intertwined perfectly.



Bicep - 'Opal' (Four Tet Remix)

Four Tet subtly tweaks one of Bicep's tracks from their 2017 self titled album, with overlays of texture, drawing it into a trancey eight minute groove.

Caris Dollard

WAH Presents: Review

Liquid DNB pioneer Calibre, along with DRS and LSB, lifted Mint Warehouse up and down at this special night.

I want to make clear the massive respect I have for Calibre. His music has defined liquid Drum and Bass for years and shall continue to do so. His calendar is not brimming with sets, so getting the chance see him is not something to be passed up on.

On the night, I was a little baffled as to why the headliners were placed so early on in the set times. The crowd plays a huge part in the success of an act, but with the venue not anywhere near full capacity, the energy was not what it should have been. I think Calibre was unfortunate and, to be frank, hard done by. He should not have been placed at the start of the night, but this was out of his control.

As predicted, the venue later filled up and the atmosphere was lifted. LSB, another household name on the liquid scene, was fantastic. He read the crowd brilliantly and played off the atmosphere, despite his

traditional records being a world away from what he was playing. He lifted and lowered the crowd at exactly the right moments; mixing both rollers and tunes verging on jump-up. The energy he brought was sublime. I have seen LSB several times now and this was by far his best performance.

What excites me most about these kinds of events is witnessing up-and-coming names, unburdened by the pressure of expectation. With this in mind I spent a lot of time in room two, watching new talent. One DJ who really shone for me was youngster Skinny. You could clearly tell that it was an absolute pleasure for him to be doing what he loved. His unique blend of mainstream and underground struck the perfect note. He is one to watch for sure.

As with any Mint Warehouse night, the atmosphere was electric. It was the perfect setting for a night such as this one, and a pleasure to watch some of the most renowned names in the genre do what they do best.

Walter Gregory

Let Vicky Keep Her Secret

Following VS Creative Director Ed Razek's controversial comments about plus-size and transgender models, Isabella Kemp discusses the issue with the "unattainable fantasy" of Victoria's Secret Angels.



Victoria's Secret - we've all heard of her, and we've all thought about splashing some serious cash on her risky underwear which we plan on hiding from our mums for a while. Many young girls dream of looking like a Victoria's Secret Angel - having their grace, beauty, and figure - so it came as a huge disappointment when creative director Ed Razek announced after the 2018 VS Fashion Show that Victoria's Secret did not want transgender or plus size models walking for their shows in the future.

In today's climate, society is thankfully becoming more aware of prejudice, with many fashion brands committing to tackling issues of discrimination

this head on. For such a huge, influential fashion brand, Razek's words were disappointing and, potentially, incredibly damaging. Working out incredibly hard every single day with trainers and nutritionists, these 'Angels' are already promoting a highly unattainable ideal, an ideal which us normal folk, who work day to day, could never possibly hope to achieve.

So, when the creators themselves announce that these models are the only figures they want, they exclude a majority of the population, telling us that we are not 'desirable' and that we can't be sexy, free, or generally modelesque in the process. For young girls, this can easily lead

to unhealthy measures taken in order to be just like an 'Angel'. What happened to diversity? Victoria's Secret has been challenged on its diversity on many occasions, but 2018 looked like the year to change that. For the catwalk show, they hired new, inspirational models to make it more diverse, such as Duckie Thot and Winnie Harlow, who has a condition called Vitiligo. To see these new models finally being included was such a big, positive step for the brand.

It now looks as if they were attempting to keep up appearances rather than catering to every person they sell their products to. If they want to sell their products successfully and

gain good press, they should be inclusive without question, such as brands like Savage X Fenty, Rihanna's lingerie line which caters for every woman possible regardless of race, size, gender identification and anything else. With her brand, body positivity - cellulite and all - is non-negotiable.

Ed Razek's comments were met with some support, with many believing that Victoria's Secret shows should hold the quality of an 'unattainable fantasy'. But why should consumers be expected to buy into a company that portrays a 'fantasy' they can't have? If people aren't represented by the brand, they will feel excluded, no longer a part of the 'fantasy' that

has rejected them. In the end, the comments that were made and the ideals they represent have the capacity to hurt people. And these damaging results could, in turn, end up hurting the brand's reputation and sales.

For the sake of the company, some major changes need to be made in order to allow Victoria's Secret to remain an influential brand with a positive impact. Victoria's Secret has the power and responsibility to make everyone feel good in their skin, yet they are deciding not to use that power. That just doesn't sit right with me, and it won't sit right with today's society for much longer, either.

Isabella Kemp

Three Plus-Size and Trans-Inclusive Brands to Buy Instead...

Savage x Fenty



Curvy Kate



Playful Promises



Has Millennial Fashion Gone Too Far?

With the recent sell-out success of Post Malone's collaboration with Crocs, Iona Tompkins studies the rise of 'ugly fashion'.

When Alessandro Michele was announced as Gucci's creative director in January 2015, he ushered in a new wave of what has now come to be known as 'ugly' millennial fashion. Gone are the days where a juicy couture matching tracksuit set or a bag and a hat in precisely the same shade of violet were the aspirational ideals. In their place, reign outfits where clothes are self-consciously unmatched and disparate from one another. Michele's aesthetic of oversized glasses and trompe l'oeil embellishment would have been considered garish and farcical in another era but, today, it represents an enviable joie de vivre and haphazard exuberance.

Unusual celebrity collaborations, such as Post Malone's recent venture with Crocs, show the mainstream acceptance of an aesthetic designers such as Christopher Kane have been pushing for years now, not to mention the hundreds of students whose graduate collections consistently aim to be anything but beautiful. Whilst ugly fashion has been around for some

time, it's much more recent transition to the mass market is intriguing. What has incensed millennials to consider a previous faux pas such as grandma jumpers or socks and sandals suddenly acceptable?

To understand this surprising shift the fashion world must look further than it's own narrow, shallow remit. Increasing concerns regarding the environment and mounting pressure for a diversification in beauty standards have led millennials to increasingly search for beauty which is more than just skin deep. This search has also been given wider horizons than was ever possible before the advent of the internet, in particular apps such as Instagram and the websites of new and upcoming designers. An increasing pressure on the authenticity of clothing also has led to a demand for ugly clothing with a history - was it brought from a thrift store or borrowed from a grandparent? The answer matters not for this demographic, as long as it is anything but a simple high street purchase.

The rise in popularity of vintage and second hand items has also inevitably lead to a rewriting of the hierarchy of fashion. The disposability and rapid rotations which were once seen as a desirable characteristic of the industry are now widely considered wasteful and unnecessary in an era when environmental concerns are increasingly at the forefront of many consumers' minds. This has also been coupled with the tenacious popularity of 70s and 90s trends reworked for a modern audience, thus making the breadth of ugly fashion greater than ever before.

Finally, in order to be truly 'ugly' clothing, a focus must at least appear to be placed on comfort rather than style. Whilst in past centuries it was seen as favourable to spend excessive time on one's hair and attire, in today's world the emphasis is placed on appearing at ease in one's attire. Millennials (and especially millennial women) are increasingly empowered to tackle the social issues that face today's world, and largely focus on taking action rather than



Photo: Fashion United

simply fitting into the stereotypical role of women to be interested in clothing and clothing alone. Rather than focusing their energy on being sexy as a goal in itself, ugly fashion empowers women to feel sexy through the personality they display in their choice of clothes as well as their actions. Regardless of personal taste, ugly fashion has become a form of liberation from traditional archetypes for many and, for this reason (arguably this reason alone), it should be celebrated.

Iona Tompkins

You Should Be Following...

@leopardprintelephant



Image: @leopardprintelephant



Image: @leopardprintelephant



Image: @leopardprintelephant

Jamie Windust is an LGBTQ+ activist, writer and speaker.

Editor of *Fruitcake Magazine* and recently appointed one of the *Evening Standard's* most influential people of 2018, Jamie channels unapologetic self-confidence through shots of them power-posing in flamboyant combinations of colours and fabrics, usually accessorised with a classic pair of fish nets. But the power of Jamie's profile comes in their anecdotal references to everyday life as a gender non-conforming person, which grant LeopardPrintElephant a personal quality that educates as well as empowers.

Jamie's recent reflection on old photos from before they established their current aesthetic reaches out to those who are still in the process of finding their pride, realizing the activist's previous statement that Instagram is "a window into a world where young queer people can see older queer people out here thriving and surviving." A driven and charismatic inspiration, Jamie is an important figure you should be following on Instagram.

Katherine Corcoran

Your Christmas Outfits, Sorted

From that final Fruity to Christmas dinner with the Grandparents, Lydia Flack has got you covered.

Christmas Ball

Perhaps one of the only times us students ever really get to dress up. Your course Christmas Ball is your time to get glam, and what better way to do that than with this combo of satin and gold? Christmassy and classy, feel like a star as you sweep past your groupwork members who didn't participate in a fur coat, a slinky dress and the highest of heels. With this look, you're set for an evening of posh food and cheap wine. Dance the night away with my blessing.



Lace Up Open Back Velvet Bodycon Dress, Shein, £13.99
Luxe Faux Fur Coat, Topshop, £55.00
Black Comfort Flex Suedette Peep Toe Block Heels, New Look, £29.99
ASOS Tassel Envelope Purse with Suedette Flap, ASOS, £10.00
Star Light Star Bright Earrings, Nastygol, £2.50
Attract Trilogy Round Pendant, Swarovski, £55.00

Christmas Fruity

Fruity is a club where any outfit goes, so why not finish the term with a splash? A big coat and an old pair of shoes to walk through campus with are essential, but that doesn't mean you can't have fun with the rest of your outfit. What we have here is, at its core, some jeans and a nice top, but layering up with some mesh adds that winter spirit without actually helping with the cold. Classic Leeds. Also, red is Christmassy.



Large Velvet Hair Scrunchie, Claire's, £2.70
Unique Metal Full Frame Oval Sunglasses, Zaful, £4.08
Glamorous Crushed Red Velvet Lace Trim Bra, ASOS, £10.50
Boyfriend Slim Low Jeans, H&M, £12.00
Converse All Star Ox Shoes, Surfdome, £34.99
Bum Bag in Black, ASOS, £10.00
Black Fishnet Long Sleeve Party Women Crop Blouse, Choies, £13.23
Dual Pocket Faux Fur Teddy Jacket, Shein, £27.99

Christmas Day with the Family

I've always found Christmas Day outfits hard to plan out. Striking the right balance between the casual attire needed to sit on a sofa opening presents and eating all day, and the formality which spending the day with your grandparents warrants is not an easy task. Patterned trousers are your friend, however. Pairing these check trousers with warm tones creates a cosy outfit with statement earrings for a touch of class. The boots were made for stomping, and for walking out in the cold if you're the type to leave the house at Christmas.



Minimal Portrait Face Earrings, Etsy, £4.99
Black Check Casual Trousers, PrettyLittleThing, £18.00
Pattern-knit wool jumper, H&M, £19.99
Chunky Lace Up Boots, ASOS, £30.00

New Year's Eve

Picking a new year's outfit can sometimes be a struggle, but here's an outfit suited either for a night out or some low-key drinks with friends. Two options for shoes allows you to embrace your more glamorous side or prepares you for a night sidestepping spilt drinks while still looking fabulous. A long skirt will make you feel like a princess going into 2019, and no true Leeds student would be without their own pair of tinted glasses. Perhaps advisable to wear a coat!



Pink Maxi Skirt, Chicwish, £25.60
Eyelash Lace Overlay Zipper Back Crop Cami Top, Romwe, £6.50
Gigi High Heel Sandals, House of Fraser, £19
PINK fluffy pompom dangle drop fashion earrings, Etsy, £6.00
BRAZIL Lace Up Ankle Boots, Topshop, £33.60
Unique Metal Full Frame Oval Sunglasses, Zaful, £4.08

Christmas Stocking Fillers

Christmas is calling, and while you're mulling some wine you're probably mulling over what's worth including on your Christmas wish list. To give a helping hand, I've included an editor's pick of what I'm hoping to find in my stocking this year.

Christmas Fashion Reads



In Paris: 20 Women on Life in the City of Light.
By Jeanne Damas and Lauren Bastide.

The Parisians are renowned for doing chic better than any other, and this gorgeous hardback from Jeanne Damas and Lauren Bastide encapsulates the elegance of the Parisian fashionite perfectly.

Waterstones, £16.99

Winter Warmers



I've recently invested in a fleece pyjama set and it has, with no trace of exaggeration, transformed my life. I go to bed toasty and wake up the same; autumn/winter mornings are becoming bearable and I only have my fleece pyjama set to thank. Since I've found such joy in my new pyjamas, I've also been eyeing up this banana leaf print pair from ASOS to add a tropical dose amidst this winter grey.

Pyjama Set. ASOS, £28.00

Post-Autumn Accessories



It's winter, our necks are cold but a chunky scarf can often create the risk of looking like a swaddled marshmallow. The key: pick one of a lighter wool or silk to avoid the aforementioned swaddling debacle, and choose one with a print to occupy the eye. I've been enjoying hunting down unique ones on Etsy, which is also a nice way to support budding businesses this Christmas. [Etsy.com](#)



The Discomfort Zone: How to Get What You Want by Living Fearlessly.

Farrah Storr, Editor-in-Chief at *Cosmopolitan UK* only released this title in September 2018 and has since received an abundance of praise for her honest and frank guidance for people who are aiming for her level of success in the publishing industry. I'll definitely be digesting this post-Christmas lunch.

