



THE GRYPHON

The official newspaper of Leeds University

www.thegryphon.co.uk

@TheGryphonLeeds

Issue 12

27/04/18

Gender Pay Gap 2017 report

The University has reported it has a 22.5% gender pay gap.

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The Windrush Generation

An in-depth look into how Conservative policy has led to the Windrush scandal.

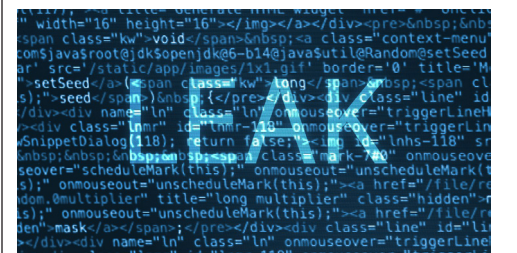
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Facebook Data Scandal Investigated

Business explore the recent controversy surrounding Facebook and its use of our data.

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Leeds Student gets Commonwealth Silver

Sport review Kim Daybell's medal winning performance.

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Ex-Exec Embroiled in Transgender Rights Row

LUU Equality and Diversity Officer in the 2016/17 academic year, Emma Healey, has been embroiled in a row concerning the release of personal data

Reece Parker
Editor-in-Chief

Online forum Mumsnet has reported itself to the Information Commissioner's Office (ICO), the UK data regulator, following an intern publishing the IP addresses of website users in a dispute over transgender rights.

The intern in question, Emma Healey, served as LUU Equality and Diversity Officer and a trustee of the union in the academic year 16/17.

In a series of since-deleted tweets, Healey criticised Mumsnet's stance on trans rights, claiming that discussion

on the forum often "descends into scaremongering and hate speech."

"Whilst I was at MN [Mumsnet] (Sept 17-Mar 18), there was really no attempt to keep this discussion civil or polite," she wrote. "Misgendering and deadnaming were completely tolerated, and the internal moderation policy would change pretty much every day.

"There were many staff members, me included, who raised concerns about what was being said on site – but it was never taken on board. Any criticism has been dismissed as a smear attempt by 'trans activists'

rather than actually thinking about what was being said."

Mumsnet has received widespread criticism regarding their forums recently, with users openly calling for a new 'Section 28' targeting transgender people, promoting conspiracy theories which have blamed a mass shooting on transgender people, and likening transgender rights groups to paedophile networks.

Story continued on page 8



Editors of the Week

All of Us

Was everyone phenomenal? Are we getting final issue sentimentality? Or, has no-one done anything of particular note?

Quote of the Week

"I don't agree with everything Trump does. I don't agree 100% with anyone but myself"

Kanye West

Credits

- Editor-In-Chief ~ Reece Parker
- Associate Editors ~ Nancy Gillen, Robbie Cairns
- Digital Associate ~ Juliette Rowsell
- News ~ Rabeeah Moeen, Ian White, Jonny Chard
- Society ~ Lara Groves, Mary Lumley
- Features ~ Esther Marshall, Jodie Yates, Stephanie Uwalaka
- Views ~ Lauren Walker, Helen Brealey, Kane Emerson
- Science ~ Sam McMaster, Leo Kindred, Louise Muller
- Business ~ Charlie Harrocks, Chloe Pryce
- Sport ~ Ryan Wan, Elliot Van Barthold, George Bains
- Satire ~ Chris Tobin
- Design ~ Alissa Lad, Jenny Thomas, Carys Norfor

Editor's Letter:



Dear Readers,

So that's that then. Twelve papers, thousands of articles and about 45000 Scott Parker tackle compilations later, my time as Editor-in-Chief has drawn to a close.

I'm not sure if its possible to make this statement without it sounding like my head is the width of Parkinson steps, but I think this has been an extremely successful year for The Gryphon. We've broken a series of startling stories, most notably the University overseeing a £100,000 real terms cut in mental health funding. More importantly, we were instrumental in assisting student led change, joining the voices criticising the potential introduction of a GPA system at Leeds, plans which have since been halted.

We have made a considered effort to make our pieces more diverse and representative of minority groups this year. Approximately 1/5 of the pieces we have published have focused on the issues impacting minority groups or celebrating their achievements, and we have launched extensive programs of content in relation to national awareness days, such as International Women's Day, LGBTQ+ History Month and Black History Month.

In terms of the visual aspect of the paper, we have redesigned our 'In the Middle' section, making it more sleek and visually appealing. We have begun to redesign our website for the same means, and will launch a new-look website by summer.

We are set to be the first year The Gryphon will finish with a positive bank balance since 2013, a testament to the difficult and shrewd financial decisions we have made as a team, as well as the hard work of our marketing executive.

This year has seen considerable online growth for The Gryphon, obtaining 1000 new Facebook likes between September 2017 and now. This is representative of a 25% growth. Elsewhere, many

of our posts online have reached huge audiences. A recent live-stream which depicted protests from our students against our Vice-Chancellor reached 133,000 users and garnered 8000 reactions, comments and shares. This video was shared by media outlets internationally, and also drew attention from current MP's.

Honestly, little of this has been to do with me. The team I have worked with have been an absolute dream, from our associates, to our marketing exec and designers, to our 50 strong editorial team, and our countless tireless writers.

It does bring me a bit of sadness that this is the last time my name will adorn this page, but what does bring me some happiness is that Robbie Cairns is a more than respectable replacement.

I know Robbie very well, from my final year of study when he was English president and I was the male sports sec. A regular part of my role was to post match reports on the English society page, a noble idea which quickly degraded into mud-slinging, which Robbie himself was often a mild victim. When I missed the last game of the year, Robbie took it upon himself to write a full scale character destruction of me, safe in the knowledge that I would never have a chance to retaliate. Au contraire.

Robbie, your passion for the paper is well known, you made sure of it with your X-Factor sob story to the team when on the campaign trail. If you can match this passion with the equal level of determination you've found to wear the same pair of jeans everyday for the last three years, or the eye for style which sees you have 5 copies of the same lumberjack shirt, The Gryphon has a bright year ahead. It's going to be my absolute pleasure to hand the paper into your hands, although they're almost certainly going to be sopping with sweat from the five-a-side game you've just completed, in which you apparently scored 29 goals.

Keep living a movie,

Reece Parker,
Editor-in-Chief
editor@thegryphon.co.uk

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Exec Columns:



Union Affairs Officer
Jack Palmer

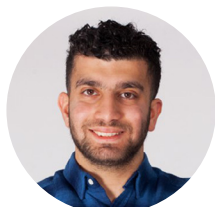
j.r.palmer@leeds.ac.uk

After two years of amazing experiences, big challenges and lots of fun, it's nearly time to say goodbye to LUU (brushes away tear). We're remembering highlights, so here goes...

We increased the minimum wage of part-time staff for students under 21, I pushed for value for money and more student employment on campus and successfully lobbied for the University to increase their block grant to the

Union by £810,000. I watched our building be totally transformed, with a £20 million upgrade delivering improved facilities and better accessibility for future generations. We also opened a student-led outlet, 'Loft', to provide another touch point for students. I've worked together with staff and the Exec to bring about a 15% increase in voter turnout in the Leadership Race Union elections. What

I'm most proud of was collaborating with other Exec and student societies to run the 'Existence is Enough' campaign, which raised the profile of Refugees and Asylum Seekers on campus and helped get the University to establish the new Sanctuary Scholarships. There's so much more I can't fit in, but I will say it's been an honour to be Union Affairs Officer at LUU and I have truly loved my time at Leeds.



Education Officer
Zaki Kaf Al-Ghazal

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What a year! So as my time at LUU comes to an end and I begin handing over to my successor as Education Officer, Serene, it's apt to reflect and think about the past year. It goes without saying that my biggest achievements have come as part of a team. Lobbying the university for three Sanctuary Scholarship places for asylum seekers along with Jack and Tash and building on the work previous

Exec Officers did before me was a real achievement. Working with Sam, the Politics School Rep on ensuring the university DID NOT take up GPA was a brilliant example of an empowered Rep working successfully with the Exec. Finally, Chloe and I have successfully pushed for a review of personal tuition to ensure it takes on a more pastoral outlook, whilst I have worked hard to

push the university on forms of holistic assessment. Additionally, whilst lobbying for a 24 hour Laidlaw Library has faced serious resistance from the university, it's a long term process.

A big thank you to the current Exec and to the School Reps who have made all the work worthwhile. Finally, I end with the words of the famous Aesop: "In union there is strength."



Community Officer
George Bissett

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Oh boy, what a year. It would be fitting for me to reflect on some of my favourite things I've done for students at LUU: I organised glass recycling collection points in Hyde Park to make it easier for you to recycle your glass (as well as Tetra Pak) and together we recycled two tonnes; with Chloë I negotiated with the university to keep the cost of halls from rising above RPI and got the rent at two

residences frozen; I advised Leeds City Council and other stakeholders on the Leeds bike-share scheme (launching next month) to ensure it will meet students' needs; I made sure we got proper recycling bins in the union; I moved the Nightbus pickup point to a more visible and accessible location and improved service hours so you can get home safe; I created a Landlord Forum

between the union and landlords to jointly create and implement solutions to student housing issues.

Being your Community Officer this year has been a pleasure. I'm pleased to be leaving you in the capable hands of my successor Tom, and look forward to seeing the changes he brings.

So long and thanks for all the fish.



Activities Officer
Jess Bassett

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As I am writing this last ever column, it is midway through my favourite week of the year. It has been amazing to celebrate so many successes this year but I have to admit my favourite night will be The Riley Awards on Friday. I really want to highlight that so many clubs and societies deserve an award and it has been such a pleasure working alongside them and seeing all of the amazing things they have achieved this

year. When asked to reflect on the year all I can say is... MINT. A few highlights I have to mention are: launching the first ever employability award 'Recognise'; working alongside and getting to know some incredible people to run the 'It's Ok not to be Ok' campaign, raising awareness of male mental health around campus and finally seeing a free printer for committees in the Rep room and of course getting red VKs in LUU.

I would like to thank all of the wonderful society committees for leading your societies so outstandingly and making my year fantastic. A massive shout out to all of the wonderful staff at LUU for being so supportive. Finally thank you to the rest of my incredible Exec team for all of your dedication, hard work and support this year. Always a pleasure, never a chore! Geordie Jess over and out... Whey Aye.



Equality & Diversity Officer
Natasha Mutch-Vidal

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When I started this job I laid out three key priorities: improving support for students from Widening Participation backgrounds, raising awareness of the experience of students of colour who undergo compulsory residence abroad placements, and empowering and supporting students of colour on campus.

In this role, I led, created and oversaw the Union's annual celebration of Black

history in October. The month was a huge success and featured a wide range of different activities including self care workshops, a pop-up barbershop and discussions on black male mental health and African spirituality.

Late in the year I picked up policy from our forums on estranged students and I launched a campaign on estrangement, raising awareness of students that study without a family support network. This

was one of my greatest achievements in the University and they have now signed an agreement with UK Charity Stand Alone to publicly pledging to provide better financial support and accommodation for students who are estranged.

It's truly been a pleasure serving you all this year so thanks for an amazing year!



Welfare Officer
Chloe Sparks

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This has been such an amazing year. I honestly don't know where to begin. From eating pizza with you in Halls, to sitting on University Boards, not one day has been the same being your Welfare Officer.

I've started a Wellbeing Rep system, worked on improving personal tutoring and successfully won thousands of £££ to fund a hate crime reporting project. I've held a panel on preventing sexual

violence, trained LUU staff on consent, and reinforced LUU's zero tolerance stance on sexual harassment.

The work I ended up doing on mental health this year was very different to what I originally envisaged, especially with the need to fight for more funding for student services. Despite this, I got staff across the University to realise the importance of student wellbeing and that more funding is needed.

I've influenced a mental health and wellbeing strategy that is now in development and I've been supporting societies to run their own campaigns.

I'm most proud of speaking up about domestic violence, especially through my Toxic Relationships campaign. This has been a tough topic but I'm proud of the work I've done and have to thank my lovely Exec team for supporting me through it all.



Campus Watch

1 Taiyuan University, China University hosts a grenade throwing contest

According to newspaper reports, a university in Northern China has decided to liven up its sports day by hosting a grenade throwing contest.

Students threw weighted replicas of a Type 23 projectile, a wood-handled grenade based on the distinctive German World War Two Stielhandgranate, or stick grenade. It was later adapted by the Chinese military.

Apparently, the event was hugely popular with students. Students rushed to sign up and many were disappointed to find they hadn't qualified.

The paper says that the idea originally came from a student called

Wu Jianhang, who had written to the school headmaster, suggesting the new activity.

"He told reporters that he liked throwing items; however, when he signed up for the sports event last year, he found that javelin and discus did not suit him," China Youth Daily says.

The university says that the event, which they are hoping to continue in future years, is not a publicity stunt, but rather a way to commemorate the school's history.

Ian White

2 Monash University, Australia Wristbands launched to protect students from drink spiking

Monash University has developed a wristband to help combat drink spiking.

Known as Sip Safe, the band works by placing a drop of the drink onto a coloured circle on the band. If drugs are detected the band should change colour.

The wristbands will be rolled out at student and youth events at the University throughout the year. The launch follows a trial during the annual Schoolies week events in late 2017.

Trisha Prpich, director of Monash Residential Services, said, "Monash is invested in the safety and well-being of our students. We want to make sure our community is safe and well informed, and that includes encouraging everyone to drink responsibly.

"Sip Safe has the potential to provide users with an easy way to determine if their drink has been spiked with two of the most common drugs used in drink spiking."

Ian White

3 University of Aberdeen Free first year accommodation offered to the poorest students

The University of Aberdeen is the first university to offer students from poorer backgrounds a free year within its halls of residence.

The usual cost for a student living within these halls can range from £3,861 to £5,733.

The offer of free accommodation will be made based on the postcode the student is coming from. Students coming from a postcode which is classed within the most deprived 20% of the country will receive an offer of free accommodation.

Aberdeen is hoping that this new scheme will appeal to enough students, allowing it to hit Scottish government targets which demand that universities have 10 percent of new undergraduates from areas which are classed as disadvantaged.

A spokesman for the Scottish Government has said "we welcome innovative ideas and we are interested to see if they translate into positive results."

Aysha Zaheer

4 University of Birmingham Campus set to be demolished for the 2022 Commonwealth Games

In December, Birmingham was named the next host city for the Commonwealth Games in 2022. The 24-hectare site, which will be used for the athletes village in Perry Barr, is a former Birmingham City University Campus. The site will house around 6,500 athletes and officials in approximately 1,000 homes.

The games village is expected to cost approximately £370 million but detailed plans are yet to be revealed. Demolition is due to start in June and will be completed in September. Only a listed former pub will remain in the area.

Once the games are over, the athletes village will be converted into 1,000 homes including private and social housing for sale and rent, which the council expects to act as a catalyst for investment into the local area.

The council also hopes that the games will leave a "meaningful and lasting legacy for residents."

Charlotte Loughlin

5 University of Bristol Student under fire for hosting 'culturally insensitive' party

Bristol University students have come under fire for 'cultural insensitivity,' after a student hosted a party titled 'Night at the Maharajah's Palace.'

The dress code came with requirements to be "colonial chic."

Other descriptions of the event, on Facebook, included: "a luxurious yet debauch throwback to the glory days of the early 20th century."

Bristol's Black and Minority Ethnic committee expressed disapproval towards the event. They said in a statement they were "deeply disappointed" in the student's actions.

They added: "Considering the long and painful history of colonisation and how its legacy still impacts the lives of many individuals today, putting on this event is seen as a blatant disrespect."

The student hosting the party told *The Tab* it should "in no way be interpreted as having colonial connotations."

Rabeeah Moeen

What a Waste! Local Anger at Rubbish Behaviour

Sophie Denham

Woodhouse Moor, commonly referred to as Hyde Park, was left with an excessive amount of litter following a spate of good weather and '4/20' festivities, which were attended predominantly by students.

The event, which takes place on April 20th every year, marks a celebration of the recreational drug marijuana.

The extent of mess and rubbish resulting from the mass gathering has caused anger from local residents consistently, year-on-year, with this year being no different.

A first year student at the University of Leeds, who wished to remain anonymous, stated that she "felt embarrassed about the mess and that, as a whole, students were ignorant about the amount of rubbish that was left."

A local resident added:

"There is nothing wrong with enjoying the park, particularly when the weather

has been so pleasant recently, but none of these students clear up after themselves and expect others to do it for them which is out of order."

A group of council staff were left having to clear up the rubbish the following day, alongside numerous volunteers following the Parkrun, and volunteers from Little London and Woodhouse Labour.

On the 'Headingley Councillors' Facebook page they posted about their efforts to clean up the park, saying that they "got through a good chunk, but the mess was so extensive."

They concluded their post with:

"We absolutely love people using and enjoying the park – but there's really no need to leave it in this state afterwards!"

Students have been urged to be more considerate in future and aware of the mess they create, and to clean up after themselves, to prevent others sacrificing their own time.



Image: Robbie Cairns

Office for Students: Labour Bids to Block New Powers for Controversial Regulator

Ian White
News Editor

The Labour Party has decided to vote against granting new powers to the Office for Students. If the government were to lose the vote, the watchdog would no longer have key powers it would need to regulate universities.

Angela Rayner, the shadow education secretary, accused the government of ignoring concerns from students about the cost of living and rising debt because ministers were preoccupied with creating an institution that they could dominate.

"Ministers have sought to turn the so-called independent regulator into their puppet, pursuing their obsession with free markets and political pet projects instead of the sector's best interests."

Set up by the Higher Education and Research Act, the Office for Students combines the roles of regulator with access to government funding. It has a mission to encourage a competitive market and it is permitted to intervene where it believes there is market failure, or to protect the interests of its "consumers" – students, government and wider society.

However, The Office for Students has been mired in controversy since the right-wing commentator and advocate of free schools, Toby Young, was announced as one of its board members on New Year's Eve 2017.

Although Young resigned a week later, many critics say the OfS is too powerful, and too close to government and to the universities themselves.

The National Union of Students is not represented on the OfS, and nor is there any collective representation of further education colleges. The OfS will control universities' funding through a series of hurdles that need to be passed in order to access the highest levels of government support.

Last December, the National Audit Office published a highly critical report of the government's whole approach to higher education and in particular student fees. It said English universities would risk charges of misselling if they were regulated like financial institutions and found that many courses were not good value for money.



Image: Getty Images

Student Loans Company Overpayment Means Further Hardship for Nursing Students

Kate Youngs
Adult Nursing Student

Hundreds of Nursing Students across the UK have been overpaid by the Students Loan Company due to a mistake in calculations. Many of those affected rang the Students Loan Company asking to re-pay this amount but were told they didn't need to.

It then came as a surprise to find out that this was not the case and the money would need to be repaid. Nursing students were told that they would either receive reduced amounts for the rest of the year or nothing at all. This has hit these Nursing Students hard as many work throughout the summer until September with little time to do part-time work due to the intensity of the course.

Many do not know how to pay for rent and food, with some feeling that they will have to drop out. This has effected second and third years, some nearly graduated, from across the UK, including some students at the University of Leeds.

Under a lot of pressure, including from the Royal College of Nursing, the Student Loans Company have agreed that Nursing Students do not need to re-pay this now, but it will be

added on to re-payments after graduation. This is after weeks of upset and stress for these students, who are still getting reduced funding or none at all for the rest of the academic year which for many stretches until September. This is not just. It is certainly not fair.

This comes at a time when Student Nurses are already struggling in hardship due to the scraping of the bursary on top of an intensive course with little time to do part-time work. Nursing applications have fallen again this year, which seems to be a trend since the scrapping of the bursary – figures from UCAS, published earlier this month, show applications for nursing courses in England have fallen by one third since 2016.

Many Student Unions from across the UK, led by Cumbria Universities Student Union alongside the Royal College of Nursing, are going to Parliament next week to lobby MPs regarding hardship funding for nursing students.

I have emailed the Executive Committee to find out why this is, any involvement that they do have and to encourage involvement. Hopefully if this hardship funding is secured this will help many out and encourage nursing application numbers to pick up again.



Universities Accused of Racially Profiling UCAS Applications

Rabeeah Moeen
News Editor

Data from UCAS has revealed that black students applying to university are more likely to have their applications investigated than white students.

The information shows that last September, 419 black students had their applications highlighted as requiring further investigation, compared to 181 from white students. This means it is 21 times more likely for a black student's application to be investigated for false or missing information, despite the fact that there are far more applications from white students.

The information was released under freedom of information rules.

The external relations director at UCAS, Helen Thorne, said: "I am not aware of any way really that unconscious bias could creep into this." However, she did add that UCAS were "extremely concerned" about the data that had been revealed.

This is after David Lammy MP was quoted as saying: "Questions clearly have to be asked about what is behind this disproportionality within the UCAS verification system, and why applications made by black students are more likely to be flagged and investigated."

Last year, David Lammy revealed that 13 Oxford colleges had failed to make any offers to black students applying in the past six years. There have also

been a number of recent racist incidents against black students at university, including universities such as Nottingham, Exeter and Sheffield.

Shadow education secretary, Angela Rayner, said: "This shocking practice highlights just how pervasive institutional racism is across the higher education sector."

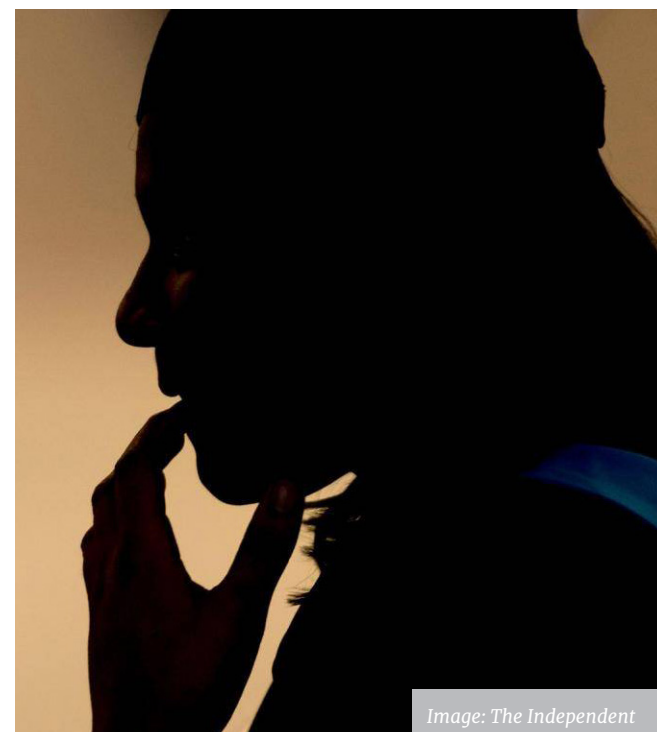
She also added that: "UCAS must urgently investigate this and make clear what steps will be taken to end the racial profiling of students."

NUS black students officer, Ilyas Nagdee, said: "I am almost lost for words in being able to understand how something like that has been allowed to take place. And how a process – which many people thought of as just being the vehicle to university applications – is also fuelling prejudice."

UCAS have announced that they will begin publishing annual reports of the race and gender of students whose applications are flagged. They are also carrying out an investigation into why these figures are so high.

At the time these figures relate to, there were 42,580 applications from black students, so one in 102 were investigated. Comparatively, although the number of applications from white students were higher, at 388,465, just one in 2,146 were investigated further.

A spokesman from the Department of Education said: "We want to make sure that students have access to our world class universities, no matter what their background or race."



Students Sue Universities Demanding Compensation for Strike Disruption

Ian White
News Editor

Over 1000 students have filed a lawsuit seeking compensation for contact time lost during the UCU strikes.

The students argue that they pre-paid for a service which hasn't been fully delivered. Therefore they claim that they are entitled to financial compensation.

If successful, universities could be forced to spend the millions of pounds on reimbursing students they saved by not paying strikers. Lawyers working on the students' case argue that the funds needed to reimburse students would come from the money universities saved by not paying striking lecturers.

Shimon Goldwater, a senior solicitor at the law firm Asserson which has set up a website for students who want to join the group action, said: "No other service provider would get away with charging for 25 weeks of a service and cutting that to 22 with no price reduction.

"There is no question that universities owe students fair compensation. If the class action is accepted, universities would pay out millions of pounds."

Among the students who have signed the lawsuit is Joanna Moss, a philosophy student at Nottingham University, who pays annual fees of £9,250 through a student loan and estimates she lost 20 hours of lectures as a result of the strike,

She has set up a petition demanding a minimum of £300 compensation per student. More than 100,000 students across the country have signed petitions protesting against the loss of lectures.

"I think it's unfair that we're paying a lot of money and not receiving all our contact time," said Moss. "This is such a big thing that is being brushed to one side, and you only have to see all of the comments from frustrated students on

my petition page to illustrate how this has impacted on them – as it's been pretty much a whole term."

Universities UK, the umbrella organisation representing universities, declined to comment but pointed to earlier advice to students to go through their university's internal complaints procedure rather than resorting to lawyers.



Earning Threshold for Repaying Student Loans Goes Up, But So Do Interest Rates

Rabeeah Moeen
News Editor

In September, university graduates will be facing a rise in interest rates on their loans – up to 6.3%.

This is due to the increase of the retail price index (RPI), a measure of inflation. In March, the RPI was 3.3%, compared to 3.1% at the same time last year.

The interest rate will rise from 6.1%. Government ministers have said the rise will have no effect on the majority of students, however, they also faced criticism at the rise last year. This was when interest rates rose from 4.6% to 6.1%, in addition to an increase in tuition fees to £9,250.

Shadow education secretary, Angela Rayner, said: "Students are graduating with over £50,000 in debt, and face these interest rates from the moment they begin their courses, causing their debt to skyrocket during their time at university, when they cannot even begin to pay it back."

This rise will come into effect for students and graduates under the £9,000 tuition fee from 2012.

Students who have yet to graduate will repay with 6.3% interest, also including the higher repayment threshold of £25,000. For graduates, their rate of interest is variable depending on their income.

NUS vice-president, Amatey Doku, said that although the rise seemed small at 0.2%, it added to "the huge psychological burden that debt has on many students and graduates."

The monthly repayments amount will not change, as that is dependent on income. However, this rise means it could take longer to repay student debt overall, adding more to the collective amount of student debt.

A spokesperson for the Department of Education said: "This change in interest rate will make no impact on a borrower's monthly repayments and very few

people are likely to be affected by the increase. Once the loans are in repayment, only borrowers earning over £45,000 are charged the maximum rate."

They also added that the government's review of post-18 education will look at the role of interest rates.

The review was announced in February by Theresa May and it will also look at how students are getting value for money from education.



Image: Today

Continued from Front Page

“I’d like to also apologise to any users who have felt hurt, attacked or vulnerable due to my actions. I recognise that we do not agree on this issue, but I know the impact that my actions may have had on them and their mental health.”



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My dear Sir,

I only enclose the accompanying fragment, which is a part of a letter that I would have transcribed if I had the heart to exert myself, in order to put before you as to whether, when finished, it would be worth sending to some respectable periodical like Blackwood's Magazine.

I trust you got safely home. I am, Dear Sir,

Yours most sincerely,
P. B. Shaw

POBRE!

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Leeds Reports 22.5% Gender Pay Gap

Nancy Gillen
News Associate

The University has released its Gender Pay Gap 2017 report, which sets out and explains the institution's 'gender pay gap' data from the period 1 April 2016 to 31 March 2017, and how they are working to eliminate the gap.

'Gender pay gap' refers to the average salary of all women employed by the University of Leeds, compared to the average salary of all male employees. This looks at the distribution of men and women across the levels of the organisation, and so differs from the equal pay gap, which tells us whether there are differences in pay between men and women doing comparable work.

The report found a 22.5% pay gap, although there is no significant equal pay gap between men and women at the at the same grade. However, there is a higher proportion of men in the highest paid roles, and a higher proportion of women in the lowest paid roles, this being attributed as a significant factor in the University's gender pay gap.

The University has been working to rectify this, and the pay gap has reduced since 2010. In addition, the number of women in the most senior academic position, Professor, has increased by 88% since 2010, compared to a 23% increase in male professors. The number of women at the next level, Associate Professor, has increased by 30%, compared to an increase of 9% for men at the same level.

In terms of bonuses, both the University and the NHS award these to staff. Across these two sources, 5.2% of women and 5.1% of men receive a bonus, so an equal proportion of women and men receive bonus payments overall. However, when solely looking at the bonuses provided by the NHS, a higher percentage of men receive these, with an average award gap of £6,510 between men and women.

To continue to reduce the pay gap and rectify the issues highlighted in the report, the University are planning to take a number of steps. These are listed as attracting more women to senior roles, creating a more even gender balance across the organisation, identifying and nurturing potential already in the organisation, and attaining and retaining female clinical academics.

A University spokesperson said:

"Whilst generally we do not have an issue with equal pay, our gender pay gap is clearly not good enough, and we know women are still under-represented in our most senior roles. Across our 8,000 staff, another critical factor is the higher proportion of women in our lower paid roles.

"We have been focusing our actions to tackle this imbalance. For example, we've prioritised developing talent within the organisation and attracting more women to apply for senior roles, because we know women are equally likely as men to be interviewed and appointed.

"We've made progress, but we know we need to go further, and we're committed to reducing this gap. We have been commissioning and publishing independent audits on equal pay and gender pay gaps proactively since 2010, and have used this information to develop targeted plans of action."



Sanctuary Scholarships Set to Launch

Robbie Cairns
News Associate

The University of Leeds was recently pleased to announce that it will be offering Sanctuary Scholarships for forced migrants to the UK, in an effort to make a university education more accessible for asylum seekers and refugees.

The scholarship, which applies to eligible students intending to complete an undergraduate, postgraduate or research degree from September 2018, aims to cover the cost of tuition fees, as well as awarding £10,000 towards living costs for a maximum of three years.

These scholarships are not limitless, however. The University stated that "there are a limited number of scholarships available. Those who meet the eligibility criteria can apply and successful applicants will be chosen using a set of selection criteria. Successful ap-

plicants will not have to repay any of the money they receive through the scholarship."

To be able to be considered eligible for the scholarship, you must be a forced migrant to the UK (displaced due to political, economic, or environmental pressures etc.). You must be unable to access mainstream funding from the likes of Student Finance, and you must also provide a supporting reference from a trusted independent source.

Applicants must also have the residency status of one of the following: An Asylum seeker making a claim within the UK for refugee status; a refugee unable to access funding from Student Finance; a person who has been granted limited leave to remain in the UK due to having been a trafficked person or an unaccompanied asylum seeking child who has reached

majority age. Those who are dependents of any of these stated groups will also be considered eligible for the scholarship.

The scholarship is awarded on the understanding that students will continue to have immigration status that allows them to study for the duration of their course. If the student's immigration permission changes at anytime during their degree in a manner that meant they were not permitted to study, the scholarship would be cancelled.

The Sanctuary Scholarships mark a positive step towards transforming university campuses into safe, accessible, and less privileged spaces for all.



The Windrush Generation VS Theresa May

The Gryphon discusses the Windrush scandal, and how a hostile Conservative government policy has led to widespread deportation.



The Times

Olivia Andrews

Recently, a scandal between the Prime Minister and the Caribbean community in Britain has emerged due to the continuation of a hostile environment for those considered illegal immigrants. The current situation has even involved the forced removal of migrants who have lived in the UK for most of their lives.

In the aftermath of the Second World War, the U.K. government invited people from the Caribbean to come to Britain and help repair the country. The first set of migrants were brought over on the ship MV Empire Windrush in 1948, enticed by job opportunities and the promise of Great Britain. In the years that followed, many of their siblings, children, parents and other relatives travelled to the UK to join their families, although many of these people travelled without appropriate documents.

The Windrush Scandal has truly come to light since *The Guardian* raised awareness about Albert Thompson (a pseudonym) who has been left in the dark about his potential cancer treatment. Thompson, 63, currently lives in London after moving to join his mother over four decades ago whilst she was working in the NHS. His struggle around obtaining the necessary cancer treatment stems from his lack of a British passport. Windrush generation migrants and other immigrants from the Caribbean have faced serious difficulty and hardship in recent years due to increasing investigation into their 'Britishness'. Despite having lived and worked in Britain for the majority of their lives, Windrush generation migrants have faced loss of employment, eviction, refusal of re-entry and even forced deportation back to their countries of origin in the Caribbean – all due to lack of appropriate documents.

“People are having their lives snatched away and their families fractured; landlords have been evicting people without sufficient documentation”

Employers, NHS staff, landlords, jobseeker's services and other services are made to demand evidence of people's citizenship and/or immigration status – despite having already employed or been landlords to these individuals for years. This process stems from the policy set out by (former Home Secretary) Theresa May, which aims to make the country a “hostile environment” for illegal immi-

grants. This has created panic for 50,000 people who failed to formally naturalise their citizenship due to travelling on their parents' or siblings' passports, or even in some cases travelling whilst their origin countries were still under British rule.

The impact of May's inhospitable policy has caused attempts of forced deportation – such as Paulette Wilson who was sent to an immigration centre and then to Heathrow for deportation to Jamaica. Wilson's case is unfortunately not the only instance of injustice against people who have been a part of this country for numerous years. UK residents who travel back to their origin countries – to see their sick parents before they pass away, for example – have faced difficulty with their re-entry into the UK. Leighton Joseph Robinson, 58, was refused entry back into the UK due to the fact he had been travelling on his Jamaican passport. Robinson, and numerous other Windrush generation individuals, have faced struggles when travelling out of the UK and back to the Caribbean despite it being for the first time in decades. Not only do people face a struggle returning to the UK when this 'formality' occurs, they are then left to face the matter of unpaid bills and even loss of their homes. The impediments that Windrush generation immigrants face with their movement in and out of the UK creates an unpleasant living situation – many have been left to couch surf and unfortunately have been unable to see their sick parents before they passed away.

May's hostile policy has created a fearful environment for all the Windrush generation; some people live their lives in complete avoidance of the government due to anxieties surrounding deportation. People are having their lives snatched away and their families fractured; landlords have been evicting those without sufficient documentation, which no longer includes tax records or evidence of employment. Loss of employment occurring from this policy contributes to surges in homelessness and makes it even more difficult for people to afford the £1,400 naturalisation fee. Ultimately, the Windrush generation are losing their jobs, their freedom to travel, their homes and most importantly their sense of belonging.

Despite May's apology to the Windrush Generation, individuals like Thompson still remain in immigration limbo about the next steps in their lives as Britons. It has also been uncovered that the British government were already in the know about how badly the Windrush generation would be affected by the hostile policy – suggesting that the Britishness these people once felt is no longer being taken care of by those in power.

Chilling Silence: The British Government and the War in Yemen

The Gryphon explores the implications of the UK government's role in the state of war in Yemen and the devastating extent of its humanitarian crisis.

Inaya Folarin

'The Forgotten War' has been the title given to the ongoing devastation and bloodshed underway for its third year in Yemen. The chilling silence that has categorised much of the British government's reaction to the conflict can be evidenced in a YouGov poll in 2017 by *The Independent* which found that less than half of people in the UK are aware of the conflict – a conflict that has killed thousands and displaced over three million people.

The civil war is largely between two factions: Houthi rebels, allied to former president Ali Abdullah Saleh, and those that support Abdrabbuh Mansur Hadi – both claiming legitimacy over the Yemeni government. The war has been the subject of an aggressive military intervention led by Saudi Arabia, in favour of Abdrabbuh Mansur Hadi.

Both sides of the conflict have committed heinous atrocities and have been responsible for the continual destruction and degradation of Yemen and its people. The conflict has led to a humanitarian crisis with blocked food imports (leading to a famine that is affecting 17 million people), lack of safe drinking water (caused by the destruction of the country's water infrastructure), and the world's worst outbreak of cholera, with the number of suspected cases reaching nearly 1 million. It has been deemed the world's worst man-made humanitarian crisis. The nature and scale of these incredible statistics emphasise the absurdity of the limited condemnation the conflict has received from the UK government.

“The actions of the British government highlight the opacity of UK government foreign policy and the permissive acceptance that the war economy is a priority over human life”

After an advance by the Houthi's, Saudi Arabia responded with a now widely criticised military campaign in Yemen. Irrespective of the validity of the coalition's justifications for the involvement, the consequences have led to drastic escalation and further instability within the country. Charities, NGOs and humanitarian organisations have reported major human rights violations. In 2017, Human Rights Watch reported that they had “documented 62 apparently unlawful coalition airstrikes, some of which may amount to war crimes, that have killed nearly 900 civilians.” They also “documented seven indiscriminate attacks by Houthi-Saleh forces in Aden and



Middle East Revised

Taizz that killed 139 people, including at least eight children.” In addition, the UN Humanitarian Coordinator for Yemen, Johannes van der Klaauw, said Saudi-led airstrikes violate international law. These factors put into question Britain's relationship with Saudi Arabia and, as one of the largest arms suppliers to Saudi Arabia, whether Britain is fundamentally complicit in the current situation in Yemen.

It is evident that Britain's foreign policy has become devoid of any moral or ethical underpinnings – supported by their continual indifference towards mounting evidence of violations of international human rights law by the Saudi-led coalition. The Campaign Against Arms Trade agreed that “UK arms and UK cooperation have been central to the devastation of Yemen”, with UK weapons sales rapidly increasing from £9m to over £1bn in just three months, following the 2015 Saudi attack on Yemen.

The actions of the British government highlight the opacity of UK government foreign policy and the permissive acceptance that the war economy is a priority over human life. Some MPs have called for an arms embargo against Saudi Arabia, but, so far, these calls have fallen on deaf ears. These actions are nothing new. Many countries that have been flagged up by the Foreign Office for their human rights record are also major customers of British arms exports. However, with the government rolling out the red carpet for the Saudi crown prince Mohammed bin Salman's recent visit to the UK, it lays to bear the blatant and unashamed contempt for the human condition.

Saudi's absolute regime is well-known to be violent, reactionary, and a serial human rights' violator. Despite this, any lasting peaceful solution would likely need their support. However, as a 2017 YouGov/Save the Children poll found that the majority of the British public believe the UK government should halt arms sales to countries fighting in Yemen, it begs the question: if not the UK general public's interests, Yemeni people nor that of international human rights agreements, whose interests are the UK government acting upon?



Image: Common Dreams

LUU Mantality Society: Rethinking Male Mental Health



As one of the key founders of the newly formed LUU Mantality Society, our Editor-in-Chief, Reece Parker, discusses the concept behind positive male mentality and the benefits of refusing to suffer in silence.

Reece Parker
Editor-in-Chief

Male mental health is in crisis. It is one of the most pressing issues which our society chooses to ignore. The demands of traditional masculinity, be it the pressure to conform to certain characteristics, the need to provide for significant others, or the forced suppression of emotional openness and vulnerability, is taking its toll upon all men. LUU Mantality Society recognise how these issues impact upon men in the student community, and are providing a solution.

The term 'toxic masculinity' was not designed to be used as a derogatory insult towards males. Rather, it references the socially-constructed and socially-constraining attitudes that propagate the masculine gender role as unemotional, aggressive and misogynistic. It critiques the view of men as emotionally detached individuals who are sexually assertive and who cannot be victims of abuse, domestic or otherwise.

From being told as a child that 'boys don't cry' to experiencing the social pressure to provide financial and emotional stability to loved ones as an adult, the concepts of traditional masculinity are forcing men in our society into a culture which suffocates them through emotional suppression and alienation. This we often recognise in the statistic that suicide is the biggest killer of men under 45 in the UK, but this is merely the most extreme concentration of these issues. Every man in our society suffers from these pressures in some way, shape or form.

For men who are studying at university, the pressures of traditional masculinity are intensified. Student lifestyles emphasise hedonism, disregard the importance of diet and sleep patterns, require the completion of stressful assignments and exams,

and often promote alcohol abuse and illicit drug consumption. The university experience can often be lonely and isolating. Before arriving in halls, you are told by all around you that you'll spend the best years of your life here, creating solid friendships on the bedrock of incredible experiences. It's an impossible promise, and sees many individuals put on a front of immense success and happiness in fear of appearing a failure. The dissonance between expectation and reality can leave individuals feeling disillusioned and isolated from their peers.

"To enable men to live their fullest lives, we need to dispel typical ideals of masculinity. In order to redefine what it means to be strong, we need to 'man up' and start talking about our feelings."

For males already feeling unable to express their feelings, the championing of such a damaging culture can be particularly detrimental to their wellbeing. Without the friends and family of home to open up to, men often sink into depressive cycles. For many men in university, the bind on their mental health is doubled.

LUU Mantality have been founded in an attempt to fill this void, to show those who are finding themselves in this position that there is an alternative option. Founded by myself, Joe Davidson (President), and Andrew Marks (Treasurer), our aim is to create an honest and inclusive environment for men at Leeds to be themselves. Created following our return from a Mantality retreat, our ethos is based on the ideals of Mantality Magazine, a media source created by Leeds Rhinos' own Stevie Ward, who, during his own struggles with mental health, recognised how the

damaging demands of masculinity could be countered through genuine connection between men. Our aim is to take this idea and introduce it to our university campus, to facilitate this connection between students who may struggle to engage with their emotions or the demands forced upon them.

There are two main strands to how the society works. Men are often understandably hesitant to open up about their emotions to complete strangers, so before doing this, we engage with concepts of physical connection. These concepts include breathing techniques, yoga and meditation, which serve to break the ice between members of the society, provide a source of relaxation, and ultimately begin to tune us to understand the physical sensations of our own bodies. Once this is completed, it is remarkable how much easier people find it to open up about themselves in group discussion. These discussions only have one underlying rule, that we show complete respect to whatever anyone wants to talk about. Those who attend may only feel comfortable sharing a joke, or an anecdote, or a memory which has arose seemingly at random. All of these things are relevant to the way they are feeling, and as such they are all welcome. For others, they may want to discuss potentially traumatic experiences or emotions, which are treated with the same level of engagement and openness.

We are a brand new society at Leeds, one whose first ever event is only just breaching the horizon, a talk and workshop with Stevie Ward. If you are interested at all in attending, like us on facebook for updates.

To enable men to live their fullest lives, we need to dispel typical ideals of masculinity. In order to redefine what it means to be strong, we need to 'man up' and start talking about our feelings.

In the Middle



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

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Photo: Kristin Adamczyk

In The Middle with Shigeto

Shigeto is the charmingly laid-back, prodigiously talented Ann Arbor artist thumping his way through a “kind of crammed” European tour. Last week, he stopped by Brudenell Social Club, where fans enjoyed his trademark brand of drum-induced delirium. Rory Haworth-Galt caught up with him before the gig.

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His dressing room is a modest scene. Piles of pitta breads and one solitary bottle of Jack Daniels sit atop a table, next to which smiles a comfortable – if not a little tired – Zach, known by his fans as Shigeto. The docile bundle of comfort clothes slumped opposite me is a contrast to what I’m used to seeing him in. This is the calm before his sweaty storm; before his thrashing of drums in a heady, grinning frenzy. Shigeto’s notorious stage presence is the reason why so many across Europe have been coming out to see him live. “Performing is where I’m most comfortable, it’s my strength. Because I have the jazz background from Detroit, I see the live show as the real important thing for me. I think it was Dexter Gordon who said that “The records are just to promote the show”. That’s just it. Performing is where I come through.”

And come through he does. So effortless is his penchant for performing, one could be forgiven for overlooking the striding transitions he’s made. From a Detroit Jazz instrumentalist, to releasing *Full Circle* – his first, Reason-produced, sample-looping album on Ghostly International – Shigeto has sustained his creative evolution impeccably. His new, perfectly polished album, *The New Monday* – crafted in a studio he earned off the back of ten years of solid grind – is a manifestation

of his most eclectic musical palette.