Waterstones, £10.99



The last thing you want to do is put on anything lacy when you're shivering after your morning shower.

Seamless, wireless but a complimentary cut: Uniqlo proving that practical and comfy isn't synonymous with 'ugly'.

Bra, UNIQLO, £19.90



Chintzy earrings like these from ASOS have been cropping up on bloggers, stylists and catwalks alike.

It's been the season of the 'more is more', and I'm actually completely on board.

ASOS, £12.00



Dress Scandinavian

Copenhagen born fashion stylist and influencer extraordinaire, Pernille Teisbaek, brought us *Dress Scandinavian* back in 2017, but with the notable buzz around Copenhagen Fashion Week this year, Teisbaek's insight into how to approach Scandi-fashion is worth a read.

Waterstones, £16.99



New Year's Eve socks, because if the rest of you has to be cold (forget the rule; there is nothing wrong with boobs and legs) then at least your feet can be kept wrapped up in style.

& Other Stories sell these sparkly socks all year round, but in the colder seasons they bring out an abundance of exciting shades and patterns so you can decorate your feet to your heart's content.

Socks, & Other Stories, £8



For those of you who go skiing and need to fend off the snowy white glare, you have an excuse to dig out the sunglasses again.

However, for people like me who miss the coverage and confidence that a jazzy pair of shades brings to your face, just know that you're not alone in your desires.

Forever 21, £4.50

Still Life: Things Devouring Time at The Stanley & Audrey Burton Gallery



Four artists have recently finished installing their works at the Stanley & Audrey Burton Gallery in the University's Parkinson building. The free exhibition is a transformed space that emphasises the sheer implication of society's current modes of unsustainability, buoying its message to the fore through intricate, striking imagery and photography. The entire exhibition is incredibly evocative, almost haunting in its prophetic realisation of human waste and degeneration. An undercurrent of tension stems throughout each artist, linking each work together into a seemingly endless narrative of human waste and carelessness. With the University's recent pledge to cut down its plastic waste by 2023, the Still Life exhibition could not have arrived at a more opportune time for a statement about ecology and environment. It was a privilege to witness and a pleasure to interview Dr Dawn Wooley, one of the artists on display and a research fellow at the Leeds Arts University.

Dr Wooley's work is an examination of society's connections with sustainability, gluttony and the rise of consumer culture. Wooley gathered packaging and recreated museum relics from the waste that would have otherwise been thrown away. "We almost have a compulsiveness to collect things and packaging is only a small part of consumer culture. A lot of this was based on the anthropology material in the Cambridge museum, and it reflects a lot of the issues that we struggle with today.

The exhibition, when it's finished, will be a statement about plastic, waste and sustainability. I love the anthropological side of museums, but what remains and what is preserved and why? This relates to our use of plastic. Our society has an inbuilt obsolescence. Our plastic waste is permanent and can be reflected in this sense of preservation found in museums. I wanted them to look rarefied, when in actuality each piece would only last long enough for me to photograph."

As Dr Wooley explained, some of the work has two faces or sides, like the Greek deity Janus, god of doorways and paths. Simultaneously beautiful and ugly, Wooley's work requires more than a quick glance to understand the depth of her message. On her other photographic pieces, displayed on sand-filled balloons, Dr Wooley explained that their significance revolves around the concept of memorialisation, yet another facet of our current society.

"The party is over, but the problem still remains," Wooley quipped. "We tend to imagine something superfluous and complicated, and so by a process of elimination I simplified the objects within." Wooley's work harks back somewhat to the work of a Dutch artist from the 17th century's concept of still-life painting. "Still life was originally called 'dead nature' and it evokes a significance of decay and waste. I included objects like the food and the tombstones, even the chicken foot, because it has this sense of lasting decay

and of rot and mould. The pleasure doesn't last long, but the punishment does."

Dr Wooley also explained a little about the other artists and their work. It is not difficult to discern the ultimately penetrating and humbling message about human waste and the atrophy of nature. Nicole Keery's work is almost dreamlike, verging slightly into the realm of the fantastical through her work's resemblance to the grotesque. The creature is, in fact, made up of polystyrene cups, nylon ropes and water bottles; the emulation of a carcass-like husk suggests the damage being wrought on our oceans and ecology systems. Suspended in water, it is evident that our plastic waste is far more damaging than many tend to expect. Poignant to the point of shame, Keery's work is a disturbing insight into the damage we have wrought and our blindness to it.

Caroline McCarthy's work, 'Vanitas', is an extremely clever working of materials and juxtapositions. The canvas displayed was created from the hole-punched plastic bin bag from the corresponding object below. McCarthy's work reconstructs the famous, eponymous painting of a still and snuffed candle, symbolising the transience of human life. The paradox, however, is that since it is made of plastic, the material itself will continue, even though its depiction is one of fleeting time. Similarly, the bag is now rendered useless through the holes, and both literally and symbolically represents a fascination with commodification and waste that Wooley's

own work depicts. McCarthy's other work, 'Humbrol', can be encapsulated by Wooley's witticism: "ominous, made anonymous." The domestic is transformed into the pollutant through mundane items painted with blacks and greys, and the useful containers are rendered as nothing more than an unsustainable luxury.

Wooley described Simon Ward's work as a simple, raw and humanistic appeal to society. Ward's use of posters detailing the struggles of homelessness turn the temporary into the contemporary. "Art is good to speak to people!" Wooley exclaims. With Ward's work to be displayed in the city early next year, it can only be agreed that art is a medium that can both evoke and provoke; both mimic commercial advertising, but also put it to shame as an excess of consumption.

Still Life: Things Devouring Time is a visceral, transformative paradox of an exhibition, and can only be described as a credit to all of those who contributed - both artists and staff. While we cannot be proud of the pollution and damage of society's waste, the University can, however, consider this exhibition to be an achievement of the highest standard. *Things Devouring Time* foregrounds destruction and our gluttonous appetite for luxury as permanent, but simultaneously highlights our own morality and begs the question: what legacy will we leave after we have left this brief mortal coil?

Stephanie Bennett

A Christmas Carol at Leeds Playhouse



Although going to see Deborah McAndrew's theatre adaptation of *A Christmas Carol* in November, I was filled with Christmas spirit before the play even began, thanks to the decorations that adorned the inside of Leeds Playhouse's Pop Up Theatre. The play itself, directed by Amy Leach, did not disappoint, staying faithful to the original story whilst adding songs (a few carols, of course), dance and Father Christmas himself.

Whilst these additions heightened the festive nature of the production, the tone of the play was not always a lighthearted one, with the adept use of lighting, smoke and sound effects making some scenes, such as the initial entrance of Marley's Ghost, genuinely scary. Indeed, there was an underlying eerie feel throughout the play, largely aided by the dark, Victorian-era set, and the candles that filled the stage. The two levelled set, featuring not only candles but a large bell (used to signify the arrival of the three ghosts), as well as a few props such as boxes for tables that were moved off and onto the stage, was simple enough to be versatile scene by scene and not distract from the action, without being basic. Whilst the technical effects worked well, the decision to have the ensemble play spirits who, before Scrooge is first visited by Marley, trick him by 'invisibly' moving some of his belongings, was not only a good choice in terms of comedic purposes, but also built up the atmosphere of the paranormal without the use of anything unnecessarily complex.

As well as the effective staging, the cast were also superb, having obvious chemistry as an ensemble and all skilfully

multi-rolling throughout. Robert Pickavance shone as Scrooge, capturing his snivelling pessimism well but playing him with just enough sympathy that his transformation at the end of the play was not only believable, but wanted by the audience. Fully embodying the lead character, Pickavance inspired disdain, compassion and laughter, just as Dickens intended. Another notable performance came from Joe Alessi, who played two very different roles, Marley's Ghost and Mr Fezziwig, but handled both with equal care. Marley's Ghost encouraged both terror and empathy from the audience, whereas the ridiculous Fezziwig lit up the stage with a dance number, with Alessi doing well to switch from character to character.

It is difficult to be critical of a play that left me feeling so warm and festive after I left the theatre, however, the segment with the Ghost of Christmas present, whilst a funny nod to Christmas panto, did drag on slightly, with the efforts of the ghost to engage with the audience being awkward at times. Despite this, the ability of the production to switch from hilarity to sadness to fear and back again, all whilst throwing in a few songs and dance routines, kept me engaged throughout. There truly is something for everyone in Leach's production, making *A Christmas Carol* the perfect start to the festive season.

A Christmas Carol is on at Leeds Playhouse until 13th January 2019.

Hannah Stokes

Leeds International Film Festival

Suspiria



To call Luca Guadagnino's *Suspiria* a remake would be a disservice to both this reinvention and the original. Dario Argento's 1977 giallo horror masterpiece stands on its own pedestal and its synonymous vibrant colour palette remains iconic. The new *Suspiria* is an entirely different beast. The narrative bones are the same: a young American woman enters a prestigious German dance academy and, naturally, witchcraft ensues. However, Guadagnino has chosen to completely reimagine the aesthetic by draining all colour from the frame, leaving only the dark and desolate. Set against the backdrop of a tumultuously divided Berlin (the wall itself only footsteps from the dance academies doors), the setting serves to paint a bleak picture. There is a political contextualisation in a depth that is rarely seen in horror films, with allusions to be made between the unrest in Germany, witchcraft and cults. We are certainly a long way from the sunny Northern Italian town of Guadagnino's last feature, the excellent *Call Me By Your Name*.

The almost exclusively female cast exert extraordinary power and grace. Tilda Swinton is exceptional as the ominous Madame Blanc who watches over the dancers like a spectre and is equally brilliant in her second, more disguised, role. Dakota Johnson gives a career best performance as the initially naive and innocent but ultimately transformative Susie. Evidently, dance and horror go hand in hand as the body is central to *Suspiria*'s terror; it contorts, twists, bends and breaks in unnatural and gruesome ways. The film features perhaps one

of the most evocative dance sequences on screen: a disturbing blend of beauty and violence that left a sold out LIFF 2018 crowd visibly squirming in their seats. The physical act of dance itself is a source of horror for *Suspiria*, and every movement becomes demonic and ritualistic.

Radiohead's Thom Yorke composes his first original score which haunts every scene. The often delicate soundtrack creates an entirely unnerving atmosphere in its own right. With each new act the film descends further into darkness. Guadagnino makes use of slow zooms, turning the screw as the tension ramps up towards its spectacularly bloody crescendo - think this year's earlier horror hit, *Hereditary*, or last year's polarising *Mother!*. The film does not rely on cheap jump scares or a continual use of gore; big scares are used sparingly, but when they do arrive, they come with full bone-crunching force.

Suspiria will undeniably be divisive. The pace is, at times, slow, which isn't necessarily a bad trait, but with a running time of two and a half hours the film demands attention and will be a challenge for some. Yet, those willing to embrace the horrific dance that they're invited to will be rewarded. Only time will tell if *Suspiria* will rank among the horror greats as its predecessor does. But, for sheer uncompromising vision alone, Guadagnino's rebirth deserves to be.

Ethan Cross

Widows



With the directing power of Steve McQueen (*12 Years A Slave*, *Shame*), and the writing talent of Gillian Flynn (*Gone Girl*), *Widows* was a film I had been strongly anticipating for a while, and that anticipation was certainly fulfilled. This is a movie that ties components of both a heist thriller and a political drama effectively and enjoyably into one. Oscar season has begun, and has with a bang.

Widows, which is loosely based on Lynda La Plante's novel and TV series of the same name, follows four women who are widowed after their criminal husbands are killed in a failed robbery. A great debt is left behind, owed to one of the prominent politicians of Chicago, and the widows decide to take chaos into their own hands.

On first glance, *Widows* is an epic heist movie with bold action sequences and gripping tension. And it does in fact tick these boxes successfully. McQueen's close-angle shooting in the moments of action really throws the viewer into the scene, engulfing them into the adrenaline-fuelled set pieces. The opening sequence drops you right in at the deep end, and the car chase that ensues keeps you on the edge of your seat as you follow the attempted escape of the criminal gang.

What lies beyond this, however, is where the film's strengths really lie. *Widows* is a political commentary on the current state of race relations and segregation in America. Between each bold action scene is the ongoing race for mayoral election between Jack Mulligan (Colin Farrell), a wealthy and privileged man who cares little for real change, and Jamal Manning (Brian Tyree Henry), who is looking to become the first African-American elected in the area. This conflict underpins the whole story, and seeks to give the audience an insight into how greed and wealth continue to overshadow every aspect of American politics. McQueen tackles this theme with emotion-fuelled dialogue that encapsulates the state of political affairs regarding race and poverty as they stand in the present day, without the need for falsified

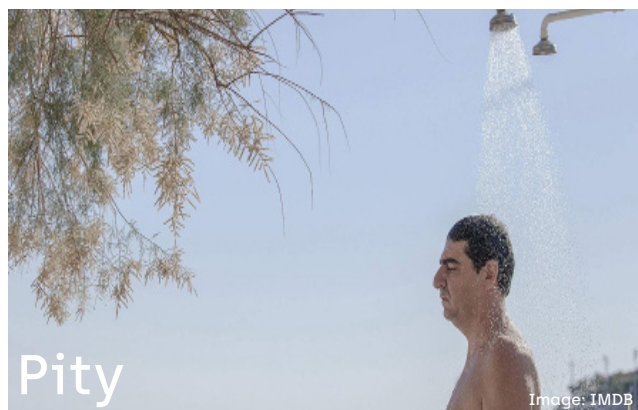
hyperbole. It is this that left the greatest impact on me after I'd left the cinema, with many compelling questions to linger over.