The name Shigeto, he tells me, is the Japanese forename of his great-grandfather. Its etymology is, he says, nuanced with connotations of “growth”, “development” and “getting larger”. I can’t help but get a little excited: “Now that you’ve done these world tours and had all these experiences”, I ask, “Is the name ‘Shigeto’ and its emphasis on growth more relevant than ever to you and your work?”

A smoky chuckle slips out. He’s too polite to say that I’ve overthought that one.

“I don’t know... It’s definitely interesting to think of it that way. Being creatives, we hope that we are getting better and building. If I look at the journey, it does feel like it’s taken that lineage. It’s happened that way. It’s been a nice, steady growth.”

I suggest that, despite his superior growth, we’re perhaps kindred spirits; we’re both from similarly under-appreciated towns. Where I’m from, it’s only the recent poisoning of an ex-Russian spy that’s catalysed our sudden rise in status. Ann Arbor has, I posit, been put on the map rather more favourably by Shigeto. “I mean, I hope so, man. But I don’t see myself as the artist who’s putting Ann Arbor on the map, not at all. Iggy Pop was from Ann Arbor, the Stooges too.

American punk music has a lot to thank our city for. It was a place musically for a long time, but completely in the shadows of Detroit.

In the shadows or not, Shigeto's Detroit meanderings have helped him become the diverse musician he is today. Talking to him about music is like digging through a delightful pile of leftfield vinyl, flicking expertly between genres. He knows his stuff. His 2017 collaboration as 'ZGTO' with friend and Detroit rapper 'Zelooperz', resulted in 'A Piece of the Geto'. The album presents a delectable distortion of the Hip-Hop genre: "My friend showed me the video of Zelooperz's 'Hit a lick' from years ago. I thought he was a crazy, kind of alien rapper kid. I dug it. Years later a friend told me that 'Z' fucks with me. We saw each other at a house party and he said we should get together. A couple of days later he hit me up. We'd made maybe 15 songs but had no name for the project – and no need to make it a project – it was just for us. But all our friends were pushing us, they said, 'You've got to put that shit out'. In the end it just came together."

You need search no further than the album's opener, 'Drownin in the Paint', to feel how Zelooperz undercuts Shigeto's production with hazy, menacing vocals that'll twist your ears right up. Then, listen to 'Whippin' for a lighter, more carefree product of ZGTO. With Zelooperz signed to Detroit rap legend Danny Brown's Bruiser Brigade Recordings, there may even be a mouthwatering Danny Brown x Shigeto collaboration on the horizon: "If Danny Brown wants to collaborate, most definitely! I'm never one who goes looking for this type of interaction. Our first ZGTO show was opening for Danny; so, I already work with Danny from afar through "Z". He supports and respects me, and I respect him immensely. If he reaches out, I'd love to work with him. I'd definitely love to do a ZGTO track that featured Danny Brown - that would be sick."

This is, arguably, Shigeto's most remarkable quality. The music he makes is all natural. Nothing is forced, and nothing is chased; his art is entirely a product of his life. Some of which was, naturally, spent selling cheese in London. "I lived here (the UK) 2003 to 2007. I was working here maturing, selling and exporting cheese. The typical job that people come over here for (he laughs). When I was living here, it was a significant time – Grime and Dubstep were still blowing up. I've always loved the music here. The British take music to the furthest realms. I was talking about this over dinner with my friend Kai (of Mount Kimbie) recently. I think some of the most progressive artists in terms of post-genre music are British. Warp Records is what got me into electronic music."

Having his proficient fingers in such a variety of transatlantic pies manifests in his musical development. I ask him about two of his better-known tracks, 'Detroit Part 1', of *No Better Time Than Now* (2013), and its successor, 'Detroit Part 2', of *The New Monday* (2018). The tracks paint such different pictures of the eponymous city; why does 'Part 1' feel hazy and cold, when 'Part 2' flexes with groove and warmth? "It's actually more a reflection of where I was in myself and in my mind, rather than in Detroit. 'Detroit Part 1' was actually gonna be called 'Ann Arbor Part 5', but then I moved back to Detroit. Interviewers didn't understand why it was called 'Detroit Part 1' – they were like, "it doesn't have techno elements", "it doesn't have House elements - it doesn't even sound Dilla-inspired." It's my take on a soulful House track. The sax player is Marcus Eliot – a good friend of mine and prominent player in the Detroit Jazz scene. It just felt right."

If Detroit's anything like that, then we'd all best get over there. Shigeto had Brudenell Social Club popping with a sweat-drenched serving of *The New Monday*, peppered with cameos from old favourites. He performed whole-heartedly, heading off-stage before returning with an improvised encore of When We Low. After all, the records are only to promote the show.

Rory Haworth-Galt



Jeff Buckley – *Live At Sin-é*

Jeff Buckley was taken from us abruptly. Before he left, he managed to leave a near-perfect discography and an immaculate set of live recordings. The best of which being *Live at Sin-é*. Deeply emotional and full of character and monologues, Jeff Buckley's vocal dexterity bursts alive over his never-ending virtuosity of guitar. Featuring covers of Billie Holiday and Edith Piaf, the crowd is understandably transfixed. Coming out on quadruple LP this is an unmissable piece of art that should be cherished as such.



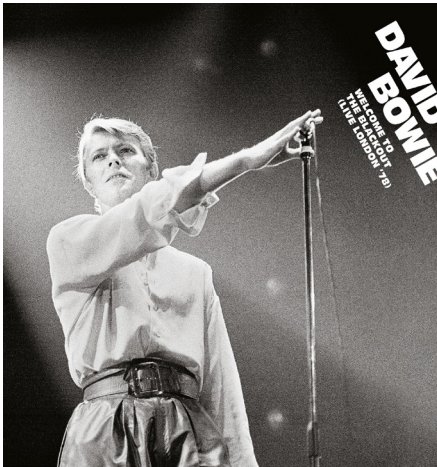
Ryuichi Sakamoto – *ff2*

Ryuichi Sakamoto may be a name you're familiar with if you're a fan of film scores, with his work gracing *Merry Christmas Mr. Lawrence* and the recent soundtrack for *The Revenant*. What you may not know is that he creates ambient, leftfield experimental music. 'Ff' is a single from his album *async*, which is truly hauntingly beautiful as is much of Sakamoto's work. This single release is being put on 12" vinyl at 45 rpm and I implore anyone with the slightest interest in ambient/experimental music to buy this album.



David Bowie – *Welcome To The Blackout*

Any old live recordings of David Bowie that resurface remind us that he was both otherworldly and yet so sympathetically human. This new live album, produced by longtime friend and producer Tony Visconti, has never before been released. Recorded in 1978, slap-bang in the middle of David Bowie's Berlin trilogy, this work shows him at the height of his powers. This live album has an incredible tracklist over three 12" LP. This is a must-have for any Bowie or 70's rock fan.



Bibio – *Zen Drums*

With roots in folk music and artists like Boards of Canada, Bibio has are a strange and alluring beast. Tantalising you further, this 12" record comes tucked away in a hand painted sleeve. The music is far from anything produced these days; if you like artists like Aphex Twin you'll certainly enjoy this single.



Camille Saint-Seanna

Best of Record Store Day '18

Gig Round-Up

The Wonder Stuff + Ned’s Atomic Dustbin

O2 Academy Leeds, 04/04

As all music fans will know, the run-up to any gig is fraught with anticipation, but the wait for this particular Academy show was a little more intense. For many, seeing The Wonder Stuff and Ned’s Atomic Dustbin finally share a stage again was a dream 27 years in the making, a fact both bands seemed keenly aware of. Things kicked off with a DJ set from another Stourbridge icon, with Pop Will Eat Itself’s Graham Crabb making an appearance. However, his prestige and enthusiasm were no match for a crowd that seemed to skew older and more listless – leaving him to play hit after carefully chosen hit to a motionless audience. It took the Neddies’ impish frontman John Penney to bring the venue to life and, even then, it was three or four songs before the crowd finally found their feet. However, some combination of the band’s sly jabs at their ageing fanbase’s energy levels, and an unfathomably bouncy rendition of ‘Less Than Useful’, soon had everybody over 40 pogoing like the old days. Grinning ceaselessly and in constant movement, Penney seemed hyperaware and buoyed up by the uniqueness of the moment, and the enduring love of the people who had brought it about. The Wedding Present, Sisters Of Mercy, and even fellow nineties’ indie

rockers Cud were name-dropped - making the Academy and all those inside it feel strangely unmoored in time. By the time the heavy hitters rolled around, from the romantic Grey Cell Green to the pounding ‘Kill Your Television’, the whole band seemed to have recaptured the raw energy of two decades ago, and the crowd responded in kind. In fact, Ned’s Atomic Dustbin’s skill in whipping the crowd into a frenzy managed to work against the night as a whole, as by the time The Wonder Stuff took to the stage, the previously energized crowd seemed deflated. In spite of that, the combination of Miles’ tongue-in-cheek grouchiness and Erica’s irresistibly danceable violin solos, at least saw people doing their best to bounce around. ‘It’s Yer Money I’m After Baby’ got the usual raucous cheer, and Circlesquare was met with such a profound sense of wry nostalgia that it was almost palpable. And, as always, ‘Size Of A Cow’ saw half the crowd hit the bar while the other half hit the roof, so I guess no matter what decade it is, some things never change.

Rhiannon-Skye Boden

Sunflower Bean *The Wardrobe, 29/03*

Sunflower Bean are a rock band and they want you to know that. Hailing from New York, the band are touring their second album, *Twentytwo in Blue*, which is currently vying for a place in the Top 40 up against pop stars Ed Sheeran and Dua Lipa, as the band point out to a round of boos. Sunflower Bean’s mission is clear: They ‘want to keep rock music in the charts’. It’s a bold start to the show but the band follow through with guitar led ‘Burn It and Come On’ - a strong introduction to what Sunflower Bean do best. ‘Twentytwo’ is a sweet ode to being young and trying to be independent while navigating others’ expectations. It also happens to be the age of all the band members on the release date of their new album which is an impressive surprise as their music bears so much resemblance to an era gone by. ‘Memoria’ is a glimmering slab of nostalgia: ‘The past is the past for a reason’ sings enthralling frontwoman Julia Cumming, offering three minutes of country come soft rock to pull at the heartstrings.

Likewise is fan favourite ‘I Was A Fool’, which calls on Fleetwood Mac style vocals from Cumming and an Elvis-esque jumpsuit wearing Nick Kivlen. Sunflower Bean are very excited to be here; they exude an American charm that shows up in their bewildered faces as the crowd begin to chant the customary ‘York-shire! York-shire!’ during a momentary pause, and they willingly accept one punter’s answer to their post-gig dilemma with a hearty, ‘Hi-Fi it is then!’. Boisterous Crisis Fest kicks off their ultra-rock mode as the guitars take centre stage again amid a flurry of marching drums and urgent snarls. There’s an undeniable lift off in energy, and the rest of the evening continues in a raucous fist pumping frenzy. You wouldn’t get that at an Ed Sheeran concert.

Tash Lyons

Courtney Marie Andrews

Brudenell Social Club, 18/04



With recent recognition from artists such as Elton John, Ryan Adams and actor Chris Pratt, it’s no wonder the Brude is filled to the brim with an excited audience who are eagerly anticipating the arrival of country singer, Courtney Marie Andrews. Dressed in a long white dress, the rawness of Andrew’s sound seems to be echoed in the purity of her attire. Accompanied simply with a bass, an electric guitar and a groovy keys player, Andrews welcomes the audience with open arms, playing songs from her most recent soulful masterpiece, *May Your Kindness Remain*. The audience is respectful and quiet in their reception of the long-way-from-home band and are quick to warm to her renditions of much-loved ballads such as ‘How Quickly Your Heart Mends’ and ‘Honest Life’. It is not however until Andrews takes up the exquisite closing track of her latest album, ‘Long Road Back to You’, that the room becomes alive. No longer standing in a gig venue in North Yorkshire, Andrews transports the room back to an old American bar at the end of the night, the last lone regulars sat listening and drowning their sorrows. The cry of the electric guitar echoes her characteristic heart-stricken lyrics, a few empathetic members of the audience welling up at the mesmerizing sound filling the room: ‘Clouds rollin’ to now block the view / It’s a long, long road back to you’. Andrews has previously been compared to a young Joni Mitchell and indeed, her heart-wrenching debut album, *Honest Life*, is a nod to the country goddess. In her latest album however, Andrews seems to have found her own unique sound with her blues-like edge bringing an updated contemporary vibe to the genre. With a cracking band and a talent for capturing the bitterness of heartbreak both lyrically and musically, I for one can’t wait to see what she produces next.

Anastasia Roe

Making Music Herstory Vol VIII: Meredith Monk

Meredith Monk will be 76 this year and she’s still going strong. The American composer, vocalist and performer released her last album in 2016, contributing to an impressive discography that’s already the length of a football pitch. To describe Monk as merely a composer, a vocalist or a performer would be to limit her skills and drastically undersell her. She uses her voice like the fragile, flexible and versatile instrument that it is; compositions like ‘Dolmen Music’ use all possible timbres, textures and pitches of her voice, moving abruptly from haunting rising scales to bubbling

nonsensical speech in half a beat. Her pieces combine music and performance art in a unique way: she experiments with how far her voice can go in any given situation, then explores how to present her findings as interestingly as possible. ‘Turtle Dreams’ starts off with an abstract rendition of the simple phrase “I went to the store” before combing choreography, filmography and musical composition to explore the limits of music. Monk has been aligned with various movements, from minimalism to folk music. This is not to say her music is sparse, but that she recognises the

importance of layers, different lines of music interlocking to form new patterns each time they meet. In fact, Monk’s music sounds simultaneously incredibly modern and incredibly ancient. Her use of drones and nonsense sounds, especially in her most recent album *On Behalf Of Nature*, would be equally at home in a druid ritual centuries ago as it would be in a performance art showcase in New York. Meredith Monk has never ceased to experiment and play with music. Many musicians have a tendency to take themselves and their music too seriously; that’s not to say that Monk

doesn’t have integrity in what she does, but she recognises music as a toy which she can mould and twist this way and that to create new sounds.

Tracklist: ‘Fractal Activity’, ‘Dolmen Music’, ‘Turtle Dreams (Waltz)’, ‘Cloud Code’, ‘Railroad (Travel Song)’

Jemima Skala



Credit: Sarah Oglesby

In the Middle with Matt Maltese

Matt Maltese is leading the way into a new era of song-writing, enamouring more and more listeners with his distinctive voice and romantic sway. Matt joins Sarah Oglesby on a rainy day in the warmth of The Belgrave Music Hall to chat about his song writing, musical influences, and the release of his debut album.

For those who have been following Maltese since the beginning of his career, it is safe to say that he's yet to release a song that doesn't stun its audience; his endearing voice and sombre style is what has made the long release of his debut album so anticipated. Congratulating him on the announcement, I ask him how he feels to have finally released it; "Good," he beams. "I'm glad it's not one of them tragic stories of it being shelved for five years. It's been in my mind for a while and something I've thought about for years. I feel really good to have made it and I'm glad that it's coming out."

Earlier this month, Maltese decided to tease his audience with the release of his single 'Like a Fish', a single that is to be featured on his upcoming album. Unlike former songs, the single allows a brief release from Maltese's usual sombre style. That being said, Maltese still stays true to his cynical persona, presenting a grotesque and frank message; "I think it's one of my personal favourites from the album. It's the least ego filled; it's a kind of insight into a love triangle and I'm really happy with it." What marks Maltese as such an interesting songwriter is his no-nonsense attitude; his songs have a blunt presence about them that radiates the bitter truth in a beautifully honest way. The dark humour of his songs accompanied with the lustful sound

of Maltese's vocals act as the perfect combination to entice in any listener. "I'd say they all have prevailing kind of themes but a lot of them are very open and autobiographical so I think they actually have a lot of things coming in and out of them. When you're writing about life it's going to seem a bit like a shit show, bits of this bits of that."

It is clear that all of Maltese's songs have a matter-of-fact style, refraining from masking themselves in anyway whilst remaining raw and authentic. In the music world today, it is valid to say that many bands and artists have changed their sound or the message behind their songs in order to fit into the industry and avoid criticism. "I think if the industry didn't try to shape (artists) there'd be more people who feel less alone. There's not enough of the truth; it's something that is really missing in pop music."

For those who have not seen Mr. Maltese perform before, his set can only be described as a cathartic experience within itself. Being a massive fan of the artist, I was always expecting his set to be a memorable experience; however Maltese blew me away with the serenity of his sound. It is very rare

to come across an artist whose vocals live are better than its recording, yet Maltese magnetised the crowd with his captivating vocals. Performing a sweet set of seven songs, Maltese somehow managed to create an atmosphere that could only be described as a post-Brexit pop disco, despite the morbid and harsh nature of his songs. It was impossible not to find yourself swaying to the soothing tone. Serenading us with a collection of songs from his debut album, the highlight of the set came when Maltese

performed an unreleased song 'Guilty'. A tune that he wrote after he "took a very silly drug, kissed someone's girlfriend, and then went ice-skating with his mum." Creating an abundance of humour within the venue, 'Guilty' acted as the perfect representation of Maltese's bare style whilst also illustrating why his writing style is impossible not to be intrigued by. Speaking to Maltese earlier that day, Matt revealed to me that a lot of his songs are greatly influenced by the likes of Joni Mitchell and Leonard Cohen: "I'm inspired by a lot of singers that speak with a grotesque truth, who describe the ins and outs of their lives and love situations and do it in a beautiful way, even if the

details aren't necessarily beautiful."

As I reluctantly watched Maltese's set come to an end, closing track 'As the World Caves In' exhibited why Matt Maltese provides the perfect soundtrack for the apocalypse. The beauty in the honesty of his lyrics, whisper a very morbid outlook on life and what it can throw at you. With the tragedy all around, perhaps it won't be long before we hear the sombre sound of Mr. Maltese coming through the radio as the world crumbles down.

So what's next for Matt Maltese? "I've got a show in London at Scala on the 6th of June which is five days after the album is released, so that's the real main thing! And then we'll see what happens with the album, and see if anyone gives a shit."

Maltese's album, *Bad Contestant*, is out 1st of June.

Sarah Oglesby

An Ode to Leeds Nightlife

An Ode to Fuzzy Logic

Fuzzy Logic: the place where indie dreams come true. Their hearts fall in love on the dance floor, their denim jackets congregate, and their knackered converse are worn as a badge of honour. Edgy Leeds, mate? Never heard of it. This is a place for the kids who are never allowed near the aux cable at pres. The kids who always feel distinctly out of place whenever their flatmates drag them to Canal Mills.

Fuzzy: you've been the soundtrack to my Thursday nights. I've thrown up too many times in your cobbled toilets as Tame Impala's boomed ecstatically in the background. I've sung my heart out and danced manically to Blue Monday, and been 16 years old again singing into a hairbrush in my bedroom pretending I'm Kate Bush. Here on a Thursday night, all the indie kids of the world unite and finally feel at home in this euphoric Thursday night party, carried away by the songs that defined us as teens.

I might have been the butt of the jokes amongst my Cirque-loving friends, but Fuzzy, I wouldn't change you for the world. So here's to *Fuzzy Logic*, Leeds' greatest indie night.

Juliette Rowsell

An Ode to Toilet Women

It's 4am in a Canal Mills outdoor toilet cubicle, you take a moment to drift-off to the 'thump thump' of a burgeoning bassline. 'Thump thump' as the juicy beat soldiers on. 'Thump thump' so heavy you feel like you're inside the speaker. The thump becomes a thwack when you realise that heavy bassline is the melodic attack of a toilet attendant's palm on the crumbling wooden door. It's the hottest drop of any night: 'Toilet_Woman__What_Are_You_Doing_In_There.mp3'.

Few nights are complete without this one woman army, vanguarding the fight against the clubbers of Leeds who drug, vom and nap on her off-white plastic thrones. Misunderstood by many, respected by few, only those who have danced with HiFi's Cubicle Queen will know the true glory of the Toilet Woman. Telling you to stop taking so many drugs and sharing a cackle over the Red Striped, sweat-soaked boys who patrol the dancefloor, the Toilet Woman is the closest thing to going on a night out with your mum. Though the yelling and mild abuse may seem like she hates you, this W.C. Warrior is an ally and a friend. Toilet Women of Leeds, we rebuke you and salute you. The true Angels of the North.

Jodie Yates

An Ode to Viaduct/Tunnel

Stepping through the doors of Viaduct Showbar for the first time was like entering a wonderland of glitter, grot and Lady Gaga. The scene was equal parts sensational and startling. VK-wielding twinkies grinding on silver fox gym rats to the sound of Gina G's 'Ooh Aah Just A Little Bit,' the drag matriarch of the bar snarling with her pencil-thin Disney villain eyebrows and florally embellished nether regions, groups of giggling straight girls fawning over every queer thing in sight while being excessively liberal with their use of "Yass Queen!" Despite the sensory overload, I was in a state of absolute ecstasy. If this was the 'gay agenda' the Daily Mail so often decries, I was ready to sign right up.

Crossing the bar's smoking area - a hub of love, shade and demonic cackling - I was led to Tunnel. Gays, young and old alike, were bouncing, grooving, twerking and swaying to pumping house remixes of the very best cheesy tunes with a good helping of poppers to keep the euphoria going. My very first gay night out will always be an important milestone for me and I am glad I will always remember it fondly with this truly wild and otherworldly night.

Alex Gibbon

An Ode to Wharf Chambers

Nestled on the edge of a small backstreet and secluded from the main centre, Wharf Chambers doesn't look much. In fact, it's small, utilitarian and pretty grimy. But this adheres to the venue's ethos, which values inclusivity, left-ish politics and, ultimately, substance over style. The whole feel of the place is comfortable, enhanced by the plants on the windowsills and pamphlets scattered across the tables; it provides a cosier and less pretentious alternative to the majority of the Leeds club scene.