Lots of the credit here is owed to the brilliant performances, most notably from Viola Davis and Daniel Kaluuya (who is seemingly hopping from one great role to the next). The only fault in the acting lies, pedantically, in Colin Farrell's North-Eastern accent, which has trickles of his Irish pronunciations seeping in throughout the film. As always, the great Hans Zimmer delivers a splendid score to accompany both the thrilling tension and calmer scenes, which only adds to the tone set strongly by the cast and direction.

There are only a few problems with this film, but they do detract from it quite strongly in places. Most notably, after a fast-paced first act, the film really slows to a halt in the middle. This is a little distracting, as it seems for a moment to lose its sense of direction and the sub plots become a little confused. Some scenes here should have been shortened or cut entirely, as the engaging start the film makes is unfortunately lost. However, once the film picks up the pace again, the viewer is put right back in the front seat and a fantastic final act proceeds. Another issue is that the film ends with a few big unanswered questions concerning multiple characters. Though it could be argued that it is up to the viewer to decide how the fates of some characters turn out, I think that *Widows* should have set firmer conclusions to complete its story.

Widows is a heist movie that shines above the rest due to its alternative approach to the genre - focusing not on the heist itself, but on the world going on around the action and how each character has come to be where they are. With both nail-biting thrills and thought-provoking themes, there is something in *Widows* for everyone to enjoy, and it is certainly one to look out for in the upcoming awards season.

Rory Yeates



Pity tells the story of a lawyer, played by the stern Yannis Drakopoulos, whose wife is recovering from a long-term coma. This tragic event clouds over the lives of the family, with the lawyer becoming gradually more dependent on the sympathy of his neighbour, who brings him a daily gift of orange cake, and the words of condolence from the owner of his local dry-cleaning store. As his wife returns home and his son begins playing more cheerful sonatas on the piano, the lawyer seeks out more far-fetched and often ridiculous means of satisfying his addiction to sadness.

Carmen Walker-Vazquez



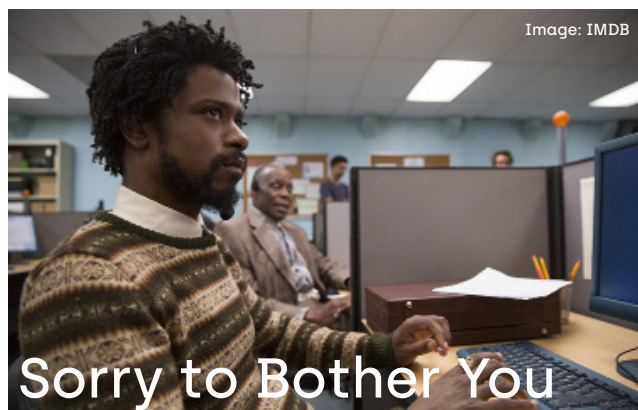
Night on Earth is simple in its premise: it follows five taxi drivers, in five different cities, over one night. Even though we may remain engaged, the long drive of *Night on Earth* doesn't really get to a destination; the stories, taking place in LA, New York, Paris, Rome and Helsinki, are only linked by the fact that they take place at the same time, and there is no sense of revelation or resolve as the film concludes. Despite this simplicity, Jarmusch's film is an engaging character study, with interesting relationships developing between driver and passenger.

Hannah Stokes



The Old Man and the Gun centres on the true story of 70 year-old bank robber Forrest Tucker (Robert Redford). After escaping from San Quentin, Tucker performed a series of heists that fascinated and captured the imagination of the public in the early 1980s. Redford's charisma as Forrest means you can't help but want him to get away, while Casey Affleck's detective performance shows a loving family man that, deep down, you want to be the guy to catch Tucker. If it does turn out to be Robert Redford's last role before retirement, it would be a fitting swansong for the icon.

Matthew Moorey



In an alternate reality of present-day Oakland, we follow the life of a black man named Cassius Green who is struggling financially and emotionally. Cassius soon gets a telemarketing job at Regalview and quickly rises up the ranks due to the 'white voice' he uses when calling potential customers. One incredibly powerful theme of the film is its strong anti-capitalist sentiment; cheap labour is also seen as an outright evil and the film explores the racial dynamic between those who have power, and those who don't.

Yasmin Bye



Based in the late 17th to early 18th century, Sidonie-Gabrielle Colette (Keira Knightley) begins to ghostwrite for her husband Henry Gauthier-Villars (Dominic West) under the nom-de-plume, 'Willy'. When her semi-autobiographical tales become a cultural sensation, Colette must fight for creative ownership and against the confines of gender and sexuality-based restrictions on artistic output. To give a soapbox to a figure who paved a way to the societal normalisation of these issues has been something that I never knew the LGBT movie genre needed, until now.

Holly James



Timothée Chalamet is back with a further dose of melancholic beauty as Nic Sheff in his latest film, *Beautiful Boy*. And it really is beautiful - the style in which it is shot, the music to which it is played, the lighting and, undeniably, Chalamet himself. But the impulse to write about this film isn't simply a matter of lust or aesthetic pleasure, it's the poignance of the message conveyed. Articulating addiction as a disease, the addict as vulnerable and the system as passive, *Beautiful Boy* was raw, emotional (reference: woman crying into her popcorn), touching and even funny in parts.

Lola Brittain



Shining a light on a battalion of female Kurdish soldiers as they rally together and attempt to liberate their hometown from Islamic State, *Girls of the Sun* emphasises female degradation at every turn. Director Eva Husson felt compelled to tell this story, stating: "when I read about these women who refused to be oppressed and taking arms and refusing to be victims, I thought that this was a universal story. It's not just about the Kurdish women and Yezidi women, and the people from there; it's about all of us as women."

Bella Davis



Through the eyes of his live-in maid, Alfonso Cuarón leads a quasi-autobiographical expedition into the memories of his middle-class Mexico City upbringing with *Roma*. It's a simultaneously epic and intimate film, marrying the director's capacity for colossal and elaborate visual sequences with the most heartfelt story of his career. Only time will tell whether *Roma* stands to be Cuarón's magnum opus - but this is undeniably his most heartfelt and transporting work to date.

Elliot Gaynon



When we say "I'm fine", we usually mean the exact opposite. But we say it anyway because we want to protect ourselves from revisiting pain or from transferring it on to another person. The internalisation of emotions and hiding of trauma is the main thesis statement of Eva Trobisch's film, *Alles Ist Gut* (*All Good*). At its core, this is a nerve-wracking psychological study into the rejection of victimhood.

To read all the reviews in full, please visit: <http://www.thegryphon.co.uk/category/inthemiddle/arts/>

Emily Parry

A Chocolate a Day...

With December fast approaching, so does the annual question: what advent calendar do I get this year?

Studies prove that a chocolate a day improves your wellbeing. Even though being a University student at this time of the year means deadlines, it also means that you can wake up to an indulgent treat each morning. The below rankings present the best chocolate advent calendars available, so why limit yourself to one, when you can have at least two (or all six)?



The Cheeky One: Celebrations

What screams Christmas more than Celebrations? You can prepare for the day you will eat a whole tub in one go. This advent calendar contains a variety of sweets, so you can taste all the flavours of Christmas. (£5 in supermarkets)



The Wholesome One: Lindt

The Lindt advent calendar is a personal favourite. The milk chocolate content includes the Lindt signature truffles, snowdrops with a creamy filling, napolitains, and gold-wrapped santas and reindeers. This variety is guaranteed to make the cold count-down to Christmas exciting. The high-quality chocolate, mixed with a joyful design, makes this calendar a perfect choice. (£5.99 in Lindt stores)



The Boujie One: Hotel Chocolat

If you want to splash out this year, Hotel Chocolat is the place to go. The advent calendar comes in a variety of flavours: milk, supermilk, white, dark, 100% dark, and with caramel filling. The sophisticated yet simple design of the free-standing calendar makes it a beautiful house decoration, too. The delicious festive-shaped figurines will bring Christmas spirit every day throughout December. (£12.50 in Hotel Chocolat stores)



The Classic One: Cadbury's Dairy Milk

The Cadbury Dairy Milk advent calendar provides you with a portion of everyone's favourite chocolate once a day for the whole month. Some people might say it is a safe choice, but it really is a classic. (£1.50 in supermarkets)



The One Your Mum Gets You: Thorntons

The Thorntons advent calendar contains festive shapes, which come in either milk or white chocolate. On top of the choice of flavour, you can also pick the design. With the option to personalise each calendar with icing, you can be sure that no-one will steal your chocolate this Christmas. (£5 or 3 for 2 in Thorntons stores)



The Edgy One: Cadbury's Heroes Chocolate Advent-ure

David Bowie may have said "we can be heroes, just for one day" but, with this advent calendar, you can eat a hero every day. Not only can you taste the delicious flakes of a Twirl or the gooey goodness of a Fudge, you can use your phone to interact with your calendar for extra goodies. Did someone say the future of advent calendars? (£5 from supermarkets).

A Very London Christmas

London is one of the best cities to visit any time of year, but there is something special about the city at Christmas.

With so many fun and festive activities going on the city, there is always something to keep the Christmas spirit alive. If you're not in Leeds over the festive season, here are some of this year's best festive attractions in the Big Smoke:



If you're missing your student life in Hyde Park, London's Hyde Park hosts the annual 'Winter Wonderland', a fantastic event that contains rides and festive stalls. Each year the Winter Wonderland grows in size as new rides and attractions are added, and they're definitely worth visiting over the winter months.



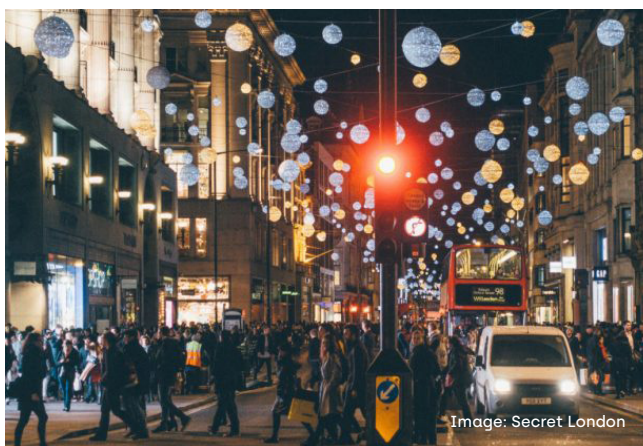
This year in London, there are plenty of opportunities to take part in some festive carol singing. You can enjoy high quality orchestras and singing at the Royal Albert Hall or have a more casual trip to the giant Christmas tree in Trafalgar Square, which regularly has choirs and singers performing over the festive period.



Ice Skating is a popular attraction over the festive period and various ice rinks are set up across London during November and December. Some of the best include the rink at Somerset House and the Natural History Museum.



Food is an essential part of Christmas fun and celebrations. There are so many opportunities to enjoy some traditional Christmas food in London throughout November and December. Enjoy some festive cocktails in the Soho area, or Christmas inspired afternoon tea at Harrods and the Savoy. Additionally, various roasted chestnut stores open on the streets throughout London. You can also enjoy a delicious hot chocolate in cafes such as Hotel Chocolat in Covent Garden and Choccywoccydoodah near Carnaby Street.



Shopping in London over Christmas is really exciting. Shops such as Oxford Street's Selfridges, Harrods and Fortnum & Mason are beautifully decorated with Christmas lights and trees. London also hosts various Christmas markets during the festive season. Some of the most popular markets include Christmas by the River at London Bridge, Leicester Square's Christmas market and the Christmas market at Greenwich's Wintertime Festival.



London's West End is one of the best locations to see theatre shows at Christmas time. Some of the popular shows available to watch this year include *The Nutcracker* at The Royal Opera House and *A Christmas Carol* at The Old Vic.

Jessica Farmer

I'm Dreaming of a Green Christmas: Top 5 Eco-Friendly Gift Ideas

Digital Associate Editor, Bella Davis, has compiled her top 5 environmentally-friendly Christmas present ideas to save you breaking the bank and doing all the research.



Looking after the planet should be on everyone's mind this Christmas. Whether you're an eco-veteran or you're buying for a sustainably conscious friend, these ethical gifts are bound to impact your lifestyle. This eco-gift guide proves that being conscious of your impact on the planet doesn't mean having to give rubbish Christmas presents.

For the Creature of Comfort, Yellow Sunrise Colourful Recycled Rugs, £10

A Recycled Rag Rug is an amazing gift for any home lover. Colourful and eco-friendly, it is the perfect addition to brighten up any living space, especially at this time of year when the days are short and dark. Every single Rag Rug is completely unique, made from recycled fibres and cotton: 70% polyester and 30% cotton. A vibrant, sustainable and incredibly cost effective gift sure to put a smile on any face.

If you want to handpick your artisan handcrafted rug then pop down to Leeds' very own Corn Exchange and shop in person at the quirky independent store, Yellow Sunrise. We recommend this option as the colours vary. If your pockets go a little deeper you could even get the larger size for just £20.

To purchase online, visit yellowsunrise.co.uk

For the Food Obsessed - Bee's Wax Honeycomb Reusable Wrap, £10-30

Looking for an affordable gift that suits a zero-waste lifestyle and can stand the test of time? Made from organic cotton and treated with harvested natural beeswax, organic jojoba oil and tree resin, this sandwich wrap is 100% biodegradable, reusable and washable - plus, it's incredibly eco-friendly. It is the perfect kitchen essential for the organised person in your life who never fails to pack homemade lunch.

It doesn't just have to be used as a sandwich wrap, however. It can also be used to mould to bowls to cover your leftovers. Say goodbye to cling film and tin foil and hello to the Bee's Wax Honeycomb Reusable Wrap.

To search this eco-friendly product visit beeswaxwraps.co.uk

For the Coffee Addict - Keep Cup, £6-20

We all have that friend who can't function without a morning coffee, but the take-away cups we are normally handed containing our artisan mocha or flat white with soya milk are really damaging for the environment. As most people already know, these coffee cups can't be recycled. So, why not purchase a Keep Cup for your caffeine reliant friend?

Made using recycled plastic or tempered glass, and featuring a quirky coloured rubber or sustainably-sourced natural cork grip, Keep Cup is leading the fight against single-use waste. The great thing about this cheap and cheerful present is that it is the gift that just keeps giving. If you use a reusable cup in almost any coffee shop you can get 10 percent off your drink each time you use it. You can even purchase on campus with a special UoL grip.

To buy a Keep Cup, search the full range at keepcup.com

For the Tech Lover - Pela Biodegradable Phone Case, £30

This is the perfect gift for any tech lover who is constantly glued to their phone or is always the first to bag a new iPhone upgrade. The Pela is a sturdy and protective phone case that is also available for Samsung and Google Pixel phones. It is 100% compostable and aims to make products that balance beautiful design, every day function, and a graceful end of life that does as little harm to the planet as possible.

You can feel the plant-based materials it is made from, even though it is smooth to touch. The case comes in a number of different colours as well as limited edition collections with engraved graphics to really make each case unique.

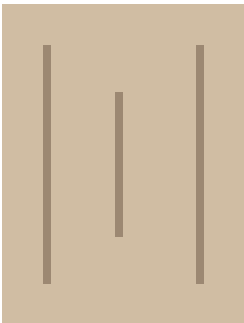
To purchase this environmentally friendly gift go to pelacase.com

For the Fashion Conscious - Thought Sustainable Bamboo Socks, £5.95

Everyone needs warm socks with the temperamental British weather, and what better way to gift an everyday winter essential than with ethical and environmentally friendly socks? UK based contemporary and sustainable style brand Thought Clothing have created some super fun festive socks that come in a range of different prints. Their Winter Collection Christmas socks are made from incredibly soft bamboo and a 100% organic cotton blend. At just £5.95, these are the perfect Secret Santa present. They are breathable, naturally anti-bacterial and anti-fungal, so your feet (and the planet) stay happy and healthy.

Find the full Thought Winter Collection socks at wearethought.com

Bella Davis



Winter is Coming to LUU

Third-year student Nikki gives her run down of all the festive fun on at LUU this December.

Crafty in Common Ground...

Get your pals together for a crafty evening in Common Ground making your own Christmas decorations on Wednesday 12th December at 6-8pm. For a £5 ticket fee, you'll get your craft materials included as well as a free Winter Warmer hot drink and mince pies. Plus, there's prizes on offer for the best designs - so you better bring your creative edge.

Sing your heart out...

The sound of Christmas carols is sure to get you feeling festive and cosy. Christian Union are putting on a carol service on Monday 10th December at 7:30-9:30pm, with free mince pies and mulled wine provided to stop those vocal chords drying up. There'll also be performances from a brass band, gospel choir and A Capella society, so enjoy some live music as well as a sense of togetherness before the term comes to an end.

Taste buds are tingling...

Come down to LUU Room 6 on Monday 3rd December to try different festive treats from around the world. We (mostly) all love the taste of pigs in blankets or salmon blinis on Christmas morning, but there are plenty more options out there which will get your taste buds tingling. Broaden your horizons as well as your waistband.

Festive Foodie...

Has no one volunteered to cook Christmas dinner in your house this year? Why not make the most of the festive season and join us for a special 2 for £10 Sunday dinner in Old Bar. The veggie and turkey options could be the answer to your woes, with the added benefit of the big screen if you want to catch the match too.

Leave Leeds Tidy...

There will be two collections on 12th and 14th December at Hyde Park Picture House which is a brilliant way to donate the old clothes and bulky furniture you don't want, as well as all your plastic and glass recycling. Don't leave all your unwanted goods to be thrown away in the summer, donate them to somebody who may actually need them. Christmas is all about giving after all.

If you're staying in Leeds this Christmas...

The festive fun continues at LUU - there are numerous things going on as the masses depart to their hometowns for the Christmas break.

Fancy yourself as a board game enthusiast? Join in the Christmas board game night in Common Ground on Thursday 20th December at 5:30pm - book your place online before places get taken up.

On Friday 21st December there's also a Campus Christmas Treasure Hunt which starts in the Union but ends in a secret location with the opportunity to win a prize. Get involved and learn more about your campus too.

Nikki Ung



Seasonal Affective Disorder: Not the Most Wonderful Time of the Year

Anastasia opens up about SAD, and why it's important to be mindful of mental health as the days get colder.



I am blessed with a huge family, and we always get together during the festive season to celebrate. I have been brought up to be truly grateful for this, which makes it all the more disheartening when my mental health gets in the way.

Seasonal Affective Disorder (SAD) is a form of depression which affects approximately 1 in 15 people in the UK. It's commonly referred to as the 'winter blues', as it mostly occurs in the autumn/winter seasons due to shorter days and colder weather. The effects and severity of this disorder vary from person to person but, for many, it takes the form of anxiety, low mood, fatigue, and/or symptoms of depression.

Since starting university four years ago, I have struggled with anxiety and depression on and off, but I find my mental health issues are exacerbated during the winter. Dark and dreary days often get the better of me and I find myself feeling hopeless, unworthy, and overwhelmed. For this reason, I've found the whole festive season a lot harder these last few years. It makes me so sad to say it, but I find those dinners and parties more of a stress than a pleasure, and from speaking to friends, I know I'm not the only one. How can we help ourselves? How can we best experience the joys of the holiday season when SAD gets in the way?

Be honest with people about your feelings (when you feel able).

I specify "when you feel able" as I know there are family members and friends with whom I would never breach this topic, but I think it can be helpful to let people know how you're doing, whether that be your parents, siblings, or anyone else who will listen. Speaking about your feelings is not only therapeutic; it also helps others know how they can try to make things easier for you.

Step back and practice being present and grateful.

Keeping a journal during this period can be beneficial for your mindfulness, and it also counts as you-time, which is so important. I would recommend taking note of what you are grateful for every single day. It sounds cheesy and some days it might be really hard to think of

something, but if you keep it up it can really change your perspective. Equally, practising daily meditation helps calm your mind and gives you a part of the day (even just 3 minutes!) where you are fully present and focused on yourself.

Say no when you need to. Set your boundaries.

If you don't want to party on New Year's Eve, feel confident to say so. If you don't want to drink, don't drink. Plus, if people are seriously offended because you don't fancy clubbing that night, they really aren't worth spending time with anyway.

Get help.

If you feel like you might be experiencing any of the symptoms mentioned in this article or in the links below, I strongly recommend you book an appointment with your GP. They can give more advice, coping techniques, and potentially suggest other options such as medication or therapy. Sometimes it can be uncomfortable discussing our feelings, but if you're really struggling, it is so important to reach out and talk about it.

To find out more, visit:
<https://www.nhs.uk/conditions/seasonal-affective-disorder-sad/>
<https://www.mentalhealth.org.uk/a-to-z/s/seasonal-affective-disorder-sad>

Anastasia Barnes

Festivities & Faith: Religion During the Holiday Season

As we enter December, Iqra reflects on what Christmas actually means, and how celebrating it can be different between faiths.

The minute that Halloween ends, it's time to replace those jack-o-lanterns and dangling skeletons with Christmas trees and fairy-lights.

However, that's not the case for those who don't celebrate Christmas (or even Halloween for that matter). To say that Christmas has become more of a cultural – rather than a religious – celebration over time, would be to state the obvious as society is becoming more secular. A lot of people have forgotten that Christmas is a religious festival celebrating Christ's birth – aside from when they're watching their nieces/nephews acting in nativity plays or, dare I say it, the 'Nativity!' films. It's funny how the religious sentiments are literally in the name – Christmas – yet Christmas isn't really seen as a religious celebration anymore, as it has become so embedded in our culture.

As someone who doesn't celebrate Christmas themselves, I don't relate to the importance of "decking the halls", having a well-lit Christmas tree or having

the obligatory turkey roast for dinner. However, I do enjoy the special holiday menus and offers which roll in around this time of the year – gingerbread hot chocolate anyone? – and the beautiful Christmas lights around town, which really brighten up the holiday season when they come to life. And of course, no one can deny the magic of the Light Switch On, marking the start of the holiday season and all the Christmas ads you're about to be bombarded with!

This brings me to the main attraction of Christmas: Christmas presents! 'Tis the season of gifting, of giving and receiving – with the latter being more enjoyable. Now, as a non-celebrator, you would think I'd save a fair bit of money here, but the Black Friday deals really know how to extort money from me (then again, it might just be the hot chocolate addiction...).

It's important to realise that the 'Christmas spirit' is not going to be felt by everyone. Even those who celebrate Christmas, should not have to feel like there's a right way

of celebrating Christmas. You don't have to 'go all out' for the holiday season, buying every unnecessary and useless ornament you can find, all in the name of the 'Christmas spirit'. However, it's also important to address how Christmas may overshadow other religious festivals, such as Diwali, Rabi-ul-Awal (Islamic) and Hanukah. When Halloween ends, Christmas and the holidays it brings (the glamour of which ends after a week of not getting out of your bed) is the only thing that anyone can think of. But let's not forget that Christmas isn't the only festival and be respectful of other faiths and festivities around this time.

Regardless of whether you're celebrating Christmas or not, the holiday season gives us the chance to spend time with our loved ones; it brings families together and gives you the time to be grateful for what you have and to end the year on a good note. So take this time to relax and brace yourself, for the New Year is coming.

Iqra Arshad

Black Friday, Gift Giving & Consumerism: a Toxic Cycle

Andri provides an eye-opening article on the dangers of consumerism, which are heightened during the holiday season.



them to my basket and eagerly waiting for my delivery to arrive in my post. This was a constant cycle, and I was accumulating an endless collection of items in my wardrobe.

It wasn't until I watched the BBC documentary, *Stacey Dooley Investigates: Fashion's Dirty Secrets*, that my perception of the retail industry changed completely. The episode uncovered the dark side of fashion as it gave a deep insight into our addictive shopping behaviour as well as the environmental impact of consumerism. It opened my eyes to the Western World's impulsive and disposable shopping behaviour and I was shocked to learn that the fashion industry is the 2nd largest contributor to polluting our planet, after the oil industry (yes- even more than the meat industry!).

After watching Stacey Dooley's shocking fashion documentary, I banned myself from buying clothing items for two months, and it was by no means easy - I even filled up my online shopping basket numerous times but closed the tab last minute! I did find that the longer time passed, the easier it was for me to resist the urge to shop. It was as if I removed the power that all these online retailers had over me as I realised how catastrophic all my unnecessary purchases were on the environment.

Marketing promotions and advertising campaigns like Black Friday, Christmas shopping, and Boxing day sales only exacerbate our shopping addiction with promotional emails constantly flooding our inbox, as well as urgent discount signs being plastered across every shop front.

In the run-up to Christmas, I sense the panic that the industry is causing by pressuring us to find the 'perfect present'. Whilst I'm not saying that we should all be a Scrooge, I do think it's time that we reflect on and adjust our shopping behaviour whilst reminding ourselves what the festive season is all about - spending quality time with your family and friends, which is something money can't buy.

Andri Neocleous

We all love a bargain, but most of the time we're buying fast fashion items that we can live without, just to follow a trend. Online shopping and social media fuel this addiction as it has made shopping accessible anytime and anywhere (including that very slow 4pm lecture).

Speaking from experience, I used to be a self-confessed shop-aholic with a serious trainer obsession. I didn't necessarily spend a huge amount of money, as I used to wait for the sales and discount code offers, but I loved getting a buzz from browsing clothes online, adding

Among others, one of the most staggering statistics that the documentary uncovered was that **"15,000 litres of water is needed to grow enough cotton for just 1 pair of jeans"**. I did the maths to give the stat some context, and that's the equivalent of running your bathroom tap for a solid 42 hours. This horrified me, especially since one of my main motives for veganism was to improve my environmental contribution. Little did I know that changing my shopping behaviour should've been on my priority list.

'Undateable': Progressive or insulting?

Is the TV show 'The Undateables' insulting? Georgie discusses the controversy.



However, as time has progressed and my knowledge of the world and facilities available to me and my less able-bodied colleagues increased, I have seen a flip side.

In its essence, *The Undateables*, similar to the other Channel 4 show, *First Dates*, is a match making process, allowing anyone with a condition from Tourettes to Down Syndrome to be set up on a blind date, and hopefully meet the love of their life. This in itself is a wonderful concept. Who doesn't love, love?

The issue I have with this is not the idea, nor the notion of needing a dating service. Especially in our hyper sexualised, technological world, there are very few people even amongst the able-bodied community that are not in some way involved in a dating site or app. Since the year 2012, up to 50,000,000 people have subscribed in one form or another to technological dating.

My issue is the title. *The Undateables*, to me, is insulting, and the aspect that I find inherently problematic. I don't know who decided that this was an appropriate label for a show that in its essence is positive and inclusive, but I can pretty much guarantee it is someone that has never had to experience what it is like to be 'disabled' and trying to find love.