I have spent a considerable number of Friday nights across my first year at Wharf (big up FEHM's Floodlands), embarrassing myself on the shabby tiled dancefloor, downing competitively cheap tinnies and bonding with friends over slurred conversations in the humble, plant-bordered smoking area. The music is great, the atmosphere is safe and relaxed and the community is lovely. Also, there's nothing better than enjoying a good feminist-charged scrawl on the bathroom wall whilst breaking the seal.

Safi Bugel

Garden Party Plots its Return



This year marks 13 years of *Garden Party*, an event that has been getting bigger and better every year since its conception. *Garden Party* is the day party of the student year, every friend and friend of a friend desperately hoping for sunshine in the Canal Mills courtyard. It's the event that every one wants their exams to be finished in time for, with promises of daytime predrinks and minor sunburn to the tune of a big line-up making a ticket well worth buying.

Music, drink and food are all part of the celebration, with popular DJ's headlining and smaller, local DJ collectives, such as Limit, Ossia and Patchwork taking to the stage also. This year Part 1 takes place on 6th May, and headliners include Jackmaster and Patrick Topping, who won the hearts of the Leeds scene with his alternative Otley Run in 2016. Heidi and Axel Boman will also be making an appearance at Part 1, paving the way for a tech and dance fuelled day of big sets. Part 2 equally promises the likes of Leeds favourites Dusky, DJ Seinfied and big names in house like Kerri Chandler and Camelphat.

Tickets are still available, so get down to at least one of the parties, maybe even two if the sun keeps shining. See you there.

Milly Whyman

An Ode to Cosmic Slop

Despite making my first trip to *Cosmic Slop* late in my time at Leeds, I'd say without a doubt that it has been easily the most fun I've had on a night out in this city, and has changed my belief about what a party should be. I've become hesitant to go out to other venues, even places with superb bookings that I regularly visit (Wire), as I know they can't hope to capture even half of the atmosphere and complete experience that Slop has monopolised. I couldn't name another night where the bouncers are pleasant and easygoing, where there's free melon and cake, where the purposely small ticket sales do wonders in cultivating such a unique atmosphere built on friendliness and relaxation. Even the decision to not make the DJ lineup the be-all-and-end-all of the build up to the night is beneficial: if you're not only concerned with getting an Uber in time to catch the headliner alone, the priority of everyone attending shifts towards getting into the space, and enjoying themselves and the unparalleled sound system that Slop boasts. To top it off, the knowledge that your ticket money is going to help underprivileged children make music is always a plus, and helps to encapsulate what Slop feels like it's about. As the lyrics to the Funkadelic song from which Cosmic Slop takes its name go, 'Father, father it's for the kids/ Any and every thing I did'.

Oliver Staton

An Ode to Lupton Kitchen Afters

The Lupton kitchen leaves a lot to be desired. Too small for a pre-drinks, hardly even big enough for the whole flat to cook together. But, after a night out, it really begins to shine. Firstly, the inclusivity of the round table is perfect for broken conversations with housemates and strangers alike. The table's shape, coupled with its prominent position in the room, makes it a brilliant centre stage for an after session. The best spot is the back right hand corner, between the window and the wall, as here you can spot all the weird and wonderful goings-on: the friend slumped at the table, despondent to have run out of balloons; the housemate leaning against the cupboard, making cups of tea; and the guy no-one really knows from another block passed out in a chair in the corner. Glance through the window of the door and see the girl from the flat above staring at herself in the bathroom mirror, simultaneously horrified yet unable to look away. All the usual flaws cease to matter at afters. The annoyingly bright light and the hideous colour scheme only serve to enrich the experience. The Lupton kitchen is so well suited to Afters because of how much it resembles Afters; grim but necessary. Both are made not by the facilities, but by people. The imperfections of afters and the Lupton kitchen add character, and together they complement each other in a unique and special way. Long live Lupton kitchen afters.

Lawrence Cwerner

An Ode to Weekly Student Nights

In a city like Leeds, with its scores of clubs and bars that each offer nights every day of the week, promising the best value for money, the best music, or the best atmosphere, it's hard to sometimes narrow that list down and just have a good time. The student clubbing experience in Leeds can often be dominated by events at venues from Canal Mills and Beaver Works to Wire and The Old Red Bus Station, each offering the finest selection of techno, disco or drum 'n' bass but often with a less-than-student-friendly hefty ticket price. Admission prices can quickly become a dent in a Leeds student's pocket that seem necessary in order to have fun with friends, especially in the Hyde Park-dwelling years following on from halls. But it doesn't hurt to remember the cheesy student nights of mid-week that dominated everyone's first year experience, when the appeal of a night out was determined by how many shots of cheap spirits could be attained for under £10 rather than how many VSCOcam edited photos against metallic strip curtains could be taken prior to Flux. From the less-than-classy Tuesday nights we've all had and loved at Space or HiFi, the former still luring students in with £8 bottles of wine,

or the latter's perfect blend of euphoric festival anthems and enough disco to satisfy the sequin bandeau-loving girls of LS6 with Red Stripe galore, to Mischief Wednesdays at Warehouse where the entire crowd either stinks of joy gained from competitive sports or blue VKs. Thursday nights belong to Donuts at The Faversham, a night that always promises great fun and delivers, often in the form of one-too-many Jägerbombs, a near refusal for re-entry after lying in the smoking area for hours after said-Jägerbombs, and a heavy dose of everyone's favourite UK garage and grime tracks. Although each of these club nights are repetitive – the playlist at each seems to be almost interchangeable, and you're guaranteed to hear Drake's 'God's Plan' or Toploader's 'Dancing in the Moonlight' at least twice per night – they're always the craziest, with the heaviest dose of drama and gossip for the following morning. Purse friendly, openly hedonistic and the kind of nights that require only Sainsbury's basics wine and your best friends, Leeds's much-loved weekly student nights are a testament to the unique clubbing experience the city's students get blessed with year after year.

Flux Rises From the Flames



As Voulez-Vous booms from the speakers, friends in unison circled in the front right of the Fan Room as the lights beam across your faces, you take a moment to appreciate the quality of the night around you. Flux is a right of passage for the general Leeds clubber, and the only night where you can move seamlessly from disco classics to tech-house to heavy techno all whilst trying to locate your long-lost housemate.

As the student year draws to a close, Flux treats its loyal partiers by putting on a day and night party, with tickets regularly selling out and the search on Leeds Uni Tickets the day of the event being tenser than any deadline you've had all year.

30th May sees the Day and Night Closing Party, with headliners including Michael Upson (Love Muscle), Paranoid London, Session Victim and Moxie. Reuben will also be taking to stage most likely tackling the disco classics for the crowds, and Flux favourite Wallauer also promises to provide a set not worth missing.

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Milly Whyman



Coachella: The Best of the Best

Last weekend saw the end of the festival to end all festivals: Coachella. Renowned worldwide for its huge lineup, Coachella also attracts some of the hottest fashion trends every year. Sequins, metallics, glitter and kimono's galore – Coachella has it all! With an infinite number of fashion crushes developed over the weekend, we've put together our top three.

Taylor Hill

Hats off to her, the girl knows how to put together an outfit. Working around a pink theme, Taylor rocked the holographic style; sporting a cropped top and mini-skirt, Taylor also paired the outfit with a pair of pink sneakers, managing to pull off both practical and chic at the same time. Also adding a splash of blue to the outfit, Taylor rocked blue earrings and glitter to pull her outfit together.

Camilla Mendes

The *Riverdale* star made a special appearance and looked fabulous in a flowery bralet. She paired the top with red high-waisted pants, flared at the bottom to create a more 70s vibe. Her go-to sunnies fitted in perfectly with the Coachella vibe and were definitely an essential in the warm, sunny weather.

Natalie Dyer

As opposed to attempting to work a sexy vibe, *Stranger Things* star, Natalie Dyer, still looked gorgeous in a cute pink button-down dress. To cover her shoulders and prevent the possibility of sun burn, she used a blue, oversized collage jacket. Wearing her hair in a messy top-knot completed the festival look perfectly.

Chiara Varelíja

Outfit of the Week

1 . Handmade // 2. Primark // 3. ASOS

It's getting to that time of year where cocktail evenings are a regular occurrence, and definitely necessary for 1) handing absolutely anything in, 2) completing absolutely any exam and 3) absolutely anyone's birthday. With all these occasions to dress up for, it's only too easy to wear the same dress again, again and again. That's why two-piece party outfits are your sure-fire student budget winner; invest in a pair of fancy trousers and you'll be set for life. Pair them with a simple bandeau on warmer evenings, or an off-the-

shoulder crop top; jazz up the outfit with a bell-sleeved blouse when the weather cools off. If you're going somewhere classy (or even just Revs), try a pair of pointed pumps - you won't regret it. They've got all the elegance of heels, minus the blisters, foot ache and tripping over after a couple of martinis (or, in my case, before). When you're looking to accessorise, think bold jewellery, big hoops and, of course, plenty of highlighter!

Lydia Varney



The Summer Edit: Catwalk Report

Christy Bucklow brings you the latest trend analysis, right from the catwalk into your wardrobe.

Hello sunshine! The summer months are all about feel good fashion. We dress to impress in the sun, making ourselves feel good by looking great. Clothes to party in, clothes to lounge on warm grass in, and in a more realistic and far less romantic world, clothes to avoid feeling like you're a walking sweat patch. Pastel hues have been trending on this year's S/S runways; but lemon sorbets and mint choc chips may be easier to style than you initially think. The love for co-ords is still going strong and grows every day, so looking like a gelato snack requires minimum effort and will have everyone else melting around you. The flames of passion with our bit on the side haven't died down either: polka dots are still in and they are cuter than ever.

During a pretty miserable year of politics, designers seem to have dealt with it the only way they know how: we can now at the very least dress ourselves happy. Button detailing seems to be everywhere, providing smatterings of cute decoration down otherwise simple summer dresses and camis. This low-key look goes perfectly with some OTT earrings paired with a little-to-no effort low pony, leaving some relaxed curls around the face for an ethereal look. It's hot so accessorise accordingly.

If you're one to shy away from the simple, no fear, people are still crazy for prints. Gingham and checks were hugely popular during A/W17 and are set to remain in the limelight this summer, but with new twists and takes. Burberry reinvented its classic check print on everything from their famous trench coats to caps and backpacks. Meanwhile, other designers such as Sonia Rykiel opted for brightly coloured, girly gingham and shopper-bag checks. Lighter renditions of winter patterns make checks a stylish summer choice, particularly for chic crop tops paired with some wide leg culottes and a tailored blazer.

Evening glam seems to be where you can really let loose this summer. Tassels, sequins and feathers have all made brazen appearances on the catwalk, and of course at Coachella. With beautiful bold colours such as tomato reds and ultra violets making for drastic comparisons to our daytime romantic lavenders and sky blues, it's too easy to come to the conclusion that life is too short to wear boring clothes (especially after a couple of cocktails in the heat). Sheer clothing is a great way to be a bit more daring if you're not ready to venture as far as tassels and feathers - the latest looks from Dolce & Gabbana, Fendi and Calvin Klein all include some sheer pieces which look super sultry when layered with some pretty lingerie. Sheer tops especially make for a classy evening dinner look when partnered with a cute bralet, a pair of tailored trousers and heels.

The run up to summer also introduces our favourite pastime: shoe watch. Girly brogues and delicate jewelled sandals seemed to be a recurring appearance on the Miu Miu catwalk, whereas designers such as Alexander McQueen opted to go more in the direction of biker chic, showcasing chunky embellished boots with buckles. High street brands such as Topshop have a large selection of brightly coloured chunky sandals, many of which are reminiscent of some of last year's sell-out designs. Our trend forecast ensures that your style will remain chic from top to toe all throughout this year's summer, and, just remember, it's never too early to start shopping.

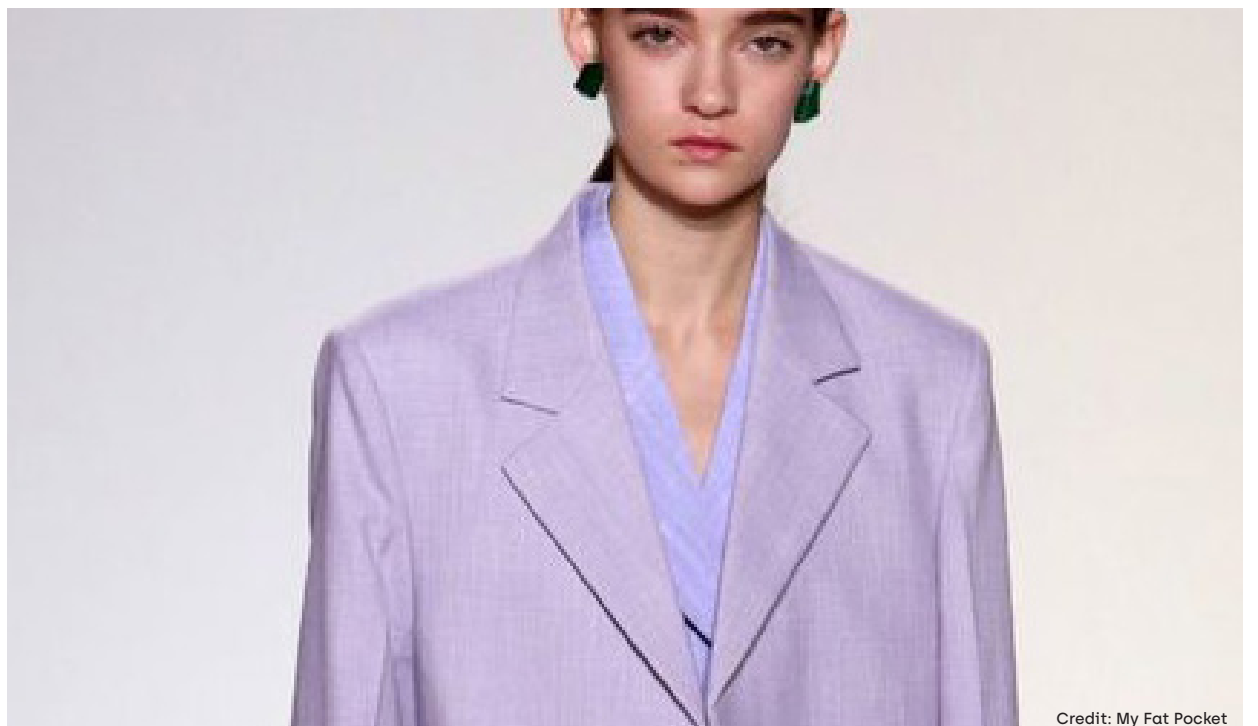
Christy Bucklow



Credit: Pinterest



Credit: Shilpa Ahuja



Credit: My Fat Pocket

S/S18: Top Holiday Picks

Summer 2018 is all about the capsule wardrobe; we want to show you easy, comfortable, interchangeable pieces that make you feel confident and relaxed whilst looking oh-so-chic!

The Throw and Go Dress

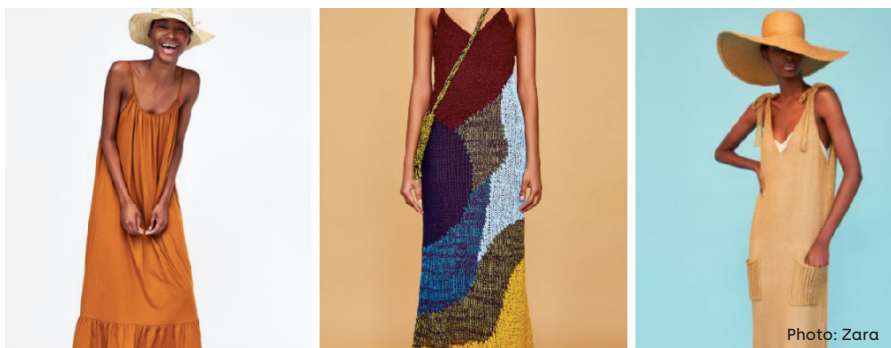


Photo: Zara

The Maxi Dress should be a staple in everyone's Summer wardrobe; comfortable and cool, this style of dress is a timeless classic for both beach holidays and city excursions. They are one of the most versatile summer pieces in my eyes. It's so easy to throw on a maxi on top of a swimming costume after a long day drinking cocktails at the beach or dress up for the evening with some super extra earrings and heels. The best part about Maxi Dresses is that they hide any lumps and bumps we might have and don't require us to bother shaving our legs – perfect!

The Straw Bag

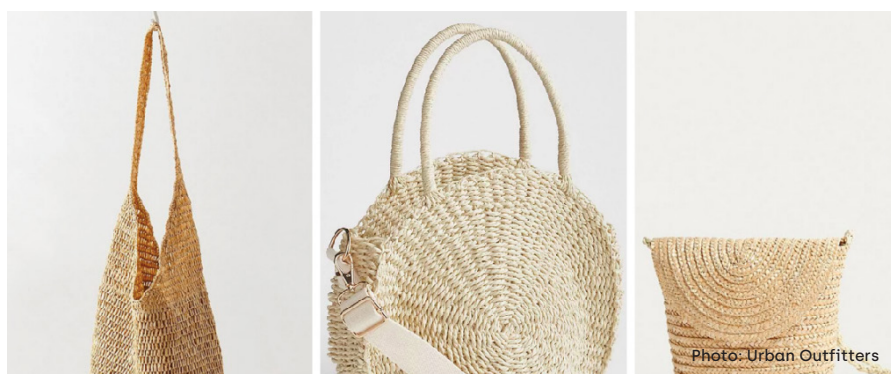


Photo: Urban Outfitters

The humble straw bag has had a major come back this year and we are crazy for it. From oversized slouchy totes to teeny tiny bucket bags, there is a straw bag for everyone. Pair with your maxi dress and espadrilles for a relaxed walk around town or use as a beach bag for your day of bliss.

The Re-Worked Espadrille



Photo: ASOS

Espadrilles have long been an absolute holiday essential, undoubtedly because they are super comfy and go with just about anything. But this year espadrilles have had a serious glow-up. With platform soles and espadrilles fast becoming a 'thing', we can't wait to get our hands on a pair of these for summer.

The Statement Shades



Photo: Vogue

You simply can't go on holiday without a pair of statement sunglasses to jazz up your pool-side look. This year we saw sunglasses take centre stage on so many of the major fashion runways for SS18. The likes of Stella McCartney, Gucci and Moschino showcased a range of eccentric sunnies, definitely a trend to hop on board with, if you want to stand out this summer. Look to ASOS and Zara to find some great affordable ways to adopt this sassy trend.

The One-Piece Swimsuit

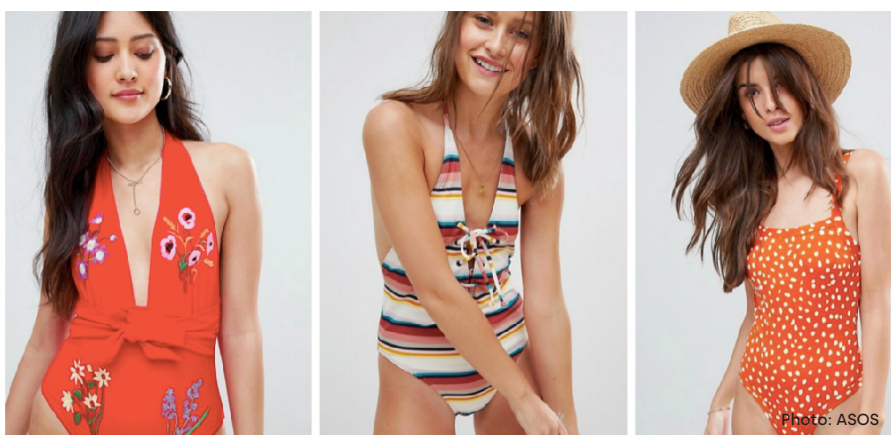


Photo: ASOS

It's finally time to banish the bikini and go all out with a playful one piece. We count this trend as a blessing, as once again the one piece is both flattering and comfortable! It allows us to jump in the pool without the dreaded fear of losing our bikini top or pants, or worse, both!



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Should We Say Goodbye to The Breakfast Club?



Image: The Nomad

"How are we meant to feel about art that we both love and oppose?" This is the question put forward by actress and author Molly Ringwald in her recently published essay, and, at a time when films of the past are constantly being brought to new audiences through the popularity of streaming sites such as Netflix, this question has never been more pressing. Ringwald, who rose to fame starring in the films of the late John Hughes in the mid-1980s, has described finding certain scenes 'troubling' whilst re-watching the cult classic *The Breakfast Club* with her daughter.

"At one point in the film, the bad-boy character, John Bender, ducks under the table where my character, Claire, is sitting, to hide from a teacher. While there, he takes the opportunity to peek under Claire's skirt and, though the audience doesn't see, it is implied that he touches her inappropriately". Re-watching the film recently, I tried to convince myself that there was some kind of nuance to Hughes's on-screen portrayal of sexual harassment. Being a firm favourite of my teenage years, it felt like some kind of betrayal to the film and to my younger self to accept the truth: that where Hughes's writing so often excels in its beautiful exploration of the subtleties of adolescent angst, here it falls short. Bender's character shows no remorse for how he treats Claire. He sexualises, harasses and humiliates her throughout, yet we still see him "get the girl" in the end. It's as simple as that.

It can be difficult to acknowledge the failings of films from our past. If we admit that parts are too problematic to be overlooked, we must admit we can no longer enjoy the work in its entirety. This reluctance seems no stronger felt than by Ringwald herself, to whom Hughes was not just a writer and director, but a mentor and friend. At a time when art was seldom created for and about young people, and their on-screen portrayal was one-dimensional at best, Hughes led audiences to see their experiences as important. His films still resonate with young people from different backgrounds today, and Ringwald hopes that his films continue to be watched, believing they teach teens "that what they feel and say is important; that if they talk, adults and peers will listen". However, these same films undeniably normalised the sexualisation of teenage girls by their peers, something that, on reflection, Ringwald has rightly found impossible to ignore.