"The Undateables" as a label perpetuates the idea that, just because someone is born with or experiences a condition which makes their experience of life different from the norm, then they are inherently less 'dateable'. Intensifying the 'us and them' theology, even in this progressive world, casts those with disabilities further into the fringe. After re-watching old and new episodes of *The Undateables*, I am pleasantly surprised by the sensitivity of the producers and interviewers. In a world that is full of so many voices and for the most part a lack of education on disabilities and all-round inclusivity, the show is good at representing a lot of crowds that have all too often been left in the shadows. These include racial diversity, the LGBTQ+ community and, of course, those with physical or mental 'impairments'.

The Undateables: a problematic title with a wholesome message of helping people find love, happiness and confidence in a world that still somewhat perpetuates the idea that those with a condition, no matter what form it takes, are something 'other'. Thanks for creating awareness and encouraging inclusivity. But please, God, change the title.

Georgina Fuhri

The Undateables has been a hot point for controversy since it began in 2012. Is it a way of making fun of those with a disability on a more established, acceptable platform, or is it a helpful tool to destigmatise those with serious or long-lasting health conditions?

As a member of the disabled community, for years I found the notion of *The Undateables* to be insulting, and a perpetuation of my fear that I was in fact un-loveable due to my crooked spine and former sailor's gait limp.

In the Middle



***"I am what
I consume.
I am an
advertisement
for the
commodities I
consume."***

Dawn Woolley (b 1980)
Relics

2017

"In the *Relics* series, each still life object has been made by Woolley from packaging showing the vast range of products available to buy today. Commodity branding labels the *Relics* series with human qualities and sins, such as lust, violence and beauty, recalling the symbolic values associated with things in *Vanitas* paintings.

The things in *Relics* resemble devotional artefacts and ceremonial figures used in worship by a range of faiths that are sometimes preserved and exhibited in museum collections. It suggests that commodities are also powerful objects to be worshipped by consumers.

However, the objects in this artwork do not belong in a museum. They are not preserved due to their cultural significance but because they are non-biodegradable.

They are waste products that are routinely discarded in today's society."

'Still Life: Things Devouring Time' runs at The Stanley & Audrey Burton Gallery in the Parkinson Building until 23rd March 2019.

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I Can't Help But Respect Theresa May

Andrew Morris

I will openly admit it: I respect Theresa May. While one could produce an extensive list of her character flaws, the last two weeks have shown our beleaguered prime minister to be indefatigable, resilient and tenacious.

By most peoples' reckoning, the Prime Minister suffered two days of hell after unveiling her draft Brexit deal. I have no interest in discussing the finer points of said deal: this has been done ad nauseam. Of course, everybody hates it. The Brexit zealots, remainers from all parties, Labour's frontbench with their disingenuous six tests, the DUP, and the SNP. They all hate it. I hate it. This is regardless of it being the best deal the UK could hope for, given the circumstances.

Following the resignation of two cabinet ministers in protest over the deal, May walked into the proverbial lion's den to face parliament. She cut a solitary figure at the despatch box as a deluge of vitriol descended from all sides, having to wait over an hour before a single positive utterance was made about her plan. During the three-hour ordeal, she stood her ground, showing a level of fortitude uncommon in most human beings. She eschewed anger and remained calm throughout. Fatigued? Yes. Broken? No. Faced with this situation, I would have defenestrated myself long before Jacob Rees-Mogg performed his best rendition of Brutus.

"Looking at former PMs Blair and Cameron, there is little doubt that they loved it and clearly adored the spotlight. May, on the other hand, does not appear to garner even a modicum of pleasure from the role"

There would be no respite for the Prime Minister: following the grilling in the House of Commons, she faced an equally hostile press. After a meal of beans on toast – apparently even the PM needs comfort food – and a few hours sleep, she was back at it. In an attempt to sell the world's most despised deal to the general public, she appeared on an LBC Radio call-in. Unsurprisingly, she was widely pilloried. It would seem, though, that nothing could crack her stoic veneer or rattle her equanimity. This should be of no surprise, here is a woman that is comfortable

with uncomfortable silences. Very weird. The Maybot caricature – which always struck me as being rather unkind – would appear to be correct in its analysis that this woman is not human.

To desire the job of Prime Minister, one has to be a masochist. Yet, looking at former PMs Blair and Cameron, there is little doubt that they loved it and clearly adored the spotlight. May, on the other hand, does not appear to garner even a modicum of pleasure from the role. Whether one agrees with her or not, she dutifully goes about her work unencumbered by the planet-sized ego which characterised her aforementioned predecessors.

One would imagine that history will not be kind to Theresa May, and rightly so, considering that the country appears to be on the brink of a calamitous exit from the EU, something which the Prime Minister ultimately has to take responsibility for. Yet, throughout the process, while facing bombardment from all sides, she has refused to abandon her vision. This has taken both courage and conviction. Through sheer force of will in the face of what is clearly an impossible situation, she might just get a deal. I would never vote for her, but I cannot help but respect her.



Image: Wikipedia

Underwear is Not a Sign of Consent

Tali Fraser

A 27-year-old man at the centre of a rape trial has been acquitted in Northern Ireland. The defence argued that because the 17-year-old girl he was accused of raping was wearing a lacy thong, she consented. Defence barrister, Elizabeth O'Connell SC said "You have to look at the way she was dressed. She was wearing a thong with a lace front."

Arguing for the prosecution, Tom Creed SC told the jury: "She is quite clear she did not consent. She said she never had sexual intercourse before." The jury of eight men and four women reached their unanimous verdict after an hour and a half of deliberation, which doesn't suggest much disagreement with regards to the final decision.

A lot of that night was contested. The 17-year-old said she was raped by the 27-year-old man she met at a club. She said he dragged her through mud and had sex with her as she asked him to stop. A witness said he saw the man with his hand around the victim's throat as they were on the ground. After the incident, the woman said she told the man "you just raped me." The defendant replied, "No. We just had sex."

He said the pair had kissed and then went to lie down in a muddy area nearby where, according to him, they had consensual sex. No witnesses confirmed the two had kissed. The woman took it to trial where the case

was argued over the idea of consent, but this concept was also abused by her attacker.

Underwear is not, and is never, a sign of consent. I will sometimes wear lacy underwear to play tennis because they are the comfiest in sportswear: that does not show consent. Wearing Spanx with a dress because it helps make it fit better does not show consent. Wearing a lacy thong, as this girl did, does not show consent.

"As Solicitor Charlie Flanagan has said 'Clothes don't rape women. Rapists rape women.' It seems society would rather believe in the existence of 'slutty' women rather than the horrifying reality of rapists"

It is spine-chilling that, more often than not, rape cases come down to he said/she said. Often, a lack of physical evidence facilitates this. As cruel as this is, it comes down to who the jury places most faith in, the understanding of consent and the attack of character of those involved.

This eventuality is also backed up by Northern Irish law, where an exception is made for men who genuinely believe they are not raping a woman. This is as ridiculous as it sounds, and basically means that under Northern Irish law, if a man thinks he has

received consent from a woman, he is not raping her.

As a result, rape trials can play out in an absurd number of ways, similar to the one in Cork. This raises the question over whether consent is a useful means for prosecution as it is so difficult to prove whether or not it was ever given or taken away.

It is clear from this trial which argument wins rape cases. The defence used the lace thong as justification for consent because they knew that an element of sexiness or naughtiness to the victim can overcome the predatory, creepy nature of the defendant. As Solicitor Charlie Flanagan has said, "Clothes don't rape women. Rapists rape women." It seems society would rather believe in the existence of "slutty" women rather than the horrifying reality of rapists.



Image: Conall Kearney/Rex/Shutterstock

Just For Show: Lacklustre New Scheme Demonstrates the Government's Disregard for Working Class Women



Image: Christopher Pillitz/Alamy

Eloise Barry

Penny Mordaunt, the Minister for Women and Equalities, has unveiled a campaign to increase female working-class employment levels, focusing particularly on getting more women into well paid and high-skilled jobs. She said: “it will be our mission to ensure that every woman in the UK has as much freedom, choice, capacity, resilience, support, and protection, to do whatever she wants to do.” This is an ambitious plan for a country that, according to Philip Alston in the UN poverty envoy this week, was in breach of four UN human rights agreements relating to women, children, disabled people, and economic and social rights.

“Homelessness has risen by 169 percent during Theresa May’s seven-year tenure in the Cabinet both as Prime Minister and Home Secretary”

Mordaunt says the Government Equalities Office will provide £600,000 towards helping women returning to work, particularly those who have suffered from homelessness, domestic abuse, and mental illness. This sum seems insufficient when a fifth of the population live in poverty and any positive results may be counteracted by Conservative policies which perpetuate the aforementioned problems, through welfare cuts and the introduction credit universal credit.

Homelessness has risen by 169 percent during Theresa May’s seven-year tenure in the Cabinet both as Prime Minister and Home Secretary. Polly Neate, chief executive of *Shelter*, blames the shortage of social housing, cuts to housing benefits, and failure to build new affordable homes. Meanwhile, one in three universal credit claimants is having their payments cut to cover late rent payments. Even if Mordaunt’s new scheme gets poor women back into work, they may become destitute again.

“Diane Reay found, when researching her book on the subject, that £96m originally intended for improving underperforming [state] schools was redistributed to academies”

Universal credit encourages women to stay in abusive relationships, as it is paid to a household and not an individual. Since 2011 cuts to local governments have resulted in a thirty-one per cent cut to the charity *Refuge*, which supports abused women. As a result, women are less likely to escape hardships or succeed in getting employment.

Mordaunt cites poor mental health as an issue. This has been rising while NHS services have been cut; the number of mental health hospital beds has fallen by almost a third since 2009. Mordaunt’s policy will only help the small number of working-class women who have managed to recover from mental illness. It is ironic that many of these women’s illnesses could be a direct result of living in poverty.

Mordaunt also wants to address the issue that women are more likely than men to be “in low-paid and low-skilled jobs,” especially those who have poor levels of English. Her party has made a good education more and more unreachable for such women. Mordaunt is a vocal advocate for the academy and free school movement, which, according to Diane Reay, Professor of Education at Cambridge University, “has made things worse for working-class children, with more segregation and polarisation.” Reay found, when researching her book on the subject, that £96m originally intended for improving underperforming [state] schools was redistributed to academies. Mordaunt has consistently voted in favour of raising university tuition fees; higher education is becoming inaccessible for those living in poverty. How Mordaunt expects £600,000 to help working-class women’s chances of getting into higher-paid, high-skilled jobs, given their disadvantaged education, remains a mystery.

According to Mordaunt, more than eight times the number of women than men are “economically inactive” because they are caring for their family. Besides the societal expectation that women should be the primary caregivers, it is evident that the government’s policies have made this preconception an economic reality. Usual maternity and paternity leave entitlement is not equal; comparatively, fathers get twenty-six times less paid leave than mothers and only receive two weeks off. Even the Conservatives’ recently introduced parental leave policy fails for the working classes because fathers, who are usually the higher-earners, cannot afford to take time away from work.

It is difficult for poor mothers to return to work post-maternity leave because of the increasing cost of childcare and child benefit cuts. Almost half of all nurseries in England are receiving less government funding than five years ago, with many being forced to close, leaving some women with no option but to give up work.

Lone parents – almost always women – will lose about fifteen per cent of their net income on average by 2022 as a result of tax and benefit changes, including the child benefit cap, which Mordaunt voted in favour of.

It is clear that for now and the foreseeable future, the odds are stacked against working-class women who want better paid, high-skilled jobs, and that it is financially impossible for many unemployed mothers to get work. The Women and Equalities Minister’s voting record reveals that Mordaunt is interested in anything other than what her ministerial post suggests.

It is clear from the small size of the fund that her new scheme is merely for show. The greatest irony is that the “multiple barriers [women face] to being independent” which Mordaunt cites in her proposal have in fact been perpetuated by her own party’s policies.



Enterprise Student Plunges into Local Lingerie Industry

Shona Augustinus

As students we are often steered in the direction of employment as soon as we graduate. However, Harriett Howe is a shining example of how you can seriously benefit from mixing up the status quo. Amazingly, this determined fourth-year business management student has managed to create a lingerie business from scratch alongside studying for her degree.

During her second year, Harriett joined the mass student population in trying to secure a graduate placement. However, she soon grew tired of the long and ruthless recruitment processes that didn't allow her to show off her passion for business. She was inspired by a previous Year in Enterprise student to apply for the programme run through the Centre for Enterprise and Entrepreneurship Studies at the University of Leeds. With support from the SPAR(K) team at the Career Centre, the programme provides students with the resources to make their entrepreneurial dreams happen.

Harriett's motivation and passion for the project sets her apart from competitors; having thought of the idea for Lunebelle when she was only 13-years-old, the business is already very close to her heart. She was disappointed with the limited range of comfortable and attractive lingerie for larger breast sizes and often felt low in confidence because of it. Frustrated with the industry, she is now striving to create a collection which is "fun, funky and colourful" so that women of all breast sizes can enjoy their lingerie. Specifically, she is aiming her products at the 15-25-year-old market, as her research has found that most larger bra size designers cater for older women.

Harriett describes the experience that SPAR(K) provided her with as a "once in a lifetime opportunity" and would strongly encourage other students to consider a Year in Enterprise as well. In order to be eligible for the year, you first need to create a business plan. This may seem daunting but it's clear from Harriett's attitude that if you have passion and enthusiasm for your idea then this is something that is achievable. If you are selected, you then go through



Image: Harriett Howe

to the final stage of presenting your business plan to SPAR(K)'s panel of judges.