"It's hard for me to understand how John was able to write with so much sensitivity, and also have such a glaring blind spot," she laments, "but I'm not thinking about the man right now but of the films that he left behind". What Ringwald has written is a brave and thoughtful piece of cultural criticism. When old films reappear in the sphere of pop culture, how can we critically examine their shortcomings whilst avoiding blacklisting them all together?

Connie Lawfull

Quietly Terrifying: A Quiet Place

Unlike most blockbuster films out there nowadays where the sound of those sipping tango ice-blasts is usually smothered by that of skyscrapers exploding, *A Quiet Place* stresses the need for silence which results in a completely different type of viewing experience. The film opens in 2020 on a farm in rural America with a family of five. They have one problem – it's soon to be six. Modern civilisation has quickly fallen apart since the invasion of the film's monsters, who are quickly established as formidable killers with extremely sensitive hearing and rapid speed.

A Quiet Place resists every cliché of most post-apocalyptic sci-fi films by not giving us any explanation for these creatures' origins, nothing is established about them other than how they hunt and how deadly they are. The focus here is on the humans in this story and the importance of family. Given that the two lead roles are real-life husband and wife, John Krasinski and Emily Blunt, the portrayal of this dynamic is especially powerful. The film should also be noted for featuring a deaf actress, Millicent Simmonds, and how it turns her lack of hearing provides an advantage in the world that Krasinski has created.

Where *A Quiet Place* succeeds though, is in how well-crafted it is. Krasinski provides suspense to great effect and sets up the dominoes long before they fall. The film is tight and rarely releases its tension, creating an incredibly suspenseful and terrifying film. Clearly, a majority of the film's small \$17 million budget was spent on the creation and visualisation of the monsters because even once they are revealed in all their horrific glory, they are no less terrifying. Praise must also be given to the cast and crew as well for creating such an emotional and touching film, especially in showing well crafted relationships which require virtually no dialogue.

Ed Barnes



Photo: A Quiet Place

Project#84: Sparking Conversation About Male Suicide

Lucy Milburn discusses the recent project initiated by ITV to raise awareness about a crucial cultural issue

On March 26th, 84 men appeared on the roof of the ITV studios in London.

Although the ominous figures were only life-like sculptures, they represented a shocking statistic – that 84 men commit suicide every week in the UK. 72 figures were positioned on the ITV studios tower and 12 stood on the roof on the *This Morning* studio. Every single day, 12 men decide to take their own lives – that's a life lost every two hours.

Suicide may be the biggest killer of men under 45 in the UK but it has remained chronically under-discussed. The organisation behind the powerful new campaign #Project84 is CALM (the Campaign Against Living Miserably), a mental health charity dedicated to transforming the narrative of male suicide. In collaboration with ITV, daytime staple *This Morning* became a platform for the project and presenters Phillip Schofield and Holly Willoughby have dedicated a week to encouraging the conversation around #Project84.

#Project84 is an example of visual art borne from tragedy that can be both intensely personal and socially significant. Each sculpture represents a real-life lost to suicide. The family and friends of the bereaved joined forces with sculptor Mark Jenkins and collaborator Sandra Fernandez to create a powerful tribute to their loved ones. They have also come forward to tell their stories in a bid to inspire much-needed conversation around male mental health. The installation at the heart of #Project84 has been incredibly effective in conveying the severity of an often invisible issue. It is the physicality of the installation that has made it so striking as the sculptures look out over the capital and call on every one of us to take a stand against suicide.

The initiative highlights the importance of challenging a culture that prevents men from seeking the help they desperately need. Although mental illness does not discriminate, men are more likely to suffer in silence and turn to substance abuse before emotional support. The old notions of masculinity associates success and strength with remaining emotionally neutral and men are less likely than women to seek out formal support amid a toxic culture where to reach out is to show weakness.

In their bid to normalise asking for help and value the strength in admitting weakness, CALM

provides several avenues of support for men and their families, including a helpline and a webchat. #Project84 has also stimulated a public forum for discussion as many men now feel empowered to share their own personal stories following the campaign's launch last Monday.

Naturally, a campaign of this magnitude has produced a mixed response. Despite a mostly positive reaction, it has been branded 'insensitive' and 'disturbing' by its critics, a misplaced stunt that could cause distress to the unaware passer-by. However, the discomfort of the installation is necessary. Sometimes, the shock factor is the only way to get the world talking. The hard-hitting campaign has been commended for inspiring hope that out of the tragedy of lost life, something can change.

Thanks to mainstream media support and the backing of influencers, #Project84 has also reached international audiences. ITV has been a crucial platform to facilitate the conversation around male suicide and the iconic Southbank location of the *This Morning* studios contributed to the scale of public support for the project. CALM is certainly not short of high-profile supporters. The Duke of Cambridge recently joined a group of men, including Rio Ferdinand and Loyle Carner, to support CALM's #BestMan project, a campaign highlighting the importance of male friendship.

The next step for CALM is to seek preventative measures against suicide and they have recently raised the issue on a parliamentary level. Currently, nobody is held accountable for the lack of preventative measures and unsubstantial bereavement support. CALM have joined forces with Matthew Smith, who lost his brother Dan to suicide, to launch a petition calling for a minister in the UK government to accept official responsibility in the fight against suicide. They would represent the thousands of people who feel like they have no other option. Thanks to the success of #Project84, the petition already has 190,000+ supporters and you can add your voice here:

Unfortunately, talking is just the beginning. We must maintain the momentum of #Project84 and address the stigma at the root of male suicide if we wish to change these tragic statistics.

Lucy Milburn



Image: ITV



Image: Sky News



Image: The Sun

Cultural Appropriation or Cultural Appreciation?: Isle of Dogs



Hannah Stokes examines whether the recent release of Wes Anderson's *Isle of Dogs* is culturally insensitive

Wes Anderson's newest stop-motion film, *Isle of Dogs*, opened at cinemas last week amid both praise and controversy, having been criticised by many for its presentation of Japanese society. Cultural insensitivity is an issue that continues to plague Hollywood, but is *Isle of Dogs* really a case of cultural appropriation, or is it a misguided attempt to honour Japan?

It is easy to label *Isle of Dogs* as cultural appropriation; after all, it is a film constructed of Japanese stereotypes (sushi, Kabuki theatre, sumo wrestling, Taiko drumming), made by a white man. However, whilst a criticism of these stereotypes is completely justified, the relationship between the film and the Japanese culture it presents is more confusing than this. *Isle of Dogs* is not a clear-cut case of white-washing like we saw last year with *Ghost in the Shell*, and whilst stereotypes are prevalent, they are never used to mock; it is evident that Anderson does respect Japanese culture. In a recent interview with Entertainment Weekly, he was clear to point out that the fictional city of Megasaki is not "an accurate depiction of any particular Japan", rather, it is "a reimagining of Japan through my experience of Japanese cinema", and hence an attempt to honour Japanese cinematic giants such as Akira Kurosawa.

However, the problem that arises with *Isle of Dogs* is that Anderson does not seem to really care about his Japanese characters. Whilst he makes the wise choice of having all the Japanese characters in the film voiced by Japanese actors, speaking Japanese in the film because, as he himself describes: "I don't like to watch Japanese movies that are dubbed into English. I like the performances of

actors in Japanese. It's interesting to me, and it's a very beautiful, complex language". These attempts seem pointless and the statement used to justify them seems somewhat hypocritical due to the fact that, in the political scenes, most of the Japanese dialogue is translated by a convenient English interpreter, to such an extent that it could be mistaken for complete dubbing. When dialogue is left untranslated, such as with the character of Atari, it is simplified, something which Justin Chang has pointed out in his article in the L.A Times: "Much of the Japanese dialogue, especially Atari's, has been pared down to simple statements that non-speakers can figure out based on context and facial expressions". Overall, the "beautiful, complex language" of Japanese, as Anderson puts it, is not allowed to flow naturally but is instead manipulated in order to make it as easy as possible for Western audiences to understand. Even despite these efforts at the cost of the Japanese language, an English-speaking audience is more likely to empathise with English-speaking characters such as the dogs, because, as journalist Marc Bernadin puts it, "We empathize with those we can understand. Literally. By placing the Japanese characters behind a wall of language, *Isle of Dogs* is placing its empathetic weight on the canine characters. Which are all voiced by white actors." While of course characters such as Chief and Spots should be central to the plot, the film is called *Isle of Dogs* after all, the fact that all of our interest falls on these characters because they sound like us, rather than attempting to empathise with the Japanese-speaking characters.

Another problem lies purely in the character of Tracey,

a foreign exchange student who speaks almost entirely in English. Whilst the lengths Atari goes to rescue his lost dog is admirable, his heroism within the story is subsidised slightly by Tracey, who establishes herself as the head of Megasaki's pro-dog resistance, embodying the 'white saviour' trope as she leads the rest of the (Japanese) group to save the dogs. Whilst Japanese characters such as Professor Watanabe's assistant (voiced by Yoko Ono), who knew where the cure for 'dog-flu' was all along, could have easily assumed a heroic role, instead this is given to Tracey, with Yoko Ono's character being reduced to a grieving alcoholic, crippled by the loss of her partner and unable to act. There is no reason why the character of Tracey had to be white, but the fact that she is simply reiterating Anderson's overall lack of concern with the Japanese characters he presents.

It is due to these reasons that *Isle of Dogs* could be set anywhere and still work. Anderson is known for being a director who is meticulous about the look of his film, and here he seems more interested in the aesthetics of Japanese culture than the culture itself. Whilst I wouldn't go so far as to say *Isle of Dogs* is cultural appropriation, it is hardly cultural appreciation as it uses a reimagined version of Japan, largely built up of stereotypes, as a backdrop for a plot centred around white and English-speaking characters with little attempt to tell an authentically Japanese story.

Hannah Stokes

In the Middle with Gilly Roche

West Yorkshire Playhouse [WYP] and Live Art Bistro [LAB], an independent artist led venue based on Regent Street in Leeds, have just announced their collaboration to co-present two critically acclaimed shows. We sent Caitlin Tilley to speak to Gilly Roche, the WYP New Work Producer, to find out more about the partnership.

Gilly's excitement about the partnership was evident from her first few words, with her beginning by telling me how the two organisations have had an informal relationship since LAB emerged around five years ago. Monthly meetings over the past couple of years have now led to an exciting joint venture. With West Yorkshire Playhouse set to open a new studio space after their redevelopment, which will take place in the autumn of 2019, Gilly says supporting other local companies feels particularly important. She reinforces the Playhouse's continued pledge to be "a supportive, collegiate organisation. The partnership is really to do with a genuine commitment to support LAB and to build a more diverse and robust culture ecology in the city."

"How does the partnership actually work?" I ask. A combination of financial investment and marketing support amidst a genuine friendship, Gilly explains. Live Art Bistro receives no public funding, so West Yorkshire Playhouse ensure they can financially present the shows, with all the artists being paid for their work. "The whole point of the partnership is that it feels bespoke – the fact that we've been meeting for a couple of years and got to know each other as friends means that we know genuinely what each other are looking for and what each other needs," Gilly says.

After being approached by Mind the Gap and Sh!t Theatre, Live Art Bistro and West Yorkshire Playhouse agreed they wanted to jointly showcase both of these compa-

nies' innovative new works and give them a well-deserved platform in Leeds.

Gilly then tells me about each of the upcoming shows, and her enthusiasm is infectious. The first one is *Mia: Daughters of Fortune* by Mind the Gap, a company based in Bradford who make work for, and by, people with learning disabilities. Gilly says "it's essentially about whether or not disabled people should and can be parents. It's anarchic, raucous, funny and provocative, and just very, very entertaining. It's a really good night out."

The second show is by Sh!t Theatre, the theatrical double act made up of Rebecca Biscuit and Louise Mothersole. Entitled *DollyWould*, the show was borne from their mutual love for Dolly Parton and a visit the couple made to Dolly's theme park Dollywood, in Tennessee. Innovative in both design and content, the duo examine immortality, death, fake-ness, and the first cloned sheep, named Dolly after the singer. Filled to the brim with weird and wonderful comedy, music, and wacky outfits, *DollyWould* is a wild exploration of authenticity.

When I asked if there was anything else she wanted to add, Gilly did not hesitate to once again shine the spotlight on her partnering body, making the mutual admiration and creative energy fuelling this partnering more than clear. "The most important thing is to push focus onto how brilliant Adam, Matt and Jess are!" Gilly gushes, speaking of the Live Art Bistro management team. "One of the main priorities of this partnership for us is to draw

attention to LAB and what an amazing organisation it is," she says. "What they're doing is something really great, and quite radical, especially in this day and age where marginalised communities don't always have a voice."

What does she hope the partnership will achieve? Gilly anticipates shared and diversified audiences, meaning that people who have previously only ever been to LAB or WYP might be exposed to a new creative space they will then return to. The focus is not just short-term, however. They aim to "inspire the next generations to start up their own space, and create an even richer cultural network in the city, populated by lots of different voices, venues and platforms."

If Gilly's passion for her work and the power of theatre is anything to go by, then partnering with Live Art Bistro will undoubtedly generate an unstoppable, empowered creative force. Leeds, watch out!

Mia: Daughters of Fortune by Mind The Gap is at Live Art Bistro on the 27th and 28th April, and Sh!t Theatre's *DollyWould* on the 11th and 12th May. Tickets are available from either Live Art Bistro or West Yorkshire Playhouse.

Caitlin Tilley



Image: West Yorkshire Playhouse

Is Britain Talentless?

Arts Editor, Steph Bennett, fails to see the worth in the nation's favourite talent show

Last Saturday marked the return of *Britain's Got Talent*, the talent programme that has become so revered that it not only draws applicants from the world over, but has prompted other countries to develop their own version. Despite its undoubted success, it seems a little peculiar that a show that claims to be continuously on the hunt for talent suddenly appears to unearth none. Many crowded around their television screens last Saturday, hoping at the very least to laugh and cringe at the show's auditions. There was little to draw a smirk, however, apart from the dazzling disappearance of actual entertainment in the face of the now-typical talent shows. There was little to enjoy in the episode, apart from the knowledge it would end imminently.

Singers and choirs, magicians and escape-artists, there was nothing truly exciting on the show. If the acts weren't pointless they were mundane. There wasn't anything that truly intrigued or inspired, or was even remotely interesting. If the audience only wanted something to pass the time without consequence or question, then *Britain's Got Talent* was the right choice. The only thing that might have led to an emotional reaction was being reminded of Ant McPartlin's recent motor accident and the news of his longstanding alcohol addiction.

Another year of tedious auditions and monotonous live shows begs the question of whether Britain even

has any talent worth filming. Certainly, if there was any, they have already been found and absorbed into the higher echelons of hosting and presenting worthless 'comedy' shows on a boring Sunday evening. Has anyone ever heard of the winners a year or two after their win? The dance troupe Diversity are barely remembered, and any other winning act has been lost amidst the constant reoccurrence of poor shows that are now classed as entertainment. The entire concept is now essentially ridiculous. No one really watches shows like *Britain's Got Talent* or *X-Factor* for those contestants that can hold a note or play an instrument or otherwise amuse and entertain. Most of its ratings surely must stem from those who use it as background noise.

All in all, talent shows are talentless. They're meant to showcase the array of culture and talent around the country and instead prove that any programme classed as Saturday night entertainment is terrible. The only reason the show is still broadcast every year is that it generates a lot of money. The show has the capacity to expand diversity, to increase access and to broaden the minds of its viewers. Instead, it justifies its continuous broadcast under a false guise of 'entertainment'.

Steph Bennett



Image: Melody Fair

A Second Series of Unfortunate Events

After a first season which detailed the lives of the Baudelaire children from books one to three was met with critical acclaim, Steph Bennett gives an overview of the series return to Netflix



Image: The Edge

With no previous television interpretation to compete with, Netflix's interpretation of the cult children's classic was enjoyable to watch. As a show aimed at a younger audience that relies on the nostalgia from reading the books as children, it somehow manages to be entertaining despite the continuous precocious undertone of the script.

The acting was more sophisticated than the previous series, and it seemed that the stars, Malina Weissman as Violet and Louis Hynes as Klaus, were fully and comfortably embedded in their roles. The ease in which they play their characters was prominent, reflected in the nuance and subtlety they brought to the roles. There were some points in the series that were painfully cliché, but this may be due to the script rather than subpar acting skills.

Lucy Punch in the recurring role of Esme Squalor was a pleasing addition to the cast as

she skilfully inhabited the role of villain. Joining Count Olaf's troupe was an interesting twist on the amusing bumbling buffoonery of the rest of the group. Punch provided a sinister variation that coordinated with Count Olaf's greed and villainy and seemed to raise everyone else's talent. Neil Patrick Harris as Count Olaf was good but perhaps dampened by the flair of everyone else.

It was interesting to watch the mystery of the Baudelaire family and the organisation VFD unravel onscreen, despite the constant frustration at the orphans' foiled attempts to reveal the secrets of their family. All in all, any negative aspects of the series were masked by the improvements made by the cast, new and longstanding.

Steph Bennett



Image: Pexels

TV Series to Binge to Avoid Revision

Exams are almost here, and since you are probably procrastinating instead of studying, you should use your precious time to discover some binge-worthy TV shows to keep you busy. So here are five great TV shows that will occupy your mind and prevent it from worrying about exams.

Unsolved: The Murders of Tupac and the Notorious B.I.G

This true-crime drama, whose last episode is yet to be released, explores the mysterious deaths of the two iconic rappers, Tupac Shakur and Biggie Smalls. The captivating story mainly focuses on the investigation, more than on the life of the rappers who eventually became casualties in the Nineties' East Coast/West Coast rap feud. But, it still brings to light how the murder of the men could go unresolved, even when they were two of the most iconic artists in the United States. And, if you really like true crime tales and *Unsolved: The Murders of Tupac and the Notorious B.I.G* was not enough, you can also binge watch *The People v. O. J. Simpson: American Crime Story*, or

Lost in Space

This remake of a 1960's U.S TV show was just recently released by Netflix, and tells the story of a dysfunctional family having to survive in a hostile planet, after crashing there en route to establishing a colony. This reboot has gripping special effects which massively overshadow the original, and retains the original's great cliffhangers. This TV series may fly below the raider but is packed full of nail-biting action.

Money Heist

Also known as *La casa del Papel*, this addicting Netflix original series is about robbers attempting to assault la Fábrica Nacional de Moneda y Timbre, the Spanish Mint. This adrenaline-pumping show will make you love the bad guys, reminiscent of genre classic *Ocean's Eleven*. Once you start, you'll always crave another episode.

The Americans

The sixth and final season of the show was released in May, ending the hugely intense TV series. *The Americans* combines the spy thriller genre to an historical period drama, with a familial conflict woven through. Set in the early 1980's, in the middle of the Cold War, the story follows two Soviet KGB agents posing as an average suburban couple in Washington D.C with their two children. This TV-version of a page-turner will keep you hooked for the whole 75 episodes, just enough to derail your next two weeks of studying.

Killing Eve

This will be the choice of any reasonable TV show amateur. With only three episodes released so far, and one new episode coming out each week, *Killing Eve* is a great way to get your TV fix without being tempted to directly watch the next episode. The plot revolves around two women, one desk-bound MI5 agent and one sociopath assassin, and their growing obsession for each other. The few episodes already released are enough to know that this drama television series will be one of the bests of 2018. It is all in on captivating, intriguing, and funny, and feminist. There is no doubt, you won't be disappointed.



Too Many Books Spoil the Plot

It's very common for a reading slump to hit hard for many students who have been powering through copious amounts of reading related to their degree. Lifestyle and Culture Editor, Bella Davis, takes a look at the challenges she has faced whilst learning to read for pleasure again after finishing her degree.

Now that I am nearing the end of my degree, it has become apparent that I have really missed reading for pleasure, something that I had previously relished. For me, the transition back towards reading for enjoyment has been genuinely difficult.

Having been an arts student, I have done more than my fair share of reading over the last three years. Having to read the equivalent of one or two novels a week in academic reading, not to mention any secondary material, is undoubtedly extremely taxing. It's not hard to see why there is a steep decline in reading for pleasure amongst degree students who instead seek out Netflix to switch their brain off to at the end of long day. As a result, I have always been easy on myself when it came to the holidays and the last thing I wanted to do was make myself read yet another book. Even when I did read books for fun I often found I would not enjoy them as much as I used to. I found myself asking the question: was I just in a reading slump or was I reading a 'meh' book?

It is important to ask yourself this question when you are failing to enjoy a book. Most people have had a reading slump at some point in their life, but many pass this off as due to the books they are reading. I would personally feel this about works that I just could not engage with, even when the literature was in fact great. I was just fizzled out from reading too many books for my degree. When talking to a few friends about the subject I found, much to my relief, I was most certainly not alone. It seems the only way to rationalise this problem is to compare the mental test of completing your degree to running a marathon. You are physically drained, tired and in desperate need of some hard earned rest - after completing three years at university that is exactly how your body and mind feel.

It is okay to find the transition difficult especially when you have been agonising over the same 12,000 words for weeks on end and reading copious amounts of books with the same subject matter. All you need is a change in scenery, a gripping fiction or compelling non-fiction. After completing my dissertation my brain shut down and I could not get it back in gear. I hoped for a blissful reading experience that would awaken my love for reading again where I would hurtle through my reading list at an alarming rate like I used to. But, instead, my mind rejected the idea of reading books after the first few minutes and my eyes would gaze longingly at my laptop where Netflix awaited with open arms screaming for a new series to be binge watched.

As the end of third year looms I have compiled a list of five books I have been patiently waiting to read to break myself out of the post-degree reading slump and learn to love reading again. For the curious readers out there who are wondering, at the top of my long list of books to read at the moment are: *How To Stop Time* by Matt Haig, *Upstate* by James Wood, *The Keeper of Lost Things* by Ruth Hogan, *Feel Free: Essays* by Zadie Smith and *Unreasonable Behaviour* by Don McCullin. I've chosen these books due to their varying formats and tones, as I hope one of the styles will coax me back into enjoyment. The important thing to remember is that books will always be there and it is essential to take time to recover after finishing your course, so whenever you feel ready to go back to reading, take the plunge and start reading for fun again.

Bella Davis

Redefining Beauty

Laura McDermott talks about the importance of reshaping traditional beauty standards, exploring some of the figures at the forefront.

Beauty standards have been an integrated part of nearly every culture for thousands of years. From Ancient Egypt to Greece, the Golden age of Hollywood to the postmodern beauty of today, it is a concept defined by the society it is manifested within, constantly evolving with cultural shifts. However, there is one element of beauty that remains consistent, the unattainability it often holds for the average woman or man. Ultimate beauty is often paralleled with perfection. Now, definitions of perfection often include phrases such as 'faultless' or 'something that cannot be improved', notions which to me

reinforce the unattainability of beauty standards. Such depictions seem more prevalent now more than ever with the rise of certain social media platforms, such as Instagram, in which it is purely our physical appearance that is quantitatively valued by the number of likes one receives on a post. The detrimental effect that this is having on society, especially our youth is something that needs to change. I want to bring to your attention three truly amazing individuals, each tackling completely different elements, but all are using social media platforms positively, to aid their pioneering attempts to reshape and



Image: Cosmopolitan

Winnie Harlow – Model and Activist
@winneharlow

Winnie Harlow is a 23 year-old model and activist. She has a skin condition known as vitiligo which is characterised by patches of skin losing pigmentation. Harlow has taken to Instagram recently to voice frustrations of tabloid articles mislabelling her condition. She explained, "I'm not a 'Vitiligo Sufferer'. I'm not a 'Vitiligo Model', I am Winnie", going on to state "I'm SUCCEEDING at showing people that their differences don't make them WHO they are".

In her 2014 Ted Talk, Harlow talks about how her experiences of alienation as a child have brought her to a place where she sees "beauty in everything" and the importance of creating your own mould. Harlow actively uses her position of power to redefine the beauty standards set for us.

Why is all this important? The reasons may seem obvious but I believe they are often forgotten in the chaos of everyday life. With more young teenagers using Instagram as a method of gaining societies approval for how they look now more than ever before, redefining such concepts of beauty is crucial. In an age where self-value and love are often perceived as arrogant, we must strive to change societal perceptions of such notions in order to remove regressive feelings like self-doubt and beliefs that we are may not be enough. The significance of appreciating our own body and mind is second-to-none with regards to creating a healthy and flourishing headspace. Which in turn allows us to lead happier and more fulfilled lives.

We should teach children from a young age that this is beauty. We should teach young girls that it is not their physical appearance that gives them value. We should



Image: Peter DeVito

Peter DeVito – Photographer
@peterdevito

DeVito's photography has recently gained a lot of attention, with one particular article in i-D focusing on his approach to skin imperfections. At only 20 years of age, DeVito is a leading figure in the online campaign to normalise acne and other skin conditions. Through his photography he aims to normalise spots and other skin blemishes, helping young people especially to realise that it isn't something that we should be ashamed of. The editing and retouching of nearly every fashion picture we see reinforces this image of flawless skin, yet DeVito emphasises the point that we nearly all experience acne at one point or another throughout our lives, it is not something that we should perceive as ugly.

teach young boys that they are beautiful in their femininity as well as their masculinity. We should teach everyone that regardless of their acne, or body hair or skin colour that they are beautiful.

In the meantime, if physical beauty is always going to be something valued within our society, for whatever evolutionary or social purpose it may hold, we should create and sustain ideas surrounding healthiness and uniqueness. We should envisage beauty as something attainable. We are undoubtedly beautiful in our imperfections, our differences and individuality. In our humanity. What a boring and brutal world it would be if we all met the standards of beauty enforced upon us.



Image: Sophia Hadjipanteli

Sophia Hadjipanteli – Model
@sophiahadjipanteli

Sophia Hadjipanteli is a 21 year-old, Greek Cypriot model who in her own words has 'one brow to rule them all'. She is leading the #UnibrowMovement on Instagram and creating a space outside of societal demands for beauty that is not conventional. Of the three activists I have mentioned, Hadjipanteli arguably gets the most online hate, which she responds to perfectly. The model is successfully normalising something she sees as a pressure society puts on women, to fix or hide their facial hair.

Laura McDermott

Why You Should Reconsider Pulling That All-Nighter

Lucy Fardon shares some surprising facts about sleep just in time to discourage those exam-season, all-night revision sessions.

I never thought I'd need to write an article trying to convince people that sleep is good. We're students - if we have anything in common, it's sleeping. A 20-minute nap before a lecture, the morning-after 16-hour coma, a 48-hour stint all weekend; whatever your preference, we all share the love.

I am no exception. My personal love of sleep has meant that I now reach for an eye-mask and ear plugs every night before bed. After being woken up throughout the whole of September by the four-a.m.-Hyde-Park-post-Canal-Mills mania, I quickly gained said ritual.

Despite this student-sleep love affair, if we fast forward four weeks, Laidlaw will be teeming with red-eyed, stress-riddled Second and Third Years (and maybe one or two perversely

conscientious First Years). Needless to say, sleep becomes the last priority and all-nighters take front stage. Even mid-term deadlines regularly send one of my housemates into sleep deprived 40 hours stints.

But is this rhythm of all-nighters causing us more problems than perks? According to Science Daily, cramming information in a period of 24 hours activates only your short-term memory. Doesn't sound too bad if your exam is tomorrow, right? But when facts and ideas can disappear as quickly as a few minutes to an hour later, this makes it more problematic. The main way to move information from short-term to long-term memory is repetition. So, it figures that the longer you leave for information to be repeated the more

likely you are to remember it in your exam.

Not only that, but if you're up for 24 hours before an exam, come nine am it's fair to say you're not going to be on top form. During one of my exams last term, I was closing my eyes every few minutes just to keep my eyesight from getting too blurry. I think when you find yourself contemplating a 15-minute nap in a three-hour 18th Century Literature exam, it's probably high time to find a new revision strategy.

I promise I'm not trying to convince everyone to make a four-week revision planner that accounts for every minute of their study schedule. I get that we all have different ways of working. I need the pressure of a seven-day deadline to motive me to crack on with exam

revision. But I know some people who only start studying two days before, and others that have been revising since January.

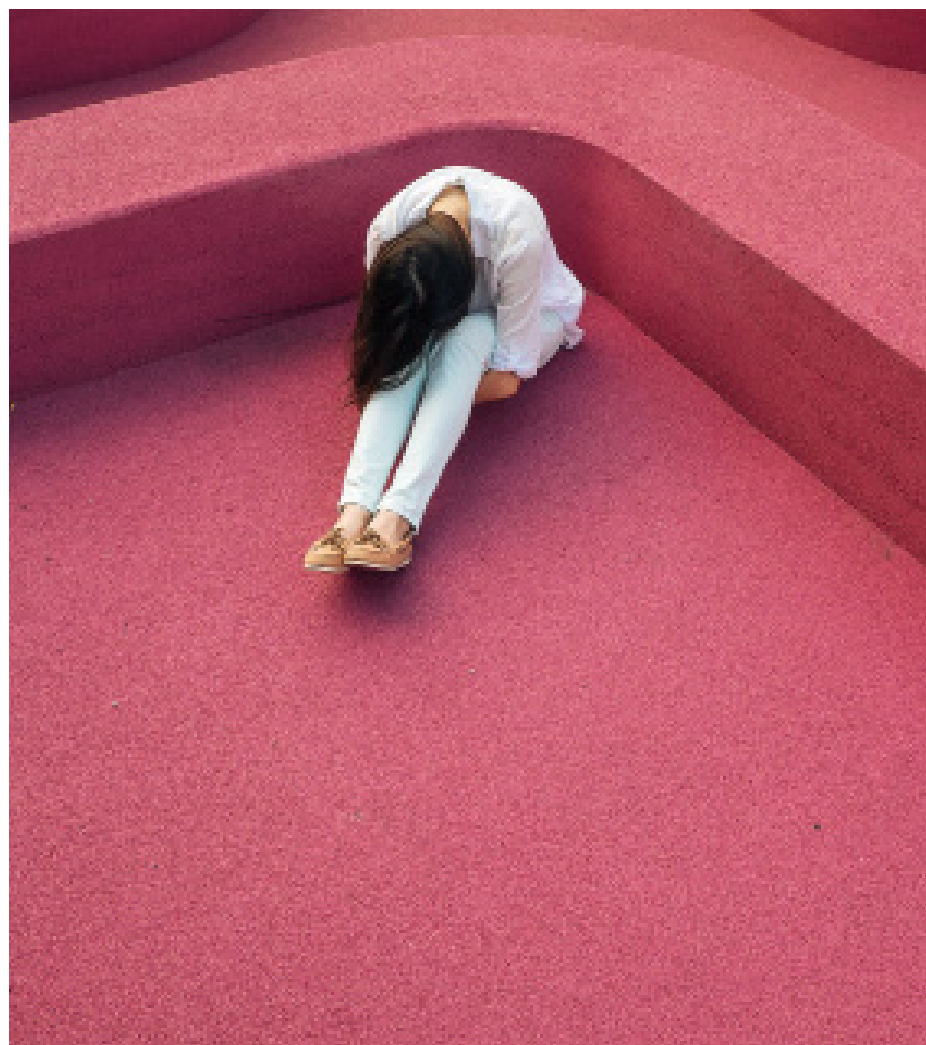
What I'm saying is that just because something is the norm doesn't mean it's necessarily a good idea. So, before you plan on rushing to Eddy B with your energy drinks and chocolate bars the night before your big exam, maybe try and pencil in two days in the week leading up to it, and save yourself the anxiety and strain of what may turn out to be a somewhat futile sleepless night.

Lucy Fardon



Happy and Sad: Depression Behind Closed Doors

Have you ever been depressed? Do you know how it looks? Megan Harrison gives us glimpse of what it is like behind that closed door.



Despite the many campaigns to increase mental health awareness, it seems there is still a long way to go, even with mental health issues such as depression and anxiety. Why, I ask myself, are people still struggling to understand the ins and outs of these conditions? Naturally, if you've never experienced depression yourself, it can be hard to sympathise with those who have. The idea of depression simply being a 'low mood' is common and we all have those from time to time, so what's the big deal, right?

Well, depression is not just a low mood and anxiety is not just worrying about something, they are full-blown illnesses, often with depression bringing bouts of anxiety too. The symptoms can be crippling, whether that's ongoing feelings of unhappiness or being tearful. Physically, sufferers from depression can be prone to sleeping problems, aching, and even loss of appetite. Depression therefore needs to be cared for just like any other condition, and you should treat people with depression with the utmost respect. Teasing people that depression is not real is not the right attitude.

Sometimes though, depression can be tricky to spot. In fact, it's possible that someone close to you could be suffering from depression, and you wouldn't even know about it. Putting on a confident and happy front to hide the feelings of depression is not unheard of and it makes

it even harder to help people. How many times have you read on the news about celebrities who go to seek treatment for depression, but have been gracing the red carpet and smiling for years?

You see, a person with 'smiling depression' may indeed have a good life on the surface. A stable job, a loving family, and a good social life. Everything about their life seems normal. For this reason, they keep their depression hidden, perhaps feeling ashamed to admit they are depressed, or not wanting to cause a problem for others. This could be worse than someone being open about their mental health issues, because if no one is providing the necessary support, the depression will only get worse.

So, what can you do to help? Whilst you don't want to push someone to admit they're suffering, as this can be stressful, if you think someone is experiencing 'smiling depression' have a calm conversation with that person. Offer your support, and encourage them to seek help, and above all, be sympathetic.

Always treat people with love and dignity, as you never know what could be going on behind closed doors. Depression is real and it's serious.

Megan Harrison

So You Think You're 'Woke'?

Bradley comments on the trend of calling out past pop culture for not being forward-thinking enough. We've all done it, but should we?

Just because you called out a commonly perceived TV classic doesn't mean you're 'woke'. It's extremely easy to comb through old TV shows and movies in order to prove to everyone how enlightened you are. In reality, this says very little about how progressive you truly are. Unfortunately, mainstream media seem to encourage the practice.

'10 Times Friends Was Incredibly Problematic' writes the Independent. '21 Times Friends Was Actually Really Problematic' says BuzzFeed. Let's inspect a little more closely one of these times: the episode in which Ross

projects his idea of masculinity onto his son when Ben plays with a Barbie.

Firstly, Ross was the punchline of that entire episode anyway. In fact, in most instances, gay, trans and traditional gender stereotypes are brought up in *Friends* only to be deconstructed. And if you criticise that the deconstruction does not include the nuance we expect in 2018, well, that's because *Friends* was released 24 years ago. It's not clever to lecture people for not having already been what they would eventually become.

The reason a joke was funny 24 years ago was because it reflected the

context in which it was made, including all of that context's assumptions and prejudices. Comedy operates by working with the social facts it is surrounded by.

To damn those that made a now dated joke before it was dated is to deny the fact that society evolves. In another 24 years I'm sure there will be many behaviours you once endorsed or tolerated that you will look back on in embarrassment.

Friends in particular has stood the test of time because many of the social facts it worked with still, for good or for bad, exist today. In one episode Rachel hires Tag as her assistant because he is attractive. Yes,

that is unethical, perhaps even bordering on 'harassment' as the Independent claims, but the basis of relatable humour is that it reflects how the world around it operates including all of its flaws.

Rather than an issue of being woke or not, it is one of being able to separate what we don't like about something from what we do.

Bradley Young

In the Middle



“ Oh, when we went out and played in the snow at like 7am and we were rumble-tumbling around...

That was really fun. But I don't know if they want to read about that in the newspaper. We could... change the time from 7am to 4pm - after a good lecture! -

You know what, what was so nice was that it was so crisp and no one had been in the snow -

And we woke up really early up in the morning!

But that's a... lie, Rosa. We wouldn't have been up at 7 - that's the beauty of it - we would never have captured the morning snow had we not, regretfully...

No, we woke up at 8 one Saturday morning, and we looked outside and we saw this wondrous snow!-

Look, its not going to go on your bedroom wall, you don't have to put it on the fridge at home -

This is my claim to fame! We should give everyone these newspapers!

”



The Windrush Mistake?

Charley Weldrick

In the 50s and 60s, the United Kingdom actively encouraged citizens from the Commonwealth to move to Britain to tackle the shortage of workers in the aftermath of the Second World War. These people, known as the Windrush Generation, have dominated headlines recently because they, and their families, are facing deportation and isolation. This treatment is the result of long term policy decisions by the Conservatives and, more specifically, Theresa May herself.

The policies causing this problem are the 1971 Immigration Act and the 2014 Immigration Act. The 1971 act gave Commonwealth citizens living in the UK a right to stay indefinitely after the act came into effect on 1st January 1973. This, inexplicably, required that they were at no point absent from the country for a period of over two years. Over four decades later the Immigration Act 2014 came into effect, part of May's strategy to "create, here in Britain, a really hostile environment for illegal immigrants."

The Windrush Generation have fallen victim to a package of measures included in the 2014 Immigration Act designed to make life more difficult for those who are not registered as British citizens, regardless of whether they are in Britain legally. These measures require that landlords and doctors check the paperwork of their tenants and patients.

Banks and building societies must carry out checks on current accounts and close them if the required paperwork, often issued in childhood, is not readily available.

The strictness of the stipulations in the act of 1971 mean that an individual who comes under scrutiny must not only prove that they are here legally, but that they have not left for an extended period whilst living here. For many, this is impossible. Interactions with the Home Office to remedy the situation are expensive, time consuming and often fruitless. This is worsened by the destruction of Windrush landing cards, something that the Home Office were aware of when creating the 2014 Immigration Act.

This is no mistake, nor is it policy gone wrong. This is a policy that captures the 'guilty until proven innocent' approach favoured by the Home Office, as well as the level of hostility that led to the decision to deploy buses in London emblazoned with the words 'Go Home'. Ever since Cameron's Conservatives over-promised on immigration, claiming that they would reduce migration to the "tens of thousands", the Home Office has become increasingly authoritarian in its attempts to meet this ridiculous goal. Whilst May started the Home Office down this path, Amber Rudd does not appear to be an improvement after it has emerged that she promised to deport 10% more

immigrants than May did.

The Windrush scandal has shown us two things. First, it is a stark reminder of the needlessly hostile, cruel and callous way that the Conservative government operates, particularly on immigration. Second, it has shown us the power of the media and, perhaps, the lack thereof of Corbyn. Just a few weeks ago during PMQs, Corbyn brought up the difficulties being faced by the Windrush Generation, but May was unfazed and paid no attention. Only now, almost a month later, the issue has gained traction and forced the Home Office to begin making amends. We can only hope that May's plunging of this country into callous authoritarianism soon comes to an end.



The Millennial Renting Crisis: A Social Problem Facilitated by the Conservatives

Eleanor Noyce

Last week, the BBC revealed that up to one-third of millennials face the prospect of renting for the entirety of their lives. Quite frankly, this is unsurprising, given the attacks made by a series of Conservative administrations over the past thirty years on the ability of young people to purchase their own houses.

The Right to Buy amendment to the Housing Policy in 1980 was a policy passed by the early Thatcher administration. At a base level, the Right To Buy scheme facilitates the ability of working-class individuals to buy their own homes and improve their financial circumstances. In reality, however, it reduces the availability of council housing. Essentially, the policy attacks the very same people it is attempting to 'help'. This is accompanied with distorted house prices, meaning that properties are becoming increasingly expensive.

"Last week, the BBC revealed that up to one-third of millennials face the prospect of renting for the entirety of their lives"

Since the introduction of Right To Buy, in excess of 1.8 million council homes have been sold off at a discounted price. In theory, this policy facilitates the rights and equalities of the British working-class. However, it is not accompanied by a sufficient housing development scheme. The current Conservative administration under Theresa May, following in the footsteps of the Cameron administration (which, arguably, followed in the footsteps of the Thatcherite administration, to a variable degree), has made insufficient provisions in regards to housing

development. The government are able to defend themselves by arguing that they are building sustainable, affordable housing (if sustainable, affordable housing encompasses properties worth upwards of £400,000 in London and the home counties of the South). Insufficient provisions for council housing have been made: now, the working-class population, as well as the millennial generation, must pay for the incompetence of a series of Conservative governments.

The millennial generation are attacked from all areas of society. Firstly, we are attacked by the right-wing media, who denote us as "lazy" and "entitled". When defending ourselves, we are further denounced as "snowflakes". Secondly, we are attacked by a dangerous coalition of politicians and bankers, who pass policies which infringe on our ability to buy houses as our parents did. These houses are constructed of the same brick and mortar they always were, and yet, we are being systematically denied them.

Renting, like everything, brings advantages and disadvantages. From a financial perspective, it can be up to forty-five percent cheaper to buy a property, rather than rent one. Renting a property is synonymous with insecurity. Although it is, arguably, very difficult for a landlord to remove tenants from a property, a landlord can remove tenants should they decide to sell the property, which is arguably beyond the control of the tenants.

The millennial housing crisis has been systematically created by a series of Conservative administrations. There is only so far the Global Financial Crash of 2008/2009 can reach in terms of acting as a scapegoat. Theresa May has the ability to effect change in the housing system: by ensuring that affordable housing is constructed, and by fixing the deficit in council housing. It is, sadly, no surprise that much of the millennial generation should expect to rent for the entirety of their lives: a myriad of governments have contributed to this end.

World Earth Day: The Effects Of Animal Agriculture On The Environment

Eleanor Noyce

With World Earth Day comes the inevitable spiel about reducing water consumption, recycling, and the detrimental environmental effects of plastic waste. Each of these points are necessary to make. Each year, almost eight million tonnes of plastic is dumped in our oceans; one million plastic bottles are bought worldwide each minute, and by 2021 the annual consumption of plastic bottles is expected to reach half a trillion. Each statistic demonstrates that our attempts to develop a sustainable way of life have thus far not been sufficient; the environment is being incredibly jeopardised by the recklessness of human experience.

The withdrawal of the US from the Paris Accord on climate change furthers this: a key player in world politics demonstrating an increasingly backwards approach to environmental issues, with a significant proportion of the Senate consisting of politicians who deny the validity of climate change. Discourse on environmental issues and what we, as an international community, can do to reverse the changes we have caused is important. One of the most powerful actions any individual can take to reduce their carbon footprint is to turn vegan or vegetarian. Yet, the majority of the global population are not aware of the harmful effects of animal agriculture on the environment.

The Canadian Encyclopedia defines animal

agriculture as “the practice of breeding animals for the production of animal products and for recreational purposes.” Essentially, it’s the farming of animals for human consumption. Much of the reasoning behind converting to vegetarianism or veganism is often focused around animal suffering. The meat industry is a cruel one. The thought of a Bernard Matthews slaughterhouse in itself is usually enough to convince any meat-eater that vegetarianism is, at least, a kinder, less brutal option.

To produce one solitary hamburger, around six-hundred gallons of water is needed. And yet, government advice on reducing water consumption is still focused around turning the tap off when brushing our teeth or taking shorter showers. Taking this government advice would only lead to a reduction of around forty-six gallons of water per day. It doesn’t take a mathematician to realise that just cutting out one piece of meat per day would be of infinitely more use than making all these small, largely ineffectual changes.

It is understandable that politicians, NGOs, administrations, and any official bodies in a position of power do not discuss the harmful effects of animal agriculture on our environment. The meat industry is, sadly, one of the world’s largest industries. The rise of capitalism has facilitated the rise of the meat industry,

and thus, the rise of brutality. Farming methods have changed inexplicably post-Industrial Revolution. Before this period, animals were farmed on a micro-level. Now, the meat industry encompasses, mostly, battery farming. Thousands of animals are kept in one vicinity.