Although Harriett only had an initial idea to pitch, she still managed to wow the panel with her vision and creativity, showing that you can achieve anything with the right mindset and determination. This won her a place on the Year in Enterprise programme along with four other students.

The scheme provided her with £5000 for living expenses, a group of business mentors, entrepreneurial training courses, meetings with lawyers and accountants, an office space and access to networking events to build contacts.

"Participating in the Year in Enterprise was a once in a lifetime opportunity that I would strongly recommend to other students"

In addition, she started working at Bravissimo in order to educate herself about the industry and was shocked at the number of women who were not wearing the correct bra sizes. For this reason, she wants to go one step further with her business by doing free bra fittings within schools and helping to promote breast health. She notes that these topics are left out of the school curriculum, leaving young girls uneducated and confused about their bodies. By doing this, she hopes to give girls "a comfortable environment to transform their body confidence." Clearly, it's this type of unique thinking that is going to make Harriett's business, Lunebelle, a great success.

However, being keen to put everything into this amazing opportunity, she didn't stop there. Harriett also went on to enter multiple competitions, run by

both the University of Leeds and external companies, winning over £12,000 of funding. This exposure began to establish Harriett and Lunebelle within the local business community. Harriett describes the year as a "massive rollercoaster", even after facing huge challenges, such as changing the name of her business six months in due to trademark issues. Harriett believes the programme gives you the opportunity to learn and grow in a supportive environment where you are in control and can decide how far you take your business. The Year in Enterprise has enabled her to fully develop her concept which will be ready to officially launch in Summer 2019, just after she graduates. She'll be leaving university with a degree and a fully-fledged start-up ready to grow.

So, what's next for the young entrepreneur? Well, having recently flown to Latvia for the Lingerie Forum, she hopes to start manufacturing there soon. She is working with well-known designer and industry veteran, David Morris, on the finishing touches to her patterns. Having travelled up and down the UK, she has chosen almost all of her fabrics which will help transform her designs into the colourful and funky products she promises.

In terms of capital she has already gained financial backing through competitions and networking and her aim is to continue along this path when she graduates.



Image: Harriett Howe

She is also targeting social media in order to get her brand noticed in time for the launch next year. Harriett clearly has the drive to make her business happen and the programme has allowed her to come this far.

If you are interested in completing a Year in Enterprise, the deadline for submissions is the 31st of March 2019. You can find more details on the University's Centre for Enterprise and Entrepreneurship Studies website.

What is evident is that Harriett's ambition and passion will carry her far, and we expect that Lunebelle will be a household name in the not too distant future.

Lunebelle

Prepare to be uplifted

Image: Harriett Howe

Are You a Member of the Leeds MOB?

Daisy Woodford

MOB Kitchen started as a blog created by a thrifty university student, Benjamin Lebus. Since its founding, it has now become a fully-fledged business with a book deal, partnerships with other brands and a thriving Instagram community. With the festive period upon us, inevitably you'll be having several Christmas dinners towards the end of this semester. Whether it's with your flatmates or with your friends, it can often be hard to find recipes that cater for everyone, with ingredients that don't break the bank. If you're looking for unique ideas, MOB Kitchen has got you covered.

The online publishing company was set up to share affordable and easy-to-make recipes via free "how-to" videos online. The brand claims what makes them different to other food bloggers on social media sites is that they don't post typical "food porn" that the average person couldn't hope to cook well. Instead,



Image: Rupert Swan

the recipes are easy to replicate, showing students that it's possible to make delicious, tasty food, even after a long day of lectures.

The main component that has led to their success over the past two years is their budget friendly food. Every recipe in their first series of videos, as well as in their 2018 cookbook, feeds four or more people for under a tenner...and when they say £10, they mean it. If you're thinking of getting back in to the kitchen but are lacking the kit, don't panic! Their budget doesn't assume you've got the kitchen cupboard fully stocked – all they expect you to have is salt, pepper and olive oil. Recipes are also priced at the cost of the product in the supermarkets rather than the cost of how much of the product you use, making it so much easier to work out your weekly shopping bill. What's even better is, after you've trialled a few recipes, you'll have leftover ingredients from previous videos and can subtract that cost completely from your next shop.

We spoke to Anna Higgins, the official Leeds MOB Brand Ambassador (a new position created this year in order to spread the news about the MOB). Anna believes that MOB is focused towards students and tries to help students in every way: "I personally have always been a big foodie and came across the brand before I started university – MOB's recipes are cheap, easy and, most importantly, super delicious." Anna emphasised that MOB tries to be as inclusive as possible, offering a range of recipes to suit all dietary requirements.

Their vegetarian and vegan recipes have been so successful, they're planning to launch an exclusively veggie recipe book next year. Vegetarian recipes have seen tremendous growth in popularity with all age

groups, not least of which among young people who are becoming more environmentally conscious about their food consumption. This brand has something for everyone and if you're looking for quick and easy ideas to keep all your housemates happy at Christmas, these free online videos could give you a helping hand.

Whatever you're planning this holiday, food can bring people together, so why not take the opportunity to try out a few recipes with your mates this festive season?

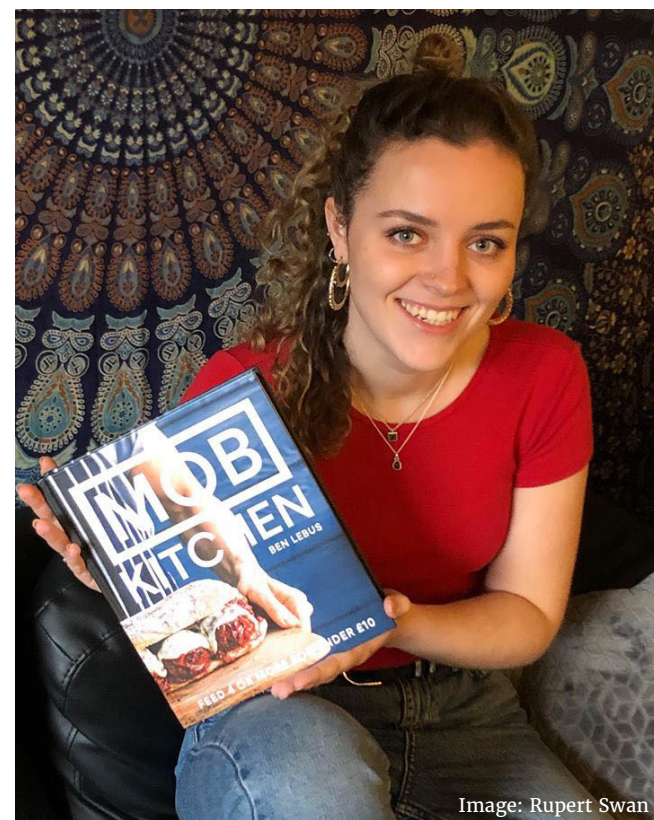


Image: Rupert Swan

Could Your Employer Microchip You?

Dmitry Fedoseev

Have you ever sprinted after a bus, only to discover that your ticket isn't where it should be? Perhaps you fantasise about having psychic powers, parting doors with an imperious flick of the wrist? Then you're in luck! Hundreds of Swedes have already been fitted with tiny sub-dermal microchips, replacing railcards, house keys, and data storage devices. Here in the UK however, the tech is still viewed with suspicion and distrust. Fresh concerns have cropped up amid reports that certain financial, legal, and engineering companies may encourage employees to get microchipped – apparently with "security" in mind.

Most commonly, an RFID (radio-frequency identification) chip several millimetres wide is surgically implanted between the thumb and forefinger. This can then be scanned at airport terminals, security doors, and anywhere else with restricted access. Companies working with sensitive documents may want to adopt chip technology in order to keep certain information from prying eyes. Naturally, this has raised questions surrounding employee tracking and the infringement of personal liberties.

When asked how this trend may affect recent graduates, Ivan Ivanov, school representative for undergraduate Economics at Leeds University

Business School, bluntly stated that they "should be very worried." Citing extreme competition in the labour market, Ivanov posits that graduates may have to "trade off their personal freedom for a competitive advantage" over others. While corporations have thus far assured employees that microchipping will be voluntary, fears around being pressured into the scheme have yet to be addressed. One of the more valid arguments for RFID implants may be that they're not powered – and therefore cannot be tracked by satellite. Other chips are on the market however, and it's unlikely to be long before a powered version is mass-produced.

It should be no surprise that human implant technology was pioneered in Sweden, where data privacy concerns are virtually non-existent. Neighbours can easily access one another's tax returns, revealing a culture of complete transparency. By contrast, the UK has a long-standing reputation as a 'surveillance state', with one in four Brits surveyed in 2016 saying they don't trust their boss. This resentment has been compounded the world over by a recent slew of micro-management technology – from helmets and wristbands that detect stress, to badges that track body language. Many fear that microchips, literally inserted under your skin, represent the ultimate erosion of privacy.

Besides the ethical implications of human implants,

a bigger question is raised: is this really the way forward? Those in favour frequently identify with transhumanist philosophy – the idea that we can evolve beyond humanity by enhancing our bodies and minds with sophisticated technology. If this is progress, then it certainly isn't without a cost. Past attempts to merge man with machine have frequently produced painful and useless results. Such is the case for self-professed 'biohacker', Lepht Anonym, who had magnets installed in her fingertips to sense electromagnetic radiation. While microchips leave only a short-term scar after they are installed, the suspicion and anxiety they invoke may linger for generations of workers to come.



Image: Victor Freitas



Georgie Wardall
Science Writer

Wildfires, only just contained, had been raging in California since the 8th of November. They burnt approximately 111,000 acres of land and left around 600 people unaccounted for. Wildfires strip places of their landscape and communities of their homes, but it is their often unaccounted implications for the environment that are equally disturbing.

While wildfires may seem like freak accidents, it is no coincidence that the worst ones in California's history follow July, the state's hottest month on record (as recorded by the National Oceanic and Atmospheric Association). This shows a trend in rising temperatures, as the summer of 2017 was California's previous hottest summer on record. These statistics fall in line with the *California Environmental Protection Agency's* records of regional warming in southern California, which has seen a three degree increase in temperature over the last century.

This means the fire season is lengthening, while the already brief rainy season is doing the opposite. As insignificant as three degrees may sound, this is a huge shift in temperature, as clearly demonstrated by the occurrence of this extreme natural disaster.

Accompanying the change in climate comes changes in the behaviour and frequency of wildfires. Dry weather converts vegetation into highly flammable fuel, and warm temperatures increase the chance of combustion. Effectively, the state is transforming into a veritable tinderbox, primed and vulnerable to the human activity that causes an estimated 95% of wildfires.

In spite of such a staggering statistic, only an estimated 20% of wildfires are a result of arson – the intentional and pre-mediated action of setting the fire. The remaining 75% of wildfires caused by human activity are accidental.

Accidental causes of wildfires are divided into four main categories by the *One Less Spark* campaign: improper equipment use, like lawnmowers, weed beaters, tractors and trimmers; irresponsible burning of landscape debris; incorrect construction, maintenance or extinguishing of a campfire (although campfires are only estimated to cause 5% of wildfires); and cars, which can ignite a wildfire simply by driving over the dry and flammable brush. Johnny Cash famously ignited a forest fire in 1965 when his camper overheated, destroying 500 acres of California's wildland and driving out 49 of the 53 endangered condors inhabiting the area.

A further 5% of wildfires in California are started by natural conditions such as lightning. Such wildfires, and their emissions of CO₂, are a part of the planet's natural carbon cycle. However, the increase in the frequency and ferocity of wildfires as a result of human activity, is expelling a huge amount of CO₂ to the detriment of the environment.

The amounts of greenhouse gases the California wildfires have emitted is, as yet, unknown. But it is safe to assume that this is going to be California's worst year yet for greenhouse gas emissions; the wildfires which devastated northern California in 2017 emitted as much CO₂ as all California's vehicles do in one year. Greenhouse gases are, of course, the primary cause of climate change as they trap infrared rays in Earth's atmosphere.

More than a disaster solely for the people and government of California, the wildfires represent a realised projection of the future of our planet at the hands of climate change. It begs the question as to how such drastic escalation, and its cost to human lives and homes, has been allowed. How much more must be sacrificed before radical changes to halt the rapid progression of climate change are made?

The Appendix's Role in Parkinson's

Freya Harrison
Science Writer

We all learnt about it growing up: the appendix is merely a useless relic from our evolutionary past, only used to help digest the bark we consumed as cave men and women. But research has now identified this often dismissed organ's role in monitoring pathogens in the immune system, which may even play a part in the development of Parkinson's disease.

Emerging research, published in October 2018, saw Labrie and colleagues at the Van Andel Research Institute analyse data from nearly 1.7 million Swedes over 50 years. During this longitudinal study, removal of the appendix in early adulthood resulted in a 19 percent decrease in the risk of developing Parkinson's disease in later life.