World Earth Day should be about enacting real change. Discourse surrounding plastic consumption and water conservation is useful, but the changes facilitated by it need to be on a macro level. One family actively making the decision to recycle their plastic bottles is great, but large corporations, including supermarkets and department stores pledging to reduce plastic consumption would be even greater.

Imagine if Sainsbury’s decided that it was no longer necessary to surround each product with ludicrous amounts of packaging. Imagine if Waitrose pledged to find an alternative to plastic bottles. Macro-change is much more effective, and large corporations and governments have the power to effect this change. And yet, the most powerful change would be for governments and political actors to promote veganism and vegetarianism. Even something as simple as ‘Meat-free Monday’ would facilitate change. Our precious environment would be so glad to experience it. It needs to.

Kate Middleton: Unrealistic Expectations Or Inspiration?

Helen Brealey
Views Editor

Following the birth of the Duchess of Cambridge’s third child, social media has been awash with criticism. Whether it is for her choice to have another child, or for setting unrealistic expectations for new mothers, everyone seems to be forgetting one thing – Kate Middleton is not an ordinary woman.

Many women have chosen to take to Instagram to share their own photos of leaving hospital after giving birth, presumably hoping to dispel the myth that everyone should expect to be completely back to normal in a matter of hours. But it should go without saying that the Duchess wasn’t going to leave the five-star Lindo Wing of St Mary’s Hospital in London in tracksuit bottoms and rocking a bare face. With a six-night stay setting you back over £10,000, it’s no surprise that the ‘experience’ comes with bottomless champagne and afternoon tea – a far cry from the NHS maternity wards that many are trying to compare Kate’s delivery to.

Starting a family is an incredibly personal experience for each individual woman, and should be treated as such, rather than desperately trying to draw comparisons. With the rise of social media, this is made even easier, especially when it comes to losing the baby weight in as little time as possible. But it is important to remember that Kate will have had a whole team of hair and make-up professionals behind her, a dress specifically designed to leave the hospital in, and everything else planned precisely. With her husband in line to be future King, it is inevitable that she will be well looked after, and of course she’s going to attempt to maintain her sterling image. In addition, photographs will have been taken in such a way as to flatter Kate, and one only needs to look at previous royal photos of Diana leaving the same hospital to see the traditions being upheld here. That’s not to belittle how incredible she looks, but the criticism verges on body shaming when we already know that Kate is someone who gains little weight during pregnancy, and consequently loses it quickly postpartum.

Whilst we can’t possibly compare with Kate, and many take the argument that ‘she’s chosen this life’, equally she’s still just a woman adjusting to a new family dynamic, who deserves the respect and relative privacy to do so. Rather than criticism and jealousy, Kate deserves a round of applause for taking this in her stride, as with all other aspects of her life in the public domain, and for allowing the world’s media to be involved in such a deeply personal point in her life. This is not to mention the fact that she probably feels exactly the same as every other woman who has just had a baby, regardless of the Hollywood smile for the cameras.



Image: EW.COM

Clear The Streets For The Royal Wedding!

Zahra Iqbal

The Royal Wedding is due to take place next month in Windsor. And as the happy couple are busy preparing their dream wedding, the borough of Windsor has been accused of carrying out “social cleansing” over its mission to rid the streets of homeless people before May. All of this is so Britain’s supposedly perfect reputation will not be tarnished when the spotlight is on Windsor this summer. Because why would we allow people to see the real Britain we live in today with all of its glorious inequality?

The “robust strategy” aims to cut down the number of homeless people in Windsor by 50% and will see rough sleepers fined up to £100 for not engaging with the “high-quality, affordable housing.” This fine was implemented in late February after the council leader Simon Dudley said that rough sleepers would put Windsor in an “unfavourable light” in May. Windsor council has said that the strategy will “benefit vulnerable individuals” and “support” rough sleepers’ personal needs.

It is clear that the scheme in Windsor is futile, as why would you fine someone that clearly has no

money in the first place? In an area where the average house price is £609,194 and the average rent of a one-bedroom flat is £972 per month, it is difficult to see how Windsor and its surrounding areas are going to accommodate and house these vulnerable people who are being forced off the streets. The council have even gone so far as to install metal bars on benches to stop people sleeping on them – money that could have been used expanding local homeless shelters.

It is interesting how Windsor council are aiming to criminalise people that are not criminals and thus want to make an example of rough sleepers so that it acts as a deterrent and forces others to move from Windsor to other places around the country. Windsor council appear to only be concerned with getting the homeless out of their borough in time for the big day. But moving rough sleepers out of Windsor and into another borough doesn’t solve the issue.

Councils all around the country are failing to address issues of homelessness. As I was walking down Briggate in Leeds last week I saw more than ten rough sleepers, many of whom do not beg “aggressively or

proactively”, as Simon Dudley accuses all homeless people of doing. And as I gave some of my spare change to some of the rough sleepers, I was told by my friend that I should save my money as “they’re all going to spend it on drugs anyway.” We need to move away from this archaic idea that homeless people are a nuisance or they’re ‘faking’. Homelessness is a wound in British society that requires care, attention and immediate assistance. The problem is already spiralling out of control with many shelters at full capacity, forcing people to sleep on the streets in all weathers.

Oxford SU have an ‘On Your Doorstep’ campaign which actively helps homeless people around Oxford and is still fighting for the abolition of the Vagrancy Act. The Act sees homeless people criminalised and permits the arrest of rough sleepers on the street. I would like to see more of a student-led force here, in Leeds, fighting against the unfair criminalisation of these vulnerable people. Most importantly, the campaign needs to be a support network to the many displaced people on our streets.

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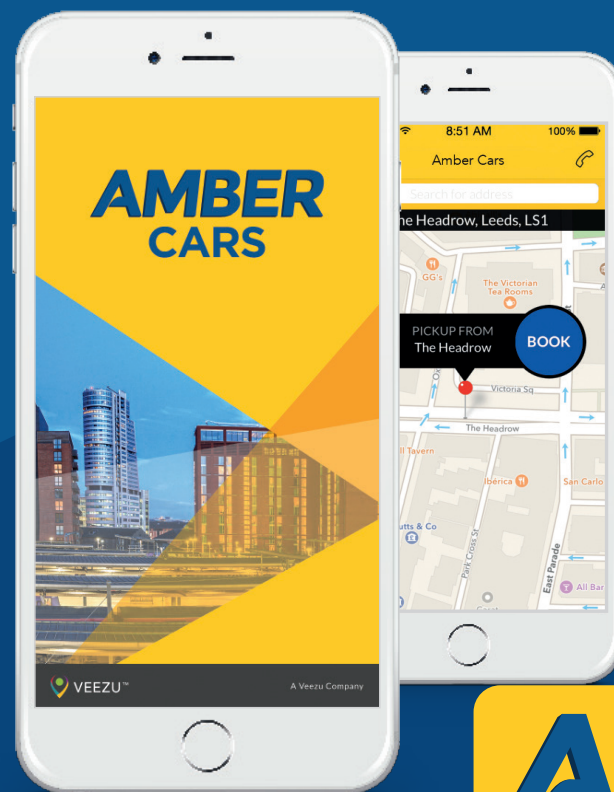


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Coffee To Compost: Would You Recycle?

Nabeel Alhassan

Stagger around campus in the lead-up to exams and you are likely to see queues for every cafe as we seek our next caffeine fix. Whether tea or coffee be your fancy, one thing that is universal is that we can rely on our purchase being in a takeaway cup of some sort. Unless you are 'that' housemate, this will most likely find its way to a rubbish bin. We are fortunate to have the choice to recycle. But does this work? Apparently not so well. The BBC's headline stat is that more than 99.75% of cups are not recycled. Why? Because the way material take-away cups are made requires specialist plants to process.

Aside from environmental concerns, waste costs money. Landfill is a nuisance and even if the cups are biodegradable it is a problem. Perhaps initially absorbed by local councils, this cost will eventually find its way to us in the form of increased taxes or cutbacks in other areas. This is particularly important due to the Waste Emissions and Trading Act. As part of this, the UK's Landfill Allowance Trading Scheme (LATS) was introduced. LATS requires a 75% reduction in biodegradable waste going to landfill by 2020 compared to 1995 levels. Failure to meet this

target and fines as high as £150 per additional tonne are imposed. In this light, it makes the latest initiative by Costa Coffee all the more important.

The coffee chain pledged to recycle as many takeaway cups as it produces by the end of 2020. Considering Costa Coffee is the UK's largest coffee chain, this could trigger an industry wide shift. Estimates indicate that this could possibly result in one fifth of every disposable cup in the UK being recycled. To incentivise waste management companies to take the cups to the appropriate sites, Costa is offering an additional supplement of £70 per tonne. Currently, these companies receive £50 per tonne, so this more than doubles their revenue. According to the consultations, it is enough to make it economically viable for the waste management firms. The initiative means disposable cups from competitors will likely be included here too. Great for the environment, but what about Costa? Its latest results have not been as good as expected. Unrelated but speculation is growing about Costa's parent company, Whitbread's, intentions. A split of Costa from its other businesses is mooted as a possibility.

Whilst cynics may hold it up as another jump on

the latest bandwagon, it is potentially one of the most impactful. Competition aside, let's hope more businesses can take lead on ambitious positive initiatives. We only have one planet to share.



image: atimes.com

Pennies Are Worth Millions

Eleanor Smith

Over the past year, the appearance of our money has changed considerably with the introduction of the new £5 and £10 notes. This change could continue even more, as the Treasury have introduced the idea of scrapping 1p and 2p coins, a move which has been implemented in many countries. The idea would provide savings for the Royal Mint. However, the implications would have a large reach, especially for the charity sector.

The idea comes from the change seen in recent years in the way that consumers are spending. In 2015, only 15% of consumer spending was in cash. Of these transactions, those using low denomination coins is even smaller. The Royal Mint create 500m new coins every year to account for the coins that are out of circulation, as people keep them in jars and in piggy banks. It is thought that about 60% of 1p and 2p coins are involved in only one transaction before not being used again. Therefore, these coins cost more than the value of the coins themselves.

In response to this issue, it has been proposed that we adopt a similar system to many countries which have removed their lowest denomination, such as Belgium, the Netherlands, and Canada. The government is trying to respond to the financial climate to ensure cash flow is efficient – there is no point producing money that is not efficiently used.

However, this suggestion has not come without criticism, especially from the charity sector. The Charity Finance Group have claimed that the decision

will damage charities considerably. Despite their low value, pocket change is worth millions to charities. Small charities depend on small denominations of money in their fundraising efforts, particularly bucket collecting. In this instance, many people will donate their small change, as it provides a way of donating to charity and getting rid of it, as it is often harder to spend.

As an alternative, there are charity tins which accept contactless payments. This could be explored as an option, however these are more expensive than a classic bucket.

Small denomination coins also provide a more trivial function in arcade machines. Some arcades are characterised by their 2p Penny Pushers, which are a source of cheap entertainment in places such as Brighton Pier.

The removal would also disproportionately affect more vulnerable members of society. It is suggested that around 2.7 million people in the UK rely on cash alone. While researching cash usage, a government study found that over half of consumers who used cash the majority of the time had a household income of less than £15,000 a year. Cash is used as a valuable budgeting tool for many people and even the pennies count.

While it appears that on a surface level, the removal of low denomination coins would be most economical for the country, the implications the move could have are lot wider reaching, especially for charities and society's most vulnerable members.



image: todayifoundout.com

Is Facebook Invading Your Privacy?

Emmanuel Young

Facebook has recently come under scrutiny for allowing data analytics firm Cambridge Analytica to harvest the personal information of some 85 million Facebook users. Allegedly, Cambridge Analytica went on to use this data to help influence the U.S. Election 2018 and the Brexit referendum. Given that just as recently as 2016, 52% of the U.K. population uses Facebook, is it right that Facebook allows its users' data to be harvested and used in such a way?

First, let's look at exactly what happened with Cambridge Analytica. One of the features of many applications is that they let you log into them using your Facebook details, circumventing the need to create and remember numerous login details. However, often when this is done, the application in question requests permission to access your public Facebook profile. In Cambridge Analytica's case, the permissions went further, allowing them not only to access the personal data of the person that logged in, but also data belonging to their friends. Cambridge Analytica would argue that they had only accessed what people gave them permission to access and completely followed Facebook's rules. If this is true, this is not necessarily a question of legality, rather a question of morality. We return to the question, is it right that Facebook allows its users' data to be harvested and used in such a way?

To answer, it is necessary to assess the value of personal data. To a new generation of internet users, social media is a place used to share things about their lives with friends (and in some cases, with the public). Consequently, the information uploaded to platforms like Facebook can give a stranger a very good impression of who you are. This is valuable to Facebook's partners. For a hefty fee, Facebook allows

businesses to access to this data, which they then use to streamline their marketing campaigns to target specific audiences. Moreover, politicians may find such data useful in understanding what their electors think. Consequently, personal data has become a very valuable commodity. Indeed, the reason that our access to platforms such as Facebook is free is because our data is what we give in exchange.

There are definitely benefits that derive from this exchange. Businesses produce and market products to us that we actually want, giving us much more choice and less opportunity to waste. Furthermore, it is becoming harder for politicians around the world to ignore the views of their electors (just look at Brexit and Trump). However, to what extent are these things more important than privacy?

UK law is seemingly strict on data protection. Amongst numerous other obligations, organisations must keep your data secure as well as use it in a way that is fair and legal. The last standard is where

most of this problem comes from. In the UK, as with nearly all other countries, you are allowed to contract your data away. That is exactly what you do when you accept the terms and conditions of platforms like Facebook upon registering. In that context, as long as Facebook honours those terms, it can use your data (or allow it to be used), any way it chooses. The right to privacy in UK law is a right to control your own personal data, which may include giving people access to it. One could say it seems to be a fair right. Therefore, the question should not be whether firms like Facebook should be allowed to harvest their users' data as they do, but whether it is clear to users (even if written in the terms and conditions) that their data will be used in that way.

The onus is on Facebook and similar platforms to be more transparent with their users. When this is done, the correct balance between the gains from data sharing and privacy might be achieved

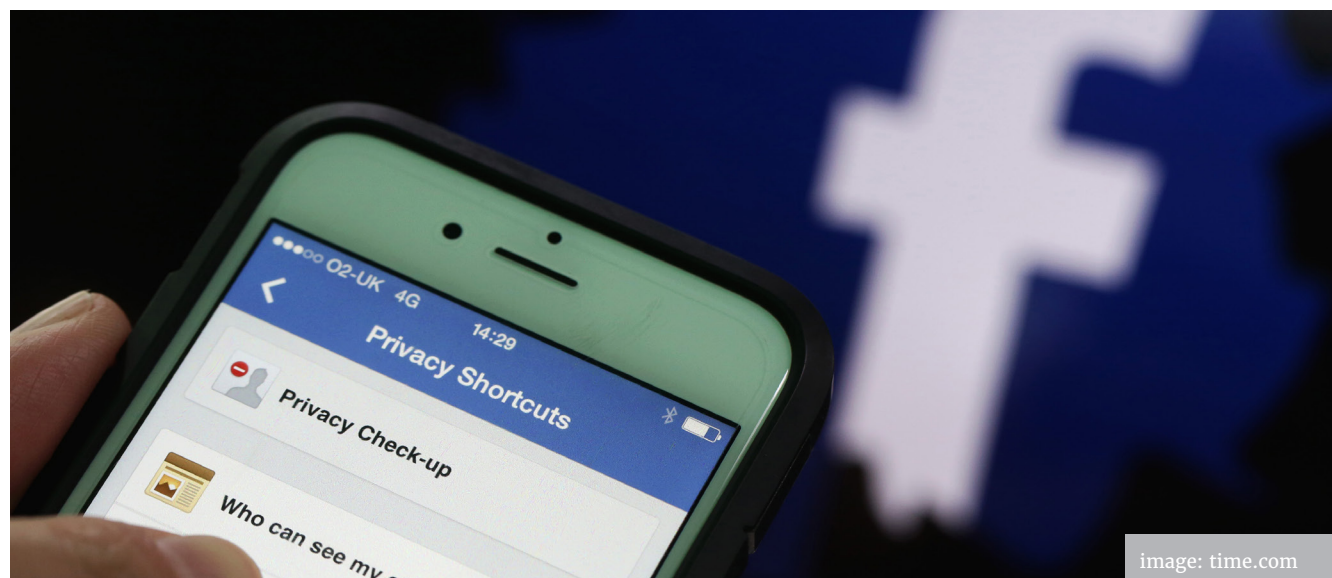


image: time.com

No Mortgages for Millennials

Grace Ennis

Where do you see yourself in 10 years? After finishing university, most of us prioritise getting onto a grad scheme or securing our dream job, travelling before we're too old, and having fun in our twenties with the financial means we never had in our student years. Gone are the days where the majority of young people were married with their first child and a mortgage before their 25th birthday.

Why could this be? Of course, our priorities have changed. As more of us have had the opportunity to attend university, we've been exposed to job opportunities that our parents may never have had. Choosing to delay milestones in your private life is not only increasingly socially acceptable but also desirable for many: take bestselling books #Girlboss and the Little Black Book: A Toolkit for Working Women for example. Investing in your career and being prepared to jet off across the world at any time of the day is suddenly more glamorous than the security of owning your own home.

On top of this, the introduction of the £9000 per year tuition fee puts most of us out of pocket for a large portion of our adult life. Rather than graduating with a clean slate, we are tied to repaying the three or four

years of loans we borrowed from the government over the course of our careers. With the introduction of a cool 6.1% interest rate for those graduates who are earning £44,000 or more, millennials are only being further held back by the decisions of their teenage years rather than being permitted to move on to pastures anew.

In real terms, Thinktank has estimated that around a third of the UK's 14 million 20-to-35 year olds are likely to still be renting by the time they have qualified for a pension. It is no secret that property prices are unattainable for most of us, particularly if you're buying in London. This information comes as no surprise to those of us who are already in the habit of switching housing contracts year on year.

Thinktank has called for greater security in tenancies, as the prospect of renting loses its attractiveness when children are involved. It estimates that the number of privately rented households with children has increased from 600,000 in 2003 to 1.8 million in 2016. Whilst we may be comfortable with moving around in our twenties, temporary contracts can impact on children's schooling and friendships as they switch between areas in quick succession.

A combination of these housing conditions and a changed attitude towards our careers has created a generation of renters.



image: guaranteedrate.com



Image: SHE committee

Liam Maddison, Mark Gainford & Sam McMaster

The student led Safety Health and Environment (SHE) Committee was set up in 2016 by ex-industrial placement chemistry Masters students. They had recognised the vast difference in safety practices and regulations from their time in industry compared to academia. Through their industrial experience, the students worked with companies such as GlaxoSmithKline, AstraZeneca, and Pfizer to improve the safety standards in the undergraduate laboratory experiments. A desire for more environmentally friendly solvents and reagents was of particular note in the department.

The students believed that this difference was the result of collective ownership of health and safety issues, whereas they felt that in teaching laboratories students either did not feel empowered or did not wish to take ownership. To address this, they set up their own SHE Committee, recruiting 25 students to discuss issues and deliver a series of activities to encourage good practice.

The group was founded by Holly Foster who endeavoured to educate their peers through the creation of online videos on the VLE. The committee also introduced policies such as a traffic light card system with cash rewards to praise good practices in teaching labs with the aim of pursuing a cultural shift

in attitudes towards safety.

To date, the card system has helped the committee to identify numerous problem areas, such as glass safety and solvent disposal. The issues have been discussed at length in meetings with senior members of staff to develop additional training and precautions to reduce incidences of these events.

The committee aims to act as mediators between students and staff, helping to foster a well-informed and safer chemistry department. Communication to students was also key; posters from the committee continue to be made and added to teaching labs to remind students to dispose of chemicals in the correct manner.

Having spent a year working on green chemistry and reaction optimisation at GlaxoSmithKline, Oliver Ring actively sought to keep much of what he had learned about sustainable practices in the pharmaceutical industry to Leeds in his final year.

Elected Chair of the SHE committee in 2017, Oliver has continued to drive policies supporting safer practices in teaching labs, while additionally focusing on improving the school's environmental impact. To do this, the committee has supported policies involving the appropriate disposal of chemical waste, organised sustainability seminars hosting external speakers from GlaxoSmithKline, and reviewed the sustainability of undergraduate teaching experiments suggesting alternative chemical processes which are

Safety First: Students Fighting For Sustainable Chemistry Labs

less environmentally impactful whilst not inhibiting the learning process. Committee members have also designed green chemistry questions to be introduced into lab Proformas in 2018/19 with the aim to make students actively consider the sustainability of the chemistry they have undertaken.

So far, the SHE committee has been a great success, with a 50% reduction in chemical accidents/incidents, leading to SHE being awarded the 2017 Vice-Chancellor's Health and Safety award.



Green cards – Tell us about good safety practice you have seen in chemistry, such as, a student helping a friend to clean up a spillage.



Yellow cards – For questions or general safety suggestions, e.g. if you are unsure of how to dispose of a solvent.



Red cards – tell us about any unsafe practices you have seen and how this can be improved, e.g. someone picking up broken glass instead of sweeping it up.

Image: SHE committee

Shade Balls to Save Cape Town?

Morwenna Davies

Cape Town, South Africa, is currently struggling with the city's worst water shortage in history. The crisis has been brought on by a brutal combination of overdevelopment due to population growth, poor management and drought – an impact of climate change. Currently, reservoirs in and around Cape Town are at just 26% of their full capacity and they are constantly depleting.

The water supply is set to be completely shut off sometime around July or August this year, dubbed 'Day Zero'. This will be when reservoir capacity falls below 13.5%. Although some sources claim that this may be avoidable due to expected seasonal rainfall, sparse trends in precipitation in the city over the past three years indicate that this cannot be relied upon. Citizens have been told to limit daily

water usage to 50 litres per person; that's a third of the daily water consumption by the average UK citizen. When the city reaches Day Zero, people in Cape Town will be forced to live on less than 25 litres per day, which is less than the amount of water used in a 4-minute shower.