Parkinson's disease (PD) is a neurodegenerative condition which results in a wide variety of physical and psychological symptoms, including involuntary shaking, stiff muscles, memory problems and

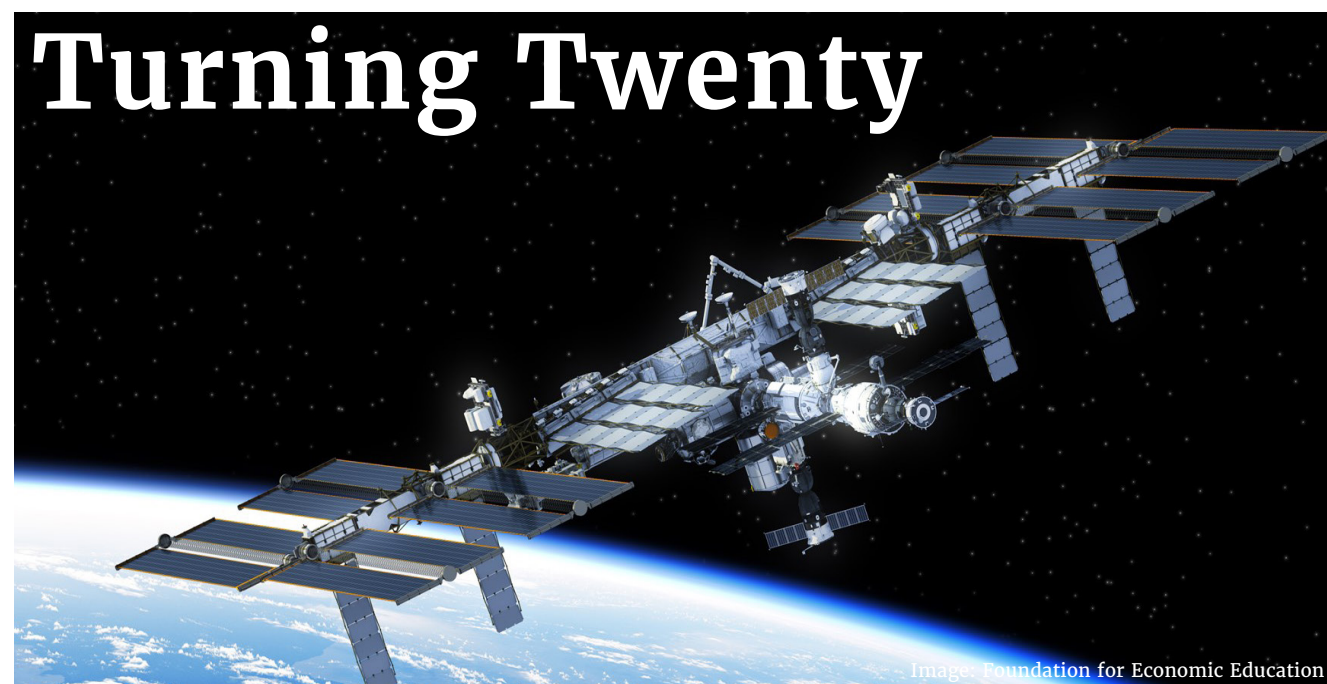
sometimes even the loss of senses. Parkinson's affects over 10 million people globally, and yet the causes are still unknown, making it a critical research topic. While the causal factor is yet to be firmly identified, the disease is often associated with an abnormal 'clumping' of the alpha-synuclein protein, and subsequent neuron death, within the substantia nigra (a brain structure critical to movement). Interestingly, pre-clinical symptoms of Parkinson's disease may be evident long before diagnosis with symptoms found in the gut.

Research now reveals that these 'protein clumps' are found in abundance within the human appendix, potentially providing evidence for the involvement of this organ in the development of Parkinson's. But how do these abnormal aggregations travel from the gut to the brain?

The gut-brain axis, a two-way system involved in communication between the central nervous system and gastrointestinal tract, is now believed to be involved in the transmission of PD symptoms from the

gut to the brain. Evidence suggests pro-inflammatory bacteria may increase gut permeability, enabling the 'leakage' of the abnormal alpha-synuclein protein, which then travels via the gut-brain axis to the central nervous system.

The implications of these findings show that the appendix is clearly not the whole story (or appendectomy patients would never suffer from Parkinson's), but research does provide evidence of a possible 'breeding ground' of PD in the gut, and highlights the importance of gut health for neurological and behavioural maintenance. Labrie and colleagues stated: "preventing excessive alpha-synuclein clump formation in the appendix, and its departure from the gastrointestinal tract, could be a useful new form of therapy." To further add to speculations, some researchers consider that food-based remedies may be the future of neurodegenerative disease management, highlighting the still majorly unknown role of the appendix.



Celebrating the International Space Station's landmark birthday.

Hugo Jones
Science Writer

If you look up at the sky at the right time of day, with the right weather conditions, you'll spot a spaceship. A space station, rather. The International Space Station (ISS) was launched into orbit twenty years ago, on November 20th 1998. Today, it's a little older than your average fresher.

The ISS is there to perform several scientific functions. Astronauts on board from eighteen different countries monitor radiation levels, conduct experiments in microgravity, and gauge the effects

of orbital travel on human beings. But for many, the ISS is something more novel – picture Chris Hadfield singing 'Space Oddity' while struggling to keep his guitar from floating away. In reality, the practical functions performed by the ISS could be performed by robots much more easily and safely. The 2003 Colombia disaster, in which seven astronauts were killed during a shuttle's re-entry into the atmosphere, accentuated the difficulties involved in human space flight.

Moreover the money spent on the ISS is, quite appropriately, astronomical. The cost of building, running, and sending frequent shuttles to the station are estimated to be around \$100 billion. Dr. Evil

himself struggled to fathom this sum. Sceptics argue that this money could have been spent on greater scientific endeavours (the large hadron collider cost a mere \$9 billion) or perhaps a greater humanitarian cause (the UN estimates the same amount could end world hunger for a year). While construction was only completed in 2011, discussion has already moved on to whether the entire project should be scrapped.

However, the ISS is a symbol of a greater humanity working together. After the end of the Cold War, America and Russia decided to use decades of technology designed for warfare to build a marvel of peace. It required American shuttles to transport personnel but also Russian pressurised modules and proton rockets. In this short period, science had no borders. In fact, were something similar proposed today, it seems impossible that the level of international coordination, particularly between rival superpowers, could be repeated.

Next year, another momentous anniversary will be celebrated: the fiftieth anniversary of Apollo 11. Reflecting on the lead-up to this historic mission provides a good argument for why projects like the ISS are important. The 1960s were rife with tension and discord – cold war politics, war in Vietnam, protests and assassinations in America – yet, by 1969, the human race had achieved an unprecedented milestone. This success in space had its effects on the planet. The role of African-Americans in the space programme bolstered the civil rights movement in the USA. We worked together towards progress by looking outwards, or in fact, upwards.

The ISS is a bastion of cooperation in an age threatened by Trump's militarisation of space. Let's keep looking up.



Image: Public Radio International

Morwenna Davies
Science Writer

You will no doubt have heard about the countless low blows Trump has dealt the environment, but you might not have heard about the new president-elect of Brazil. His name is Jair Bolsonaro, and he has generated somewhat underwhelming media attention despite being, arguably, even worse for the environment than the American president.

Bolsonaro will not be made president until the New Year, but it is clear from his campaign that the man is bad news. To get a better idea of what I mean, one of the declarations made by Bolsonaro during a live Facebook broadcast (I'm not kidding) was "let's make Brazil great." The guy was also stabbed in September during a campaign rally.

Aside from some substantially terrifying social and cultural opinions, Bolsonaro's plans for the environment could be globally devastating if they are put into force. A recent report found that deforestation

Greenhouse Fables

The Gryphon examines the worldwide environmental threat that Brazil's President-elect could pose.

in Brazil has already accelerated beyond the annual norm, with over two million hectares of Brazil's forest destroyed between August 2017 and July 2018. That's the equivalent of almost a million football pitches. Based on Bolsonaro's militant claims, there is a very high chance that this deforestation will only increase during his presidency.

In June 2017, Bolsonaro shared an article that branded climate change as 'greenhouse fables' just a day after President Trump announced plans to remove America from the Paris Agreement. Unsurprisingly, Bolsonaro also voiced intentions within his campaign to cut ties with the Agreement.

One of Bolsonaro's main plans is to merge the agricultural and environmental ministries in Brazil, favouring commercial agriculture over environmental protection in order to meet short-term economic goals. This might involve mining in areas of conservation because of an abundance of minerals, or damming rivers with rare aquatic species because they boast ideal conditions for hydroelectric power plants. In order to make more space for his empire of money, Bolsonaro opposes increasing the number of protected areas in what may be a crucial tipping point for the safety of the largest tropical rainforest in the world.

The destruction of the Amazon rainforest is already and having a detrimental effect on worldwide

biodiversity as over half of all species on Earth reside in the 7% of land that is covered by rainforest. This could lead to the extinction of many species, something brought to recent media attention following Iceland's banned Christmas ad featuring the deforestation of orangutans' habitats for palm oil.

Trees also play a major role in reducing climate change as they absorb carbon dioxide for photosynthesis. The threatened large-scale reduction of trees in Brazil would therefore lead to a global increase in damaging greenhouse gases in the atmosphere and thus an acceleration of climate change.

You might be thinking there is no way that these laws will be passed and enforced, as has been the case in America. However unlike the US, comparative political instability in Brazil means that the president-elect may have the power to overrule opposition. Bolsonaro has proposed banning international NGOs such as *Greenpeace* and *WWF* from operating within the country, and wants to 'neuter' *IBAMA*, Brazil's environment agency. In other words, he has minimised the power of the main organisations that could threaten his environmental plans within Brazil. This means Bolsonaro's radical program for the Brazilian rainforest could soon become very real.

Ireland Dublin its Managers?

In an unusual move, Ireland has announced its next two managers after the O'Neil/Keane reign



Image: Sportsjoe

Cian Fox
Football

Dealing with both short and long term problems in one fell swoop, the Republic of Ireland announced Mick McCarthy as their new manager on the same day that they appointed his replacement, Stephen Kenny.

On the surface, the appointment of Mick McCarthy seemed at best an uninspiring choice, and at worst, a step backwards for the Republic of Ireland. Appointing the same man who managed the team over 20 years ago was always going to raise a few eyebrows. Taking it a step further, it appeared to sum up Irish football's problems; a comfortable appointment, harking back to yester year, with no commitment to the future –



made worse with the success across the Irish Sea of Gareth Southgate's youthful England team.

Nevertheless, the FAI had a plan. At the same time as announcing McCarthy, the FAI unveiled their ambitious succession plan, with former Dundalk manager Stephen Kenny taking over after Euro 2020.

Kenny is a young Irish manager who enjoyed remarkable success at Dundalk. The semi-professional club won four League of Ireland titles in five years under the Dubliner's stewardship, alongside an unprecedented European campaign in 2016, which saw the County Louth club mix it with top European opposition, such as AZ Alkmaar, Legia Warsaw and Zenit St Petersburg. Dundalk missed out on Champions League qualification at the final hurdle,

but entered the Europa League, becoming the first Irish team to ever earn a European group stage victory, after they defeated Maccabi Tel Aviv.

For Irish football, Kenny represents the future and will spend his two-years-in-waiting managing the Republic's Under 21s.

The combination of McCarthy's experience in the short term – which will ideally lead to successful qualification for the Euros – with Kenny's youth, will hopefully prove more successful than the drab managerial reign of Martin O'Neill and his ever controversial assistant, Roy Keane.

Of course, there are always worries with these kind of succession plans – announcing your new manager two years ahead of time can prove unwise if things change or events get in the way. For example, what if Mick McCarthy rallies the troops and not only qualifies for Euro 2020, but performs well – it is not beyond the realm of possibility that McCarthy overachieves and no longer wants to relinquish the top job for Kenny come the end of 2020.

Nonetheless, the unusual arrangement satisfies the FAI's two main objectives – firstly, securing an experienced win-now manager, who can turn O'Neill and Keane's squad into a decent side and qualify for Euro 2020 – and secondly, planning for the development of Irish football in the long run, with a young and exciting manager like Kenny fitting the bill perfectly.

The two appointments almost make too much sense – and as long suffering Irish football fans know, sense doesn't often follow talk about Ireland's national football team.

Thomas Victim of Homophobia

The rugby community showed support for ex-Welsh player Gareth Thomas following a homophobic attack

James Felton
Rugby



Image: Twitter – @gareththomas14

Even in 2018, sport still has a lot to do when it comes to tackling homophobia, and, indeed, any type of prejudice, whether that be racial, gendered or coloured. Last week saw former Welsh Rugby Union star Gareth Thomas assaulted on the streets of Cardiff. Thomas, who came out in 2009, took to social media to explain what had happened. In the video that he posted on Twitter, he appeared bruised and said that he had been the victim of this hate crime simply because of his sexuality.

Stating that he wanted to be positive, Thomas thanked the police for the way they dealt with the attack, as well as for the messages of support that he had received from the public, going on to say that “there are an awful lot of people out there who want to hurt us, but unfortunately for them there is a lot more who want to help us heal so this I hope will be a positive message.”

Using restorative justice, Thomas intended to educate both the criminal and wider society about LGBT issues. The attacker, a 16 year old, has since admitted the assault and apologised for his actions. These stories, whilst they may occur less and less, still demonstrates sport's ongoing need to address homophobic issues. The response to this horrible attack, however, has, as Thomas argued, also had positive outcomes. Indeed, the Welsh, French and New Zealand teams, ahead of their final autumn international matches, wore the rainbow coloured

laces in a show of solidarity towards Thomas and all homophobic victims.

And this support did not, naturally, limit itself to the world of rugby. This week sees the return of the Football League's own initiatives of wearing rainbow laces, which occur every season, where the Football League has a strong partnership with the LGBT charity Stonewall in raising money and awareness.

Despite the increasing effort in the world of football to stamp out homophobia in all of its forms, no current top flight footballer has come out: ex-Aston Villa midfielder Thomas Hitzlsperger did so after retiring, whilst in the women's game, there are a plethora of stars, such as Casey Stoney and Hope Powell, who have come out. Traditionally male-dominated sports, such as football, still have a massive homophobia problem, even today, in 2018.

Whilst this homophobic attack on Thomas may have been the work of one teenager, it sheds a lot of light on where we are as a society. The response to these types of incidents shows a society, and sporting industry, increasingly tolerant of LGBT issues and less so of homophobia. Yet, attacks like these are not isolated incidents and should be seen in the context of sport's ongoing battle with dealing with homophobic issues. Until there is zero tolerance, and no such incidents to report on, these issues will plague sport for some time.

Haka to the Drawing Board

New Zealand's recent form in the Autumn Internationals has led to questions about their prospects for the 2019 World Cup in Japan



Image: Irish Independent

Ryan Wan Rugby Union

New Zealand, the number one ranked side in the world and the undisputed Kings of Rugby. They are to rugby union what Brazil are to football, free flowing, spectacular and a delight to watch; managing to do all this whilst winning.

However, much like Brazil they have entered a slight slump. After escaping with a one point victory against England, Ireland handed the Kiwis their second defeat of the last two months. For any other team this would not be a big problem, especially against the number two side in the world, but this is no normal team.

The All Blacks have only lost eight matches in the past six years under current Head Coach Steve Hansen. He captured New Zealand's third World Cup in 2015, has a win percentage of 88.4%, with a record of 84 wins, 8 losses and 3 draws and also has the longest winning streak for a top tier side, tied with Eddie Jones' England, at 18 games.

The defeat against Ireland is not unexpected since the men in green beat them in Chicago two years ago; what is surprising is the manner in which they lost. 16-9, only a converted try separated the two, but the shock was that the visitors did not score a single try.

Credit must be given to the Irish players who gave their all in stopping the Kiwis from crossing the line, with Peter O'Mahony coming off battered and broken after 66 minutes putting in a warrior like performance for his country. However, New Zealand did not seem to alter their game plan, expecting to simply outplay the opposition. The coach must take the blame for a lack of a plan B.

Hansen has done a tremendous job of rebuilding whilst sustaining their winning ways post-2015, with key players like Dan Carter and Captain Richie McCaw retiring. New Captain Kieran Read, scrum half Aaron Smith and two-time World Rugby Player of the Year Beauden Barrett have been solid foundations for Hansen to build upon. He has kept other performing veterans like Ben Smith and Sam Whitelock whilst not being afraid to blood young talents such as Rieko Ioane against the best opposition.

Recently however, Hansen has become a bit too overzealous about introducing new players into the fold, leading to a lack of continuity in the squad. One could argue that this is all preparation for Japan next year, where experience and squad depth will be key to clinching another world title. Or perhaps he has come to the end of his time in charge, with the team needing fresh ideas, but he will have to wait until after the World Cup in Japan next year to step away from the role.

If he did depart, then Joe Schmidt would be considered one of the front runners for the job with the recent announcement of Andy Farrell taking over the Irish team in 2019.

Schmidt has had an enormous amount of success during his tenure, winning the Six Nations Grand Slam last year and being New Zealand's kryptonite in the Northern Hemisphere, with two victories against his native country.

A riskier option would be the current Crusaders' coach Scott Robertson, who has managed to capture the Super Rugby title twice in his two seasons in charge. He has also worked with many of the up and coming young players that are being added into the ranks of the All Blacks squad. The only knock on him would be his lack of experience, aged just 44 years old and never having coached a senior international side.

However, if New Zealand do win a historic third consecutive world title, Hansen staying could be on the cards. He has done a tremendous job in rebuilding the Kiwi outfit after the 2015 exodus and still has an excellent record. In recent times the All Blacks have managed to peak at the World Cup, losing three and two matches respectively in the 12 months leading up to their 2011 and 2015 triumphs, so it may be part of the plan.

Regardless of who is in charge of New Zealand, they will have a plethora of players to choose from. The country is rugby mad and there is an endless conveyor belt of talent to choose from. However, a weaker New Zealand could be good for the game, with more teams being able to topple the Kiwi behemoths, making for a much more interesting international scene than we currently have.



BUCS Fixtures 5th December

Full Fixtures and Results at
bucs.org.uk

Basketball Mens 2nd vs Sunderland 1st
5.15pm, The Edge

Fencing Mens 1st vs Newcastle 3rd
2pm, The Edge

Football Mens 1st vs Sheffield 1st
2pm, Sports Park Weetwood
Football Mens 3rd vs Beckett 4th
1.30pm, Top Pitch, Headingley Campus
Football Mens 4th vs Hull 2nd
1.45pm, Bodington Playing Fields

Hockey Womens 1st vs John Moores 1st
4pm, Sports Park Weetwood
Hockey Womens 4th vs Durham 5th
1pm, Sports Park Weetwood
Hockey Womens 5th vs Sheffield 5th
2.30pm, Sports Park Weetwood
Hockey Mens 1st vs Beckett 1st
5.30pm, Sports Park Weetwood
Hockey Mens 3rd vs Durham 4th
2.30pm, Sports Park Weetwood
Hockey Mens 5th vs Newcastle 4th
1pm, Sports Park Weetwood

Netball Womens 4th vs York 1st
3.30pm, Gryphon Sports Centre
Netball Womens 6th vs Durham 4th
5.30pm, Gryphon Sports Centre

Rugby League Mens 1st vs Beckett 1st
2.15pm, Bodington Playing Fields

Rugby Union Womens 1st vs Manchester
1st
2pm, Sports Park Weetwood
Rugby Union Mens 5th vs Newcastle 5th
2pm, Bodington Playing Fields

Squash Womens 1st vs Liverpool 1st
2.30pm, Gryphon Sports Centre
Squash Mens 1st vs Shef Hallam 1st
1pm, Gryphon Sports Centre

Table Tennis Mens 1st vs Sheffield 3rd
2pm, Cromer Terrace

Tennis Womens 2nd vs Chester 1st
12pm, David Lloyd Leeds
Tennis Mens 2nd vs Beckett 6th
11.45am, Indoor Courts, Headingley
Campus

Volleyball Womens 2nd vs Durham 3rd
7pm, Gryphon Sports Centre

England Women Fall at the Final Hurdle



Image: Associated Press

After a bright tournament, England's women lose to arch rivals Australia in the World T20 final by 8 wickets.

Will Pickworth
Cricket

England Women's Cricket Team fell to a heavy defeat in the World T20 final on Saturday night, losing to Australia by 8 wickets, failing to add to their World Cup 50-over triumph in 2017. It was a thoroughly disappointing end to what had been a positive tournament for England. Posting 105 all out, with only Danni Wyatt (43) and Heather Knight (25) reaching double figures, was never going to be enough. Australia knocked off the target with ease, as Ashleigh Gardner (33*) and skipper Meg Lanning (28*) saw the 'Southern Stars' home with 29 balls to spare, winning the tournament for the fourth time since its inaugural edition in 2009.

In the words of legendary ex-England captain, Charlotte Edwards, England just "didn't turn up" in Antigua. England's tournament started in Group A with a wash-out against Sri Lanka, before defeating Bangladesh by 7 wickets (DLS method) and South Africa also by 7 wickets. Their final group game resulted in a 4-wicket defeat to West Indies with 3 balls to spare, ensuing a second-place finish, setting up a semi-final against Group B winners India. England then secured a resounding 8-wicket win

against the 'women in blue', before the disappointing defeat in the final.

There were plenty of positives to take from the tournament as a whole. Nat Sciver and Anya Shrubsole demonstrated their class throughout, outlining their roles as the indispensable cogs of this team. Shrubsole stepped up in the absence of the injured Katherine Brunt, taking 7 wickets and going at a measly 4.88 runs an over, which included a memorable hat-trick against South Africa. Sciver went at an even more impressive 3.67 runs per over, opening the bowling and, whilst her batting may have not been as fruitful as she had liked, she scored a match-winning 52* in the semi-final against India.

It must be acknowledged that England were also without the absent Sarah Taylor, arguably the best keeper-batter in women's cricket, as the ECB continue to manage her ongoing battle with anxiety. Yet, in her absence, the performances of her stand-in Amy Jones were impressive, with her averaging 53.50 and also being England's top run scorer in the tournament, including a classy 53* in the semi-final against India.

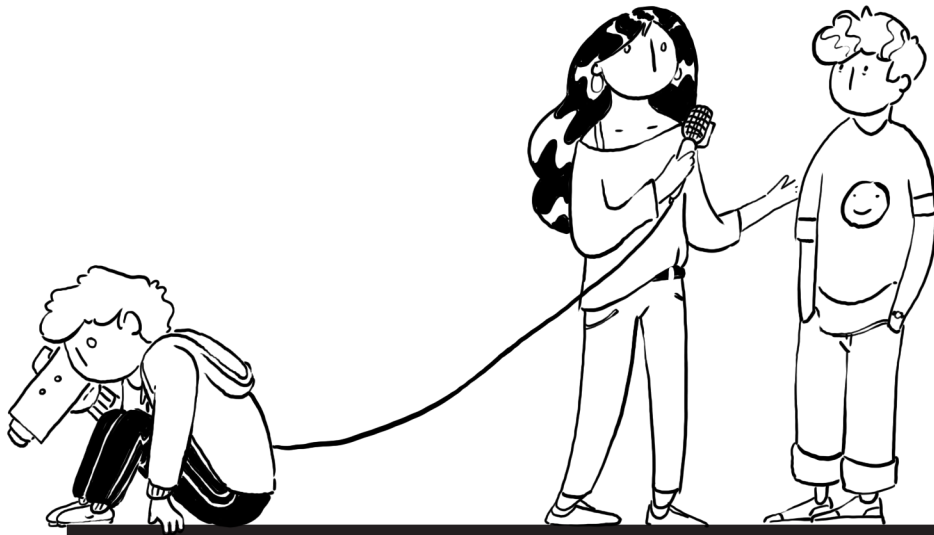
Coupled with Jones' performances was the emergence of some exciting young prospects. Kirstie Gordon, a left arm spinner and only 21, made her debut in England's first game against Bangladesh

and went on to be England's top wicket-taker with 8 wickets, excelling on the spin friendly pitches in The Caribbean. Similarly, 19-year-old Sophie Ecclestone's stock continued to rise as she led England's spin attack, picking up 5 wickets. In the batting department, 20-year-old Sophia Dunkley of Surrey Stars made an impressive start to her international career, which included an important 35 against West Indies.

England's tight bowling throughout the tournament was notable as they often restricted their opposition when bowling first and it is no coincidence that England won every game when bowling first and lost their two games when batting first, perhaps suggesting that the batting line-up wasn't firing on all cylinders.

Similarly, being critical, England's fielding let them down on a few occasions, including some costly dropped catches against the West Indies.

However, a runners-up medal following England's historic World Cup win at Lords last year along with the fact that Taylor and Brunt were both absent shows that the future is bright for English women's cricket. With this showpiece event being the first stand-alone Women's World T20, West Indies were great hosts and good crowds were on show throughout.



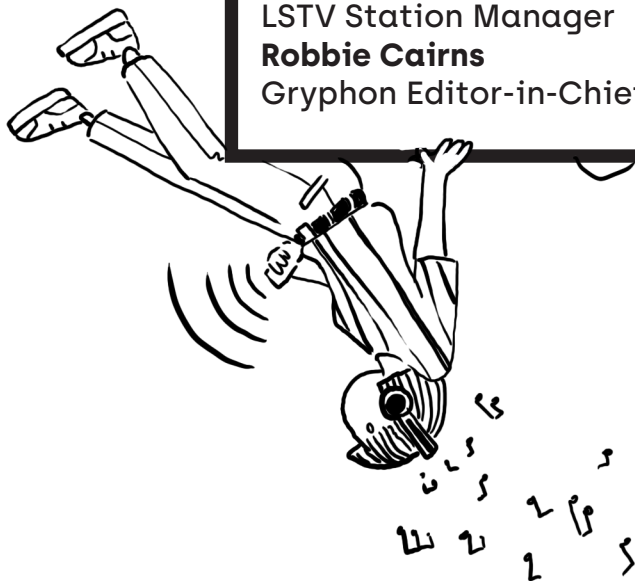
LEEDS STUDENT RADIO AND LEEDS STUDENT TV NEED YOUR HELP.

From Tuesday 4th December to Friday 7th December the Union is holding a referendum on the question "Should LUU provide the same support for Radio & Television as it does for Print media?" This refers to the fact that the Union is constitutionally bound to protect the existence of a student newspaper at the University of Leeds and that this protection helped sustain the Gryphon through financial difficulties in 2014.

Not only do LSR and LSTV help to hold the University and Union to account in a similar way to the Gryphon, they also provide students with a wealth of experience, equipment advice and opportunity to pursue careers in the media, music, engineering and journalism industries. Both societies do this well, having both won awards at national and Union level. This question is therefore important on a practical level as well as a principled one; it is both a matter of whether the Union is willing to secure these benefits for students and a matter of whether they will take LSR and LSTV as seriously as it does the Gryphon.

Numbers matter. For the motion to pass, a simple majority is needed from a total of at least 1500 votes. From 9am on Tuesday 4th until midnight on Friday, please visit voting.luu.org.uk/referendum and vote to guarantee the existence of a student radio station and a student television station to stand alongside the Gryphon.

Patrick Carter
LSR Station Manager
Becky Kusznir
LSTV Station Manager
Robbie Cairns
Gryphon Editor-in-Chief





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