There may be a solution, however. Back in 2008, environmentalists in Los Angeles introduced millions of 'shade balls' to its main reservoir, the Ivanhoe Reservoir. Shade balls are hollow black plastic balls that float on the surface of the reservoirs, resembling those in a ball pit. The goal? To prevent evaporation during droughts. The balls create a cover over the water body which prevents sunlight penetration and stops consequential heating of the water, thus reducing evaporation by almost 90%. The balls also have multiple side benefits, including preventing algae formation and stopping the production of harmful carcinogens



Image: seriouslyresistant.com

When The Drugs Don't Work: Future of Antibiotics is in Our Hands

Louise Müller
Science Editor

Two years ago Leeds was among three universities to share a £9.5 million award from the Medical Research Council. The aim was to advance research into diagnostic tools and prevent the unnecessary use of antibiotics, as part of a larger initiative drawing attention to the global spread of antibiotic resistance. The Gryphon dove into the world of resistant super microbes to find out what has happened to the £3.8 million award share, by chatting to Dr Jack Goode, a postdoctoral scientist at Leeds Institute of Biomedical and Clinical Sciences.

If you have managed to get out of the library recently you will have noticed the NHS Seriously Resistant advertising campaign currently circulating on buses and posters – you may even have encountered the enthusiastic campaign volunteers around the city. As the campaigners will tell you, there is an urgent need for raising awareness about antibiotic resistance. We're facing a serious problem; seemingly harmless infections no longer have a simple antibiotic treatment.

Antibiotics kill bacteria by targeting specific cellular structures unique to bacteria, such as their cell wall, ability to synthesise protein, or enzymes necessary for keeping the bacteria alive. Antibiotics do nothing at all to a viral infection, such as the common cold or influenza, as viruses are structurally very different from bacteria. Recently, doctors have started to observe a reduced effect from prescribed antibiotics, even on simple bacterial infections that were previously easily treated. This is due to the development of resistance.

Every time bacteria are exposed to an antibiotic, the majority of the culture will die, but there's always the risk of one or more bacteria developing mutations to help them survive. Bacteria have been known to develop efflux pumps in the cell wall, which simply flush the antibiotic back out of the cell, or even developing minor changes to enzymes so that they are no longer susceptible to the effects of the antibiotic. This allows that specific bacterium to survive and start growing into a more resistant strain.

The next time someone is infected, the infection will be slightly more difficult to treat, requiring a higher dose of antibiotic. In turn this increases the selective pressure, resulting in even more resistant strains appearing. This especially becomes a problem when a course of antibiotics is not completed. Even though you might feel fine, the few resistant bacteria may still be alive in your body, and by discontinuing treatment, you allow these to survive and potentially spread. In the past development of some resistance has not been so much of a problem,

as alternative, more powerful antibiotics have been available. Now we are facing a situation where even these drugs have limited effect. When severe antibiotic resistance develops we may find ourselves in a situation where the clock is turned back a hundred years, and people will again die from simple infections.

"A local example of this is Super Gonorrhoea, which was originally identified in Leeds and continues to be a stubborn problem which has now spread globally", says Dr Goode. As a patient, this means that if you are diagnosed with gonorrhoea, you're no longer guaranteed to be cured by a simple course of antibiotics. "Given that it can be a symptomless illness this is concerning, as it means that people may be unwittingly spreading a drug resistant infection which may require multiple doses of antibiotics to cure, again exacerbating antibiotic resistance."

"As we are now into the second year of this project, the Research Council award money is being used to develop and validate prototype tests for injections. These blood tests will hopefully be aimed at patients who go to their doctor presenting symptoms of either a viral or bacterial infection. By doing a quick pin-prick test, the doctor will be able to confidently diagnose the infection and ensure that antibiotics are only being used where absolutely necessary. This will enable the more responsible use of antibiotics and extend the useful life cycle of both existing and future antibiotics."

Specifically, Dr Goode is working on optical nanosensors, which can assess the body's reaction to an infection. The way the immune system responds to a viral infection is subtly different to a bacterial infection and by measuring four different proteins in the blood, it will be possible to determine if an illness is being caused by a bacterium or a virus.

"We are only just beginning to encounter the tip of the iceberg where patients are dying from previously treatable diseases, such as minor infections which rapidly escalate and cannot be tackled. "Alexander Fleming, the father of antibiotics, warned of the dangers of overuse of antibiotics when developing penicillin – sadly this was not heeded and resistance has taken hold".

To find out what you can do to help in the fight against the super bugs, visit the Seriously Resistant campaign website to get involved or make a pledge, or chat to one of the friendly volunteers when you next see them – and make sure to always finish a course of antibiotics as prescribed by your doctor!

www.seriouslyresistant.com

that are produced when sunlight reacts with bromide and chlorine in the water (creating bromate).

Based on Los Angeles projections, the introduction of shade balls in Cape Town could save around 1.4 thousand million litres of water each year, providing the city some relief from the impending shortage. However, the true value of water that could be retained in Cape Town is unclear, and there has been little investigation into the effectiveness of LA's shade balls in reducing evaporation.

The bulk cost to cover the surface of a reservoir is often exorbitant; the scheme cost Los Angeles a striking \$34.5 million. This, combined with possibility the scheme may fail, means the plan may be unfathomable to Cape Town despite the benefits. The balls also require proper management as there is a small risk of microplastic release, which would be harmful if it appeared in the drinking water – another cost to add to the growing expense. With continuing changes to the climate this is a problem that will affect more and more places around the world and safer and more economical solutions will be required to secure our water supplies.



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Silver for Leeds Student Daybell

University of Leeds student Kim Daybell won a silver medal in this year's Commonwealth Games



Image: Table Tennis England

George Bains Table Tennis

Fifth year medical student Kim Daybell has come away from the Easter break with much more than a chocolate bunny. He has a silver medal.

Daybell swapped West Yorkshire for the Gold Coast to compete in the Commonwealth Games, and returns

after a successful run led him to the men's TT6-10 table tennis final.

Facing fellow Englishman Ross Wilson, Daybell will be disappointed not to have walked away with the Gold after taking the opening set 11-7. Wilson responded to Kim claiming the first set by winning the following three sets to claim a 3-1 victory in a best-of-five. Daybell had competed at the 2012 Paralympics in London, while both men featured in Rio 2016, where Wilson took Bronze.

Speaking to Table Tennis England, Kim reflected that his friend Ross Wilson "was just a little bit better than me but I'm really proud." Leeds' medal winner said of the experience "it's been a fantastic event, my first Commonwealth games and hopefully not my last."

The 2018 Commonwealth Games marked its largest ever Para-sport programme, with 300 athletes competing for thirty-eight gold medals. While table tennis was not a debut in the Para-sport programme, triathlon was introduced for the first time and there were 73% more medals for Para-athletes than in the last Commonwealth Games.

Competing in his first Commonwealth Games, Kim professed his excitement to "stand side by side with the able-bodied players and get the same coverage and the same recognition." It has been a signal of the progression that has been made since 1994 when events for athletes with a disability were first introduced into the Games. The 21st Commonwealth Games also made strides in gender equality, becoming the first multi-sport events to have an equal number of medals for male and female athletes.

Tokyo 2020 will be the next big target, but for British athletes 2022 will provide additional motivation since the next Commonwealth Games will be held in Birmingham in 2022. The city will also host a homecoming event on Saturday 21st April where medal-winning participants from the Gold Coast will be in attendance.

Salah - King of the Premier League

Salah was named by his peers as the Premier League's best player, winning the PFA Player of the Year

Robert Kirk Football

Liverpool's 'Egyptian King' Mo Salah scooped the PFA Player of the Year award on Sunday night, as he seeks to break further Liverpool and Premier League records in what has been a spectacular season for the winger.

For some time, it has been a two-horse race for the accolade, but Salah's fellow professionals voted in his favour, beating off competition from champions Manchester City's playmaker Kevin De Bruyne. The other nominees were Harry Kane, David De Gea, Leroy Sane and David Silva.

Afterwards, Salah stated that it was a particularly special honour due to it being voted for by other players, before adding, "I didn't have my chance at Chelsea. It was clear I would return and show everyone my football."

Other winners on the night included Manchester City's Leroy Sane, picking up the Young Player of the Year Award, as well as Chelsea's Fran Kirby and Bristol City's Lauren Hemp, who won the women's awards of Player and Young Player of the Year respectively.

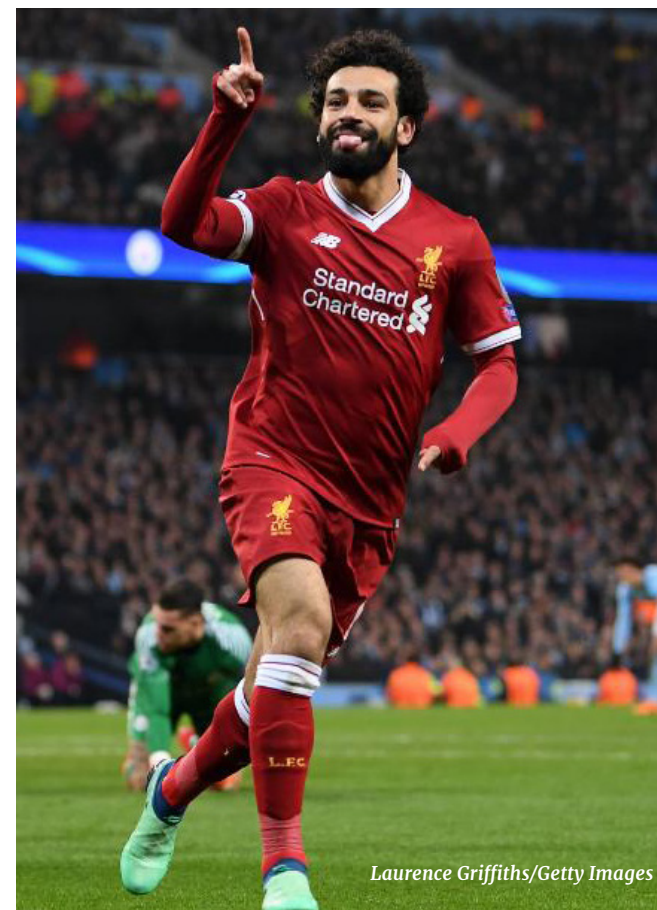
However, the main plaudits were for Liverpool's star man. No one could have predicted the extent of the impact Salah would have on his team when they signed him from Roma for £34m in the summer -

a sum which looks like an absolute bargain now.

Nevertheless, the Liverpool man has shone and deserves the award, given his tally of 31 goals this season - equalling the record for a 38-game Premier League campaign. Not bad at all for a player who has spent the season on the right wing. It is likely that the record will be Salah's own come the end of the season too, as Liverpool still have four games remaining.

He has also drawn deserved comparisons to Lionel Messi and Cristiano Ronaldo as he has set alight the Champions League, scoring 10 goals for Liverpool as they aim to be crowned European champions for a sixth time. Two of those came in a magnificent individual display against Roma on Tuesday night, as he also provided two assists in a 5-2 demolition of the Serie A side. The pressure that comes with winning Player of the Year seems to not have affected Salah.

As the World Cup approaches, a dilemma for Liverpool fans arises. As much as they want their new hero to continue his dazzling performances, they will be worried about the pull of footballing giants such as Real Madrid and Barcelona. Only time will tell where Salah will be playing his football next season. But for now, Salah remains the best footballer in the English game.



Laurence Griffiths/Getty Images

Ultimate Victory at Nationals



Corinne Foskey

Corinne Foskey Ultimate Frisbee

It was an early start for the Ultimate Frisbee team, gathered outside Parkinson steps at 6:30 to pack themselves and their kit in to vehicles for the trip to Nottingham for the UK Men's and Women's Outdoor Nationals – our final tournament of the season.

As a sport that prides itself on its pursuit of gender equality, there are both mixed and gender separate tournaments. Although separate Nationals, both

genders played on the same pitches, presenting a great chance for the teams to support each other on the sidelines, and to showcase the high-calibre of play across the sport and country.

The women's weekend began with a regionals pool, as the earlier planned regionals tournament was cancelled due to snow. In typical Leeds fashion we were a little slow waking up and suffered an early loss against Newcastle. The next match, against Huddersfield, also proved difficult but the women

finally kicked into gear for the game against Durham. After a tense, hard-fought battle, Leeds ultimately won on universe point, securing a place in Division One!

The first day of competition for the men saw them play Warwick, Swansea, and Bangor. They had an amazing line up of final-year PhD students, undergrads, and a few first years who have shown massive improvement over the year. They defeated Warwick early in the day, before a close match against Swansea, which unfortunately ended in Swansea's favour. With their pool tied up, the men played a close cross-over against Bangor – narrowly missing out on a win. On the second day of play the men were unstoppable, winning all their games – against UWE, Hertfordshire, and Nottingham Trent – by a margin of at least four points! It was exciting to watch; full of long throws, high grabs, and incredible defence.

Emboldened by the Durham win, the ladies entered day-two fired up and ready to work hard. Ranked 14th at the start of the day, we beat 11th seeded Warwick by two points. Despite losing against Cardiff, the team's zone defence solidified, which proved useful in our final game of the tournament – a rematch against Huddersfield. The wind meant we traded downwind points in an exhausting and intense game. With chilly offense and great communication on defense, the women defeated prevailed in a 7-6 win, securing a ninth place finish!

Outdoor Nationals were challenging but rewarding as the Frisbee teams came together to play great Ultimate, cheer each other on, and share the love of the sport.

Snooker and Pool Success

Dale Selby Snooker and Pool

This academic year has marked yet another fantastic competitive season for the Snooker and Pool society at the University of Leeds. As a result of the successes of the first team, the club has celebrated winning the James Burke Team of the Year award at Leeds Sports Colours Awards – an outstanding achievement.

The society has seen the first team win two national tournaments this year, BUCS 9-ball in Telford and BUCS 8-ball in Great Yarmouth, the latter seeing Leeds become the first university to retain the Team Championship for many years. Additionally, at the same tournament, a special mention must go out to Michael McDermott who made it to the Individual Final, a fantastic feat at the biggest tournament of the year with over 500 students participating. Connor Rollo was also named the Individual Winner at the Snooker Midlands Trophy held in Warwick. The firsts have also been highly successful at regional level with the team victorious in both the Midlands Trophy and Sheffield Star Cup while finishing runner-up at the Manchester Classic, Chester Open and Northampton Student Open.

Furthermore, we have seen incredible progress with our second and third teams. Most recently, our second team picked up its first ever BUCS medal, obtaining a



bronze after finishing in the Semi-Finals of the BUCS Snooker competition held at the Northern Snooker Centre in Leeds, while the thirds have attended more tournaments than ever, picking up highly valuable competitive experience as we compete at all levels.

Additionally, several of our members have been selected to compete at national level. Credit must go to Paul Allen, Michael McDermott and Sam Parkinson for their success in making the England team. At an internal level, it is exciting to see the development

of the club itself with membership increasing by nearly 60%! We play on both a competitive and non-competitive basis and our high membership is represented at our sessions with many students coming down to the club to play every Monday, Wednesday and Saturday. The club has continued to go from strength to strength at all levels and we are looking forward to another highly successful year!

Street Dance: Leeds Edition

Saphron Martin
Street Dance

Leeds Street Dance society has had another successful jam packed year! We have continued our weekly classes, bringing more new choreographers than ever before to our society.

In October we did our annual performance for the African Caribbean Society at their Legacy event. We then started rehearsals for the Leeds University Intercomp Dance competition where we performed our set 'Soldiers of the Street' and retained the title of Best Overall Society for the second year in a row!

After Christmas it was time to start rehearsing for our BIG external competitions at Loughborough University and Go Hard or Go Home at the University of Nottingham. Our beginners group set had a throwback theme where we dressed up in 80's gear and jammed to R Kelly and T-Pain; they smashed it and came fourth out of 17 groups at Loughborough and fourth out of seven groups at GHGH, marginally missing out on a trophy both times!

Our intermediate group carried on the Soldiers of the Street theme with a bit of a twist; we decided to write individual letters on the back of our t-shirts to spell out 'FREEDOM'.

Last year when we entered Loughborough University dance competition, which is one of the biggest



university dance competitions in the UK, we were out of our depth in the advanced category and came 13th out of 17 groups. However, this year we aimed for top 10 in the advanced category where we actually placed 6th, so it was a massive improvement and achievement for us!

When it came to GHGH in Nottingham, after our performance none of us felt confident with how the performance had gone and we seriously doubted ourselves. We thought we were going to leave empty handed after weeks of late night rehearsals on top of

long days at university. To our absolute shock and delight we were awarded FIRST PLACE! At least half of the group burst into tears out of happiness and relief, knowing that all the hard work was worth it in the end.

A group of us twelve strong have just been to Croatia for the Sports Tour, which was a blast and a great way to end the year. We are now entering our last few weeks at university where we will continue our weekly classes and final socials! Here's to another year of competition wins and good vibes.

Leeds Griffins Quidditch 2017/18



Emily Anthony
Quidditch

The Leeds Griffins Quidditch Team are proud to announce that we've had a massively successful 2017/2018 season. Under the leadership of captain Claire Cooper, vice captain Joe Croucher, and coach Matty Percival, the Griffins won 9 of our 13 competitive games this year, with a squad that varied from veterans of five years to freshers of five weeks.

In the UK, there are three major tournaments each

year: Northern Cup, Southern Cup, and the British Quidditch Cup (BQC). Northern and Southern are regional tournaments that determine which teams get to compete at BQC. The Griffins blasted our way through to the upper bracket at both Northern and BQC, finishing 7th out of 26 teams at Northern and 16th out of 32 teams at BQC. Due to injuries, our squad for BQC was smaller than the squad we brought to Northern, but that just made our victories all the more rewarding.

Our final BQC scores were as follows:

Leeds Griffins 90*-60 Liverpool Cannons
Leeds Griffins 0-220* Werewolves of London
Leeds Griffins 100*-50 Bristol Bees
Leeds Griffins 20-220* Warwick Quidditch Club

A * denotes a Snitch catch, which earns the catching team 30 points, and ends the game. Each goal is worth 10 points, and is scored when a Chaser or Keeper successfully throws the Quaffle through one of the opposing team's three hoops.

This final upper bracket placement at BQC puts us in a great position going into the 2018/2019 season, guaranteeing us a second-seeded spot at Northern 2018. Under the leadership of our new captain Siân Carey, vice captain Emily Anthony, and coach Josh Armitage, the Griffins will continue training throughout the spring. We will be attending the Chips and Gravy Cup on April 21st, held in Preston, where many of our Griffins will be joined by members of various Yorkshire teams for a fun and hopefully sunny day of friendly Quidditch. Many of our members are also participating in the second season of the Quidditch Premier League, as part of the Yorkshire Roses team. Finally, we will be jetting off to Florence, Italy to spectate at the Quidditch World Cup from June 27th-July 2nd, and we've even set up a friendly match with our good friends on Team Vietnam!

You can find out more about us on our Facebook page (@LeedsGriffinsQuidditch), Twitter and Instagram (@leedsgriffins), or via our email, leedsgriffinsquidditch@gmail.com. Our team is open to anyone who is interested, regardless of sporting experience (we'd love to teach you!).

Leeds University Jiu Jitsu Society



Image: Alice Roscoe

Randori National Tournament: Groundfighting Our Way to Victory

LUU Jiu Jitsu Society had a successful national tournament down in Northampton

Alice Roscoe
Jiu Jitsu

On Friday 23rd February, the LUU Jiu Jitsu Society attended the annual Randori national competition, based in the Benham Sports Arena, Northampton. The Randori nationals consist of training and competing with different Jitsuka from different clubs, where the event is run and taught by the most senior instructors in the country. We travelled to Northampton on Friday to get a good night sleep, as we had to leave for the centre at 8:15 AM on Saturday. We got there nice and early to change into our gi and help put out the mats, which is needed since Jiu Jitsu involves a lot of throwing.

During the morning of training, you are firstly placed with Jitsuka of the same grade level as you, and have the opportunity to learn techniques that are appropriate to your grade level. Techniques may involve a mixture of breakfalling, locks, throws and weapon defences. Following this, you are then thrust into a session that contains a mixture of different

grades. Usually, higher grades can then pair with lower grades in order to assist them through moves that they may find difficult. This part of Randori is great, as you not only develop different skills but get to meet a range of new people. In the afternoon, the competition officially begins.

The competition involves competing against competitors of the same grade, weight and gender as you. There are two elements to the competition. The first is Ne Waza, also known as ground fighting and all grades can do this. For more experienced grades, there is the Tachi Waza element, which is a more traditional form of standing Randori fighting. Depending on your category, there were a required number of fights to be entered for the finals. Leeds had some strong performances on the first day, with Elizabeth Bush, Emily Knight, James Letton, Krzysztof Ko and Rory Crawford finishing some of their fights in less than 30 seconds by employing the "Penny" technique.

The second day consisted of more training and competition, which included The Open. Once again, Leeds performed strongly in the competitions,

winning a number of medals. Matthew Chivers was placed in the alternative Dan competition, winning himself a gold and silver medal. In addition, Penny Eaton put her own technique to work, winning her final ground fight in 24 seconds. The quality of Tachi Waza finalists was strong, resulting in Anastacia Kruglova, Siân Cook and Ethan Berg all winning medals and Emma Wilson showing a strong performance despite injury.

We were fortunate to see a number of our own instructors compete in the open competition. Our very own Sensei Juniata Bellham, Simon Pickersgill and Joe Dalzell all competed, with Joe placing 4th in his category. Leeds had an amazing end to the competitions, resulting in three fourth places, five bronze medals, three silver medals, and four gold medals, which in turn led to the LUU Jiu Jitsu Society winning second place in the TJFF Randori Club Shield.

This has been the best performance for the club in 10 years and we aim to continue to build on this success.